

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
Nicky Dennison
John Capey
Vicki Banks
Ian Edmundson
Helen Andrews

Second Violins

Leanne Halstead
Michèle Allen
John Dixon
Richard Cardwell
Jane Emmington
Rebecca Alper Grant

Violas

Stephen Hunt
Julie Reeman
Alan Robinson
Eleanor Chapman

Cellos

Ian Milner
Jane Foster
Mary Chapman
Anne Hardy
Maggie Champion

Double Basses

Thomas Goulding

Flutes

Yvonne Smedley
Diana Thompson
Bev Straker-Bennett

Piccolo

Bev Straker-Bennett

Oboes

Elaine Fail
Yvonne Paul
Lorraine Rawson

Cor Anglais

Yvonne Paul

Clarinets

Wendy Almond
Jonathan Fail

Bass Clarinet

Claire Shipway

Bassoons

Paul Bedford
Jane Brooks

French Horns

Keith Sagar
Mark Harding
Russell Beaumont
Vicky Askew

Trumpets

David Lee
Michael Cornah

Trombones

Jo Hewitt
Graham Rouse
Peter Ledder

Tuba

Paul Roscow

Timpani

Lynne Halstead

Percussion

Dan Buckley
Eben Eyres

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

| | |
|--------------------------|--------------|
| Overture, Leonore No.3 | BEETHOVEN |
| The Bartered Bride Suite | SMETANA |
| Symphony No.2 in E minor | RACHMANINOFF |

SATURDAY 19th NOVEMBER 2016
at 7:30pm

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

Tickets: £7 (Under 16 Free)

www.fyldesinfonia.org.uk

Forthcoming concerts

Saturday 11 February 2017 - Fairhaven Methodist Church
Music from Handel, Haydn and Mozart

Saturday 1 April 2017 - Church Road Methodist, St Annes
Joint concert with Lidun Choral Singers, including
Rutter's Magnificat and Faure's Requiem

Sunday 16 July 2017 - Lowther Pavilion, Lytham
Music from the Stage and Screen

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

Programme

Overture, Leonore No.3

Ludwig van Beethoven (17 December 1770 – 26 March 1827)

Beethoven began to compose his opera Fidelio in 1804 and completed the score the following year. The first performance was given on 20 November 1805 in Vienna. When Beethoven revised the score in preparation for a revival that opened there the following March he reworked the overture into what is now known as Leonore Overture No.3.

Of the four overtures Beethoven wrote for his opera Leonore (later renamed Fidelio) only Leonore no.3 has gained favour both in the concert hall and in the opera house, where it is often played, inappropriately, just before the finale. Leonore No.3 is as dramatic as any music Beethoven wrote, and that is part of the problem. Placed before the curtain rises, it overshadows much of what follows. Playing it just before the final scene - a convention never sanctioned by Beethoven, but one loved by many conductors, including Mahler and Toscanini - is problematic because it first delays and then gives away the ending.

Despite its number, Leonore no.3 is Beethoven's second version of the overture. Although it is more concise and less symphonic than his first effort (the work we call Leonore no 2), it does not avoid the dilemma of telling us everything about the opera. Beethoven understood the situation well and wrote his fourth and final overture to Fidelio - less powerful music, but better stagecraft. Leonore No.1 was written for a production in Prague that never took place; the score was discovered after Beethoven's death and mistaken for his earliest effort.

The overture tells, or at least distills, the essence of the story. Beethoven begins in the darkness of the prison cell where Florestan has been sent, unjustly. Florestan remembers brighter days, and the music, ignited by his hope, is filled with fire and action. The distant trumpet call of the tower guard, announcing Florestan's reprieve, brings silence and then guarded optimism, but the trumpet sounds again, and freedom seems certain. At the news, the flute cannot contain its rapture. Beethoven then treats us to a full-scale, symphonic, utterly heroic recapitulation.

The Bartered Bride Suite

Bedřich Smetana (2 March 1824 – 12 May 1884)

I Overture, Village Scene, Love Duet, Opening Chorus

II Jeník's Aria and Dance of the Villagers

III The Sextet

IV March of the Comedians, Teasing Duet and Dance of the Comedians

The Bartered Bride (Czech: Prodaná nevěsta, The Sold Bride) is a comic opera in three acts by the Czech composer Bedřich Smetana, to a libretto by Karel Sabina. The work is generally regarded as a major contribution towards the development of Czech music. It was composed during the period 1863–66, and first performed at the Provisional Theatre, Prague, on 30 May 1866 in a two-act format with spoken dialogue.

Set in a country village and with realistic characters, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and a scheming marriage broker.

The opera was not immediately successful, and was revised and extended in the following four years. In its final version, premiered in 1870, it rapidly gained popularity and eventually became a worldwide success.

Czech national opera until this time had been represented only by minor, rarely performed works. This opera, Smetana's second, was part of his quest to create a truly Czech operatic genre. Smetana's musical treatment made considerable use of traditional Bohemian dance forms such as the polka and furiant, and although he largely avoided the direct quotation of folksong he nevertheless created music considered by Czechs to be quintessentially Czech in spirit.

The overture, often played as a concert piece independently from the opera, was unusually composed before almost any of the other music had been written.

After a performance at the Vienna Music and Theatre Exhibition of 1892, the opera achieved international recognition. It was performed in Chicago in 1893, London in 1895 and reached New York in 1909, subsequently becoming the first (and for many years the only) Czech opera in the general repertory.

