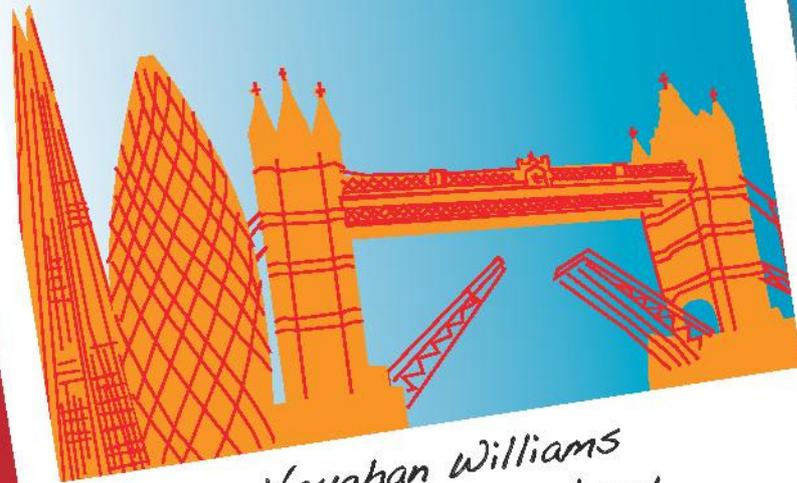


# A CONCERT OF MUSIC FROM AROUND EUROPE



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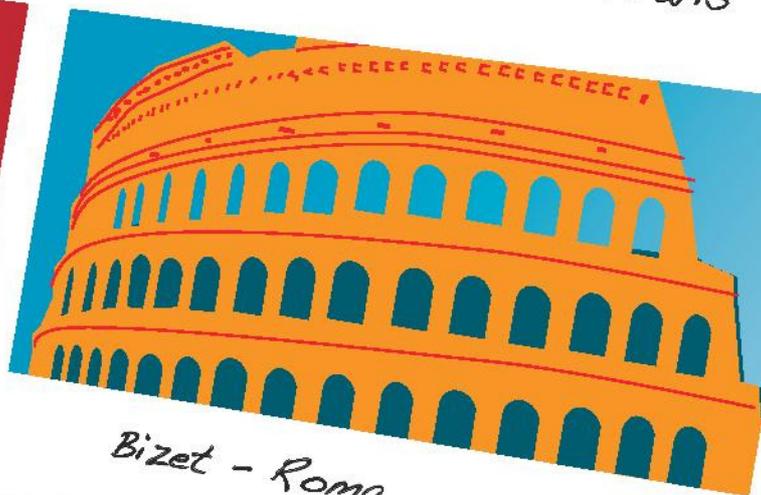
Musical Director  
Lindsay Ryan



Vaughan Williams  
A London Symphony



Gershwin - An American in Paris



Bizet - Roma

Saturday  
9th March  
7.30pm

St Peter's Church  
Wickham Road  
Brockley  
SE4 1LT

Programme  
£1.00



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# PROGRAMME

GEORGES BIZET  
*ROMA*

GEORGE GERSHWIN  
*AN AMERICAN IN PARIS*

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

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RALPH VAUGHAN WILLIAMS  
*A LONDON SYMPHONY*

## 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).

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.

Our next concert is on Saturday 29<sup>th</sup> June 2013, 7.30pm  
at St Peter's Church, Wickham Road SE4 1LT

# **The Firebird**

**Stravinsky** *The Firebird* **De Falla** *The Three Cornered Hat*  
**Tchaikovsky** *Waltz and Polonaise from 'Eugene Onegin'*

See our website [www.harmonysinfonia.co.uk](http://www.harmonysinfonia.co.uk) for more details

## GEORGES BIZET - ROMA

1. *Andante tranquillo – Allegro agitato*
2. *Scherzo*
3. *Andante molto*
4. *Allegro vivacissimo*

Acknowledged as an outstanding pianist, Bizet received little recognition during his lifetime for his compositions, despite winning several prizes including the *Prix de Rome* in 1857. His most famous opera, *Carmen*, obtained a lukewarm reception at its premiere in March 1875, and it is said that it was this apparent failure that caused Bizet to be slow in recovering from yet another bout of ill health. He never recovered and died in June of that same year. Two days later, a special performance of *Carmen* was staged in his honour, and it was declared a masterpiece. Following his death many manuscripts were lost, given away or revised by others, and it was many years before his other compositions began to achieve the recognition they deserved.

