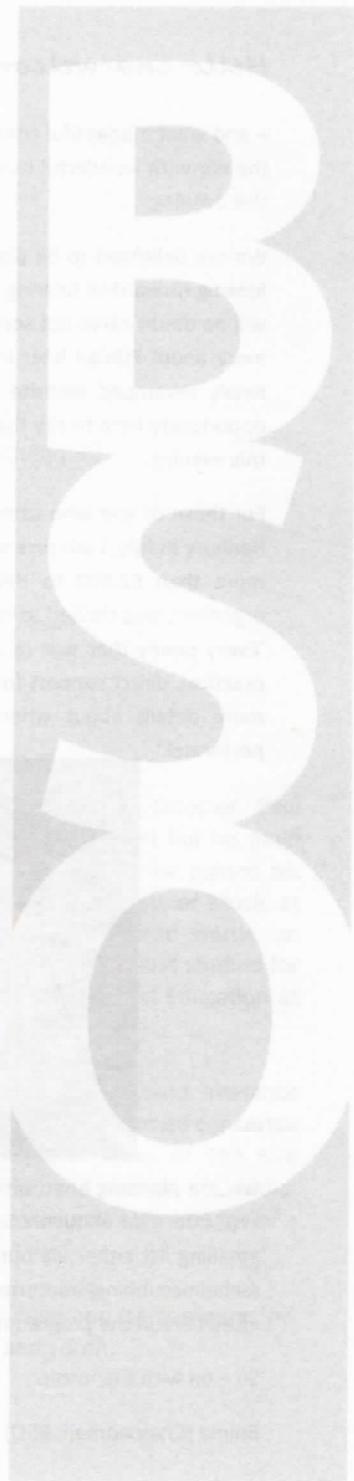
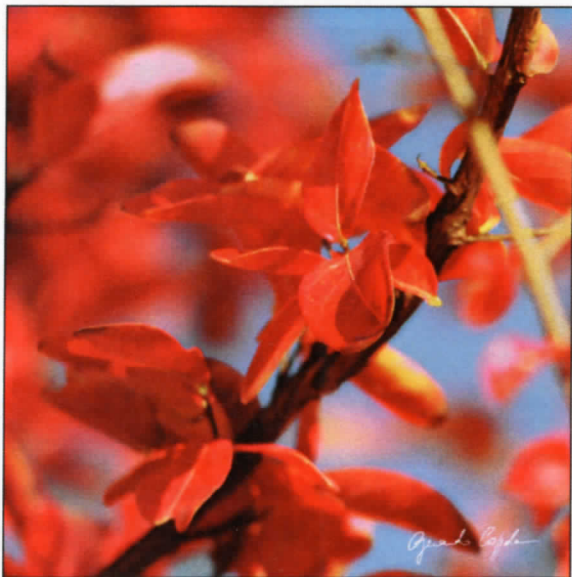




Autumn Concert 2013

Saturday 23 November 2013
Deddington Church, Deddington

Programme £1



Hello and welcome to our Autumn concert

– and what a beautiful concert it will be too. Timeless music that never fails to delight the ear with wonderful tunes and rich harmonies at the core of all three of our pieces this evening.

We are delighted to be playing in Deddington Church once again and are particularly looking forward to hearing your new and magnificent piano. Our soloist, Ffinian Jones, will no doubt carve out some fine melodies for all our entertainment. You can find out more about Ffinian later in this programme – and you can also read his blog on our newly revamped website at www.banburysymphony.org. I would like to take the opportunity here to say thank you to him for all the time he has put into preparing for this evening.

For those of you who came to our charity fundraising concert in St Mary's Church in Banbury in July, I am sure you would like to know that we have been able to hand over more than £2,600 to Help for Heroes. Dave Lewis, the Help for Heroes county organiser, was thrilled to receive the donation and thanked everyone involved, saying, 'Every penny that was raised will be allocated directly where it is needed, providing practical, direct support for our wounded. The website www.helpforheroes.org.uk has more details about where the money will be spent to help our injured service personnel.'



