

## Members of the Orchestra

### **First Violins**

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

### **Second Violins**

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

### **Violas**

Stephen Hunt  
Margaret Studholme  
Jill Hume  
Ian Edmundson

### **Cellos**

Ian Milner  
Jane Foster  
Anne Hardy  
Mary Chapman

### **Double Basses**

Amanda Gill  
Thomas Goulding

### **Flutes**

Yvonne Smedley  
Diana Thompson

### **Oboe**

Elaine Fail

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Luz Torres Alegre

### **French Horns**

Russell Beaumont  
Fiona Cayzer  
Chris Halliwell  
Ian Buckley

### **Trumpets**

Chris Andrews  
Hannah Mackenzie

### **Trombones**

Jo Hewitt  
Graham Rouse  
Martin Scragg

### **Tuba**

Ian Edmundson

### **Timpani**

Lynne Halstead

### **Percussion**

Alex Johnston

# FYLDE SINFONIA

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

**with**  
**MARK HARDING horn**

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Overture, Cockaigne (In London Town)	ELGAR
Horn Concerto No.1 in E <sup>b</sup> major	STRAUSS R
Symphony No.4 in E minor	BRAHMS

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## Forthcoming concerts

**Sat 30 June 2012 - Church Road Methodist, St Annes**  
*An Evening of Classic Movie Themes*

**Sat 17 November 2012 – Drive Methodist Church**

**Sat 23 March 2013 - St Annes United Reformed Church**

**Sat 29 June 2013 - Church Road Methodist, St Annes**

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

**SATURDAY 17<sup>th</sup> MARCH 2012 at 7:30pm**

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

**Tickets: £6 (Under 16 Free)**

Programme 50p

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

# Programme

## **Overture, Cockaigne (In London Town), Op.40** **ELGAR** (1857-1934)

At the beginning of the twentieth century the success of the Enigma Variations had been followed by the initial failure of The Dream of Gerontius, which caused Elgar to be dispirited and declare that God was against art. Nevertheless, on receiving a commission from the Royal Philharmonic Society he began work on the new piece and soon reported that it was 'cheerful and Londony, "stout and steaky" ... 'honest, healthy, humorous and strong, but not vulgar'.

The first performance was in the Queen's Hall, London at a Royal Philharmonic Society Concert, on 20 June 1901, conducted by the composer. The work was dedicated to the composer's 'many friends, the members of British orchestras'.

## **Horn Concerto No.1 in Eb major, Op.11** **STRAUSS R** (1864-1949)

Allegro - Andante - Allegro

Richard Strauss was a German composer and conductor who lived through two world wars. His father was a professional orchestral horn player and was a great inspiration. Young Richard began piano lessons aged 4 and wrote his first compositions at the age of 6. His first Horn Concerto was written by the eighteen year old Strauss probably as a sixtieth birthday present for his father to perform.

Strauss uses the horn in a melodic way, letting it sing out over the orchestra. Although the piece is relatively short (less than 20 minutes) it has expansive gestures and phrases, which give it a much larger feel.

## **INTERVAL**

(refreshments available in the hall)

## **Symphony No.4 in E minor, Op.98** **BRAHMS** (1833-1897)

Allegro non troppo  
Andante moderato  
Allegro giocoso  
Allegro energico e passionato

Brahms' 4<sup>th</sup> symphony opens with a wide-ranging melody, full of longing and nostalgia. A second theme first heard on the cellos is more assertive, while a third motive is based on a bold triplet figuration. All three subjects form the basis for this rich movement, which develops continually to a stormy and passionate close.

The andante, though nominally in E major, starts with a stern horn call in C major. The first part is accompanied by pizzicato strings, while a second theme is first sung on the cellos. A central section develops both themes up to a powerful climax, but the end is calm and serene.

The third movement is a boisterous scherzo in character. Its main theme is a combination of three quite distinct short motives, each with a different rhythm. Mostly loud and assertive, the whole movement has a slightly panicky edge to it, as if it knows that the finale is to bring tragedy.

The great finale is a unique creation, a set of over thirty variations on the motto theme given out in the first eight bars. No-one had attempted such a symphonic finale before, and Brahms brings it off brilliantly. The tragic power is only highlighted by the four slower variations in the middle, the first of which features one of the most desperately sad flute solos ever written. At the end the tempo accelerates, and the final variations hammer home the deep tragedy of this, Brahms' final symphonic masterpiece.

## **MARK HARDING**

Mark is 18 years old and from Preston. He began playing the cornet aged 7 and discovered the horn when he was 10. Mark attended Rossall School in Fleetwood, where he held a music scholarship, until recently when he was offered a place to study for a Music degree a year early at the Royal Conservatoire of Scotland (formerly the Royal Scottish Academy of Music and Drama). Mark is currently working with David McClenaghan, principal horn of the Royal Scottish National Orchestra.

Locally, he has played in operas, oratorios and musicals such as Verdi's: A Masked Ball, La Cage Aux Folles and Elijah, and also has performed with the Royal Conservatoire of Scotland Wind Band, Brass Ensemble and Symphony Orchestra in Glasgow.

Mark was principal horn with the Hallé Youth Orchestra for 3 years and was a member of the National Youth Orchestra of Great Britain. When Mark was 14, he used to play with both the Fylde Sinfonia and Blackpool Symphony orchestra. In November, Mark performed Mozart's 4th Horn Concerto at Rossall.

Mark would like to thank Barbara MacLaren for her help and guidance in the development of his musical career.