

Summer Concert

Saturday 1 July 2017

St Mary's Church, Banbury

Programme Free



Last Night of The Proms!



Concert Dates for Your Diary
Banbury Symphony Orchestra
Russian Spectacular!
Saturday 25th November 2017

Piano Concert No2 – Rachmaninov

Manfred Symphony – Tchaikovsky

Overture *Ruslan and Lyudmila* - Glinka

7:30 pm – Deddington Church

Tickets from
banburysymphony.org

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Hello and welcome to St Mary's Church,

Hello and welcome to our concert. Thanks for joining us and we hope that you'll thoroughly enjoy our time together.

The highlight of the first half of the evening will be Elgar's Cello Concerto. We're sure that you'll enjoy Yoanna's playing. After the interval, we'll get right into our Last Night of The Proms programme. We do hope that you'll add your voice to the singing!

If you enjoy the evening as much as we hope, it will be great to see you at our "Russian Spectacular" concert in Deddington on 25th November. It's a great programme; Glinka's Russlan and Ludmilla, Rachmaninov's 2nd piano concerto and Tchaikovsky's "Manfred" symphony. We look forward to seeing you there!

Peter Button

Chairman, BSO

Programme

Crown Imperial – Coronation March - Walton

Cello Concerto – Elgar

Soloist – Yoanna Prodanova

Adagio/Moderato - Lento/Allegro molto – Adagio

Allegro/Moderato/Allegro, ma non troppo.

Interval

Jazz Suite No2 – Shostakovitch

March (No1) – Valse (No7) – Finale (No8)

Polovtsian Dances - Borodin

Fantasia on British Sea-Songs – Henry Wood

Soloist – Jennifer Look

Radetzky March - Strauss

Jerusalem - Parry

Pomp and Circumstance No1 – Elgar

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 College 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.

Yoanna Prodanova

Cellist Yoanna Prodanova was born in 1992 in Varna, Bulgaria. Recipient of the 2016 Philip and Dorothy Green Award for Young Artists, she performs throughout the UK, Europe and Canada. She has performed as a soloist with the Westmount Youth Orchestra and the Sinfonia de Lanaudiere, and has recently appeared at the Wigmore Hall, Barbican Hall, LSO St-Luke's, St-James's Piccadilly, Casa de Musica Porto and Tonhalle Zurich.



Yoanna is currently studying at the Guildhall School of Music and Drama with Louise Hopkins. She also holds a Diplome d'études superieures from the Conservatoire de musique et d'art dramatique de Montreal where she has studied with Denis Brott. She has attended the Music Academy of the West, the Banff Centre, Centre d'arts Orford and the Kronberg Academy Festival where she has worked with Janos Starker, Tsuyoshi Tsutsumi, Jean-Guihen Queyras, Paul Katz, Colin Carr, Raphael Wallfisch and Laurence Lesser.

Yoanna plays on a Frank Ravatin cello kindly offered from the Canimex Foundation, Quebec. She is grateful to the Guildhall School Trust, Help Musicians UK and the John Yearly Trust for their generous support.

Jennifer Look

Jennifer attends Tudor Hall School in Banbury and she is currently in Year 11. Jennifer came first in the Senior Singing at the 2017 Banbury Young Musician of the Year, winning the Woodruff Trophy, and she was crowned Banbury Young Musician of the Year winning the Alcan Trophy. Jennifer was also put forward to the regionals. Jennifer also took part in a concert spectacular at Birmingham's Symphony Hall to celebrate the 75th Anniversary of Oxfordshire County Music Service. Jennifer performed as a member of the Oxfordshire County Youth Choir and as a member of the massed choir.



Jazz Suite No2

Shostakovitch

For those who view Shostakovich as a grim-looking man with glasses like the bottom of milk bottles who wrote very serious, very long and sometimes very loud music about the woes of Soviet Russia, this music will come as light relief. As a young composer, Shostakovich knew that in order to live to be able to write great masterpieces like the 5th Symphony, one has to earn one's daily bread and butter. In the early 1930s, Soviet composers were actively encouraged to write 'popular' music, as it was felt that one way to keep the proletariat happy was to keep their toes tappin'.

Dance halls sprang up all over Russia, but the music played was not jazz in the Afro-American sense, although there were visiting American musicians at some of the clubs in Moscow. This was music to dance to – the tunes themselves were often borrowed from existing Russian folk tunes. As part of a competition in Leningrad (now St. Petersburg), where he lived, Shostakovich wrote the first Jazz Suite in 1934. It was written for a small orchestra, in three movements. On a commission from the State Jazz Ensemble, he published the second Suite in 1938, the one we shall hear today.



Unfortunately, the political climate was changing. Stalin was in power and his great Five Year Plans did not include time for frivolities. Furthermore, in 1936 Stalin had walked out of a performance of Shostakovich's only opera (Lady Macbeth of the Mtsensk District, composed in 1932) and this was followed by a vitriolic attack in the press. Shostakovich knew he was skating on thin ice, and any error now would have him sent to his death in a labour camp.

As a result the Suite for Variety Orchestra No. 1 (as today's piece was officially called) was put away, and then was lost during the confusion of World War II and the siege of Leningrad. It was rediscovered as a piano score by Gerald McBurney, and he reconstructed it for full orchestra with percussion, as well as more unusual instruments such as guitar, saxophones, and an accordion.

