

## Members of the Orchestra

### *First Violins*

Karen Rouse  
Nicky Dennison  
John Capey  
Ian Edmundson

### *Second Violins*

Leanne Halstead  
Noella Sanderson  
Michèle Allen  
Jane Emmington  
Richard Cardwell  
Vicki Banks  
Marian Garnett

### *Violas*

Stephen Hunt  
Julie Reeman  
Alan Robinson

### *Cellos*

Ian Milner  
Jane Foster  
Maggie Campion  
Martin Darkins  
Jessica Stones

### *Double Basses*

Sheila Johnston  
Thomas Goulding

### *Flutes/Piccolos*

Yvonne Smedley  
Diana Thompson  
Bev Straker-Bennett

### *Oboes*

Elaine Fail  
Yvonne Paul

### *Clarinets*

Wendy Almond  
Harry Colledge

### *Saxophone*

Harry Colledge

### *Bassoons*

Paul Bedford  
Jane Brooks

### *French Horns*

Russell Beaumont  
Barbara Maclaren  
Mark Harding  
Keith Sagar

### *Trumpets*

David Lee  
Michael Cornah

### *Trombones*

Jo Hewitt  
Graham Rouse  
Peter Ledger

### *Tuba*

Paul Roscow

### *Timpani/Percussion*

Lynne Halstead  
Eben Eyres  
Dan Buckley  
Freddy Naftel  
Jack Stone  
Peter Mitchell

# FYLDE SINFONIA

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

**with**  
**JACK STONE cimbalom**

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Slavonic Dance No.1	DVORAK
Norwegian Dances	GRIEG
Háry János Suite	KODÁLY
Symphony No.2 "Little Russian"	TCHAIKOVSKY

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## 2016/17 season

**Saturday 19 November 2016 – St Annes United Reformed Church**

**Saturday 11 February 2017 – Fairhaven Methodist Church**

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

Choral concert with 'The Lidun Singers'

Including Rutter's Magnificat & Faure's Requiem

**Sunday 16 July 2017 – Lowther Pavilion**

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

**SATURDAY 2<sup>nd</sup> JULY 2016 at 7:30pm**

**CHURCH ROAD METHODIST CHURCH**  
**Church Road, St Annes FY8 3NQ**

**Tickets: £7 (Under 16 Free)**

[www.fyldesinfonia.org.uk](http://www.fyldesinfonia.org.uk)

# Programme

## Slavonic Dance No.1

**Antonín Dvořák** (8 September 1841 – 1 May 1904)

The Slavonic Dances are a series of 16 orchestral pieces composed by Dvořák in 1878 and 1886 and published in two sets as Opus 46 and Opus 72 respectively. Originally written for piano four hands, the Slavonic Dances were inspired by Johannes Brahms's own Hungarian Dances and were orchestrated at the request of Dvořák's publisher soon after composition. The pieces, lively and full of national character, were well received at the time and today are among the composer's most memorable works, occasionally making appearances in popular culture.

The opening dance no.1 opens with a stirring C major chord and features a heavy syncopated pulse interspersed with delicate woodwind passages.

## Norwegian Dances

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

Allegro marcato  
Allegro tranquillo e grazioso  
Allegro moderato alla marcía  
Allegro molto. Presto e con brio

The Norwegian Dances were first composed in 1881 for piano duet, and are based on tunes from a huge collection of folk music called "Mountain melodies old and new" made by Ludwig Mathias Lindeman (1812-1887) which Grieg encountered when he was in his twenties. Later, Grieg orchestrated them with the intention of filling in some sections of Peer Gynt necessitated by the technical demands of Ibsen's technically complicated drama and the limitations of stage machinery. The dances convey the rhythmic vitality and charm of Norwegian folk melodies.

The theme of the second dance, the "Allegro tranquillo," became the basis of the song "Freddy and his fiddle" in "Song of Norway," a musical written in 1944 by Robert Wright and George Forrest and adapted from the music of Grieg.

## Háry János Suite

**Zoltán Kodály** (16 December 1882 – 6 March 1967)

The Fairy Tale Begins  
Viennese Musical Clock  
Song  
The Battle and Defeat of Napoleon  
Intermezzo  
Entrance of the Emperor and his Court

Solo cimbalom: Jack Stone

Háry János is a Hungarian folk opera in four acts by Zoltán Kodály and was first performed at the Royal Hungarian Opera House in 1926. From the music of the opera, Kodály extracted the orchestral Suite, which notably includes the cimbalom, a traditional Hungarian variant of the hammer dulcimer. The world première of the suite was at the Gran Teatro del Liceo Barcelona, on 24 March 1927.

