

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
Nicky Dennison
John Capey
John Dixon
Vicki Banks
John Foster
Helen Andrews
Andrew Keith

Second Violins

Leanne Halstead
Noella Sanderson
Michèle Allen
Richard Cardwell
Jane Emmington
Rebecca Alper Grant

Violas

Stephen Hunt
Julie Reeman
Alan Robinson

Cellos

Ian Milner
Martin Darkins
Ann Fletcher
Anne Hardy

Double Basses

Thomas Goulding
Sheila Johnston
Amanda Gill

Flutes

Yvonne Smedley
Diana Thompson
Bev Straker-Bennett

Oboes

Elaine Fail
Lorraine Rawson

Clarinets

Wendy Almond
Jonathan Fail

Bassoons

Paul Bedford
Jane Brooks

French Horns

Russell Beaumont
Graham Ward

Trumpets

Chris Andrews
Michael Cornah

Trombone

Graham Rouse

Timpani

Lynne Halstead

Keyboard

Julie Reeman

FYLDE SINFONIA

"Musica d'Italia"



Conductor PETER BUCKLEY
Leader KAREN ROUSE

Overture, The Italian Girl in Algiers	ROSSINI
Motet, In furore iustissimae irae	VIVALDI
Wind Quintet in G minor	RESPIGHI
Concerto for 2 violins in A minor	VIVALDI
Overture, Così fan tutte	MOZART
Symphony No.4 in A "Italian"	MENDELSSOHN

Forthcoming concerts

Saturday 30 June 2018

AKS school, Clifton Drive South, Lytham St Annes FY8 1DT

Charity concert raising funds for a new handheld echocardiogram machine to assist in early diagnosis of heart disease

BEETHOVEN: Overture, Coriolan

RACHMANINOFF: Piano Concerto No.2

Solo piano: Dr Kenneth Wong

SIBELIUS: Symphony No.1 in E minor

Admission: £10 (students £5)

Further information can be found on our website –

www.fyldesinfonia.org.uk

SATURDAY 10th MARCH 2018

at 7:30pm

FAIRHAVEN METHODIST CHURCH

**Corner of Woodlands Road and Clifton Drive,
Lytham St Annes FY8 1BZ**

Admission: £7 (Under 16 Free)

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Programme

Overture, The Italian Girl in Algiers

Gioachino Rossini (29 February 1792 – 13 November 1868)

L'Italiana in Algeri (The Italian Girl in Algiers) is an operatic *dramma giocoso* in two acts by Gioachino Rossini to an Italian libretto by Angelo Anelli, based on his earlier text set by Luigi Mosca. The music is characteristic of Rossini's style, remarkable for its fusion of sustained, manic energy with elegant, pristine melodies.

Rossini wrote L'Italiana in Algeri when he was 21. He stated that he composed the opera in 18 days, though other sources claim that it took him 27 days. The opera is notable for Rossini's mixing of opera seria style with opera buffa. The overture is widely recorded and performed today, known for its distinct opening of slow, quiet pizzicato basses, leading to a sudden loud burst of sound from the full orchestra. This "surprise" reflects Rossini's early admiration for Joseph Haydn, whose Symphony No. 94, "The Surprise Symphony", is so named for the same shocking and semi-comic effect.

The work was first performed at the Teatro San Benedetto, Venice on 22 May 1813. It was a notable success and Rossini made progressive changes to the work for later performances in Vicenza, Milan and Naples, during the following two years.

Motet, In furore iustissimae irae

Antonio Vivaldi (4 March 1678 – 28 July 1741)

Soprano: Kate Hunt

I Allegro - In furore iustissimae irae

II Recitativo

III Largo - Tunc meus fletus

IV Allegro - Alleluia

In furore, RV626, belongs to a group of three surviving solo motets for soprano that Vivaldi composed in Rome on one of his visits to that city in the 1720s. Two sojourns in Rome, one in the carnival season of 1722/3 and the other in the season following, are documented for him, and he is believed to have spent one further, as yet unidentified, carnival season there. Many solo motets of Vivaldi's time were 'per ogni tempo'—for all seasons. The advantage of setting a poetic text so general in nature that it fitted the majority of feasts was that it enabled the resulting motet to become a repertory work capable of frequent repetition, thus more rewarding to composer and singer alike. Since its text is addressed directly to God and to Jesus, this work belongs to this type.

