

HARMONY SINFONIA

6pm Saturday 17th June



Movie Night

A concert of classical music in cinema

Tchaikovsky / Swan Lake Suite // Black Swan

Barber / Adagio for Strings // Platoon

Verdi / Overture to La Forza del Destino // Jean de Florette

Mascagni / Intermezzo from Cavalleria Rusticana

// Godfather Part III

Brahms / Violin Concerto, soloist: Daniel Pukach

// There Will Be Blood



making
music

Movie Night

Programme notes by Mark Prescott, our
Conductor and Musical Director

Music's unique ability to wordlessly express, communicate and arouse emotions has made it a vital component in the filmmakers' armoury. Would Coppola's *The Godfather Pt. III* be half the film it is without Mascagni's 19th century opera? Who could fail to be stirred by Tchaikovsky's *Swan Lake Suite* in the 2010 psychological thriller *Black Swan*? Indeed, some music and movies have become inextricably linked. Barber's *Adagio for Strings* is made famous by Oliver Stone's extensive use of it in *Platoon*. We're therefore thrilled to present our selection of music that has been used to great effect in film.



The Programme

Pietro Mascagni
Intermezzo from Cavalleria Rusticana
Godfather Part III

Johannes Brahms
Violin Concerto, soloist Daniel Pukach
There Will Be Blood

Interval - 20 minutes
Refreshments are available
downstairs in the crypt

Giuseppe Verdi
Overture to La Forza del Destino
Jean de Florette

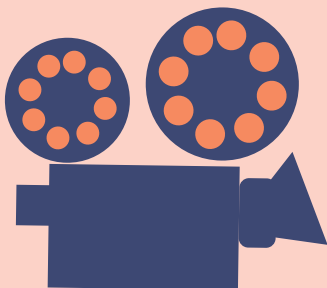
Samuel Barber
Adagio for Strings
Platoon

Pyotr Ilyich Tchaikovsky
Swan Lake Suite
Black Swan

Pietro Mascagni

Intermezzo from Cavalleria Rusticana (1890)

Cavalleria Rusticana is a one-act opera by the Italian composer and conductor Pietro Mascagni. Unsurprisingly, the plot centres around seduction, betrayal and murder. *The Intermezzo* is the calm before the storm, with the scene an empty village square, the protagonists at church. The famous theme is based on a hymn presented earlier in the drama. The yearning nostalgia of the melody is a gift for filmmakers, most famously in Coppola's *The Godfather*.



Johannes Brahms

Violin Concerto (1878)

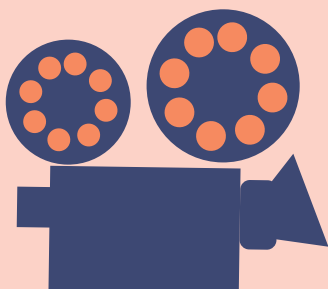
Brahms wrote this violin concerto for his great friend and mentor Joseph Joachim. What a present! Joachim was also a composer and Brahms consulted him extensively about the solo part and orchestration. Things to look out for: the wonderful change in harmony after the initial orchestra opening. The dramatic solo entry of the violin in the first movement. The hauntingly beautiful oboe solo that leads off the second movement. The 'gypsy' swagger of the last movement that finishes with a Bachian quasi-cadenza from the solo violin before the headlong rush to the end. At the end of the film *There Will Be Blood*, following a scene of unspeakable violence (with no music), the finale of Brahms' violin concerto bursts in. It is a huge shock. A great example of how directors like Paul Thomas Anderson utilise music as both a dramatic and narrative tool.



Giuseppe Verdi

Overture from *The Force of Destiny* (1869)

While Verdi's five-act opera *The Force of Destiny* is very rarely heard in full, its overture remains one of the most popular in the repertory. Frankly, it has everything you'd want in a potboiler overture – the dramatic call to action from the brass, opening string rumbles that seem to come straight from the B-movie or Saturday-morning movie serial playbook, and not one, but two glorious melodies with the solo clarinet to the fore. These last two in particular form the evocative soundtrack to *Manon des Sources* and, ahem... if you are of a particular generation, the *Stella Artois* ads.



Samuel Barber *Adagio for Strings* (1936)

Made famous by Oliver Stone's extensive use of it in *Platoon*, Barber's *Adagio* is taken from the slow movement to this string quartet. Barber treats each string line almost like a voice, and leaves the final chord unresolved. It is the most filmic of pieces.

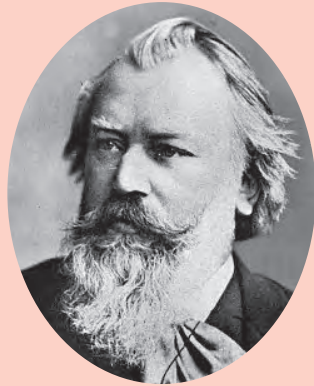
Pyotr Ilyich Tchaikovsky *Swan Lake Suite* (1876)

I chose this piece, used in Darren Aronofsky's 2010 film *Black Swan*, not only for Tchaikovsky's way with melody and sparkling orchestration but also because right at the end of the piece, when you hear that final blazing melody in the horns at its highest point, there is a chord that could equally be right out of John Williams or Hans Zimmer. It seemed the perfect way to end the evening.





