

# FAIRY TALES

Saturday 30th June 2012  
3.30 pm

St Peter's Church  
Wickham Road  
Brockley SE4 1LT



music from

Hansel and Gretel  
Harry Potter  
Mother Goose  
Aladdin



Programme £1.00

# PROGRAMME

LÉO DELIBES  
*EXCERPTS FROM 'COPPÉLIA'*

MAURICE RAVEL  
*EXCERPTS FROM 'MA MÈRE L'OYE'*

CARL NIELSEN  
*EXCERPTS FROM 'ALADDIN'*

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

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ENGELBERT HUMPERDINCK  
*OVERTURE – HÄNSEL AND GRETEL*

JOHN WILLIAMS  
*EXCERPTS FROM 'HARRY POTTER'*

## 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.

### **Would you like to be on T.V.?**

*Then join Harmony Sinfonia on Wednesday 4<sup>th</sup> July from 7.30pm at the Rivoli Ballroom in Brockley!*

*We are recording a promotional film for the Willow Foundation (a charity that provides special experiences to terminally ill people aged 18-40) and we need audience members to be part of the film, cheering us on as we perform an arrangement of the Kinks song "Days". Families are especially welcome.*

*Don't miss this opportunity to watch a film being made, hear some great music and be part of a T.V. promotion, all in one evening! Reservations not necessary: just turn up.*

# Fairy Tales

Fairy tales have existed for thousands of years, though the term ‘Fairy Tales’ to describe them was introduced by Madame D’Aulnoy in the late 17<sup>th</sup> century. Often the stories were passed on orally from generation to generation, and it wasn’t until the 19<sup>th</sup> century that the published collections we know today were gathered together. Originally these tales were intended for adults, and collectors such as the Brothers Grimm and Hans Christian Andersen revised the stories (removing many of the sexual references and much of the violence) to make them more suitable for children before publishing them. In the 1930s Walt Disney started to animate fairy tales, cementing their reputation as “just for children” and increasing their popularity.

But what exactly is a fairy tale? Almost everyone agrees that a tale doesn’t need to contain fairies to be classified as a fairy tale, but there is some dispute as to what characteristics separate them from folk-tales, animal tales or beast fables. Almost certainly a fairy tale will be fantastical, containing an element of magic, often it will include talking beasts and/or mythical creatures, and it will usually be a short story. But a tale can contain all of these elements and still not be classified as a fairy tale. J.R.R. Tolkien’s *The Hobbit* was classified as a fairy tale when first published – though we would not necessarily think of it as one now. There have been attempts to classify them, most notably by Antti Aarne, Stith Thompson and Vladimir Propp, but still a definitive description has not been found.

Ultimately, a fairy tale is a fantasy, something that can’t possibly be true, and often (but not always) a tale that takes place ‘once upon a time’ and ends ‘happily ever after’.

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## LÉO DELIBES – EXCERPTS FROM ‘COPPÉLIA’

1. *Entr’acte and Valse*
2. *Prelude and Mazurka*

Première in 1870, the ballet *Coppélia* was inspired by two fairy tales by E.T.A. Hoffmann: *Der Sandmann (The Sandman)* and *Die Puppe (The Doll)*. It tells the story of Swanhilde and Franz, a couple who are due to marry until Franz falls in love with a life-like doll called Coppélia, creation of the local inventor Dr. Coppélius. A jealous Swanhilde and her friends break into Dr Coppélius’s home in an attempt to find out who Coppélia is, at the same time as Franz tries to climb a ladder to Coppélia’s balcony in an effort to meet her. Dr. Coppélius catches them in the act, and decides to use Franz as the human sacrifice needed to bring Coppélia to life. Swanhilde dresses as Coppélia, pretending that the doll has come to life in order to save Franz from his fate. Franz and Swanhilde escape and the whole town celebrates their marriage.

The Entr’acte and Valse opens Act 2, where Swanhilde and her friends find themselves in a room full of mechanical dolls in Dr Coppélius’s house. The famous Prelude and Mazurka is the opening number of the entire ballet.

## MAURICE RAVEL – EXCERPTS FROM ‘MA MÈRE L’OYE’

1. *Pavane de la Belle au bois dormant*
2. *Petit Poucet*
3. *Les entretiens de la Belle at de la Bête*
4. *Le Jardin féerique*

Ravel originally wrote this suite in 1908 as a piano duet for four hands (to be played by two of his young friends) and orchestrated it in 1911. Each movement is a tableau from a French fairy tale: Ravel elected to portray a single image from each story rather than write music that spelled out the plot.

Pavane of the Sleeping Princess – a graceful, baroque style dance by the attendants surrounding the sleeping Princess Florine.

Little Tom Thumb – the music depicts Tom’s frustrated wanderings in the woods, whilst the birds (flute and piccolo) swoop down to eat the crumbs he has left on the path to help him find his way back.

Beauty and the Beast – the lilting melody of the clarinet and the growling tones of the contrabassoon represent Beauty and the Beast respectively in this dialogue. A solo violin announces the transformation of the Beauty into a handsome prince.

The Enchanted Garden – The happiness and peace of fairyland makes it a good and beautiful place to live. The music builds to a grand fanfare in celebration.

