



Summer Concert 2014

Saturday 28 June 2014
St Mary's Church, Banbury

Programme £1



Music to Honour the Brave 1914-1918

Hello and welcome to our Summer concert

We are thrilled to have you here for this charity concert in aid of the Royal British Legion and the Army Benevolent Fund, two very worthwhile charities, especially in this centenary year since the start of the First World War. We hope that you will enjoy the evening ahead.

We have rehearsed hard to bring you tonight's music, but that is just a part of the work that goes into making an evening like this so successful. Banbury Symphony Orchestra would like to thank the officials at the Banbury Town Hall, The Rotary Club of Banbury and LiveArts at St Mary's for the help and support they have given. We feel sure that the result is going to be a fantastic donation to the two charities, more of which you will find out about during the course of the evening.

On a sadder note, we are this evening saying goodbye to one of our longest-standing members of the orchestra, Richard Hartree. Richard has played the French horn with BSO ever since the orchestra was formed 52 years ago. He took some time out when his work took him around the world, but since 1992 he has been back here with us. Richard also served on the committee for many years and was Chairman, overseeing the appointment of our conductor Paul Willett. We will miss you, Richard, and say thank you for all your contributions to the orchestra.

If you would like Banbury Symphony Orchestra to keep in touch with you about our future concerts, please do fill in the form on your seat and let us have your email address. Our next concert is at Deddington Church on 22 November and includes Dvorak's cello concerto and we would love to be able to remind you of the concert nearer the time!

I very much hope you will enjoy the concert and that we will see you again at our future events.

Emma Callery (Chair, BSO)

Elgar: Polonia Overture
Kelly: Elegy for strings and harp 'In Memoriam Rupert Brook'
Britten: Sinfonia da Requiem

Interval

Elgar: Enigma Variations
Elgar: Pomp and Circumstance

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.

Richard Hartree



I started playing the horn at school and played in the orchestra and wind band. At home I took all opportunities to play and when I went to Cambridge horn playing was my main activity, apart from studies. I had the chance to play under Boris Ord, Raymond Leppard and - at Music Camp - Colin Davis. My career with Alcan started in 1954 and took me to Birmingham, Newport, Monmouth, Banbury, Geneva, Montreal, Rio de Janeiro and Vancouver. In all these I found some horn playing opportunities. I returned to Banbury in 1992, joined the BSO, served on the Committee, became Chairman, revised the Constitution and oversaw the appointment of Paul Willett and the Millenium Concert, which included Beethoven's 9th. My lip muscles are now failing and it is time to stop trying to play as I no longer gain pleasure from it; after 70 years! You can read more about Richard's horn playing on the blog page of the BSO website.

Elgar: Polonia Overture

Polonia is a symphonic prelude by the English composer Edward Elgar and written in 1915.

On 13 April 1915 the Polish conductor Emil Młynarski asked Elgar to compose something using Polish national music.

The piece was mainly Elgar's own work, but he included quotations from the *Warszawianka* and other Polish patriotic songs, the Polish National Anthem, and themes by Frédéric Chopin and Jan Paderewski.

It was first performed at the Polish Victims' Relief Fund Concert in the Queen's Hall, London on 6 July 1915, with the orchestra conducted by the composer.



The Relief Fund was a worldwide effort, organised by Paderewski and Henryk Sienkiewicz, in aid of refugees from the terrible conflict in Poland between the forces of Russia and Germany. There were elaborately engraved programmes, each

tied with a red and white ribbon, containing messages from Paderewski. Elgar conducted his première and Thomas Beecham conducted the remainder of the concert.

Elgar dedicated Polonia to Paderewski, already a distinguished pianist and composer.

Kelly: Elegy for strings and harp 'In Memoriam'



Frederick Septimus Kelly (1881–1916) was born in Australia and was a Gold Medal winner in Rowing for the UK in the Olympic Games and a champion oarsman.

Kelly joined the Royal Naval division and sailed with the great English Poet Rupert Brooke and composer William Denis Browne for the Dardanelles where Brooke died.

Kelly was part of the burial party and chose the poem by the Hellenistic poet Callimachus for the gravestone.

He wrote the Elegy as an *In memoriam* for Brooke, and for all those lost in the Gallipoli campaign (which included Browne) whilst on a ship

returning to Alexandria in 1915-16. He was killed on the Western Front in November 1916.

This piece has been edited by Richard Dival in Australia from the original manuscript copies in the National Library of Australia.

Britten: Sinfonia da Requiem

According to the writer Herbert Glass, Britten composed the *Sinfonia da Requiem* as a memorial to his parents. It was also an expression of the composer's lifelong pacifism and a reaction to the darkening political developments that led eventually to the Second World War.

The symphony is in three movements played without a break, and a performance lasts around 20 minutes.

I. Lacrymosa. A slow marching lament in a persistent 6/8 rhythm.

II. Dies irae. A form of Dance of Death.

III. Requiem aeternam.



The headings of the three movements are taken from the Roman Catholic Mass for the dead, but the composition has no liturgical associations. Britten described the movements respectively as "a slow, marching lament", "a form of Dance of Death" and "the final resolution". All its movements have D as their tonal centre.

Elgar: Enigma Variations



Edward Elgar composed his Variations on an Original Theme for Orchestra ("Enigma"), Op. 36, commonly referred to as the Enigma Variations, in 1898–99. It is a set of fourteen variations on a hidden "theme" that is, in Elgar's words, "not played". It is Elgar's best-known large-scale composition, for both the music itself and the enigma behind it.

Elgar dedicated the piece to "my friends pictured within", each variation being an affectionate portrayal of one of his circle of close acquaintances. The people portrayed in the variations include Elgar's wife Alice, Augustus J. Jaeger and Elgar himself. The enigma is the hidden theme, which has been the subject of much speculation. Various musicians have proposed theories for what melody it could be, although Elgar did not say that his "theme" was a melody. The enigma could be something else, such as a symbol or a literary theme. Elgar accepted none of the solutions proposed in his lifetime, and took the secret with him to the grave.

Variation IX (Adagio) "Nimrod" has become popular in its own right and is sometimes used at British funerals, memorial services, and other solemn occasions. It is always played at the Cenotaph in London on Remembrance Sunday.

Elgar: Pomp and Circumstance



The Pomp and Circumstance Marches are a series of marches for orchestra composed by Sir Edward Elgar. March No. 1 was composed in 1901 and "Dedicated to my friend Alfred E. Rodewald and the members of the Liverpool Orchestral Society".

The first four marches were all written before the events of World War I shattered the belief that the splendid show of military pageantry ("Pomp") has no connection with the drabness and terror ("Circumstance") of actual warfare and the styles in which wars were written about spurned the false romance of the battle-song. Elgar understood this.

The Trio contains the tune known as "Land of Hope and Glory". In 1902 the tune was re-used, in modified form, for the Land of hope and glory section of his Coronation Ode for King Edward VII. The words were further modified to fit the original tune, and the result has since become a fixture at the Last Night of the Proms, and an English sporting anthem:

Chorus

*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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Paul Macey
Gary Clifton
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Tuba

Shaun Humphries

Timpani

Keith Crompton

Percussion

Justin Rhodes
Sue Woolhouse
Shirley Day

Harp

Karina Bell
Amber Sherratt

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You can also keep in touch via:



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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, 7:30–9:30pm.

Banbury Symphony Orchestra Dates for your diary...

Saturday 22 November 2014

St Peter and Paul's Church, Deddington at 7.30pm

Verdi 'Force of Destiny' Overture

Dvorak Cello Concerto

Shostakovich Symphony No. 5



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