

Members of the Orchestra

First Violins

Karen Rouse
Rachel Chapman
John Dixon
Charles Knowles
Angharad Edwards
Ian Edmundson

Second Violins

Noella Sanderson
Michèle Allen
Richard Cardwell
Jane Emmington
Helen Shaw

Violas

Stephen Hunt
Julie Reeman
Alan Robinson
Eleanor Chapman

Cellos

Ian Milner
Jane Foster
Irene Hudson
Maggie Campion
Anne Hardy

Double Basses

Sheila Johnston
Thomas Goulding

Flutes/Piccolo

Yvonne Smedley
Diana Thompson
Bev Straker-Bennett

Oboe

Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Lynn Fraser

French Horns

Russell Beaumont
Barbara Maclaren

Trumpets

Chris Andrews
Mike Cornah

Timpani

Thomas Goulding

FYLDE SINFONIA

Conductor PETER BUCKLEY

Leader KAREN ROUSE

with

BEN FOURIE horn

Forthcoming Concerts

Please make a note of the next concert dates

Sat 28 March 2015 - St Annes United Reformed Church

with music by Arnold, Borodin, Copland, Grieg,
MacCunn, Reeman and Sibelius

Sat 20 June 2015 - Church Road Methodist, St Annes

ROSSINI: Overture, Semiramide
TCHAIKOVSKY: Piano Concerto No.1 (solo: James Hendry)
BRAHMS: Symphony No.1

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

Overture to 'Don Giovanni'	MOZART
Horn Concerto No.2 in Eb	MOZART
Symphony No.6 ('Le matin')	HAYDN
Symphony No.6	SCHUBERT

SATURDAY 16th NOVEMBER 2014 at 7:30pm

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

Tickets: £7 (Under 16 Free)

www.fyldesinfonia.org.uk

Programme

Overture to 'Don Giovanni'

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791)

Don Giovanni is an opera in two acts with music by Wolfgang Amadeus Mozart and Italian libretto by Lorenzo Da Ponte. It is based on the legends of Don Juan, a fictional libertine and seducer. It was premiered by the Prague Italian opera at the Teatro di Praga on October 29, 1787. Da Ponte's libretto was billed, like many of its time, as *dramma giocoso*, a term that denotes a mixing of serious and comic action. Mozart entered the work into his catalogue as an *opera buffa*. Although sometimes classified as comic, it blends comedy, melodrama and supernatural elements.

Horn Concerto No.2 in E^b (K.417)

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791)

1. Allegro maestoso
2. Andante
3. Rondo: Piu allegro

Mozart's so called "second" horn concerto (in reality it was the first he completed) was one of four written for his friend Joseph Leutgeb, who was the principal horn in the orchestra of the Archbishop of Salzburg when Mozart grew up, and many of the virtuosic horn parts in Mozart's early symphonies would have been written with him in mind. Leutgeb gave up professional music in 1777 and moved to Vienna to open a cheese shop - a venture partially funded by a loan from Leopold Mozart. This was apparently a successful business providing him with a living and the opportunity to make occasional concert appearances as a soloist.

In 1781, Mozart settled in Vienna and they renewed their acquaintance. Their relationship must have been a curious one as Mozart frequently made fun of Leutgeb's slowness of wit. He is even reported to have scattered some sheets of manuscript around the room in order to make fun of Leutgeb's awkward attempts to pick them up. The dedication on the original manuscript of the concert reads "W. A. Mozart took pity on Leutgeb, ass, ox and fool in Vienna on 27 May 1783." Despite all the taunting they remained friends for life and indeed Leutgeb helped Constanze in organising Mozart's manuscripts after his untimely death. Joking apart, Mozart must have regarded the horn playing of his gauche friend highly.

Symphony No.6 ('Le Matin')

Joseph Haydn (31 March 1732 – 31 May 1809)

1. Adagio – Allegro
2. Adagio – Andante – Adagio
3. Menuet – Trio
4. Finale: Allegro

Symphony No. 6 in D major is an early symphony written by Joseph Haydn and the first written after Haydn had joined the Esterházy court. It is the first of three that are characterised by unusual virtuoso writing across the orchestral ensemble. It is popularly known as "Le Matin" (Morning), the other two being "Le Midi" (Noon, No.7) and "Le Soir" (Evening, No.8).

Haydn wrote this, his first symphonic work for his new employer Prince Nikolaus Eszterházy, in the spring of 1761, shortly after joining the court. The Eszterházy maintained in permanent residence an excellent chamber orchestra and with his first contribution for it in the symphonic genre, Haydn fully exploited the talents of the players. In this, Haydn was consciously drawing on the familiar tradition of the concerto grosso, exemplified by the works of Antonio Vivaldi, Giuseppe Tartini, and Tomaso Albinoni then much in vogue at courts across Europe. All three symphonies (Nos. 6, 7 and 8) feature extensive solo passages for the wind, horn and strings, including rare solo writing for the double bass and bassoon in the third movement.

