London Philharmonic Orchestra

BrightSparks Concerts
for KS1 in association with Southbank Centre

with LONDON PHILHARMONIC ORCHESTRA
DAVID ANGUS conductor
ANDREW BARCLAY presenter
SALLY POMME CLAYTON storyteller
ARASH MORADI tanbour
FARIBORZ KIANI tombak/daf
MIDDLE EASTERN ENSEMBLE City University London
ASHMOLE AND JESSOP PRIMARY SCHOOLS
Bridge Project violinists

The 10.30am concert will be sign interpreted by Angie Newman.
Carl Nielsen (1865–1931)  
Oriental Festival March from ‘Aladdin’

Carl Nielsen was born the seventh of 12 children, into a poor peasant family on the Danish island of Funen in 1865. In 1918 he wrote the music for *Aladdin* to accompany a new theatrical production at the Royal Theatre in Copenhagen, which opened in February 1919. In the final rehearsals for the production, the director cut much of the music out, so Nielsen demanded that his name be taken off all the advertising posters because he was so angry, and didn’t want his name to be associated with such a badly organised production. In the end the production was so unsuccessful it only ran for 15 performances, but Nielsen’s full piece became very popular and is still his most widely performed work.

*Aladdin* is a Middle-Eastern tale, like the tale of *Prince Zal and the Simorgh*, from Persia, which is now Iran. It comes from *One Thousand and One Nights*, also known as the *Arabian Nights*. The music you hear is from the beginning of *Aladdin*. It is a very grand piece, with a strong beat running through to signify a march. With this piece, we set the scene for *Prince Zal and the Simorgh* in Persia, which is now Iran.
Sergei Prokofiev (1891–1953)  
Peter’s theme from ‘Peter and the Wolf’

*Peter and the Wolf* is a piece written specifically for children in 1936, by the Russian composer Prokofiev. The music and the story were written for orchestra and narrator, like *Prince Zal and the Simorgh*. The story tells of Peter, a young boy, in his hunt for a wolf. There are many different characters in the story, and Prokofiev uses the music to describe them each specifically, by giving each character an instrument to depict them, and also a musical theme. At the end of the story, Peter is victorious in his hunt for the wolf. His theme has changed, as Peter has grown up from the young boy at the beginning of the story to a victorious hunter.

Prokofiev composed *Peter and the Wolf* in just four days! He was considered a child prodigy, which means that at a very young age he was already highly skilled in composing and performing music. He wrote his first piece of music aged five, and his first opera at nine!
Swan Lake is a ballet, and was written by another Russian composer, Tchaikovsky, in 1875–76. It tells the story of Odette, a princess turned into a swan by an evil sorcerer’s curse. The section you will hear from Swan Lake depicts the swan herself. Think about the instruments used to describe her, and the way the music is written. How does it sound like a swan? Can you imagine someone dancing to that music?

Swan Lake was first performed in Moscow, Russia, in 1877. The first performance did not do very well, but it is now considered one of the great and most famous pieces of music for ballet ever written. Tchaikovsky also wrote the music for the ballets The Sleeping Beauty and The Nutcracker.
David Bruce (born 1970)

Prince Zal and the Simorgh (world première)

Commissioned by the London Philharmonic Orchestra and City University London as part of the BrightSparks series

David Bruce is a British-American composer, and was commissioned to write \textit{Prince Zal and the Simorgh} by the London Philharmonic Orchestra and City University London. The story of Prince Zal comes from the ancient Iranian epic poem, the \textit{Shahnameh}, which is ‘the Book of Kings’, and is performed today with storyteller Sally Pomme Clayton, in the true Iranian style of storytelling with music. The music helps tell the story, and helps to add colour to the descriptions of each character. David wrote the piece to include the daf, the tombak and the tanbour, which are all traditional Iranian instruments, and which are being played here today. Think about why David uses these instruments at certain points in the music. How do they help describe what’s happening in the story?

Sherman Brothers

\textit{I Wanna Be Like You}

Now it’s your turn to join in with some of our music today, so we hope you’ve all been learning it at school! ‘I Wanna Be Like You’ is from Walt Disney’s \textit{The Jungle Book}, which was released as a film in 1967. King Louie sings the song to the man-cub Mowgli, asking him to teach him how to make fire, so he can be more human. Does this remind you of anything in the story of Prince Zal? Maybe a young boy being raised by an animal, like Mowgli is raised in the jungle? King Louie wants to be accepted as a human, as King Saam eventually wants to accept his son for being different.
Today’s performers

Andrew Barclay – presenter

Andrew Barclay has been Co-Principal Percussion player with the London Philharmonic Orchestra since 1995. He studied at the Royal College of Music in London, and now teaches regularly at the Royal Academy of Music in London. He has presented many BrightSparks concerts in the past, and it’s great to have him presenting today.

Sally Pomme-Clayton – narrator

Sally Pomme Clayton is a writer and performance storyteller. She has published nine children’s books and has performed all over the world. Sally often works with musicians, and we are lucky to have her work with the London Philharmonic Orchestra today.

David Angus – conductor

David Angus is a British conductor. He regularly conducts the London Philharmonic Orchestra, and has appeared with most of the major orchestras in the UK. He is currently Music Director of Boston Lyric Opera in the USA, and the Honorary Conductor of the Symphony Orchestra of Flanders, in Belgium.

City University London

City University London has co-commissioned today’s concert. We are lucky to have had City University musicians perform for us today: Arash Moradi on tanbour, and Fariborz Kiani on daf and tombak, as well as drummers from the Middle Eastern Ensemble.
The Bridge Project

Special thanks go to the young violinists from the Bridge Project, who are performing in *Prince Zal and the Simorgh* today. They come from Jessop Primary School and Ashmole Primary School. The Bridge Project is an educational scheme that identifies and nurtures young children who might not otherwise have the opportunity to learn to play musical instruments at a high level. The Bridge Project is part of London Music Masters.

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We look forward to seeing you again soon.

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