

Members of the Orchestra

First Violins

John Au
Karen Rouse
John Capey
Rachel Chapman
Nicky Dennison
Emilie Alkins

Second Violins

Andrew Keith
Leanne Kerr
Michèle Allen
George Coutts
Janice Tendall
Eleanor Farrar
Anne Hardy
Gaby Higgins

Violas

Stephen Hunt
Sylvia Preston
Margaret Studholme
Trevor Saunders
Ian Edmundson

Cellos

Ian Milner
Rachel Cornwall
Irene Hudson
Diana Staton
Maggie Campion
Sheila Reid

Double Basses

Sheila Johnston
John Heald

Flutes/Piccolo

Yvonne Smedley
Diana Thompson

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Lewis Cosh

French Horns

Russell Beaumont
Vicky Askew
Mark Harding
Barbara Maclaren

Trumpets

David Lee
Mike Cornah

Trombones

Jo Dobson
Graham Rouse

Tuba

Bob Thomson

Timpani

Lynne Halstead

Percussion

Peter Preston
Daniel Buckley

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader JOHN AU

with
JEREMY CAPEY cello

Overture, La forza del destino (The Force of Destiny)	VERDI
Cello Concerto in E minor	ELGAR
Fantasia on "Brother James' Air"	REEMAN
Ballet Suite "Sylvia"	DELIBES

2007/08 season

Sat 21 June 2008 - Church Road Methodist, St Annes

SMETANA: Vltava (The Moldau) from 'Má Vlast'
POULENC: Concerto for Organ, Strings and Timpani
Solo: John Pennington
BEETHOVEN: Symphony No.7 in A

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

SATURDAY 15th MARCH 2008 at 7:30pm

UNITED REFORMED CHURCH
St Georges Road, St Annes FY8 2AE

Tickets: £6 (Senior Citizens £5, Under 16 Free)

Programme 30p

www.fyldesinfonia.org.uk

Programme

La forza del destino (The Force of Destiny)

VERDI
(1813-1901)

The Force of Destiny was written in 1861 as a commission for the Imperial Theatre in St. Petersburg, Russia. The premiere had to be cancelled when the principal singer became ill and couldn't be replaced. The opera was finally premiered in November of the following year. In 1869, Verdi revised the opera and included this overture in place of the prelude of the original version.

Cello Concerto in E minor

ELGAR
(1857-1934)

Adagio - Moderato
Lento – Allegro molto
Adagio
Allegro – Moderato – Allegro, ma non troppo

The Cello Concerto was the last important work that Elgar wrote. Its first performance, in October 1919, with the composer himself conducting, opened the first post-war season of the London Symphony Orchestra at the Queen's Hall (see programme insert)

JEREMY CAPEY

Jeremy Capey studied cello with Naomi Butterworth, principal cello with the English Chamber Orchestra and the Academy of St Martin's-in-the-Field and one of the UK's leading cello teachers. He then went to the Guildhall School of Music in London where his teacher was Stefan Popov, a protégé of Mstislav Rostropovich. Later he was awarded the cello performance award by the Royal College of Music.

Jeremy is well known in the South West of England where he performs regularly with orchestra and music festivals.

INTERVAL

Fantasia on “Brother James’ Air”

REEMAN
(1946-)

Composed during the summer of 2000, the work opens with a slow, rather ominous sounding introduction based on the third phrase of the melody. This introduction culminates in a rather angry climax followed by muted hints of the main melody. The first real entry of the tune is played by a clarinet, then bassoon and other woodwind instruments, followed by a string version which is then freely developed. The main tune recedes even further into the background as a fast dance-like section takes over. The work ends with a brief return to the introduction music and little wisps of the main tune bring the work to a subdued and rather mysterious conclusion.

Ballet Suite “Sylvia”

DELIBES
(1836-1891)

Prelude & The Huntresses
Intermezzo & Slow Waltz
Pizzicato
Cortège de Bacchus

The opening bars of the *Prelude*, a majestic march subsiding onto expectant horn calls and pastoral stirrings, blend beautifully into *Les Chasseresses* (The Huntresses), the volatile and vigorous first entry of Sylvia and her cohorts.

In the succeeding *Intermezzo*, the huntresses take their ease. Sylvia, to the delicate and appropriately suspenseful strains of the “Valse Lente”, swings on the overhanging lianas, skimming her feet across the cool waters of the stream.

Nowadays, the *Pizzicato* comes second only to the “Dance of the Cygnets” as the most abused bit of ballet. In third and final act of Sylvia, Eros - disguised as a pirate - bids one of his bevy of veiled slave-girls to dance. Vacillating nervously between hesitancy and impulsiveness, the music elegantly suggests the girl's true identity.

The third act “prelude” depicting the procession of Bacchus is a divertissement, a cavalcade of pomp and merriment in celebration of the vintage festival. It has been suggested that Delibes was trying to top the Grand March of Verdi's recent “Aida”.