

# Charity Concert

Saturday 27<sup>th</sup> June 2015

St Mary's Church, Banbury

Programme £1



**Music to Make You Dance!**

*Anjali*  
dance company



## **Concert Dates for Your Diary**

### **Banbury Symphony Orchestra**

**Saturday 21<sup>st</sup> Nov 2015**

Overture 'Academic Festival' - Brahms

Variations on a Nursery Tune – Dohnányi

Symphonic Poem 'Mazeppa' - Liszt

Symphony No.4 in D minor - Schumann

**7:30 pm – Church of St Peter and St Paul, Deddington**

### **Banbury Symphony Orchestra**

**Saturday 12<sup>th</sup> December 2015**

**Christmas Family Concert**

**BHF Celebration of Life**

**Supporting our charity partners**

**British Heart Foundation**

Programme to be confirmed – [www.banburysymphony.org](http://www.banburysymphony.org)

**Late afternoon – St Mary's Church, Banbury**



*Hello and welcome to this celebration of music and dance!*

We are delighted to be working with our new charity partner British Heart Foundation, and our friends from Anjali. We are sure that you will enjoy a memorable evening.

Our programme is a wonderful mix of well loved classics and a world premier!

Everybody will be familiar with Swan Lake and most of us will know the Bernstein that remains as vibrant and full of energy as ever. By contrast, we are all in for a treat as we hear for the first time the outstanding new Symphony of Dances by local composer and orchestra member Nick Planas.

Thanks for being with us and we hope that you enjoy our concert as much as we will enjoy playing and dancing!

Peter Button  
Chairman, BSO

## **Programme**

### **Symphonic Dances from ‘West Side Story’ – Bernstein**

Prologue (Allegro Moderato) ~ ‘Somewhere’ (Adagio) ~ Scherzo (Vivace leggero)  
Mambo (Presto) ~ Cha-cha (Andantino con grazia) ~ Meeting Scene (Meno mosso)  
‘Cool’ Fugue (Allegretto) ~ Rumble (Molto allegro) ~ Finale (Adagio)

### **Swan Lake – Tchaikovsky**

Scene ~ Valse ~ Dance of the Swans  
Spanish Dance ~ Hungarian Dance

### ***Interval***

### **Symphony of Dances – Planas**

La Marcha de la Humanidad – Communal Dances  
Waltz – Habañera  
Galop  
Modal Dances  
Grande Finale – Tarantella and Rock

## **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.

## Nick Planas



Nick Planas has composed many large orchestral works as well as operas, stage musicals, and several chamber works. 2014 saw two recital works published; *To My Father* for basset-clarinet (or standard clarinet) and piano (premiered in March), and a *Sonata for Flute and Piano* which has received widespread reviews, with several recordings being planned for this year. He is currently working on a contemporary ballet *The Hare & The*

*Tortoise* for performance in Oxford in the autumn, a full-length opera collaboration, and a *Sonata for Tenor Saxophone*.

## British Heart Foundation

Every year, 190,000 lives in the UK are affected by Heart Disease.

It is responsible for 1 in 3 deaths each year in the UK.

For over 50 years the BHF has played a key role in the fight against heart disease, and as long as it continues to claim lives, we'll continue our research to find better ways of preventing, treating, and beating it.

For 30 years, there has been a group of dedicated individuals in Banbury who have been fundraising for British Heart Foundation. We are delighted to be able to celebrate our 30th Anniversary with this collaboration with the Banbury Symphony Orchestra.

WE desperately need YOUR help to continue to raise money for vital research.

£25 could provide an hour of specialist care from a BHF Heart Nurse to improve the physical and emotional health of heart patients and their families.

£50 could help detect heart defects in an unborn baby by paying for the use of an echocardiography machine and echo-technician for an ultrasound scan.

None of this is possible without public donations and on-going fundraising activities. If you would like to join an established fundraising group, please do get in touch with me – we'd love to welcome you and any new fundraising ideas.

We are enormously grateful to Banbury Symphony Orchestra for allowing us to be associated with them for this concert.



We also have two shops in Banbury – one in the high street selling clothes, books, cd's etc and another in Broad Street selling Furniture & Electrical Items – please come and visit us!



## **Anjali Dance Company**

Internationally-known Anjali Dance Company is based at the Mill Arts Centre in Banbury.

