

The Banbury Symphony Orchestra

Saturday 16th March 1991

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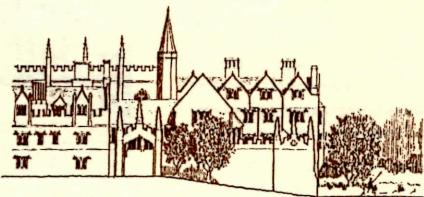
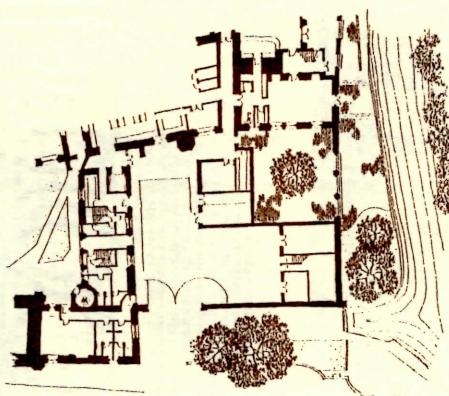
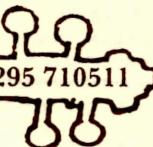
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FAX SERVICE

Our established fax service is available to all local companies or individuals. Fax number 0869 37146.

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Photocopying accounts can be opened by all companies based in the building, while at the same time we will continue to offer this service to other local residents or businesses.

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A leaflet outlining the costs of this service is available on application.

COSTS

Offices are available on licence on an annual fee of £4,500-£7,500 per annum inclusive.

Typing is carried out at a rate of £7.50 per hour + VAT.

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Centrepoint, which opened in autumn 1989, has established itself as an important location for service industries in Oxfordshire. The Business Centre, which underwent total refurbishment immediately prior to opening, now provides attractive and comfortable accommodation of a very high standard for six resident companies and for many others who use the centre on a regular basis.

The centre is managed by Bankier Sloan, the Deddington-based Chartered Surveyors who offer businesses fully furnished offices, as well as other essential services including photocopying, fax and secretarial back-up.

In addition to the services and facilities available to resident companies the centre also provides, as one of its most important activities, a telephone answering service for many individuals and companies who find it advantageous to operate in this way.



Centrepoint, Deddington

The office accommodation is usually made available on six-monthly licences which prove attractive because this provides companies with the flexibility to expand their operations as business develops.

Full details of the facilities and services are available from Ian Sloan or Debbie Watts at Centrepoint. Visitors are always welcome.



Laurie Kulisek, Centrepoint receptionist

SLOAN'S INDUSTRIAL DIRECTORIES

Sloan's Industrial Directories organise annual business shows in Oxford, Daventry, Banbury, Stratford-upon-Avon and Nuneaton. The exhibitions have now established themselves as important annual events and are often supported by a local authority. Full details of these events can be obtained from Debbie Watts at the Exhibition Centre, Centrepoint, Deddington.

Tel: 0869 38866 Fax: 0869 37146



Debbie Watts of Sloan's Industrial Directories

The Banbury Symphony Orchestra

(Leader - Geoffrey Kent)

JOHN LILL

Piano

Raymond Head

Conductor

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DACA COMPUTERS

Shostakovich (1906-1975)

Festival Overture

This ebullient, high spirited work originally began life as the last of a set of piano pieces 'Children's Notebook' dating from 1944-5. In 1947 Shostakovich scored the last piece called 'Birthday' to celebrate the 30th anniversary of the October Revolution. But because Shostakovich had fallen foul of the authorities the work was not played until 1954, a year after Stalin's death. Curiously, the piano piece on which the work was based was only published recently.

