

HARMONY SINFONIA

MUSICAL DIRECTOR : LINDSAY RYAN

BEHIND THE IRON CURTAIN



SATURDAY 2ND APRIL 2011

7.30pm

ST. PETER'S
CHURCH
WICKHAM ROAD
LONDON SE4 1LT

Programme
£1.00



www.harmonysinfonia.co.uk

PROGRAMME

DMITRI KABALEVSKY
THE COMEDIANS

ALEXANDER ARUTIUNIAN
TRUMPET CONCERTO

INTERVAL – 20 MINUTES

REFRESHMENTS ARE AVAILABLE AT THE REAR OF THE CHURCH

GEORGES ENESCU
ROMANIAN RHAPSODY NO.1

ALEXANDER BORODIN
SYMPHONY NO.2

Our next concert is on Saturday 2nd July 2011, 3.30pm at St Peter's Church, Wickham Road

Mussorgky Pictures at an Exhibition, Saint-Saëns Danse Macabre

and Poulenc *Babar the Elephant* with guest narrator Janet Ellis

See our website www.harmonysinfonia.co.uk for more details

LINDSAY RYAN – MUSICAL DIRECTOR



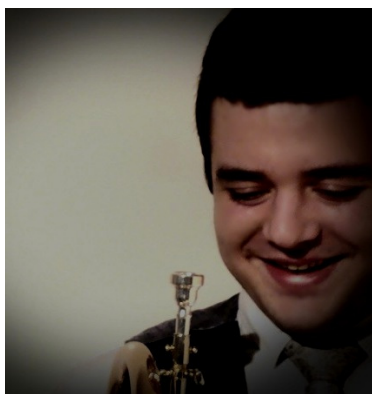
Lindsay has a Bachelor of Music (French Horn) and a Bachelor of Teaching (Honours) gained from the University of Melbourne, Australia. She also has an Associate of Music, Australia performance diploma (Horn) from the Australian Music Examinations Board.

Lindsay has a passion for conducting that commenced prior to her arrival in London in 2006, including the completion of her Australian Choral Conductors Education and Training choral conducting qualification in 2000 under the tutelage of Graham Abbott and Faye Dumont, and studies at the University of Melbourne in 2001 with Professor John Hopkins. More recently Lindsay has participated in workshops with Mark Elder, Mark Heron and Timothy Reynish, masterclasses with Lior Shambadal and Romolo Gessi, and international masterclasses in Vicenza (Italy) and Weiz (Austria). Currently she studies conducting with renowned leaders of the profession, Adrian Brown and Achim Holub, and she is Associate Conductor of Stoneleigh Youth Orchestra alongside Adrian Brown.

Her performance experience in London has included performing with the Bromley Symphony Orchestra, Orpington and Sevenoaks Orchestras, Lewisham Concert Band and established chamber groups as well as freelancing.

In addition, Lindsay's expertise includes the establishment of ensembles in various schools, enabling young people to experience creative music-making in choirs, bands, orchestras and world music ensembles. She has provided performance opportunities to young people in venues such as the Churchill Theatre, Fairfield Halls and the O2 Arena. Community outreach is a particular passion, and through successful funding from Making Music and the Mayor's Fund of Lewisham Lindsay has initiated orchestral music workshops and performance opportunities for children at primary and secondary levels.

ROBERT SMITH – TRUMPET SOLOIST



Robert began learning the trumpet at the age of 10 when a 'spare' instrument was found in the back of a cupboard. 3 years later he achieved grade 8 with distinction and in December 2006 achieved his performance diploma. He was Principal Cornet in the Staffordshire Youth Brass Band before moving on to both the Wellington and Newstead Brass Bands (in the championship section) and the City of Birmingham Symphony Youth Orchestra. He also progressed to the brass semi final in the BBC Young Musician of the Year performing a recital at The Sage, Gateshead, and spent four years with the National Youth Orchestra of Great Britain eventually becoming their principal trumpet. Robert has performed at many prestigious

venues including St. Pauls Cathedral, The Barbican and the Royal Festival Hall under the batons of renowned conductors such as Antonio Pappano, the late Richard Hickox, Sir Mark Elder and Sir Colin Davis. A particular highlight was the four performances as part of the Proms at the Royal Albert Hall which were broadcast live on the BBC.