We are planning another charity concert for next summer, so if you would like to be kept informed about that particular event and all other BSO concerts, please join our emailing list either via our website or email our publicity officer, Rachel McCubbin at rachelmccubbin@btinternet.com. Other ways to keep in touch with us are to be found elsewhere in the programme.

So – on with the music.

Emma (Chairwoman, BSO)

Wagner: Faust Overture

Grieg: Piano Concerto

Interval

Tchaikovsky: Symphony No. 6 (Pathétique)

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.

Wagner: Faust Overture



Sketch for stage set for Faust. Liceu 1905. Image by Valeshel

The Faust Overture is a concert overture composed by German composer Richard Wagner. Wagner originally composed it between 1839 and 1840, intending it to be the first movement of a Faust Symphony based on the play Faust by German playwright Johann Wolfgang von Goethe. Realizing that he would not finish the planned symphony, Wagner revised the piece between 1843 and 1844, incorporating ideas from the other planned movements, and creating instead a single-movement concert overture. He made a final revision in 1855.

Grieg: Piano Concerto



Illustration: Piano by David Denicolò

The Piano Concerto in A minor was composed by Edvard Grieg in 1868 and was the only concerto Grieg completed. It is one of his most popular works and among the most popular of all piano concerti. The concerto is in three movements: *Allegro molto moderato*, *Adagio* and *Allegro moderato molto e marcato - Quasi presto - Andante maestoso*. The first movement is noted for the timpani roll in the first bar that leads to a dramatic piano flourish. The movement is in the Sonata form. The movement finishes with a virtuosic cadenza and a similar flourish as in the beginning. The second movement is a lyrical movement in which leads directly into the third movement. The third movement opens in A minor 4/4 time with an energetic theme (Theme 1), which is followed by a lyrical theme in F Major (Theme 2). The movement returns to Theme 1. Following this recapitulation is the 3/4 A Major *Quasi presto* section, which consists of a variation of Theme 1. The movement concludes with the *Andante maestoso*, which consists of a dramatic rendition of Theme 2 (as opposed to the lyrical fashion with which Theme 2 is introduced).

Soloist: Ffinian Jones



Ffinian Jones began learning the piano at the age of eight and his natural ability soon became evident. While studying with concert pianist Robert Birchall he was invited to study performance, composition and history at the Staffordshire Musical Society for talented musicians, and by the age of 15 had already been awarded ABRSM Grade 8 distinction in the piano, cello and alto saxophone. He went on to perform at the Royal Albert Hall, London, The Symphony Hall, Birmingham and the Bridgewater Hall in Manchester. A year later Ffinian was successful in gaining a place at Chetham's School of Music in Manchester where he studied piano with Murray McLachlan. After his sixth form studies at Chetham's, he entered Trinity College of Music in London as an undergraduate to study with Philip Fowke, and from September 2009 to January 2010 studied at the Conservatoire National et Superior de Music et Dance de Lyon, France, with Florrent Boffard as part of the Erasmus scheme.

Throughout his career he has participated in many master-classes given by distinguished musicians including Leslie Howard, Anton Kuerti, Phillipe Cassard, Noriko Ogawa, Alexander Ardakov, Mikhail Kazakevich, Deniz Gelenbe, and Douglas Finch. He was also invited to play Ronald Stevenson's Peter Grimes Fantasy to the composer, who was himself a personal friend of Benjamin Britten.

Ffinian is a keen chamber musician and has formed a long standing duo with Soprano Cheryl Coutinho. The duo focuses mainly on the French and German repertoire and give regular concerts across the UK.

