



Concert Programme

Musical Director: Lindsay Ryan

St Peter's Church
Wickham Road
Brockley SE4 1LT

Love Stories

*Sibelius: Lemminkäinen Suite
including The Swan of Tuonela
Berlioz: Béatrice et Bénédict overture
Tchaikovsky: Violin Concerto
(soloist: Simon Hewitt Jones)*

Programme
£1.00

www.harmonysinfonia.co.uk

PROGRAMME

HECTOR BERLIOZ
OVERTURE: BÉATRICE ET BÉNÉDICT

PYOTR ILYICH TCHAIKOVSKY
VIOLIN CONCERTO
SOLOIST: SIMON HEWITT JONES

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

JEAN SIBELIUS
LEMMINKÄINEN
FOUR LEGENDS FROM THE KALEVALA

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.

SIMON HEWITT JONES - SOLOIST



A relentless innovator, English violinist Simon Hewitt Jones is increasingly recognised for his performances, stage shows and recordings of classical and contemporary violin music. His wide-ranging work as a solo performer, concertmaster, teacher, writer, chamber musician, music researcher and leader of the Fifth Quadrant (5Q) music collective is generating a significant following through his blog, 'Scraping On A Wooden Box' (available online at www.simonhewittjones.com).

Simon's work is strongly influenced by the legacies of Yehudi Menuhin, Pablo Casals, Leonard Bernstein and Daniel Barenboim, and he is involved extensively with projects that explore the intersection of music, technology, education, and cultural diplomacy.

He regularly appears in festivals and concert series throughout Europe, the Middle East and the USA. Last season, 5Q debuted at the Cheltenham Music Society, the Swaledale Festival, and in a collaboration with the Medici Quartet in a première of John Tavener's 'Towards Silence' for BBC

Radio 3. In the 2010/2011 season, 5Q undertook their first annual concert tour in the UK and USA. The group will also curate a major festival in Palestine in Spring 2011, supported by Deutsche Bank.

Simon is affiliated with London's Royal Academy of Music, where between 2010 and 2013 he is researching how technology affects the way we create and consume music.

Other recent projects have included 'The Virtuoso Violin' with violinist David Worswick, which toured extensively in the UK between 2006 and 2009, and the première recording of Imogen Holst's String Chamber Music, which won a BBC Music Magazine Award in 2010.

HECTOR BERLIOZ – OVERTURE TO BÉATRICE ET BÉNÉDICT

In 1858 Berlioz composed the score and wrote the libretto for this opera which is based closely on Shakespeare's play *Much Ado about Nothing* (though Berlioz removed most of the sub-plots in his version). Old friends and rivals in wordplay, Béatrice and Bénédicte declare themselves at the outset to be against the idea of love, but are then tricked into falling in love with each other by Héro and Claudio, who are themselves contracted to marry.

The first performances were conducted by Berlioz at Baden Baden in August 1862. They were declared a success despite the problems Berlioz experienced: he could not get the orchestra to play as delicately as he wished, and then discovered that the orchestra pit was too small to hold his musicians. On the day of the first performance Berlioz was in "considerable pain" (he suffered in his later years from an intestinal disorder) but he later declared that this had improved his conducting as it had allowed him to become "emotionally detached" from the work.

Berlioz had a passion for Shakespeare, influenced by his first wife the actress Harriet Smithson, and in particular he was taken with Shakespeare's depiction of the secrets and nuances of intense love. Though works such as *Romeo and Juliet* dealt with the more serious nature of love, Berlioz was equally capable of writing a comic opera dealing with the lighter side of this complex emotion. This overture makes the most of the light-hearted tone that Berlioz was after, ably depicting the trickery and wordplay that ultimately brings these two lovers together.

PYOTR ILYICH TCHAIKOVSKY – VIOLIN CONCERTO

1. *Allegro moderato*
2. *Canzonetta: Andante*
3. *Finale: Allegro vivacissimo*

This famous violin concerto is not about love, but it does have a story to tell about Tchaikovsky's own love life. It was written during a period when Tchaikovsky was recovering from a depression brought about by a disastrous marriage to Antonina Miliukova, who had not fully comprehended or perhaps even known about his homosexuality. And the concerto caused more emotional pain for Tchaikovsky

when he sought the advice of the violinist Iosif Kotek – also his composition pupil – on the solo part. Tchaikovsky wanted to dedicate the concerto to Kotek in return for his assistance, but refrained from doing so as he was worried about what gossip this might provoke regarding his relationship with the younger man, for whom he almost certainly had feelings. And to add insult to injury, Kotek in later years refused to perform the concerto, believing that it had been poorly received and would damage his career – causing Tchaikovsky to break off the friendship.

Tchaikovsky had always intended that the first performance be given by Leopold Auer, and so dedicated the work to him instead. However, Auer refused to perform it, claiming that it was “unplayable”, and the planned première had to be cancelled and a new soloist found. Tchaikovsky was once again deeply hurt by this rejection. Eventually the work was premièred by Adolph Brodsky on December 4th 1881 in Vienna, but it met with mixed reviews, with the last movement described by one critic as “odorously Russian” and another declaring that the violin was not played but was “beaten black and blue”.

