

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
John Capey
Andrew Keith
Dominic Excell
Nicky Dennison
Emilie Alkins

Violas

Stephen Hunt
Sylvia Preston
Margaret Studholme
Trevor Saunders
Gill Hume
Lana Crawforth

Oboes

Elaine Fail
Ruth Watton

Bassoons

Paul Bedford
Liz Hall

Second Violins

Leanne Kerr
Anne Hardy
Michèle Allen
Janice Tendall
Eleanor Farrar
Pam Emtage

Cellos

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

French Horns

Russell Beaumont
Mark Harding

Trumpets

Brian Harper
Mike Cornah

Timpani

Lynne Halstead

Double Basses

Sheila Johnston
Amanda Gill

Flutes

Yvonne Smedley
Diana Thompson

This concert is performed in memory of George Coutts and Betty Bullock, supporters of the orchestra over many years.

Forthcoming concerts

Sat 28 March 2009 - St Annes United Reformed Church
including Concierto de Aranjuez by Rodrigo

Sat 20 June 2009 - Church Road Methodist, St Annes
including Piano Concerto No.2 by Shostakovich

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

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

LOUISE LATHAM violin
NICHOLAS HOWSON viola
KATE HUNT soprano

Excerpts from Water Music	HANDEL
Sinfonia concertante (K.364)	MOZART
Exsultate Jubilate (K.165)	MOZART
Symphony No.94 "Surprise"	HAYDN

SATURDAY 22nd NOVEMBER 2008 at 7:30pm

THE DRIVE METHODIST CHURCH
Clifton Drive South, St Annes FY8 1LH

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

Programme 30p

www.fyldesinfonia.org.uk

Programme

Excerpts from Water Music

HANDEL
(1685-1759)

Ouverture - Allegro - Air - Menuet - Bourree -
Andante Allegro - Alla hornpipe - Menuet - Coro

The **Water Music** is a collection of 20 orchestral movements, often grouped into three suites. It premiered in the summer of 1717 when King George I requested a concert on the River Thames. The concert was performed by 50 musicians playing on a barge close to the royal barge from which the King listened with friends. He was said to have loved it so much that he ordered the exhausted musicians to play the complete work three times on the trip.

Sinfonia concertante in E^b (K.364)

MOZART
(1756-1791)

Solo violin: Louise Latham
Solo viola: Nicholas Howson

Allegro maestoso - Andante - Presto

Mozart had been particularly impressed by the orchestra he had heard in Mannheim. Unlike the mediocre talents of so many of the Salzburg musicians, members of the Mannheim orchestra were each virtuosi in their own right and frequently performed concertante works with two or more of them taking solo roles. On his return to Salzburg in early 1779, Mozart set to work writing a concertante work of his own. The exact circumstances of the first performance of his Sinfonia Concertante are not known, but it seems probable it was first performed in Salzburg towards the end of 1779.

The solo viola part is written in D major instead of E flat major, and the instrument tuned a semitone sharper (*scordatura* technique), to give a more brilliant tone. The profound andante, framed between two openly cheerful movements seems to reflect Mozart's sorrow at the death of his mother, his lost love and his shattered dreams.

INTERVAL

(refreshments available in the hall)

Exsultate Jubilate (K.165)

Soprano: Kate Hunt

MOZART
(1756-1791)

Allegro – Recitativo – Andante – Allegro (Alleluja)

First performed in January 1773 when Mozart was just 16 years old, this religious solo motet was composed at the time he was visiting Milan with his father, Leopold. It was specifically written for the castrato Venanzio Rauzzini but it is now usually sung by a soprano.

Symphony No.94 “Surprise”

HAYDN
(1732-1809)

Adagio – Vivace assai
Andante
Menuet
Allegro di molto

Haydn wrote the symphony in 1791 in London for a concert series he gave during the first of his two visits to England. The premiere took place at the Hanover Square Rooms in London on March 23, 1792, with Haydn leading the orchestra seated at a fortepiano.

As with Haydn's England visits in general, the premiere was greatly successful. One reviewer wrote that the symphony was "equal to the happiest of this great Master's conceptions."

In his feeble old age Haydn remembered the premiere with nostalgia, recounting to his biographer:

...it was my wish to surprise the public with something new, and to make a debut in a brilliant manner, in order not to be outdone by my pupil Pleyel [who was leading a rival series of concerts] ...the first Allegro of my Symphony was received with countless bravos, but the enthusiasm reached its highest point in the Andante with the kettledrum stroke. Ancora, ancora! sounded from every throat, and even Pleyel complimented me on my idea.

It is usually called by its nickname, the **Surprise Symphony**, although in German it is more often referred to as the Symphony "mit dem Paukenschlag" ("with the kettledrum stroke").