Robert is now in his second year at the Royal Academy of Music with a full scholarship funded by Elton John, and is featured on the recently released Academy Brass CD as a principal player or soloist in several items. In the future, Robert hopes to be performing as a soloist and in orchestras as well as continuing with his brass band and pit orchestra routes.

DMITRI KABALEVSKY – THE COMEDIANS

I) Prologue	II) Galop	III) March	IV) Waltz	V) Pantomime
VI) Intermezzo	VII) Little Lyrical Scene	VIII) Gavotte	IX) Scherzo	X) Epilogue

Kabalevsky (1904-1987) showed an interest in the arts from an early age, despite his father's encouragement to follow in his footsteps and study mathematics instead. Against his wishes, Kabalevsky studied at the Moscow Conservatoire, becoming a professor there in 1932. During World War II he joined the Communist party, edited the Soviet music journal *Sovetskaya Muzyka* and wrote several patriotic songs. However, this did not stop his name from appearing on a list of composers to be reprimanded for formalism under the new Soviet regime after the war had ended, though his name was later removed due to his connections with official circles. His biggest contribution was in the sphere of music education. He set up a pilot scheme in 25 soviet schools, and had his writings on the subject published posthumously in the USA in 1988.

In 1938, he provided incidental music for a play produced by the Central Children's Theatre in Moscow. Kabalevsky wrote tuneful, simple music that was aimed at young audiences. Two years later he extracted ten of those tunes to form "The Comedians" suite.

The first number is the Prologue, a light and effervescent piece featuring colourful orchestral writing, the xylophone in particular enhancing the playful, mischievous atmosphere. The Galop comes next; it is probably the most famous single number Kabalevsky ever wrote. Many a man and woman on the street know this galloping, descending, rhythmic tune, which again is colourfully punctuated by the xylophone. The music is joyous and witty, quite effectively capturing the tumbling actions of the clownish entertainers. The ensuing March is slow and amusing in its drunken gait, while the Waltz that follows is lithe and gossamer, subtly giddy and colourful. "Pantomime" struggles to get going, it seems, remaining in the lower ranges of the orchestra and prodded in its laggardly manner by the snare drum at the outset. Its glum theme sounds like a parody of a funeral march. The Intermezzo is light and, in contrast to the previous number, scored mostly for the upper ranges of the orchestra. The "Little Lyrical Scene" is gentle and sweet, but features a melody which, especially when taken up by the horn, sounds Romantic and heroic. The delightful and very Russian-sounding Gavotte follows, masking the French origins of this dance form. Next is a busy and colourful Scherzo whose main section alternates with somewhat exotic music of calmer demeanor. The Epilogue closes the work with the most boisterous sounds in the suite. Its ecstatic and brilliantly-scored ending seems to be the perfect orchestral incarnation of hysterical laughter.

(This paragraph by Robert Cummings, All Music Guide)

ALEXANDER ARUTIUNIAN – TRUMPET CONCERTO

Andante - Allegro energico - Meno mosso - Tempo I

Born in Erevan in 1920, Arutiunian studied at the Erevan Conservatory and went on to study composition under Genrikh Litinsky at the House of Armenian Culture in Moscow. He later returned to Armenia as the Music Director of the Royal Philharmonic Society and was appointed music director of the Armenian Philharmonic Orchestra in 1954. He was given a "People's Artist of the USSR" award in 1970.

Arutiunian's work is strongly influenced by Armenian folk music, featuring melodies and rhythms typical of that genre. His compositional style has led many to compare his works to that of his fellow Armenian,

Aram Khachaturian. The Trumpet Concerto is his most famous work thanks to the trumpet player Timofei Dokschitzer, who brought the concerto to a wider audience when he emigrated from Russia to the United States. It was Dokschitzer who, in 1977, wrote the cadenza which is performed as part of the concerto today, and he was also the first to record the work.