Anjali aims to celebrate the unique creative abilities and artistic potential of people with learning disabilities and demonstrate that Dance can be an enjoyable activity and a career for learning-disabled young people.

Anjali provides professional-standard training for its dancers, who come from a wide area, and the company creates and tours original dance works which are performed wholly by people with learning disabilities.

Over the past two decades Anjali's celebrated company of dancers has performed throughout the UK and abroad, from the Royal Festival Hall and the Royal Opera House in London to venues in Berlin, Lisbon and Madrid.

Their work has been highly praised: they were described by The Times as "one of the brightest companies in British dance." The Rt Hon Sir Tony Baldry described Anjali as "one of Oxfordshire's great assets" and said "among those who work with learning-disabled people the work of Anjali Dance Company is unique. Its achievements are astounding."

Anjali's Youth Dance Company, Young Anjali, has also been highly successful and has performed for several successive years at major national youth dance festivals.

Anjali also provides education and outreach programmes which make use of the skills of people with learning disabilities. Workshops and residencies are mainly taught by Anjali's specialist Education Team, which consists entirely of teachers who are themselves learning-disabled.

Anjali Dance Company is delighted to be part of tonight's performance in the beautiful setting of St Mary's Church, Banbury. It is a rare and wonderful experience for the company to perform with a full orchestra. Working with Nick Planas's music and a live orchestra will be a great privilege and a real challenge and the dancers have been looking forward to it with great excitement. Parts of the music have been choreographed and the dancers will be performing short pieces to several movements of the symphony.

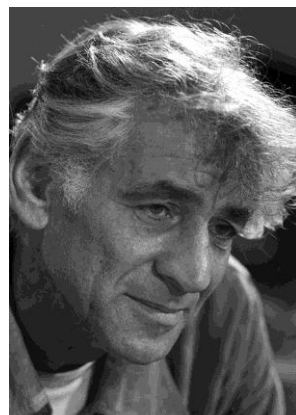
Anjali would like to thank Nick Planas, the BSO members and organisers and Live Arts for giving us this once-in-a-lifetime opportunity. We are delighted to be BSOs partner for this event. The money raised will help us with much-needed funding.

The dancers in tonight's performance are Daisy Garrett, Alex Hyde, Nick McKerrow, Jason Manito, Hannah Dempsey and Lauren Payne. Choreography is by our resident dance artist, Aya Kobayashi, costumes by Pearl. Director Nicole Thomson.

For more information about Anjali Dance Company; if you would like to donate; if you know anyone who might like to join the company; or for volunteering and placement opportunities; please call 01295 251909. Visit our website [www.anjali.co.uk](http://www.anjali.co.uk).

## Symphonic Dances from 'West Side Story' – Bernstein

The prodigiously talented Leonard Bernstein could have had any one of several successful careers: piano soloist, classical composer, conductor, writer, lecturer, or Broadway songwriter. In fact Bernstein chose to do all of these things and to do all of them well! Born in Massachusetts, Bernstein was already active as a composer and performer when he attended Harvard, and he continued his musical training at Philadelphia's Curtis Institute. By the time he was in his late twenties, Bernstein was an international star: a popular guest conductor and a composer respected both for his Broadway work and for "serious" concert pieces like the 1943 Symphony No.1 ("*Jeremiah*"). In the late 1940s, he began a lifelong association with the Tanglewood



Leonard Bernstein

Festival, working as a conductor and later as a mentor to a younger generation of conductors and composers. Bernstein was conductor of the New York Philharmonic from 1958-1969, and later was closely associated with the Vienna Philharmonic. Throughout his life he struggled to maintain a balance between the various facets of his career, but was astonishingly prolific in all of them. As a composer - like Gershwin before him - Bernstein passed comfortably between the seemingly separate worlds of the concert hall and Broadway, and often achieved an extraordinary synthesis of both.