Pietro Mascagni



Johannes Brahms



Giuseppe Verdi



Samuel Barber



Pyotr Ilyich Tchaikovsky

Mark Prescott

Musical Director and Conductor

Mark Prescott was born in Madrid but brought up in Edinburgh where he studied piano, cello and conducting. Mark won a scholarship to Royal Holloway where he conducted a number of student ensembles and upon graduating was appointed professional conductor of the Royal Holloway Chamber Orchestra. A further scholarship allowed him to continue his conducting studies at the Guildhall School of Music and Drama with Christopher Seaman, Mark Elder and Colin Davis.



Daniel Pukach

Leader

Daniel is an Israeli American violinist. He is a freelance orchestral violinist, chamber musician and a sought-after teacher. He has performed in major venues such as Carnegie Hall, Wigmore Hall, Huberman Hall and more. He has played in top orchestras in the UK and Israel such as BBC Concert Orchestra, English Chamber Orchestra, London Philharmonic, Israel Symphony, Israeli Opera, Israel Chamber Orchestra, Israel NK orchestra and the Galilee Chamber Orchestra. He is also a founding member and violinist in the Waldstein Quartet that holds the Carne Trust chamber music junior fellowship at Trinity Laban.



Orchestra

Violins

Daniel Pukach (Leader)
Abbie Davis (Joint Leader)
James Garside
Effie Robertson
Avery Anapol
Hannah Bromley
Jonathan Payne
Tom Pestell
Yasmeen Doogue-Khan
Sarah Botting
Charlotte Brennan
Phil Sizer
MiriamCoe
Judy Gosling
Michael Malone
Ju-Vern See
Janet Davies
Jen Tillier
Collie Chan
Aaliyah Booker
Reonel Rafols
Alicia Drummond-Preston

Violas

Helen Langley
Adam Maha
Susanna Eastburn
Lancelot Beja Battais

Cellos

Gillian Wood
Marketa Synkova
Becci Pearson
Naomi Tsai
Susanne Ilse
Paul Meins
Susanne Buck

Double Basses

Sue Moss
Rob Furber
Simon Woolf

Harp

Xinyi Wu

Flutes

Priya Jeffs
Jerrina Eteen
Rachel Washer

Oboes

Hannah Bray
Amy Whitelock Gibbs

Clarinets

Alex Fleming
Kate Quarry

Bassoons

Eloise Carpenter
Linda Ewers

Horns

Jon Cooley
Jo Kemsley
Pat Livingstone
Dave Kent

Trumpets

Daniel Gray
Chris Marquardt

Trombone

Richard Miller
Jo Breve Maccoll
Ed Horsey

Percussion

Sharon Moloney
Jo Lappin
Joseph Lewis

**We hope you enjoyed
our concert!**

**Join our mailing list to hear about
future concerts.**

Subscribe

**Your kind donations help keep our
orchestra active and
providing music to the community.**

**Thank you, from everyone at
Harmony Sinfonia 🎵**

Donate

**See you at our next concert
on Saturday 25th November**

Buy Tickets

This evening we remember Paul, our friend and leader of the cello section. Paul passed away suddenly during this term and is sorely missed by us all. As a gesture to him this evening, we've left his chair in place at the front of the cellos.

Gill sat next to Paul and has written a short piece to him.

Paul:

I've been trying to write this for a few weeks now. Days, weeks, months, years. Time. You forget to say goodbye to someone the week before, then, they're gone. Last time I saw Paul he was in the kitchen. Or rather, I didn't know he was there, because I was at the other end of the room laughing about cheese. What do you serve to a group of friends at a dinner party who have so many different dietary requirements, including cheese preferences? I suggested a selection of Mini Baby Bels (mini real cheese).

The start of May. That was the last time we all played with Paul. It was the last time I sat beside my desk partner. A decade's worth of accidentally hitting him in the knee with my cello bow. Paul had a particularly large right knee, or rather the angle of my up-bows (when I really got going) meant that every rehearsal, every concert, every time we'd play together, I'd jab Paul with the tip of my bow. I got to know his right knee very well.

Did you know there are so many rules to follow when someone dies? I never knew there were so many versions of bereavement. There's meant to be a 'correct' order to death. Older people first then everyone else in chronological order. However, I know it never really works out like that. Paul wasn't old. He wasn't old enough. He was the wrong age.

Each week since Paul died, groups of us have met up or sent messages to one another. Some of us have sat together in the pub, stunned. Some of us have met up to play, honouring musical engagements Paul had arranged. Paul was brilliant at that. Quietly encouraging us to meet up and make music. Some of us have met at concerts and whispered to each other, sometimes embracing, not quite understanding what has happened.

When someone dies, they seem, suddenly to be everywhere, and nowhere all at the same time. Someone told me they kept seeing Paul. In the street, walking in the park, on the train. Everywhere but nowhere.

We choose to meet on a Wednesday, it's not obligatory. We get together and play music. We hold these beautiful instruments in our hands. Instruments we've almost all been playing since childhood. We translate little dots on paper into sounds. Those sounds, layers and layers of frequencies - become music. We tell stories with our sounds, we're more truthful when we're playing.

Our concert this time is about film music. A beautiful, joyful, magical midsummer concert. With tunes you could sing along to (if you felt so inclined) and the Brahms Violin Concerto. Paul was meant to be leading the cellos this time. Paul was meant to be on my left, but now I'm sat on the right. We've left an empty chair for him - in case he wants to join us one last time. xx