

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
Nicky Dennison  
Trevor Saunders  
Emilie Shoebottom  
Douglas Mitchell  
Helen Andrews

### **Second Violins**

Leanne Kerr  
Noella Sanderson  
Michèle Allen  
Pam Emtage  
Jane Emmington  
Margaret Chew

### **Violas**

Stephen Hunt  
Sylvia Preston  
Margaret Studholme  
Jill Hume

### **Cellos**

Ian Milner  
Lucy Haskell  
Rachel Cornwall  
Maggie Champion  
Anthony Buckley

### **Double Basses**

Sheila Johnston  
Rob Rainford

### **Flutes/Piccolo**

Yvonne Smedley  
Diana Thompson  
Jill Wookey

### **Oboe/Cor Anglais**

Elaine Fail  
Ruth Watton

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Liz Hall

### **French Horns**

Russell Beaumont  
Vicky Askew  
Ian Buckley  
Nicola McCallion

### **Trumpets**

David Lee  
Mike Cornah  
Chris Andrews

### **Trombones**

Jo Dobson  
Graham Rouse

### **Tuba**

Paul Roscow

### **Timpani/Percussion**

Lynne Halstead  
Elliott Gaston-Ross  
Daniel Buckley  
Peter Preston

# FYLDE SINFONIA

**Conductor PETER BUCKLEY**  
**Leader KAREN ROUSE**

**with**  
**CHRIS ANDREWS trumpet**

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Carnival Overture	DVORAK
Waltz from 'Masquerade Suite'	KHACHATURIAN
Sabre Dance from 'Gayeneh'	KHACHATURIAN
Concerto for Trumpet and Orchestra	ARUTIUNIAN
Symphony No.8 in G	DVORAK

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*Tonight's performance is dedicated to the memory of John Simpson who died on 20 November 2009. John conducted the orchestra for nearly 30 years until his final concert in June 2004.*

**SATURDAY 27<sup>th</sup> FEBRUARY 2010 at 7:30pm**

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

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

## Forthcoming concerts

### **Sun 25 April 2010 – Lowther Pavilion**

"Last Night of the Proms" charity concert in partnership with the Rotary Club of Lytham. Tickets £15 are available from Lowther Box Office (01253 658666)

### **Sat 3 July 2010 – Church Road Methodist Church, St Annes**

Including Beethoven Symphony No.9 "Choral" with guest soloists and the KEQMS singers under the leadership of John Pennington

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

Programme 30p

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

# Programme

## Carnival Overture

**DVORAK**

(1841-1904)

Written in 1892, the Carnival Overture is the second of a group of three works Dvorak collectively titled 'Nature, Life, and Love'. An operatic spirit – striking by certain *Carmenesque* flashes – informs the overture throughout, as does a prevailing ebullience and stomping, folk dance-like energy. A brief central *Andantino* episode of sedate, almost nocturnal character breaks the mood but the overture ends in a spirit similar to that in which it begins, aptly embodying the joyous atmosphere suggested by its title.

## Waltz from 'Masquerade Suite'

**KHACHATURIAN**

(1903-1978)

The waltz is the first of five movements from the Masquerade Suite written for an 1835 drama by Mikhail Lermontov, which was staged in Moscow in June 1941, the day before the beginning of Russia's entry into World War II. The other movements are Nocturne, Mazurka, Romance and Galop.

## Sabre Dance from 'Gayeneh'

**KHACHATURIAN**

(1903-1978)

The Sabre Dance is a movement in the final act of the ballet Gayeneh completed in 1942. It evokes a whirling war dance where the dancers display their skill with sabres. In its middle section it uses an Armenian folk song from Gyumri, Armenia.

## Concerto for Trumpet and Orchestra

**ARUTIUNIAN**

(1920-)

The Arutiunian Trumpet Concerto is the Armenian composer's sixth major composition, a virtuoso showpiece composed around 1949. It was written for the trumpet player Timofei Dokschitzer. The concerto became quickly assimilated into the standard trumpet repertoire worldwide, earning highest international praise from audiences, critics and performers. According to Philip Smith, the principal trumpet of the New York Philharmonic, Arutiunian's Trumpet Concerto is now so entrenched in the instrument's repertory that students use it frequently "as an audition piece at Juilliard. One of the reasons this piece has become so popular among trumpet players, is just that it's a flashy piece. It has a very Gypsyish, Russian, Armenian kind of sound, with very soulful, beautiful melodies and plenty of exciting rapid-tonguing kind of things."

## INTERVAL

(refreshments available in the hall)

## Symphony No.8 in G, Op 88

**DVORAK**

(1841-1904)

Allegro con brio

Adagio

Allegretto grazioso – Molto vivace

Allegro ma non troppo

Symphony No.8 was composed and orchestrated by Antonín Dvorak within a two and a half month period from August to November 1889 in Bohemia. Dvorak conducted the premiere in Prague on February 2, 1890.

The first movement opens with a lyrical theme in the cellos, horns, clarinets and bassoon. This gives way to a "bird call" flute melody. The general cheery nature of this movement is contrasted sharply by the more ominous minor-key sections. The second movement begins with a simple string melody and a typically beautiful clarinet duet. The main theme continues to build reaching a powerful climax, but ends quietly in a tender *pianissimo*. Most of the third movement is a melancholy waltz. Near the end, the meter unexpectedly changes to duple time, again finishing quietly. By contrast, the finale is the most turbulent movement. It begins with a trumpet fanfare then progresses to a beautiful melody which is first played by the cellos. The tension is masterfully built in a set of variations and finally released at approximately two minutes into the movement, with a cascade of instruments triumphantly playing the initial theme at a somewhat faster pace. After a return to the slow, lyrical section, the symphony ends on a chromatic coda, in which brass and timpani are greatly prominent.

## CHRIS ANDREWS

Chris began his musical career at the age of seven when he joined the local town brass band, in Preston, the place of his birth. At the age of eleven he became the youngest person ever to become a member of the National Youth Brass Band of Great Britain and remained connected with that organisation until he was eighteen. On leaving grammar school Chris joined the Lancashire Constabulary and after just twelve months became principal cornet of the Constabulary Band, a position which he held for over twenty five years. In 1980, after a period of study at the University of Salford he was awarded a Licentiate Teaching Diploma from Trinity College London (LTCL) and in 1995 he gained a Bachelor of Arts Degree in Brass Band Studies from Sheffield University. On completion of thirty years in the police force music became his 'second career' and in 1997 Chris has worked as a peripatetic brass teacher, a free-lance trumpet player and a conductor and musical director, and as such he is involved with many of the North West's orchestras and operatic societies – in particular those in the Preston and the Fylde areas. In 2007 he gained a Licentiate Diploma in Brass Band Adjudication from the University of Salford.