

The Banbury Symphony Orchestra

Saturday 22nd June 1991

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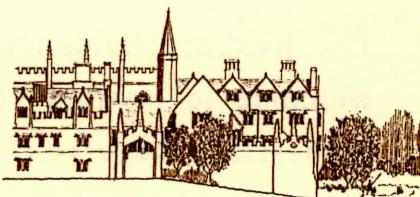
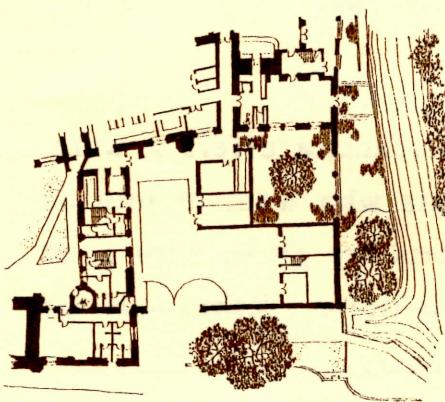


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The Banbury Symphony Orchestra offers a warm welcome to instrumentalists who want to join an orchestra. Regular concerts are given with good soloists and interesting repertoire. Rehearsals are on Tuesday evenings in Banbury.

For more details, contact:

Rosie Houldsworth on 0608 643967

The Banbury Symphony Orchestra

(Leader - Geoffrey Kent)

Raymond Head
Conductor

This concert is sponsored by:

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Aaron Copland (1900-1990)

Fanfare for the Common Man

Copland was for decades the foremost American composer. He studied in Paris with Nadia Boulanger during the 20s and at that time wrote some very terse music. However he is widely known and admired for his unique American synthesis of jazz, popular music and the European tradition that creates a real 'American' sound. His ballet music 'Billy the Kid', 'Rodeo', and 'Appalachian Spring' are performed all over the world.

The Fanfare for brass and percussion was commissioned by Eugene Goossens for the 1942-43 Cincinnati symphony season, and it was written in honour of those who were fighting in the Second World War. Copland produced one of his most striking pieces; very simple, very compelling and very popular.

Beethoven (1770-1828)

Symphony No. 5 in C minor

i. Allegro con brio ii. Andante con moto iii. Allegro iv. Allegro

Beethoven's fifth symphony is one of the world's most famous pieces of music, even going so far as to be considered a hackneyed warhorse; although this is less true now than previously. The power of the music has not however diminished. Indeed as the years have passed scholarly research has gradually shown the nature of the genius who produced it, and the nature of the music.

In 1802 a new era in Beethoven's life was unfolding. He had always been a reckless individualist, a law unto himself, but now the prospect of further isolation was imminent. In this year he suffered a nervous breakdown, in part due to a failed romance but more due to the growing realization that he was going deaf. He knew this would cut him off from normal relations with people. For a time he contemplated suicide but a tremendous drive to produce all that he was capable of alone held him back.

This impending isolation acted as a creative stimulus. 'Even with the frailties of my body, my spirit shall dominate...I shall seize Fate by the throat; it shall never wholly subdue me,' he wrote.

From this period date his most famous public works, the 'Eroica' Symphony, fourth and fifth piano concertos, the opera 'Fidelio' and of course the fifth symphony begun in 1804 and first performed in 1808.

Throughout the work the opening fate motif signals Beethoven's desire to conquer all affliction and fight a world Beethoven perceives to be hostile. The music constantly seeks stability but this is continually frustrated by the interjection of the fate theme. In the second movement a dream of noble serenity is constantly thwarted by interruptions. The third or scherzo movement re-iterates the basic theme again and this finally achieves a resolution in the fourth movement in the major key. In the end a C major chord blazes its way triumphantly throughout a fast coda. Out of suffering has come hope and a new vision.

I N T E R V A L

Refreshments are available in Church House, over the road from the church.

Elgar (1857-1934)

Enigma Variations

Like many famous British composers Elgar achieved maturity and fame as a composer relatively late in his life. The variations known as the 'Enigma' were written at a time in 1899 where his friends were dubious and generally discouraging about the composer's future. When first performed in late 1899 the variations made Elgar famous overnight and they celebrate the many friendships Elgar had in the area around Worcester where he lived.