Delius (1862-1934)

A Song of Summer

Delius began to compose only quite late in life while working on an orange plantation in Florida. He came from Bradford but his father gave the young Delius no encouragement, believing music as a profession was 'demeaning to a gentleman'. But away from family influence Delius began to compose and eventually studied in Frankfurt and led a bohemian existence in Paris. His works began to achieve some success in the first decade of this century. But during the last fifteen years of his life Delius became blind and paralysed and was unable to compose. Hearing of the composer's predicament in 1928 the young Eric Fenby volunteered to be an amanuensis. 'A Song of Summer' a reworking of an earlier piece was the first of their collaborative efforts. When composing it Delius invited the young Fenby, also from Yorkshire, to imagine 'we were sitting among the heather on the Yorkshire moors by the sea' listening to the birds. The atmosphere is peaceful until out of the stillness a feeling of 'oneness' with nature leads to a strong climax and then peace returns.

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Sibelius (1865-1957)

Karelia Suite

1. Intermezzo

2. Ballade

3. Alla Marcia

In 1891 Sibelius returned to Finland after studying for two years in Berlin and Vienna and he soon immersed himself in nationalistic fervour. The first product of this was 'Kullervo' of 1892. His marriage to Aino Järnefelt in 1892 brought him into contact with an influential circle of writers, artists, politicians, all nationalists. As a result he was asked to write incidental music to a play called 'Karelia' (1893). Afterwards he abstracted an overture and suite. It is the latter which has remained a favourite the world over.

INTERVAL

Brahms (1833-1897)

Piano Concerto No. 1 in D minor op. 15

1. Maestoso 2. Adagio 3. Rondo. Allegro non troppo

This, now famous, concerto took a long time to arrive at its final form. Originally, the work was begun in 1854 as a 'Sonata' for two pianos and was inspired by the traumatic attempted suicide of his friend Schumann. However, it gradually developed into a symphony of monumental design. But in 1856 it was re-composed with piano, only the first movement of the symphony was kept. The work was essentially finished by March 1858 but Brahms continually worked on it. The opening movement is by turns tempestuous and wistful. Indeed the first few bars are some of the most powerful to have been written in the 19th century. It is thought to reflect Brahms' emotional turmoil after hearing of Schumann's attempted suicide. There is no cadenza. The second movement is one of Brahms' most tender compositions, and was headed 'Benedictus qui venit in nomine Domini', perhaps another reference to Schumann. This movement has some of Brahms' most deeply felt, almost sacred, music. By contrast the final movement asserts a most powerful vigour and creative drive that brings the work to a triumphant ending.

Notes by Raymond Head

JOHN LILL

John Lill's talent emerged at an early age - he gave his first piano recital at the age of nine, and at eighteen he performed Rachmaninov's Third Piano Concerto under Sir Adrian Boult, and made his much-acclaimed London debut playing Beethoven's Emperor Concerto at the Royal Festival Hall. His success was reflected in major prizes and awards, and in 1970 he won the most coveted of these, the Moscow International Tchaikovsky Competition, which led to engagements with major orchestras throughout the world working with conductors such as Barbirolli, Jochum, Ozawa, Svetlanov and Rozhdestvensky.

International demand has brought John Lill to over forty countries, both as a recitalist, and as a soloist with the majority of the world's leading orchestras. He has performed in the United States, the Soviet Union, the Far East and Australasia, and plays regularly in all the European capitals. He is a frequent visitor to the States, where he has appeared at the Hollywood Bowl, and worked with orchestras such as the Baltimore Symphony, the Philadelphia and Cleveland Orchestra, the San Diego Symphony Orchestra under David Atherton, the Dallas Symphony under Eduardo Mata, and the Boston Symphony under Temirkanov at Tanglewood. In summer 1989, he adjudicated the Van Cliburn International Competition, and he returned to the States in May last year to make his debut with the New York Philharmonic Orchestra.

