Banbury Symphony Orchestra
experience the music

Autumn Concert

Saturday 24 November 2018

Deddington Church

Programme Free

Concert Dates for Your Diary

Banbury Symphony Orchestra

Spring Concert

Saturday 23rd March 2019

Fugal Overture – Holst

Accord – Barton

Over the Hills and Far Away – Delius

Enigma Variations – Elgar

7:30 pm – Deddington Church

Banbury Chamber Orchestra

Sunday 19th May 2019

Pelléas and Mélisande – Sibelius

Fugal Concerto for Flute and Oboe – Holst

Symphony No 98 – Haydn

4.00 pm – Hook Norton Church

Tickets from

banburysymphony.org

Welcome to St Peter & St Paul Deddington

Thank you for joining us for our Autumn Concert.

We begin with one of Anton Bruckner's early works, the Overture in G Minor, written while the composer was continuing to develop his mature later style.

William Walton wrote his Viola Concerto while in his twenties. It was an immediate and lasting success in the concert hall, although the original dedicatee at first turned it down!

Our soloist tonight is Luba Tunnicliffe, who made her concerto debut with the Philharmonia Orchestra in June 2016. Luba is kindly supported by Making Music's Philip & Dorothy Green Young Artists scheme.

After the interval we will play the Symphony No 3 by Max Bruch, dating from the 1880s. Bruch was a prolific composer, best known today for his solo string concertos such as the Violin Concerto No 1. The symphony that we play tonight is in the mould of Schumann and Brahms, a work reflecting Bruch's love for his native Rhineland.

Please note the dates of our future concerts in your diaries. We'd be grateful if you could also respond to our audience survey (see inside programme) which helps us to devise the right programmes and publicity for our audiences.

Ian McCubbin
Chair, BSO

Programme

Overture in G minor – Bruckner

Viola Concerto – Walton

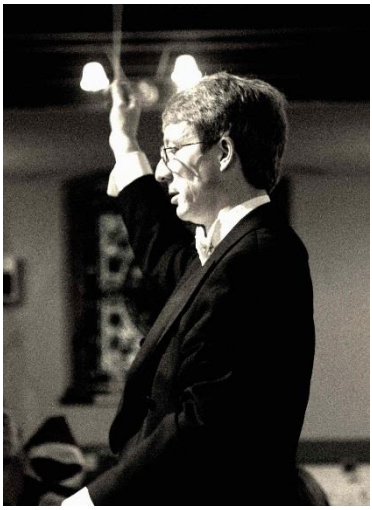
I. Andante comodo
II. Vivo, con moto preciso
III. Allegro moderato

Interval

Symphony No. 3 – Bruch

I. Andante sostenuto – Allegro molto vivace
II. Adagio: Adagio ma non troppo
III. Scherzo: Vivace
IV. Finale: Allegro ma non troppo

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

Luba Tunnicliffe

Luba Tunnicliffe has performed solo recitals at the Royal Festival Hall and St John's Smith Square, and made her debut as concerto soloist with the Philharmonia Orchestra in June 2016. She won the Guildhall's Max and Peggy Morgan Award with the Bartok Viola Concerto and was viola soloist in Mozart's Sinfonia Concertante with Alexander Janiczek and the Guildhall Chamber Orchestra in Milton Court Concert Hall, Barbican. She won the concerto prize at the Junior Royal Academy of Music.

She received a first class honours degree from the Guildhall School of Music and Drama, where she studied with David Takeno and Pavlo Beznosiuk. She also participated in an Erasmus exchange at the Hochschule für Musik Hanns Eisler, Berlin as part of her course, and received lessons from Simone Jandl. Previously, she studied with Jacky Woods.

Her Flute, Viola and Harp trio, the Pelléas Ensemble won the Royal Philharmonic Society Henderson Award and the ROSL Elias Fawcett Award for Outstanding Ensemble in 2017, and the 2016 St Martin-in-the-fields Chamber Music Competition. They have commissioned several new works for the ensemble; they premiered Misha Mullov-Abbado's Three Meditation Songs in the Wigmore Hall, London in November 2016 and Benjamin Graves' Scherzo in the Park Lane Group Young Artists Series in April 2017. The Pelléas Ensemble are Tillett Trust and Tunnell Trust Young Artists.