Ffinian's many competition successes include being finalist in the 2008 Il Circolo Competition, winner of the 2010 Trinity College John Ireland Competition, and soloist in Messiaen's La Ville d'en Haut, held at Blackheath Halls, 2008. Recent appearances have included a performance of Graham Fitkin's Sciosophy at the Queen Elizabeth Hall, a solo recital at St Martin in the Fields, and a performance of Mozart's Piano Concerto No.11, K413 with the Gibbs quartet in Greenwich, London. He was also invited to contribute to a discussion on Liszt in a live interview on BBC Radio 3. He is currently working as a freelance pianist, and gives piano lessons in the Stafford area.

Ffinian is very grateful to his parents, Philip Fowke and Prof. Eckart Altenmuller, for without their support and kindness, he would not be playing the piano today.

Tchaikovsky: Symphony No. 6 (Pathétique)



Illustration: moscow by allenwong

The Symphony No. 6 in B minor, Op. 74, Pathétique is Tchaikovsky's final completed symphony. The symphony was written in a small house in Klin and completed by August 1893. The Russian title of the symphony, means "passionate" or "emotional", not "arousing pity", but it is a word reflective of a touch of concurrent suffering. Tchaikovsky considered calling it (Programmaja or "Programme Symphony") but realised that would encourage curiosity about the programme, which he did not want to reveal. The title's French translation Pathétique is generally used in French, Spanish, English, German and other languages.

Tchaikovsky's "Cross"-motive, associated with the crucifixion appears in the Pathétique Symphony. Tchaikovsky identified with and associated the cross-motif with "star-cross'd lovers". Tchaikovsky dedicated the Pathétique to his nephew, Vladimir "Bob" Davydov, with whom he was in love.

The Pathétique has been the subject of a number of theories as to a hidden program. This goes back to the first performance of the work, when fellow composer Nikolai Rimsky-Korsakov asked Tchaikovsky whether there was a program to the new symphony, and Tchaikovsky asserted that there was, but would not divulge it. The program was also suggested as being a suicide note. This idea began to assert itself as early as the second performance of the symphony in Saint Petersburg, not long after the composer had died. People at that performance listened hard for portents. As always, they found what they were looking for: a brief but conspicuous quotation from the Russian Orthodox requiem at the stormy climax of the first movement, and of course the unconventional Adagio finale with its tense

harmonies at the onset and its touching depiction of the dying of the light in conclusion.

Tchaikovsky specialist David Brown suggests that the symphony deals with the power of Fate in life and death. This program would not only be similar to those suggested for the Fourth and Fifth Symphonies, but also parallels a program suggested by Tchaikovsky for his unfinished Symphony in E flat. That program reads, "The ultimate essence ...of the symphony is Life. The first part is all impulse, passion, confidence and thirst for activity. The Second part is love. The third is disappointments. The fourth part ends dying away.

Instrumentation

The symphony is scored for 3 flutes (3rd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam (ad libitum) and strings.

A bass clarinet is sometimes used to play the bassoon solo marked pppppp in the first movement, to achieve the desired dynamic level (e.g. a recording by the Hungarian conductor Ferenc Fricsay). In a recording of this work with the Bavarian Radio Orchestra, a recording engineer failed to hear the string opening of the symphony because Fricsay had them play almost inaudibly. The engineer missed the first five bars completely but the performance (which earned the conductor a 10 minute standing ovation) was eventually broadcast on the anniversary of Tchaikovsky's death in 1993 by BBC Radio 3.

The symphony contains four movements

Adagio – Allegro non troppo

Allegro con grazia

Presto: Allegro molto vivace

Finale: Adagio lamentoso – Andante

All programme notes taken from Wikipedia

Banbury Symphony Orchestra

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Justin Rhodes

Percussion

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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 14 December 2013

Christmas concert in association with The Rotary Club of Banbury

St Mary's Church, Banbury at 4.30pm

The Snowman by Howard Blake heads up this seasonal event, which also includes carols and other festive delights

Saturday 29 March 2014

St Mary's Church, Banbury at 7.30pm

Rossini 'The Thieving Magpie' overture

Grieg Symphonic Dances

Berlioz Symphony Fantastiqu



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