

Members of the Orchestra

First Violins

Karen Rouse
Nicky Dennison
John Dixon
John Capey
Vicki Banks
John Foster

Cellos

Ian Milner
Jane Foster
Anne Hardy
Maggie Campion
Anne Fletcher
Martin Darkins

Bassoons

Paul Bedford
Roz Comer

French Horns

Russell Beaumont
Graham Ward

Second Violins

Leanne Halstead
Michèle Allen
Richard Cardwell
Jane Emmington
Rebecca Alper Grant

Flutes

Yvonne Smedley
Diana Thompson
Bev Straker-Bennett

Trumpets

Chris Andrews
Matthew Ruddock

Trombones

Jo Hewitt
Graham Rouse
Peter Ledder

Violas

Stephen Hunt
Julie Reeman
Alan Robinson

Oboes

Elaine Fail
Lorraine Rawson

Timpani

Lynne Halstead

Double Basses

Thomas Goulding
Sheila Johnston

Percussion

Dan Buckley

Forthcoming concerts

Saturday 10 March 2018 - Fairhaven Methodist Church

“Musica d’Italia” – programme to include...

ROSSINI: Overture, The Italian Girl in Algiers

VIVALDI: Concerto for 2 violins

MENDELSSOHN: Symphony No.4 “Italian”

Sunday 30 June 2018 – venue to be confirmed

Charity concert

BEETHOVEN: Overture, Coriolan

RACHMANINOFF: Piano Concerto No.2

Solo piano: Dr Kenneth Wong

SIBELIUS: Symphony No.1 in E minor

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

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader KAREN ROUSE

Academic Festival Overture BRAHMS

Wand of Youth Suite No.2 ELGAR

Symphony No.9 in C “Great” SCHUBERT

SATURDAY 2nd DECEMBER 2017
at 7:30pm

UNITED REFORMED CHURCH
St Georges Road, St Annes FY8 2AE

Tickets: £7 (Under 16 Free)

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Programme

Academic Festival Overture

Johannes Brahms (7 May 1833 – 3 April 1897)

Brahms composed the work during the summer of 1880 as a musical "thank you" to the University of Breslau, which had notified him that it would award him an honorary doctorate in philosophy.

Initially, he had contented himself with sending a simple handwritten note of acknowledgment to the University, since he loathed the public fanfare of celebrity. However, the conductor Bernard Scholz, who had nominated him for the degree, convinced him that protocol required him to make a grander gesture of gratitude. The University expected nothing less than a musical offering from the composer. "Compose a fine symphony for us!" he wrote to Brahms. "But well orchestrated, old boy, not too uniformly thick!"

Brahms, who was known to be a curmudgeonly joker, filled his quota by creating a "very boisterous potpourri of student drinking songs à la Suppé" in an intricately designed structure made to appear loose and episodic, thus drawing on the "academic" for both his sources and their treatment.

The work sparkles with some of the finest virtues of Brahms's orchestral technique, sometimes applied for comic effect, such as the bassoons that inflate the light subject of "Fuchslid" (Was kommt dort von der Höh?).



The inventive treatment includes tunes appropriated from the student ditties "Fuchslid", "Wir hatten gebauet ein stattliches Haus", "Hört, ich sing das Lied der Lieder", and most memorably, the broad, triumphant finale on "Gaudeamus igitur", which succinctly engages Brahms's sophisticated mastery of counterpoint, further fulfilling the "academic" aspect of his program.



The composer himself conducted the premiere of the overture, and received his honorary degree, at a special convocation held by the University on January 4, 1881. To the chagrin (or mischievous delight) of many of the academics in the audience, there was an "ironic" contrast between the mood of the student drinking songs and the seriousness of a ceremony.

Wand of Youth Suite No.2

Edward Elgar (2 June 1857 – 23 February 1934)

1. March
2. The Little Bells (Scherzino)
3. Moths and Butterflies (Dance)
4. Fountain Dance
5. The Tame Bear
6. The Wild Bears

As a boy Elgar composed some tunes for use in a play staged by the young members of the Elgar family. He noted the tunes down in a sketchbook and in 1907, four decades later, he arranged the music as the two Wand of Youth suites.