Luba is a member of the award-winning Ruisi String Quartet; founded in 2012 by brothers Alessandro and Max, the quartet perform regularly throughout the UK and Europe. The quartet are grateful for the long-term loan of a specially made set of matching instruments by Harris & Sheldon of London.

In 2014, Luba was chosen to be on the London Symphony Orchestra String Scheme; since then she has played with the Orchestra of the Age of

Enlightenment and the Britten Sinfonia. She has also appeared twice on BBC Radio 3's 'In Tune' with Hannah Watson (piano) and the Pelléas Ensemble.

Luba has been the grateful recipient of awards from the Worshipful Company of Haberdashers, Help Musicians UK, the Worshipful Company of Musicians, the Martin Musical Scholarship Fund (Sidney Perry Award), the Hattori Foundation, the Stephen Bell Charitable Trust and the Countess of Munster Musical Trust where she is also on the Recital Scheme. She is a recipient of the Philip and Dorothy Green Award for Young Artists through Making Music UK.

making music

SUPPORTING & CHAMPIONING VOLUNTARY MUSIC

Making Music is the UK's leading organisation for leisure-time music, with over 3,200 music groups in membership. Its Philip and Dorothy Green Young Artists scheme (PDGYA) has helped to launch the careers of dozens of young musicians since its creation in 1961, including Steven Isserlis, Elizabeth Watts and Craig Ogden. It is made possible by the generosity of the Philip and Dorothy Green Music Trust, which promotes young artists and composers

www.makingmusic.org.uk/pdgya

Overture in G minor

Anton Bruckner

The Overture is an early work. Between 1861-63, Bruckner, then organist at Linz Cathedral, took lessons in orchestration and form from Otto Kitzler, at the time conductor at the opera. Kitzler was the first to introduce his pupil (who was his senior by ten years) to the scores of the German Romantics and it is therefore no wonder that Bruckner's apprentice work should contain essays in orchestral writing displaying the influence of his various models, such as this Overture composed between Christmas 1862 and January 22, 1863. Its form is that of a symphonic first-movement with a slow introduction. It is less in the actual themes than their general treatment that the thirty-nine year old composer reveals his fingerprints. The music unfolds with Bruckner's characteristic leisureliness and within a spacious design, the orchestra speaks with a massive sonority (with three trombones much in evidence) and there are several huge climaxes and contrapuntal theme-combinations. On the other hand, Beethovenian is the very opening with its emphatic tutti chord, somewhat Wagnerian the ensuing cello cantilena with its yearning appoggiatura, and Mendelssohn peeps out of the lively rhythmical theme with which the Allegro begins. Yet the broad tranquil melody of the contrasting second subject, its chromatic shifts and its scoring in the manner of organ registration - all these are grown on real Brucknerian soil.

The Overture was first performed at Klosterneuburg on September 8, 1921 and has since found its way into public concerts and broadcasts.

Viola Concerto

William Walton

After William Walton left Oxford in 1920 without a degree (excellent in music, shaky in academics), he lived in London for the next decade with the Sitwells: Osbert (poet and novelist) and Sacheverell (poet and art critic), both of whom he had met at university, and their sister, Edith (poet and critic). Not only was Walton immensely stimulated by such brilliant intellectual company, but the Sitwells' generosity allowed him to escape the financial difficulties suffered by most young composers. In 1922, he wrote Façade, an iconoclastic "entertainment" for the Sitwells' drawing room comprising musical backgrounds for some of Edith's most piquant poems. Walton's reputation as a sly enfant terrible was not diminished by his immersion in jazz during 1923-1924, when he said he was "writing and scoring fox-trots for the Savoy Orpheus Band and working at a monumentally planned concerto for two pianofortes, jazz band and orchestra." (1924 was also the year of Gershwin's Rhapsody in Blue.) All of this music has disappeared (Walton, a slow and meticulous worker, may have destroyed it himself), but the drive and freedom of its jazz rhythms were a potent influence on his first important orchestral score, the Portsmouth Point Overture of 1925.

