



## Summer Concert 2013

Saturday 13 July 2013  
St Mary's Church, Banbury

Programme £1



CHARITY NO  
1120920

FUNDRAISING  
IN SUPPORT OF

*HELP for*  
**HEROES**



## *Hello and welcome to our Summer concert*

Hello and welcome to our summer concert –

– and what a concert it is, complete with cannons in the 1812 overture, rousing snare drums in the Shostakovich and those fine marching tunes from ‘633 Squadron’ and ‘The Dum Busters’ to round everything off. We have never had so many players on the stage at St Mary’s and we feel confident that the many extra brass, wind and percussion players will add a very special something to the evening.

We are thrilled to have so many of you here for this charity concert in aid of Help for Heroes and 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 Rotary Club of Banbury, the county branch of Help for Heroes 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 Help for Heroes’ fundraising efforts, more of which you will find out about during the course of the evening.

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 23 November and includes Greig’s piano concerto and Tchaikovsky’s Symphony no. 6 – both beautiful pieces of music 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)

Tchaikovsky: 1812 Overture

Wagner: Ride of the Valkyries

Shostakovich: Symphony No. 7 (Movement 1)

***Interval***

Shostakovich: Symphony No. 7 (Movements 2-4)

Goodwin: 633 Squadron March

Coates: Dam Busters March

**Paul Willett – Conductor**



Paul Willett studied violin, singing and piano as a student but his main instrument was the French horn. When Paul was 16, he gained his Performance Diploma from The Royal College of Music. Paul 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 also worked as a brass teacher for Oxfordshire Music Service and was director of a Saturday Music School of 200 students.

Paul now combines class teaching with conducting various ensembles, both adult and youth. He is also in demand as an adjudicator for both adult and student competitions. Paul is 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.

## Tchaikovsky: 1812 Overture

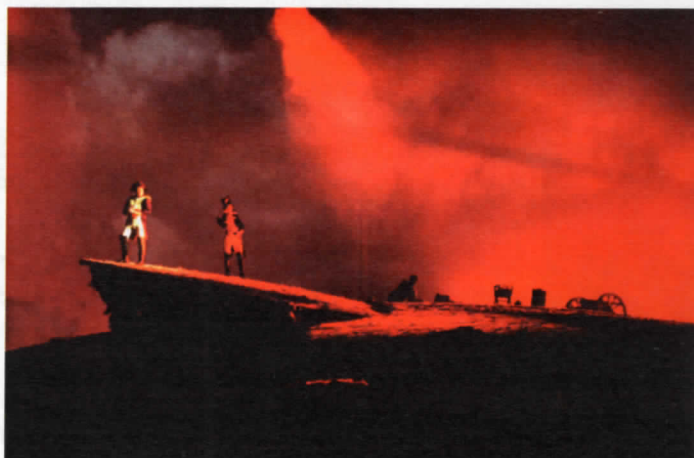


Illustration: War and Peace, Metropolitan Opera production 2002

The 1812 Overture by Russian composer Pyotr Ilyich Tchaikovsky was written in 1880 to commemorate Russia's defense of its motherland against Napoleon's invading Grande Armée in 1812. It has also been co-opted as a patriotic hymn played in the United States in association with its Fourth of July celebrations. The overture debuted in the Cathedral of Christ the Saviour in Moscow in August 1882. The overture is best known for its climactic volley of cannon fire, ringing chimes, and brass fanfare finale.

Beginning with the plaintive Russian Orthodox Troparion of the Holy Cross played by four cellos and two violas, the piece moves through a mixture of pastoral and martial themes portraying the increasing distress of the Russian people at the hands of the invading French. At the turning point of the invasion—the Battle of Borodino—the score calls for five Russian cannon shots confronting a boastfully repetitive fragment of La Marseillaise. A descending string passage represents the subsequent retreat of the French forces, followed by victory bells and a triumphant repetition of God Preserve Thy People as Moscow burns to deny winter quarters to the French.

A musical chase scene appears, out of which emerges the anthem God Save the Tsar! thundering with eleven more precisely scored shots. The overture utilizes counterpoint to reinforce the appearance of the leitmotif that represents the Russian forces throughout the piece. A total of sixteen cannon shots are written into the score of the Overture.

### **Wagner: Ride of the Valkyries**



The Ride of the Valkyries is the popular term for the beginning of Act III of *Die Walküre*, the second of the four operas by Richard Wagner that comprise *Der Ring des Nibelungen*. Together with the Bridal Chorus from *Lohengrin*, the Ride of the Valkyries is one of Wagner's best-known pieces.

In the opera house, the Ride, which takes around eight minutes, begins in the prelude to the Act, building up successive layers of accompaniment until the curtain rises to reveal a mountain peak where four of the eight Valkyrie sisters of Brünnhilde have



gathered in preparation for the transportation of fallen heroes to Valhalla. As they are joined by the other four, the familiar tune is carried by the orchestra, while, above it, the Valkyries greet each other and sing their battle-cry. Outside the opera house, it is usually heard in a purely instrumental version, which may be as short as three minutes.

