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MUSICAL DIRECTOR: LINDSAY RYAN

'THE ROMANTIC'

SATURDAY 1ST DECEMBER 7.30PM

ST PETER'S CHURCH
WICKHAM ROAD
BROCKLEY SE4 1LT



BRUCKNER - SYMPHONY NO. 4
ELGAR - SERENADE FOR STRINGS
BEETHOVEN - EGMONT OVERTURE

Programme £1.00

PROGRAMME

LUDWIG VAN BEETHOVEN
OVERTURE TO 'EGMONT'

EDWARD ELGAR
SERENADE FOR STRINGS

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

ANTON BRUCKNER
SYMPHONY NO. 4 – 'THE ROMANTIC'

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). 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.

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.

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LUDWIG VAN BEETHOVEN – OVERTURE TO ‘EGMONT’

In 1810 the Burgtheater in Vienna mounted a production of Goethe's heroic play *Egmont* and commissioned Beethoven to write the incidental music for it. This, apart from *Fidelio*, was Beethoven's most extensive work for the stage and a task he worked at gladly, being very interested in the then twenty-one year old play. He wrote nine incidental movements for it, including two songs for the heroine, Clärchen, and four entr'actes. Finally he wrote the overture which was not completed until after the opening of the Burgtheater production, so it was only heard at the fourth and subsequent performances.

The protagonist of the play, Count Egmont, was a popular sixteenth century Flemish hero when the Netherlands were under Spanish rule. Egmont saved Flanders from French invasion but later lost favour with King Philip II of Spain and was imprisoned. A vision on the night before his execution, revealing the figure of Freedom (with the face of his beloved, Clärchen) showed him that as a result of his death, freedom would come to the provinces, so, heartened he went bravely to the scaffold with a *Victory Symphony* being played.

The overture begins with a menacing theme in the minor; masculine and feminine elements are contrasted, not necessarily suggestive of Egmont to Clärchen, they may portray tyrannical Spain and suffering Flanders. After the *sostenuto* opening the music gradually reaches a stormy *allegro* and the overture continues in the normal sonata form. The second subject is marked by the return of the fierce chords on the strings that opened the work, to which the woodwind reply with wistful phrases, illustrative perhaps of Clärchen. There is a short pause at the end of the recapitulation broken only by the sigh of sustained woodwind notes which leads to a brilliant coda and the final triumphant fanfares in the *Victory Symphony*, as Egmont is led to the scaffold.



This programme note was supplied through Making Music's programme note service.

EDWARD ELGAR – SERENADE FOR STRINGS

1. *Allegro piacevole*
2. *Larghetto*
3. *Allegretto*

When Elgar dedicated the famous “Nimrod” movement of his *Enigma Variations* to his musical editor A.J.Jaeger, he did so, he said, to commemorate long summer evenings spent discussing Beethoven's slow movements. This beautiful string serenade also evokes the atmosphere of summer evenings, especially in the Worcestershire countryside. Elgar composed it in 1892, while he was still largely unrecognized outside the English Midlands. Amazingly, the music publishers Novello rejected it, saying that “we find... that this class of music is practically unsaleable.” Fortunately, Breitkopf & Härtel took it on and it was premièred in Antwerp. The first English music-lovers to hear it were the

musicians in the ladies' orchestral class that Elgar was teaching in Malvern at that time. He also made a piano duet version of it. It did not receive a full English public concert performance until 1899.

Hearing the *Serenade* today gives us a real sense of nostalgia. It opens in E minor with a delicate, restless staccato figure played by the violas, out of which rise smooth, perfectly balanced melodies for the upper strings, including a solo for the leader. The central idea of this movement (which is marked *piacevole*, "pleasantly") is a tune in E major that begins with an upward minor seventh leap from which the rest of the melody gradually descends.

The central *Larghetto*, Elgar's first important slow movement, has been superficially characterized as Mendelssohnian but is in truth pure Elgar, utterly English in its feelings of contemplation and yearning. Of one of its themes he once told his orchestra "Second violins, I want you to enjoy this tune; I wrote it especially for you." The brief, compact finale begins in G major but soon brings back in transmuted form the material of the preceding movements, especially the first. In its coda it introduces one last new idea, beginning with descending fourths, a perfect complement to the rising themes that have gone before.