It has been commonly suggested that Haydn's motivation was to curry favour both with his new employer (by making reference to a familiar and popular tradition) and, perhaps more importantly, with the players upon whose goodwill he depended. Typically during this period, players who performed challenging solo passages or displayed unusual virtuosity received financial reward. By highlighting virtually all of the players in this regard, Haydn was, literally, spreading the wealth.

The nickname (not Haydn's own, but quickly adopted) derives from the opening slow introduction of the opening movement, which clearly depicts sunrise.

INTERVAL

(refreshments available in the hall)

Symphony No.6, “The little C major”

Franz Schubert (31 January 1797 – 19 November 1828)

1. Adagio – Allegro
2. Andante
3. Scherzo: Presto – Trio: Piu Lento
4. Allegro moderato

Symphony No. 6, D.589, was composed between October 1817 and February 1818. The first performance, a private affair, took place in the apartment of violinist Otto Hatwig in 1818 in Vienna. The first public performance was conducted by Johann Baptist Schmiedel at the Gesellschaft der Musikfreunde at a memorial concert for Schubert in Vienna on 14 December 1828, one month after the composer's death.

Despite dying at age thirty-one, Schubert was extremely prolific. His output consists of over six hundred secular vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of chamber and piano music. Appreciation of his music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work increased significantly in the decades following his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other 19th-century composers discovered and championed his works. Today, Schubert is ranked among the greatest composers of the late Classical era and early Romantic era and is one of the most frequently performed composers of the early nineteenth century.

Schubert's first six symphonies are lovely works, not to be routinely slighted as 'early' Schubert or dismissed as schoolboy precursors of the more mature style of the 'Unfinished' or the 'Great' C major. Each has its own distinct personality, and it is the Sixth Symphony's hard luck that it is in the same key as the 'Great' C major, thus causing it to be nicknamed the 'Little' C major for identification purposes. In fact it is not little at all, and although Schubert was only 21 when he wrote it, it is a self-confidently original work; emphatic, muscular, creatively alive to musical events of the period, not least the Rossini fever that had recently hit Vienna.

Clearly Schubert was as intoxicated as anyone else by the witty effervescence of the Italian composer, but he reacted to it in his own way. In a work that has been called a “meeting point of manifold influences”, we encounter a near-quote from Haydn at the start of the first movement's Allegro section, some mock Beethoven in the scherzo, and Rossinian scales for the woodwind in the finale, yet everything sounds so utterly Schubertian that the result never seems merely derivative.

The first movement has a slow introduction of a sort Mozart might once have written. The perky main theme, in quicker tempo, is initiated by the flute and then distributed to the rest of the orchestra. The flute and clarinet present the movement's second theme, a skipping tune given above a bustling string accompaniment. (All of Schubert's symphonies, from his earliest examples of the genre, are notable for the prominence they give to the wind instruments.) A motive with a falling scale sequence closes the exposition, and is carried into the development for discussion and elaboration. The recapitulation proceeds apace, with a vivacious dash to the end closing the movement.

The Andante is based on a theme of folk-like simplicity, though its manner (the brief pauses followed by short notes, for example) hints of a certain Rossinian dandyism. The movement opens with a full presentation of the principal melody and a rather stormy episode buffeted by a flurry of triplet rhythms. These two sections are then repeated with some tiny variations, and the movement finishes with a quiet recall of the opening melody by the woodwinds.

The third movement is a fully developed Scherzo, the first to appear in Schubert's symphonies, though he had already used the form in a number of his chamber works. The Trio, swaying in rhythm and gentle in mood, provides a sylvan contrast to the energetic motion of the surrounding Scherzo.

The finale, episodic in structure, seems closer to the expansive style of ballet than to the concentrated expression of the symphony, though in its sections of virile rhythmic incessancy it looks forward to the incomparable Symphony No. 9 (“The Great”), written a decade later.

BEN FOURIE

Ben, 16, is currently studying his AS-levels at Clitheroe Royal Grammar School Sixth Form. He has been playing the french horn since he was eight, and chose it simply because he like the look of the 'curly one at the back'. Since then he has played in the Lancashire Youth Symphony Orchestra, and has been through the National Children's Orchestra before progressing to the National Youth Orchestra at the age of 13 - being the second youngest member of that year. Ben recently achieved his ABSRM diploma - allowing him to use letters after his name - and is a member of the newly formed Piccadilly Symphony Orchestra. He also rehearses with the Hallé Youth Orchestra, has reached grade 7 on piano, and hopes to complete his grade 8 singing in the near future.