

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
Nicky Dennison
Ian Edmundson
Julie Reeman
Sarah Cartwright
John Dixon

Second Violins

Leanne Halstead
Noella Sanderson
Michèle Allen
Jane Emmington
Richard Cardwell

Violas

Stephen Hunt
Alan Robinson
Eleanor Chapman

Cellos

Heather Edmundson
Martin Darkins
Ann Fletcher
Maggie Champion

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
Barbara Maclaren
Mar Van de Kaa
Vicky Askew

Trumpets

Matthew Ruddock
Michael Cornah

Trombones

Jo Hewitt
Graham Rouse
Peter Ledder

Tuba

Paul Roscow

Timpani/Percussion

Lynne Halstead
Daniel Buckley

FYLDE SINFONIA



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

Conductor Peter Buckley
Leader Karen Rouse
with Dr Kenneth Wong on piano



Concert dates for your diary

Saturday 1 December 2018 - St Annes United Reformed Church

Saturday 23 March 2019 - Fairhaven Methodist Church

Saturday 29 June 2019 - Church Road Methodist Church

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

SATURDAY 30th JUNE 2018, 7:30pm
AKS SCHOOL HALL, CLIFTON DRIVE, LYTHAM

Admission: £10 (students £5)

www.fyldesinfonia.org.uk



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Programme

Overture, Coriolan

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

The Coriolan Overture, Op. 62, was written in 1807 for Heinrich Joseph von Collin's 1804 tragedy, Coriolan. The structure and themes of the overture follow the play very generally. The main C minor theme represents Coriolanus' resolve and war-like tendencies (he is about to invade Rome), while the more tender E-flat major theme represents the pleadings of his mother to desist. Coriolanus eventually gives in to tenderness, but since he cannot turn back having led an army of his former enemies to Rome's gates, he kills himself. This differs from the better-known play Coriolanus by William Shakespeare, in which he is murdered. Both Shakespeare's and Collin's plays are about the same semi-legendary figure, Gaius Marcius Coriolanus, whose actual fate was not recorded.

The overture was premiered in March 1807 at a private concert in the home of Prince Franz Joseph von Lobkowitz. The Symphony No. 4 in B-flat and the Piano Concerto No. 4 were premiered at the same concert.

Piano Concerto No.2 in C minor (2nd mvt)

Sergei Rachmaninoff (1 April 1873 – 28 March 1943)

Rachmaninoff suffered depression after his first symphony premiere ended in a disaster. He consulted Dr Nicolai Dahl who told him he would be healthy and have a "lot of force" and write a concerto. The result was that he became healthy and started writing the 2nd piano concerto in 1900. Rachmaninoff dedicated the concerto to Dr Dahl who was an amateur musician with a keen understanding of music and appreciated Rachmaninoff's work. Despite suffering cancer, Rachmaninoff continued to play the piano until near the end of his life.

The blissfully simple yet lyrical melody of the second slow and sustained Adagio Sostenuto movement in E major has been popularised by Eric Carmen ("All by myself"). There is also adventure found in the middle of the movement before returning to superb piano writing that moved Rachmaninoff's teacher to tears. The Coda is peaceful with beautifully constructed harmonies. The serenity of the arpeggios and the glorious chords have a sublime feel to them.

Etude no. 3, Op 10 (La tristesse)

Frederic Chopin (1 March 1810 – 17 October 1849)

Chopin's Twelve Etudes, Op. 10 were dedicated to Franz Liszt. They were published in 1833 when Chopin was 23. His genius is evident throughout. The world of music had never before known any etudes as original, as musical, or as difficult.

No. 3 "Tristesse" (Sadness) displays a melody so beautiful that Chopin said "In all my life I have never again been able to find such a beautiful melody." As you listen to the music, imagine taking a walk through the different seasons of life - enjoy the beautiful romantic spring at a relatively slow tempo, followed by a lively summer, but be prepared for a stormy season, thankfully followed by a peaceful calm season before the lovely romantic spring is revived! The music must have had a special, private meaning for the composer for, when one of his pupils played it at a lesson, Chopin sighed sadly, "Oh, my homeland."

