

Members of the Orchestra

First Violins

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

Second Violins

Leanne Halstead
Noella Sanderson
Michèle Allen
Richard Cardwell

Violas

Stephen Hunt
Julie Reeman
Gill Hume

Cellos

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

Double Basses

Sheila Johnston
Thomas Goulding

Flutes

Yvonne Smedley
Diana Thompson

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Lewis Cosh

French Horns

Russell Beaumont
Vicky Askew

Trumpet

Chris Andrews
Mike Cornah

Timpani

Lynne Halstead

Harpichord

Yvonne Smedley

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

Forthcoming concerts

Sat 23 March 2013 - St Annes United Reformed Church

Popular Classics with music by Chabrier, Britten, Ravel, Dvorak,
Saint-Saëns, Strauss, Schubert, Mussorgsky and Gounod

Sat 29 June 2013 - Church Road Methodist, St Annes

SIBELIUS: Finlandia
SCHUMANN: Piano Concerto in A minor
DVORAK: Symphony No.9 in E minor "From the New World"

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

Symphony No.1 in D "Classical"	PROKOFIEV
Ancient Airs and Dances (excerpts)	RESPIGHI
Double Concerto for 2 Violins	BACH
Soloists: Karen Rouse and Leanne Halstead	
Symphony No.8 in F major, Op.93	BEETHOVEN

SATURDAY 17th NOVEMBER 2012 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

Symphony No.1 in D “Classical”

PROKOFIEV
(1891-1953)

Allegro
Larghetto
Gavotta – Non troppo allegro
Finale – Molto vivace

In the words of Prokofiev, the Classical Symphony is “as Haydn might have written it, had he lived in our day.” The symphony is called “classical” because it was written using the musical idiom and orchestration of an eighteenth-century symphony. Yet it is neither dry nor studied. Composed between 1915 and 1917 and premiered in 1918 when he was about 27 years old, the Classical Symphony was the first significant composition Prokofiev wrote without using the piano.

Ancient Airs and Dances (excerpts)

RESPIGHI
(1879-1936)

Suite No.1, I Balletto detto 'Il conte Orlando'
Suite No.1, II Gagliarda
Suite No.3, I Italiana
Suite No.3, II Arie di Corte
Suite No.1, IV Passo Mezzo e Mascherada

‘Antiche danze ed arie per liuto’ is a set of three suites composed by Italian composer Ottorino Respighi between 1917 and 1932. Respighi was an enthusiastic scholar of Italian music of the 16th, 17th and 18th centuries. He generally kept clear of the musical idiom of the classical period – preferring to combine pre-classical melodic styles and musical forms with typical late-19th-century romantic harmonies and textures.

Each of the five pieces in tonight’s concert is based on Renaissance lute pieces. Interestingly, the Gagliarda was originally written for the lute in 1550 by Vincenzo Galilei, the father of astronomer Galileo Galilei.

INTERVAL

(refreshments available in the hall)

Double Concerto for 2 Violins

Soloists: Karen Rouse and Leanne Halstead

BACH
(1685-1750)

Vivace
Largo ma non tanto
Allegro

The ‘Bach Double’ is perhaps one of the most famous works by J.S.Bach and considered among the best examples of the work of the late Baroque period. Bach wrote it between 1730 and 1731 when he was the cantor at Thomasschule, in Leipzig, Germany. The concerto is characterized by the subtle yet expressive relationship between the two violins throughout the work.

Symphony No.8 in F major, Op.93

BEETHOVEN
(1770-1827)

Allegro vivace con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

This symphony was begun in the summer of 1812, immediately after the completion of his seventh symphony. The cheerful mood of the work betrays nothing of the grossly unpleasant events that were taking place in Beethoven's life at the time, which involved his interference in his brother Johann's love life.

The work took Beethoven only four months to complete and is, unlike many of his works, without dedication. The premiere took place on 27 February 1814, at a concert at which the seventh symphony (which had been premiered two months earlier) was also played. Beethoven was growing increasingly deaf at the time, but nevertheless led the premiere. Reportedly, "the orchestra largely ignored his ungainly gestures and followed the principal violinist instead."

There is a widespread belief that the second movement is an affectionate parody of the metronome, which had only recently been invented by Beethoven's friend Johann Maelzel. The second subject includes a motif of very rapid 64th notes (hemidemisemiquavers), suggesting perhaps a rapidly unwinding spring in a not-quite-perfected metronome!