

# Summer Concert

## Summer Showpieces



**Saturday 23 June 2018**  
**St Mary's Church, Banbury**

**Programme Free**



## **Concert Dates for Your Diary**

### **Banbury Symphony Orchestra**

#### ***Autumn Concert***

**Saturday 24<sup>th</sup> November 2018**

Overture in G minor – Bruckner

Viola Concerto – Walton

Symphony No. 3 – Bruch

**7:30 pm – Deddington Church**

### **Banbury Symphony Orchestra**

#### ***Spring Concert***

**Saturday 23<sup>rd</sup> March 2019**

Programme to be announced

**Tickets from**

**[banburysymphony.org](http://banburysymphony.org)**

## **Welcome to St. Mary's Church, Banbury**

Thank you for joining us at our Summer Showpieces concert!

This evening we are playing an entertaining and varied mixture of music for you.

Music by the French composer Jacques Ibert has been described as a combination of 'tenderness, irony, lyricism, and the burlesque'. Certainly his compositions contain much typical French wit, and we start our concert with his entertaining Overture de Fête. It's the first piece tonight to include a saxophone, the other being Pictures at an Exhibition.

Jean Sibelius has a different musical outlook, focused heavily on the land and nature of his native Finland. His Violin Concerto is among the most challenging solo parts in the violin repertoire, and we are fortunate to have a fantastic soloist, Maria Kouznetsova, to dazzle us with her virtuosity.

Don Gillis was an American composer of the twentieth century. His best known piece is Symphony 5½, A Symphony for Fun, which is certainly a lot of fun for the orchestra!

Finally, we close our concert with the epic, colourful and demanding Pictures at an Exhibition by Modest Mussorgsky, in the popular orchestrated version by Maurice Ravel.

Please note the date of our Deddington Autumn Concert in your diaries!

Ian McCubbin  
Chair, BSO

## **Programme overleaf**

# Programme

## Ouverture de fête – Ibert

## Violin Concerto – Sibelius

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro, ma non tanto

## *Interval*

## Symphony No. 5½, A Symphony for Fun – Gillis

- I. Perpetual Emotion
- II. Spiritual?
- III. Scherzofrenia
- IV. Conclusion!

## Pictures at an Exhibition – Mussorgsky, arr Ravel

- Promenade (1)
- No. 1 – ‘The Gnome’
- Promenade (2)
- No. 2 – ‘The Old Castle’
- Promenade (3)
- No. 3 – ‘Tuileries (Children’s Quarrel after Games)’
- No. 4 – ‘Bydlo’
- Promenade (4)
- No. 5 – ‘Ballet of Unhatched Chicks’
- No. 6 – ‘Samuel Goldenberg and Schmuÿle’
- Promenade (5)
- No. 7 – ‘The Market Place at Limoges’
- No. 8 – ‘Catacombes (Roman Tomb)’
- Promenade (Cum mortuis in lingua mortua)
- No. 9 – ‘The Hut on Hen’s Legs (Baba Yaga)’
- No. 10 – ‘The Great Gate of Kiev’

## Paul Willett – Conductor

Paul Willett is our Conductor and Musical Director. Paul studied violin, singing and piano as a student but his main instrument was the French horn on which he gained his Performance Diploma from The Royal College of Music at the age of 16. He then went on to read music on scholarship at The Queen's College, Oxford, and studied for his teaching certificate in Music and Physical Education at Reading University.

For several years Paul combined teaching and freelance playing. He has given solo recitals and performed concertos throughout the country. He was a member of The Five Winds, a group that performed both at home and abroad, and also on BBC radio. Paul worked as a brass teacher for Oxfordshire Music Service and was director of a Saturday Music School of 200 students.

Paul is currently the Director of Didcot Sixth Form and he continues his music making conducting various ensembles, both adult and youth.



## Anna Fleming - Leader



Anna was born in South Africa where she started playing the violin at the age of ten. While studying music at secondary school, Anna became a member of the South African National Youth Orchestra. After successfully completing her music degree, majoring in orchestral studies, Anna joined the Cape Philharmonic Orchestra in 1992.

