

Summer Nights



Saturday 9th July 2022
St Mary's Church, Banbury

Programme Free



Concert Dates for Your Diary
Banbury Symphony Orchestra

Autumn Concert

Saturday 26th November 2022

Overture In Autumn – Grieg

Rhapsody on a Theme of Paganini – Rachmaninoff

Soloist – Madalina Rusu

Symphony No 1 - Kalinnikov

3.30 pm – St Peter's Church, Hook Norton

Banbury Symphony Orchestra

Christmas Concert

Saturday 10th December 2022

A programme of Christmas favourites and carols

3.00 pm – St Mary's Church, Banbury

Tickets from

banburysymphony.com

Welcome to St. Mary's Church, Banbury

It's great to have you in the audience for the Banbury Symphony Orchestra's 'Summer Nights' concert, part of the church's 'Festival 200' celebrations.

We start our programme with the quiet and reflective **Summer Evening**, an evocative and rarely heard orchestral piece by **Frederick Delius**.

As top billing, the orchestra will play the **Concierto de Aranjuez**, the tuneful and popular masterpiece for guitar and orchestra by the Spanish composer **Joaquín Rodrigo**. We are privileged to have the internationally-renowned Australian guitarist Craig Ogden join us for this special performance!

After the interval we perform the stirring **Symphony No 9 ('From The New World')** by **Antonin Dvořák**. This symphony is a marvellously inventive and tuneful composition, reflecting the idioms of the native American folk songs which Dvorak heard while in the USA. The slow movement of the symphony contains one of the most memorable tunes in all classical music, using the mellow sound of a solo Cor Anglais, accompanied by muted strings. The exciting climax at the end of the symphony brings back themes from early movements and all ends in a blaze of happiness.

Ian McCubbin
Chair, BSO

Programme

Summer Evening – Delius

Concierto de Aranjuez – Rodrigo

Soloist – Craig Ogden

I - Allegro con spirito

II – Adagio

II - Allegro gentile

Interval

Symphony No. 9 (From the New World) – Dvořák

I - Allegretto

II – Tempo andante, ma rubato

III - Vivacissimo

IV – Finale – Allegro Moderato

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 was, until recently, the Director of Didcot Sixth Form. He is now retired to concentrate on his music making and being a 'stay-at-home' dad to his son Alfie.



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.

Craig Ogden

Described by BBC Music Magazine as "A worthy successor to Julian Bream", Australian born guitarist Craig Ogden is one of the most exciting artists of his generation. He studied guitar from the age of seven and percussion from the age of thirteen. In 2004, he became the youngest instrumentalist to receive a Fellowship Award from the Royal Northern College of Music in Manchester. One of the UK's most recorded guitarists, he has accumulated an acclaimed discography for Chandos, Virgin/EMI, Nimbus, Hyperion, Sony and six chart-topping albums for Classic FM. His most recent recordings are a solo recital disc for Chandos, Craig Ogden in Concert and a new arrangement of the Goldberg Variations by J.S. Bach with violinist David Juritz and cellist Tim Hugh for Nimbus Records.

Craig Ogden has performed concertos with many of the world's leading orchestras in countries including Latvia, Russia, South Africa, Denmark, Spain, Sweden, Germany and Australia. In recent seasons he has performed with the Hallé, BBC Concert Orchestra, Orquesta Sinfónica de Navarra (Spain), Darwin Symphony Orchestra (Australia) Spanish Symphony Orchestra, RTÉ Concert Orchestra (Dublin), London Philharmonic, Ulster Orchestra, Orchestra of Opera North and the Royal Liverpool Philharmonic. In 2015, Craig was invited to perform a series of

concerts on tour with the Royal Northern Sinfonia at major UK concert halls and again in 2016 with the Royal Northern Sinfonia and the English Chamber Orchestra, both tours receiving critical acclaim. In 2019, Craig presented his own programme of "The Celebration of the Guitar" with Manchester Camerata which showcased the guitar in various styles. This season Craig performs concertos with orchestras including the BBC Concert Orchestra, English Chamber Orchestra, Oulu Symphony Orchestra (Finland), Royal Northern Sinfonia and the Northern Chamber Orchestra. Numerous composers have written works specially for him and in 2017 he gave the world premiere of a concerto written for him by Andy Scott with the Northern Chamber Orchestra at Stoller Hall, Manchester, followed by the Australian premiere in Perth. He gave the world premiere of 'Il Filo', a double concerto for guitar and accordion by David Gordon with Miloš Milivojević in summer 2019 and will give the world premiere of a concerto written for him by David Knotts in March 2022 at the Queen Elizabeth Hall, London with the BBC Concert Orchestra which will also be recorded for BBC Radio 3.