INTERVAL

(refreshments available in the hall)

Symphony No.2 in E minor, Op.27

Sergei Rachmaninoff (1 April 1873 – 28 March 1943)

- I Largo - Allegro moderato
- II Scherzo Allegro molto
- III Adagio
- IV Allegro vivace

Symphony No. 2 in E minor, Op. 27 is a symphony by the Russian composer Sergei Rachmaninoff, written in 1906–07. The premiere was conducted by the composer himself in St. Petersburg on 8 February 1908. The score is dedicated to Sergei Taneyev, a Russian composer, teacher, theorist, author, and pupil of Tchaikovsky. Alongside his Piano Concerto No. 2 and Piano Concerto No. 3, this symphony remains one of the composer's best known compositions.

At the time his Symphony No. 2 was composed, Rachmaninoff had had two successful seasons as the conductor of the Imperial Opera at the Bolshoi Theatre in Moscow. He considered himself first and foremost a composer and felt that the performance schedule was detracting from his time to compose. He then moved his wife and infant daughter to Dresden, Germany, to spend more time composing and to also escape the political tumult that would put Russia on the path to revolution. The family remained in Dresden for three years, spending summers at Rachmaninoff's in-law's estate of Ivanovka. It was during this time that Rachmaninoff wrote his Second Symphony.

Rachmaninoff was not altogether convinced that he was a gifted symphonist. At its 1897 premiere, his Symphony No. 1 (conducted by Alexander Glazunov) was considered an utter disaster; criticism of it was so harsh that it sent the young composer into a bout of depression. Even after the success of his Piano Concerto No. 2, Rachmaninoff still lacked confidence in his writing. He was very unhappy with the first draft of his Second Symphony but after months of revision he finished the work and conducted the premiere to great applause.

The manuscript had been thought lost, until its discovery in the estate of a private collector in 2004. It contains material that has not found its way into any published edition and is on permanent loan to the British Library. In May 2014 the manuscript was auctioned by Sotheby's selling for £1.2m.

The first movement begins with a slow introduction, in which the 'motto' theme of the symphony is introduced and developed.



This leads to an impassioned climax, after which a cor anglais solo leads the movement into the allegro in sonata form.

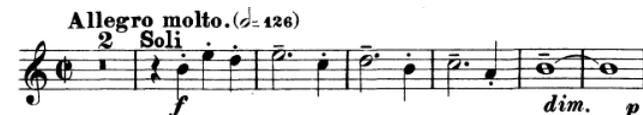


In contrast to the exposition, the development is stormy at times and moves through multiple key centres. Only the first subject and central motto theme are used in the development. After a long dominant pedal, the music slowly transitions to the recapitulation in E major, in which only the second subject is recapitulated, but is heavily expanded on compared to the exposition. This device of omitting the first subject from the recapitulation was also used by Tchaikovsky in his second, fourth and sixth symphonies. A coda in E minor concludes the movement fortissimo.

The second movement only resembles a scherzo insofar as it relates to the early- to mid-Romantic tradition of symphonic movements, and its use of a typical scherzo form (ABACABA). The movement, in A minor, opens with a lively ostinato in upper strings.



As a fixture in large-scale works by Rachmaninoff, the Dies Irae plainchant is referenced, here in the opening bars by the horns.



The central trio section notably begins with a sudden, tutti, fortissimo chord, and is an example of Rachmaninoff's mastery of counterpoint and fugal writing, thanks to his studies with Taneyev, to whom this symphony is dedicated.



At the conclusion of the movement, the Dies Irae is again stated, this time by a brass choir. The movement ends pianississimo (ppp).

The third movement is in a broad three-part form, and is often remembered for its opening theme, which is played by the first violins and restated both as a melody and as an accompanying figure later on in the movement. This opening theme, however, is really an introduction to the main melody of the movement, which is presented in by a lengthy clarinet solo, and is a typical Rachmaninoff creation, circling around single notes and accompanied by rich harmony.



The second part of the movement is based on the initial motto theme of the symphony, and in many ways is a direct compliment to the introduction of the first movement, leading to an impassioned climax in C major. After a transition back to the opening theme, the central melody of the movement is restated, this time played by the first violins, while fragments of the opening theme are heard in the accompaniment. The movement concludes in a tranquil fashion, dying away slowly in the strings.

The final movement is set in sonata form. The lively, fanfare-like opening and first theme is played by the entire orchestra, leading into a march-like interlude played by woodwind.



After the return of the first theme, the first subject is concluded, and transitions directly into a massive, broad melody played by strings accompanied by triplets by horns and woodwind. After dying down to pianissimo, the third movement is briefly recalled.



Following this, the development section begins, which is in two sections, the first of which introduces new melodic ideas, and the latter of which revolves around a descending scale, firstly played by second bassoon, then violas and eventually the whole orchestra joins in.

The recapitulation initially only presents the first subject, before moving into a dominant pedal, building up to the triumphant restatement of the broad melody, in which fragments of the first theme, motto theme, and descending scale can be heard in the accompaniment.

An emphatic coda brings the symphony to a close, concluding with another fixture of Rachmaninoff's large-scale works, the characteristic four-note rhythm ending (in this case presented in a triplet rhythm), also heard in his Cello Sonata, second and third piano concertos, and in an altered form in his fourth piano concerto and Symphonic Dances.