

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
Nicky Dennison  
Julie Reeman  
Sue Armstrong  
Sarah Cartwright

### **Cellos**

Jane Foster  
Martin Darkins  
Ian Milner  
Anne Fletcher  
Maggie Campion  
Heather Davies

### **French Horns**

Russell Beaumont  
Mark Harding  
Graham Ward  
Barbara Maclaren

### **Trumpets**

Chris Andrews  
Michael Cornah

### **Second Violins**

Leanne Halstead  
Vicki Banks  
Michèle Allen  
Richard Cardwell  
Jane Emmington

### **Flutes**

Yvonne Smedley  
Diana Thompson  
Bev Straker-Bennett

### **Trombones**

Jo Hewitt  
Graham Rouse  
Peter Ledder

### **Violas**

Stephen Hunt  
Alan Robinson  
Gill Hume

### **Oboes**

Elaine Fail  
Lorraine Rawson

### **Timpani**

Lynne Halstead

### **Clarinets**

Wendy Almond  
Jonathan Fail

### **Percussion**

Ellis Hollows

### **Double Basses**

Thomas Goulding  
Sheila Johnston  
Amanda Gill

### **Bassoons**

Paul Bedford  
Dan Gore

## Forthcoming concerts

### **Saturday 23 March 2019 - Fairhaven Methodist Church**

ROSSINI: Overture, La Cenerentola 'Cinderella'  
HANDEL: Organ Concerto No.13 'The Cuckoo and the Nightingale'  
HOLST: A Moorside Suite  
BOYCE: Symphony No.4  
WAGNER: Siegfried Idyll  
MOZART: Symphony No.31 "Paris"

### **Saturday 29 June 2019 - Church Road Methodist Church, St Annes**

*"Music for an English Summer Evening"*

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

# FYLDE SINFONIA

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

with  
**JACK BAILEY cello**

---

Overture, Ruy Blas	MENDELSSOHN
Cello Concerto	DVORAK
Symphony No.3 in F major	BRAHMS

---

**SATURDAY 1<sup>st</sup> DECEMBER 2018**  
**at 7:30pm**

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

**Tickets: £7 (Under 16 Free)**

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



@fyldesinfonia



facebook.com/fyldesinfonia

# Programme

## Overture, Ruy Blas

Feliz Mendelssohn (3 February 1809 – 4 November 1847)

Ruy Blas is a tragic drama by Victor Hugo and was the first play presented at the Théâtre de la Renaissance, Paris and opened on November 8, 1838. Though considered by many to be Hugo's best drama, the play initially met with only average success.

The following year, on March 18, 1839, Mendelssohn wrote a letter to his mother with some recent news, including the story of a piece he'd just written:

*You want to know how it went with my overture for Ruy Blas? Funny story... Six to eight weeks ago, a request came to me from the Theater Pension Fund (a really good and charitable institution here that was producing a benefit performance of Ruy Blas) to write an overture and a song to be included in the play, because they expected they would see better sales if my name was advertised above the title. I read the play, which was so absolutely ghastly and beyond contempt that you wouldn't even believe it, and I decided that I didn't have time to compose an overture and would only give them the song.*

*The performance was supposed to be Monday (eight days ago). On the previous Tuesday, the people came to me, thanked me profusely for the song, and said that it was too bad that I hadn't written the overture. But they said they realize that one needs time to write a piece like that, and that next year they would try to give me more notice. That rankled me. I gave it some thought that evening and began my score. Wednesday was rehearsal all morning, Thursday a concert, but I still had the overture to the copyist early on Friday, rehearsed it Monday first three times in the concert hall, then once in the theater, and then that evening the infamous piece was performed, and it was all so much more fun than I've ever had writing one of my pieces. On the next concert, we performed it again by request; I didn't call it the "Overture to Ruy Blas", though, but the "Overture for the Theater Pension Fund".*

However, despite Mendelssohn's hatred for Hugo's play, the name Ruy Blas stuck for the title of this piece, which he composed in less than three days.

