



CONCERT

MUSICAL DIRECTOR: LINDSAY RYAN

**SATURDAY
20TH NOVEMBER 2010
7.30PM**

**ST PETER'S CHURCH
WICKHAM ROAD
LONDON SE4 1LT**

**RIMSKY-KORSAKOV:
SCHEHERAZADE**

**STRAUSS:
FOUR LAST SONGS
(SOLOIST: LYNSEY DOCHERTY)**

**BIZET:
SELECTIONS FROM CARMEN**

WWW.HARMONYSINFONIA.CO.UK

**Programme
£1.00**

PROGRAMME

GEORGES BIZET
CARMEN

(SELECTION FROM SUITES 1 & 2)

RICHARD STRAUSS
FOUR LAST SONGS

INTERVAL – 20 MINUTES

REFRESHMENTS ARE AVAILABLE AT THE REAR OF THE CHURCH

NIKOLAI RIMSKY-KORSAKOV
SCHEHERAZADE – SYMPHONIC SUITE

Our next concert is on Saturday 2nd April 2011

Borodin *Symphony no. 2*, Enescu *Romanian Rhapsody no.1* and Kabalevsky *The Comedians*

See our website www.harmonysinfonia.co.uk for more details

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.

LYNSEY DOCHERTY – SOPRANO SOLOIST



Lynsey read music at City University with vocal training at the GSMD. She has performed many lead roles for soprano, most recently *Violetta* (Traviata), *Tatyana* (Eugene Onegin), *Donna Anna* (Don Giovanni) and the title role in *The Merry Widow* at venues including the Linbury, Royal Opera House. She has performed as soloist in some of the country’s leading concert venues including the Southbank, St. Martin-in-the-Fields, Blenheim Palace and at arts festivals including the Salisbury International Arts Festival. Her many critically acclaimed oratorio performances include Mendelssohn *Elijah* (Exeter Philharmonic), Rossini *Petite Messe* (Sussex Chorus), Mozart *C Minor Mass* (Aylesbury Choral Society), Mozart *Vespers* and Faure *Requiem* (Norwich Cathedral) and Brahms *Requiem* (Hayes Symphony Orchestra & Chorus). Lynsey is passionate about opera & music in education and, as such, is in demand as a Vocal Animateur for opera and theatre companies.

GEORGES BIZET – SELECTION FROM CARMEN SUITES 1 & 2

I) *Prelude*

II) *Aragonaise*

III) *Intermezzo*

IV) *Seguedille*

V) *Les Toréadors*

VI) *Habañera*

VII) *Nocturne*

VIII) *Chanson du Toréador*

IX) *Danse Bohême*

Bizet's *Carmen* is one of the best known operas today, yet when it first opened at the Opera Comique in Paris in 1875, it was denounced by the critics and only ran for 48 performances (having already survived being cancelled after the 5th performance). Bizet died of a heart attack shortly after it opened, aged just 36, and believing his opera to be a failure. However, a run of performances in Vienna later that year did much to revive the opera's fortunes and within three years it was being performed across the globe. It is now part of the standard opera repertoire and the two suites of orchestral music arranged by Fritz Hoffman are equally popular. It has also spawned numerous adaptations, including the musical *Carmen Jones* and the Matthew Bourne ballet *The Car Man*.

The plot concerns the eponymous Carmen, a gypsy who works in a cigarette factory. She sets about wooing the soldier Don José, but later changes her allegiance to Escamillo, a bullfighter, making Don José jealous. His jealousy leads him to stab Carmen in a fit of rage, and she dies to the strains of the Toreador's Song.

Tonight we are performing a selection of movements drawn from both of the orchestral suites.

Programme note by Sharon Moloney

RICHARD STRAUSS – FOUR LAST SONGS

Strauss composed the *Four Last Songs* in 1948, the year before his death. The first completed was a setting of 'Im Abendrot' (At Sunset), a poem by Joseph von Eichendorff about the twilight of life. Strauss took the other three lyrics from a book of poems by Herman Hesse, that had been recently given to him by a fan.

No performance order was specified, so it was Ernst Roth, chief editor of Boosey & Hawkes, who grouped the songs together as the 'Four Last Songs' and gave us the published sequence: Frühling, September, Beim Schlafengehen, Im Abendrot.