Bizet spent the years 1858-60 in Rome, studying at the French Académie as part of the grant awarded to him as winner of the *Prix de Rome*. Initially he composed works in accordance with the rules of the grant, including his *Te Deum* (which remained unforgotten and unpublished until 1971!). Later, he spent some time travelling around Italy, which gave him the inspiration to start work on a symphony in which each of the movements were based on an Italian city – namely Rome, Venice, Florence and Naples. He had not completed it when he was called back to Paris, where his mother was seriously ill.

The scherzo (representing Florence) was given a performance in 1863, but was not well received. Bizet concentrated on the other movements of the work, completing it in 1866 and then revising it twice more before the other three movements were given a first performance in 1869. This version was known as *Fantaisie Symphonie: Souvenirs de Rome*. Still unhappy with his work, Bizet set about revising it once more – and then dropped it, being focussed on his other compositions. He never completed his revisions, and it was not until after his death that the four movements were finally collected together and performed as a full work.

## GEORGE GERSHWIN – AN AMERICAN IN PARIS

The American composer and pianist George Gershwin is renowned for his jazz-style works. One of his earliest works, *Rhapsody in Blue*, has remained his most popular, but he also wrote several stage works, often collaborating with his brother Ira – the most famous of which is the opera *Porgy and Bess*.

In the mid-1920s (early in his career and around the time of the premiere of *Rhapsody in Blue*) Gershwin stayed in Paris for a short while, where he applied to study with both Maurice Ravel and Nadia Boulanger. Both rejected him, saying they had nothing they could teach him. It was during this sojourn that Gershwin developed the ideas that would form the basis of his tone poem *An American in Paris*. He lodged with Robert and Mabel Schirmer and as a thank you gift to them he wrote a melodic fragment which he titled *Very Parisienne*. It was this fragment that formed the basis of the work.

*An American in Paris* was commissioned by the New York Philharmonic and written in 1928, making use of the full symphony orchestra plus saxophones and taxi-horns. Gershwin even went to the trouble of acquiring some taxi horns from Paris for the premiere of the work. He explained: “my purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere”. The work opens with this “walking theme”, and the sounds of the automobile horns cut clearly through the cacophony of street noises that surround the visitor. The central ‘blues’ section of the piece portrays “a spasm of homesickness” for our American friend – the orchestra expands this idea until the visitor is once again captivated by the sights and sounds of Parisian life – “the street noises and French atmosphere are triumphant”.

The work later inspired the film of the same name (released in 1951), which featured additional songs by the Gershwin brothers and centred on a 16 minute dance-sequence using music from the original tone-poem. It was also the inspiration for an original ballet choreographed by Christopher Wheeldon in 2005.

## RALPH VAUGHAN WILLIAMS – A LONDON SYMPHONY

1. *Lento – allegro risoluto*
2. *Lento*
3. *Scherzo (Nocturne)*
4. *Finale – Andante con moto – Maestoso alla Marcia – Allegro – Lento - Epilogue*

One of a handful of composers recognised as being characteristically English, Ralph Vaughan Williams is widely known for his interest in folk music and songs which influenced much of his work. At the beginning of the twentieth century English folk songs and carols were becoming extinct due to the oral tradition with which they were handed down through the generations, and Vaughan Williams travelled the country, transcribing them and thus preserving and also raising the profile and appreciation of them.

Encouraged by fellow composer George Butterworth, Vaughan Williams tried his hand at writing a symphony using some sketches he had made for a symphonic poem about London, and the result was *A London Symphony* which was premiered in March 1914. The performance was a success, and attracted attention overseas – Vaughan Williams sent the score abroad to the German conductor Fritz Busch. Unfortunately, the outbreak of the Great War (World War I) created such upheaval in Europe that the score was lost, and Vaughan Williams had to reconstruct the score from the orchestral parts.

