

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
John Capey
Nicky Dennison
Trevor Saunders
John Dixon

Cellos

Ian Milner
Jane Foster
Irene Hudson
Maggie Champion
Lucy Haskell
Sheila Reid

Bassoons

Paul Bedford
Liz Hall

French Horns

Russell Beaumont
Vicky Askew

Second Violins

Leanne Halstead
Noella Sanderson
Michèle Allen
Richard Cardwell
Anne Hardy
Jane Emmington

Double Basses

Sheila Johnston
Amanda Gill

Trumpets

Chris Andrews
Mike Cornah

Flutes

Yvonne Smedley
Diana Thompson

Trombones

Jo Hewitt
Graham Rouse
Peter Ledder

Violas

Stephen Hunt
Gill Hume
Sylvia Preston

Oboe

Elaine Fail

Timpani

Lynne Halstead

Clarinets

Wendy Almond
Hilary Caldwell

Forthcoming concerts

Sat 26 March 2011 - St Annes United Reformed Church

WAGNER: Prelude to Act 3, Lohengrin

BRAHMS: Violin Concerto in D

Solo violin: Sophie Mather

SCHUMANN Symphony No.3 "Rhenish"

Sat 3 July 2010 - 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 also be found on our website –
www.fyldesinfonia.org.uk

FYLDE SINFONIA

Conductor PETER BUCKLEY

Leader KAREN ROUSE

with

ALEXANDER CARD clarinet

Overture, Oberon WEBER

Clarinet Concerto in A MOZART

Divertimento in D (K.136) MOZART

Symphony No.8 "Unfinished" SCHUBERT

SATURDAY 27th NOVEMBER 2010 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, Oberon

WEBER

(1786-1826)

Having been offered the choice of Faust or Oberon as subject matter, Weber selected Oberon, or The Elf King's Oath. He travelled to London to complete the music, learning English to be better able to follow the libretto by James Planche. However, the pressure of rehearsals, social engagements and writing extra numbers destroyed his health. Weber died two months after the first performance in London on June 5, 1826.

Clarinet Concert in A (K.622)

MOZART

(1756-1791)

Solo clarinet: Alexander Card

Allegro – Adagio – Rondo Allegro

Premiered in Prague on October 16, 1791 for the clarinetist Anton Stadler, the concerto was one of Mozart's final completed works, and his final purely instrumental work - he died in the December the same year. Originally written for a basset clarinet (a special clarinet championed by Stadler that had an extended lower range), the concerto is notable for its delicate interplay between soloist and orchestra, and for the lack of overly extroverted display on the part of the soloist - no cadenzas are written out in the solo part. The Adagio second movement is undoubtedly one of Mozart's most sublime slow movements, as the clarinet spins a tale of deep loneliness and loss.

ALEXANDER CARD

Alexander is sixteen years old and lives in Lytham St Annes. He started clarinet and piano at the age of seven and entered the Royal Northern College of Music Junior School in September 2008, which he attends every Saturday. As does his twin sister, Grace, who studies singing there. There he studies clarinet with Neville Duckworth and piano with Hazel Fanning. He is now in his 3rd year as principal clarinet with Lancashire Youth Orchestra with whom he went on tour to Germany in the summer of 2008. Alexander is also principal clarinet in the Junior RNCM Chamber Orchestra. In October of this year Alexander auditioned for the National Youth Orchestra of Great Britain and was successful; he will begin playing with them in December. He passed his Grade 8 clarinet with distinction in 2008 when he was fourteen, and is now working towards grade 8 piano and a clarinet Diploma. Alexander attends Arnold School in Blackpool where, earlier this year, he took his GCSE's and gained 10 A* grades. He was also fortunate enough to play the Mozart Concerto with Arnold School in March of this year.

INTERVAL

(refreshments available in the hall)

Divertimento in D (K.136)

MOZART

(1756-1791)

Allegro – Andante – Presto

The lively Divertimento, K.136 by the 16-year-old Mozart springs from a particularly fruitful period of composition following his second successful trip to Italy. Although we have no specific information on the circumstances of composition, we do know that it was written in a group of three, collectively known as the "Salzburg" symphonies. According to the convention of the time, the term Divertimento normally denotes a light work for entertainment purposes consisting of several movements, including at least a menuetto. However, this Divertimento takes more the form of an Italian sinfonia with three movements, fast-slow-fast.

Symphony No.8 "Unfinished"

SCHUBERT

(1797-1828)

Allegro moderato

Andante con moto

In 1823, the Graz Music Society gave Schubert an honorary diploma. He felt obliged to dedicate a symphony to them in return, and provided to his friend Anselm Hüttenbrenner, who was a representative of the society, a score he had written in 1822. This much is known. What is not known, and will almost certainly never be known, is how much of the symphony Schubert wrote, and how much of what he did write he gave to Hüttenbrenner. The following exists: the first two movements exist in full score, the first two pages of a scherzo in full score, and the remainder of the scherzo in piano score, but nothing of any fourth movement.

The fact that Hüttenbrenner did not have the piece performed, or even make the society aware he had the manuscript, is curious and has led to various theories. Was he given an incomplete score by Schubert and was waiting for the remainder to be provided before saying anything? After Schubert died in 1828, why did Hüttenbrenner not then make the existence of the manuscript known? Do the torn pages suggest he had somehow damaged the piece and managed to lose or even destroy the last two movements? Was guilt the reason he said nothing about the work's existence for 37 years after Schubert died? Old age and approaching death seem to have been a factor in Hüttenbrenner finally revealing the work. He showed it to the conductor Johann von Herbeck, who premiered this work on 17 December 1865 in Vienna, some 43 years after Schubert had composed it.