Háry János is a daydreaming veteran of the Napoleonic wars. The composer writes:  
*"Day after day he sits in the tavern and recounts his incredible heroic fears. He is a true peasant, and his grotesque inventions are a touching mixture of realism and naiveté, of comedy and pathos. All the same, he is not just a Hungarian Baron Munchausen. On the surface, he may appear to be no more than an armchair hero, but in essence he is a poet, carried away by his dreams and feelings. His tales are not true, but that is not the point. They are the fruits of his lively fantasy, which creates for himself and for others a beautiful world of dreams...We all dream of the great and impossible. Few of us master, like Hary, the courage to utter our dreams."*

The 'orchestral sneeze' at the beginning indicates, by Hungarian tradition, that one is to take the ridiculous tale that follows with a grain of salt. Napoleon's wife Marie-Louise has fallen in love with Háry, and along with Háry's fiancée, Orsze, they go off in a carriage to visit the court. At the Schonbrunn Palace, a musical clock strikes the hour with a parade of lead soldiers.

The Song is an authentic Hungarian melody, stated first by unaccompanied viola (soloist Stephen Hunt), then for solo woodwinds over improvisatory figurations: Háry and Orsze are longing for their distant home. Napoleon has heard of his wife's infidelity and sets out with all his troops to avenge his honor. Háry engages the French in battle singlehandedly and they are vanquished to the last man - Napoleon himself.

Háry agrees, this once, not to decapitate the defeated leader: "Just sign a pledge that you'll never annoy our emperor and terrorize our world again, so help you God." The music is a comic quickstep for brass and percussion with violently shrill piccolos and a plaintive saxophone; after the very obvious movement of defeat comes a funeral march, where the quickstep melody turns into a dirge for saxophone.

The Intermezzo that reflects on Háry's military victory is, like the Song, strongly Hungarian in character and both movements call for busy passage work from the cimbalom. Here, there is also the influence of the verbunkos, a kind of ceremonial dance descended from soldier music the Austrians used to lure army recruits; the broad, heavy windup (*lassu*) inevitably springs out into a faster characteristic dotted rhythm (*friss*). Now the Austrian emperor and court can celebrate their triumph.

It is often assumed that the title Háry János refers to a man named Harry. In Hungarian, names are always presented in the order surname first name (as in Bartók Béla and Liszt Ferenc). Therefore, the title refers to a man called János (a common first name in Hungary, equivalent to the English John), whose surname is Háry.

#### JACK STONE

Jack is currently undertaking his Master of Arts degree in orchestral percussion & timpani at the Royal Academy of Music in London, having previously studied on the 'Joint Course' at the University of Manchester and the Royal Northern College of Music. As a solo percussionist, Jack recently performed James MacMillan's percussion concerto *Veni Veni Emmanuel* with the University of Manchester Symphony Orchestra and has also put on a spotlight concert at the RNCM entitled *A Journey Through Relentless Motion*, consisting of solo and duo works with piano. Furthermore, while taking part in the London Symphony Orchestra Academy 2013, he was given the opportunity to perform a solo marimba piece in the final concert, after having been shortlisted by Colin Currie. Jack also won the Gilbert Webster prize in the RNCM Solo Creative Competition and the Proctor-Gregg Recital Prize at the University of Manchester for three years in a row. As an orchestral percussionist, Jack has participated in both the London Symphony Orchestra Academy and Hallé Orchestra Professional Experience Scheme while freelancing around the Northwest of the UK and London, and has had the opportunity to work with many eminent conductors including Christian Thielemann, Robin Ticciati, Sir Mark Elder, Jac Van Steen, Mark Shanahan and Nicolás Pasquet. He also developed his passion for composition at the University of Manchester and has composed film music and written a range of works for solo percussion and digital audio. Jack was recently awarded first prize at the 2nd Keuris Composers Contest for his composition *Flight of Icarus*, scored for clarinet, cello and piano.

