

## Members of the Orchestra

### *First Violins*

John Au  
Karen Rouse  
Rachel Chapman  
Stephanie Raby  
John Capey  
Ian Edmundson

### *Double Basses*

John Heald  
Tony Nickson

### *Trumpets*

David Lee  
Mike Cornah

### *Flutes/Piccolo*

Nigel Cox  
Diana Thompson

### *Trombones*

Callum Au  
Joanna Dobson  
Graham Rouse

### *Second Violins*

Martin Laszlo  
Noella Sanderson  
Andrew Keith  
Chloe Werner  
David Goodhew  
George Coutts

### *Oboes/Cor Anglais*

Joyce McAvoy  
Elaine Fail

### *Tuba*

Callum Au

### *Clarinets*

Wendy Almond  
Hilary Caldwell

### *Harp*

Anna Christensen

### *Violas*

Stephen Hunt  
Sylvia Preston

### *Bassoon*

Paul Bedford

### *Timpani*

Lynne Halstead

### *Cellos*

Ian Milner  
Rachel Cornwall  
Maggie Campion  
Irene Hudson  
Diana Staton

### *French Horns*

Russell Beaumont  
Vicky Askew  
Chris Halliwell  
Jim Jaques

### *Percussion*

Peter Preston  
David Miller

# FYLDE SINFONIA

**Conductor PETER BUCKLEY**  
**Leader JOHN AU**

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William Tell Overture	ROSSINI
Adagio from Spartacus	KHACHATURIAN
Montagues & Capulets (from Romeo and Juliet)	PROKOFIEV
Carmen Orchestral Suite No.1	BIZET
Night on the Bare Mountain	MUSSORGSKY
The Sea and Sinbad's Ship (from Sheherazade)	R.-KORSAKOV
Polovtsian Dances (from Prince Igor)	BORODIN

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## Forthcoming Concerts

### **Sat 25 March 2006 – St Annes United Reformed Church**

“An evening of Mozart favourites”

### **Sun 23 April 2006 – Lowther Pavilion**

“Last Night of the Proms” charity concert in partnership with Lytham Rotary

### **Sat 17 June 2006 – Church Road Methodist Church, St Annes**

If you want to be a subscriber or be on our mailing list for future events, please contact Paul Bedford on 01253 732722.

Further information can also be found on our website –

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

**SATURDAY 19<sup>th</sup> NOVEMBER 2005 at 7:30pm**

**LYTHAM METHODIST CHURCH**  
**Park Street, Lytham FY8 5LU**

**Tickets: £5 (Senior Citizens £4, Under 16s free)**

Programme 30p

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

# Programme

## William Tell Overture

**ROSSINI**  
(1792-1868)

Guillaume Tell ('William Tell'), which premiered in Paris in 1829, could very well hold the record for the most highly anticipated opera of all time. Parisian newspapers followed the release of the composer's manuscripts to the copyists, the start of rehearsals, and the ensuing furor when Rossini stopped work on the project temporarily to jolt the king into making good on his contractual promises to pay Rossini for his efforts.

William Tell, the opera, was popular and long – about six hours. With a wealth of material, the opera was meant to appeal to the French penchant for lavish and elaborate theatre, though the result clearly overwhelmed its Parisian audiences. It certainly wore down the singers that attempted it. Perhaps that was Rossini's underlying motive! But it also resulted in the opera commonly being truncated as a practical matter.

Giacchino Rossini was a practical composer as well as being a master innovator. The practical side of his nature is revealed with his use of a well-known form in French music referred to as a "nature picture" – something he knew would appeal to the French masses. He was also an innovator and one of the first to employ a distinctive ricochet-effect bowing technique that listeners will immediately recognize as the "Lone Ranger" theme.

In essence, the overture is an extended tone poem thematically organized into the four parts of the traditional nature picture form. It begins with a pastorale for 5 cellos representing a mountain sunrise. Next, the fury of an Alpine storm breaks after which the shepherds offer thanksgiving for their deliverance (note the English Horn imitating the inimitable Swiss yodel). The final section begins with a fiery call to arms, nominally the hunting scene, but now cast in the revolutionary overtones that mark the opera's story – the contest between the evil tyrant Gessler and the legendary Swiss patriot William Tell.