The opening aria depicts, with its stormy unisons and powerful chromatic descents, divine wrath at human misdeeds. The exceptionally brief recitative is a plea for mercy, and in the second aria, which in typical fashion is slower and more lyrical in character than the first, the singer begs the Saviour for contrition. The 'Alleluia' returns to the opening mood to produce a well-rounded effect.

1. In furore iustissimae irae
tu divinitus facis potentem.
Quando potes me reum punire
ipsum crimen te gerit clementem.

2. Miserationum Pater piissime,
parce mihi dolenti, peccatori languenti,
O Jesu dulcissime.

3. Tunc meus fletus evadet laetus
Dum pro te meum languescit cor.
Fac me plorare, mi Jesu care,
Et fletus laetus fovebit cor.

4. Alleluia

1. In the fury of your most righteous anger
Thou showest thy divine power.
When you punish my guilt
The crime itself bears your mercy.

2. Most loyal Father of mercies
Spare me, a sorrowful weak sinner,
Most sweet Jesus.

3. Then shall my weeping turn to joy
As toward you my heart is softened.
Make me cry, my dear Jesus,
And joyful weeping will warm my heart.

4. Alleluia

Wind Quintet in G minor

Ottorino Respighi (9 July 1879 – 18 April 1936)

I Allegro

II Andante con variazioni

**Yvonne Smedley (Flute), Elaine Fail (Oboe), Wendy Almond (Clarinet),
Graham Ward (Horn), Paul Bedford (Bassoon)**

Ottorino Respighi was an Italian violinist, composer and musicologist, best known for his three orchestral tone poems Fountains of Rome, Pines of Rome, and Roman Festivals. His musicological interest in 16th-, 17th- and 18th-century music led him to compose pieces based on the music of these periods. He also wrote several operas, the most famous being *La fiamma*.

The wind quintet in G minor P.21 was composed between 1897-1898 when Respighi was about 18 years old.

Concerto for 2 violins in A minor

Antonio Vivaldi (4 March 1678 – 28 July 1741)

Soloists: Karen Rouse and Leanne Halstead

I Allegro

II Larghetto e spiritoso

III Allegro

Preceded only by a set of Trio Sonatas in 1705 and a set of Violin Sonatas in 1709, Antonio Vivaldi's first published set of 12 concertos, called "L'estro armonico" was the most influential and innovative collection of orchestral music of the first half of the eighteenth century. L'estro armonico (the harmonic inspiration) was published as his Op.3 in Amsterdam in 1711 by Estienne Roger and quickly completely changed the form from the more weighty Roman model of Corelli to the lighter Venetian model of Vivaldi.

The eighth work in the set is the Concerto in A minor, RV 522, a three-movement work for two solo violins concertino plus orchestral ripieno of violins, violas, cello, and basso continuo. The opening Allegro has a powerful and propulsive opening theme for the ripieno followed by driving episodes for the two soloists playing separately and in imitation. The central Larghetto e spiritoso is close to a sarabande in its march-like ripieno chord sequence and close to a passacaglia in its lyrical episodes for the two soloists. The closing Allegro opens with a fast and brilliant imitative sequence for the ripieno leading to a strong cadence. The sequence functions as a theme, alternating for the rest of the movement with glinting soloists playing off each other straight through to the final big cadence.

INTERVAL

(refreshments available in the hall)

Overture, Così fan tutte

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791)

Mozart's opera Così fan tutte is the third work to result from the composer's collaboration with the librettist Lorenzo da Ponte (the other two being Don Giovanni and The Marriage of Figaro), first performed on 26 January 1790 at the Burgtheater in Vienna, Austria. The title translates many ways, but "All Women Act That Way" is perhaps the most accurate. The words are sung by the three men in act 2, scene 13, just before the finale.

Although it is commonly held that Così fan tutte was written and composed at the suggestion of the Emperor Joseph II, recent research does not support this idea. There is evidence that Mozart's contemporary Antonio Salieri tried to set the libretto but left it unfinished. Così is an opera buffa (comedy) with a plot that is convoluted and silly, and in short, revolves around two couples and an instigator.

