

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
John Capey  
Nicky Dennison  
John Dixon  
Angharad Edwards  
Andrew Keith  
Helen Andrews

### **Second Violins**

Noella Sanderson  
Michèle Allen  
Jane Emmington  
Richard Cardwell  
Vicki Banks  
Helen Shaw  
Ian Edmundson

### **Violas**

Stephen Hunt  
Julie Reeman  
Alan Robinson  
Eleanor Chapman  
Gwen Edwards

### **Cellos**

Ian Milner  
Jane Foster  
Anne Hardy  
Maggie Campion  
Irene Hudson  
Jessica Stones  
Mary Chapman

### **Double Basses**

Sheila Johnston  
Thomas Goulding

### **Flutes/Piccolo**

Yvonne Smedley  
Diana Thompson

### **Oboes**

Elaine Fail

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Jane Brooks

### **Contrabassoon**

Tim Dornan

### **French Horns**

Russell Beaumont  
Barbara Maclaren  
Mark Harding  
Vicky Askew

### **Trumpets**

Chris Andrews  
David Lee

### **Trombones**

Martin Scragg  
Graham Rouse  
Peter Ledger

### **Timpani**

Lynne Halstead

# FYLDE SINFONIA

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

**with**  
**JAMES HENDRY piano**

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Overture, Semiramide	ROSSINI
Piano Concerto No.1 in B <sup>b</sup> minor	TCHAIKOVSKY
Symphony No.1	BRAHMS

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## 2015/16 season

**Saturday 21 November 2015 – St Annes United Reformed Church**

**Sunday 20 March 2016 – Lowther Pavilion**

In memory of John Simpson and the Blackpool NHS  
'Blue Skies' Appeal for Dementia Awareness

**Saturday 2 July 2016 - Church Road Methodist, St Annes**

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

**SATURDAY 20<sup>th</sup> JUNE 2015 at 7:30pm**

**CHURCH ROAD METHODIST CHURCH**  
**Church Road, St Annes FY8 3NQ**

**Tickets: £7 (Under 16 Free)**

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

# Programme

## Overture, Semiramide

**Gioachino Rossini** (29 February 1792 – 13 November 1868)

Semiramide is an opera in two acts by Rossini with libretto by Gaetano Rossi and is based on Voltaire's tragedy Semiramis. The opera was first performed at La Fenice in Venice on 3 February 1823.

The overture to Semiramide was almost certainly composed last. Unlike many operatic overtures of the day, it borrowed musical ideas from the opera itself, thus making it unsuitable for use with another score. The range and balance of musical ideas, from the hushed, rhythmic opening through the Andantino for four horns (drawn from the opera itself) and the repetition with pizzicato countermelodies in the strings to the lively allegro, make the overture to Semiramide one of Rossini's finest contributions to the genre and deservedly one of the most popular.

## Piano Concerto No.1 in B<sup>b</sup> minor

**Pyotr Ilyich Tchaikovsky** (25 April 1840 – 25 October 1893)

Allegro non troppo e molto maestoso – Allegro con spirito  
Andantino semplice – Allegro vivace assai/Prestissimo  
Allegro con fuoco

Solo piano: James Hendry

Piano Concerto No. 1 in B-flat minor, Op. 23 was composed by Tchaikovsky between November 1874 and February 1875. It was revised in the summer of 1879 and again in December 1888, the version usually now played. The first version received heavy criticism from Nikolai Rubinstein, Tchaikovsky's desired pianist. Rubinstein later repudiated his previous accusations and became a fervent champion of the work. One of the most prominent differences between the original and final versions is that in the opening section, the octave chords played by the pianist, over which the orchestra plays the famous theme, were originally written as arpeggios.

The concerto's first theme, which follows the famous introduction, is based on a melody that Tchaikovsky heard performed by blind beggar-musicians at a market in Kamenka (near Kiev), is notable for its apparent formal independence from the rest of

the movement and from the concerto as a whole, especially given its setting not in the work's nominal key of B-flat minor but rather in D-flat major, that key's relative major. Despite its very substantial nature, this first theme is only heard twice, and it never reappears at any later point in the concerto.

The second movement, in D-flat major is marked "andantino semplice", which lends itself to a range of interpretations. The World War II-era recording of Vladimir Horowitz (as soloist) and Arturo Toscanini (as conductor) completed the movement in under six minutes. Towards the other extreme, Lang Lang recorded the movement, with the Chicago Symphony Orchestra and Daniel Barenboim, in eight minutes.

The movement is in ternary form (ABA). After a brief pizzicato introduction, the flute carries the first statement of the theme. The flute's opening four notes are A-flat–E-flat–F–A-flat, while each other statement of this motif in the remainder of the movement substitutes the F for a (higher) B-flat. The British pianist Stephen Hough suggests this may be an error in the published score, and that the flute should play a B-flat. After the flute's opening statement of the melody, the piano continues and modulates to F major. After a bridge section, two cellos return with the theme in D-flat major and the oboe continues it. The "A" section ends with the piano holding a high F major chord, pianissimo.

The movement's "B" section is in D minor (the relative minor of F major) and marked "allegro vivace assai" or "prestissimo", depending on the edition. It commences with a virtuosic piano introduction before the piano assumes an accompanying role and the strings commence a new melody in D major melody. The "B" section ends with another virtuosic solo passage for the piano, leading into the return of the "A" section. In the return, the piano makes the first, now ornamented, statement of the theme. The oboe continues the theme, this time resolving it to the tonic and setting up a brief coda which finishes *ppp* (pianississimo, as softly as possible).