1. Enigma theme, dark and mysterious, leads straight into:-
2. The first variation dedicated to Carice his wife a 'romantic and delicate inspiration.'
3. Contains references to R.B. Townshend's predilection for amateur theatricals. 'Grumpiness' of bassoons is important.
4. Dedicated to a country squire William Baker known for his forceful and erratic behaviour. Ends with the slamming shut of a door.
5. Inspired by Richard Arnold an amateur musician who had little technique but real feeling and witty conversation.
6. The opening viola melody reminds one that it is dedicated to an amateur viola player. Essentially it is an 'exercise' for crossing strings.
7. Trout a well-known local architect from Malvern, a boisterous character. In vain he tried to learn the piano from Elgar remaining rhythmically uncertain. A final 'slam' ends the piece discontentedly.
8. Really inspired by an eighteenth century house but one of its occupants is suggested by a little laugh in the oboes.
9. An expression of the mood of nobility connected with his great friend and editor A.J. Jaeger. A partial portrait derived from the slow movement of Beethoven's Pathetique Sonata for the piano.
10. Dorabella a pseudonym derived from Mozart's 'Cosi Fan Tutti' for Dora Penny, subtitled 'Intermezzo'.
11. Opening bars suggested by George Sinclair's dog falling down a steep bank into the River Wye, his swimming up stream and rejoicing on landing.
12. A tribute to a 'very dear friend Basil Nevinson an amateur cellist of distinction.'
13. Finale. A portrait of Elgar in combination with those of his wife and Jaeger, the greatest influences on his life. The work ends triumphantly with the theme in the major.

Notes by Raymond Head

RAYMOND HEAD

Raymond Head studied the piano with Alice Goosens 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 *répétiteur* 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. Last year he lectured in Virginia, U.S.A. and concerts are planned with the Jupiter Chamber Orchestra.

He has now conducted the B.S.O. for three seasons and has been particularly interested in training. Firstly with the help of the Bournemouth Sinfonietta and Lorna Windass, and this term through the help of Peter Walden, oboist with the renowned City of Birmingham Symphony Orchestra.

FUTURE CONCERTS

9th November, 1991

Banbury Pops Concert

Bernstein

- West Side Story Overture

Schubert

- Unfinished Symphony

Mozart

- Horn Concerto No.4 (soloist: Paul Willett)

Tchaikovsky

- 1812 Overture

30th November, 1991

Children's Concert

Sibelius

- Finlandia

Carols

H. Blake

- The Snowman (Narrator: Graeme Garden)

Stravinsky

- Scherzo à la Russe

Arnold

- Tam O'Shanter

21st March, 1992

Panufnik

- Heroic Overture

Bruch

- Violin Concerto (Soloist: Chris Windass)

Sibelius

- Symphony No.2

27th June, 1992

Programme includes - Holst - The Planets

THE BANBURY SYMPHONY ORCHESTRA

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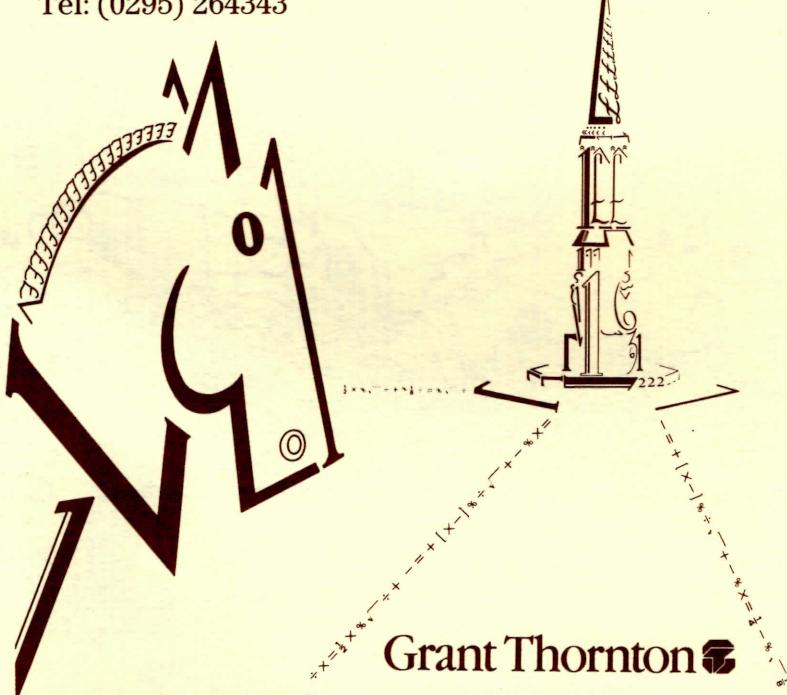
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