Bernstein, like many of his predecessors, was attracted to Shakespeare's *Romeo and Juliet* as subject-matter for a stage work—the tragic story of lovers from two warring clans has universal appeal and relevance. Bernstein was particularly intrigued when playwright Arthur Laurents suggested that he write the music for an "updated" version of the tragedy, set not in 16th-century Verona, but in modern New York City. The doomed lovers in *West Side Story* are a Puerto Rican girl named Maria, and a Polish-American boy

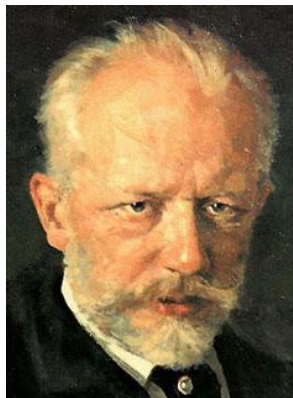
named Tony. In place of warring Montagues and Capulets, we have two rival gangs fighting for territory. The Sharks are Puerto Rican immigrants, and the Jets are an “American” gang, primarily Tony’s Polish-American buddies. Using Puerto Rican culture in the characters of Maria, Anita, and the Sharks allowed Bernstein to introduce Caribbean instruments into the score. He also makes subtle use of Caribbean rhythms in many numbers - basing the hilariously sarcastic “America” on the huaongo, and introducing the syncopated beguine in Tony and Maria’s love duet “Tonight.”

Bernstein was also attracted by the idea of writing a truly serious score for the Broadway stage. In 1956, when he had just begun work on *West Side Story*, he wrote in his diary: “Chief problem: to tread the fine line between opera and Broadway, between realism and poetry, ballet and ‘just dancing,’ abstract and representational. Avoid being ‘messagy.’ The line is there, but it’s very fine and sometimes it takes a lot of peering around to discern it.” Bernstein had already composed relatively “operatic” Broadway shows - his *On the Town* (1944) and *Wonderful Town* (1952) contained serious undercurrents and had an integrated approach to drama, music and dance. His opera *Trouble in Tahiti* (1952) and his operetta *Candide* (1956) approached the “fine line” from the opposite direction, adapting elements of Jazz and popular song. *West Side Story*, completed in 1957, was an amazingly successful synthesis of classical and Broadway elements. It was also a thoroughly successful collaboration between Bernstein, lyricist Stephen Sondheim, and choreographer Jerome Robbins. The show opened on Broadway on September 26, 1957 and ran for 973 performances.

The *Symphonic Dances from “West Side Story”* date from 1961. The music is “symphonic” in a couple of ways. Bernstein takes the ballet music of *West Side Story* out of the crowded confines of the orchestra pit and expands his score to include a full symphony orchestra. It is also “symphonic” in that he uses a few basic musical ideas, transformed over and over again, to represent the actions and emotions of the story. The score provides the following outline of the dramatic action portrayed in the *Symphonic Dances*: “Prologue (*Allegro Moderato*) — The growing rivalry between two teenage gangs, the Jets and Sharks. ‘Somewhere’ (*Adagio*) — In a visionary dance sequence, the two gangs are united in friendship. *Scherzo (Vivace leggero)* — In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun. *Mambo (Presto)* — Reality again; competitive dance between gangs. *Cha-cha (Andantino con grazia)* — The star-crossed lovers see each other for the first time and dance together. *Meeting Scene (Meno mosso)* — Music accompanies their first spoken words. ‘Cool,’ *Fugue (Allegretto)* — An elaborate dance sequence in which the Jets practice controlling their hostility. *Rumble (Molto allegro)* — Climactic gang



battle during which the two gang leaders are killed. *Finale (Adagio)* — Love music developing into a procession, which recalls, in tragic reality, the vision of ‘Somewhere’.”



**Pyotr Ilyich Tchaikovsky**

## Swan Lake – Tchaikovsky

Tchaikovsky<sup>1</sup> composed Swan Lake in 1875-76. The first performance was at the Bolshoi Theatre in Moscow, on March 4, 1877. The suite heard here was excerpted after Tchaikovsky’s death.

Tchaikovsky’s three fairy-tale ballets remain staples of the repertoire - for both ballet companies and orchestras: Swan Lake (1876), The Sleeping Beauty (1889), and The Nutcracker (1892). Though the story of Swan Lake seems to have originated in a German collection of folk tales, the Russians have also claimed the story for their own. Just who transformed the story into a ballet scenario is unclear, but