Elgar also used material from some of the dance music he wrote when as a young man he was employed at what was then the Worcester City and County Lunatic Asylum, now Powick Hospital. He gave the suites the opus number 1 in recognition that they were his earliest surviving compositions, albeit now scored for full orchestra with the mature Elgar's mastery of orchestration. Many years later Benjamin Britten followed Elgar's precedent using his own juvenilia as the basis of his Simple Symphony.

It was first performed at Worcester (as part of the Three Choirs Festival) on 9 September 1908, conducted by the composer.

INTERVAL

(refreshments available in the hall)

Symphony No.9 in C “Great”

Franz Schubert (31 January 1797 – 19 November 1828)

- I Andante – Allegro ma non troppo — Piu Moto
- II Andante con moto
- III Scherzo. Allegro vivace - Trio
- IV Finale. Allegro vivace

The Symphony No. 9 in C major, D. 944, known as the Great (published in 1840 as "Symphony No. 7 in C Major"), is the final symphony completed by Franz Schubert. Originally called The Great C major to distinguish it from his Symphony No. 6, the Little C major, the subtitle is now usually taken as a reference to the symphony's majesty.

For a long time, the symphony was believed to be a work of Schubert's last year, 1828. It was true that, in the last months of his life, he did start drafting a symphony – but this was the work in D major now accepted as Symphony No.10. In fact, it is now known that the 'Great' was largely composed in sketch in the summer of 1825: that, indeed it was the work to which Schubert was referring in a letter of March 1824 when he said he was preparing himself to write 'a grand symphony'.

By the spring of 1826 it was completely scored, and in October, Schubert, who was quite unable to pay for a performance, sent it to the Gesellschaft der Musikfreunde with a dedication. In response they made him a small payment, arranged for the copying of the orchestral parts, and in the latter half of 1827 gave the work an unofficial play-through (the exact date and the conductor are unknown) – though it was considered too long and difficult for the amateur orchestra of the conservatory.

In 1838, ten years after Schubert's death, Robert Schumann visited Vienna and was shown the manuscript of the symphony at the Gesellschaft der Musikfreunde by Ferdinand Schubert. He took a copy that Ferdinand had given him back to Leipzig, where the entire work was performed publicly for the first time by Felix Mendelssohn at the Leipzig Gewandhaus on 21 March 1839. Schumann celebrated the event in the *Neue Zeitschrift für Musik* with an ecstatic article in which, in a phrase destined to become famous, he hailed the symphony for its 'heavenly length'.

The symphony, however, was found to be very difficult for orchestras to play because of its extremely lengthy woodwind and string parts. When taking the symphony to Paris in 1842 and London in 1844, Mendelssohn found orchestras completely unwilling to play the symphony; in London, the violinists collapsed in laughter when rehearsing the second subject of the finale.

The first movement begins with an extensive introduction with its own miniaturised exposition, development and recapitulation. The opening theme played by the horns,



is used in a modified form as secondary subject matter in the main section of the movement. The rest of the movement is in sonata form with two periods for each theme and several transition themes and extra material. The opening theme of the introduction is restated in the coda before the final cadences.

The slow movement sings of tragedy, which later raised its voice in Schubert's Winterreise song cycle and surfaces again and again in the music of his last years. Seldom has Schubert's fondness for shifting from the major to the minor mode carried such weight; here each hopeful thought is ultimately contradicted, gently but decisively.

The scherzo and its lovely trio midsection, with their wealth of dance tunes, remind us that Schubert would gladly improvise dance music for others, while he, with his lousy eyesight and unfortunate height (barely five feet) sat safely at the piano all night.

The finale is in an extended sonata form. There are no less than six unique thematic elements in the main themes alone. The development section focuses on the third and sixth thematic elements. There is an extensive use of ostinato in accompaniment of two of the thematic elements.

Beethoven had always used the trombone as an effect, and therefore very sparingly, or, in the case of his Ninth Symphony, also to double the alto, tenor, and bass parts of the chorus as was common in sacred music and opera at the time. However, in Schubert's Unfinished Symphony and the Ninth Symphony, the trombones become essential members of the orchestra playing throughout the piece, and even receive important melodic roles.

Often considered Schubert's finest piece for orchestra, this symphony is also one of the composer's most innovative pieces. Thematic development in the style of Beethoven is still present in the work, but Schubert puts far more emphasis on melody, which one might expect from the composer of some six hundred lieder. In fact, this new style prompted Robert Schumann to pursue his own symphonic ambitions.