

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
Nicky Dennison  
John Capey  
John Dixon  
Vicki Banks  
Ian Edmundson

### **Second Violins**

Leanne Halstead  
Noella Sanderson  
Michèle Allen  
Richard Cardwell  
Jane Emmington  
Rebecca Alper Grant  
Yasmin Nandy

### **Violas**

Stephen Hunt  
Julie Reeman  
Alan Robinson  
John Foster

### **Cellos**

Ian Milner  
Jane Foster  
Mary Chapman  
Anne Hardy  
Maggie Campion

### **Double Basses**

Thomas Goulding  
Sheila Johnston

### **Flutes**

Yvonne Smedley  
Diana Thompson

### **Oboes**

Elaine Fail  
Yvonne Paul

### **Clarinets**

Wendy Almond  
Jonathan Fail

### **Bassoons**

Paul Bedford  
Jane Brooks

### **French Horns**

Russell Beaumont  
Liam Cremona  
Graham Ward

### **Trumpets**

David Lee  
Ian Piggott

### **Trombone**

Graham Rouse

### **Timpani**

Lynne Halstead

# FYLDE SINFONIA

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

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Music for the Royal Fireworks	HANDEL
Symphony No.45 "Farewell"	HAYDN
Symphony No.41 "Jupiter"	MOZART

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## Forthcoming concerts

**Saturday 1 April 2017 - Church Road Methodist, St Annes**

**Joint concert with Lidun Choral Singers** (Admission £9)

Rutter: Magnificat

Fauré: Requiem (Soprano: Charlotte Trepess)

**Sunday 16 July 2017 - Lowther Pavilion, Lytham**

**Classics from Stage and Screen** (Admission TBC)

...including music by Beethoven, Strauss and Wagner

Soloist: Sarah Ginley

**SATURDAY 11<sup>th</sup> FEBRUARY 2017**  
**at 7:30pm**

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

**Admission: £7 (Under 16 Free)**

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

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# Programme

## Music for The Royal Fireworks

George Frideric Handel (23 February 1685 – 14 April 1759)

1. Overture
2. Bourrée
3. La Paix
4. La Réjouissance
5. Menuets I and II

The Music for the Royal Fireworks (HWV 351) is a suite composed in 1749 under contract of King George II for the fireworks in London's Green Park on 27 April 1749. It was to celebrate the end of the War of the Austrian Succession and the signing of the Treaty of Aix-la-Chapelle (Aachen) in 1748.

During the preparations Handel and John Montagu, responsible for the Royal Fireworks, had an argument about adding violins. The duke made clear to Handel that the King had a preference for only wind instruments and drums. Handel left out the string instruments and against his will there was also a full rehearsal of the music at Vauxhall Gardens and not in Green Park.

On 21 April 1749 over twelve thousand people, each paying two shillings and six pence, rushed to see and hear it, causing a three-hour traffic jam of carriages on the London Bridge, the only route to the area south of the river.

Six days later, the musicians repeated the work in a specially constructed building. However, the display was not as successful as the music itself: the weather was rainy and in the middle of the show, one of the pavilions caught fire.

It was initially scored for a large wind band ensemble consisting of 24 oboes, 12 bassoons and a contrabassoon, nine natural trumpets, nine natural horns, three pairs of kettledrums, and side drums which were given only the direction to play "ad libitum"; no side drum parts were written by Handel. He re-scored the suite to include strings for a performance in the Foundling Hospital on 27 May.

## Symphony No.45 in F# minor "Farewell"

Joseph Haydn (31 March 1732 – 31 May 1809)

- I Allegro assai
- II Adagio
- III Menuet: Allegretto
- IV Finale: Presto - Adagio

Symphony No.45 was composed in 1772 and according to Haydn's biographer, "At that time, Haydn's patron Prince Nikolaus Esterházy was resident, together with all his musicians and retinue, at his favourite summer palace at Eszterháza in rural Hungary. The stay there had been longer than expected, and most of the musicians had been forced to leave their wives back at home in Eisenstadt, about a day's journey away. Longing to return, the musicians appealed to their Kapellmeister for help.

The diplomatic Haydn, instead of making a direct appeal, put his request into the music of the symphony: during the final adagio each musician stops playing, snuffs out the candle on his music stand, and leaves in turn, so that at the end, there are just two muted violins left (played by Haydn himself and his concertmaster, Luigi Tomasini). Esterházy seems to have understood the message: the court returned to Eisenstadt the day following the performance."

The work is in F# minor which was unusual - the Farewell Symphony is the only 18th century symphony written in this key. It could not be performed without the purchase of some special equipment for use by the horn players.

The turbulent first movement of the work opens in a manner typical of Haydn's *Sturm und Drang* period, with descending minor arpeggios in the first violins against syncopated notes in the second violins and held chords in the winds. The movement can be explained structurally in terms of sonata form, but it departs from the standard model in several ways.