In the following years Vaughan Williams revised the score several times, most dramatically in 1933 when he made several significant cuts. He regarded this version as the definitive version and the work was re-issued bearing the statement “This revised edition supersedes the Original Version which should no longer be used”. In 2001 his widow gave permission for the original version to be performed, and the darker and more tragic tone of the work was admired - but it is the 1933 version which is usually performed on the concert platform.

Vaughan Williams recognised that the title suggested a piece of programmatic music (that is, music that attempts to tell a story or invoke emotions) but he stated that he intended it to be heard as absolute music (music that is not explicitly about anything and which should be listened to without any reference to the outside world). However, he allowed the conductor Albert Coates to provide some descriptions similar to those below for a performance in 1920.

#### *Lento – Allegro risoluto*

Dawn on the banks of the river Thames in Westminster – the chimes of Big Ben are heard. A vigorous allegro section invokes the sights and sounds of the city, before the winds and brass introduce a lighter subject representative of Hampstead Heath on an August Bank Holiday. A gentle interlude for string septet and harp creates an illusion of more peaceful areas of the city, before the full orchestra brings the movement to a lively close.

#### *Lento*

A slow, quiet and reflective movement intended to evoke Bloomsbury Square on a November afternoon. Cor anglais, flute, trumpet and viola are all prominent in the opening themes, before the full orchestra builds to an impassioned *forte* and then subsides.

#### *Scherzo (Nocturne)*

Vaughan Williams said of this movement: “if the listener will imagine himself standing on Westminster Embankment at night, surrounded by the distant sounds of the Strand, with its great hotels on one side and the ‘New Cut’ on the other, with its crowded streets and flaring lights, it may serve as a mood in which to listen to this movement”.

#### *Finale – Andante con moto – Maestoso alla Marcia – Allegro – Lento – Epilogue*

An impassioned opening gives way to a grave march theme, which in turn is replaced by an allegro section and later on the main theme from the first movement. The Westminster Chimes strike once more at three-quarters past the hour, and the work closes with a quiet epilogue inspired by the last chapter of H.G. Wells’s novel *Tono-Bungay*:

“The last great movement in the London Symphony in which the true scheme of the old order is altogether dwarfed and swallowed up.... Light after light goes down. England and the Kingdom, Britain and the Empire, the old prides and the old devotions, glide abeam, astern, sink down upon the horizon, pass – pass. The river passes – London passes, England passes....”



## *The orchestra*

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

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

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

Theresa Freeburn  
Kevin Cody  
Edward Ellis  
Sue Pendlebury  
Jane Griffiths  
Josephine Lappin  
Richard Longman

### **VIOLAS**

Nim DiRicci  
Philippa Kent  
Judith Smith  
Andrea Wardrop

### **CELLOS**

Thomas Bertolotti  
Christine Berry  
Paul Harvey  
Gillian Wood  
Angie Laycock

### **DOUBLE BASS**

Dominic Nudd

### **FLUTES & PICCOLOS**

Sharon Moloney  
Pippa Fotheringham  
Emma Penketh

### **OBOES & COR ANGLAIS**

Isobel Williams  
Richard Whitehouse  
Helen Raggatt

### **CLARINETS**

Alex Fleming  
Kate Quarry  
Edward Cook

### **BASSOONS**

Eloise Carpenter  
Diane Da'Costa

### **CONTRABASSOON**

Shane Underwood

### **SAXOPHONES**

Alison Sutton  
Luke Pinkstone  
Roger Cawkwell

### **HORNS**

Jon Cooley  
Daniel Heanes  
Gillian Bird  
Patrick Clement  
Peter Richards

### **TRUMPETS & CORNETS**

Nick Walkley  
Benedict Fox  
Richard Deacon

### **TROMBONES**

Richard Miller  
Chris Augustine  
John Carmichael

### **TUBA**

Stephen Calow

### **TIMPANI**

Tom Lee

### **PERCUSSION**

Catherine Herriott  
Felicity Hindle  
Jon Jacob  
Claire Sadler

### **HARP**

Melanie Jones



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.

***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."



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Join our mailing list – send an e-mail to [harmonysinfonia@gmail.com](mailto:harmonysinfonia@gmail.com)

### **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.



Harmony Sinfonia is a member of Making Music.