Craig Ogden regularly appears as soloist and chamber musician at major venues, collaborating with many of the UK's top artists and ensembles including the London Tango Quintet, of which he is a regular member. He has been invited

by John Williams to perform with him at venues including London's Globe Theatre, where he returned for a music and poetry performance with actress Meera Syal. Craig has performed at many of the major UK festivals as well as large outdoor festivals including Jamie Oliver and Alex James' Big Feastival and the Wilderness Festival. Craig gave a recital with tenor James Gilchrist at the Edinburgh Festival which was broadcast live on BBC Radio 3 and performed in the concert series devoted to Sir Michael Tippett at the Wigmore Hall, returning there with the Nash Ensemble.

In July 2016, Craig gave concerts and masterclasses in Hong Kong and Shanghai as part of the Hong Kong Guitar Symposium and he has given several concerts at the Australian Chamber Music Festival at the invitation of Piers Lane. He was invited to be Visiting Musician at Oriel College, University of Oxford for two years.

Craig Ogden is the most sought-after guitarist for chamber music in the UK performing with artists including the Carducci Quartet, Miloš Milivojević (accordion), Paul Edmund-Davies (flute) and the London Tango Quintet, of which he is a regular member. Craig also performs a new arrangement written for him of the Goldberg Variations by J.S. Bach with violinist David Juritz and cellist Tim Hugh.

Craig frequently records for film and was featured on the British hit, Notting Hill. He has presented programmes on radio including The Segovia Legacy on BBC Radio 3 (co-presented with Louis de Bernières), Ten Pound Pom Mum for BBC Northern Ireland (a programme about his Mother's upbringing in Northern Ireland) and a series of four interviews with artists including John Williams for ABC Classic FM (Australia). Craig presented three short videos as part of an advertising campaign on Classic FM for Emirates Airline and was invited by Sky Arts to be a mentor for the Guitar Star television series.

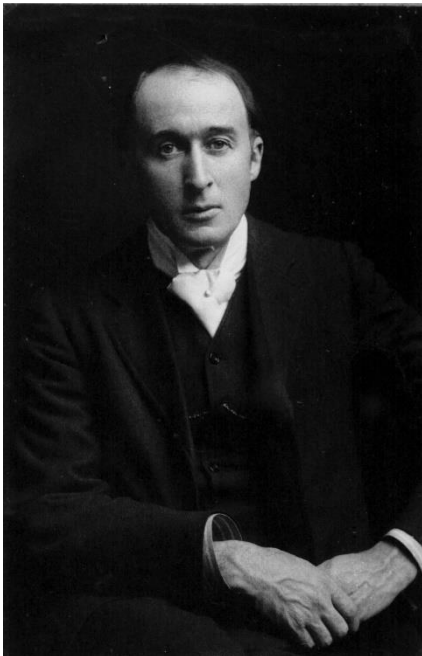
Craig Ogden is Director of Guitar at the Royal Northern College of Music in Manchester, Adjunct Fellow of the University of Western Australia, Associate Artist at The Bridgewater Hall in Manchester and Director of the Dean & Chadlington Summer Music Festival. Craig Ogden plays a 2011 Greg Smallman guitar.



Summer Evening

Frederick Delius

Although Delius spent a great deal of time abroad he never forgot his English roots. One of his favourite places was Filey, near Scarborough! He loved playing cricket there. He composed this piece after he moved to Leipzig to study music but it's got whiffs of Filey and the Yorkshire cliffs and it is as though Delius wistfully longs to be back, looking out to sea, enjoying the clear skies and the warmth of the sun.



Concierto de Aranjuez

Joaquín Rodrigo

So many of classical music's great geniuses led tragically short lives—Mozart, Schubert, Mendelssohn, and Bizet all died in their 30s—that when we encounter those blessed with longevity, we rejoice. The Spanish composer Joaquín Rodrigo, though blinded by diphtheria at age 3, lived to be 98. He credited the apparent calamity of his illness for his lifelong involvement in music.

Rodrigo made rapid progress at the conservatory in Valencia, graduating early and going on to Paris, where he studied with Paul Dukas at the École Normale de Musique. But while he absorbed the elements of French style and refinement, his music remains Spanish to its very core. With Manuel de Falla (b. 1876) and Enrique Granados (b. 1867), Rodrigo was central to the flowering of musical creativity that raised the prominence of Spanish music in the 20th century. These composers burst upon the music world like a new discovery, although their cultural lineage extended back centuries. Musicians and audiences greeted them like long-lost brothers, but their distinctively Iberian sound, drenched in folk melodies and in the traditions of Spanish church music of the Baroque period, was like nothing to be heard in the rest of Europe.