Rondo Capriccioso, Op 14

Felix Mendelssohn (3 February 1809 – 4 November 1847)

Some uncertainty surrounds the origins of Mendelssohn's Rondo Capriccioso in E major. Some place its conception in 1824 while others believe it to have been composed at a later date. Regardless, a version of the piece was indeed completed by 1828 in a first version that bore the title "Etude" and had nothing in common with the work published later except for its rondo theme.

Mendelssohn explained the reason for the revision of the work, which occurred in 1830 in a letter to his sister, "Now I am getting quite busy, and can tell you that I have been "paying court" to Delphine Schauroth... and she has "commanded me, under pain of one disgrace or another", to edit the great 6/8 Rondo Capriccioso. So I have "tastily cooked it up" with a stirring introductory Adagio, some new melodies and passages, and I have been successful. Now I just have to write it out and present it to her." Such was his infatuation, he completed the musical text two days later!

Slavonic Dance No.9 in B major

Antonin Dvorak (8 September 1841 – 1 May 1904)

The first book of Slavonic Dances made Dvorák well known throughout Europe shortly after its 1879 premiere. His publisher, Simrock, profited handsomely from sales of the piano duet version of the score, though Dvorák was paid a relative pittance. By 1886, the composer had garnered much prestige and when Simrock pressed him for a second book of Dances, Dvorák asked for and received a quite generous fee.

The B major is the ninth Slavonic Dance but is the second book's first number (opus 72, no.1). Its form is an unusual one, an *odzemek*, a spirited dance originating in Slovakia. The music here, however, is quite Czech-sounding and folk-like, but its themes are Dvorák's own. It opens with a rollicking celebratory theme whose manner at times borders on the bombastic. The middle section offers needed contrast in its subdued manner and sense of pastoral serenity. The main theme and its accompanying materials return for a colourful and rousing close.

INTERVAL

Refreshments available in the hall

Raffle tickets will be on sale during the interval. Prizes include a one-night stay in a Superior Double room with breakfast at the Clifton Arms Hotel, Lytham (generously donated by Victoria Harwood, General Manager)

Symphony No.1 in E minor

Jean Sibelius (8 December 1865 – 20 September 1957)

1. Andante ma non troppo
2. Andante ma non troppo – lento
3. Scherzo – Allegro
4. Finale – Andante

The Symphony No. 1 in E minor, Op. 39, by Jean Sibelius is a symphony started in 1898 when Sibelius was 33. The work was first performed on 26 April 1899 by the Helsinki Philharmonic Orchestra, conducted by the composer, in an original version which has not survived. After the premiere, Sibelius made some revisions, resulting in the version performed today. The revised version was completed in the spring and summer of 1900, and performed in Berlin by the Helsinki Philharmonic, conducted by Robert Kajanus on 1 July 1900.

When Jean Sibelius began working on his first symphony, he was already “a national hero in the making,” as Michael Steinberg describes him in his valuable resource, *The Symphony*. That hero status was achieved by Sibelius being the right composer in the right place at the right time. A nationalist movement was on the rise in Finland.

In 1892 Sibelius returned from Berlin to find his homeland in political turmoil. Although his first language and his name were Swedish, Sibelius wrote music for this critical moment in Finnish history. Works such as *Kullervo*, borrowed from ethnic legends and folk traditions, was music around which people could unite, and from which they

could dream a common dream of freedom. Sibelius fed the revolution - his *Karelia Suite* and *Finlandia* were performed at resistance movement fundraisers. Sibelius took these works on the road to European capitals and attracted attention to his homeland's struggle and to his own unique talents.

From *Kullervo* to the beginnings of his first symphony, a period of eight years, Sibelius developed his skills. His tone poems already exhibited evidence of his orchestral strengths. He learned to order materials and acquired influences from others. He heard Bruckner's third symphony in Vienna, and would always remember the composer suffering boos from some of the audience, and then being carried on the shoulders of his supporters to his coach. Bruckner's music would remain in his head. Sibelius worked through Haydn and Beethoven, and entertained the worlds devised by Brahms, Wagner, and Richard Strauss. He heard Tchaikovsky's symphony no.6, “*Pathétique*,” in Helsinki.

Sibelius was now primed for the making of his first symphony. Following its premiere in Helsinki, Sibelius led the orchestra on a European tour that included Stockholm, Oslo, Hamburg, Amsterdam and the Paris World Exhibition. Sibelius gave audiences, in Alex Ross's words, “orchestral dramas of the heroic soul.” Ross describes Sibelius “breaking down themes into murmuring textures.” For many listeners, this sounded strange and new.

