

**SHOSTAKOVICH  
SYMPHONY NO. 12**



REVOLUTION  
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REVOLUTION

**KHACHATURIAN  
EXCERPTS FROM  
SPARTACUS**

**WAGNER  
RIENZI OVERTURE**

**REVOLUTION!**

**A CONCERT GIVEN BY**

**HARMONY  
SINFONIA**

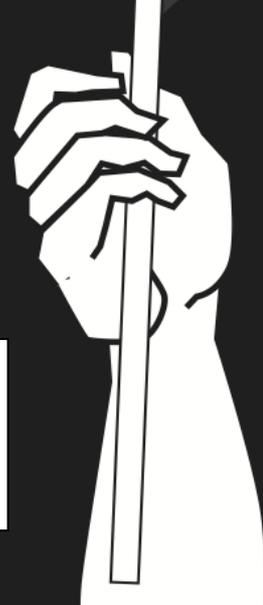
**SATURDAY 24TH MARCH 2012**

**St PETER'S  
CHURCH**

**WICKHAM ROAD  
BROCKLEY  
LONDON  
SE4 1LT  
7.30 PM**

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Programme  
£1.00

# PROGRAMME

RICHARD WAGNER  
*OVERTURE: RIENZI*

ARAM ILYICH KHACHATURIAN  
*EXCERPTS FROM "SPARTACUS"*

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INTERVAL – 20 MINUTES

*REFRESHMENTS ARE AVAILABLE AT THE REAR OF THE CHURCH*

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DMITRI SHOSTAKOVICH  
*SYMPHONY NO. 12 – "THE YEAR 1917"*

## 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). Currently she studies conducting with renowned leaders of the profession, Adrian Brown and Achim Holub, and 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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# **REVOLUTION!**

The word revolution comes from the Latin word *revolutio* meaning “a rotation” or “a turning around”. Most commonly we use this word to describe the behaviour of people (often, but not always, those perceived as being underdogs) who have effected a fundamental change of power within an organisation or country over a short period of time - though the word can of course also be used to describe the turning of a wheel!

History is peppered with revolutions – in this country alone we have had the Peasants’ Revolt (1381), the Glorious Revolution (1688), and the Industrial Revolution (1780 to 1830 approx), to name but three. And many countries have given their names to major revolutions within (and sometimes over) their borders – French, Russian (three of those!), Romanian, for example. It is really no surprise therefore that so much music has been written that depicts these uprisings - for the emotions they inspire can often be very dramatic, and the effects they have on the people who remain once they are all over are long-lasting, no matter whether the outcomes are viewed as good or bad.

Tonight we present musical representations of three revolutions in three different countries. Although all three of these revolutions were initially successful, two of them were later overthrown and only one led to a complete change of power.

## RICHARD WAGNER – OVERTURE TO RIENZI

Cola di Rienzi (1313-1354) was an Italian popular figure who rose to prominence thanks to his stand against the Patricians and nobles of Rome. His condemnation of the nobles who attempt to kidnap his sister Irene leads to the people offering him the crown: but he turns it down, insisting that he wishes to remain equal to them. The Patricians plot to kill Rienzi but are foiled by his chainmail which they cannot pierce with their knives or swords. They then attempt to raise an army and march on Rome, but Rienzi rouses the people and leads them to victory. A Papal ban is laid on Rienzi, and the people now risk ex-communication if they are associated with him. Rienzi prays that they will be faithful to him, but they are fickle and have defected to the other side. They set the Capitol ablaze to trap him, and Rienzi dies as the building he is in collapses in flames.

Wagner wrote his opera based on the story of Rienzi between July 1838 and November 1840. It was his first successful opera, but he later came to think of it as an embarrassment and withdrew it, which may explain why it has never been performed at the Bayreuth Festival. It is rumoured that a young Adolf Hitler was inspired by it early in his career: certainly his love for Wagner's music is well known and he received the manuscript of the opera as a 50<sup>th</sup> birthday present.

The overture opens with a trumpet call, the war call of the Colonna family, followed by the theme from Rienzi's prayer – the opera's best-known aria. It is completed with a military-style march, representing the army of nobles marching on Rome.

