

Chamber Concert



Sunday 14 May 2023

Deddington Church

Programme Free



Concert Dates for Your Diary

Banbury Symphony Orchestra

Summer Concert

Saturday 8th July 2023

Concert Overture "Froissart" – Elgar

Konzertstück for Four Horns and Orchestra – Schumann

Soloists – Alex Willett, Caoime Glavin, Zachary Hayward & Jake Parker

Symphony No. 4 "Romantic" – Bruckner

7.30 p.m. – St Mary's Church, Banbury

Banbury Symphony Orchestra

Autumn Concert

Saturday 25th November 2023

Egmont Overture – Beethoven

Cello Concerto – Finzi

Soloist – Yoanna Prodanova

Symphony No. 2 – Rachmaninoff

7.30 p.m. – Deddington Church

Tickets from

banburysymphony.com

Programme

The Italian Girl in Algiers Overture – Rossini

Triple Concerto – Beethoven

I - Allegro

II - Largo (attacca)

III - Rondo alla (polacca)

Angelika Stangl (violin), Catherine Strachan (cello)

David Hammond (piano).

Interval

Symphony No. 4 'Italian' – Mendelssohn

I - Allegro vivace

II - Andante con moto

III - Con moto moderato

IV – Presto and Finale: Saltarello

Welcome to the Church of St Peter and St Paul in Deddington.

I'm delighted that you are able to be with us for the orchestra's chamber concert, when the heavy brass has the day off and a smaller set of players have a chance to perform music from earlier periods.

The orchestra will be playing three well-known works this afternoon – Rossini's playful overture to *The Italian Girl in Algiers*, Beethoven's *Triple Concerto for Piano, Violin and Cello* – essentially a concerto for Piano Trio – and finally Mendelssohn's well-loved *Symphony No. 4 "The Italian"*.

Sit back, relax and enjoy some great music in the beautiful setting of Deddington's church.

Dave Settle

Chair, Banbury Symphony Orchestra

Angelika Stangl – Violin

Angelika Stangl is a multi-instrumentalist specialising in historical performance. She has played with various ensembles including the Hanover Band, Orchestra of the Age of Enlightenment, Ex Cathedra, Yorkshire Baroque Soloists, I Fagiolini, Manchester Camerata and the Orion Orchestra, where she was involved with recordings in Abbey Road.

In 2012 she performed Mozart's Oboe Quartet in Buckingham Palace in the presence of Princess Anne and was invited to play for the installation of the Receiver General at Westminster Abbey in 2019. She is the founder and Principal Conductor of the Johannes Ensemble, where she is currently leading a Beethoven piano concerto cycle with pianist David Alexander.

She holds a First-Class Honours degree from the University of York where she received the David Blake Prize for Outstanding Contribution to Symphony Orchestra and performed the Strauss Oboe Concerto as a prize winner of the York Concerto Competition. Angelika graduated from the Royal Academy of Music in 2021 receiving an MA with Distinction in Historical Performance.

She has been generously supported by the Countess of Munster Trust, the Kathleen Trust, the Zetland Foundation, the Hockerill Educational Trust and the Clive and Sylvia Richards Trust.



She plays on a violin made in 1914 by Paul Kaul.

Catherine Strachan – Cello



Catherine Strachan grew up in Aberdeen, where she benefited from a superb start to her musical education thanks to the local authority music service and local youth orchestras. Catherine studied modern and baroque cello performance with Myra Chahin and Alison McGillivray at the Royal Conservatoire of Scotland (formerly RSAMD), and followed this with an MA in baroque performance practice at the University of York.

Catherine is now based in York, where she enjoys a varied career as a freelance cellist and string teacher. She performs regularly with various local ensembles including Otley Baroque, Leeds Baroque and York Guildhall Orchestra. Recent concerto performances include the

Dvořák and the Beethoven triple with Thirsk Sinfonia.

Other projects for 2023 include cello and piano recitals with David Hammond in Aberdeen and York, and Catherine will also be the baroque cello tutor at HISS (Historically Informed Summer School) in Beverley in August 2023.

David Hammond – Piano

David Hammond grew up in Oxfordshire, where he studied piano with Judy Thompson. He continued his education in York, completing a degree in music at the University of York, and an ATCL diploma under the tuition of Liz Haddon.

Since then he has developed a career as a pianist, specialising in accompaniment. He has worked with many soloists, from beginners to professionals, and with choirs, opera groups and in musical theatre.

He has performed in concert series throughout the country, including Manchester, Carlisle, Lincoln and Wakefield Cathedrals. He has recently performed the piano part in Beethoven's Triple Concerto with Catherine Strachan, Angelika Stangl and Thirsk Sinfonia. David is a regular musician for services at St Saviourgate Unitarian Chapel, and has previously helped to run their lunchtime concert series.

He has always had a varied taste in music, which has helped to inform his playing, and contribute to his versatility as a performer. While at university he became involved in Javanese Gamelan music which has led to running workshops, composing for the gamelan and leading a community gamelan group in York. Along side this he has been involved in folk music, playing keyboards in Fiddlers Wreck and Rastrum, active



and established ceilidh bands in the York area.

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 the Director of Didcot Sixth Form and whilst he is now mostly retired to concentrate on his music making and being a 'stay-at-home' dad to his son Alfie, he has continued working as part-time Deputy Headteacher at Didcot Girls' School..

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.

The Italian Girl in Algiers Overture

Gioachino Rossini

Before he reached the age of 40, the Italian composer Gioachino Rossini had written very nearly as many operas as he had accumulated earthly years. Having started this operatic marathon when he was 18 and having attained spectacular fame throughout Europe with the products of his prodigious facility, Rossini was apparently ready for early retirement, at



least from the lyric theatre. In the 39 years that remained to him after he put down his operatic pen, he turned out a huge number of pieces, most of them small and unpretentious, one - the *Stabat Mater* - a major work.