The complete opera *Die Walküre* was first performed on 26 June 1870 in the National Theatre Munich. By January of the next year, Wagner was receiving requests for the Ride to be performed separately.

The Ride of the Valkyries was used to accompany several editions of *Die Deutsche Wochenschau*, the German wartime newsreel. The piece is frequently used in filmmaking and television productions.

Recent examples include the 1979 war film *Apocalypse Now*, where the 1/9 Air Cavalry regiment plays the piece of music on helicopter-mounted loudspeakers during their assault on a Vietnamese village to scare locals and motivate their men.

### **Shostakovich: Symphony No. 7**



Dmitri Shostakovich's *Symphony No. 7* (titled *Leningrad*) was written c. 1939–41. Initially dedicated to the life and deeds of Vladimir Lenin, Shostakovich decided instead to dedicate the symphony to the city of Leningrad on its completion in December 1941. The work remains one of Shostakovich's best known compositions.

The piece soon became very popular in both the Soviet Union and the West as a symbol of resistance to Nazi totalitarianism and militarism. It is still regarded as the major musical testament of the estimated 25 million Soviet citizens who lost their lives in World War II. The symphony is played frequently at the Leningrad Cemetery, where half a million victims of the 900-day Siege of Leningrad are buried. The symphony is Shostakovich's longest, with performances taking approximately one hour and fifteen minutes. It is written in the conventional four movements.

#### 1<sup>st</sup> Movement: Allegretto (25–30 minutes)

The first movement begins with a rousing, majestic theme played by all the strings, This is followed by a tranquil section which leads directly into the so-called invasion theme, a 22-bar ostinato that will pervade much of the movement. This is first played softly by the strings pizzicato, then is echoed by multiple instruments accompanied by the snare drum. The march is repeated twelve times, louder and more accented each time, somewhat in the manner of Maurice Ravel's *Boléro*. Other instruments accompany with undertones that forebode increasing action and excitement. At the end of the twelfth repetition, the brass (particularly the trumpets) interject very loudly with a new, more frantic theme, announcing the arrival of the invaders.

### *Interval*

2<sup>nd</sup> Movement: Moderato (10 Minutes) The second movement, is the symphony's shortest. It begins with a quiet, playful theme in the strings. In the middle of the movement, woodwinds interject with a brash, shrill theme, followed by brass, then strings, then woodwinds.

#### 3<sup>rd</sup> Movement: Adagio (15–20 minutes)

The third movement is structured much like the second, with a slow initial theme, a faster middle section that evokes the first movement, and a recapitulation of the initial theme. Shostakovich hoped to portray Leningrad by twilight, its streets and the embankments of the Neva River suspended in stillness.

#### 4<sup>th</sup> Movement: Allegro non troppo (15–20 minutes)

The fourth movement begins with a very quiet, searching melody in the strings that slowly rises in pitch. The movement develops with familiar melodies building to the ferocious climax. The piece ends in the key of C major, but it is by no means a joyous ending. The colossal C major finish is quite ambiguous, if not blatantly ironic.

Shostakovich was reported to have said “... *this is music about terror, slavery, and oppression of the spirit*”.



*“Everyone had someone to cry over, but you had to cry silently, under the blanket, so no one would see. Everyone feared everyone else, and the sorrow oppressed and suffocated us. It suffocated me, too. I had to write about it, I felt it was my responsibility, my duty. I had to write a requiem for all those who died, who had suffered. I had to describe the horrible extermination machine and express protest against it”.*

Shostakovich wrote some of the symphony working at high intensity under the German bombardment. Leningrad surrounded by the Nazis had become a living hell. Entire families vanished, entire apartments with their collective families. Houses, streets and neighbourhoods vanished.

Loudspeakers broadcast a performance of the work throughout the city on 9 August 1942 as well as to the German forces in a move of psychological warfare. A bombardment of German artillery positions was ordered in advance to ensure their silence.



## Goodwin: 633 Squadron March



633 Squadron is a theme from a 1964 British film which depicts the exploits of a fictional Second World War British fighter-bomber squadron trying to destroy a German V-2 rocket fuel plant. It was based on a novel of the same name by Frederick E. Smith, published in 1956, which itself drew on several real Royal Air Force missions. 633 Squadron was the first aviation film to be shot in color and Panavision wide screen.

Ronald Alfred Goodwin (1925 – 2003) was a British composer and conductor known for his film music. He scored over 70 films in a career lasting over fifty years.

His music for war films are particularly well remembered. These include *Where Eagles Dare* (1968), *Battle of Britain* (1969), for which he (mostly) replaced William Walton, *633 Squadron*, *Operation Crossbow* and *Force Ten From Navarone*. After requests from the RAF military band, the opening from *Battle of Britain*, originally titled *Luftwaffe March*, was re-titled *Aces High* and is now regularly played by military bands up and down the U.K.

