

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
John Capey  
Nicky Dennison  
John Dixon  
Charles Knowles  
Peter Farnbank

### **Second Violins**

Leanne Halstead  
Noella Sanderson  
Michèle Allen  
Jane Emmington  
Richard Cardwell

### **Violas**

Stephen Hunt  
Julie Reeman  
Alan Robinson  
Eleanor Chapman

### **Cellos**

Ian Milner  
Jane Foster  
Irene Hudson  
Anne Hardy  
Jess Stones

### **Double Basses**

Sheila Johnston  
Amanda Gill  
Thomas Goulding

### **Flutes/Piccolo**

Yvonne Smedley  
Jill Wookey  
Diana Thompson  
Bev Straker-Bennett

### **Organ**

Yvonne Smedley

### **Oboes**

Elaine Fail  
Yvonne Paul

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Lynn Lewis

### **French Horns**

Mar Thomson  
Vicky Askew  
Collette Astley-Jones

### **Trumpets**

Chris Andrews  
Mike Cornah

### **Timpani**

Lynne Halstead

# FYLDE SINFONIA

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

**with**  
**KATE HUNT soprano**

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Overture to 'The Creatures of Prometheus'	BEETHOVEN
Kantate "Jauchzet Gott in allen Landen" (BWV51)	BACH
Symphony No.3 in E-flat "Eroica"	BEETHOVEN

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## Forthcoming Concerts

### **Sat 15 March 2014 - St Annes United Reformed Church**

WAGNER: Overture to 'Rienzi'  
MOZART: Bassoon Concerto (solo bassoon: Russell Irwin)  
BRUCKNER: Symphony No.4 in E-flat "Romantic"

### **Sat 5 July 2014 - Church Road Methodist, St Annes**

Music inspired by children's toys and stories, including  
DUKAS: Sorcerer's Apprentice  
PROKOFIEV: Peter and the Wolf

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

**SATURDAY 16<sup>th</sup> NOVEMBER 2013 at 7:30pm**

**FAIRHAVEN METHODIST CHURCH**  
**Corner of Woodlands Road and Clifton Drive**  
**Lytham St Annes FY8 1BZ**

**Tickets: £6 (Under 16 Free)**

Programme 50p

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

# Programme

## **Overture, ‘The Creatures of Prometheus’ BEETHOVEN**

(17 Dec 1770 - 26 Mar 1827)

The Creatures of Prometheus (German: Die Geschöpfe des Prometheus), Op. 43, is a ballet composed in 1801 by Ludwig van Beethoven following the libretto of Salvatore Viganò. The ballet premiered on 28 March 1801 at the Burgtheater in Vienna and was given 28 performances.

This allegorical ballet is based on the myth of Prometheus. The Greek philosophers, who knew of him, elucidate the story in the following manner — they depict Prometheus as a lofty spirit who, finding the human beings of his time in a state of ignorance, refined them through art and knowledge and gave them laws of right conduct.

## **Kantate “Jauchzet Gott in allen Landen” J.S. BACH**

(31 Mar 1685 - 28 Jul 1750)

soprano: Kate Hunt  
trumpet: Chris Andrews

Aria: Jauchzet Gott in allen Landen  
Recitativo: Wir beten zu dem Tempel an  
Aria: Höchster, mache deine Güte  
Chorale: Sei Lob und Preis mit Ehren  
[Finale]: Alleluja

Jauchzet Gott in allen Landen (“Exult in God in every land”), BWV 51, is a church cantata by Johann Sebastian Bach. He composed it for the 15th Sunday after Trinity but also for general use, and first performed it on 17 September 1730 in Leipzig.

The cantata has five movements and is scored for a soprano soloist, trumpet, violins, viola, and basso continuo. It is Bach's only church cantata scored for a solo soprano and trumpet.

The prescribed readings for the Sunday were from the Epistle to the Galatians, Paul's admonition to "walk in the Spirit" (Galatians 5:25–6:10), and from the Gospel of Matthew, from the Sermon on the Mount the demand not to worry about material needs, but to seek God's kingdom first (Matthew 6:23–34).