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ANTON BRUCKNER – SYMPHONY NO. 4 “THE ROMANTIC”

1. *Ruhig bewegt (peacefully moving)*
2. *Andante*
3. *Bewegt (moving)*
4. *Mässig (moderate)*

The music of Anton Bruckner has long been the subject of much debate due to 'The Bruckner Problem', a term first coined in 1969 and used to describe the difficulties of identifying a definitive version of each of his works due to the presence of so many alternative and contrasting versions or editions. Not only did Bruckner make extensive revisions to several of his works, but also within his lifetime several of his friends and associates also made revisions and in some cases it is not clear whether these were made with Bruckner's permission or even knowledge. The fourth symphony is very much a victim of this Bruckner problem, at least seven authentic versions of it can now be identified, and several other spurious or unauthentic versions also exist.

The first version (1874) was never performed in its entirety during Bruckner's lifetime, with only the Scherzo receiving a performance 35 years later. Bruckner returned to the fourth symphony in 1878 after completing his fifth, at which point he thoroughly revised the first two movements and wrote a new finale – a *Volksfest* (popular festival). Additionally, he then wrote a brand new scherzo meant to represent the hunt, and therefore known as the "Hunt" Scherzo (*Jagd-Scherzo*). This is now identified as the second version of the symphony. A year later, he again wrote a new finale, discarding the *Volksfest*. This third version is known as the 1878/80 version and is the one we are presenting this

evening. Although Bruckner later made further extensive revisions to each movement to create versions four to seven, he did not ever again entirely replace a movement as he did in his first two revisions.

Bruckner himself gave the fourth symphony the nickname 'Romantic', but he did not mean this to refer to the modern concept of romantic love. Instead he wanted to conjure images of medieval romance, featuring daring knights or other brave heroes riding out on quests, and rescuing damsels in distress along the way. There is much evidence that Bruckner intended the symphony as piece of "program" music. In a letter to the conductor Hermann Levi he wrote: "In the first movement after a full night's sleep the day is announced by the horn, 2nd movement song, 3rd movement hunting trio, musical entertainment of the hunters in the wood." In a letter to the music critic Wilhelm Tappert: "[the scherzo] represents the hunt, whereas the trio is a dance melody which is played to the hunters *during* their repast." And finally in a later letter to the composer Paul Heyse: "In the first movement of the "Romantic" Fourth Symphony the intention is to depict the horn that proclaims the day from the town hall! Then life goes on; in the *Gesangsperiode* [the second subject] the theme is the song of the great tit *Zizipe*. 2nd movement: song, prayer, serenade. 3rd: hunt and in the trio how a barrel-organ plays during the midday meal in the forest." However, there are no clear outlines of any program for the finale – we are left to make of that what we will.

Programme note by Sharon Moloney.

Our next concert is on Saturday 9th March 2013, 3.30pm

at St Peter's Church, Wickham Road

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1ST VIOLINS

Paul Weymont (leader)
Aimee Baker
Gemma Juma
Desmond Moorhouse
Bonnie Pal
Rosalind Hedley-Miller
Louise Walters

2ND VIOLINS

Theresa Freeburn
Kevin Cody
Edward Ellis
Mike O'Connor
Robin White
Richard Longman

VIOLAS

Nim DiRicci
Claire Bridge
Eleanor McAlister-Dilks
Judith Smith
Andrea Wardrop
Frances Barrett
Kuei-Mien Chang
Philippa Kent

CELLOS

Amanda Thorpe
Christine Berry
Paul Harvey
Becci Pearson
Gillian Wood

DOUBLE BASSES

Martin Jones
Piers Owen

FLUTES & PICCOLOS

Sharon Moloney
Pippa Fotheringham

OBOES & COR ANGLAIS

Isobel Williams
Richard Whitehouse

CLARINETS

Alex Fleming
Kate Quarry

BASSOONS

Eloise Carpenter
Diane Da'Costa

FRENCH HORNS

Jon Cooley
Daniel Heanes
Richard Charlton
Andrew Robinson

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