

A Celebration of the 5th Symphony



Felix Mendelssohn : **A Midsummer Night's Dream Overture Op 21**

Movements

It says much about Mendelssohn's genius that he wrote this overture aged only 17 and yet created a marvelous tone poem from Shakespeare's play, brimming with magic, romance and the braying of Bottom, whose head has been turned into that of an ass. 16 years later, Mendelssohn added more incidental music, including the famous wedding march, but it is the original overture that we play tonight.

Gustav Mahler: **Adagietto from Symphony No 5**

Movements

The *Adagietto* is one of Mahler's best known works, particularly from its use in Visconti's film *Death In Venice*. It is actually the fourth movement of his 5th Symphony. Apart from its beauty - it is said that it represented a love letter to his wife - its popularity can be traced to the fact that for decades after it was written in 1907 orchestras were reluctant to play Mahler's lengthy symphonies, so that this short movement became a regular concert piece in its own right.

Wolfgang Amadeus Mozart: **Symphony No 5 in Bb K 22**

Movements

It is unfair of us to set Mozart's 5th symphony alongside that of his successor Beethoven - Mozart was only 9 years old when he wrote it during a tour as a child prodigy whilst he was laid up in bed with an infection. Even so, it shows all the hallmarks of the early classical style - light and jolly if a little superficial by later symphonic tastes - a style which Haydn, Mozart himself and finally Beethoven did so much to develop into the substantial artistic creations we know today.

... Interval ...

Gabriel Fauré: **Pavane Op 50 (Choral version)**

In 2015 we performed the orchestral version of this enduring and charmingly wistful piece, but now with our regular guests from *The Island Chorus*, we play the choral version.

Ludwig van Beethoven: **Symphony No 5 in C minor**

Movements

In recent years, the SLO has performed Beethoven's 6th Symphony and 4th Piano Concerto. We now perform the other major work from the famous, indeed infamous, concert in December 1808 when all three were premiered under the direction of Beethoven himself, in what was a long, cold and woefully under-rehearsed evening.

The 5th has survived that first evening to become the very icon of the symphony. On the one hand it is a synthesis of the late classical symphony, especially in the use of 'development' - reusing and twisting musical ideas to drive the whole piece forward. The famous "fate knocking on the door" hammer blows from the very beginning appear in one form or another over a hundred times in the first movement alone. On the other hand, it is revolutionary in adding an emotional aspect that had been missing before and making it the first "romantic" piece. Without doubt this symphony is the first to describe a journey, taking the listener from despair, through hope, uncertainty and desperation to the final unbridled relief and joy of the last movement.

This performance, we believe, is a first for the Highlands and possibly even for Scotland. The third movement is traditionally played as having three sections, the third of which is a quiet version of the first, which links into the final movement. However, Beethoven always intended it to be a five section piece, with the first two repeated *en bloc*, so doubling the length and impact of the movement before going on to the quiet version and the link to the final movement. The loss of the two repeated sections only happened because the symphony's printers failed to spot the repeat signs, and Beethoven forgot to check it until it was too late, by which time the only option was for him to fudge a solution by cutting out the repeat altogether. Recent scholarship has shown that Beethoven's agreement to this cut was grudging at best, and on every available occasion he encouraged and welcomed the restoration of the full version, which we perform here this evening.

Why not join the orchestra? We would love to see you!

Email enquiries@slo-skye.org.uk

We rehearse fortnightly (sometimes more often)

in Broadford Village Hall from 10.00 – 12.45.

Check the website for up to date news www.slo-skye.org.uk

We resume on Saturday 19 August 2019

Skye and Lochalsh Orchestra Members

Musical Director: Iain Roden

Flute: Elisabeth Watt, Meg Rosher, Satsuki Azuma Barnes, Kath Thomson, Jo Headley, Laura Grisi (Piccolo)

Clarinet: Becky Milne

Oboe: Janet Walker

Horn: Nic Bullivant, Chris Manvell

Bassoon: Judith Bullivant, Maggie Manvell

Trombone: Tony Breen

Trumpet: Douglas Strachan, Chris Watkiss

Violin I: Wendy Riva (Leader), Jo Cumine, Lis Philips, Rachel Jones, Rachael Jackson, Maryon Gardiner

Violin II: Chris Crichton, Polly MacInnes, Philippa Davies

Viola: Alan Donald

Cello: Bar Purser, Christine Davis, Duncan Watt, Elaine Ferguson, Alistair Headley

Double Bass: Fraser McRobert

Percussions: Maria Pelletta

Piano: Chris Watkiss

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The Island Chorus Members

Musical Director: Chris Watkiss

Sopranos: Lesley Thomson, Carol Shingles, Fiona MacDonald, Megan Mackenzie, Hilary Bumstead, Gail McGregor, Fiona MacLeod, Karen MacRae, Therese MacDonald, Gre Wilcock

Altos: Sue Sarod, Janet McClymont, Marion Burrell, Sue Lumley, Gail Sherwood, Muriel Rogers

Tenors: Gordon Thomson, Anthony Forsyth, Meg Rosher, Tony Jones, Lin Leighton

Basses: Phil Kilmister, Tim Godfrey, Bob Paul, Hugh Morison, John Wright

The orchestra acknowledges the continued support of Duncan MacInnes and all the team at SEALL.

Skye is all about music and music is all about Skye!

SKYE CHAMBER MUSIC skyechambermusic.org.uk **SKYE DANCE** skyedance.co.uk

THE ISLAND CHORUS islandchorus@outlook.com

www.slo-skye.org.uk



THE SKYE AND LOCHALSH ORCHESTRA

&

THE ISLAND CHORUS



SPRING CONCERT

SABHAL MÒR OSTAIG

SATURDAY 30 MARCH 2019

7.30pm

www.slo-skye.org.uk

