



Conductor: Lindsay Ryan

THE FIREBIRD

Stravinsky - The Firebird
De Falla - The Three-Cornered Hat
Tchaikovsky - Waltz & Polonaise from
Eugene Onegin

Saturday
29th June
7.30pm

Programme
£1.00

St Peter's Church
Wickham Road
Brockley
SE4 1LT



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PROGRAMME

PETR ILYICH TCHAIKOVSKY
*WALTZ AND POLONAISE
FROM 'EUGENE ONEGIN'*

MANUEL DE FALLA
THE THREE-CORNERED HAT

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

IGOR STRAVINSKY
THE FIREBIRD

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 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).

Her experience in London has included the position of Associate Conductor of Stoneleigh Youth Orchestra alongside Adrian Brown, Musical Director of the London Classical Consort, and 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.

Lindsay's newest project is Harmony Tots, providing progressive music lessons for babies and pre-schoolers in Surrey.

NATASHA ELLIOTT – MEZZO-SOPRANO



Natasha Elliott is a 25 year old singer and Goldsmiths music graduate living in South East London. She is under the tutelage of Nan Christie, having previously studied under Sophie Grimmer at Trinity College of Music.

Natasha has performed at notable London venues such as the Southbank Centre, the Linbury Studio Theatre at the Royal Opera House, the Barbican and Southwark Cathedral. She has sung in many operas including "Rigoletto" (Maddalena), "The Marriage of Figaro" (Bridesmaid) and "Les Dialogues des Carmelites" (Townsperson), amongst others. Natasha fully participated in musical life at Goldsmiths, as a member of OperaGold, the Goldsmiths chamber choir and the PureGold chamber ensemble. In her final year, Natasha was the alto soloist in Mozart's Requiem. She has also been involved with a vast array of opera companies such as the London Opera Ensemble, Situation Opera and Meantime Opera and was a choral scholar at the church of St. Margaret's in Blackheath. Natasha performed as a soloist with the Kontrarian ensemble for the premiere of a new Requiem written by Adam Donen and Roger O'Donnell (The Cure). She has started her own opera company Opera d'Oro, performing small scale opera galas, and an Opera Scenes society at Goldsmiths. Recently she has also performed as the operatic lead in an exciting new piece entitled "Europa" with composer Adam Donen and ADA projects in Bedford Square, Bloomsbury. She is very much looking forward to making her debut with Harmony Sinfonia.

PETR TCHAIKOVSKY – WALTZ AND POLONAISE FROM 'EUGENE ONEGIN'

First performed in Moscow in 1879, this opera was based on the verse novel of the same name by Alexander Pushkin. The opera singer Yelizaveta Lavrovskaya approached Tchaikovsky with the idea, and although he was at first sceptical as to whether it would work, Tchaikovsky eventually created an opera that was 'episodic' – representing episodes of Onegin's life rather than telling a story. This caused it to be seen as something of a curiosity outside of his native Russia, and it was several years before it received premieres in other European countries.

The waltz is from act two, in which Onegin is dancing with Tatyana at a ball in her honour. He is irritated with his friend Lensky who persuaded him to come, and so he flirts with Lensky's fiancé Olga. Lensky jealously confronts Olga, who asserts she has done no wrong and continues to dance with Onegin. Eventually, Lensky challenges Onegin to a duel. (In the following scene, Onegin wins the duel, shooting Lensky despite reluctance to go ahead with it on both their parts).

The Polonaise opens act three, at another ball years later. Onegin is alone and reflecting on his life when Tatyana enters with her husband who is a prince. The two are overwhelmed with emotion when they recognise each other, and Onegin realises he is in love with Tatyana.