The third and final movement is marked "allegro con fuoco", and involves the interchange between two principal themes. The initial theme, based on a Ukrainian folk song, is principally carried by the piano on each occasion. On the first two occasions it develops into a subsidiary theme, in a major key, played by the orchestra. The second theme also appears three times, although in very different guises. On the first occasion it is a lyrical string melody in D-flat major, which the piano develops. Its second appearance is in an abridged form and in E-flat major. Its third and final appearance is in B-flat major, after a long and climactic bridge passage. This time it is triumphal, rather than lyrical, and played fortissimo by the orchestra and piano together. This final appearance leads into a coda marked "allegro vivo".

## JAMES HENDRY

James is currently studying for a masters degree at The Royal Northern College of Music as a *Repetiteur* in the Vocal and Opera Studies department. He was awarded a first class honours degree in piano performance by the college and is a Licentiate of The Royal Schools of Music, he is also currently an ABRSM scholar. Originally from Kingston Upon Hull, James' performing career has taken him to many prestigious venues such as The Royal Albert Hall, The Wigmore Hall, The Bridgewater Hall and The Sage Gateshead. James is currently the assistant director of the Halle Youth Choir, a mentor at the Halle Academy and also is the musical coordinator and a conductor at the International Gilbert and Sullivan Festival Harrogate and will be conducting the professional National Gilbert and Sullivan Opera Company during their tour this year. James played with The Fylde Sinfonia two years ago, stepping in last minute with 5 days' notice to play the Schumann concerto.

## INTERVAL

(refreshments available in the hall)

## Symphony No.1 in C minor

Johannes Brahms (7 May 1833 – 3 April 1897)

Un poco sostenuto – Allegro – Meno allegro  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio – Più andante – Allegro non troppo – Più allegro

Brahms began composing a D minor symphony in 1854, but this work underwent radical change before much of it was finally recast as his first Piano Concerto, also in D minor. The demise of the D minor Symphony and long gestation of the C minor Symphony which would eventually be his first may be attributed to two factors. First, Brahms' self-critical fastidiousness led him to destroy many of his early works. Second, there was an expectation from Brahms' friends and the public that he would continue "Beethoven's inheritance" and produce a symphony of commensurate dignity and intellectual scope—an expectation that Brahms felt he could not fulfill easily in view of the monumental reputation of Beethoven.

It was probably 1868 when Brahms finally realized what would become the final structure of his first Symphony. In September of that year, he sent a card to his lifelong friend Clara Schumann sketching the Alhorn tune which would emerge in the symphony's Finale, along with the famous message "Thus blew the shepherd's horn today!" Despite the evidence of the work's development, the work would not premiere for eight more years.

Unique among Brahms' symphonies, the First Symphony is ushered in via a formal introduction (which was constructed after the remainder of the piece had been scored) wherein three key elements are heard simultaneously: the low drumming, the rising figure in the strings, and the falling figure in the winds.



After this processional opening section featuring chaotic syncopated rhythms underpinned by pulsating timpani, the woodwinds and pizzicato strings play with thematic phrases to be fully explored in the following exposition.



The main body of the movement is in sonata form. The exposition begins abruptly, echoing the Introductions plucked final note with an orchestral exclamation, followed by a short motto which leads to the main theme, which is initially sung, stridently, by the violins. The overall mood is 'savagely energetic' and 'scherzo-like' in 6/8 time. As the responsibility for the main theme shifts from the violins to the woodwinds, the strings and timpani begin to sound out a da-da-da-DUM rhythm which is strongly reminiscent of the 'fate' rhythm of Beethoven's Fifth Symphony.

The second and third movements are lighter in tone and tension than the first and last movements. The slow movement, Andante sostenuto, exhibits gentle lyricism through three sections, the third of which is a new treatment of the themes from the first. The long violin solo is reminiscent of some of Beethoven's later works: the late quartets and Missa Solemnis.



The Allegretto third movement is in the key of A-flat major and begins with a calm, stepwise melody in the clarinet. The four bar figure is extended to an irregular five bars through a small bridge between the phrases by the strings. The clarinet rounds off the initial theme in the Allegretto with an inversion of the first five bars heard.



The second theme features a descending dotted-eighth pattern in the flute, clarinet, and bassoon with the strings echoing the rhythm in rising and falling figures. After eight measures, the initial theme appears with the violins iterating the first theme and a longer, chromatic bridge section that extends the phrase structure.



The Trio offers a change of key, as well as a change of time. The key moves to B major, an enharmonic minor third away from A-flat. The time signature changes from a stately 2/4 to a more pastoral and dance-like 6/8. The flute, oboe, and bassoon introduce a joyful melody in stepwise motion as in the initial theme. The strings add a downward three-note arpeggio. These two motives make up the bulk of the trio material. Restatement and development of those themes ensue until the brass and winds join together for a final repeat of the melody. The second ending brings the orchestra back into 2/4 time.

The fourth movement begins with a slow introduction, where a new melody competes with "gloomy dramatic rhetoric."



In the Piu andante section, the horns and timpani introduce a tune that Brahms heard from an Alpine shepherd with the words, "High on the hill, deep in the dale, I send you a thousand greetings!"

The last section—Allegro non troppo, ma con brio—contains a grand melody in a major key, as the novel, Beethoven-like main subject of the grand finale. When the likeness to "Ode to Joy" was pointed out, Brahms simply said, "Any ass can see that."



The comparisons to Beethoven were inevitable, then as now. In a way, both men approached the same destination from opposite directions: Beethoven had pushed outward on the boundaries of classicism, while Brahms applied discipline to the unrestrained romanticism of his age. Brahms waited to issue his First Symphony until he was a master of his craft, not only able to withstand the comparison but one whose own footsteps would ring in the ears of those who followed.