

## Members of the Orchestra

### **First Violins**

Karen Rouse  
Rachel Chapman  
Nicky Dennison  
John Capey  
John Dixon  
Charles Knowles  
Angharad Edwards  
Ian Edmundson

### **Second Violins**

Leanne Halstead  
Noella Sanderson  
Michèle Allen  
Jane Emmington  
Richard Cardwell  
Vicki Banks  
Helen Shaw

### **Violas**

Alan Robinson  
Julie Reeman  
Eleanor Chapman

### **Cellos**

Ian Milner  
Jane Foster  
Anne Hardy  
Maggie Campion  
Mary Chapman

### **Double Basses**

Sheila Johnston  
Thomas Goulding

### **Flutes**

Yvonne Smedley  
Diana Thompson  
Bev Straker-Bennett

### **Oboe/Cor Anglais**

Elaine Fail

### **Clarinets**

Wendy Almond  
Hilary Caldwell

### **Bassoons**

Paul Bedford  
Jane Brooks

### **French Horns**

Russell Beaumont  
Mark Harding

### **Trumpets**

Chris Andrews  
Michael Cornah  
David Lee

### **Trombones**

Jo Hewitt  
Graham Rouse  
Peter Ledder

### **Tuba**

Ian Edmundson

### **Timpani/Percussion**

Lynne Halstead  
Eben Eyres  
Elliott Gaston-Ross  
Dan Buckley

# FYLDE SINFONIA

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

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The Land of the Mountain and the Flood	MACCUNN
Wedding Day at Troldhaugen	GRIEG
Karelia Suite	SIBELIUS
In the Steppes of Central Asia	BORODIN
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## Forthcoming concerts

### **Sat 20 June 2015 - Church Road Methodist, St Annes**

ROSSINI: Overture, Semiramide

TCHAIKOVSKY: Piano Concerto No.1 (solo: James Hendry)

BRAHMS: Symphony No.1

**SATURDAY 23<sup>rd</sup> MARCH 2015 at 7:30pm**

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

**Tickets: £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

## The Land of the Mountain and the Flood

**Hamish MacCunn** (22 March 1868 – 2 August 1916)

The Land of the Mountain and the Flood is a concert overture for orchestra, composed by Hamish MacCunn in 1887. Often cited as the archetypal Scottish overture, it is frequently likened to the works of Sir Walter Scott in its unashamedly lyrical, romantic view of the Scottish landscape. The title is in fact taken from Scott's *The Lay of the Last Minstrel*, canto vi, stanza 2:

O Caledonia! stern and wild,  
Meet nurse for a poetic child!  
Land of the heath and shaggy wood,  
Land of the mountain and the flood,  
Land of my sires! what mortal hand  
Can e'er untie the filial band  
That knits me to thy rugged strand!

After its first performance at Crystal Palace, George Bernard Shaw said witheringly of it:

“Mr MacCunn’s Land of the Mountain and the Flood, a charming Scotch overture that carries you over the hills and far away, was much applauded. I object, by the bye, to the “working out” section, which Mr MacCunn would never have written if his tutors had not put it into his head. I know a lady who keeps a typewriting establishment. Under my advice she is completing arrangements for supplying middle sections and recapitulations for overtures and symphonies at twopence a bar, on being supplied with the first section and coda.”

In 1968 the overture came to renewed attention when EMI included it on an LP 'Music of the Four Countries', played by the Scottish National Orchestra conducted by Alexander Gibson. From there it gained wider familiarity by being used from 1973 to 1976 as the theme for the BBC television series *Sutherland's Law*.

## Wedding Day at Troldhaugen

**Edvard Grieg** (15 June 1843 – 4 September 1907)

"Wedding Day at Troldhaugen" (Norwegian: Bryllupsdag på Troldhaugen) is a musical piece composed by Edvard Grieg. It is the sixth piano piece in the eighth book of his *Lyric Pieces*, bearing the opus number 65. There has been some discussion about the quality and proportion of this composition in relation to the whole book.

