

## Members of the Orchestra

### *First Violins*

Karen Rouse  
Nicky Dennison  
Leanne Halstead  
John Dixon  
Ian Edmundson  
Helen Andrews  
Andrew Keith

### *Second Violins*

Noella Sanderson  
Michèle Allen  
Jane Emmington  
Richard Cardwell  
Helen Shaw  
Marian Garnett

### *Violas*

Stephen Hunt  
Julie Reeman  
Alan Robinson  
Eleanor Chapman

### *Cellos*

Ian Milner  
Jane Foster  
Anne Hardy  
Maggie Campion

### *Double Basses*

Thomas Goulding  
Sheila Johnston

### *Flutes/Piccolo*

Yvonne Smedley  
Diana Thompson

### *Oboes*

Elaine Fail  
Yvonne Paul

### *Clarinets*

Wendy Almond  
Hilary Caldwell

### *Bassoons*

Paul Bedford  
Dan Gore

### *French Horns*

Russell Beaumont  
Mark Harding

### *Trumpets*

Chris Andrews  
Michael Cornah

### *Trombones*

Jo Hewitt  
Graham Rouse  
Peter Ledger

### *Timpani*

Elliott Gaston-Ross

# FYLDE SINFONIA

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

**with**  
**MARY CHAPMAN cello**

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Froissart Overture	ELGAR
Cello Concerto No.1 in C major	HAYDN
Invitation to the Dance	WEBER
Symphony No.5 in C minor	BEETHOVEN

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## Forthcoming concerts

### **Sunday 20 March 2016 - Lowther Pavilion, Lytham**

In memory of John Simpson and the Blackpool NHS  
'Blue Skies' Appeal for Dementia Awareness  
(Tickets available from Lowther Box Office)

### **Saturday 2 July 2016 - Church Road Methodist, St Annes**

DVORAK: Slavonic Dance No.1  
GRIEG: Norwegian Dances  
KODÁLY: Háry János Suite  
TCHAIKOVSKY: Symphony No.2 "Little Russian"

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

**SATURDAY 21<sup>st</sup> NOVEMBER 2015 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)

# Programme

## Froissart Overture

**Edward Elgar** (2 June 1857 – 23 February 1934)

Froissart, Op 19, is a concert overture by Edward Elgar, inspired by the 14th century chronicles of Jean Froissart, to which Elgar had been attracted through mention of them in Walter Scott's *Old Mortality*.

*'Did you ever read Froissart? ... His chapters inspire me with more enthusiasm than even poetry itself. And the noble canon, with what true chivalrous feeling he confines his beautiful expressions of sorrow to the death of the gallant and high-bred knight, of whom it was a pity to see the fall, such was his loyalty to his king, pure faith to his religion, hardihood towards his enemy, and fidelity to his lady-love!'*

In Walter Scott's *Old Mortality*, a Royalist general in the English Civil War fires the enthusiasm of the novel's young hero by pointing him to the writings of the 14th-century French chronicler Jean Froissart. The effect of those words on the 32-year-old Elgar was just as potent. Here also was a young man setting out on a heroic quest, and in need of all the encouragement he could get.

Convinced that there was little hope of making a success as a composer in his home-town of Worcester, Elgar had set out to conquer London. But his high hopes were quickly dashed. London didn't want to know him, soon it was proving hard even to scrape a living – and now his wife, Alice, was pregnant. One can imagine Elgar's delight when he received a commission for a short orchestral work from the Worcester Festival Committee. Before long he was thinking of an overture on a knightly theme. A motto from Keats suggested itself – 'When chivalry lifted up her lance on high' – and Froissart was conceived.

This was to be Elgar's first large-scale work for full orchestra. The work was finished by July 1890, and it was first performed in Worcester, conducted by the composer, on 9 September 1890.

## Cello Concerto No.1 in C major

**Joseph Haydn** (31 March 1732 – 31 May 1809)

Solo cello: Mary Chapman

Cello Concerto No.1 in C Major by Joseph Haydn was composed around 1761-65 for longtime friend Joseph Franz Weigl, then the principal cellist of Prince Nicolaus's Esterházy Orchestra. The work was presumed lost until 1961, when musicologist Oldřich Pulkert discovered a copy of the score at the Prague National Museum. Though some doubts have been raised about the authenticity of the work, most experts believe that Haydn did compose this concerto.

All three movements of this work are written in sonata form, unlike the second concerto, where rondo form is used in the second and third movements. It holds a very close resemblance to the Violin Concerto no.3 in A major, such as the first movement's etched rhythms, and flowing second themes, a peaceful slow movement, and a brisk finale. Both concerti were composed in the same period.