at some point in 1875, Tchaikovsky was commissioned by the Bolshoi’s ballet master Julius Reisinger to write the score. Swan Lake was Tchaikovsky’s first attempt at writing a full ballet, and though his music was wonderful, the 1877 production was a dismal failure. Among the factors that contributed to this flop was the fact that the ballerina in the lead role of Odette was pulled from the production at the last minute due to a scandal - she had apparently accepted several pieces of jewellery from a wealthy suitor, only to pawn them for cash and marry another dancer! But the production as a whole was doomed by its lacklustre choreography. One of Tchaikovsky’s friends wrote: *“Costume, stage scenery, and machinery did nothing to conceal the complete emptiness of the dancing. For the balletomane there was barely more than five minutes pleasure in the dancing... but the music-lover had better luck.”* There were several more unsuccessful productions over the next few years, and Tchaikovsky always intended to revise the score, but died before he could return to the project. Swan Lake was finally revived at a memorial program for Tchaikovsky in 1895, in a version revised by choreographers Marius Petipa and Lev Ivanov which remains more or less standard today. This revised version, which retained Tchaikovsky’s music intact, was a complete success, and Swan Lake has never fallen from the repertoire - there have been thousands of productions since then. It also played a central role in the rather disturbing recent film *The Black Swan*, and there have been countless reinterpretations, including a tongue-in-cheek all-male version by Les Ballets Trocadero de Monte Carlo - check it out on YouTube!

---

<sup>1</sup> Programme notes for Bernstein and Tchaikovsky by kind permission of Dr J. Michael Allsen – [facstaff.uww.edu/allenj/index.htm](http://facstaff.uww.edu/allenj/index.htm)

Swan Lake tells the story of Prince Siegfried who, as heir to the kingdom, must name his bride at a ball held on his birthday. Being unwilling to marry except for love, he takes off in pursuit of a flock of swans. Just as he is about to shoot one of the birds, he realizes that she is in fact a woman who has been transformed into the form of a white swan - the princess Odette, who was enchanted by the evil magician von Rothbart. Siegfried falls hopelessly in love, and threatens to kill the magician, only to be stopped by Odette, who knows that if von Rothbart dies before the spell is broken, she will remain a swan forever. Siegfried returns to the ball dejected, prince's parents introduce a series of prospective brides, each of whom dances to music from her native land. Suddenly, he finds the magician's daughter Odile, disguised as Odette, though as a black swan. He dances with Odile, and declares to the court that he will marry her, just a moment before the real Odette arrives and Siegfried realizes he has been duped. He returns to the lake to find Odette, and declares his love. In the end the lovers must drown themselves to break the spell - united only in death.



The Suite's opening Scene accompanies Odette and her retinue of swans - all of them, of course enchanted princesses - as they glide across the surface of Swan Lake. What begins as a quiet oboe solo quickly grows into a passionate romantic passage for the full orchestra. The Waltz comes from Act II, and was originally intended for a large ensemble of peasants who danced in honour of the prince at his ball. Tchaikovsky introduces a series of lyrical lilting themes, including a fine trumpet solo, before this dance ends in an energetic coda. The brief Dance of the Swans has an appropriately "ducky" main theme played by oboes and bassoons to accompany an ensemble dance of Odette's feathered

retinue. The closing three movements are the national dances of some of the princesses hoping to catch Siegfried's attention at the ball in Act III. The Hungarian Dance (Czardas) opens with dramatic gypsy-flavoured music that moves to a frenzied conclusion. The wild Spanish Dance is driven throughout by castanets and tambourine. The final dance, for a Polish princess, is a blazing and forceful Mazurka, which includes a humorous central trio for the woodwinds.



## Symphony of Dances – Planas

The idea for this work<sup>2</sup> came after the successful premiere of my Piano Concerto in 2011, when a friend noted the dance-like style of the music which portrayed the piano “dancing with the orchestra”. I therefore decided to write a symphony of music which could be danced to, but unlike past “dance symphonies”, I did not want to compose pure dances in the traditional sense. Instead, each movement contains several themes with strong underlying and recognisable dance rhythms (sometimes combined). These themes may appear later on in another movement, within another dance. I wanted to include dance forms from different parts of the world; therefore the movements are significantly different in style from one another. In composing this music I have been influenced mainly by Russian and French composers of the post-romantic period.

The opening is a gentle awakening leading into La Marcha de la Humanidad (*March of Humanity*), the title of a surrealist painting by Mexican artist David Alfaro Siqueiros, which portrays the onward struggle of humanity to achieve greater freedoms by overcoming authoritarianism and oppression. The dark mood here is reinforced by quaver pedal notes in the bass. A reprise of the initial theme provides a link into a lively 6/8 dance theme which draws initially from traditional medieval styles – I could picture whole villages dancing to similar themes, hence its subtitle Communal Dances.