Originally called "Gratulanterne kommer" (The well-wishers are coming), it was written in 1896 as a memorial of the 25th wedding anniversary of Grieg and his wife Nina. The anniversary celebration had been held in the Fossli Hotel near the Vøringsfossen waterfall in June 1892. Grieg and his wife celebrated their wedding anniversary with Borre and Nancy Giertsen. Nancy was the sister of Marie Beyer, then married to Frants Beyer, Grieg's best friend. She belonged to their closest circle of friends at Troldhaugen. During the occasion a guest book was ready to take contributions from all the guests.

Grieg gave the work its final title in 1897 when he compiled Book VIII, Op. 65, of his *Lyric Pieces*. The work's festive first section describes congratulations and best wishes that are given by the guests to the newlyweds; the second section is reflective and subdued.

## Karelia Suite

**Jean Sibelius** (8 December 1865 – 20 September 1957)

1. Intermezzo
2. Ballade
3. Alla Marcia

The Karelia Suite (originally titled *Karelia Music*), Op. 11, is a collection of orchestral pieces composed by the Finnish composer Jean Sibelius. The suite is one of Sibelius's earlier works and remains one of his most popular. He held the Karelia province in particular affection. In earlier years he had found stimulus in its folk music, and later he was to spend his honeymoon there.

The rough-hewn character of the music was deliberate: the aesthetic intention was not to dazzle with technique but to capture the quality of "naive," folk-based authenticity. Historical comments have noted the nationalistic character of the music. The movements in this suite are all borrowed from the Karelia Music tableau music he was commissioned to write in 1893 for the Viipuri Student's Association for a

"lottery to promote the education of the people of Vyborg Province" in the Imperial Alexander University in Viipuri, Karelia. The tableau music was premiered 13 November 1893 with Sibelius conducting. However, the behaviour of the audience was far from ideal. As Sibelius noted later, "You couldn't hear a single note of the music — everyone was on their feet cheering and clapping."

Because of the somewhat embarrassing reception, Sibelius subsequently compiled a "Concert Suite" of three pieces from the pageant's incidental music (an overture was published separately as Op.10).

The suite is in three movements:

- Intermezzo, the only "original" movement of the suite. Sibelius borrowed the brass theme in the middle of Tableau 3 and made it into its own movement. The Intermezzo is a jaunty Allegro march-like theme, the orchestra portraying the atmosphere of marching contingents.
- Ballade, "sung" by a bard (on cor anglais), reflecting the mood of a fifteenth-century Swedish king, Karl Knutsson, reminiscing in his castle whilst being entertained by a minstrel.
- Alla Marcia, an exhilarating march, originally incidental to Tableau 5½ and is practically the same as the original, except for some minor chord changes.

## In the Steppes of Central Asia

**Alexander Borodin** (12 November 1833 – 27 February 1887)

The work was originally intended to be presented as one of several tableaux vivants to celebrate the silver anniversary of the reign of Alexander II of Russia, who had done much to expand the Russian Empire eastward. The intended production never occurred, but the work itself became, and has remained, a concert favourite ever since its first concert performance, on 8 April 1880 in St. Petersburg by the orchestra of the Russian Opera under the conductorship of Nikolai Rimsky-Korsakov. The work is dedicated to Franz Liszt.

This orchestral work idyllically depicts an interaction of Russians and Asians in the steppe lands of the Caucasus. A caravan of Central Asians is crossing the desert under the protection of Russian troops.

### "Russian" Theme:



### "Traveling" Theme:



### "Eastern" Theme:



The opening theme, representing the Russians, is heard first; then we hear the strains of an ornamented eastern melody on English horn, representing the Asians. These two melodies eventually are combined contrapuntally. Amidst these two ethnic melodies is heard a "traveling" theme in pizzicato that represents the plodding hoofs of the horses and camels. At the end only the Russian theme is heard.

## English Dances Set 2

**Malcolm Arnold** (21 October 1921 – 23 September 2006)

1. Allegro non troppo
2. Con brio
3. Grazioso
4. Giubiloso

Arnold began his career as a professional trumpeter, but by the time he was thirty he was composing full-time, being bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift has earned him a reputation as a composer of light music in works such as the sets of English, Scottish and Welsh Dances, or the scores to the St Trinian's films and Hobson's Choice. However many of his concertos and symphonies are profound, affording the listener a deeper insight into a fascinating and complex musical personality.

