

# Programme

Poet and Peasant Overture	SUPPE (1819-1895)
Prelude to the Mastersingers	WAGNER (1813-1883)
Ballet music from Rosamunde	SCHUBERT (1797-1828)
Orchestral suite No.2 in B minor, BWV 1067	J.S.BACH (1685-1750)
Ouverture	
Rondeau	
Sarabande	
Bourrées 1 & 2	
Polonaise	
Menuet	
Badinerie	

Bach's four orchestral suites were probably written during the period 1717-1723 and reflect a popular French style of a lengthy and rather pompous overture followed by a series of courtly dances. Bach's original title for each of the suites was *Ouverture* - a reference to the French operatic music that was the model for many German composers of his day.

In the second suite, Bach treats the flute as a soloist, almost in the manner of a concerto. The opening movement begins as all good French *Ouvertures* should: with a passage of solemn, almost pompous dotted figures leading to a brighter *fugato*. Strings carry most of this intensely contrapuntal movement, but the flute is nearly always present. The movement closes with a reprise of the slower opening idea. While nearly all of the remaining movements are popular dances, the second movement, a *Rondeau*, is based upon a favorite French instrumental form - several repeats of a simple melody are interspersed with contrasting material. The *Sarabande* that follows is based upon a Spanish-style dance once considered so lascivious that it was banned by the Church as immoral and indecent! A pair of rollicking *Bourrées* follow, followed by a slower *Polonaise*. Though this Polish dance was not often found in French-style suites, it was a favorite of Bach's, and here he uses it in the manner of a short theme and variation. After a brief *Menuet*, the suite closes with a light *Badinerie* (from the French *badiner* - "to jest" or "to banter").

## INTERVAL

(refreshments available in the hall)

Nocturne from Midsummer Night's Dream	MENDELSSOHN (1809-1847)
Symphony No.5 in B <sup>b</sup> , D.485	SCHUBERT (1797-1828)
Allegro	
Andante con moto	
Menuetto: Allegro molto	
Allegro vivace	

Schubert is best known today for his songs, his piano and chamber music, some of his incidental music, especially to the play *Rosamunde*, and the three symphonies that hold a regular position in the repertory. Chief among these three is the haunting Eighth Symphony, popularly known as the *Unfinished*; next in popularity is the Ninth Symphony, often referred to as *The Great C Major* (due to an earlier, smaller Sixth Symphony in the same key); and the luminous, unnamed, Fifth Symphony. Schubert wrote his early symphonies for the amateur orchestral societies - really large chamber music ensembles - that were common in early 19th-century Vienna. Thus it is hard to say exactly when the Fifth Symphony had its premiere; Schubert completed it in just four weeks during 1815, when he was in the first flush of his early maturity aged just 18 years.

The symphony begins magically, with three beautifully spaced chords played by the woodwinds; this briefest of introductions leads into one of Schubert's most engaging melodies. The strings also introduce a very Mozartean second theme and a dialogue between the strings and the woodwinds captivates listeners throughout the movement. The second movement is one of Schubert's most serene symphonic utterances, opening with a rhythm that recalls an 18th-century dance, the *Siciliana*. Schubert gradually deepens his musical discourse, and the central section of this lovely movement veers gently towards melancholy. The *Menuetto* at first seems patterned directly after that of Mozart's 40<sup>th</sup> Symphony, but Schubert quickly shifts into his own invention, and the movement is really a scherzo because of its tempo. The contrasting trio has been compared to a rustic dance because of the drone bass. The finale is a fleeting rondo that recalls some of the high spirits found in Rossini's bubbling overtures, which is hardly surprising, given the Italian composer's enormous popularity in Vienna during the first two decades of the 19<sup>th</sup> century.

## Members of the Orchestra

### **First Violins**

John Au  
Trevor Saunders  
Rachel Chapman  
Stephanie Raby  
Ian Edmundson

### **Second Violins**

Martin Laszlo  
Michèle Allen  
George Coutes

### **Violas**

Stephen Hunt  
Sylvia Preston

### **Cellos**

Ian Milner  
Rachel Cornwall  
Maggie Champion  
Sheila Reid

### **Double Basses**

Tony Nickson  
John Heald

### **Flutes**

Nigel Cox  
Diana Thompson

### **Oboes**

Joyce McAvoy  
Elaine Fail

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Jane Brooks

### **French Horns**

Russell Beaumont  
Vicky Askew  
Chris Halliwell  
Fay Kellett

### **Trumpets**

David Lee  
Pam Lobley

### **Trombones**

Callum Au  
Joanna Dobson  
David Miller

### **Tuba**

Keith Hatton

### **Piano**

Sue Gent

### **Timpani**

Lynne Halstead

# FYLDE SINFONIA

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

**with**  
**NIGEL COX flute**

Poet and Peasant Overture  
Prelude to the Mastersingers  
Ballet music from Rosamunde  
Orchestral suite No.2 for flute and strings  
Nocturne from Midsummer Night's Dream  
Symphony No.5

SUPPE  
WAGNER  
SCHUBERT  
BACH  
MENDELSSOHN  
SCHUBERT

## Forthcoming Concerts

### **Sat 19 March 2005 – St Margarets Church, St Annes**

The Wasps Overture VAUGHAN WILLIAMS  
Greensleeves VAUGHAN WILLIAMS  
Songs (soprano: Kate Hunt)  
Simple Symphony BRITTEN  
The Swan of Tuonela SIBELIUS  
Romeo & Juliet Fantasy TCHAIKOVSKY

### **Sat 2 July 2005 – Church Road Methodist Church, St Annes**

Hebrides Overture "Fingal's Cave" MENDELSSOHN  
Trumpet concerto in Eb (trumpet: Peter Moss) HAYDN  
Peer Gynt suite No.1 GRIEG  
Symphony No.3 "Organ" (organ: Ian Hare) SAINT SAENS

**SATURDAY 20<sup>th</sup> NOVEMBER 2004**  
**at 7:30 pm**

**UNITED REFORMED CHURCH**  
**ST. ANNES**