Both the soprano part, which covers two octaves and calls for a high C, and the solo trumpet part, which at times trades melodic lines with the soprano on an equal basis, are extremely virtuosic.

Alfred Dürr assumes that Bach had an unusually gifted singer, adding that a female voice was unlikely in conservative Leipzig. The trumpet part was probably written for Gottfried Reiche, Bach's principal trumpeter at the time. The scoring is unique in Bach's cantatas, but was frequently used by Italian composers such as Alessandro Scarlatti.

### **KATE HUNT**

Kate grew up in Heysham in a large, loving family where her musical talents were nurtured through Lancashire Music Services, church and local brass bands, playing flute and euphonium. She trained as a primary teacher at Bretton Hall near Wakefield singing in excellent local choirs. She taught in Blackpool, Madrid and Wesham where music always played a large part both in school and socially, now sharing her love of music with husband Stephen. Four baby boys later Kate started singing lessons with local renowned singing and piano teacher Celia Holland. Kate has competed in local festivals and sung with her Church choir in St Annes United Reformed Church specializing in Handel, Bach, Mozart, British songs, Lieder and Light Opera. All the family play instruments at school and in local ensembles and her eldest son has just started a music degree at Bangor University. Kate is looking forward to returning to sing once again with Fylde Sinfonia.

### **INTERVAL**

(refreshments available in the hall)

# "Jauchzet Gott in allen Landen!"

## *"Exult in God in every land!"*

### **1. Arie**

Jauchzet Gott in allen Landen!  
Was der Himmel und die Welt  
An Geschöpfen in sich hält,  
Müssen dessen Ruhm erhöhen,  
Und wir wollen unserm Gott  
Gleichfalls itzt ein Opfer bringen,  
Daß er uns in Kreuz und Not  
Allezeit hat beigestanden.

### **2. Rezitativ**

Wir beten zu dem Tempel an,  
Da Gottes Ehre wohnt,  
Da dessen Treu,  
So täglich neu,  
Mit lauter Segen lohnet.  
Wir preisen, was er an uns hat getan.  
Muß gleich der schwache Mund von  
seinen Wundern lallen,  
So kann ein schlechtes Lob ihm  
dennoch wohlgefallen.

### **1. Aria**

Exult in God in every land!  
Whatever creatures are contained  
by heaven and earth  
must raise up this praise,  
and now we shall likewise  
bring an offering to our God,  
since He has stood with us  
at all times during suffering and  
necessity.

### **2. Recitativo**

We pray at your temple,  
where God's honour dwells,  
where this faithfulness,  
daily renewed,  
is rewarded with pure blessing.  
We praise what He has done for us.  
Even though our weak mouth must  
gape before His wonders,  
our meager praise is still pleasing to  
Him.

### **3. Arie**

Höchster, mache deine Güte  
Ferner alle Morgen neu.  
So soll vor die Vätertreu  
Auch ein dankbares Gemüte  
Durch ein frommes Leben weisen,  
Daß wir deine Kinder heißen.

### **4. Choral**

Sei Lob und Preis mit Ehren  
Gott Vater, Sohn, Heiligem Geist!  
Der woll in uns vermehren,  
Was er uns aus Gnaden verheißt,  
Daß wir ihm fest vertrauen,  
Gänzlich uns lass'n auf ihn,  
Von Herzen auf ihn bauen,  
Daß uns'r Herz, Mut und Sinn  
Ihm festiglich anhangen;  
Drauf singen wir zur Stund:  
Amen, wir werdn's erlangen,  
Glaub'n wir aus Herzensgrund.

### **5. Arie**

Alleluja!

### **3. Aria**

Highest, renew Your goodness  
every morning from now on.  
Thus, before this fatherly love,  
a thankful conscience shall display,  
though a virtuous life,  
that we are called Your children.