He wrote the scores for *Of Human Bondage* (1964), *Those Magnificent Men in Their Flying Machines* (1965), Alfred Hitchcock's *Frenzy* (1972, replacing Henry Mancini), two movies featuring Morecambe and Wise, and the Norman Wisdom film, *The Early Bird* (1965).

## Coates: Dam Busters March



The Dam Busters is Eric Coates' theme for the 1955 film *The Dam Busters*. It is a musical composition which has achieved the rare distinction of having iconic status and become synonymous with the film - indeed, with *Operation Chastise* itself. The *Dam Busters March* remains a favourite military band item at flypasts in the UK.

It is noted that the march was not actually written for the film and had in fact been completed a few days before he was contacted by the producers. The composer had apparently been carrying out an exercise in composing a march in Elgarian form, which is the same structure as the famous *Pomp and Circumstance Marches*.

Coates had a profound dislike of writing film music and turned down numerous requests; he was prevailed upon by the producers, who told him that this was "a film of national importance". He was initially inclined to refuse the commission but, on hearing more about the film, came to the conclusion that the piece he had just completed might just be the very thing. The march is now the musical setting for the hymn "God is our strength and refuge", based on Psalm 46.

### **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

Management Committee:

Emma Callery (Chair), Claire Thomas (Treasurer),  
Jennifer Hubble (Secretary), Peter Button, Lyn Gosney,  
Anna Fleming, Rachel McCubbin, Andrew Waite,

Conductor - Paul Willett

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Penny Tolmie  
Vanessa Devesa  
Marianne Robinson  
Laura Henderson  
Kathryn Whiteway  
Nancy Cox  
Rachel Sansome  
Stephen Taylor

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Andrew Waite  
Trish Evans  
Sue Christie  
Christine Morley  
Kate Barton  
Katie Haslam  
Gill Walker  
Bryony Yelloly  
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David Bolton-King  
Gill Barbour  
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## Cello

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Jennifer Hubble  
Paul Morley  
Janet Parsons  
Simon Kingsley  
Peter Button  
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Jo Willett  
Jane Martin

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Rachel McCubbin  
Louise Willis  
Nick Planas

## Alto Flute

Nick Planas

## Piccolo

Louise Willis

## Oboe

Emma Wahlen  
Diana Lewis

## Cor Anglais

Lyn Gosney

## Clarinet

Claire Thomas  
Raymond Brien  
Alice Palmer  
Lorna Edwards

## Bass clarinet

Alice Palmer

## Bassoon

Ian McCubbin  
Rachel James

## Contrabassoon

Ian White

## Keyboard

Kathryn Whiteway

## Horn

Daniel Blakey  
Edward Bolton-King  
Richard Hartree  
Helen Jenkins  
Raymond Joyce  
Simon Mead <sup>✶</sup>  
Lydia Phillips-Lea  
Bob Powell  
Alex Willett

## Trumpet

Tony Chittock  
Ron Barnett  
Tom Bolton-King  
Frankie Hadland  
Tracey Abbott

## Trombone

Paul Macey  
Gary Clifton  
Malcolm Saunders  
Stuart Beard  
Esther Mead

## Tuba

Shaun Humphries

## Timpani

Justin Rhodes

## Percussion

Mat Butler  
Keith Crompton  
Shirley Day  
Liam Halloran  
Sue Woolhouse

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If you would like to support the orchestra through donation, sponsorship or joint enterprises, please contact our chair, Emma Callery, on 01608 737249 or email her: emma@caller.demon.co.uk.

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Shaun Humphries



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## **Banbury Symphony Orchestra**

in association with  
**The Rotary Club of Banbury**



**Saturday 13 July 2013**  
**St Mary's Church,**  
**Banbury, 7.30pm**

**Tchaikovsky '1812' Overture**  
**Wagner Ride of the Valkyries**  
**Coates 'Dam Busters' March**  
**Goodwin '633 Squadron' March**  
**Shostakovich Symphony No. 7 'Leningrad'**

Tickets: adults £10, children £4

Available from:

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Join our email list and we can keep you up to date with our forthcoming concerts. To find out more, please visit our website at [www.banburysymphony.org](http://www.banburysymphony.org) or contact Rachel McCubbin, our publicity officer, on 01608 645589 or email her: [rachelmccubbin@btinternet.com](mailto:rachelmccubbin@btinternet.com).

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## Banbury Symphony Orchestra Dates for your diary...

**Saturday 23 November 2013**

**Deddington Church at 7.30pm**

**Wagner 'Faust' Overture**

**Grieg Piano concerto with Ffinian Jones**

**Tchaikovsky Symphony No. 6 (Pathétique)**



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