The symphony grabs you right away—a lonely clarinet, timpani softly rolling. Everything is magical and shimmering.



From out of this, the orchestra surges forth powerfully. It never ceases to amaze how Sibelius moves from simple, quiet phrases to these great orchestral forces, the brass suddenly giving voice to full-throated song. Then he pulls back again - the clarinet returns, then trumpet, horns, and flute involved in an intimate conversation. This back and forth, small to grand, grand to small, is not unlike watching mighty waves form out of a small crest in the distance.

In the second movement the winds swirl spookily - a sound that will become emblematic of "Finnish atmosphere" for Sibelius and all the countrymen and women who followed his massive snow prints in the years to come.



The movement opens with a nostalgic melody for violins and cellos. The central section is led by the horn choir playing a serene theme above the undulating strings. The long closing section elaborates the opening theme.

In the third movement there is much scurrying about until the horns settle into a lyrical theme, with flute and trilling clarinet to follow. This short wind ensemble ensues before the strings rush in with a bold romantic flourish. The movement abruptly closes with timpani and a smattering of brass.

The fourth and final movement begins with the solo melody that opened the symphony but this time played forte by the strings. Though the movement is marked "Quasi una Fantasia," it follows sonata form, with an expressive second theme in slower tempo. The functions of development and recapitulation are fused in a kind of fantasy in which it feels as though the strings have drawn invitingly close to you. The brass and percussion stab violently to delay the inevitable - the final overwhelming tide.

Of Sibelius' first two symphonies, American music scholar Milton Cross wrote, "[They] do not have subtlety of expression. They are Russian in their over-indulgence in dramatic statements, Slavic in their haunting, poignant melodies of peasant energy. They wear the heart on the sleeve. But what they lack in subtlety, they make up in dramatic effect. They have an overwhelming emotional impact."

Dr Kenneth Wong

Dr Kenneth Wong MA (Oxon), DM (Oxon), FRCP(Lond), FHEA, FESC, FACC is a Consultant Cardiologist at Blackpool Victoria Hospital with a special interest in heart failure and imaging.



He trained in Oxford and was a British Heart foundation Clinical research fellow in Scotland (2000-2) where he first developed research interest in hypertension and its consequences, in particular, stroke and heart failure. Following the award of a DM from Oxford and completion of specialist training in Cardiology and General Internal Medicine, he has been a consultant since 2008 and has developed a special interest in Heart Failure and Cardiac Imaging. He has more than 110 publications, is accredited by the British Society of Echocardiography and was elected Fellow of the European Society of Cardiology, American College of Cardiology, and is also a Fellow of the Higher Education Academy and Royal College of Physicians.

After achieving Distinction at grade 8 and a junior recital certificate awarded by the Guildhall School of Music, London, he has enjoyed playing in concerts/wedding/church services. Some highlights included playing with orchestral and smaller music groups and duets with his wife (violin). His favourite repertoire includes romantic pieces such as Chopin's Fantasia impromptu, and Classics like Beethoven's Sonata Pathetique.

Everyone attending this special charity concert is offered the opportunity to have a digital copy of a "2 piano" version of the complete Rachmaninoff piano concerto, free of charge, with Dr Wong playing the piano solo part. Please provide us with your email address using the attached form & return it in to the raffles desk at the interval in the gift aid envelope (that will be found on your seats), and we will ensure you receive a copy.

Thank you very much for supporting our Charity concert, raising funds for a new handheld echocardiogram machine costing £7000 to assist in early diagnosis of heart disease. Technology advance has made it possible for us to perform heart scans using scanners the size of an Android device linked to an ultrasound probe about the size of a stethoscope. These small scanners are expected to improve access, enhancing efficiency in diagnosing heart disease, identifying patients who may benefit from new treatments/research in heart disease.

Voluntary donation opportunities will be offered during the evening. Please make cheques payable to "Blue Skies Hospitals Fund". Cheques and cash can be put in the gift-aid envelope and returned to the raffles desk during the interval. Donations can also be made via this website with a note to allocate it "for purchase of Hand-held Echocardiogram Machine or where need is greatest." Thank you.

<https://www.bfwh.nhs.uk/blueskies/>