The luminous beauty of *Frühling* (Spring) gives way to a darker palette in *September*, ending with a solo passage for horn, an instrument as bound to Strauss's heart as the soprano voice itself (his father had been a celebrated horn player, and his wife a famous soprano). In *Beim Schlafengehen* (Falling Asleep), the uneasy rhythms of the opening are later stilled by a solo violin, representing 'the unguarded soul longing to float on free wings.' As the soul ascends to meet its destiny, the music too rises up with luminous chords in serene acceptance. The gently meandering harmony of *Im Abendrot* (At Sunset) is coloured with trilling larks before the harmonic and lyrical uncertainties are resolved at the final line, 'could this then be death?'. At this point, Strauss quotes from his symphonic poem, *Tod und Verklärung*, a theme that he described: 'The hour of death approaches, the soul leaves the body to gloriously achieve in everlasting space those things which could not be fulfilled here below.'

Programme note by Peter Bruce

1. Frühling

In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelsang.

Nun liegst du erschlossen
in Gleich und Zier
von Licht übergossen
wie ein Wunder vor mir.

Du kennst mich wieder,
du lockst mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart!

2. September

Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.

Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die (großen)
müdgewordnen Augen zu.

3. Beim Schlafengehen

Nun der Tag mich müd gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,
Stirn, vergiß du alles Denken.
Alle meine Sinne nun
wollen sich in Schlummer senken.

Und die Seele, unbewacht,
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

1. Spring

In shaded grottoes
I dreamt long
of your trees and blue skies,
of your scents and birdsong.

Now you lie revealed
in glistening finery,
bathed in light
like a miracle before me.

You recognize me,
you beckon me tenderly.
All my limbs quiver in
your presence blissfully!

2. September

The garden is in mourning,
cool rain seeps into the flowers.
Summer quietly shudders,
relinquishing his power.

Leaf after golden leaf falls
from under the tall acacia tree.
Summer smiles, amazed and frail,
at his dying garden dream.

Long beside the roses
he lingers, yearning for repose.
Slowly his heavy eyes
grow weary, droop and close.

3. Falling Asleep

Now that the day has wearied me,
shall my ardent desires
welcome the starry night
like a child grown tired.

Hands, abandon all your work.
Brow, forget your thinking.
All my senses now
would fall into slumber, sinking.

And my soul, unguarded,
will float upwards freely
into the magic sphere of night
to live a thousandfold deeply.

4. Im Abendrot

Wir sind durch Not und Freude
gegangen Hand in Hand;
vom Wandern ruhen wir (beide)
nun überm stillen Land.

Rings sich die Täler neigen,
es dunkelt schon die Luft.
Zwei Lerchen nur noch steigen
nachträumend in den Duft.

Tritt her und laß sie schwirren,
bald ist es Schlafenszeit.
Daß wir uns nicht verirren
in dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde--
Ist dies etwa der Tod?

4. At sunset

We have gone through sorrow and joy
together hand in hand;
Now we rest from wandering
above the tranquil land.

Around us slope the valleys,
the air is growing dimmer.
Two skylarks rise upwards
dreamily in the fragrant air.

Come here and let them flutter,
soon it is time for sleep.
Let us not lose our way
in this solitude so deep.

O spacious, tranquil peace!
So steeped in sunset's breath.
How tired we are of wandering--
could this then be death?

(translations by Peter Bruce)

NIKOLAI RIMSKY-KORSAKOV – SCHEHERAZADE

I) The Sea and Sinbad's Ship
II) The Kalendar Prince

III) The Young Prince and the Young Princess
IV) Festival at Baghdad

Composed in 1887, Scheherazade is based upon scenes from the Arabian nights and was written specially for a series of Russian Symphony Concerts, set up by Rimsky-Korsakov and the music patron Mitrofan Belvayev to showcase the work of Russian Composers of the day. The original titles for each of the movements were thematic headings based on the tales, as told by the beautiful Scheherazade to her husband, the Sultan Shahryar. The Sultan has a reputation as a womaniser; since being betrayed by his first wife and killing her in a fit of rage, he has taken many other brides since but always executes them after one night with them. Scheherazade, his latest bride, has been able to save herself by telling the Sultan a story each evening, leaving it incomplete so that the Sultan must put off her execution another day in order to hear the end of the story the following night – only for Scheherazade to start another and leave him waiting again and again. After 1001 nights of story-telling the Sultan is finally convinced of her fidelity and calls off the death sentence.

