



family concert

guest narrator:
Blue Peter's
Janet Ellis

Saturday 2nd July 3.30pm

musical director:
Lindsay Ryan



St Peter's Church
Wickham Road
London SE4 1LT

programme

£1

www.harmonysinfonia.co.uk

PROGRAMME

CAMILLE SAINT-SAËNS
DANSE MACABRE

FRANCIS POULENC
ORCHESTRATED BY JEAN FRANCAIX
BABAR THE ELEPHANT
NARRATOR: JANET ELLIS

INTERVAL – 20 MINUTES
REFRESHMENTS ARE AVAILABLE AT THE REAR OF THE CHURCH

MODEST MUSSORGSKY
ORCHESTRATED BY MAURICE RAVEL
PICTURES AT AN EXHIBITION

Our next concert is on Saturday 19th November 2011, 7.30pm at St Peter's Church, Wickham Road

Sibelius Lemminkainen Suite, Berlioz Beatrice and Benedict Overture

and Tchaikovsky *Violin Concerto* with soloist Simon Hewitt Jones

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.

JANET ELLIS – GUEST NARRATOR



After training at The Central School of Speech and Drama, Janet began her acting career in Jackanory Playhouse for BBC TV. She worked in many theatres around the country, including Richmond Fringe at the Orange Tree, Royal Exchange Manchester, West Yorkshire Playhouse, Harrogate Theatre, Richmond Theatre and The Roundhouse. TV appearances included everything from *Doctor Who* to *The Sweeney*, and four years in the award winning children's programme *Jigsaw*.

She presented *Blue Peter* for four years, doing everything from singing at the Last Night of the Proms with the BBC Symphony choir to – briefly – holding the Freefall Parachuting Record (civilian female) and went on to a varied presenting career, appearing on programmes covering topics as diverse as cars, childcare and gardens. She is now a regular weekly panellist on Five's topical daily show *The Wright Stuff*. She has appeared on many radio programmes, and has written and presented several

documentaries for BBC R4 on subjects as diverse as Hula Hoops, jigsaws, mermaids and dragons and is currently researching a Radio 4 show celebrating geniuses. She has appeared in three series of Lynne Truss's *Inspector Steine* as 'Adelaide Vine'. A fourth starts recording in June. That's on Radio 4 too.

She is a voice-over artist with a back catalogue containing everything from Cheerios to Mexican gerbils. She is, after all, classically trained.

She contributes a monthly advice column to *Woman and Home* magazine called *Sex, Love and Marriage*.

She's married to John. She has three children: Sophie (32), Jackson (23) and Martha (20), and two grandsons – Sonny and Kit. And a dog, Nancy.

CAMILLE SAINT-SAËNS – DANSE MACABRE

The *Danse Macabre* or "Dance of Death" is an allegory based on the notion that no matter what our station in life, the Dance of Death will unite us all. The personification of Death summons people from all walks of life to dance with him to their graves. Every year on October 31st, Death calls the souls of the dead from their graves to dance with him once again.

Saint-Saëns first set his *Danse Macabre* as an art song for voice and piano, with text by Henri Cazalis. (An edited version of this will be read out during the concert).

Zig, zig, zig, Death in cadence,
Striking a tomb with his heel,
Death at midnight plays a dance-tune,
Zig, zig, zag, on his violin.
The winter wind blows, and the night is dark;
Moans are heard in the linden trees.
White skeletons pass through the gloom,
Running and leaping in their shrouds.
Zig, zig, zig, each one is frisking,
You can hear the cracking of the bones of the dancers.
A lustful couple sits on the moss
So as to taste long lost delights.
Zig zig, zig, Death continues
The unending scraping on his instrument.
A veil has fallen! The dancer is naked.
Her partner grasps her amorously.
The lady, it's said, is a marchioness or baroness
And her green gallant, a poor cartwright.
Horror! Look how she gives herself to him,

Like the rustic was a baron.
Zig, zig, zig. What a saraband!
They all hold hands and dance in circles.
Zig, zig, zag. You can see in the crowd
The king dancing among the peasants.
But hist! All of a sudden, they leave the dance,
They push forward, they fly; the cock has crowed.
Oh what a beautiful night for the poor world!
Long live death and equality!