The concerto is composed in one complete movement that falls into three distinct sections. A dramatic statement from the soloist opens the work, before leading into an energetic allegro. A clarinet solo leads us into a slower tempo, evoking central Asian themes which are then taken up by trumpet soloist. The original theme returns and is passed through the orchestra before leading into the slower second section. The trumpet, now muted, has some beautiful slow melodies before another clarinet solo takes us into the third section – a reprise of the opening theme and a wonderful cadenza for the soloist. A brief restatement of the main theme rounds the work off with a dramatic flourish.

GEORGES ENESCU – ROMANIAN RHAPSODY NO.1

Born in 1881 in the village of Liveni in Romania (the village was later renamed “Georges Enescu” in his honour), Enescu was a child prodigy, creating his first musical composition at the age of 5 and entering the Vienna Conservatory at the age of 7. He graduated at the age of 12 and went to Paris to continue his musical education at the Conservatoire, studying composition with Jules Massenet and Gabriel Fauré. By the age of 17 he was being hailed in his native Romania as a figure of national importance. He became famous as a conductor, violinist, composer and pedagogue, encouraging Romanians to take pride in their national musical tradition and founding the Romanian Composer’s Society. He split his later life between Romania and France, and was interred in the Père Lachaise Cemetery in Paris in 1955.

Like Arutiunian, Enescu was influenced by the folk music of his native land, and in his earlier life he was also inspired by the nationalism evident in Romania (following its recognition as an independent state shortly before he was born). The Romanian Rhapsodies date from this period and quickly became popular, remaining today as Enescu’s best known compositions.

The opening of the first Rhapsody quotes the folk song “I have a coin, and I want a drink” in a duet between the clarinet and the oboe. The violins introduce a slower melody, which gradually develops into a folk dance tune. The influence of the gypsies can then be heard as the pace picks up yet again, the constantly increasing speed driving the piece towards its frenetic conclusion.

ALEXANDER BORODIN – SYMPHONY NO. 2

I) Allegro

II) Scherzo

III) Andante

IV) Finale

Alexander Borodin was born in St Petersburg in 1833, the illegitimate son of a Georgian noble who had him registered as the son of one of his servants – one Porfiry Borodin – in order to cover up the affair. Alexander received a good education, and achieved a doctorate in medicine from the St Petersburg Medical-Surgical Academy. He became a professor at the Academy of Medicine in St Petersburg in 1862, and married his wife (Russian pianist Ekaterina Propopotova) the following year. Around the same time, he began taking composition lessons from Mily Balakirev in his “spare time”, attaching himself to the group of Russian composers known as “The Mighty Handful”.

Borodin commenced composing the second symphony in 1870, writing it concurrently with his famous opera “Prince Igor” – and it has been suggested that the symphony is a distillation of the spirit of the opera. Due to his busy first career as a chemist, Borodin took several years to complete the work. Fellow composer Nikolai Rimsky-Korsakov recalled how he used to sit at the piano composing, dashing back into his laboratory every so often to make sure nothing was boiling over! Having finally completed the work in 1875, Borodin discovered a year later that he had lost the score, and although he later found the middle two movements, he had to re-orchestrate the outer two – which he did whilst sick in bed. The symphony was finally premiered in 1877, but was only moderately successful, which Rimsky-Korsakov attributed to the heavy scoring in the brass parts. Borodin thinned these parts out, and the final version was premiered in 1879, conducted by Rimsky-Korsakov himself.

Allegro

Representing the assembly of the Princely court in preparation for war, the first movement opens with a declamatory motif in B minor. This motif is repeated often and acts as the binding element for the whole movement. A lyrical second theme is introduced by the celli, but the first theme insists on being heard. After an all-too-brief interlude in which both themes are developed, the music builds towards a recapitulation of the opening. The oboe reprises the second theme in a more reflective mood, before the first theme returns and increases in energy, leading towards a final declamatory statement of the opening motif.