The second, slow movement in A major and 3/8 time is also in sonata form. It begins with a relaxed melody played by muted violins, featuring a repeated "hiccupping" motif. The mood gradually becomes more somber and meditative with an alternation between major and minor modes, resembling many similar passages in the later work of Schubert. There follows a series of dissonant suspensions carried across the bar line, which are extended to extraordinary lengths by Haydn when the same material appears in the recapitulation.

The following minuet is in the key of F# major (6 sharps); its main peculiarity is that the final cadence of each section is made very weak (falling on the third beat), creating a sense of incompleteness.

The last movement begins as a characteristic Haydn finale in fast tempo and cut time, written in sonata form in the home key of F# minor. The rhythmic intensity is increased at one point through the use in the first violin part of unison bariolage (a special effect in violin playing obtained by playing in rapid alternation upon open and stopped strings).



The music eventually reaches the end of the recapitulation in a passage that sounds very much as if it were the end of the symphony, but suddenly breaks off in a dominant cadence.

What follows is a long coda-like section, in essence a second slow movement, which is highly unusual in Classical symphonies and was probably quite surprising to the Prince. This is written in 3/8 time, modulates from A major to F# major, and includes a bit of stage business that may not be obvious to a listener hearing a recorded performance: Several of the musicians are given little solos to play, after which they take their leave following the direction 'si parte' in the score. The ending is a kind of deliberate anticlimax and is usually performed as a very soft pianissimo.

## INTERVAL

(refreshments available in the hall)

## Symphony No.41 in C major, K.551 "Jupiter"

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

- I Allegro vivace
- II Andante cantabile
- III Menuetto: Allegretto
- IV Molto allegro

Wolfgang Amadeus Mozart completed Symphony No.41 on 10 August 1788 and was the longest and last symphony that he composed. The work is nicknamed the Jupiter Symphony. This name stems not from Mozart but rather was likely coined by the impresario Johann Peter Salomon in an early arrangement for piano.

It is the last of a set of three that Mozart composed in rapid succession during the summer of 1788. No.39 was completed on 26 June and No.40 on 25 July. Nikolaus Harnoncourt argues that Mozart composed the three symphonies as a unified work, pointing, among other things, to the fact that the Symphony No.41, as the final work, has no introduction (unlike No.39) but has a grand finale.

Around the same time as he composed the three symphonies, Mozart was writing his piano trios in E major, and C major, his piano sonata No.16 – the so-called Sonata facile – and a violin sonatina.

It is not known whether Symphony No.41 was ever performed in the composer's lifetime. According to Otto Erich Deutsch, around this time Mozart was preparing to hold a series of "Concerts in the Casino" in a new casino in the Spiegelgasse owned by Philipp Otto. Mozart even sent a pair of tickets for this series to his friend Michael Puchberg. But it seems impossible to determine whether the concert series was held, or was cancelled for lack of interest.

The sonata form first movement's main theme begins with contrasting motifs: a threefold tutti outburst on the fundamental tone, followed by a more lyrical response.



This exchange is heard twice and then followed by an extended series of fanfares. What follows is a transitional passage where the two contrasting motifs are expanded and developed. From there, the second theme group begins with a lyrical section in G major which ends suspended on a seventh chord and is followed by a stormy section. The expositional coda quotes his previously-written aria "Un bacio di mano", (K.541)



The development begins with a modulation to Eb major where the insertion-aria theme is repeated and extensively developed. A false recapitulation then occurs where the movement's opening theme returns, but softly. The first theme group's final flourishes then are extensively developed against a chromatically falling bass followed by a restatement of the end of the insertion aria then leading to the recapitulation.

The second movement, also in sonata form, opens with muted violins, yielding a veiled timbre. Analysts have sometimes described this movement as being rooted in the sarabande, a French courtly dance of the Baroque. Indeed it does display that dance's essential attributes of 3/4 meter with a stress on the second beat, but it nonetheless seems a remote connection. Whether the association was in Mozart's mind or not, he develops this sonata-form movement in a way that has very little to do with the Baroque.



The third movement, a Menuetto marked allegretto is similar to a Ländler, a popular Austrian folk dance form.



Midway through the movement there is a chromatic progression in which sparse imitative textures are presented by the woodwinds before the full orchestra returns.



In the trio section of the movement, the four-note figure that will form the main theme of the last movement appears prominently, but on the seventh degree of the scale rather than the first, and in a minor key rather than a major, giving it a very different character.

The main theme of the finale consists of four notes:



The four-note theme is a common plainchant motif which can be traced back at least as far as the sixteenth century. It was very popular with Mozart and makes a brief appearance as early as his Symphony No. 1 in 1764. Later, he used it in the Credo of an early Missa Brevis in F major, the first movement of his Symphony No. 33 and in the trio of the minuet of this symphony.

The finale has been the focus of many a musicological assault. It is demonstrable that there are as many as five different themes played simultaneously at certain places in the movement, making this one of the most masterful displays of technical accomplishment in the entire orchestral repertory. The result is a breathtaking swansong for Mozart the symphonist.



In an article about the Jupiter Symphony, Sir George Grove wrote that "it is for the finale that Mozart has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere has he achieved more."

Of the piece as a whole, he wrote that "It is the greatest orchestral work of the world which preceded the French Revolution."