## CARL NIELSEN – EXCERPTS FROM ‘ALADDIN’

1. *Oriental March*
2. *Aladdin’s Dream and Dance of the Morning Mist*
3. *Hindu Dance*
4. *The Marketplace in Ispahan*
5. *Negro Dance*

In 1918 Nielsen wrote this incidental music for a new production of Aladdin by Adam Oehlenschläger at the Theatre Royal in Copenhagen. However Nielsen soon fell out with the director, Johannes Poulsen, who had made large cuts to the music during final rehearsals and changed the sequence of the dances. Nielsen insisted that his name was removed from all the posters and publicity as a result, but the production was not that successful and closed after just 15 performances. However the music lived on, and Nielsen frequently conducted performances of extracts from *Aladdin* to great acclaim. The Oriental March, Hindu Dance and Negro Dance were the last pieces of music Nielsen heard before he died in October 1931.

In a short programme note produced for a performance in 1926, Nielsen noted that he had “aimed at something alien and remote in the world of fairy tale” in writing his score. In the play, each of the dance movements represent one of the many celebrations at the wedding feast of Aladdin and Gulnare, the Sultan’s daughter. Perhaps the most effective movement of the suite is *The Marketplace*

in *Ispahan* in which the listener experiences the effect of hearing four different “bands” simultaneously playing in different parts of the market, each fading in and out of prominence as if the listener is walking around the stalls hearing the bands overlapping each other from different perspectives.

## ENGELBERT HUMPERDINCK – OVERTURE TO HÄNSEL UND GRETEL

The idea for the opera *Hänsel und Gretel* was first proposed to Humperdinck by his sister Adelheid Wette, who asked him to set to music some songs she had written for her children for Christmas. The premiere was conducted by Richard Strauss in December 1893: it has been associated with Christmas ever since.

The overture opens with a horn quartet performing the most famous chorale tune from the opera; the *Abendsegen* or Evening Benediction. More instruments take up the chorale tune, before a trumpet fanfare introduces a faster section. The trombones re-introduce the chorale theme, and the overture then develops and integrates the two themes before drawing to a peaceful conclusion.

## JOHN WILLIAMS – EXCERPTS FROM “HARRY POTTER SYMPHONIC SUITE”

1. *Hedwig’s Flight*
2. *Nimbus 2000*
3. *Quidditch*
4. *Harry’s Wondrous World*

A modern day fairy tale, almost everyone knows the tale of schoolboy wizard Harry Potter and his battle against the evil Lord Voldemort.

John Williams writes: “*When I wrote the full orchestral score for Harry Potter and the Sorcerer’s Stone, I hadn’t planned to write the eight miniatures presented here [of which we are presenting four today]. The film’s score did not require them, and our production schedule, usually very difficult in the film world, made no provision for their arrival. However, if I can be permitted to put it a bit colourfully, each piece seemed to insist on being “hatched” out of the larger body of the full score.*

*Hedwig, the beautiful owl who magically and mysteriously delivers mail to Harry Potter at Hogwarts School, is musically portrayed in the first miniature by the celesta, a luminous little instrument which is capable of producing pearly, crystalline tones at dazzling speeds. The celesta begins its flight alone, but quickly is joined by the violins, possibly the only other instrument capable of attaining the dizzying pace needed to defy gravity and achieve flight.*

*The Nimbus 2000 is Harry Potter’s own personal broomstick. To musically depict this ingenious mode of transportation we have the woodwind section, with its flutes, oboes, clarinets and bassoons, all capable of extraordinary leaps and astonishing agility, forming a perfect match for the nimble Nimbus 2000.*

*In the Harry Potter books, Quidditch is a form of intramural competition that's played on flying broomsticks. The games are conducted every year at the Hogwarts School with great pageantry, featuring colourful flags and cheering crowds. The pomp and ceremony of these Quidditch games is best represented by the blazing brass section of the orchestra, with its tuba, french horns, trombones and heraldic trumpets.*

*The suite concludes with the entire orchestra as it explores many of the themes heard throughout "Harry's Wondrous World".*

*My fondest hope is that instrumentalists and listeners alike might share in some of the joy that I have felt in writing music for this delightful story."*

(Extracts from John Williams' programme notes to accompany the suite)

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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, the orchestra also 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.

### **1<sup>ST</sup> VIOLINS**

Paul Weymont (leader)  
Gemma Juma  
Godfrey Salmon  
Nicola Wallace  
Madelin Luimstra  
George Salmon

### **2<sup>ND</sup> VIOLINS**

Theresa Freeburn  
Kevin Cody  
Polly Fox  
Daphne Matthews  
Desmond Moorhouse  
Robin White

### **VIOLAS**

Frances Barrett  
Nim DiRicci  
David Lawes  
Eleanor McAlister-Dilks

### **CELLOS**

Amanda Thorpe  
Christine Berry  
Paul Harvey  
Becci Pearson  
Gillian Wood

### **DOUBLE BASS**

Oliver Chevreau

### **FLUTES & PICCOLOS**

Sharon Moloney  
Catherine Dimmock  
Pippa Fotheringham

### **OBOES & COR ANGLAIS**

Isobel Williams  
Richard Whitehouse  
Ian Finn

### **CLARINETS**

Alex Fleming  
Kate Quarry  
Ed Cook (Eb and bass)

### **BASSOONS**

Eloise Carpenter  
Diane Da'Costa

### **CONTRABASSOON**

Michael Barlow

### **FRENCH HORNS**

Jon Cooley  
Daniel Heanes  
Patrick Clements  
Peter Richards

### **TRUMPETS & CORNETS**

Anna Bainbridge  
John Kelly  
Ben Wong

### **TROMBONES**

Richard Miller  
Peter Bruce  
Jonathan Young

### **TUBA**

Rachel Adams

### **TIMPANI**

David Coronel

### **PERCUSSION**

John Holland  
Adam Payn  
Bennet Smith

### **CELESTE/PIANO**

Catherine Herriott

### **HARP**

Tom Xerri