After the orchestral exposition of the first movement, the solo instrument plays the opening theme with full chords that use all four strings. Virtuosity is developed further in the use of rapidly repeating notes, the very high range, and quick contrasts of register. This movement is dominated by a single theme, although the theme itself includes several motives that Haydn develops separately. Near the end, a cadenza is played.

In the slow movement (scored without winds), the cello enters dramatically on a long note, played while the orchestral strings relaunch the opening theme. Two measures later the cello goes on to imitate this melody. Haydn was fond of this gesture: several times in the movement the cello enters on a sustained pitch. This movement, like the first, calls for a cadenza toward the end.

The finale also has the cello enter on a long note, after an extended orchestral introduction. This spirited finale, written in sonata allegro form, represented another chance for Haydn to show what he could do in spinning out a single theme into a series of short motives and a variety of rapidly changing moods. The virtuosity of the solo instrument is exploited in this movement, especially in passages where the cello alternates rapidly from low to high, so that it seems to be two instruments playing in counterpoint. Haydn uses the sustained-note entrance several times, the final one on a very high, penetrating G.

**MARY CHAPMAN** is a final year undergraduate student at Birmingham Conservatoire, studying with Ulrich Heinen, former principal cellist of the CBSO. She grew up in St Annes and started learning the cello at the age of five with Heather Edmundson, and later Mandy Turner. Coming from a musical family, Mary has attended Fylde Sinfonia concerts for as long as she can remember to watch her mum and younger sister play, as well as participating herself when possible. In 2012 Mary was a semi-finalist in the Young Musician of the Guild competition. As well as performing with the conservatoire's various orchestras Mary enjoys quartets and chamber music, and has spent the summer playing at festivals with the Conservatoire Folk Ensemble. After graduating Mary hopes to go into teaching and music education.

## Invitation to the Dance

**Carl Maria von Weber** (18 November 1786 – 5 June 1826)

Invitation to the Dance (Aufforderung zum Tanz), Op. 65, J. 260, is a piano piece in rondo form written by Carl Maria von Weber in 1819. It is also well known in the 1841 orchestration by Hector Berlioz. It is sometimes called Invitation to the Waltz, but this is a mistranslation of the original. Weber dedicated Invitation to the Dance to his wife Caroline (they had been married only a few months). He labelled the work "rondeau brillante", and he wrote it while also writing his opera *Der Freischütz*.

It was the first concert waltz to be written: that is, the first work in waltz form meant for listening rather than for dancing. John Warrack calls it "the first and still perhaps the most brilliant and poetic example of the Romantic concert waltz, creating within its little programmatic framework a tone poem that is also an apotheosis of the waltz." It was also the first piece that, rather than being a tune for the dancers to dance to or a piece of abstract music, was a programmatic description of the dancers themselves.

The piece tells the story of a couple at a ball, starting with a young man (represented by the cello) politely asking a girl for a dance before taking her several turns around the room. At the conclusion of an energetic dance, he thanks her and they retire.

### INTERVAL

(refreshments available in the hall)

## Symphony No.5 in C minor

**Ludwig van Beethoven** (17 December 1770 – 26 March 1827)

Symphony No. 5 in C minor of Ludwig van Beethoven, Op. 67, was written 1804–1808. It is one of the best-known compositions in classical music, and one of the most frequently played symphonies. First performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterward. E. T. A. Hoffmann described the symphony as "one of the most important works of the time".

It begins by stating a distinctive four-note "short-short-short-long" motif twice:



The symphony, and the four-note opening motif in particular, are known worldwide, with the motif appearing frequently in popular culture, from disco to rock and roll, to appearances in film and television.

Since the Second World War it has sometimes been referred to as the "Victory Symphony". "V" is the Roman character for the number five; the phrase "V for Victory" became well known as a campaign of the Allies of World War II. That Beethoven's Victory Symphony happened to be his Fifth (or vice versa) is coincidence. Some thirty years after this piece was written, the rhythm of the opening phrase – "dit-dit-dit-dah" – was used for the letter "V" in Morse Code, though this is probably also coincidental.

The initial motif of the symphony has sometimes been credited with symbolic significance as a representation of Fate knocking at the door. This idea comes from Beethoven's secretary and factotum Anton Schindler, who wrote, many years after his death: The composer himself provided the key to these depths when one day, in this author's presence, he pointed to the beginning of the first movement and expressed in these words the fundamental idea of his work: "Thus Fate knocks at the door!"

