



# Harmony Sinfonia

Musical Director: Lindsay Ryan

**Saturday 5th December 7.30pm**

**Hatcham Park All Saints Church  
New Cross**

Programme  
£1.00



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# PROGRAMME

LEONARD BERNSTEIN  
*OVERTURE TO "CANDIDE"*

GUSTAV HOLST  
*BALLET MUSIC FROM "THE PERFECT FOOL"*

RICHARD STRAUSS  
*OBOE CONCERTO*  
SOLOIST – HELEN SCARBROUGH

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INTERVAL – 20 MINUTES

*REFRESHMENTS ARE AVAILABLE AT THE REAR OF THE CHURCH*

THERE WILL BE AN INTERVAL COLLECTION IN AID OF THE TEENAGE CANCER TRUST  
(WESTON PARK UNIT)

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PETER ILYICH TCHAIKOVSKY  
*SYMPHONY NO. 2*

Our next concert is on Saturday 27<sup>th</sup> March 2010 at St Mary the Virgin, Lewisham High Street

**Weber** "Die Freischutz", **Brahms** "Variations on a Theme by Haydn" **Mahler** Symphony no. 1

## 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 from the Australian Music Examinations Board.

Lindsay has a passion for conducting that commenced in Australia 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. In May 2008, Lindsay was invited to participate in the RNCM conducting workshop with Mark Elder, Mark Heron and Timothy Reynish. In February 2009, she was invited to participate in a conducting master-class with Mark Heron, focusing on the “Rite of Spring” by Stravinsky.

Her performance experience in London has included performing with the Bromley Symphony Orchestra and Lewisham Concert Band as well as freelancing.

In addition, Lindsay’s expertise includes the establishment of ensembles in various schools, enabling young people to experience creative music-making in choirs, bands, orchestras and drumming ensembles. In 2008 she was the Musical Director and Conductor of Cator Park School’s inaugural performance of “The Wizard of Oz” at the Churchill Theatre, Bromley, as well as conducting the school’s choir at the O2 Arena for Young Voices, Bromley School Proms and the orchestra, brass ensemble and string group for school and community events.

Lindsay is the Conductor of the London Classical Consort of Winds, Associate Conductor of Stoneleigh Youth Orchestra, as well as Assistant Conductor and Outreach Co-ordinator for Dulwich Symphony Orchestra.

## HELEN SCARBROUGH – OBOE SOLOIST



Helen has played with the London Symphony, London Philharmonic, Philharmonic, Royal Philharmonic and Bournemouth Orchestras and the English National Ballet. She recently had an extensive trial for the position of sub-principal oboe with the BBC Philharmonic Orchestra and has since played as guest principal with them. In 2006/07 Helen was the only oboist selected for the 'future firsts' scheme with the London Philharmonic Orchestra and was the Cor Anglais player with the European Union Youth Orchestra, performing Strauss' Ein Heldenleben and also Shostakovich's Fourth Symphony at the BBC Proms. Helen has also performed as principal oboe under Sir Colin Davis, Bernard Haitink and Vladimir Ashkenazy.

As a solo and chamber musician Helen has performed the Vaughan-Williams, Mozart and Bellini Oboe Concertos, Mozart's Sinfonia Concertante, Bach's concerto for oboe and violin and MacMillan's The World's Ransoming on cor anglais. She has also performed in chamber ensembles at the Wigmore Hall and works regularly in a trio focusing on contemporary repertoire.

## LEONARD BERNSTEIN – OVERTURE TO “CANDIDE”

The operetta “Candide”, based on the book of the same name by Voltaire, was premiered on Broadway as a musical in 1956. The production was a box office disaster, running for only 73 performances, but the music of Leonard Bernstein was a hit and resulted in the first concert performance of the overture in 1957, performed by the New York Philharmonic and conducted by the composer himself. Since then, the overture has established itself firmly in the orchestral repertoire, and is one of the most frequently performed compositions by a 20<sup>th</sup> century American composer.

The overture incorporates songs from the musical including “The best of all possible worlds” “Battle music” “Oh happy we” and “Glitter and be gay”, as well as melodies composed specifically for the overture.

## GUSTAV HOLST – BALLET MUSIC FROM “THE PERFECT FOOL”

Holst composed his one-act comic opera *The Perfect Fool* to his own libretto between the years 1918 and 1922. These were momentous years for him: in 1918-19 he spent several months working as a YMCA music organiser with British troops in the Middle East; in 1919, *The Planets* had its first public performance and gave him his first success; and also in 1919, Holst became professor of music at University College, Reading, and joined the teaching staff of the Royal College of Music. In fact, so busy was he that he missed the Covent Garden première of *The Perfect Fool* on 14 May 1923 because he was conducting at a music festival at the University of Michigan at Ann Arbor, in the United States.