## Adagio of Spartacus and Phrygia (from Spartacus)

**KHACHATURIAN**  
(1903-1978)

Aram Khachaturian originally intended to become a biologist but, as luck would have it, got sidetracked into a musical career. Spartacus was Khachaturian's third ballet, premiered by the Kirov company in Leningrad in 1956 (so it's roughly contemporary with West Side Story, though there all similarity ends) and revised for its 1968 production at the Bolshoi in Moscow.

The scenario by Nikolai Volkov was based on an episode from ancient Roman history which occurred in 74-71 B.C. and was recorded by both Plutarch and Appian. In the story, Spartacus, captured and enslaved by the Roman legions, is trained as a gladiator. His wife, Phrygia, is bought in the slave market by the Roman general Crassus and Crassus' mistress, Aegina, and pressed into their service.

Spartacus, though victorious in the gruesome games in which he is forced to participate, rebels at their senseless brutality, and persuades his fellow gladiators to overpower their guards and flee. Spartacus becomes head of a rebel force of escaped gladiators and fugitive slaves, which successfully invades the villa of Crassus during a sumptuous feast and frees Phrygia.

Spartacus contrives a bold plan to attack the Roman army, but Harmodius, a friend turned traitor by the allurements of the seductive Aegina, reveals his secret to Crassus. The uprising is put down, Spartacus is killed in the battle, and the recaptured slaves are crucified. Though Spartacus died in the rebellion, his quest led to a significant amelioration in the situation of the classes whose champion he had become.

The lush Adagio opens with languid expressions of the love between Spartacus and Phrygia, but then develops more martial intimations of revolutionary rather than romantic fervor. It ends where it began, but with the tenderness undercut by ominous hints of the trouble to come.

## Montagues and Capulets

(from Romeo and Juliet)

## PROKOFIEV

(1891-1953)

The story of the star-crossed lovers driven to destruction by the revengeful feud between their families has been undertaken in many forms since the original Shakespearean play was staged in 1595. So, when asked to compose a ballet of Romeo and Juliet, Sergei Prokofiev knew this would be a daunting task. Fourteen other musicians, including Tchaikovsky and Berlioz, had already composed Romeo and Juliet music.

What would ultimately set the Prokofiev interpretation apart from others is a compositional style that includes a mix of the traditional and the experimental. His style includes abrasive percussive melodies, complex rhythms, dissonant chord clusters, irregular chord resolutions and tunefully soaring passages.

The music of the “Montagues and Capulets” portrays a petulant Prince of Verona as he forbids, on pain of death, further fights between the two warring families. The main body of this movement comes from the Act II ballroom scene that features a dance of heavy-footed Capulet Knights. In a contrasting middle section, a solo flute (with accompanying viola glissandi) personifies Juliet's docile, flighty personality, as the young teenager dances with suitor Paris to whom she is betrothed.

## Carmen Orchestral Suite No.1

Prelude – Aragonaise – Intermezzo – Seguidilla -  
Les Dragons d’Alcala - Les Toreadors

## BIZET

(1838-1875)

The Spanish gypsy Carmen lives only for sensuality. Love drives her from passion to passion. After she has loved many, she is attracted by the sergeant Don José and encompasses him with her wiles, and leads him to mutiny and desertion, so that finally nothing remains for him but to join a band of smugglers of which Carmen is a member.

His fate is endurable as long as he retains the love of Carmen, but when she turns from him he is sunk in the depths of despair. Called away to the death-bed of his mother, on returning he finds his still

passionately loved Carmen before the arena in Seville with the bull fighter Escamillo, to whom she has promised her love if he is the victor at the fight. She is approached by José who asks her to return to him, and when she coldly repulses him and tries to escape to Escamillo he stabs her to the heart.

Carmen, Georges Bizet's last work, was premiered in Paris in 1875 to a hostile and uncomprehending audience. The opera's failure, followed three months later by Bizet's death at the age of 36, is legendary for being one of the cruelest misjudgments of history. Two orchestral suites from "Carmen" were compiled after Bizet's death.

