

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
Nicky Dennison  
John Capey  
John Dixon  
Charles Knowles

### **Second Violins**

Noella Sanderson  
Michèle Allen  
Jane Emmington  
Margaret Chew  
Richard Cardwell  
Niamh Boadle

### **Violas**

Stephen Hunt  
Margaret Studholme  
Jill Hume

### **Cellos**

Ian Milner  
Jane Foster  
Irene Hudson  
Lucy Haskell  
Maggie Campion  
Anne Hardy

### **Double Basses**

Sheila Johnston  
Amanda Gill

### **Flutes**

Yvonne Smedley  
Diana Thompson

### **Oboe**

Elaine Fail

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Liz Hall

### **French Horns**

Russell Beaumont  
Vicky Askew  
Ian Buckley  
Mar Thomson

### **Trumpets**

Chris Andrews  
Mike Cornah

### **Trombones**

Jo Hewitt  
Graham Rouse  
Peter Ledder

### **Timpani**

Lynne Halstead

# FYLDE SINFONIA

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

**with**  
**SOPHIE MATHER violin**

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Prelude to Act 3, Lohengrin	WAGNER
Violin Concerto in D	BRAHMS
Symphony No.3 "Rhenish"	SCHUMANN

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## Forthcoming concerts

### **Sat 2 July 2011 - Church Road Methodist, St Annes**

TCHAIKOVSKY: Marche Slave

SHOSTAKOVICH: Piano Concerto No.2 in F

Solo piano: Matthew Ash

TCHAIKOVSKY: Ballet music excerpts

from Swan Lake, Sleeping Beauty and The Nutcracker

Further information can be found on our website –

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

**SATURDAY 26<sup>th</sup> MARCH 2011 at 7:30pm**

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

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

Programme 30p

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

# Programme

## Prelude to Act 3, Lohengrin

**WAGNER**  
(1813-1883)

Wagner's opera Lohengrin marked a major step in his path away from conventional opera towards the continuous music dramas of Tristan und Isolde and the Ring cycle. Wagner worked out the plan for Lohengrin while on holiday at Marienbad in the summer of 1845. Lohengrin had its premiere at Weimar in late August of 1850, with Wagner's good friend and supporter Franz Liszt conducting. The Prelude to Act 3 is very animated, setting the scene for the wedding feast of Lohengrin and his heroine Elsa that follows.

## Violin Concerto in D

**BRAHMS**  
(1833-1897)

Allegro non troppo - Adagio - Allegro giocoso, ma non troppo vivace

Brahms' only violin concerto was composed during the summer of 1878 whilst on holiday in the Austrian town of Pörtschach. Brahms originally conceived of the piece in four movements, but later discarded the middle two movements to be replaced with what he called a "feeble Adagio".

The concerto was written for and dedicated to his friend, violinist Joseph Joachim. Brahms had asked Joachim to "mark those parts which are difficult, awkward, or impossible to play", but when the work was premiered in Leipzig on New Year's Day 1879, many people felt Joachim had been too optimistic about the concerto's playability. It is considered one of the most difficult works in the violin repertoire. The technical demands on the soloist are formidable, with generous use of multiple stopping, broken chords, rapid scale passages and rhythmic variation.

### **SOPHIE MATHER**

Originally from Lancashire, Sophie has recently graduated from the Royal Academy of Music, London, studying with Clio Gould. Prior to this, she was a student on the 'Joint Course' between the University of Manchester and the Royal Northern College of Music, studying with Richard Deakin. She graduated in 2007 with a First Class honours degree in Music from the University and gained an Upper Class GRNCM Diploma in 2008. Whilst at the Academy, Sophie was accepted onto the LSO String Experience Scheme for 2008/09 and was awarded a Leverhulme Orchestral Scholarship at the RAM for 2009/10. Sophie has been a section member of Manchester Camerata for the past two years, and is an extra player with the Scottish Ensemble, LSO, Academy of St. Martin in the Fields and the Royal Philharmonic Orchestra. She recently took part in a tour of China with the Berkeley Ensemble and has recently been the soloist in Piazzolla Four Seasons of Buenos Aires with the Vale Royal String Orchestra.

## INTERVAL

(refreshments available in the hall)

## Symphony No.3 in E<sup>b</sup> "Rhenish"

**SCHUMANN**  
(1810-1856)

Lebhaft  
Scherzo  
Nicht Schnell  
Feierlich  
Lebhaft

Schumann was inspired to write this symphony after a trip to the Rhineland with his wife. This journey was said to be a happy and peaceful trip with Clara which felt as if they were on a pilgrimage. As a result of this trip, he incorporated elements of his journey and portrayed other experiences from his life in the music.

The first performance was on February 6, 1851 in Düsseldorf conducted by Schumann himself but was received with mixed reviews, "ranging from praise without qualification to bewilderment."

The title was added by the publisher, Fritz Simrock, to whom Schumann had said that it "mirrors here and there something of Rhenish life". The Rhine has always occupied an important place in German legend, art and song. Schumann himself had previously composed "Rheinlieder", and had for some time considered writing a Rhineland symphony. However, with the exception of the fourth movement, he left no indication of the symphony's actual programme. One can speculate that the first movement, marked 'Lebhaft' (lively) is an invigorating picture of the mighty river and its varied scenery. The second movement, marked Scherzo, has the character of a German folk dance - the Ländler. The third movement is an intermezzo, written with poise and delicacy.

The magnificent fourth movement was inspired by a ceremony in Köln Cathedral, which Schumann had attended, in which Archbishop Johannes von Geissel was elevated to the rank of cardinal. The music evokes not merely the ceremony, but the awesome grandeur of the cathedral. It is one of the most striking and original of all his works, using a rising theme that, like the cathedral, seems to reach towards the heavens. Three trombones are used to create a great sense of solemnity and grandeur.

The final fifth movement returns to the energetic mood of the first. Near the end it refers back to the music of the fourth movement as if taking a last distant glimpse of cathedral spires.