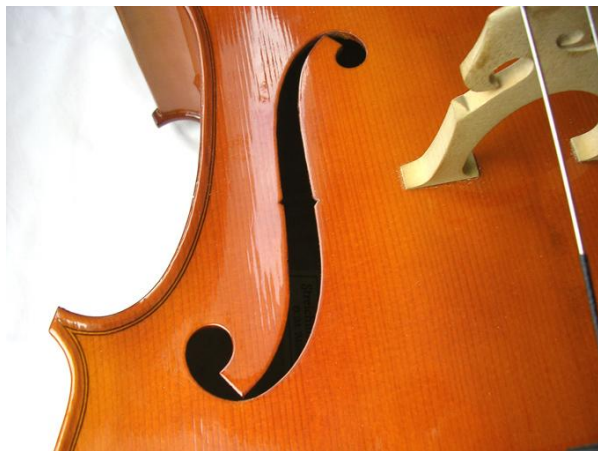


Chamber Concert

Sunday 26th April 2015

St Peter's Church, Hook Norton

Programme £1



Concert Dates for Your Diary
Banbury Symphony Orchestra

Saturday 27th June 2015

Music to Make You Dance!

Supporting our charity partners
British Heart Foundation and Anjali Dance Company



Symphony of Dances (World Premiere) - Planas

Symphonic Dances - Bernstein

Swan Lake - Tchaikovsky

7:30 pm – St Mary's Church, Banbury

Banbury Symphony Orchestra

Saturday 21st November 2015

Academic Festival Overture - Brahms

**Variations on a Nursery Song for Piano and
Orchestra - Dohnanyi**

Symphonic Poem 'Mazeppa' – Liszt

Symphony No. 4 - Schumann

7:30 pm – Church of St Peter and St Paul, Deddington

Hello everybody and a very warm welcome to this evening's concert!

We are in for a treat with a terrific programme that is full of variety and interest.

It's likely that you will come across some new works in the first half of the programme. For many, the highlight of our concert will be the superb symphony.

We are delighted to announce the start of our involvement with our new charity partners, Banbury British Heart Foundation. We will tell you a bit more about this exciting initiative during the evening.

Thanks for being with us and we sincerely hope that you enjoy the evening as much as we will!

Peter Button
Chairman, BSO

Programme

Overture 'The Hebrides' – Mendelssohn

Adagio in G minor for Organ and Strings - Albinoni

Canon in D - Pachelbel

Interval

Symphony No.3 in D major - Schubert

Adagio maestoso – Allegro con brio

Allegretto

Menuetto vivace

Presto vivace

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 Deputy Headteacher at Didcot Girls' School 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.

Overture ‘The Hebrides’ – Mendelssohn

Felix Mendelssohn¹ once stated, “It is in pictures, ruins, and natural surroundings that I find the most music.” Perhaps no work and no surrounding were as equally matched for compositional success as Mendelssohn’s trip to Scotland and the writing of his Hebrides Overture. Mendelssohn was a child prodigy who came from a well-off family, thereby enabling him to travel often. He greatly enjoyed his various sojourns throughout Europe, and the 1829 walking tour of Scotland with his friend, Karl Klingemann, was no exception. Mendelssohn was only twenty years old when he and Klingemann traveled to the Hebrides Islands, off the west coast of Scotland, and later to Fingal’s Cave, on the Island of Staffa. After seeing the stunning scenery in the Hebrides, he composed the opening bars of his overture, sending it to his sister Fanny with the following note, “In order to make you understand how extraordinarily The Hebrides affected me, I send you the following, which came into my head there.” The following day he and Klingemann ventured to Fingal’s Cave (named after the character Fingal, from a third-century Gaelic tale), having to row there in a skiff, and sat at the mouth of the awe-inspiring, sea-level, basalt-rock formation and marveled. Mendelssohn was dreadfully seasick on his trip to the cave, but was able to appreciate the magnitude of the formation nonetheless. Klingemann wrote that Mendelssohn “[got] along better with the sea as an artist than as a human being with a stomach.”