The second movement contains two Waltz themes (perhaps drawing their style from Erik Satie’s *Gymnopédies*) which develop and then play out in a clarinet cadenza; the clarinet then introduces a Habañera. As the movement ends I have inverted the traditional underlying habañera rhythm so that the usual bass notes are found in the high soprano range, and vice versa.

The third movement is a romping Galop; this should increase the heart rate of both listeners and performers alike. The music here should not be taken too seriously, nor too slowly!

The fourth movement, Modal Dances, contains melodies based on Eastern European themes, which originated with the gypsies of Hungary & Transylvania and which use “modes” rather than traditional major/minor keys. Originally sketched for string quartet, I have enjoyed expanding the sound colours to include the full orchestra.

Two solo trumpets announce the last movement, Grande Finale – Tarantella & Rock which quickly expands to include full orchestral forces, joined here by the impressive organ of St. Mary’s Church. The *Tarantella* section is frequently interrupted by various

---

<sup>2</sup> Programme note – Nick Planas, [www.nickplanas.com](http://www.nickplanas.com)

motifs which cross over the standard 4 beats in a bar. This then morphs into a rock-style section which reprises one of the waltz themes from the second movement. “Timbral trills” played on the higher woodwind instruments provide a slightly eerie effect here, and some of the harmonies may be challenging to the ear. Following this, a call to order from the trumpets becomes what could be described as a lively chase, before a short violin cadenza reprises the earlier *Habañera*. The final bars repeat the opening theme, with the orchestra playing at full force to raise the roof!



# Banbury Symphony Orchestra

## Management Committee

Peter Button (Chair), Emma Callery (Treasurer), Jennifer Hubble (Secretary),  
Trish Evans, Lyn Gosney, Rachel McCubbin, Marianne Robinson, Simon Kingsley.

Conductor - Paul Willett

### **Violin I**

Anna Fleming (Leader)  
Penny Tolmie  
Stephen Taylor  
Nancy Cox  
Alice Teulon  
Marianne Robinson  
Christiana Whitehead  
Emma Callery

### **Violin II**

Ian Smith  
Trish Evans  
Andrew Waite  
Gill Walker  
Bryony Yelloly  
Rosemary Wilson  
Lydia Wood  
Sue Christie  
Christine Morley

### **Viola**

Ros Templeman  
Alex Mann  
Conrad Woolley

### **Cello**

Miranda Ricardo  
Jennifer Hubble  
Paul Morley  
Janet Parsons  
Peter Button  
Ruth Mankelow  
Marigold Short

### **Double Bass**

Robert Gilchrist  
Jo Willett  
John Cronin  
Jonathan McCubbin

### **Flute**

Rachel McCubbin  
Sue Wain  
Ruth Carroll

### **Piccolo**

Ruth Carroll

### **Oboe**

Emma Wahlen  
Amanda Barton

### **Cor Anglais**

Lyn Gosney

### **Clarinet**

Lorna Edwards  
Claire Thomas  
Jane Cerasale

### **E<sup>b</sup> Clarinet**

Jane Cerasale

### **Bass Clarinet**

Alice Palmer

### **Saxophone**

Lorna Edwards

### **Bassoon**

Ian McCubbin  
Rachel James

### **Contrabassoon**

Ian White

### **Horn**

Bob Powell  
David Settle  
Claire Stinchcombe  
Raymond Joyce

### **Trumpet**

Tony Chittock  
Ron Barnett  
Terry Mayo

### **Trombone**

Paul Macey  
Gary Clifton  
Malcolm Saunders

### **Tuba**

Shaun Humphries

### **Timpani**

Justin Rhodes

### **Percussion**

Shirley Day  
David Hadland  
Huw Morgan  
David Rugman

### **Harp**

Karina Bell

### **Organ**

Stephen Taylor

### **Piano**

Stuart Hubble

## 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, [banburysymphony.org/contact](http://banburysymphony.org/contact)

## Our Patrons

Lady Saye and Sele

## Our Sponsors

**spratt endicott**  
SOLICITORS

**Kannegiesser**  
UK

## Keep in Touch

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:

Publicity officer - Rachel McCubbin

01608 645589

[rachelmccubbin@btinternet.com](mailto:rachelmccubbin@btinternet.com)

[banburysymphony.org](http://banburysymphony.org)



Banbury Symphony Orchestra



@BanburySymphony



## 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 from 7:30 to 9:30pm.