## Cello Concerto in B minor, op.104

Antonín Dvořák (8 September 1841 – 1 May 1904)

I Allegro

II Adagio ma non troppo

III Finale: Allegro moderato

The Cello Concerto in B minor, Op. 104, B. 191, is the last solo concerto by Antonín Dvořák. It was written in 1894–95 for his friend, the cellist Hanuš Wihan, but was premiered by the English cellist Leo Stern.

Hanuš Wihan, among others, had asked for a cello concerto for quite some time, but Dvořák always refused, stating that the cello was a fine orchestral instrument but totally insufficient for a solo concerto. According to Josef Michl, Dvořák was fond of the middle register, but complained about a nasal high register and a mumbling bass. In a letter to a friend, Dvořák wrote that he himself was probably most surprised by his decision to write a cello concerto despite these long held reservations. It was started on 8 November 1894 and completed on 9 February 1895.

After seeing the score, Hanuš Wihan made various suggestions for improvement, including two cadenzas, one at the end of the third movement. But Dvořák accepted only a few minor changes and neither of the cadenzas.

The third movement was a tribute to his sister-in-law, Josefina Kaunitzova, who had written him a letter in November 1894 saying she was seriously ill. Specifically, the slow, wistful section, before the triumphant ending, quotes his song "Leave Me Alone", a favorite of hers. She died in May 1895, after which the concerto was further revised.

Dvořák wrote to his publishers: "I give you my work only if you will promise me that no one – not even my friend Wihan – shall make any alteration in it without my knowledge and permission, also that there be no cadenza such as Wihan has made in the last movement; and that its form shall be as I have felt it and thought it out. The finale should close gradually with a diminuendo "like a breath ... then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede".

Dvořák's friend and mentor Johannes Brahms had written a double concerto for violin and cello in 1887, eight years before Dvořák's cello concerto. He corrected the proofs of Dvořák's concerto for the composer and hence he knew the work intimately from the score. In 1896, Robert Hausmann had played it at his home with Brahms' piano accompaniment, and Brahms is reported as saying: "If I had known that it was possible to compose such a concerto for the cello, I would have tried it myself!"

The first movement starts softly, with the clarinets introducing the theme. The full orchestra later plays the theme in a grandioso manner, leading to a horn solo which introduces the secondary, lyrical theme. The first theme is played throughout the movement and during the last part of the third movement, giving the concerto a cyclic structure. The solo cello begins with a quasi improvisando section stating the theme in B major followed by triple-stopped chords.



The cello then plays the theme again in E major. This concerto requires a lot of technical ability, especially in the coda, where the cello plays octaves and many double stops. After the resolution by the solo cello, there is a modulation in which the winds play an E-flat minor chord, changing the key. The solo cello ends with trills on a high B. The movement ends tutti with the restatement of the first theme marked grandioso and fortissimo.

Following this opening movement is the lengthy Adagio, a lyrical movement which features a cadenza-like section which is accompanied mainly by flutes. The cello plays double stops accompanied by left-hand pizzicato on open strings. The movement ends with the cello playing harmonics very quietly.

The final movement is formally a rondo. It opens with the horn playing the main theme quietly. A gradual crescendo leads into a dramatic woodwinds and strings section and solo cello enters by playing the modified main theme loudly which is marked risoluto. The movement concludes with a quiet and slow section which uses material from the first movement and second movement before ending allegro vivo presented by full orchestra.