Felix Mendelssohn

Mendelssohn completed the first draft of his Hebrides Overture in Rome, toward the end of 1830. He was unhappy with his first attempt and continued to revise the work for the next three years. Of particular distress to Mendelssohn was the middle section about which he said, “The forte, D Major middle section is very silly and the entire so-called development tastes more of counterpoint than of whale oil, seagulls and salted cod.” Whale oil notwithstanding, the work premiered on May 14, 1832, by the London Philharmonic Orchestra. Mendelssohn was still not happy with the work, and revised it further until it was finally published in 1833. The two titles (Hebrides and Fingal’s Cave) provide an interesting dilemma – it is believed that a publisher added the Fingal’s Cave title, thinking it would be a more recognizable name than The Hebrides. Further complicating matters, it seems the score and orchestral parts contain differing names, some indicating Fingal and some Hebrides.

Mendelssohn’s work was a new type of overture which emerged during the nineteenth-century, referred to as the concert overture. Concert overtures are not drawn from a stage work or opera, but rather, are stand-alone works to be programmed as an overture in a concert hall. Other composers of famous concert overtures include Berlioz, Tchaikovsky, and Brahms.

¹ Programme note – by kind permission Lori Newman, www.nmphil.org.

Mendelssohn's Hebrides Overture is not programmatic, in the sense that it does not follow a narrative or tell a story; but it is thoroughly evocative of the sea and the scenery Mendelssohn experienced during his time in the Hebrides and Fingal's Cave. The opening motive that Mendelssohn sketched and sent to his sister after viewing the Hebrides, is a mysterious, arpeggiated fragment outlining the key of B minor. The motive is repeated several times, rising higher and higher. It begins in the lower depths of the orchestra for maximum drama, with the bassoon, viola, and cello receiving the melodic material. As the theme rises, the violins take over, while the lower voices begin an undulating pattern of sixteenth notes that is present throughout most of the work, representing the ebb and flow of the sea, while dramatic crescendos and sforzandi allude to crashing sea waves upon rocks.

The second theme is a more sprawling and soaring melody in the major mode, and as the always quotable Sir Donald Francis Tovey stated, is "the greatest melody Mendelssohn ever wrote." This second theme is again introduced by the lower instruments (bassoons and cello), maintaining the mysterious nautical tone of the overture. The opening motive is later transformed to a martial rhythm in the orchestra before beginning a somewhat jauntier section filled with dotted rhythms and staccato statements. This section begins with very soft iterations of the opening fragment answered by militaristic figures from the winds. It then modifies and truncates the opening motive into short staccato statements passed throughout the orchestra before the clarinet returns the peaceful ambiance with its statement of the expansive second theme, leading directly into the extended coda. The work ends with a repeated, haunting statement of the opening motive in the clarinet, passed onto the flute that has the last word with its ascending B minor arpeggio, accompanied by pizzicato strings.

Adagio in G minor for Organ and Strings - Albinoni

The Adagio in G minor for violin, strings and organ continuo, is a neo-Baroque composition popularly attributed to the 18th-century Venetian master Tomaso Albinoni, but actually composed by the 20th-century musicologist, and Albinoni biographer, Remo Giazotto, purportedly based on the discovery of a manuscript fragment by Albinoni.

Although the composition is often referred to as "Albinoni's Adagio", the attribution is incorrect. The ascription to Albinoni rests upon Giazotto's purported discovery of a tiny manuscript fragment (consisting of a few opening measures of the melody line and basso continuo portion) from a slow second movement of an otherwise unknown Albinoni trio sonata.



According to Giazotto, he obtained the document shortly after the end of the second world war from the Saxon State Library in Dresden, which – though its buildings were destroyed in the bombing raids of February and March 1945 by the British and American Air Forces – had evacuated and preserved most of its

collection. Giazotto concluded that the manuscript fragment was a portion of a church sonata (sonata da chiesa, one of two standard forms of the trio sonata) in G minor composed by Albinoni, possibly as part of his Op. 4 set, around 1708.

In his account, Giazotto then constructed the balance of the complete single-movement work based on this fragmentary theme. He copyrighted it and published it in 1958, under a title which, translated into English, reads "Adagio in G Minor for Strings and Organ, on Two Thematic Ideas and on a Figured Bass by Tomaso Albinoni". Giazotto never produced the manuscript fragment, and no official record of its presence in the collection of the Saxon State Library has been found.

