

Members of the Orchestra

First Violins

John Au
Rachel Chapman
John Capey
Lauren Au
Nicky Dennison
Emilie Alkins
David Seal
Helen Harrison

Second Violins

Noella Sanderson
Leanne Kerr
Michèle Allen
George Coutts
Anne Hardy
Gaby Higgins
Janice Tendall
Ian Edmundson
Chloe Werner

Violas

Stephen Hunt
Sylvia Preston
Margaret Studholme
Trevor Saunders

Cellos

Ian Milner
Rachel Cornwall
Diana Staton
Maggie Champion
Heather Edmundson

Double Basses

Janine Scarisbrick
Sheila Johnston
John Heald

Flutes/Piccolo

Jill Wookey
Diana Thompson

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Lewis Cosh

French Horns

Russell Beaumont
Vicky Askew
Mark Harding

Trumpets

David Lee
Mike Cornah

Trombones

Jo Dobson
Graham Rouse
Peter Ledder

Tuba

Paul Roscow

Timpani

Lynne Halstead

Percussion

Peter Preston
Daniel Buckley
Elliott Gaston-Ross

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader JOHN AU

with
JOHN PENNINGTON organ

Vltava (The Moldau) from 'Má Vlast'	SMETANA
Concerto for Organ, Strings and Timpani	POULENC
Symphony No.7 in A (op.92)	BEETHOVEN

2008/09 season

Sat 22 Nov 2008 - The Drive Methodist, St Annes

Sat 28 March 2009 - St Annes United Reformed Church

Sat 20 June 2009 - Church Road Methodist, 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

SATURDAY 21st JUNE 2008 at 7:30pm

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

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

Programme 30p

www.fyldesinfonia.org.uk

Programme

Vltava (The Moldau) from 'Má Vlast'

SMETANA

(1824-1884)

In 1874, Smetana faced the problem of his growing deafness, and resigned his position as music director of the Prague opera. He immediately resurrected a project he had begun two years earlier, the composition of a series of six symphonic poems - the cycle entitled "*Má Vlast*" (My Fatherland). Vltava is the second of these poems.

An intricate passage passed back and forth between the two flutes at the beginning represents the rippling of two brooks that rise in the Bohemian highlands and soon flow together to become the Moldau. The river soon becomes majestic, the continuous rise and fall of its waves reflected in the swell and ebb of the accompaniment to the work's most famous melody. The river passes next through the Bohemian forest and we hear the sounds of a royal hunt, then a peasant wedding. Leaving the forest, a moment of placid serenity highlights the gleaming rays of the moon falling on the Rusalka, legendary water nymphs of the river.

The river once again resumes its flow, until it encounters the St. John's rapids. After a white-water passage, the river flows in its fullest glory into Prague by the Vysehrad, the great rock-fortress that is the symbol of the Czech nation. Finally, the Moldau passes through Prague to merge with the Elbe, and the final sounds heard are the rise and fall of its waves, gradually dying out as it loses its identity in the placid, slow-flowing Elbe.

Concerto for Organ, Strings and Timpani

POULENC

(1899-1963)

Francis Poulenc was the youngest of the French composers dubbed *Les Six* ("The Six") who shifted French music away from formality. Largely self-taught as a composer, Poulenc was a man of urbane wit, a quality reflected in his music even when he turned increasingly to religious subjects later in life.

First performed in 1938, the Organ Concerto was commissioned by American-born Princess Edmond de Polignac, heiress to the Singer sewing machine fortune and capable organist. Poulenc, with no skills as an organist, sought advice from Maurice Duruflé regarding the solo part. The concerto is in seven continuous sections, formally approximating to a baroque fantasia, though on a larger scale.

Symphony No.7 in A (op.92)

BEETHOVEN

(1770-1827)

Poco sostenuto - Vivace

Allegretto

Presto

Allegro con brio

During the summer of 1811, Beethoven was suffering through difficult times. His music was popular, but his health was declining, and his growing deafness seemed irreversible. In hopes of relief, Beethoven travelled to the northern Bohemian spa city of Teplitz, where he remained for much of the summer.

Beethoven's Seventh Symphony was begun in Teplitz and completed several months later. The composer himself conducted the premiere in 1813 at a Viennese concert to benefit Austrian and Bavarian soldiers who had been wounded at the battle of Hanau in the Napoleonic Wars.

One music critic of the time reported, "this symphony is the richest melodically and the most pleasing and comprehensible of all Beethoven symphonies." On the dissenting side, Carl Maria von Weber heard the piece as evidence that its composer was "now quite ripe for the madhouse," and Friedrich Wieck, Clara Schumann's father, maintained that the music could only have been written by someone who was seriously intoxicated.

Regardless of Beethoven's state of mind, or his state of sobriety, this symphony is one of the composer's most optimistic works, and Beethoven himself called it his "most excellent symphony".

JOHN PENNINGTON

John was born in Blackpool and grew up in Fleetwood. His interest in the organ began when he was a chorister at St. Peter's Church in Fleetwood. He won an organ scholarship at St. John's Church in Blackpool and received organ tuition from Ian Hare at Lancaster University. He then studied the organ at the Royal College of Music with Nicholas Danby. He gained a number of diplomas for organ performance and piano teaching and won awards for Clavichord Playing and for Bach trio playing.

John previously held positions at St. Peter's School, York and Worth Abbey School, West Sussex as Assistant Director of Music and Organist before taking up the position of Director of Music at King Edward VII and Queen Mary School, Lytham in January 2006.