

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
Richard Cardwell
Jane Emmington
Niamh Boadle

Violas

Stephen Hunt
Gill Hume
Ian Edmundson

Cellos

Ian Milner
Jane Foster
Anne Hardy
Irene Hudson
Mary Chapman

Double Basses

Sheila Johnston
Amanda Gill

Flutes

Yvonne Smedley
Diana Thompson

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Jane Brooks

French Horns

Russell Beaumont
Vicky Askew
Mar Thomson

Trumpet

Mike Cornah

Timpani

Lynne Halstead

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

Forthcoming concerts

Sat 17 March 2012 - St Annes United Reformed Church

ELGAR: Overture, Cockaigne (In London Town)
STRAUSS R: Horn Concerto No.1 in Eb major
Solo horn: Mark Harding
BRAHMS: Symphony No.4 in E minor

Sat 30 June 2012 - Church Road Methodist, St Annes

An Evening of Classic Movie Themes

Further information can also be found on our website –
www.fyldesinfonia.org.uk

Overture in C major, 'In the Italian Style' SCHUBERT
Symphony No.39 in E^b major MOZART
Wind Quintet No.2 in E^b major, Op.88 REICHA
Symphony in C BIZET

SATURDAY 19th NOVEMBER 2011 at 7:30pm

THE DRIVE METHODIST CHURCH
Clifton Drive South, St Annes FY8 1LH

Tickets: £6 (Under 16 Free)

Programme 50p

www.fyldesinfonia.org.uk

Programme

Overture in C, 'In the Italian Style', D591

SCHUBERT
(1797-1828)

In 1816, the Viennese musical public was first introduced to the music of Rossini by the visiting Italian Opera Company, and for more than a decade, Austria was head over heels in love with Rossini and his fleet-footed but serious-minded style. The twenty-year-old Franz Schubert was among those infected by this wave of Rossini fever, and in November 1817 he took a break from working on his Sixth Symphony to pay informal tribute to Rossini with a pair of overtures "In the Italian Style" - not the composer's own appellation, but one that is apt enough. The Overture in C is the second and better known of these two works.

Symphony No.39 in E^b major

MOZART
(1756-1791)

Adagio - Allegro
Andante con moto
Menuetto - Allegretto
Finale - Allegro

The 39th Symphony is the first of a set of three (his last symphonies) that Mozart composed in rapid succession during the summer of 1788. It was completed on 26 June 1788 having taken just a few weeks to complete. The Symphony opens grandly, with a dramatic introduction in which the orchestral texture and the harmonic dissonance increase to near the breaking point which then gives way to a lyrical Allegro. The movement's two main themes are set apart not only by their contrasting melodic character but by their instrumentation; the first is conceived for the strings, while the second employs the rich texture of Mozart's beloved clarinets playing in thirds. The dotted rhythms of the introduction appear again in the slow movement and in the third movement, the Minuet is unusually boisterous. A sort of peasant's minuet with a contrasting trio containing one of the composer's most endearing dance-tunes, a lilting clarinet melody with delightful echo effects. Still, it steals none of the Finale's thunder. In this final movement, a single theme undergoes all manner of rhythmic and contrapuntal exploration, very much à la Haydn.

INTERVAL

(refreshments available in the hall)

Wind Quintet No.2 in Eb major, Op.88

REICHA
(1770-1836)

Lento - Allegro moderato
Scherzo Allegro
Andante grazioso
Allegro molto

Yvonne Smedley (Flute), Elaine Fail (Oboe), Wendy Almond (Clarinet), Paul Bedford (Bassoon), Russell Beaumont (Horn)

Anton Reicha was a Czech-born, later naturalized French composer. A contemporary and lifelong friend of Beethoven, Reicha is now best remembered for his substantial early contribution to the wind quintet literature and his role as a teacher – his pupils included Franz Liszt and Hector Berlioz. Reicha claimed in his memoirs that his wind quintets filled a void: "At that time, there was a dearth not only of good classic music, but of any good music at all for wind instruments, simply because the composers knew little of their technique."

Symphony in C

BIZET
(1838-1875)

Allegro vivo
Adagio
Allegro vivace
Finale - Allegro vivace

Bizet started work on the symphony on 29 October 1855, four days after turning 17, and finished it roughly a month later. It was written while he was studying at the Paris Conservatoire under the composer Charles Gounod, and was evidently a student assignment. Bizet showed no apparent interest in having it performed or published, and while he used certain material from the symphony in later works, the piece was never played in his lifetime. There is no mention of the work in Bizet's letters, and it was unknown to his earlier biographers. His widow gave the manuscript to Reynaldo Hahn, who left it along with other papers to the archives of the conservatory library, where it was found in 1933 by Jean Chantavoine. Soon thereafter, Bizet's first British biographer Douglas Charles Parker showed the manuscript to the conductor Felix Weingartner, who led the first performance in Basel, Switzerland on 26 February 1935, some 60 years after Bizet's death and 80 years after he composed the work.