MANUEL DE FALLA – THE THREE-CORNERED HAT

- *Introducción y escena – Introduction and Scene*
- *La tarde – Afternoon*
- *Danza de la molinera (Fandango) – Dance of the Miller's Wife*
- *Las uvas – The Grapes*
- *Danza de los vecinos (Seguidillas) – Dance of the Neighbours*
- *Danza del molinero (Farruca) – Dance of the Miller*
- *Danza del corregidor – Dance of the Magistrate*
- *Danza final (Jota)*

In 1917, Sergei Diaghilev saw the premiere of *El Corregidor y la molinera (The Magistrate and the Miller's Wife)*, a pantomime ballet by De Falla which was scored for chamber orchestra. He commissioned De Falla to rewrite it for his ballet company the *Ballet Russes*, and the outcome was *El sombrero de tres picos (The Three-Cornered Hat)*. The set and costumes for the original production were designed by Pablo Picasso.

The ballet is set in Andalusia, and De Falla made use of Andalusian folk tunes throughout the opera. The mezzo soprano soloist sings in the *cante jondo* style – typically accompanied by flamenco music and telling a sad story – and see if you can hear the quote from Beethoven's 5th symphony hidden within the work!

A trumpet fanfare prefaces the first scene; set in a mill in Andalusia. The miller (the trumpet) is trying to teach his pet blackbird to tell the time (represented by the piccolo with high violins) - but unsuccessfully. The miller gets angry at its apparent failure, but then his wife feeds the blackbird a grape and he finally gets it right. They hear the magistrate approaching in procession (heralded by timpani) and decide to play a trick on him. The miller hides, and as the magistrate (bassoon)

approaches, he witnesses the miller's wife dancing (represented by a very strong rhythmic string motif). The flute signifies the end of the dance, after which the miller's wife offers the magistrate some grapes and then runs away with the magistrate chasing her. The chase ends when the magistrate catches her, only for the miller to jump out of hiding with a big stick!

At the start of act two, the miller and his wife are hosting a party for their neighbours., who are dancing a *Seguidillas* – a Castilian triple-time dance whose name is derived from the Spanish for 'to follow'. The miller dances a *Farrucca* to entertain them – a type of flamenco traditionally dance only by men. He is interrupted by the magistrate's bodyguard who have come to arrest him (a flurry of woodwinds followed by rhythmic strings). The miller's wife is left alone, and in the distance she heads a sad song, followed by the striking of the cuckoo clock (clarinet) which is echoed by the blackbird (piccolo). The magistrate (bassoon) arrives and performs his dance of seduction, but he is not too steady and the gong announces his fall into the river! There follows a heated exchange between the magistrate and the miller's wife, and when the magistrate draws his pistol the miller's wife runs away. The magistrate undresses and puts himself to bed in the miller's house, but the miller (who has escaped from prison) comes home and seeing the magistrate's three-cornered hat on a chair, jumps to the conclusion that the magistrate has seduced his wife. He takes off his own clothes, puts on those of the magistrate and runs off to take his place. The magistrate wakes to find his own clothes missing and dresses in the miller's clothes as there is nothing else available. His bodyguard appear and, believing him to be the escaped miller, try to arrest him. The miller's wife returns, believes they are arresting her husband and tries to stop them. The miller returns to the scene, and seeing his wife defending the magistrate, jumps to the wrong conclusion. After much confusion in the chaotic final dance, the truth is revealed and the ballet ends with the entire neighbourhood tossing the magistrate up and down in a blanket !

IGOR STRAVINSKY – THE FIREBIRD

- *Introduction*
- *Prelude and dance of the Firebird*
- *Variations (Firebird)*
- *Pantomime I*
- *Pas de deu (Firebird and Ivan Tsarevitch)*
- *Pantomime II*
- *Scherzo – dance of the Princesses*
- *Pantomime III*
- *Rondo (Chorovod)*
- *Infernal dance*
- *Lullaby (Firebird)*
- *Final hymn*

Seven years before he saw the performance of *El Corregidor y la molinera*, Diaghilev was planning the production of a Russian nationalist ballet for his *Ballet Russes*. With the framework for a story involving the mythical Firebird already in place, Diaghilev approached the composer Anatoly Lyadov to write the music. However it is not clear whether Lyadov ever accepted the offer, but whatever happened the commission passed into the hands of Igor Stravinsky. This commission would be the

start of a fruitful and eventually renowned collaboration between the two men, as the Firebird proved to be Stravinsky's breakthrough ballet and a hit with the critics.