Scherzo

The scherzo represents two contrasting “fairy-tale” scenes of the Russian Steppes - a brisk and playful section in the unusual time signature of 1/1 which opens and closes the movement, with a wistful theme sandwiched in between.

The first section itself features two contrasting themes. A lively and rapid succession of staccato notes in the woodwind and brass opens the work, with string pizzicato adding to the texture. This is contrasted with a more melodic and syncopated theme. The texture calms into the serene middle section, introduced by a lyrical oboe solo which is eventually taken up by the whole orchestra. The horns pick up the pace to lead us back into a reprise of the first section’s more playful theme, before concluding with a gradually calming coda.

Andante

According to Borodin’s friend and chief biographer Vladimir Stasov, the third movement was intended to depict the Slavic minstrel Boyan accompanying himself on a *gusli* (a type of zither). A beautiful and lyrical horn solo sets the tone for the movement, one of serenity and romance – the movement takes its influence from the romance scenes in *Prince Igor*. Although the music becomes more animated and slightly darker in tone, the opening calm remains evident and the music instead grows in passion and intensity before returning to a brief statement of the opening horn solo to conclude the movement.

Finale

The finale follows on from the *Andante* without a break, the final chord gradually fading to reveal a rhythmic opening bass line. The rhythm is taken up and built upon by other instruments, until the whole orchestra comes rushing in a burst of semi-quavers towards the first theme of this finale.

This movement is all about revelry, feasting, dancing and celebrating, using themes based on Slavic dance. The joyous opening is slightly checked by the melody of the second theme, reminiscent of the preceding *Andante*, but the air of exuberance remains throughout. The trombones provide a declamatory fanfare before the revelry continues, and eventually the music calms as the revellers pause for breath – before picking up the pace again to bring the symphony to a triumphant conclusion.



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Formed in 2009, Harmony Sinfonia is a vibrant symphony orchestra performing three concerts a year and promoting classical music to audiences within the borough of Lewisham and its neighbouring boroughs. Offering a performance platform for both local amateur players of a high standard and music students from local universities, Harmony Sinfonia also strives to promote contemporary orchestral music by local composers and will feature some of these works in future performances. The orchestra aims to work with local music services to provide performance opportunities to school pupils of an advanced standard, and launched its outreach programme in June 2010.

1ST VIOLINS

Simon Hewitt Jones (leader)
Nihat Agdac
Helen Davies
Becky Moore
Godfrey Salmon
Paul Weymont

2ND VIOLINS

Theresa Freeburn
Kevin Cody
Kate Cole
Rosalind Hedley-Miller
Anita Laybourne
Madeleine Vickers

VIOLAS

Nim Diricci
David Lawes
Judith Smith
Andrea Wardrop

CELLOS

Amanda Thorpe
Christine Berry
Fiona Clarey
Paul Harvey
Anna Norbury
Gillian Wood

DOUBLE BASS

Jacob Cruz

FLUTES & PICCOLOS

Sharon Moloney
Catherine Dimmock
Pippa Fotheringham

OBOES & COR ANGLAIS

Isobel Williams
Richard Whitehouse
Ian Finn

CLARINETS

Alex Fleming
Kate Quarry

BASSOONS

Eloise Carpenter
Pippa Hashemi

HORNS

Jon Cooley
Iain Clarke
Andy Robinson
Oliver Tunstall

TRUMPETS & CORNETS

Anna Bainbridge
Chris Vickers
Rob Smith

TROMBONES

Richard Miller
Peter Bruce
Edward Hilton

TUBA

Matthew Blunt

TIMPANI/PERCUSSION

Ludo Hashemi
Catherine Herriott
John Holland
Sharon Moloney
Kiril Pavlov
Bennet Smith

PIANO

Catherine Herriott

HARP

Fontane Liang