The Italian Girl in Algiers was composed in typical Rossini fashion: quickly, in less than a month. The composer conducted the premiere of the work that he called a *melodramma giocoso* in Venice in May 1813. In February 1817, it became the first Rossini opera to be given in Paris, where the composer was eventually to reside.

The overture begins with a slow introduction that features an ornamental (quasi-exotic) solo for oboe and is followed by an allegro with a main theme in the winds. A contrasting idea is a perky yet sinuous tune sung by an oboe, then flute. And, very much present and accounted for is a pulse-quickening episode that takes off like a locomotive

getting up steam, that is, it gets faster and louder as it goes - a Rossini trademark for which the composer was both praised as well as damned.

Triple Concerto

Ludwig van Beethoven

By the turn of the 18th century, Ludwig van Beethoven had firmly established himself as one of Vienna's most prominent musicians—a virtuoso pianist and composer of the first rank. It appeared as if nothing could stand in the way of Beethoven's continued rise to greatness. But then, tragedy struck. In 1800, Beethoven, not yet thirty, began to realize that his hearing was deteriorating. Beethoven sensed that the onset of deafness was only a matter of time.

The irony was not lost on Beethoven—soon, he would be a composer unable to hear his own musical creations. Quite naturally, this turn of events engendered a supreme crisis in Beethoven's life. On October 6, 1802, Beethoven penned the immortal letter to his brothers that is known as the *Heiligenstadt Testament*. There, Beethoven confessed that the onset of his deafness:

almost made me despair, and I was on the point of putting an end to my life—The only thing that held me back was my art. For indeed it seemed to me impossible to leave this world before I had produced all the works I felt the urge to compose; and thus I have dragged on this miserable existence—a truly miserable existence.

And, indeed, Beethoven responded to his adversity by composing at a furious pace. Beethoven masterpieces from the first decade of the 19th century include the

Symphonies nos. 2-6, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* piano sonatas, and the composer's only opera, *Fidelio*.



Beethoven began composition of his Concerto for Piano, Violin, Cello and Orchestra in late 1803, completing the work in the summer of 1804. Beethoven composed the piano part of the "Triple" Concerto for Archduke Rudolph (1788-1831), the youngest son of Emperor Leopold II. Rudolph, a longtime pupil, friend and patron of Beethoven, was the dedicatee of such pieces as the fourth and Emperor piano concerto, the Archduke piano trio, the piano sonatas Opus 90 (*Les Adieux*), 106 (*Hammerklavier*), and 111, the great choral work, the *Missa Solemnis*, and the *Grosse Fugue* for string quartet.

The fact that Beethoven composed the keyboard parts of both the *Triple Concerto* and the *Archduke Trio* for Rudolph is testament to his considerable talents as a pianist. Beethoven dedicated the *Triple Concerto* to another of his

patrons, Prince Franz Joseph von Lobkowitz. The first performance of the *Triple Concerto* took place in Vienna, in May of 1808.

The *Triple Concerto* is scored for a trio of soloists (violin, cello, and piano) and orchestra. Beethoven composed the Triple Concerto around the same time as his ground-breaking *Eroica Symphony*. However, the concerto's three movements (Allegro, Largo, and Rondo alla Polacca) present a far more genial and lyrical side of Beethoven's craft. The opening Allegro is the most expansive of the work's three movements. A hushed Largo leads without pause to the finale, a Rondo based upon a polonaise, a sparkling Polish dance.

Symphony No. 4 'Italian'

Felix Mendelssohn

In 1830, the world was Felix Mendelssohn's for the taking. Just barely into his twenties, the young German musician had already established an international reputation as a virtuoso pianist, budding conductor, and successful composer. The previous year, he had embarked on a world tour, exploring the Scottish Highlands and enjoying societal and musical introductions in London. After returning home to Berlin in the spring and summer of 1830, he headed across the Alps via Munich and Vienna for an Italian adventure. By October, Mendelssohn reached Venice, and then travelled onto Florence where he delighted in the magnificent artworks housed in some of the most beautiful venues in the world. In November, Mendelssohn finally arrived in Rome. He entrenched himself in the city's excellent sacred music environment, even composing some motets, cantatas, and psalm settings of his own. He also ruminated on the *Italian Symphony* he hoped to compose. Tours of Naples, Milan, and a return to Rome provided fresh sonic visions of the Italian countryside. The music he envisioned, however, remained in his head for some time.

It was not until 1833, after trips to Paris and London, that Mendelssohn finally penned his first complete version of what is known today as *Symphony No. 4, "Italian,"* op. 90. It was on a return trip to London that year that the young composer led the London Philharmonic



Society premiere. Like so many of his works, the score was published posthumously in 1851. The symphony utilizes a standard four-movement formal structure. While some musicologists have questioned whether the work truly represents any sort of "Italian-ness," the opening *Allegro vivace* positively shimmers with excitement, channeling Mendelssohn's own sentiment: "Why should Italy still insist on being the land of Art when in reality it is the land of Nature, delighting every heart? No lack of music there; it echoes and vibrates on every side." A thoughtful *Andante con moto*, perhaps inspired by a procession the composer witnessed in Italy, and an elegant *Con moto moderato* demonstrate the composer's natural melodic tendencies. The inspiration for the finale is clear. Mendelssohn presents an energetic *saltarello*, showcasing the enchanting Italian dance all the way to the last notes of the work. What a fitting way to conclude a celebration of the land known as "Bel Paese"!

Banbury Symphony Orchestra

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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.