Perhaps it was just as well. The audience failed to warm to the opera, perhaps because its plot was so strange. It has been described as a satire on Wagner's 'Parsifal', the opera in which a pure-hearted innocent overcomes a wicked magician and resists the charms of a beautiful witch in order to win back a holy relic. In *The Perfect Fool*, the eponymous hero wins the hand of a haughty princess and beats off the machinations of a lecherous wizard, whose own hopes of marrying the princess are frustrated. Unlike Wagner's 'Parsifal', though, Holst's fool is really a fool, congenitally tired and impervious even to the charms of his bride. He owes all his success to his mum, who, having stolen the potion the wizard planned to drink himself in order to seduce the princess, pours it down her son's throat, with interesting results.

Although the opera is neglected these days, the ballet music that begins it has found a firm place in the concert hall. It describes the old wizard in the dead of night conjuring up his familiars, the spirits of earth, water, and fire to help him make his very powerful potion. A trombone fanfare depicts the wizard invoking the spirits. The rest of the music, a kind of 'danse macabre', portrays the ghostly ceremony. The spirits of earth at his command bring forth a magic cup, the spirits of water fill it with the very essence of passionate love, and the spirits of fire infuse it with the flame that the wizard hopes will set the princess's heart ablaze. This is one of Holst's most evocative pieces and shows his great skill in writing 'supernatural' music.

*This programme note by William Gould and supplied through the Programme Note Bank of Making Music, the National Federation of Music Societies.*

## RICHARD STRAUSS – OBOE CONCERTO

Whilst living in Garmisch-Partenkirchen at the end of the Second World War, Richard Strauss befriended John de Lancie, an American GI stationed in the area who happened to be principal oboe with the Pittsburgh Symphony Orchestra. De Lancie visited often, helping out with food, soap and fuel and talking with Strauss (in French) about music, literature and world affairs. Eventually he asked if Strauss had ever considered writing something for oboe. Strauss replied “no”, but the idea had been planted, and the chamber concerto for oboe was completed months later and premiered in Switzerland, Strauss having finally been granted permission to travel there by the German authorities. The concerto is firmly rooted in the romantic style that characterised the works of his youth, and which he increasingly returned to for other works composed during this time, his “Indian Summer”.

Described as an essay in rococo chromaticism, the concerto has three movements which are continuous, providing the soloist with the challenge of playing almost non-stop for 24 minutes. The opening *Allegro moderato* introduces a light-hearted pastoral main theme, embellished by the soloist. This leads directly into an *Andante* with a long cantabile melody that is elegiac in flavour, Strauss at his most serene. A cadenza leads into the *Vivace*, and after a short spirited passage another virtuoso cadenza takes us into a brilliant coda with a waltz-time feel.

## PETER ILYICH TCHAIKOVSKY – SYMPHONY NO. 2

- I. *Andante sostenuto – Allegro vivo*
- II. *Andantino marziale, quasi moderato*
- III. *Scherzo: allegro molto vivace*
- IV. *Finale: moderato assai*

In 1872, Tchaikovsky went to Kamianka in the Ukraine to spend the summer holidays with his sister Aleksandra and her family the Davydovs, and it was here that he composed his second symphony. Having used folk songs in his earlier student compositions, Tchaikovsky wanted to use them as symphonic material and was inspired by Glinka’s use of folk songs in *Kamarinskaya*. In his new symphony, Tchaikovsky used local Ukrainian folk songs to great effect, which led to his friend, music critic Nikolay Kashkin, giving it the nickname “Little Russian” – the Ukraine was commonly known as “Little Russia” at this time.

The symphony was first performed in 1873, but whilst it was well received the composer himself was not happy with it and set about revising the work in 1879-80, rewriting the opening movement and shortening the finale. This new version was premiered in 1880, and Tchaikovsky later directed that only the new version should be performed in future. After his death, the noted composer and pedagogue Sergei Tanayev (himself a former pupil of Tchaikovsky’s) compared the two versions and declared that he favoured the first, as did Kashkin. However, it is the second version which is usually heard in concert today.

### *Andante sostenuto – Allegro vivo*

The introduction uses the folk song “Down by Mother Volga” played by a solo horn. The main interest of the allegro which follows lies in the way the two subjects interact with each other, before the folk song reappears above them in the development section. The folk theme is restated by the solo horn at the conclusion of the movement.

*Andantino marziale, quasi moderato*

Written in rondo form, the recurring theme is the Bridal march from Tchaikovsky's discarded opera "Undine". In the plot, the hero's wedding is constantly interrupted by the water-sprite's emissaries, which may explain why, as wedding marches go, its nature is less than jubilant. The first statement of the theme makes use of the clarinets in the chalumeau register, over a steady tonic-dominant drum-beat. The middle section quotes the Russian folk song "Spin, O My Spinner", also introduced by the clarinets.

*Scherzo: allegro molto vivace*

This movement is a typical scherzo in feel, switching abruptly from 3/8 to 2/8 at the trio where a theme is introduced that is folk like in character, though no actual folk songs are quoted in this movement.

*Finale: moderato assai*

After a brief fanfare, Tchaikovsky quotes a folk song called "The Crane", which was often sung to him by the Davydovs' butler, Peter Gerasimovich, whilst he was at work on the symphony. This theme is introduced in ever more colourful variations, and is contrasted with a more lyrical melody whose rhythm falls somewhere between a rumba and a Tchaikovsky waltz with a beat missing (foreshadowing the 5/4 movement of the *Pathétique*), before the movement is brought to an exhilarating finish.