Anna moved to England in late 1996. Keen to continue her orchestral playing, Anna joined the Banbury Symphony Orchestra in 1997 and became the leader of the orchestra in 2000, a post that she has held ever since. As a committed Christian, Anna plays an active role in church music. Focusing primarily on private violin tuition, Anna particularly enjoys helping adults to learn to play and she can be contacted on 01295 780017.

## Soloist

### Maria Kouznetsova

Franco-Russian violinist Maria Kouznetsova is the prizewinner of international competitions that include the China Guang Ya Chengdu (1st prize 2014), Andrea Postacchini (2nd prize 2005), David Oistrakh (2nd prize 2007, 1st not awarded) and Adriatico Music Competition (1st prize 2007) where she was also awarded the EMCY Art for Music prize. She is as well a laureate of the Manhattan Music Competition 2017 (Gold medal with distinction), 2007 Ancona music competition (1st prize in both solo and chamber music categories) and "Luigi Nono" competition 2006 (1st prize and special award for the performance of a modern composition).

A passionate recitalist and chamber musician, she has performed extensively across Europe, Russia and Israel, appearing in such venues as the Teatro del Maggio Musicale Fiorentino in Florence, Concertgebouw Amsterdam, the Tchaikovsky and Rachmaninov Halls in Moscow, Flagey concert halls in Brussels, St John's Smith Square in London. Past engagements include collaborations with the William Walton e La Mortella Foundation, the Internazionale Oleg Kagan Music Fest, Estate Fiesolana, Estate Musicale a Portogruaro, MusicAmuseo Festival, Eilat Festival, Aosta Classica Festival,

Aurora Chamber Music Festival, International Kamermuziekfestival Schiermonnikoog.



Maria is the recipient of numerous grants and scholarships that include awards from the Scuola di Musica di Fiesole, the Guildhall School Trust, the Stephen Bell Charitable Trust, the Albert and Eugenie Frost Music Trust and, most recently, the Hattori Foundation. She has been selected to participate to a number of prestigious programs, such as the IMS Prussia Cove, The International Holland Music Sessions, and the Rome Chamber Music Festival.

Born in 1991 in Russia into a musical family, Maria started studying the violin aged four with Vladimir Bobylev, and completed her Master degree in the Amsterdam Conservatory, under the

guidance of prof. Ilya Grubert. A former artist in residence at the Queen Elisabeth Music Chapel in Belgium under Augustin Dumay, she has studied with Pavel Vernikov and Oleksandr Semchuk in Fiesole, Italy, Igor Volochine and Boris Garlitsky, as well as Miroslav Roussine in France. Currently, Maria is pursuing her Artist Diploma at the Guildhall School of Music and Drama under prof. David Takeno.

Maria plays on a 1671 Rogeri violin on loan from an anonymous donor.



The Foscote Hospital

**Banbury's own independent private hospital providing you with clinical excellence, comfort and compassionate care**

- Hip and knee replacements
- Varicose vein surgery
- Hernia repair
- Cataract surgery
- Pain management

Proudly supporting Banbury Symphony Orchestra

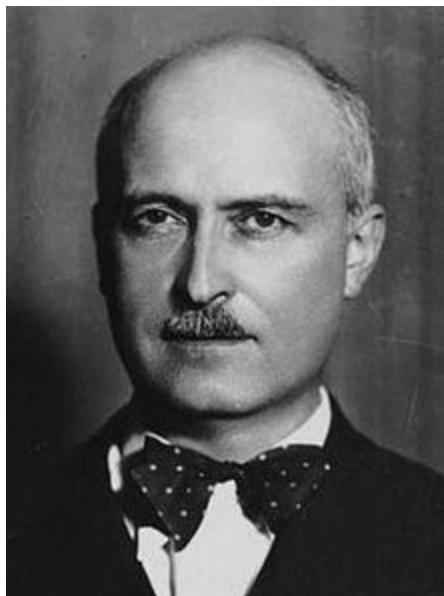
The Foscote Hospital, 2 Foscote Rise, Banbury, Oxfordshire OX16 9XP  
T 01295 252281 E [reception@thefoscotehospital.co.uk](mailto:reception@thefoscotehospital.co.uk)  
W [thefoscotehospital.co.uk](http://thefoscotehospital.co.uk)