## ARAM KHACHATURIAN – EXCERPTS FROM "SPARTACUS"

1. *Scene and Dance with Crotalums*
2. *Dance of a Greek Slave*
3. *Adagio of Spartacus and Phrygia*
4. *Dance of the Pirates*
5. *Variation of Aegina and Bacchanalia*

The story of Spartacus has inspired many films and television programmes, books, music and games. He is famous as a slave who led an uprising against the Roman Republic. Originally from Thrace (an area of present day Bulgaria), he was sold as a gladiator whilst being held prisoner. He was part of a group of gladiators who carried out a successful escape in 73BC, following which he was elected as one of their leaders along with Crixus and Oenomaus. With the vast majority of Roman forces abroad attending to other wars, revolutions and uprisings, those sent to re-capture the slaves were insufficiently supported to be able to do so and were easily defeated. The success of the slaves spread far and wide, and many flocked to join their forces as their fame grew. Spartacus was particularly prominent amongst the slaves at this time of expansion as an expert tactician. In 72BC the slaves split into two groups, with mixed success. Eventually both groups were forced into a retreat, whereupon the Roman forces serving abroad returned home to swell the ranks of the Roman army and the slaves were routed completely in 71BC. The fate of Spartacus is unknown: his body was never found but he is believed to have perished in battle along with his men.

Khachaturian composed his ballet in 1954 and was awarded the Lenin Prize for it later that year - however it was not staged properly until 1958. It is his most popular ballet and a staple of the prominent ballet companies in Russia and the former USSR. In 1955 he extracted music from the ballet to form three orchestral suites, and one of the movements reached an even wider audience when it was used as the theme to the television series *The Onedin Line*, and was later turned into a popular song *Journey's End* by the singer Andy Williams.

Tonight we present our own selection of highlights from the three orchestral suites. The *Scene and Dance with Crotalums* is a dance intermezzo. We follow this with *Dance of a Greek Slave*, a colourful representation of a Greek captive in the market place. The *Adagio of Spartacus and Phrygia* is representative not only of their love for each other as they escape from the Romans, but also of their love for their country, and during this movement the theme is transformed from a radiant love theme into the theme of the uprising and a hymn to freedom. We see the wild and drunken behaviour of the mercenaries hired to help the Romans in the final battle in the fast and furious *Dance of the Pirates*. Finally, Aegina who is the concubine of Crassus (the Roman Consul) attempts to seduce some of the Roman soldiers and initiate an orgy in the *Variation of Aegina and Bacchanalia*.

## DMITRI SHOSTAKOVICH – SYMPHONY NO. 12 “THE YEAR 1917”

*Revolutionary Petrograd – Razliv – Aurora – The Dawn of Humanity*

Revolution was a favourite topic of Shostakovich, but as he was living and working in a nation that was trying to rebuild itself after revolution and civil war, this is perhaps unsurprising. He had already tackled the Bolshevik revolution with his Second Symphony in 1927 (subtitled “To October”), making use of revolutionary poetry for the finale, and he returned to this subject in 1961 for his Twelfth Symphony, developing the ideas that he had first outlined for a “Lenin Symphony” in 1938.

Also known as the Russian Revolution and as “Red October”, the Bolshevik Revolution took place in Petrograd in October 1917. It marked the end of several months of unrest in the country, bringing to a head the people’s dissatisfaction with the provisional government of the time and launching the full-scale civil war that eventually brought the Bolsheviks into power in the newly created Soviet Union in 1922. The main event of the revolution (and a major part of this symphony) was the storming of the seat of government, the Winter Palace, on the morning of 23<sup>rd</sup> October (by the old style Julian calendar). The revolt was largely bloodless: the Red Guards faced little opposition taking over the main government facilities as they were poorly defended. These events were later made to sound more dramatic as part of a propaganda drive by the new government, assisted by a historical re-enactment staged in 1920 which portrayed fierce fighting, and it is this version of events that Shostakovich depicts here.