Rimsky-Korsakov later did away with the titles all together, so that the listener would only hear his work as oriental themed symphonic music that evokes a sense of fairytale adventure.

All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond a doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements."

The Sea and Sinbad's Ship

The opening motif in the bass instruments presents to us the domineering Sultan, followed by his wife, Scheherazade herself, who is represented by the motif in the solo violin. Following this introduction, the music depicts the sea and we hear the rolling of the waves as Scheherazade tells a story set on board a ship.

The Kalendar Prince

The main theme represents a prince who, in this story disguised himself as a member of the Kalendar tribe. It appears first as a bassoon solo and then later re-appears in the oboe, flute and horn. A martial theme in the brass represents the prince taking up arms, interrupted by a clarinet solo representing the whirling dervishes of the Kalendar tribe.

The Young Prince and the Young Princess

A lover's theme, a lyrical and romantic movement said to represent Prince Kamar al-Zanna and Princess Budur. Scheherazade's theme can be heard integrated into the texture.

Festival at Baghdad

The city of Baghdad is gearing up for the Festival, and the final movement opens with the hustle and bustle of city life as the people make their preparations, followed by the joy and excitement of the festival itself. The scene switches back to Sinbad's ship, which has been wrecked on a rocky coast, and the themes from the first movement are repeated. The suite concludes with a peaceful coda as Scheherazade concludes her story-telling, finally winning over the Sultan and lifting the death sentence that has been placed upon her.

Programme note by Sharon Moloney

The poster features a stylized graphic of a silver flute with a red circle on its body. The text is arranged in a layered, star-shaped layout. The top right section is dark blue with white stars and contains the event title. The bottom left section is red with white stars and contains the ticket information. The bottom right section is red with white stars and contains the venue information. The overall design uses a color palette of red, white, and dark blue.

**OPAL
FLUTES**

music by:
George Gershwin
Henry Mancini
JP Sousa
Kathleen Mayne

**THANKSGIVING
CONCERT**

3.30pm
Sunday 21 November 2010

Tickets £5 (£3.50 conc.)
in aid of the church tower fund

St Mary Magdalene Church
Canning Road
Addiscombe CR0 6QD

www.opalflutes.com



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. 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.

1ST VIOLINS

Simon Hewitt Jones (leader)
Helen Davies
Rosalind Hedley-Miller
Marianne Inman
Anita Laybourne
Godfrey Salmon
Nicky Wallace

2ND VIOLINS

Gemma Juma
Marie Burkhardt
Leila Bradley
Kevin Cody
Polly Fox
Lizzie Foyle
Theresa Freeburn

VIOLAS

Frances Barrett
Nim Diricci
Philippa Kent
David Lawes
Malcolm Sentance
Judith Smith

CELLOS

Mandy Thorpe
Christine Berry
Berard Somerville
Jane Willis
Gillian Wood

DOUBLE BASSES

Will Mesher
Sam Wise

FLUTES & PICCOLOS

Sharon Moloney
Catherine Dimmock
Pippa Fotheringham

OBOES & COR ANGLAIS

Isobel Williams
Richard Whitehouse
Ben Dunne

CLARINETS

Alex Fleming
Susan Shaw
Brendan O'Neill (Bass)

BASSOONS

Eloise Carpenter
Pippa Hashemi

HORNS

Jon Cooley
Gillian Bird
Iain Clarke
Carol Maher
Julia McDonnell

TRUMPETS

Ross Bridges
John Kelly

TROMBONES

Richard Miller
Andy Robinson
Andy Bungay

TUBA

Stephen Bennett

TIMPANI

David Coronel

PERCUSSION

Catherine Herriott
Adam Payn
Bennet Smith
Peter Winstone

HARP

Murdo Macrae

CELESTE

Catherine Herriott