

Programme

Poet and Peasant Overture	SUPPE (1819-1895)
Prelude to the Mastersingers	WAGNER (1813-1883)
Ballet music from Rosamunde	SCHUBERT (1797-1828)
Orchestral suite No.2 in B minor, BWV 1067	J.S.BACH (1685-1750)
Ouverture Rondeau Sarabande Bourrées 1 & 2 Polonaise Menuet Badinerie	

Bach's four orchestral suites were probably written during the period 1717-1723 and reflect a popular French style of a lengthy and rather pompous overture followed by a series of courtly dances. Bach's original title for each of the suites was *Ouverture* - a reference to the French operatic music that was the model for many German composers of his day.

In the second suite, Bach treats the flute as a soloist, almost in the manner of a concerto. The opening movement begins as all good French *Ouvertures* should: with a passage of solemn, almost pompous dotted figures leading to a brighter *fugato*. Strings carry most of this intensely contrapuntal movement, but the flute is nearly always present. The movement closes with a reprise of the slower opening idea. While nearly all of the remaining movements are popular dances, the second movement, a *Rondeau*, is based upon a favorite French instrumental form - several repeats of a simple melody are interspersed with contrasting material. The *Sarabande* that follows is based upon a Spanish-style dance once considered so lascivious that it was banned by the Church as immoral and indecent! A pair of rollicking *Boureés* follow, followed by a slower *Polonaise*. Though this Polish dance was not often found in French-style suites, it was a favorite of Bach's, and here he uses it in the manner of a short theme and variation. After a brief *Menuet*, the suite closes with a light *Badinerie* (from the French *badiner* - "to jest" or "to banter").

INTERVAL (refreshments available in the hall)

Nocturne from Midsummer Night's Dream	MENDELSSOHN (1809-1847)
Symphony No.5 in B ^b , D.485	SCHUBERT (1797-1828)
Allegro Andante con moto Menuetto: Allegro molto Allegro vivace	

Schubert is best known today for his songs, his piano and chamber music, some of his incidental music, especially to the play *Rosamunde*, and the three symphonies that hold a regular position in the repertory. Chief among these three is the haunting Eighth Symphony, popularly known as the *Unfinished*; next in popularity is the Ninth Symphony, often referred to as *The Great C Major* (due to an earlier, smaller Sixth Symphony in the same key); and the luminous, unnamed, Fifth Symphony. Schubert wrote his early symphonies for the amateur orchestral societies - really large chamber music ensembles - that were common in early 19th-century Vienna. Thus it is hard to say exactly when the Fifth Symphony had its premiere; Schubert completed it in just four weeks during 1815, when he was in the first flush of his early maturity aged just 18 years.

The symphony begins magically, with three beautifully spaced chords played by the woodwinds; this briefest of introductions leads into one of Schubert's most engaging melodies. The strings also introduce a very Mozartean second theme and a dialogue between the strings and the woodwinds captivates listeners throughout the movement. The second movement is one of Schubert's most serene symphonic utterances, opening with a rhythm that recalls an 18th-century dance, the *Siciliana*. Schubert gradually deepens his musical discourse, and the central section of this lovely movement veers gently towards melancholy. The *Menuetto* at first seems patterned directly after that of Mozart's 40th Symphony, but Schubert quickly shifts into his own invention, and the movement is really a scherzo because of its tempo. The contrasting trio has been compared to a rustic dance because of the drone bass. The finale is a fleeting rondo that recalls some of the high spirits found in Rossini's bubbling overtures, which is hardly surprising, given the Italian composer's enormous popularity in Vienna during the first two decades of the 19th century.

Members of the Orchestra

First Violins

John Au
Trevor Saunders
Rachel Chapman
Stephanie Raby
Ian Edmundson

Second Violins

Martin Laszlo
Michèle Allen
George Coutes

Violas

Stephen Hunt
Sylvia Preston

Cellos

Ian Milner
Rachel Cornwall
Maggie Champion
Sheila Reid

Double Basses

Tony Nickson
John Heald

Flutes

Nigel Cox
Diana Thompson

Oboes

Joyce McAvoy
Elaine Fail

Clarinets

Wendy Almond
Hilary Caldwell

Bassoons

Paul Bedford
Jane Brooks

French Horns

Russell Beaumont
Vicky Askew
Chris Halliwell
Fay Kellett

Trumpets

David Lee
Pam Lobley

Trombones

Callum Au
Joanna Dobson
David Miller

Tuba

Keith Hatton

Piano

Sue Gent

Timpani

Lynne Halstead

FYLDE SINFONIA

Conductor PETER BUCKLEY
Leader JOHN AU

with
NIGEL COX flute

Poet and Peasant Overture
Prelude to the Mastersingers
Ballet music from Rosamunde
Orchestral suite No.2 for flute and strings
Nocturne from Midsummer Night's Dream
Symphony No.5

SUPPE
WAGNER
SCHUBERT
BACH
MENDELSSOHN
SCHUBERT

Forthcoming Concerts

Sat 19 March 2005 – St Margarets Church, St Annes

The Wasps Overture VAUGHAN WILLIAMS
Greensleeves VAUGHAN WILLIAMS
Songs (soprano: Kate Hunt)
Simple Symphony BRITTEN
The Swan of Tuonela SIBELIUS
Romeo & Juliet Fantasy TCHAIKOVSKY

Sat 2 July 2005 – Church Road Methodist Church, St Annes

Hebrides Overture "Fingal's Cave" MENDELSSOHN
Trumpet concerto in Eb (trumpet: Peter Moss) HAYDN
Peer Gynt suite No.1 GRIEG
Symphony No.3 "Organ" (organ: Ian Hare) SAINT SAENS

SATURDAY 20th NOVEMBER 2004
at 7:30 pm

UNITED REFORMED CHURCH
ST. ANNES