The symphony is played without a break, each movement leading directly into the next. The lower strings open the work with a Russian-sounding theme, restated by upper strings, then joined by woodwinds and finally adding brass. The percussion lead us into a faster and extended version of the theme, presented first by the bassoons and taken up by more instruments around the orchestra as the tension builds. The introduction of the side drum highlights the anxiety and unrest of the Russian people. A revolutionary hymn emerges, and is repeated and developed by the orchestra. This music

evokes the bright future that lies ahead for the country, but is interrupted by the reprise of the tension-loaded first theme. During the development of this theme fragments of the hymn tune can be heard, until eventually the hymn re-emerges in full. The tension remains, however, as the percussion maintain an ostinato that leads us into the second movement.

“Razliv” was the name of Lenin’s hideout near Petrograd, the place where he wrote many of his major theses on revolution during the summer of 1917. Here is the calm before the storm: anticipation of events to come, fear of what they might bring, desire to do the right thing. Solo horn and woodwinds each utter their own expression of these varied feelings, before a solo trombone offers a final sombre statement.

Pizzicato strings take us into the third movement – “Aurora”, the name of the battle cruiser that fired the first shots on the Winter Palace. Battle has been joined now and the tension is high, as the pizzicato motif is taken over by the winds, and the low brass utter a sinister version of the hymn tune from the first movement. Whirling woodwinds and strings take us into the heart of the battle, and the percussion join in for the final push as the revolution achieves its aim.

The start of the final movement is announced by all the horns in unison, a powerful and joyous sounding theme at the moment of victory interspersed with strong chords from the strings, who then declaim the theme for themselves. The music that follows is much more cheerful, representing growth and re-birth, but hints of the pain and anguish caused by the revolution remain, as the themes from the first movement are re-introduced at various intervals. The finale is bombastic, perhaps too much so, but we are left in no doubt that despite all the pain and suffering it caused, Shostakovich views the final result of the revolution as truly glorious.

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Our next concert is on Saturday 30<sup>th</sup> June 2012, 3.30pm

at St Peter’s Church, Wickham Road

## Fairy Tales

**Nielsen** *“Aladdin Suite”* **Humperdinck** *Hansel and Gretel*

**Ravel** *Mother Goose*, **Delibes** *Coppelia* and **John Williams** *Harry Potter*

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

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Harmony Sinfonia is a member of Making Music.

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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, 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.

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

Paul Weymont (leader)  
Gemma Juma  
Godfrey Salmon  
Nicola Wallace  
Paola Delucchi  
Rosalind Hedley-Miller  
George Salmon

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

Theresa Freeburn  
Daphne Armitage  
Kevin Cody  
Polly Fox  
Robin White  
Connie Chatwin  
Maria Hayden

### **VIOLAS**

Nim DiRicci  
Eleanor McAlister-Dilks  
Judith Smith  
Andrea Wardrop  
Frances Barrett  
Philippa Kent  
Richard Longman

### **CELLOS**

Amanda Thorpe  
Alan Charlton  
Paul Harvey  
Richard Morris  
Gillian Wood  
Fiona Clarey  
Nicky Jackson

### **DOUBLE BASS**

Sam Wise  
Simon Woolf

### **FLUTES & PICCOLOS**

Sharon Moloney  
Catherine Dimmock  
David Albon

### **OBOES & COR ANGLAIS**

Isobel Williams  
Richard Whitehouse  
Ian Finn

### **CLARINETS**

Alex Fleming  
Brendan O'Neill (bass)  
Kate Quarry

### **BASSOONS**

Eloise Carpenter  
Diane Da'Costa

### **CONTRABASSOON**

Andrew Ross

### **HORNS**

Jon Cooley  
Daniel Heanes  
Gillian Bird  
Tom Hooker  
Andy Robinson

### **TRUMPETS & CORNETS**

Anna Bainbridge  
Derek Cozens  
Rob Domingue  
Rob Smith  
Daniel Walton

### **TROMBONES**

Richard Miller  
Peter Bruce  
Richard Buck

### **TUBA**

Rachel Adams

### **TIMPANI**

David Coronel

### **PERCUSSION**

Catherine Herriott  
Adam Payn  
Bennet Smith  
Serge Vuille  
Pete Winstone

### **HARP**

Murdo Macrae