Inspected and rated Good  
Care Quality Commission

## Ouverture de fête

### Jacques Ibert

Jacques Ibert was an early 20th century French composer. He composed in many genres including opera, orchestral, and solo instrumental. His music is very traditional in form and harmony, with splashes of modern sounds. By 1927, he had already taken his place among the most well-known composers of his generation.



Ibert was born in 1890 in Paris. His mother was a talented pianist who had studied with Marmontel and Le Coppey at the Paris Conservatory. At home, she often played the music of Chopin, Bach, and Mozart on the piano, which Ibert enjoyed. He began playing violin at the age of 4 and started piano lessons with Marie Dhéré. After receiving his

baccalaureat, he decided upon his profession as a composer. He also gave lessons, accompanied singers, and wrote program notes, but his true passion was composition. He worked for a time as a cinema pianist and began composing songs, some of which are published under the pseudonym William Berty. In 1910, he attended classes at the Paris Conservatory. There, he followed harmony classes with Émile Pessard and counterpoint with André Gédalge and from 1913 he studied composition with Paul Vidal. Gédalge also gave advice on orchestration and held a private class for his best students, which also included Honegger and Milhaud. Gédalge proved to be the most influential teacher for Ibert during his three years at the conservatory.

Ibert's career was put on hold for four years due to his military duties during WWI. He worked as a nurse, a stretcher-bearer at the front, and as a naval officer in Dunkirk. Hereafter, in 1919, he won the Prix de Rome on his first attempt and launched his career as a composer, with his wife's help.

One can think of Ibert as a kind of French William Walton — often ignored, like Jean Francaix, as the 'other' Poulenc? It's hard to be an eclectic. Ibert isn't much of a presence these days.

The overture is a major piece, written in 1940, and astonishingly like a French



Orb and Sceptre ten years before its time, with a memorable striding march, a deeply moving inner chorale over soft brasses — and drum and cymbal energy to remind you of Walton or Bliss. It belongs at the Proms. You don't normally expect such a nobly triumphant moment in modern French music, especially on the eve of WWII....

## **Violin Concerto**

### **Jean Sibelius**

Asked to use the words "Sibelius" and "violin" together in a sentence, most music lovers would automatically add the word "concerto" to the mix. It's inevitable, really; Jean Sibelius's D-minor Violin Concerto towers as an icy summit in the instrument's literature. But Sibelius and the violin are connected in other ways, too. He aspired to become a violin virtuoso himself, but unfortunately fixed on that goal too late for it to be feasible. When he embarked on violin lessons he was 14 years old. By that age many virtuosos-in-training are already seasoned players, and the provincial instruction available to Sibelius, combined with his tendency toward stage fright, limited his progress. Still, he became accomplished enough to play in the Vienna Conservatory's orchestra when he was a student there, in 1890-91, and he even auditioned (unsuccessfully) for a chair in the Vienna Philharmonic.

Sibelius enriched his instrument's repertoire with quite a few works apart from this concerto. He worked on a second violin concerto in 1915 but abandoned it far from completion, recycling his sketches into his Sixth Symphony. He composed numerous works for violin and piano, including a Sonata (1889) and a Sonatina (Op. 80, 1915), as well as many items grouped into collections of short movements. Sibelius would complete his final composition in 1927 and in his final three decades limited his musical creativity to tinkering with extant pieces and making stabs at works that would never come to fruition. Shortly before he gave up composing, Sibelius was engaged one last time with the violin, though the Suite for Violin and Orchestra he projected would remain a fragmented draft.