### **4. Chorale**

Glory, and praise with honour be to  
God the Father, Son, and Holy Spirit!  
He will increase in us  
what He has promised us out of grace,  
so that we trust fast in Him,  
abandon ourselves completely to Him,  
rely on Him within our hearts,  
so that our heart, will, and mind  
depend strongly on Him;  
therefore we sing at this time:  
Amen, we shall succeed,  
if we believe from the depths of our  
hearts.

### **5. Aria**

Alleluia!

## Symphony No.3 in E-flat “Eroica”

**BEETHOVEN**

(17 Dec 1770 - 26 Mar 1827)

Allegro con brio  
Marcia funebre: Adagio assai  
Scherzo: Allegro vivace  
Finale: Allegro molto

Ludwig van Beethoven's Symphony No.3 in E-flat major (Op. 55), also known as the Eroica (Italian for "heroic"), is a musical work marking the full arrival of the composer's "middle-period," a series of unprecedented large scale works of emotional depth and structural rigour.

The symphony is widely regarded as a mature expression of the classical style of the late eighteenth century that also exhibits defining features of the romantic style that would hold sway in the nineteenth century. The Third was begun immediately after the Second, completed in August 1804, and first performed 7 April 1805.

The story of how the Eroica Symphony got its title is nearly as famous as the music itself. We know that Beethoven intended to name his third symphony for Napoleon Bonaparte and his fight against political tyranny; that he tore up the title page in a fit of rage when he learned that Napoleon had appointed himself emperor, and that he opted for the title Sinfonia eroica (Heroic symphony) instead.

The first movement, in 3/4 time, is of the sonata-allegro form. The movement opens with two large E-flat major chords played by the whole orchestra, firmly establishing the tonality. The first theme is introduced by the cellos, and by the fifth bar of the melody, a chromatic note (C#) is introduced, thus establishing the harmonic tension of the piece. The melody is finished by the first violins, with a syncopated series of G's (which forms a tritone with C# of the cellos). After the first theme is played by various instruments, the movement transitions to a calmer second theme that leads to the development section.

The development, like the rest of the piece, is characterized by remarkable harmonic and rhythmic tension due to dissonant chords and long passages of syncopated rhythm. Most remarkably, Beethoven introduces a new theme in the development section, breaking the classical tradition that the development section only works with existing material.

The development section leads back into the recapitulation; notably, the horns appear to come in early with the tonic melody while the strings are still playing the dominant chord. The movement ends in a long coda that re-introduces the new theme of the development section.

The second movement is a funeral march in C minor with a trio in C major. The movement contains multiple fugatos, and its solemnity has led to its being used in public funerals. Serge Koussevitzky performed it to commemorate the death of President Franklin Delano Roosevelt, and Bruno Walter performed the entire symphony at the memorial concert for Arturo Toscanini. It was also performed at the funeral of Felix Mendelssohn in 1847 and by the Munich Philharmonic Orchestra following the "Munich massacre" terrorist attacks during the 1972 Summer Olympics.

The third movement is a lively scherzo and was Beethoven's first attempt at replacing the minuet with a scherzo large enough to fit in with the rest a symphony. It notably features a series of hunting calls from the three horns.

The fourth movement is a set of variations on a theme that Beethoven had used several times before. The theme first was used in the finale of his ballet music for The Creatures of Prometheus and later as a set of piano variations, Op. 35. The theme's subsequent use in this symphony has given the Op. 35 set the nickname "Eroica Variations".

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Extract from the diary of Lieutenant Kenneth Taylor of the Green Howards, written in Normandy on Sunday 13 August 1944:

*“Almost at last light I enjoyed hearing some hymns sung on the wireless, and then unexpectedly the most marvellous thing happened. My incredulous ears perceived the slow movement of the Eroica just beginning. Nothing else could have satisfied me quite so much at that moment and my reaction to it dwarfed any other musical experience I have ever had. Surrendering oneself to the Eroica at such a moment was to experience the limit of human feeling. My soul had been torn to shreds during the last few days by all that was grotesque and horrible and here its elements were being washed, soothed, reawakened, and integrated again by the work of someone whose perceptions and sympathies were deeper than those of any other human being.”*