In 1928, Walton undertook a piece for orchestra, broader in scope and more serious in expression than Portsmouth Point, whose genesis he recalled in a 1962 interview: "It was [conductor Sir Thomas] Beecham who suggested my writing a viola concerto for Lionel Tertis [perhaps the greatest solo violist of the early 20th century]. When it was finished [in 1929] I sent it to Tertis, who turned it down sharply by return of post, which depressed me a good deal as virtuoso violists were scarce. However, Edward Clark, who at that time was in charge of the music section of the BBC, suggested we should go to Hindemith. So I duly conducted Hindemith in it at the first performance at a Proms concert in 1929. Tertis came and was won over, and he played the work whenever he had the chance." Hindemith, of course, was the German composer Paul Hindemith, who was not only one of the 20th-century's master

creative musicians but also a virtuoso performer on viola. The Concerto won an immediate success for Walton, and it was the first of his works to excite international recognition of his talent; it was chosen for performance at the International Festival of Contemporary Music at Liège in 1930, and has been regularly performed ever since. The work was revised in 1962, when Walton reduced its orchestration from triple to double woodwinds but added a harp.

The Viola Concerto demonstrated a remarkable maturity of technique and expression from the 26-year-old Walton. It solves with expert craftsmanship the difficult problem of balancing orchestra and viola, whose sonority and middle-register tessitura make it so easily absorbed into the instrumental texture, by relying primarily on strands of accompanimental counterpoint rather than on homophonic block scoring. As would the later concertos for violin (1939) and cello (1956), the Viola Concerto surrounds a fast, scherzo-like central movement with music of greater introspection. The opening movement of each concerto is slow in tempo and lyrical in nature, while the finale recalls thematic material from the earlier movements to round out the composition's overall formal structure. In the style and construction of the Viola Concerto, Walton found a most satisfying meeting of tradition and modernity, one which carries forward the language and formal principles of 19th-century Romanticism while expanding them in a distinctly personal manner: "Walton's style is not sentimental; but neither is it anti-romantic," wrote Sir Donald Tovey in his admiring analysis of the piece.

The opening movement begins with rocking figures in the orchestral strings and clarinet as a preface to the viola's broadly lyrical main theme, whose opening interval (a minor third) is a motto from which much of the later melodic material is derived. A contrasting idea, first given by the viola above a pizzicato string accompaniment, becomes more rhythmically animated and leads into the development section, initiated with a fierce and strongly rhythmic transformation of the main theme. Motivic elements from both of the earlier themes are worked out and augmented with new material before the music softens to usher in the return of the main theme by the oboe and flute as a brief epilogue. "The whole movement," wrote Sir Donald Tovey, "must convince every listener [that it is] a masterpiece of form in its freedom and precision, besides showing pathos of a high order."

The residue of Walton's experience with jazz is abundantly evident in the rhythmic animation of the second movement, a scherzo built from the ingenious elaborations and

interweavings of three themes: a bounding, syncopated motive first given by the viola (with tiny flashing echoes in clarinet and bassoon); a quick, staccato figure in the brass; and a bold strain begun by the soloist in multiple stops.

The finale is launched by an insouciant melody in the bassoon, which is soon taken up for contrapuntal discussion by the viola and some of the orchestral entourage. A transition based on a close-interval triplet figure in the viola leads to the second theme, a sad, sighing melody in almost-too-sweet double stops. The balance of the movement is given over to superbly inventive elaborations of the thematic material, and is capped by a closing section in which the themes of the finale are masterfully combined with those of the first movement. Tovey offered the following summary of Walton's Viola Concerto: "The listener will become convinced that the total import of the work is that of high tragedy.... There are so few concertos for viola that it would be poor compliment to say that this was the finest. Any concerto for viola must be a tour de force; but this seems to me to be one of the most important modern concertos for any instrument."

Symphony No. 3

Max Bruch

Today Max Bruch is generally known only as the composer of works for the violin. In addition to the Violin Concerto in G minor, the popularity of which continues, and, to the annoyance of the composer, overshadowed much of his other work, we hear from time to time the Scottish Fantasia and the Second Violin Concerto. The fact that, in his day, Bruch was famous for his large-scale choral works, is now forgotten. Between 1870 and 1900 there were numerous performances of works such as Odysseus, Frithjof or Das Lied von der Glocke, earning for the composer a reputation that outshone that of Brahms. In view of this it is interesting to hear one of the composer's orchestral works that has not remained in general concert repertoire.