Despite all the criticism and heartache, this concerto survived to become a staple of the violin repertoire. The first movement has been described as “turbulent” and features a challenging cadenza for the soloist. The second movement with its simpler music has been likened to “unspeakable despair” and also to Tchaikovsky’s longing for his homeland. The finale is a rousing folk-flavoured dance, with the contrast of a sweeter theme introduced by the woodwinds before the final brilliant ending.

JEAN SIBELIUS – LEMMINKÄINEN SUITE

1. *Lemminkäinen and the Maidens of the Island*
2. *The Swan of Tuonela*
3. *Lemminkäinen in Tuonela*
4. *Lemminkäinen’s Return*

Sibelius is known for his nationalism, and many of his orchestral works are settings of legends from the *Kalevala*, an epic collection of Finnish poems based on folk-lore. The *Lemminkäinen* suite tells the story of its eponymous hero.

The suite’s most famous movement, *The Swan of Tuonela*, started life as music for a mythological opera, *The Building of the Boat (Veneen luominen)*. Sibelius was inspired to start work on the opera after attending performances of several operas by Wagner. However, this enthusiasm soon waned as Sibelius came to believe that Wagner’s compositional techniques were too mechanical and stilted – and so he shelved the opera. However, he retained the musical ideas he had developed, and eventually they formed the basis of this suite.

Lemminkäinen and the Maidens of the Island

Lemminkäinen journeys to Saari (“The Island”) in search of a bride. The music evokes the rocking of the waves as his ship approaches the Island, and the woodwinds announce the arrival of the Maidens of the Island with a jaunty dance-like theme. The whole movement is an expression of the lust, desire and passion that Lemminkäinen experiences as he attempts to woo the Maidens.

The Swan of Tuonela

Cor anglais solo: Isobel Williams

Lemminkäinen journeys to Tuonela in search of the Maiden of the North. The original score bears the following inscription: “Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current, on which the Swan of Tuonela floats majestically, singing”. Sibelius creates a dark, mysterious and sometimes sinister atmosphere by omitting all the instruments with bright tones from this movement, leaving just low wind and brass instruments, muted strings and percussion.

Lemminkäinen in Tuonela

Lemminkäinen approaches Tuonela in an atmosphere of menace, represented by tremolos in the strings. He has been set the task of killing the Swan by the Maiden of the North, whom he is attempting to seduce. But he is tricked by a man of the Northland who shoots him with a poisoned arrow, cuts up his body and throws the pieces into the river. Lemminkäinen’s mother hears of his death and sings a lament, represented by the violins playing a quiet, shimmery melody backed by a lullaby in the woodwinds and solo ‘cello. She travels to Tuonela to recover the pieces of his body and sew them back together, before entreating a honey bee to fetch a drop of live-giving honey from the realm of the Gods. Lemminkäinen is restored to life and relieved to wake in his mother’s arms.

Lemminkäinen’s Return

Lemminkäinen sets out to journey home following his many adventures, his mother at his side. The relentless tension and energy in this movement conveys the overwhelming desire of Lemminkäinen to reach his home, with fragments of a theme being introduced and built up until his arrival is declaimed by a full statement of the theme from the woodwind, which is joyously repeated by the brass.

Although Lemminkäinen experiences many forms of love throughout the story – and he is definitely regarded as something of a ladies’ man! – it is clear that the love story here is not the desire he feels for women, nor his love for his wife (who does not feature in this suite). The real love story is the love of a mother for her son, which ultimately is strong enough to rescue Lemminkäinen from death itself.

Our next concert is on Saturday 24th March 2012, 7.30pm at St Peter’s Church, Wickham Road

Shostakovich *Symphony No. 12*, **Wagner** *Rienzi Overture*

and excerpts from **Khachaturian’s** *Spartacus*

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

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How did you hear about Harmony Sinfonia?.....



Formed in 2009, Harmony Sinfonia is a vibrant symphony orchestra based in Brockley, 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. 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
Nicola Robinson
Godfrey Salmon
Paola Delucchi
Rosalind Hedley-Miller
Leslie Townsend

2ND VIOLINS

Theresa Freeburn
Marie Burkhart
Kevin Cody
Polly Fox
Anita Laybourne
Robin White
Alice Wingfield
Penny Longman

VIOLAS

Nim DiRicci
Eleanor McAlister-Dilks
Judith Smith
Andrea Wardrop
Frances Barrett
Richard Longman

CELLOS

Amanda Thorpe
Christine Berry
Alan Charlton
Paul Harvey
Alice Jones
Gillian Wood
Fiona Clarey

DOUBLE BASS

Hayden Prosser

FLUTES & PICCOLOS

Sharon Moloney
Pippa Fotheringham

OBOES & COR ANGLAIS

Isobel Williams
Richard Whitehouse

CLARINETS

Alex Fleming
Ed Cook

BASSOONS

Eloise Carpenter
Diane Da'Costa

HORNS

Jon Cooley
Daniel Heanes
Peter Richards
Andy Robinson

TRUMPETS & CORNETS

Anna Bainbridge
Rob Smith
Ben Wong

TROMBONES

Richard Miller
Peter Bruce
John Carmichael

TIMPANI

David Coronel

PERCUSSION

Catherine Herriott
Bennet Smith