None of these works rivals the Violin Concerto in combining Sibelius's unique musical language with the capabilities of the solo instrument. This, in effect, was the central challenge confronting the composer. Already in such works as his first two symphonies and his Lemminkäinen tone poems he had defined his dark, sober sound, and these were not characteristics that would easily be melded with the more extroverted, even flashy tradition that surrounded most violin concertos of the 19th century. Sibelius was not naturally drawn toward composing concertos at all, and this would prove to be the only

one, for any instrument, that he would see through to completion. Still, a concerto needed to have a certain degree of flashiness or else a soloist could hardly be expected to perform it. Sibelius solved this problem by creating what some historians have viewed as a deepening of the tradition.



The section of a traditional concerto most at odds with Sibelius's predilection for profundity would be the first-movement cadenza, in which soloists are given the greatest opportunities to demonstrate their technical prowess. Sibelius meets the challenge head-on: he provides a solo cadenza but instead of presenting it as a sort of pendant to the proceedings he gives it immense structural importance, moving it to the middle of the movement and essentially making it fill the role of a development section. (A second cadenza, playing a

more traditional function, originally stood at the end of the movement, but Sibelius eliminated it when he tightened the concerto in his 1905 revision.) Also non-traditional is the lack of real dialogue in this concerto, the sort of back and forth conversation between soloist and orchestra that listeners are more accustomed to hearing in the concertos of, say, Mozart, Beethoven, Mendelssohn, and Brahms.

The vast breadth of the opening movement is mirrored in the still beauty of the slow movement, melancholy in a way that perhaps recalls Tchaikovsky. Although this concerto is not a prime example of Sibelius's occasional penchant for folk inspiration, the finale does seem to be a dance of some sort. The musical commentator Donald Francis Tovey called it "a polonaise for polar bears," a description so perfect that few program annotators can resist quoting it.

## **Symphony No. 5½**

### **A Symphony for Fun**

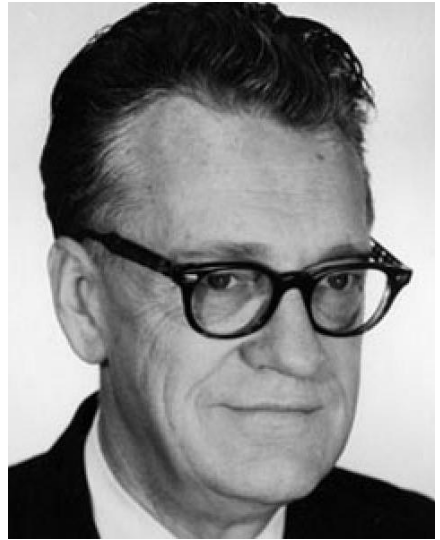
#### **Don Gillis**

Don Gillis might be described as a master of light music who put many of his entertaining thoughts in the forms of the symphony and the concerto rather than waltzes and marches. He learned to play the trumpet and the trombone as a boy, composed original music and did arrangements for the jazz

band he formed while in high school, and attended Texas Christian University on a scholarship as a trombonist. Following graduate studies in composition and orchestration at North Texas State University, he entered the field of music for radio as a staff arranger and producer for a station in Fort Worth, and then went on to the NBC station in Chicago. By then his compositions were being performed and published, and after only one year in Chicago he went to New York in 1944 as chief producer and writer for the broadcast concerts of Arturo Toscanini's NBC Symphony Orchestra. After Toscanini's retirement, ten years later, Gillis was a major factor in the effort to keep the orchestra going under the name "Symphony of the Air." He subsequently went into pedagogical work, and at the time of his death he was composer-in-residence at the University of South Carolina.

The Symphony No. 5½ brought Gillis his largest audience, literally overnight, when it became one of the few American works championed by Toscanini. It was given its premiere by Arthur Fielder and the Boston Pops in May 1947, and its broadcast premiere by Toscanini and the NBC SO four months later. The title, Gillis explained, was not meant to designate the work as a half-size symphony, but was affixed simply because at the time it was requested he had recently introduced his Fifth Symphony and was already at

work on one he had designated his Sixth.