## INTERVAL

(refreshments available)

### **Symphony No.2 in C minor, Op.17 "Little Russian"**

**Pyotr Ilyich Tchaikovsky** (25 April 1840 – 25 October 1893)

Andante sostenuto - Allegro vivo

Andantino marziale

Scherzo. Allegro molto vivace

Finale. Moderato assai - Allegro vivo

Tchaikovsky's Symphony No. 2 was composed in 1872. One of Tchaikovsky's joyful compositions, it was successful right from its premiere and also won the favour of the group of nationalistic Russian composers known as "The Five", led by Balakirev. Because Tchaikovsky used three Ukrainian folk songs to great effect in this work, it was nicknamed the "Little Russian" since Ukraine was at that time frequently called "Little Russia".

Despite its initial success, Tchaikovsky was not satisfied with the symphony. He revised the work extensively in 1879-80, substantially rewriting the opening movement and shortening the finale. This revision is the version of the symphony usually performed today.

Tchaikovsky wrote much of the Little Russian Symphony during his summer holiday at Kamenka in Ukraine with his sister Alexandra's family, the Davydovs. The Davydov estate had become the composer's favorite refuge and Alexandra had, in fact, encouraged the composer to make Kamenka his second home. His affection for the estate bore fruit in his using local songs in the symphony he was writing. He even once wrote, in jest, that true credit for the Little Russian's finale should have gone to the real composer of the said work, Peter Gerasimovich, the elderly butler in the Davydov household, who sang the folk-song "The Crane" to Tchaikovsky while the composer was working on the symphony.

One of Tchaikovsky's favorite anecdotes resulted from his nearly losing the sketches for the Little Russian on the way back to Moscow. To persuade a recalcitrant postmaster to hitch the horses to the coach in which he and his brother Modest had been travelling, Tchaikovsky presented himself as "Prince Volkonsky, gentleman of the Emperor's bedchamber."

When they reached their evening stop, he noticed his luggage missing - including his work on the symphony. Fearing the postmaster had opened the luggage and learned his identity, he sent someone to fetch it. The intermediary returned empty-handed. The postmaster would only release the luggage to the prince himself. Stealing himself, Tchaikovsky returned. His luggage had not been opened, much to his relief. He made small talk for some time with the postmaster and eventually asked the postmaster's name. "Tchaikovsky", the postmaster replied. Stunned, the composer thought this was perhaps a sharp-witted revenge. Eventually he learned "Tchaikovsky" was really the postmaster's name and, after learning this fact, he delighted in recounting the story.

The symphony opens with an initial chord followed by solo horn playing a Ukrainian variant of "Down by Mother Volga" setting the atmosphere for the movement.



Tchaikovsky reintroduces this song in the development section, and the horn sings it once more at the movement's conclusion. The rather vigorous second subject utilises a melody which would also be used subsequently by Rimsky-Korsakov in his Russian Easter Festival Overture.



The end of the exposition, in the relative E-flat major, leads straight into the development, in which material from both themes is heard. A long pedal note leads back to the second subject. Unusually, Tchaikovsky does not repeat the first subject theme in its entirety in this section, as is conventional, but instead uses it solely for the coda, and are the only parts of the movement that the composer left untouched when he revised the symphony.

Tchaikovsky based his march-like second movement on a bridal-procession scene from his recently completed opera Undina. This movement, underscored by timpani, with its quotation of the folk tune "Spin, o my Spinner," preserves at least a part of the music of the opera, which is fortunate, since he destroyed the rest of the score not long after the symphony was completed.



In the scherzo third movement, the composer shows his skill at writing synthetic folk music; any semblance of folksong here is created, not quoted. The shift from triple time to duple time part way through is a characteristically deft touch.



It is perhaps in the finale that Tchaikovsky best shows his true nationalistic colours. This movement takes the form of an exuberant orchestral display, based on the Ukrainian folk song "The Crane". However, the grand fanfare of the opening exploits the fact that the song begins like the Russian national anthem, "God Save the Tsar".



This then turns into a rapid dance with the accent on the off-beat, beginning softly with first violins and gradually adding instruments.



The second subject for the strings provides a contrast, and Tchaikovsky goes on to combine the two themes in the development section.



A stroke from a great gong heralds the coda and a proper 'imperial' sounding finish. This was the movement that the composer is said to have liked the best and the one which garnered accolades from his colleagues of the Russian nationalist movement.

The première of the Second Symphony in Moscow on 7 February 1873 was a great success, and the critic Laroche, who had once been a good friend but had recently attacked Tchaikovsky unmercifully, wrote approvingly of the work's "well-motivated and artistically worked-out contrasts". A second performance was hastily arranged for St. Petersburg, and Tchaikovsky finally found the recognition that he deserved.