He later adapted this into a tone poem for orchestra, with a solo violin replacing the vocal line.

The piece opens with the clock (harp and bells) striking midnight. Death appears represented by the violin playing a series of tritones (known as the “Devil’s Chord”). The dance begins as Death summons the dead from their graves, and we hear the bones of the skeletons knocking as they dance (the xylophone). The dance gets ever faster and energetic as Death whips them into a frenzy, before coming to a sudden stop – the sun is rising, a rooster is crowing (the oboe) and the dance must end. As dawn breaks, we hear faint strains of bones knocking together as the skeletons settle back into their graves for another year.

These days, *Danse Macabre* is most well known as the theme tune to the TV series *Jonathan Creek*. It has also featured in the animated film *Shrek the Third*.

FRANCIS LOULENC – BABAR THE ELEPHANT

Cecile Brunhoff created the character of Babar in a story to amuse her children. Her husband, Jean de Brunhoff, turned the tale into a book, *Histoire de Babar*, which was published in France in 1931, enjoying immediate success. Two years later, the English language version was published in both the United Kingdom and the United States. Jean de Brunhoff published a further six stories before his death in 1937; his son Laurent continued the series. In 1989 *Histoire de Babar* was made into a Canadian TV series which ran until 1991, with additional episodes made in 2000. Babar now stands alongside Mickey Mouse as one of the most recognisable children’s characters in the world.

Francis Poulenc wrote the music for *Histoire de Babar* when his three-year-old cousin Sophie placed a Babar book on his music stand and challenged him to “play this”. Sophie was thrilled with the result and before long the neighbours were all stopping by to hear the piece. Poulenc wrote it down and dedicated it to his young cousin and their neighbours. Originally composed for piano, the work was orchestrated by Jean Francaix.

Unlike the more famous *Peter and the Wolf* (Prokofiev), the piece does not use individual themes to identify his characters, but instead uses tone colour and instrumentation to paint the pictures of Babar’s story. Slow, low tones suggest lumbering beasts, high staccato notes represent bird calls. Listen out for these, and others, as we perform the piece!

The music used in performance today is published by Chester Music Ltd.

MODEST MUSSORGSKY – PICTURES AT AN EXHIBITION

I) <i>Promenade</i>	II) <i>Gnomus</i>	III) <i>Promenade</i>	IV) <i>Il vecchio castello</i>
V) <i>Promenade</i>	VI) <i>Tuileries</i>	VII) <i>Bydlo</i>	VIII) <i>Promenade</i>
IX) <i>Ballet des Poussins dans leurs Coques</i>	X) <i>Samuel Goldenberg und Schmuyle</i>		
XI) <i>Limoges – Le Marché</i>	XII) <i>Catacombæ</i>	XIII) <i>Con Mortuis in lingua mortua</i>	
XIV) <i>La Cabane sur des Pattes de Poules</i>	XV) <i>La Grande Porte de Kiew</i>		

Mussorgsky met the artist Viktor Hartmann sometime around 1870, and they bonded over a shared devotion to Russian art. Hartmann's death in 1873, aged only 39, shook Russia's art world, and an exhibition of his works was arranged in 1874. Mussorgsky was inspired by his visit to this exhibition to write a virtuoso piano suite of several movements, each representing a different picture in the exhibition, linked by "promenade" movements which depict the observer walking between the pictures. Today most of the original pictures by Hartmann are lost, so it is impossible to be sure which works Mussorgsky had in mind when composing. Much work has gone into identifying the pictures most likely to be the subjects, and we present these to you today as we perform the work.

Although originally written for piano solo, this suite has been arranged for many different ensembles, but it is Maurice Ravel's orchestration that is perhaps the most famous and the most recognisable.

