

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
Nicky Dennison
John Capey
John Dixon
Charles Knowles
Helen Andrews
Ian Edmundson
Peter Farnbank

Second Violins

Leanne Halstead
Noella Sanderson
Michèle Allen
Jane Emmington
Richard Cardwell
Andy McGinn

Violas

Stephen Hunt
Julie Reeman
Alan Robinson
Lana Crawforth

Cellos

Ian Milner
Jane Foster
Anne Hardy
Maggie Campion

Double Basses

Amanda Gill
Thomas Goulding

Flutes

Yvonne Smedley
Diana Thompson
Bev Straker-Bennett

Oboe

Elaine Fail
Yvonne Paul

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Lynn Lewis

French Horns

Barbara Maclaren
Collette Astley-Jones
Russell Beaumont
Vicky Askew

Trumpets

Chris Andrews
David Lee
Mike Cornah

Trombones

Jo Hewitt
Peter Ledder

Tuba

Paul Roscow

Timpani/Percussion

Lynne Halstead
Eben Eyres
Fraser Flegg
Collette Astley-Jones

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

with
RUSSELL IRWIN bassoon

Overture to 'Rienzi'	WAGNER
Bassoon Concerto	MOZART
Symphony No.4 in E-flat "Romantic"	BRUCKNER

Forthcoming concerts

Sat 5 July 2014 - Church Road Methodist, St Annes

Music inspired by children's toys and stories, including
DUKAS: Sorcerer's Apprentice
PROKOFIEV: Peter and the Wolf

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

SATURDAY 15th MARCH 2014 at 7:30pm

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

Tickets: £6 (Under 16 Free)

www.fyldesinfonia.org.uk

Programme

Overture to 'Rienzi'

WAGNER

(22 May 1813 – 13 February 1883)

Rienzi, the Last of the Tribunes, is an early opera by Richard Wagner in five acts, with the libretto written by the composer after Bulwer-Lytton's novel of the same name (1835). The title is commonly shortened to Rienzi. Written between July 1838 and November 1840, it was first performed at the Hofoper, Dresden, on 20 October 1842, and was the composer's first success.

The opera is set in Rome and is based on the life of Cola di Rienzi (1313–1354), a late medieval Italian populist figure who succeeds in outwitting and then defeating the nobles and their followers and in raising the power of the people.

Magnanimous at first, he is forced by events to crush the nobles' rebellion against the people's power, but popular opinion changes and even the Church, which had urged him to assert himself, turns against him. In the end the populace burns the Capitol, in which Rienzi and a few adherents have made a last stand.

The opera opens with a substantial overture which begins with a trumpet call (which in Act 3 we learn is the war call of the Colonna family) and features the melody of Rienzi's prayer at the start of Act 5, which became the opera's best-known aria. The overture ends with a military march.

Bassoon Concerto

MOZART

(27 January 1756 – 5 December 1791)

Solo bassoon: Russell Irwin

Allegro – Andante ma Adagio – Rondo: tempo di menuetto

The Bassoon Concerto in B flat major, K. 191/186e, written in 1774 by Wolfgang Amadeus Mozart, is the most often performed and studied piece in the entire bassoon repertory. Nearly all professional bassoonists will perform the piece at some stage in their career, and it is probably the most commonly requested piece in orchestral auditions – it is usually requested that the player perform excerpts from the concerto's first two movements in every audition.

Although the autograph score is lost, the exact date of its completion is known: 4 June 1774.

Mozart wrote the bassoon concerto when he was 18 years old, and it was his first concerto for a wind instrument. Although it is believed that it was commissioned by an aristocratic amateur bassoon player Thaddäus Freiherr von Dürnitz, who owned seventy-four works by Mozart, this is a claim that is supported by little evidence. Scholars believe that Mozart wrote perhaps three bassoon concerti, but that only the first has survived.

RUSSELL IRWIN

Russell was born in London in 1969 and moved to Lancashire at the age of seven. He began bassoon lessons at the age of eleven.

He was principal bassoonist with the Lancashire Students Symphony Orchestra and also the Young Musicians' Symphony Orchestra with whom he performed frequently at the Royal Festival Hall. He studied for a degree in Music and Teaching for four years at the Royal College of Music in London studying bassoon with Kerry Camden. He also studied voice and has appeared in leading roles with Preston Opera as well as building a reputation as a jazz singer.