While Manuel de Falla gained renown for ballet scores that travelled with Serge Diaghilev's Ballets Russes, and Granados' orchestral and piano compositions earned their standing as repertory staples (and his opera *Goyescas* in opera houses including New York's Metropolitan), Rodrigo became known for his remarkable concertos. They reflect the Spanish affinity for the guitar; the two best-known examples, his *Fantasy for a Nobleman* and the *Concierto de Aranjuez*, are both for that instrument. But there are other notable examples, including a spectacularly original concerto for harp. Rodrigo composed the *Fantasy for a Gentleman* in 1954 for Andrés Segovia, and though it is often mistakenly associated with Molière's *Le Bourgeois Gentilhomme*—inspiration for many musical adaptations—the gentleman of Rodrigo's title is actually Segovia himself. But the *Concierto de Aranjuez* remains his most popular and widely performed composition.

The website devoted to Rodrigo's life and work includes the composer's charming personal account of "how and why the *Concierto de Aranjuez* came about:"

In September of 1938, I was in San Sebastián on my return to France...It was during a dinner organized by the Marqués de Bolarque with Regino Sáinz de la Maza and myself. We ate well and the wine was not bad at

all; it was the right moment for audacious fantasizing... All of a sudden, Regino, in that tone between unpredictable and determined which was so characteristic of him, said:

-Listen, you have to come back with a 'Concerto for guitar and orchestra' – and to go straight to my heart, he added in a pathetic voice: – It's the dream of my life – and, resorting to a bit of flattery, he continued: – This is your calling, as if you were 'the chosen one.'

I quickly swallowed two glasses of the best Rioja, and exclaimed in a most convincing tone: – All right, it's a deal!

Inspired by the gardens at the Palacio Real de Aranjuez, the concerto opens



with two themes in alternation. As Rodrigo notes, the movement is “animated by a rhythmic spirit and vigor without either of the two themes... interrupting its relentless pace.” Their rhythmic impetus makes the slow hush of the second movement all the more dramatic, with a dialogue between solo instrument and ensemble that is traditional in concertos. The last movement, as Rodrigo notes, “recalls a courtly dance in which the combination of double and triple time maintains a taut tempo right to the closing bar.”

The late George Jellinek—a perceptive musicologist and commentator not inclined to exaggerate—called Rodrigo’s concertos revolutionary, and asserted that their freshness resulted from the composer’s use of the second interval. Even listeners with no musical background are likely to have heard about other harmonic intervals—thirds, fourths, fifths, and so on—but seconds, comprised of two notes that lie next to each other on the piano keyboard, are rarely heard or mentioned. And, yes, we do hear them frequently in this concerto. But are they so fully responsible for the concerto’s distinctive sound? Or do they function more like the rainfall on a streetscape in Paris or at the Palacio Real de Aranjuez, adding a poetic dimension to a scene that is already beautiful?

Symphony No. 9

'From the New World'

Antonín Dvořák

Until the twentieth century, American composers felt pressured to discover a truly “American” sound in their music. While Gershwin and Bernstein had jazz and blues available to them as musical material, American composers in the late nineteenth century had to search for other solutions to the problem of crafting a truly “American” music. Deciding that composers needed European help in this project, Jeanette Thurber (president of the National Conservatory of Music in America) invited Czech composer Antonín Dvořák to teach composition in New York in 1892. Thurber wanted Dvořák to help American composers discover their national sound.

Dvořák remarked: “The Americans expect great things of me. I am to show them the way into the Promised Land, the realm of a new, independent art, in short a national style of music!” Dvořák’s recommendation to American composers was to look to African-American spirituals and Native American songs for inspiration. To demonstrate how this might be done, Dvořák composed his Symphony No. 9 (“From the New World”) while on vacation in Iowa with his family in 1893.



Dvořák called the second movement Largo “a sketch or study for a later work, either a cantata or opera, which will be based upon Longfellow’s Hiawatha.” He also noted that the third movement was “suggested by the scene at the feast in Hiawatha where the Indians dance.” In addition to Longfellow’s epic poem, Dvořák found inspiration in the wide, open spaces he had seen during his travels across the United States to Iowa. It is not difficult to imagine any of these scenes after hearing the lush orchestration and sweeping melodies. Not only has this symphony become one of the most popular symphonies in the classical repertoire, but it is also a love note from Dvořák to America.

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.

