

Members of the Orchestra

First Violins

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

Second Violins

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

Violas

Stephen Hunt
Sylvia Preston
Gill Hume
Lana Crawforth

Cellos

Ian Milner
Jane Foster
Irene Hudson
Maggie Campion
Lucy Haskell

Double Basses

Sheila Johnston

Flutes

Yvonne Smedley
Diana Thompson
Jill Wookey

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Liz Hall

French Horns

Russell Beaumont
Barbara Maclaren
Mark Harding
Nicola McCallion

Trumpets

Chris Andrews
Mike Cornah

Trombone

Graham Rouse

Timpani/Percussion

Lynne Halstead
Elliott Gaston-Ross

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

Overture, Hansel and Gretel	HUMPERDINCK
Holberg Suite, op.40	GRIEG
Cassation for orchestra and toys ("Toy Symphony")	MOZART, L
Symphony No.3 "Scottish"	MENDELSSOHN

^Forthcoming concerts

Sat 27 February 2010 - St Annes United Reformed Church
to include Dvorak Symphony No.8

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
to include Beethoven Symphony No.9 ("Choral")

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 7th NOVEMBER 2009 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

Overture, Hansel and Gretel

HUMPERDINCK

(1854-1921)

Hänsel und Gretel is an opera by nineteenth-century composer Engelbert Humperdinck, who described it as a Märchenoper (fairy tale opera). The idea for the opera was proposed to Humperdinck by his sister, Adelheid Wette, who approached him about writing music for songs that she had written for her children for Christmas based on the tale by the brothers Grimm.

Humperdinck composed *Hansel and Gretel* in Frankfurt in 1892 and it was first performed in Weimar on 23 December 1893 conducted by Richard Strauss. It has been associated with Christmas since its earliest performances.

Holberg Suite, op.40

GRIEG

(1843-1907)

Praeludium – Sarabande – Gavotte – Air – Rigaudon
Solo violin: Karen Rouse Solo viola: Stephen Hunt

Subtitled "In olden style from Holberg's time", a suite of five movements based on eighteenth century dance forms, written by Edvard Grieg in 1884 to celebrate the 200th anniversary of the birth of Danish-Norwegian playwright Ludvig Holberg.

It is an example of a piece of nineteenth century music which makes use of musical styles and forms from the preceding century. Though originally composed for the piano, the version most well known today is the arrangement by the composer for string orchestra

Cassation for orchestra and toys "Toy Symphony"

MOZART, L

(1719-1787)

Allegro – Menuetto – Finale Allegro

The "Toy Symphony" was long reputed to be the work of Joseph Haydn, but later scholarship suggested that it was actually written by Leopold Mozart, the father of Wolfgang Amadeus. Its authorship is still disputed, however, and other composers have been proposed as the symphony's true author. Recent research on a newly found

manuscript suggests the Austrian benedictine monk Edmund Angerer to be the author, but these findings are disputed among scholars.

Violins and cellos are augmented by some unusual toy instruments: a rattle, nightingale, cuckoo, quail, triangle, trumpet and drum.

INTERVAL

(refreshments available in the hall)

Symphony No.3, op.56 "Scottish"

MENDELSSOHN

(1809-1847)

Andante con moto – Allegro un poco agitato
Vivace non troppo
Adagio
Allegro vivacissimo – Allegro maestoso assai

It is thought a visit to Holyrood castle near Edinburgh in 1829 inspired the composition. Mendelssohn wrote home "Everything there is in ruins and ramshackle, open to the blue sky. I think I have today found the opening of my Scottish Symphony." However, the symphony was not completed until 1842 in an arrangement for piano duet, and not published in full score until the following year, dedicated to one of his greatest admirers, Queen Victoria.

Seeking to enhance its flow and continuity, Mendelssohn directed that the four movements be played as a continuous whole. It opens with a quiet, plaintive, darkly coloured introduction based upon the "Holyrood Castle" theme; this leads to a highly active and dramatic first movement proper. A stormy climax dissolves into a return of the theme of the introduction; this in turn leads into the second movement, a jaunty, featherweight Scherzo, similar in style to his music for Shakespeare's *A Midsummer Night's Dream*. It is here that the influence of Scottish folk music is felt most strongly.

The third movement is a slow, almost mournful processional which grows increasingly forceful. The warlike Finale is highly rhythmic, with materials passed about rapidly between the sections of the orchestra. As in the first movement, the tumult dies down to a whisper. But this time the music does not expire; it rises up in glory through a majestic, hymn-like transformation of the opening theme.