Several of Gillis's works are directly connected to his Southwestern background; this one carries no such identification in its title, but that background does suggest itself in some of the orchestral coloring and folklike rhythms. Otherwise, it is as universal in its references and applications as such a piece as Benjamin Britten's Simple Symphony, and it is every bit as ingratiating. The character each of the four movements is indicated by its heading:

PERPETUAL EMOTION

SPIRITUAL?

SCHERZOFRENIA

CONCLUSION!

## **Pictures at an Exhibition**

### **Modest Mussorgsky**

#### **Arranged by**

#### **Maurice Ravel**

This gallery of musical pictures sprang from a personal friendship. Mussorgsky met Victor Hartmann, a brilliant young artist and architect, in 1862. They quickly became close friends, drawn together by the free wheeling creative spirit they shared, and by their common faith in the value of folk art. The 39-year-old Hartmann's death from a heart attack in 1873 plunged Mussorgsky into a deep depression.

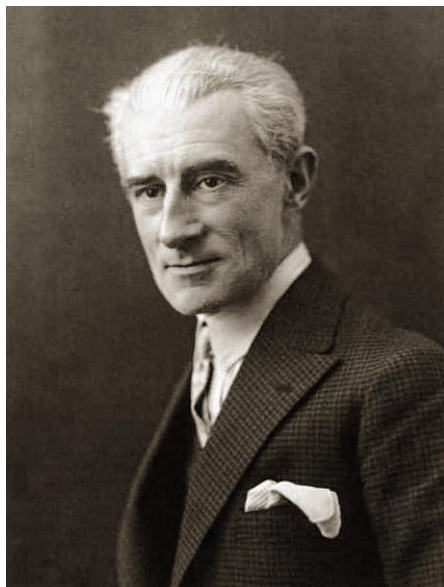


The following year, a memorial exhibition was held in St. Petersburg, displaying over 400 of Hartmann's

paintings, costumes, architectural designs and sketches for ornamental household objects. Mussorgsky's visit to that display, combined with his desire to compose a piece in his friend's memory, led to the creation of the piano suite Pictures at an Exhibition.

Although it is without doubt his finest piano work, its colorful nature cries out for the rich palette of instrumental effects which only an orchestra can provide. The most popular setting is the one devised by Maurice Ravel, on commission from Russian conductor Serge Koussevitzky. The first performance took place at the Paris Opera, under Koussevitzky's direction, on October 19, 1922.

The suite opens with a majestic theme called Promenade, depicting visitors strolling between displays. It recurs, in different scoring, at several early points in the music. The first picture, The Gnome, describes in vivid fashion a grotesque nutcracker which Hartmann designed as a child's Christmas present. Hartmann's watercolor painting The Old Castle portrays a troubadour serenading his loved one by moonlight; the melancholy tone implies that his attempts at wooing prove unsuccessful. Ravel gives the main theme, most effectively, to the doleful voice of the alto saxophone.



Tuileries is a miniature scherzo, depicting children and their nurses strolling gracefully through a Parisian garden. The somber voice of the solo tuba takes centre stage in *Bydlo*, which follows the lumbering approach and retreat of a Polish oxcart with large, heavy wheels. This is followed by another light scherzo, *The Ballet of the Chicks in Their Shells*. Mussorgskys inspiration was Hartmanns costume sketch for a ballet, *Trilby*, in which dancers were dressed in large eggshells topped by the heads of canaries.

Samuel Goldenberg and Schmuyle describes two Polish Jews whom Hartmann had sketched in pencil while visiting that country. The first fellow is rich and pompous (low strings), the second poor and excitable (muted trumpet).

After a bustling portrait of the marketplace in the French city of Limoges (complete with a raucous dispute between rival female vegetable vendors), the scene switches abruptly to Catacombs (*A Roman Sepulchre*), a stark, menacing portrait of an ancient underground tomb. In the second half of this section, *With the Dead in a Dead Language*, the music drops to a ghostly whisper for an eerie vision of skulls glowing in the dark.