He has performed extensively as a freelance musician across Lancashire with various ensembles including Blackpool Symphony Orchestra, Blackburn Symphony Orchestra, Preston Opera and Fleetwood Choral Society. He has also performed extensively in the theatre both on the stage and in the orchestra pit.

INTERVAL

(refreshments available in the hall)

Symphony No.4 in E-flat “Romantic”

BRUCKNER

(4 September 1824 – 11 October 1896)

Bewegt, nicht zu schnell
Andante, quasi allegretto
Scherzo. Bewegt - Trio: Nicht zu schnell
Finale: Bewegt, doch nicht zu schnell

Anton Bruckner's Symphony No. 4 in E-flat major (WAB 104) is one of the composer's most popular works. It was written in 1874 and revised several times through 1888. It was dedicated to Prince Konstantin of Hohenlohe-Schillingsfürst and premiered in 1881 by Hans Richter in Vienna with great success.

The symphony's nickname of Romantic was used by the composer himself. It does not refer to the modern conception of romantic love but rather the medieval romance as depicted in the operas Lohengrin and Siegfried of Richard Wagner.

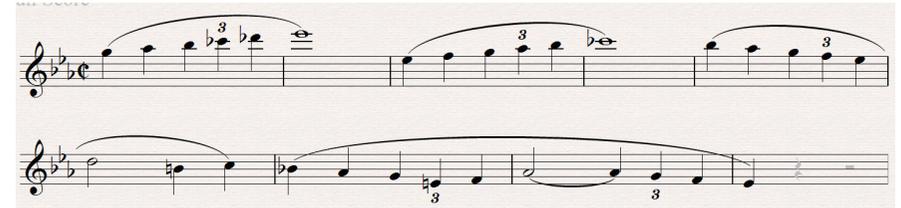
There is a thematic programme to the symphony. Bruckner himself wrote: "In the first movement after a full night's sleep the day is announced by the horn, 2nd movement song, 3rd movement hunting trio, musical entertainment of the hunters in the wood."

It is a long symphony with lots of repetition but few written repeats and his style influenced his friend Mahler who was 36 years his junior.

Any appraisal of Bruckner's Fourth Symphony must take into account the so-called Bruckner Problem – the controversy surrounding the degrees of authenticity and authorial status of the different versions of his symphonies. There are at least seven authentic versions of the Fourth Symphony have been identified scored between 1874-1888. The performance this evening is the 'Revised' version and most often recorded - known as the Nowak edition of 1953, based on the 1886 copy (which itself was the second edition of the second version!).

The “Romantic” Symphony begins with a typically Brucknerian opening: a hushed string tremolo accompanying a “motto” theme, a figure that recurs at several points in the symphony, sounded by the horn. (The precedent for this magical beginning, which builds from silence to a ringing annunciation of the first movement’s principal theme, is clearly the beginning of Beethoven’s Ninth Symphony.)

The main theme of the first movement, which emerges from the motto, introduces a characteristic rhythmic figure of duplet followed by triplet (two notes, then three, per beat), one so much favoured by the composer that it became known as the “Bruckner rhythm.”



In contrast to this heroic material, the second theme, heard first in the strings, is lithe and dance-like. Bruckner develops both melodies at length, and the movement ends with a powerful recollection of the “motto.”

The ensuing Andante opens with a passage that suggests a funeral march, the cellos intoning a mournful melody over a solemn accompaniment in the violins. While the movement is concerned primarily with this theme, Bruckner still achieves a wide range of expression. In its long wanderings, the music appears joyful, devout and vigorous by turns.

The next movement was not part of Bruckner’s original conception; he added it in 1878 during an extensive revision of the symphony. This third chapter of the symphony belongs to a venerable species of composition, the hunting scherzo, and features thrilling brass fanfares. The trio depicts a “dance played by a hunter on a hurdy-gurdy during mealtime.”

Like the first and third movements, the Finale begins with a soft rustling of strings followed by an arresting horn call. Again there is a dramatic increase of sonority and tension during the introduction, which culminates in a return of the first movement’s motto theme. We then hear the Finale’s own principal melodies, stated by the strings and woodwinds respectively. To these Bruckner adds recollections of the Scherzo as the symphony builds to a majestic conclusion.