Max Bruch was born in Cologne on 6th January, 1838, in the same year as Bizet. He studied there with Ferdinand Hiller and Carl Reinecke. Extended journeys at home and abroad as a student were followed by a longer stay in Mannheim, where his opera Loreley was performed in 1863, a work based on a libretto by Geibel and originally dedicated to Mendelssohn, which brought him to the attention of a wider public. Bruch's first official appointments were as Kapellmeister, first in Koblenz (1865-67) and then in Sondershausen (1867-70), followed by a longer stay in Berlin and a period from 1873 to 1878 in Bonn, when he dedicated himself to composition. After a short time as director of the Sternscher Sangverein in Berlin, in 1880 he was appointed conductor of the Liverpool Philharmonic Orchestra, and he left England in 1883 to become director of the Orchesterverein in Breslau. In 1891 he moved finally to Berlin and took over master classes in composition, Respighi being one of his pupils. He retired in 1911 to devote himself to composition, and died in Berlin on 2nd October, 1920.

Bruch's third and last symphony, the Symphony in E major, Op. 51, was written in Liverpool to a commission from the New York Symphony Society under Leopold Damrosch, to whom the work is dedicated. It was performed in a preliminary version in 1883 in New York in the presence of the composer, and under the direction of Georg Henschel in Boston. Bruch was not satisfied with the work, which had been based, as he said, on sketches made when he was young, and in Breslau during the following year he made a thorough revision of the first and fourth movements. The final version was first performed in Breslau on 26th October, 1886, followed by performances under Joachim in Berlin and Hans von Bülow in Hamburg. The symphony was published in 1887 by Breitkopf and Härtel in Leipzig.

The symphony has a close motivic relationship with the overture to the opera Loreley in its slow introduction, which leads to a romantic evocation of the Rhineland, later to descend to a commercial, sentimental folk-style mood. While Bruch in both his earlier symphonies took pains with clarity of thematic and formal structure, here, in the Allegro molto vivace, which is in free sonata form, symphonic working gives way to a variously changing succession of images, based on shorter, song-like motifs. In the Adagio possibly intentional reminiscences of Schumann's Fourth Symphony may be detected in the rhapsodic and occasionally pathetic melodies. These sad hints from Schumann may reflect Bruch's disappointment at the fact that he never found a suitable position in his own part of the country. There is nothing of this in the dance-like Scherzo, which, unusually for Bruch, is in rondo form. In the best late-Romantic tradition the movement represents a description of Rhineland life. Whether one hears a wine-festival or the bustle of carnival is left to the listener's imagination. The strictly-formed final movement has a spirited principal theme, one of Bruch's strongest melodic inspirations, and confirms the direct character of the work. The symphony is, in fact, a revelation of Bruch's love for his native Rhineland, as he confessed in a letter to the biographer of Bach, Philip Spitta: "This symphony is a work of life, of joy… and it should have the title On the Rhine — Am Rhein, since it is a real expression of Rhineland love of life".

Orchestra Survey

What did you think of our concert today?

Give us your thoughts for the chance to win 2 free tickets to our next concert!

https://goo.gl/oMUiff

Scan me

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-Paterson
Graham Buckner
Emma Callery
Nancy Cox
Imogen Mead

Violin II
Ian Smith
Rosemary Wilson
Trish Evans
Gill Walker
Bryony Yelloly
Susan Christie
Anzonie Carpenter
Jo Butler
Abi Roberts
Maxine Roberts

Viola
Alex Mann
Abigail Buck
Conrad Woolley
Jonathan Rowe

Cello
Jenny Hubble
Paul Morley
Janet Parsons
Peter Button
Simon Kingsley
Elizabeth Beckett
Marigold Short

Double Bass
Robert Gilchrist
Jane Martin
John Cronin
Emma Wilberforce

Flute
Rachel McCubbin
Sue Wain
Caroline Humphrys

Piccolo
Caroline Humphrys

Oboe
Christine Griggs
Lyn Gosney

Cor Anglais
Lyn Gosney

Clarinet
Jane Cerasale
Alice Palmer

Bassoon
Ian McCubbin
Rachel James

French Horn
Bob Powell
Dave Settle
Dan Blakey
Claire Stinchcombe

Trumpet
Tony Chittock
Martin Mills
Terry Mayo

Trombone
Paul Macey
Gary Clifton
Malcolm Saunders

Tuba
Alison Buck

Timpani
Keith Crompton

Harp
Cecily Beer

Our Patrons

Lady Saye and Sele

Our Sponsors

spratt endicott
SOLICITORS

The Foscote Hospital

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

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.