John Lill has an extensive repertoire including more than sixty concertos, and is recognized in particular as a leading interpreter of Beethoven. In 1982 he became the first British pianist to perform the complete Beethoven Sonata cycle at the Queen Elizabeth Hall, and was also the first to perform it at the Barbican Centre in 1986. He played the thirty-two sonatas for the opening of the new Casals Hall in Tokyo in 1987, and has also performed them in California as part of a season of concerts in which he played the five concertos and the Choral Fantasy with the San Diego Symphony Orchestra. The complete sonata cycle has been broadcast by the BBC, and the complete concertos have been televised with the BBC Welsh Symphony Orchestra and broadcast with the London Symphony Orchestra and James Loughran. He is a regular artist at the BBC Proms, and frequently works with Simon Rattle and the CBSO, the Royal Philharmonic, the Scottish National Orchestra, and the major London orchestras. He has toured the UK with a number of orchestras, and has toured abroad with the BBC Scottish Orchestra.

He has recorded for Deutsche Grammophon, EMI/CFP (the Beethoven Piano Concerto Cycle with the SNO/Gibson), ASV (the Beethoven Sonata Cycle, and Brahms Piano Concertos with the Halle/Loughran), and Pickwick Records (Tchaikovsky 1 /London Symphony Orchestra/Judd). He lives in London and in 1978 was awarded the OBE for his services to music.

RAYMOND HEAD

Raymond Head studied the piano with Alice Goossens in London and with Jean Churchill at Dartington College of Arts; composition with Roger Smalley and Edwin Roxburgh and harpsichord with Mary Potts, Cambridge. He has worked in Italy as a repetiteur for Hans Werner Henze and appeared as an accompanist in the U.K. and Italy. For his researches into the music of Gustav Holst he was given a Holst Foundation Award, and others from the British Academy and Yale. As a conductor he has appeared at St John's Smith Square and for the National Trust. He has published a book on the subject of East-West influences and has lectured widely. His programme 'Indian Airs' was broadcast by the BBC last year.

N E X T B . S . O . C O N C E R T

Saturday, 22nd June, 1991, St. Mary's Church, Adderbury, 7.30 p.m.

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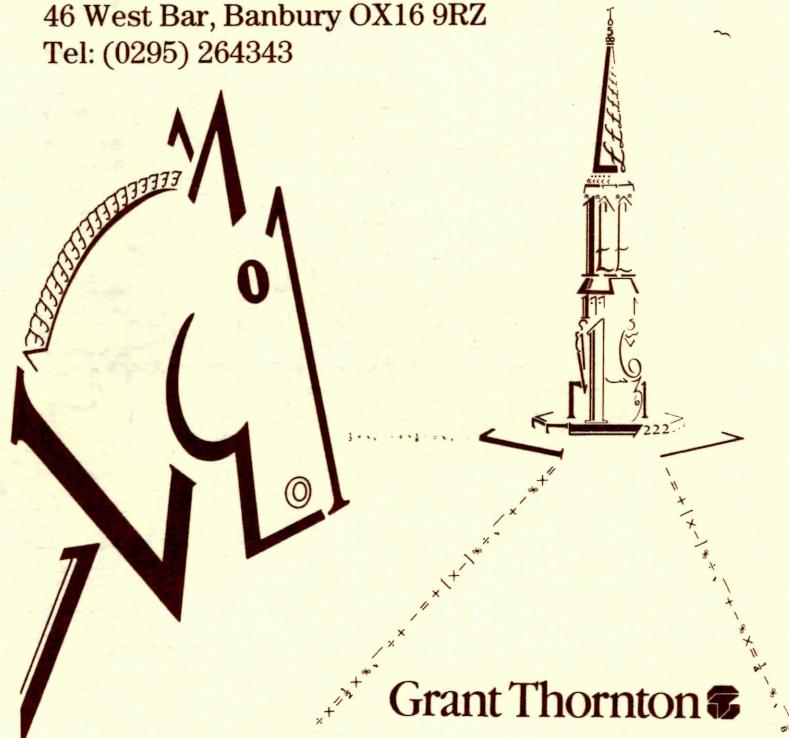
We are most grateful to the Vicar and Churchwardens of St. Peter and St. Paul's Church, Deddington, for their permission to use this church for our concert.

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