No-one really cares whether it is “original” or not as the music is so carefree and uninhibited; although as always with Russian composers there is a hint of melancholy mixed with lashings of sardonic humour. The opening parade-ground March predates Colonel Bogey by 30 years. For film buffs, the Valse featured in Stanley Kubrick’s last film, *Eyes Wide Shut*. The Finale is based on the opening March and brings the Suite to a rousing conclusion.

Cello Concerto

Elgar

Two concertos for the cello are performed more often than any others. One is by Antonin Dvorak, an epic work brimming with melodies and embracing a wide range of emotion. The other is Elgar's: intimate, highly-concentrated and unlike any other ever written for the instrument. Pablo Casals, Paul Tortelier, Jacqueline du Pré and Yo-Yo Ma are among the cellists who have made landmark recordings of Elgar's concerto, and memorable new interpretations continue to appear. The concerto may be the work of Elgar's with the most universal appeal, but, paradoxically, it is the work of his that is most rooted in a specific moment in time.



Elgar wrote the concerto in 1919, just after the Great War. Appalled and disillusioned by the suffering caused by the war, he realized that life in Europe would never be the same after such destruction. His first reaction had been to withdraw from composition, and he wrote very little music during the war's first four years. Then, over a period of twelve months - from August of 1918 to the following August - Elgar poured his feelings into four works that rank among the finest he ever composed. The first three were chamber works in which he developed a new musical voice, more concise and subdued than his previous one. The fourth work was the Cello Concerto, Elgar's lament for a lost world.

Polovtsian Dances

Borodin

Like Rimsky-Korsakov, Borodin started in a non-musical profession. Unlike Rimsky, he remained a "holiday composer". An eminent chemist, musically he merely dabbled until, in 1862, Balakirev persuaded him to take his hobby seriously. Just as his foundation of a School of Medicine for Women was his greatest professional achievement, so Prince Igor was his musical masterpiece - though you might think otherwise, considering the chaotic state in which he left it. Even such a seemingly simple matter as the order of the acts is still open to argument (as witness the recent Kirov recording).



After Borodin's death, Rimsky-Korsakov and Glazunov took on the job of completing it. Rimsky-Korsakov came in for a fair bit of stick over his similar devotions to Mussorgsky, but not so with Borodin, stylistically much closer to Rimsky than the distinctly rough-hewn Mussorgsky. The main damage (if that's the right word) is due to Rimsky's greater flair for orchestration, immediately apparent when you compare the Polovtsian Dances with any bit of "pure" Borodin. Yet, as Ian Denton [former President of the Slaithwaite Philharmonic] will readily explain, there is plenty of evidence of improvements in other areas as well, notably the scintillating cavalcade of tunes right at the end, which Ian argues is "pure" Rimsky-Korsakov.

Much of the impact of the four sections depends on strong masculine/feminine contrasts. The first, prefaced by coiling woodwind, needs no introduction from me, at least, not if you know Kismet! The second is a vigorous orchestral dance, based on the woodwind opening, its thematic repetitions (but wonderfully varied scoring) tracing an arching climax. After a brief hiatus, a terrifically noisy third section lifts the roof. The dying clamour is supplanted by the almost manic dotted rhythm of the final, and longest section. The pulse does not slacken through a reprise of the first section, before the dotted rhythms take over again to build up to that resplendent final cavalcade.

The chorus is usually omitted, which I feel is a great loss. The words are of no particular importance (the Dances are a divertimento), but the sound is. It's my bet that Rimsky saw the chorus as an extension of his prodigious orchestral palette, to maximise the "oriental splendour". If you are familiar only with the concert version, then seek out the choral version without delay! Either way, it's a cracking "showpiece", in the very best sense of the word.

Rule Britannia!

(Soloist) When Britain first, at Heaven's command,
Arose from out the azure main,
Arose, arose, arose from out the azure main,
This was the charter, the charter of the land,
And guardian angels sung this strain:

(Audience) Rule Britannia! Britannia rule the waves!
Britons never, never, never shall be slaves!
Rule Britannia! Britannia rule the waves!
Britons never, never, never shall be slaves!

(Soloist) The nations, not so blest as thee,
Must in their turn, to tyrants fall;
Must in their turn, to tyrants fall,
While thou shalt flourish, shalt flourish great and free,
The dread and envy of them all.

(Audience) Rule Britannia! Etc.

(Soloist) Thee, haughty tyrants ne'er shall tame;
All their attempts to bend thee down,
All their attempts to bend thee down.
Will but arouse, arouse thy generous flame,
To work *their* woe, and *thy* renown.

(Audience) Rule Britannia! Etc.

Jerusalem

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the Countenance Divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic mills?

Bring me my bow of burning gold:
Bring me my arrows of desire:
Bring me my spear: O clouds unfold!
Bring me my chariot of fire.
I will not cease from mental fight,
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

Land of Hope and Glory

Land of Hope and Glory,
Mother of the Free,
How shall we extol thee,
Who are born of thee?
Wider still and wider
Shall thy bounds be set;
God, who made thee mighty,
Make thee mightier yet,
God, who made thee mighty,
Make thee mightier yet.

Banbury Symphony Orchestra

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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.