The story revolves around Prince Ivan who enters the magical realm of Kaschei the Immortal, a mythical figure who cannot be killed because his soul is separate to his body – stored inside an enormous magical egg. Prince Ivan sees and chases the Firebird whilst wandering in Kaschei's gardens, freeing it only when it agrees to help him. When Ivan falls in love with one of the princesses and quarrels with Kaschei over her, the Firebird honours his pledge by bewitching Kaschei and his magical creatures in an infernal dance. Whilst Kaschei is bewitched, Ivan finds and destroys the egg that contains Kaschei's soul, killing him and breaking his spell over the creatures which all disappear. Ivan and the princesses celebrate their victory with a triumphant hymn.

Our next concert is on Saturday 30th November 2013, 7.30pm
at St Peter's Church, Wickham Road SE4 1LT

Tchaikovsky *Symphony no. 5*

Rachmaninoff *Rhapsody on a Theme of Paganini*

(soloist Neysun Rouhani)

Mendelssohn *Overture 'Ruy Blas'*

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The orchestra

VIOLINS

Paul Weymont (leader)
Aimee Baker
Kevin Cody
Gemma Juma
Theresa Freeburn
Mike O'Connor
Sue Pendlebury
Susanna Allen
Caroline Day
Jo Lappin
Richard Longman
Louise Walters

VIOLAS

Frances Barrett
Nim DiRicci
Judith Smith
Andrea Wardrop
Kuei-Mien Chang

CELLOS

Amanda Thorpe
Christine Berry
Paul Harvey
Gillian Wood
Fiona Clarey
Nicky Jackson

DOUBLE BASS

Sam Wise
Simon Woolf

FLUTES & PICCOLOS

Sharon Moloney
Pippa Fotheringham
Emma Penketh

OBOES & COR ANGLAIS

Isobel Williams
Richard Whitehouse
Helen Raggatt

CLARINETS

Alex Fleming
Kate Quarry

BASSOONS

Eloise Carpenter
Diane Da'Costa

HORNS

Jon Cooley
Daniel Heanes
Fred Shaub

TRUMPETS & CORNETS

Rob Smith
Daniel Walton

TROMBONES

Richard Miller
John Carmichael
Jonathan Young

TUBA

Rachel Adams

TIMPANI

David Coronel

PERCUSSION

John Holland
Jon Jacob
Bennet Smith

PIANO

Catherine Herriott

HARP

Murdo Macrae

Join us

We are currently recruiting in all brass and string sections. Please contact us if you would like to join!

We have a waiting list for all wind sections.



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 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.

Our Patron is Cllr Darren Johnson, Green Party Councillor for Brockley Ward.



"The creativity and innovation of local residents is one of the real joys of living in Brockley. Nowhere is that more apparent than with Harmony Sinfonia, the Brockley-based community orchestra who continue to delight local residents and those from further afield with their wonderful music."

Our principal sponsor is Edudata UK

An advertisement for Edudata UK with a green background and a white grid pattern. On the left, there is a graphic with a bar chart (red, blue, green bars) and a tree (yellow trunk, green and blue leaves). To the right of the graphic, the text reads: 'Edudata UK' in a large, bold, red font, followed by 'Making Sense Out of Statistics' in a smaller, black font. Below this, three lines of text are centered: 'Pupil tracking which delivers results', 'Customised data analysis meeting your school's needs', and 'Turning evidence into action'. At the bottom, it says 'Visit our website for more details: www.edudatauk.co.uk or phone John Sinnott 07990 623545'.