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## TEENAGE CANCER TRUST - Registered Charity No: 1062559



There's never a good time to get cancer, but for a teenager the timing seems particularly cruel. Young people can get some of the most rare and aggressive forms of cancer. Their rapidly growing bodies work against them, enabling the cancer to grow faster. The emotional upheaval of adolescence can make a cancer diagnosis even harder to cope with.

HELPING YOUNG PEOPLE  
FIGHT CANCER

Every day in the UK, six young people will have to face that diagnosis. This is a rising figure and there are already more young people than children with the disease.

At Teenage Cancer Trust, we understand that teenage cancer requires specialist care. We know how damaging it is to take a young person away from their normal life – their friends, their environment, their stuff – and put them in a cancer ward with small children or older people.

In fact, we know that young people have a much better chance in their fight against cancer if they are treated by teenage cancer experts, in an environment tailored to their needs. So we're working every day to make that happen.

Teenage Cancer Trust units aren't like ordinary cancer wards. Everything about them has been designed to give teenagers the very best chance of a positive outcome. We want every young person with cancer in this country to have that chance.

For more information, or to make a donation visit [www.teenagecancertrust.org](http://www.teenagecancertrust.org)



Formed in 2009, Harmony Sinfonia is a vibrant symphony orchestra 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 and will feature some of these works in future performances. Harmony Sinfonia also aims to work with local music services to provide performance opportunities to school pupils of an advanced standard, and will be developing an outreach programme from Spring 2010.

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

Zsuzsa Berenyi (Leader)  
Angela Balint  
Chris Burns  
Rosalind Hedley-Miller  
Paul Weymont  
Kazue Yanagida

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

Gemma Juma  
Yang Bo  
Stuart Dearnley  
Emma Dodd  
Anita Laybourne  
Jo Lappin  
Phil McKerracher

### **VIOLAS**

Malcolm Sentance  
Josie Aston  
Nim Diricci  
Bruce Paterson

### **CELLOS**

Mandy Thorpe  
Frederic Bonnin  
David Butler  
Becci Pearson  
Nancy Redman

### **DOUBLE BASSES**

Arturo Menezes  
Jerelle Jacob  
Catherine Stack  
Sam Wise

### **FLUTES & PICCOLOS**

Sharon Moloney  
Catherine Dimmock  
Philippa Fotheringham

### **OBOES & COR ANGLAIS**

Isobel Williams  
Chris Edwards  
Laura Stevens

### **CLARINETS**

Alex Fleming  
Kate Quarry  
Susan Shaw (Eb)  
Brendan O'Neill (Bass)

### **BASSOONS**

Eloise Carpenter  
Dave Thorpe

### **CONTRABASSOON**

Michael Barlow

### **HORNS**

Jon Cooley  
Andy Newman  
Jessica Ramsey  
Chrissie Ranson

### **TRUMPETS**

Ross Bridges  
Rob Smith

### **TROMBONES**

Andrew Groom  
Andy Robinson  
Andy Bungay

### **TUBA**

John Elliott

### **TIMPANI & PERCUSSION**

David Coronel  
John Holland  
Nadir Sidali  
Pete Winstone

### **HARP**

Murdo Macrae

***DEDICATED TO THE MEMORY OF LAURA HOWARD***  
***20<sup>th</sup> August 1985 - 23<sup>rd</sup> June 2009***



Laura began her musical studies aged five on a quarter-size violin at the local primary school and soon progressed, first joining Rotherham Young Sinfonia and later Rotherham Youth Orchestra. After secondary school, she pursued the violin at the Royal Academy as part of her degree in Music from King's College London, where she played in the University of London Symphony Orchestra, serving as librarian and committee member, and was among the first violins with the King's College London Symphony Orchestra. Her energies at university were also devoted to learning the viol and to numerous extra-curricular activities including chamber groups, choirs and productions of musicals.

Although a talented musician in her own right, Laura recognized the power of music to unite and inspire across cultural and educational divides. Having volunteered to teach music theory at projects such as the Jonas Foundation, she opted for a career in education and completed the competitive Teach First Graduate Programme. As a dedicated teacher at Cator Park School for Girls, Laura raised the profile of music, along with the attainment and personal aspirations of her students. By forging links with composers, orchestras and specialist institutions, and securing external funding, she was able to procure instruments and initiate thriving school music ensembles, which went on to perform successfully in competitions and at prestigious events.

Laura's long-term ambition was to establish her own tailored music charity for underprivileged children. Her drive, coupled with her experience in professional scenarios at EMI, Credit Suisse, and the Royal Opera House, as well as her new appointment as Leadership Development Officer for Yorkshire with Teach First, would doubtless have combined to bring that objective to fruition.

A warm and caring individual, both professionally and personally, Laura always made time for others, and is sorely missed by her very close network of family and friends.