Next comes a dynamic, phantasmagoric picture of Baba Yaga, the evil witch of Russian folklore, who flies about in a magic hut built on chickens legs. Hartmann used this image as the design for an elaborate clock. The suite concludes with a stirring evocation of Hartmanns plan for an immense stone gate, in the massive old Russian style with a crown in the shape of a Slavonic helmet. It was intended for the Ukrainian city of Kiev but was never built. By way of compensation, Mussorgsky and Ravel together constructed upon its spirit a grander work than any tradesmen could ever hope to build. For sheer orchestral spectacle, *The Great Gate at Kiev* has few rivals.

# Banbury Symphony Orchestra

Management Committee

Ian McCubbin (Chair), Marigold Short (Treasurer), Ros Templeman (Secretary),  
Lyn Gosney, Jane Cerasale, Simon Kingsley.

Conductor - Paul Willett

## **Violin I**

Anna Fleming (Leader)  
Penny Tolmie  
Marianne Robinson  
Lisa Callejo  
Graham Buckner  
Joanna Coull  
Sze Kietto  
Stephen Taylor

## **Violin II**

Ian Smith  
Rosemary Wilson  
Andrew Waite  
Trish Evans  
Gill Walker  
Bryony Yelloly  
Christine Morley  
Sue Christie  
Anzonia Carpenter  
Abigail Roberts  
Jo Butler  
Rachel Greene

## **Viola**

Ros Templeman  
Alex Mann  
Charlotte Rich  
Abigail Buck

## **Cello**

Paul Morley  
Janet Parsons  
Peter Button  
Simon Kingsley  
Elizabeth Beckett  
Adam Griffin

Marigold Short

## **Double Bass**

Robert Gilchrist  
Jane Martin  
John Cronin  
Emma Wilberforce

## **Flute**

Rachel McCubbin  
Sue Wain  
Ruth Carroll

## **Piccolo**

Ruth Carroll

## **Oboe**

Christine Griggs  
Elaine Coker  
Lyn Gosney

## **Cor Anglais**

Lyn Gosney

## **Clarinet**

Jane Cerasale  
Sue Shields  
Alice Palmer

## **Bass Clarinet**

Alice Palmer

## **Saxophone**

Harry Flint

## **Bassoon**

Ian McCubbin  
Rachel James  
Ian White

## **Contra-bassoon**

Ian White

## **French Horn**

Dan Blakey  
Bob Powell  
Dave Settle  
Helen Barnby-Porritt

## **Trumpet**

Nick Smith  
Ron Barnett  
Alex Baldwin  
Jessica Haig

## **Trombone**

Paul Macey  
Gary Clifton  
Malcolm Saunders

## **Tuba**

Alison Buck

## **Timpani**

Keith Crompton

## **Percussion**

Shirley Day  
Alexander Henshaw  
Jack Davis

## **Harp**

Laura Aime

## **Piano and Celeste**

Joe Cummings

## Our Patrons

Lady Saye and Sele

## Our Sponsors

**spratt endicott**  
SOLICITORS



## Support Us

We are grateful for the support that the orchestra receives from our patrons and sponsors as well, of course, as the support of those who regularly attend our concerts, which help make the concerts all the more enjoyable for audience, performers, and soloists.

If you would like to support the orchestra through donation, sponsorship or joint enterprises, please contact us via our website

Join our email list and we can keep you up to date with our forthcoming concerts. To find out more, use one of the following contacts:



[banburysymphony.org](http://banburysymphony.org)



[banburysymphony.org](http://banburysymphony.org)



Banbury Symphony Orchestra



@BanburySymphony

## Joining the Orchestra

If you play an instrument to a standard of Grade 7 or above and would like to play with the orchestra, find out more by contacting Anna Fleming on 01295 780017.

All rehearsals take place in Banbury in term time on Tuesday evenings from 7:30 to 9:30pm.