- *Promenade* – the observer wanders through the exhibition.
- *Gnomus* – it is thought that Hartmann's sketch was of a nutcracker displaying large teeth. The music portrays a gnome with crooked legs, lurching clumsily with frequent stops and starts.
- *Promenade* – the observer walks on to the next painting.
- *Il vecchio castello* – A medieval Italian castle, before which a troubadour stands singing.
- *Promenade* – the observer walks on to the next painting.
- *Tuileries* – children playing and quarrelling in the Tuileries Garden in Paris.
- *Bydlo* – a Polish oxcart being pulled through the town by oxen.
- *Promenade* – the observer walks on, this time in a reflective mood.
- *Ballet des Poussins dans leurs Coques* – Canary chicks, still wearing their shells, as they appeared in the ballet "Trilby" or "The Demon of the Heath".
- *Samuel Goldenberg und Schmuyle* – Two Jews (believed to be two separate portraits): one rich and one poor.
- *Limoges – Le Marché* – French women quarrelling in the market at Limoges.
- *Catacombæ* – the artist depicts himself examining the catacombs in Paris by the light of a lantern.
- *Con Mortuis in lingua mortua* – "With the dead in a dead language". The observer and the scene merge as the observer descends into the catacombs, imagining himself inside the picture. For Mussorgsky, this was a representation of himself communing with Hartmann's soul.
- *La Cabane sur des Pattes de Poules* – a clock in the shape of a hut on fowl's legs – Baba Yaga's hut. Motifs in this movement depict the chiming of the clock, and a whirlwind chase.
- *La Grande Porte de Kiew* – a representation of Hartmann's design for a monumental gate in Kiev. His design won the national competition, but plans to build it were later cancelled. The solemn second theme is based on a Russian orthodox chant or hymn.



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

Paul Weymont (leader)
Helen Davies
Becky Moore
Godfrey Salmon
Nicky Wallace
Jeremy Lee

2ND VIOLINS

Theresa Freeburn
Daphne Armitage
Marie Burkhart
Polly Fox
Anita Laybourne
Henry Bentley
Robin White

VIOLAS

Nim Diricci
Eleanor McAlister-Dilks
Judith Smith
Andrea Wardrop
Frances Barrett
Philippa Kent
Malcolm Sentance

CELLOS

Amanda Thorpe
Christine Berry
Gillian Wood
Fiona Clarey
Amy Gould

DOUBLE BASS

Jerelle Jacob

FLUTES & PICCOLOS

Sharon Moloney
Catherine Dimmock
Pippa Fotheringham

OBOES & COR ANGLAIS

Isobel Williams
Richard Whitehouse
Ian Finn

CLARINETS

Alex Fleming
Brendan O'Neill (bass)
Kate Quarry

BASSOONS

Eloise Carpenter
Pippa Hashemi

CONTRABASSOON

Istvan Berta

SAXOPHONE

Sharon Moloney

HORNS

Jon Cooley
Peter Richards
Andy Robinson
Cath Raitt

TRUMPETS & CORNETS

Anna Bainbridge
Chris Vickers

TROMBONES

Richard Miller
Andy Robinson
Geraldine O'Reilly

EUPHONIUM

Geraldine O'Reilly

TUBA

John Elliott

TIMPANI/PERCUSSION

Catherine Herriott
Bennet Smith
Emma Stoffer
Peter Winstone

HARP

Fontane Liang



2011-12 Season

Saturday 19th November 2011, 7.30pm

Love Stories

Sibelius – *Lemminkainen* Suite
Tchaikovsky – Violin Concerto (soloist: Simon Hewitt Jones)
Berlioz – *Beatrice and Benedict* overture

Saturday 24th March 2012, 7.30pm

REVOLUTION!

Shostakovich – Symphony no. 12
Khachaturian – excerpts from *Spartacus*
Wagner – *Rienzi* overture

Saturday 30th June 2012, 3.30pm

Fairy Tales

Williams – *Harry Potter* Suite
Nielsen – *Aladdin*
Prokofiev – *Love for Three Oranges*
Humperdinck – *Hansel and Gretel* (excerpts)
Ravel – *Mother Goose* (excerpts)