The opera opens in a Neapolitan coffeehouse where Ferrando and Guglielmo are confidently stating that their fiancées are pure as the driven snow, and would under no circumstances ever be unfaithful to them. Enter the cynic, Don Alfonso, who wagers the men that he can get their women to prove that they, like all women, are fickle. The boys pretend to be called off to war, but in actuality, return in disguises and try to seduce the others' fiancée. The ladies ward off the advances of their disguised suitors for quite some time, but eventually fall prey to the prank. Wackiness ensues, but eventually all works out in the end and the couples forgive each other for their indiscretions.

The overture opens with a brief slow introduction leading into an effervescent presto. Unlike many opera overtures, especially later ones by Rossini and Wagner, the overture to Così contains nearly no melodic material from the opera.

Symphony No.4 in A "Italian"

Felix Mendelssohn (3 February 1809 – 4 November 1847)

I Allegro vivace

II Andante con moto

III Con moto moderato

IV Presto and Finale: Saltarello

The Symphony No. 4, in A major, Op. 90, commonly known as the 'Italian', is an orchestral symphony written by German composer Felix Mendelssohn.

The work has its origins (as had the composer's Scottish 3rd Symphony and The Hebrides overture) in the tour of Europe which occupied Mendelssohn from 1829 to 1831. Its inspiration is the colour and atmosphere of Italy, where Mendelssohn made sketches but left the work incomplete:

This is Italy! And now has begun what I have always thought... to be the supreme joy in life. And I am loving it. Today was so rich that now, in the evening, I must collect myself a little, and so I am writing to you to thank you, dear parents, for having given me all this happiness.

In February he wrote from Rome to his sister Fanny,

The Italian symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement. I have not found anything for the slow movement yet, and I think that I will save that for Naples.

The Italian Symphony was finished in Berlin on 13 March 1833, in response to an invitation for a symphony from the London (now Royal) Philharmonic Society; he conducted the first performance himself in London on 13 May 1833 at a London Philharmonic Society concert. The symphony's success, and Mendelssohn's popularity, influenced the course of British music for the rest of the century.

Mendelssohn himself, however, remained dissatisfied with the composition, which cost him, he said, some of the bitterest moments of his career; he revised it in 1834/5 and even planned to write alternative versions of the second, third, and fourth movements. He never published the symphony, and it appeared in print only in 1851; thus it is numbered as his "Symphony No. 4", even though it was in fact the third he composed.

Mendelssohn declared that the symphony features all of Italy: its people, its landscapes and its art. He vowed to pay symphonic homage to their vivacity, and he felt that the result was the most cheerful piece of music he had yet composed.

The opening movement, Allegro vivace, introduces a sunny and cheerful theme in the violins over rapidly pulsing woodwinds. The pulsing pattern lends the movement its air of urgent motion, as if we were speeding through the Italian country side. The rhythms of this section are thought to be based on the Italian tarantella, a feverish dance intended to cure the dancer from a tarantula bite.



In contrast, the second movement is all reserved grace. Its main theme has been variously identified as the melody of a Czech pilgrim song, a variation on "Es war ein König in Thule" by Mendelssohn's teacher Karl Friedrich Zelter, or even a take on one of Mendelssohn's own "Lieder ohne Wörter" (Songs without Words).



Another source claims it depicts a solemn religious procession the composer witnessed in Naples. Whatever its origin, this D-minor movement contrasts slow, sustained themes over a gently 'walking' countermelody. It closes with a quiet, pizzicato bass line.



The third movement, a minuet, makes a stately entrance. This movement was supposedly inspired by Goethe's poem "Lilis Park," which describes an elaborate formal garden and menagerie with a bear (the poet), presided over by a beautiful woman.



The trio section of the minuet with its horn chorale and swelling brass represents the powerful bear, who longs to escape. Although the trio melody attempts to assert itself during the final coda, in the end it remains 'subdued' by the minuet.

The finale, Presto, is a saltarello, a Neopolitan dance Mendelssohn may have seen performed at the Carnival festivities in Rome in 1831. The dance dates back to the sixteenth century, and features lively leaps, hops, and wild arm movements.



This final section of the symphony is equally wild, opening vigorously and maintaining a breath taking pace. The central development includes Mendelssohn's own version of a Rossini crescendo, continuously building from pianissimo to fortissimo. The closing section references the theme of the first movement, but now in in the key of this movement, A minor. The movement brings the symphony to an energetic and dramatic close - certainly every bit as "jolly" as Mendelssohn assured his family it would be.