The Fifth Symphony had a long development. The first sketches date from 1804 following the completion of the Third Symphony. However, Beethoven repeatedly interrupted his work on the Fifth to prepare other compositions, including the first version of *Fidelio*, the *Appassionata* piano sonata, the three Razumovsky string quartets, the Violin Concerto, the Fourth Piano Concerto, the Fourth Symphony, and the Mass in C. The final preparation of the Fifth Symphony, which took place in 1807–1808, was carried out in parallel with the Sixth Symphony, which premiered at the same concert.

Beethoven was in his mid-thirties during this time; his personal life was troubled by increasing deafness. In the world at large, the period was marked by the Napoleonic Wars, political turmoil in Austria, and the occupation of Vienna by Napoleon's troops in 1805.

The Fifth Symphony was premiered on 22 December 1808 at a mammoth concert at the Theater an der Wien in Vienna consisting entirely of Beethoven premieres (also including his Sixth Symphony), and directed by Beethoven himself. The concert lasted for more than four hours. Beethoven dedicated the Fifth Symphony to two of his patrons, Prince Franz Joseph von Lobkowitz and Count Razumovsky. The dedication appeared in the first printed edition of April 1809.

The first movement is in the traditional sonata form that Beethoven inherited from his classical predecessors, Haydn and Mozart (in which the main ideas that are introduced in the first few pages undergo elaborate development through many keys, with a dramatic return to the opening section—the recapitulation—about three-quarters of the way through). It starts out with two dramatic fortissimo phrases, the famous motif, commanding the listener's attention. Following the first four bars, Beethoven uses imitations and sequences to expand the theme, these pithy imitations tumbling over each other with such rhythmic regularity that they appear to form a single, flowing melody. Shortly after, a very short fortissimo bridge, played by the horns, takes place before a second theme is introduced. This second theme is in E $\flat$  major, the relative major, and it is more lyrical, written piano and featuring the four-note motif in the string accompaniment. The codetta is again based on the four-note motif. The development section follows, including the bridge. During the recapitulation, there is a brief solo passage for oboe in quasi-improvisatory style, and the movement ends with a massive coda.

The second movement, in A $\flat$  major, is a lyrical work in double variation form, which means that two themes are presented and varied in alternation. Following the variations there is a long coda. The movement opens with an announcement of its theme, a melody in unison by violas and cellos, with accompaniment by the double basses. A second theme soon follows, with a harmony provided by clarinets, bassoons, and violins, with a triplet arpeggio in the violas and bass. A variation of the first theme reasserts itself followed by a third theme. Following an interlude, the whole orchestra participates in a fortissimo, leading to a series of crescendos and a coda to close the movement.

The third movement is in ternary form, consisting of a scherzo and trio. It follows the traditional mold of Classical-era symphonic third movements, containing in sequence the main scherzo, a contrasting trio section, a return of the scherzo, and a coda.

However, while the usual Classical symphonies employed a minuet and trio as their third movement, Beethoven chose to use the newer scherzo and trio form.

The movement returns to the opening key of C minor and begins with the following theme, played by the cellos and double basses:



The opening theme is answered by a contrasting theme played by the winds, and this sequence is repeated. Then the horns loudly announce the main theme of the movement, and the music proceeds from there. The trio section is in C major and is written in a contrapuntal texture. When the scherzo returns for the final time, it is performed by the strings pizzicato and very quietly. The third movement is also notable for its transition to the fourth movement, widely considered one of the greatest musical transitions of all time.

The fourth movement begins without pause from the transition. The music resounds in C major, an unusual choice by the composer as a symphony that begins in C minor is expected to finish in that key. In Beethoven's words: "Many assert that every minor piece must end in the minor. Nego! ...Joy follows sorrow, sunshine—rain."

The triumphant and exhilarating finale is written in an unusual variant of sonata form: at the end of the development section, the music halts on a dominant cadence, played fortissimo, and the music continues after a pause with a quiet reprise of the "horn theme" of the scherzo movement. The recapitulation is then introduced by a crescendo coming out of the last bars of the interpolated scherzo section, just as the same music was introduced at the opening of the movement. The interruption of the finale with material from the third "dance" movement was pioneered by Haydn, who had done the same in his Symphony No. 46 in B, from 1772.

The Fifth Symphony finale includes a very long coda, in which the main themes of the movement are played in temporally compressed form. Towards the end the tempo is increased to presto. The symphony ends with 29 bars of C major chords, played fortissimo. In *The Classical Style*, Charles Rosen suggests that this ending reflects Beethoven's sense of Classical proportions: the "unbelievably long" pure C major cadence is needed "to ground the extreme tension of [this] immense work."