English Dances Set 2 (op.33) is the second set of dances, composed for orchestra in 1951. Each set consists of four dances inspired by, although not based upon, country folk tunes and dances. Each movement is denoted by the tempo marking, as the individual movements are untitled.

The opening of the first movement has been used since 1969 as the theme music for the long-running UK television and radio programme "What the Papers Say".

## INTERVAL

(refreshments available in the hall)

### Five Folk Fantasies

**John Reeman** (born 9 September 1946)

1. Scarborough Fair
2. The Drunken Sailor
3. Early One Morning
4. Skye Boat Song
5. Widdicombe Fair

Yvonne Smedley (Flute), Elaine Fail (Oboe), Wendy Almond (Clarinet),  
Paul Bedford (Bassoon), Russell Beaumont (Horn)

"Five Folk Fantasies" was commissioned by the publishers Kevin Mayhew in 1999. The folk melodies used are a very free version of Scarborough Fair, The Drunken Sailor (listen out for the section marked "woozily" and a couple of hiccoughs!), Early One Morning which starts brightly but has a rather impassioned central section, followed by a slightly misty Skye Boat Song.

The final piece, Widdicombe Fair, is a set of four variations each in a particular musical style. After a short introduction there is a classical minuet, a jazzy, rocky version, a baroque fugal style and a homage to Schubert. There is a brief return to the introduction music and the piece closes with poor "Uncle Tom Cobby" trying to keep up!

### The Ashokan Farewell

**Jay Ungar** (born 14 November 1946)

Solo violin: Karen Rouse

"Ashokan Farewell" is a waltz in D major in the style of a Scottish lament composed by Jay Ungar in 1982. It has served as a goodnight or farewell waltz at the annual Ashokan Fiddle & Dance Camps run by Ungar and his wife Molly Mason, who gave the tune its name, at the Ashokan Field Campus of in upstate New York. The tune was later used as the title theme of the 1990 television mini-series 'The Civil War'.

Ashokan was the name of a village that is now mostly covered by the Ashokan Reservoir, located in the Catskill Region to the northeast of the Appalachian Mountains.

### Appalachian Spring (excerpt)

**Aaron Copland** (14 November 1900 – 2 December 1990)

Appalachian Spring is a composition by Aaron Copland that premiered on Monday, October 30, 1944, in Washington DC with Martha Graham dancing the lead role. The ballet, scored for a thirteen-member chamber orchestra, was created upon commission of choreographer and dancer Martha Graham with funds from the Coolidge Foundation. In 1945, Copland was commissioned by conductor Artur Rodzinski to rearrange the ballet work as an orchestral suite, preserving most of the music. The ballet and orchestral work were well received. The latter was credited as more important in popularizing the composer.

Originally, Copland did not have a title for the work, referring to it simply as Ballet for Martha. Shortly before the premiere, Graham suggested Appalachian Spring, a phrase from a Hart Crane poem, "The Dance" from a collection of poems in his book "The Bridge."

O Appalachian Spring! I gained the ledge;  
Steep, inaccessible smile that eastward bends  
And northward reaches in that violet wedge  
Of Adirondacks!

Because he composed the music without the benefit of knowing what the title was going to be, Copland was often amused when people told him he captured the beauty of the Appalachians in his music. Little known is that the word "spring" denotes a source of water in the Crane poem; however the poem is a journey to meet springtime.

Copland based his ending variations on a Shaker Melody called "Simple Gifts" which was originally written and composed in 1848 by Elder Joseph Brackett while living at the Shaker community in Alfred, Maine. The lyrics to his one-verse song went:

'Tis the gift to be simple, 'tis the gift to be free  
'Tis the gift to come down where we ought to be,  
And when we find ourselves in the place just right,  
'Twill be in the valley of love and delight.  
When true simplicity is gained,  
To bow and to bend we shan't be ashamed,  
To turn, turn will be our delight,  
Till by turning, turning we come 'round right.

This same Shaker tune was later used by English songwriter Sydney Carter in a widely recognized hymn entitled "Lord of the Dance", first published in 1963.