

## Members of the Orchestra

### *First Violins*

John Au  
Karen Rouse  
Rachel Chapman  
John Capey  
Dominic Excell  
Andrew Keith  
Trevor Saunders

### *Double Basses*

Tony Nickson  
John Heald

### *Flutes/Piccolo*

Yvonne Smedley  
Diana Thompson  
Jill Wookey

### *French Horns*

Russell Beaumont  
Vicky Askew  
Kathryn Card

### *Trumpets*

David Lee  
Mike Cornah

### *Second Violins*

Martin Laszlo  
Noella Sanderson  
Michèle Allen  
George Coutts  
Stephanie Raby  
Tracy Woods

### *Oboes*

Joyce McAvoy  
Elaine Fail

### *Cor Anglais*

Lynn Tarling

### *Trombones*

Joanna Dobson  
David Miller

### *Tuba*

Paul Roscow

### *Violas*

Stephen Hunt  
Sylvia Preston  
Margaret Studholme

### *Clarinets*

Harry Colledge  
Wendy Almond  
Hilary Caldwell

### *Piano/Harp*

Diana Staton

### *Banjo*

Tracy Woods

### *Cellos*

Ian Milner  
Jane Foster  
Irene Hudson  
Maggie Campion  
Diana Staton  
Jeremy Capey

### *Bass Clarinet & Alto Saxophone*

Keith Brooks

### *Bassoons*

Paul Bedford  
Jane Brooks

### *Timpani/Percussion*

Lynne Halstead

# FYLDE SINFONIA

**Conductor PETER BUCKLEY**  
**Leader JOHN AU**

with  
**PETER PRESTON piano**

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St Anthony Variations, Op.56a (Variations on a Theme by Joseph Haydn)	BRAHMS
Rhapsody in Blue	GERSHWIN
Symphony in D minor	FRANCK

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## 2006/07 season

**Sat 18 November 2006 - The Drive Methodist Church, St Annes**  
with Michael Hall (baritone) and Stephen Burrows (tenor)

**Sat 24 March 2007 - St Annes United Reformed Church**

**Sat 30 June 2007 - Church Road Methodist Church, St Annes**

If you want to be a subscriber or be on our mailing list for future events, please contact Paul Bedford on 01253 732722.

Further information can also be found on our website –  
[www.fyldesinfonia.org.uk](http://www.fyldesinfonia.org.uk)

**SATURDAY 17<sup>th</sup> JUNE 2006 at 7:30pm**

**CHURCH ROAD METHODIST CHURCH**  
Church Road, St Annes FY8 3NQ

**Tickets: £5 (Senior Citizens £4, Under 16s free)**

Programme 30p

[www.fyldesinfonia.org.uk](http://www.fyldesinfonia.org.uk)

# Programme

## St Anthony Variations, Op.56a

(Variations on a Theme by Joseph Haydn)

**BRAHMS**

(1833-1897)

The *Variations on a Theme by Haydn*, consisting of a theme, eight variations and a finale, were composed in 1873. It was published in two versions: variations for two pianos, written first but designated Op.56b, and the same piece for orchestra, referred to as Op.56a.

The theme begins with a repeated ten-measure passage (the St. Anthony Chorale) which itself consists two intriguing five-measure phrases. Almost without exception, the eight variations follow the phrasal structure of the theme and, though less strictly, the harmonic structure as well.

The finale is a magnificent passacaglia, itself a theme and variations on a ground bass, five measures in length, derived from the principal theme. Its culmination, a restatement of the chorale, is a moment of such transcendence that the usually austere Brahms permits himself the use of a triangle!

## Rhapsody in Blue

Solo piano: Peter Preston

**GERSHWIN**

(1898-1937)

Rhapsody in Blue was initially commissioned by Paul Whiteman in 1922. Although Gershwin agreed, he forgot about it until two years later when Gershwin was reminded of that casual exchange. Gershwin hastily set about composing a piece, and on a train journey to Boston, the ideas of Rhapsody in Blue came to his mind.

Later he wrote: *“It was on the train, with its steely rhythms, its rattle-tang, that is so often so stimulating to a composer - I frequently hear music in the very heart of the noise... And there I suddenly heard, and even saw on paper the complete construction of the Rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole.”*

Three weeks later, Gershwin finished his composition and Rhapsody in Blue was born. It was premièred on 12 February 1924 at the Aeolian Hall in New York City.

The Rhapsody was performed by Whiteman's own band with an added section of string players, and George Gershwin on piano. Due to the lack of time, Gershwin did not write out the piano part, only the band parts, without orchestration. Whiteman took the score to his arranger Ferde Grofé to orchestrate for the complement of the band.

By the end of the year, Whiteman's band had played the piece over 80 times and its recording sold a million copies. Two recordings still exist of Gershwin performing the piece – one with the Whiteman Band, and a piano roll capturing his performance in a solo version.

After the première, Grofé took the score and orchestrated it for a full symphony orchestra, and it is this arrangement which is usually performed.

## PETER PRESTON

Born 1935 in Blackpool, Peter was educated at Blackpool Grammar School and graduated in Classics at Hull University and in Spanish at London University, teaching both classical and modern languages. Peter has played two piano concertos with Blackpool Symphony Orchestra and plays in a local 1940s-style Big Band. Peter now concentrates on arranging and occasional composing. His hobbies are learning new languages and online flight simulation.

## INTERVAL

(refreshments available in the hall)

## Symphony in D minor

Lento; Allegro non troppo  
Allegretto  
Allegro non troppo

(See separate programme note)

**FRANCK**

(1822-1890)