

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
John Capey
Nicky Dennison
Emilie Alkins
Trevor Saunders
Helen Andrews

Second Violins

Noella Sanderson
Leanne Kerr
Michèle Allen
John Griffiths
Douglas Mitchell
John Dixon

Violas

Stephen Hunt
Sylvia Preston
Margaret Studholme
Gill Hume

Cellos

Ian Milner
Lucy Haskell
Anne Hardy
Maggie Champion
Heather Davies

Double Basses

Sheila Johnston
Rob Rainford

Flutes/Piccolo

Yvonne Smedley
Diana Thompson

Oboe

Elaine Fail
Lynne Williams

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Liz Hall

French Horns

Russell Beaumont
Vicky Askew
Barbara Maclaren
Nicola McCallion

Trumpets

Chris Andrews
Mike Cornah

Trombones

Jo Hewitt
Graham Rouse

Timpani

Lynne Halstead

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

with
MICHAEL BURKE piano

Overture, Ruslan and Ludmilla	GLINKA
Piano Concerto No.5 "Emperor"	BEETHOVEN
Symphony No.5 in E flat	SIBELIUS

2009/10 season

Sat 7 Nov 2009 - The Drive Methodist, St Annes

Sat 27 February 2010 - St Annes United Reformed Church

Sun 25 April 2010 - Lowther Pavilion, Lytham
St Georges Day concert in association with Lytham Rotary

Sat 3 July 2010 - 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 20th JUNE 2009 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

Overture, *Ruslan and Ludmilla*

GLINKA
(1804-1857)

Mikhail Glinka is considered to be the father of modern Russian music. His nationalistic, Russian style was a seminal influence on all Russian composers who followed, from Rimsky-Korsakov to Tchaikovsky to Stravinsky.

Pushkin's epic poem, *Ruslan and Lyudmila*, tells of the abduction of Ludmilla by an evil sorcerer from a party given for Ludmilla's three suitors, one of whom is Ruslan. Each suitor rides off to save the girl, encountering a fantastic assortment of witches, hermits, magic castles, enchanted gardens, magic swords, and so forth, rather in the style of the tales of the Arabian Nights. The sorcerer is vanquished in the end by Ruslan, who revives Ludmilla from a trance and wins her hand in marriage.

Glinka's inspiration for the overture came from a wedding dinner at the Russian court. He later wrote: "I was up in the balcony, and the clattering of knives, forks and plates made such an impression on me that I had the idea to imitate them in the prelude to *Ruslan*." The overture consists of two main themes, the first driving and rhythmic, the second more lyrical and reminiscent of courtly dances.

Piano Concerto No.5 "Emperor"

BEETHOVEN
(1770-1827)

Allegro
Adagio un poco mosso
Rondo Allegro

The *Piano Concerto No. 5* was completed in 1809 during one of the most productive periods in Beethoven's life. The same year also brought forth, among dozens of works, *Symphonies No.5* and *No.6*, and his *Violin Concerto*. Beethoven dedicated the concerto to his patron, Archduke Rudolph. This is the only concerto that Beethoven did not play in public, although he probably played it in private at the Archduke's residence. It was first performed at a public concert at the Leipzig Gewandhaus in November 1811. The subtitle "Emperor" was evidently added by a publisher during the 19th century for reasons unknown. It is not likely that Beethoven would have approved.

Symphony No.5 in E flat

SIBELIUS
(1865-1957)

Tempo molto moderato – allegro moderato
Andante mosso quasi allegretto
Allegro molto

Sibelius was commissioned to write this symphony by the Finnish government in honour of his 50th birthday, which had been declared a national holiday. The symphony was originally composed in 1915, but was revised first in 1916 and then again in 1919.

The form of the symphony is symmetrical when it comes to tempo: the first movement starts in a slow tempo but ends with the fast "scherzo". The second movement is neither really a slow movement, nor fast; it forms a calm "intermezzo". Then follows the third movement, which begins in a fast tempo but ends slowly.

Sibelius had originally intended the first movement to be two separate movements, but he manages to link the slower introduction with the faster, waltz-like "scherzo" section to create a single form.

The third movement begins with a fast melody in the strings, played tremolando. After this is developed, a swaying, triple-time motif begins in the horns, which is said to have been inspired by the sound of swan-calls, as well as a specific instance when the composer witnessed 16 of them taking flight at once. Over this, Sibelius has the flutes and strings play one of his most famous melodies. Both this and the motif are developed, until in the final section the motif returns majestically in the home key. The symphony ends with one of Sibelius's most original ideas - the six chords of the final cadence, each separated by silence.

MICHAEL BURKE

Michael graduated from the Royal Northern College of Music in 2004 after completing the BMus programme. He studied with the well-known pianist and teacher John Gough. Originally from Cornwall, Michael began studying piano aged 5. During these early years he achieved many successes in numerous West Country piano festivals. He also achieved grade 8 standard on his second instrument, the cello.

Michael is now based in Manchester and combines a busy teaching schedule with a demanding programme of recitals and concerto appearances in and around the North West.