Tomaso Albinoni

The discovery by musicologist Muska Mangano, Giazotto's last assistant, of a modern but independent manuscript transcription of the figured bass portion and six fragmentary bars of the first violin, "bearing in the top right-hand corner a stamp stating unequivocally the Dresden provenance of the original from which it was taken", provides some support for Giazotto's account that a manuscript from Dresden was his source. The scholarly consensus is that the Adagio is Giazotto's composition, whatever source may have inspired him.

The piece is most commonly orchestrated for string ensemble and organ, or string ensemble alone, but with its growing fame has been transcribed for other instruments. The Italian conductor Ino Savini (1904–1995) transcribed the Adagio for a large orchestra and conducted the piece himself in Ostrava in 1967 with the Janáček Philharmonic. The composition has also permeated popular culture, having been used as background music for such films as Gallipoli, in television programmes, and in advertisements.



Remo Giazotto

Canon in D - Pachelbel

"Pachelbel's Canon" is the name commonly given to the canon by the German Baroque composer Johann Pachelbel² in his "Canon and Gigue for 3 violins and basso continuo". It is his most famous composition. It was originally paired with a gigue – not performed today.

The Canon remained forgotten for centuries and was rediscovered only in the 20th century. The piece's chordal progression has been appropriated in numerous commercial pop hits, particularly during the 1990s, for example in the Pet Shop Boys cover of "Go West"!



Johann Pachelbel

² Programme note for Albinoni and Pachelbel - Wikipedia.

Pachelbel's Canon combines the techniques of canon and ground bass. Canon is a polyphonic device in which several voices play the same music, entering in sequence. In this piece, there are three voices engaged in canon (see figure), but there is also a fourth voice, the basso continuo, which plays an independent part and repeats the same two-bars throughout the piece.



Figure 1 - The first nine bars of the *Canon*. The violins play a three-voice canon over the ground bass to provide the harmonic structure. Colours highlight the individual canonic entries.

Symphony No.3 in D major - Schubert

Schubert³ was just one year old when Beethoven wrote his first piano concerto. Despite living and working in the same city, the two were destined never to meet until shortly before Beethoven's death, although each was known to admire the other's work. In fact, the Vienna of 1815, when the third symphony was written, was a very different city to that of Beethoven's youth. Napoleon had been forced to abdicate and was banished to Elba, the Congress of Vienna had been held the previous year, and a new mood of hope spreading across Europe as a whole seemed to be centred on the Austrian capital.

Schubert was 18 and studying under Salieri. His output was already prodigious, with over 150 songs alone written during the year. The third symphony was completed in two bursts of activity between May and July of 1815 and is thus more or less contemporary with Beethoven's eighth, although the inspiration behind the work clearly lies more with the symphonies of Haydn and Mozart than of Beethoven.

The adagio introduction to the first movement creates an air of excitement, such as was to recur in some of Schubert's later instrumental works. The ensuing allegro con brio grows in stature from the entry of the main theme, with a delicacy suggesting chamber music, by way of a crescendo of intensity leading up to the heroic fortissimo of the full orchestra. The development section, as is normal in Schubert's early symphonies, concentrates on one theme only, and the recapitulation is unusual in that the second subject reappears in the sub-dominant.



Franz Sch

³ Programme note by kind permission of Richard Thompson, bhco.co.uk.

Study of the manuscript shows that the slow movement was originally to have been an expressive adagio, but Schubert decided instead on a straightforward song-like allegretto, whose casual rhapsodic nature gives the impression of an intermezzo.

Like the minuet of the Second Symphony, the third movement of this work, whose trio is a stylised Ländler, clearly has the character of a scherzo. Both minuet and trio are in the home key of D major.

The finale, a presto vivace in six-eight time, is immensely vigorous, suggesting a tarantella, but at the same time dynamic contrasts and bold modulations provide numerous surprises and give the movement a very individual character. There is indeed something in the uninhibited driving rhythmic energy of this music that suggests that the spirit of Beethoven's seventh in particular had at least been partially assimilated by the young Schubert.

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Interested in 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.