The *Prelude* presents the passionate, chromatic "fate" motif which colours so much of the opera's action; in the *Aragonaise*, taken from the interlude before Act 4, a closely related melody rises and falls over fiery dance rhythms. The tranquil *Intermezzo* precedes Act 3 and shows Bizet's melodic gift at its most exquisitely simple. The *Seguidilla*, which is supposed to evoke the flamenco (a dance associated with the gypsy) is sung to Don José as a form of seduction. *Les Dragons d'Alcala* is typical of the light-hearted "military" music which often accompanies Don José in the first half of the opera - before his ruin has become irreversible. The brilliant march *Les Toreadors* is the music which opens the entire opera, the bullfighter Escamillo's unforgettable song "*Toreador, en garde*" forming its second section

## INTERVAL

## Night on the Bare Mountain

(also known as “Night on Bald Mountain”)

## MUSSORGSKY

(1839-1881)

In a letter to his friend composer Rimsky-Korsakov, Mussorgsky noted that he finished "St. John's Night on the Bare Mountain" on St. John's Eve, 23rd June 1867. However, he could not get a performance arranged, and was under some pressure from colleagues to improve the orchestration, which they considered crude and barbaric. It wasn't until after Mussorgsky's death that Rimsky-Korsakov revised and re-orchestrated the piece and introduced it to audiences in 1886. Only later did Mussorgsky's original version turn up - it seems Rimsky's version was based on other earlier sketches, now lost.

Modest Mussorgsky creates a menacing supernatural atmosphere at the beginning with violins playing in the upper register, coupled with woodwinds, trombones and bassoons. Violins and clarinets softly herald the beginning of the wild revelry, but soon break into wilder frenzy as passions mount. For a brief time, the excitement subsides into a more subdued treatment by the woodwinds and strings until they explode with wild abandon. A sudden pause allows the sound of church bells to be heard. Muted violins describe the retreat of the evil spirits as a clarinet heralds the approach of dawn.

### **The Sea and Sinbad's Ship**

(from *Sheherazade*)

### **RIMSKY-KORSAKOV**

(1844-1908)

Though the subject of *Sheherazade* is based on Arabian tales, the work is still firmly Russian in its sensibilities and its flavor of "oriental" sound. The tales of the *Arabian Nights* date from the 10th century and include well-known sagas of Sinbad the sailor, Ali Baba and the 40 thieves, and Aladdin and the lamp.

The story of *Sheherazade* provides the narrative thread between the tales, and runs as follows: *Sheherazade* was the daughter of the grand vizier to Sultan Shahriyar. The sultan's first wife had betrayed him, and in anger and grief he not only executed her but vowed to marry a woman each night and kill her the next morning. The sultan's cruel order was obeyed for three years, until *Sheherazade* conceived a plan to stop him and convinced her father to offer her as the sultan's next wife.

The clever girl talked the sultan into letting her sister spend the night with them in the bridal chamber, and in the morning, as planned, *Sheherazade's* sister begged her to tell a story. *Sheherazade* began one of the exciting tales but stopped before the story ended, causing the sultan, who had listened as well, to put off killing her until she could finish her story the next evening. *Sheherazade*, of course, never finished her tales, but kept her husband enthralled with story after story for 1001 nights. By that time the pair had produced three sons and the sultan, convinced of his wife's fidelity and wisdom, revoked his death sentence.

The first movement, *The Sea and Sinbad's Ship*, opens with two opposing themes: a stern and solemn tune dominated by the brass representing the Sultan, and a sinuous violin melody depicting *Sheherazade* weaving her tales. Nikolai Rimsky-Korsakov described the two themes, which wind throughout all movements of the work, as "purely musical material ... appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions and pictures." In this movement, the themes ebb and flow over a third rocking melody played by the cellos representing the rising and falling of the ocean's waves.

### **Polovtsian Dances**

(from *Prince Igor*)

### **BORODIN**

(1833-1887)

Like many Russian composers of the late 19th century, Alexander Borodin was not a professional musician. He was trained as a doctor and chemist, and was appointed a professor of chemistry in the St. Petersburg Medical School at the age of 31. While there he published important research papers and helped found a medical school for women.

He was slow to write music, since he had to squeeze it into the gaps between his working schedule and looking after his family, which comprised an ill wife, several other relatives, and a large number of cats! His second symphony took so long to write that his friends gave him an ashtray in the shape of a tortoise.

His greatest work, the opera '*Prince Igor*' remained unfinished at his death after eighteen years on the drawing board. It was finally completed and orchestrated by Rimsky-Korsakov and Glazunov, although the exciting *Polovtsian Dances* were all Borodin's own work.

*Prince Igor* is set in the 12th century, when a barbarous and nomadic people known as the *Polovtsians* invaded southern Russia. The story concerns the capture of Prince Igor and son Vladimir of Russia by the *Polovtsian* leader, Khan Konchak. He entertains his prisoners lavishly and calls on his slaves to perform the famous *Polovtsian dances*, which provide a thrilling climax to the second act.