## JACK BAILEY

Jack is currently a student of Hannah Roberts at the Royal Northern College of Music, having previously studied with Howard Penny at the Australian National Academy of Music in Melbourne. Notable solo engagements have included Prokofiev's Sinfonia Concertante in E minor with the Tasmanian Symphony Orchestra, C.P.E. Bach's A Major Cello Concerto with Orchestra Victoria and Schumann's Cello Concerto with the U3A Hawthorn Orchestra. Jack recently returned from a national recital tour in Australia performing in such venues as the Sydney Opera House and Melbourne Recital Centre as a 2017 ANAM Artist, and was a featured Young Artist at the Adelaide International Cello Festival performing a solo recital and Bach's 6th Suite in the Bach Suites Gala Concert. Competition successes include 2nd Prize at the Wallace International Cello Competition and also 2nd Prize and the Audience Award at the Australian Concerto and Vocal Competition, as well as the prize for the Most Promising competitor at the Gisborne International Music Competition in New Zealand. During his time at the RNCM, internally Jack has won the prestigious Barbirolli Cello Prize and the Amy Lindley Prize for Cello. Jack was also awarded the Prize for the Most Outstanding Recital of 2013 at the Australian National Academy of Music. Jack appears with kind permission of the RNCM.

## INTERVAL

(refreshments available in the hall)

## Symphony No.3 in F, op.90

Johannes Brahms (7 May 1833 – 3 April 1897)

I Allegro con brio

II Andante

III Poco allegretto

IV Allegro - Un poco sostenuto

Symphony No. 3 in F major, Op. 90, is a symphony by Johannes Brahms is a work written in the summer of 1883 at Wiesbaden, nearly six years after he completed his Symphony No. 2. In the interim Brahms had written some of his greatest works, including the Violin Concerto, two overtures (Tragic Overture and Academic Festival Overture), and Piano Concerto No. 2.

The premiere performance was given on 2 December 1883 by the Vienna Philharmonic Orchestra, under the direction of Hans Richter.

Hans Richter proclaimed it to be Brahms' Eroica. The symphony was well received, more so than his Second Symphony. Although Richard Wagner had died earlier that year, the public feud between Brahms and Wagner had not yet subsided. Wagner enthusiasts tried to interfere with the symphony's premiere, and the conflict between the two factions nearly brought about a duel.

A musical motto consisting of three notes was significant to Brahms. In 1853 his friend Joachim had taken as his motto "Free, but lonely" (in German *Frei aber einsam*), and from notes represented by the first letters of these words, F–A–E, Schumann, Brahms and Dietrich had jointly composed a violin sonata dedicated to Joachim. At the time of the Third Symphony, Brahms was a fifty-year-old bachelor who declared himself to be 'Frei aber froh', "Free, but happy". His F–A–F motto, and altered variations of it, can be heard throughout the symphony.

At the beginning of the symphony the motto is the melody of the first three measures, and it is the bass line in the next three. Major-minor ambiguity pervades the entire work. The opening motif in the horns, F-A-flat-F (an F minor third), is followed by a sharply descending melody line in the violin, first in F major, then immediately revised in F minor, the rest of the theme finally clarifying the major. The motto persists, either boldly or disguised, as the melody or accompaniment throughout the movement.



Both the second and third movements hold back as much as they reveal. For long stretches, Brahms writes music that never rises above piano; when it does, the effect is always telling. The Andante abounds in beautiful writing for the clarinet, long one of Brahms's favorite instruments. Brahms continues to play with the major-minor ambiguity. The movement, like the first, is in sonata form, but the first theme in C major is followed by a second in A minor, the reverse of the key order that would be expected.



The third movement opens with a wonderful, arching theme for cello, later taken up by the solo horn in a passage so fragile and transparent it overrules all the textbook comments about the excessive weight of Brahms's writing. The third movement was the "hit" of the entire symphony and was frequently encored at performances in Brahms's time, when such concert etiquette as applause between movements and internal encores were common.



The finale is a lyrical, passionate movement, rich in melody that is intensely exploited, altered, and developed. Certainly the darkest and most tempestuous movement, it begins clearly in F minor, accentuating the major-minor ambiguity Brahms set up from the start. The ending is a surprise, not because it settles comfortably into F major, but because, in a way that was virtually unknown to the symphony before the twentieth century, it allows the music to unwind, all its energy spent, content with the memory of the symphony's opening.

