

The Banbury Symphony Orchestra

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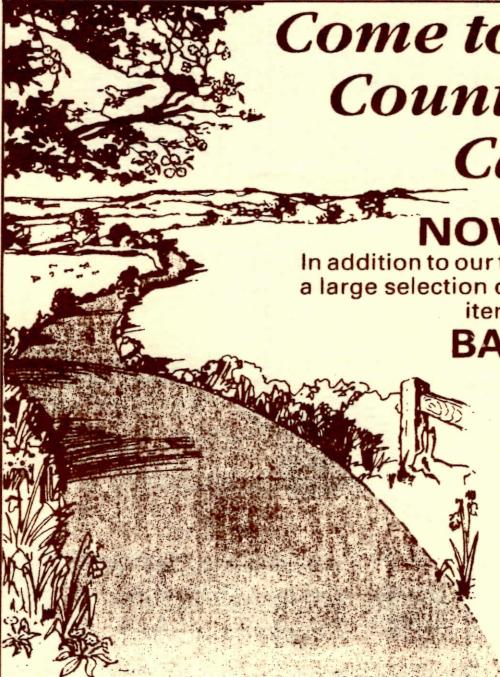
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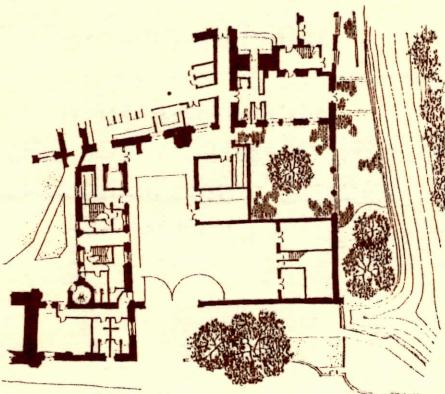
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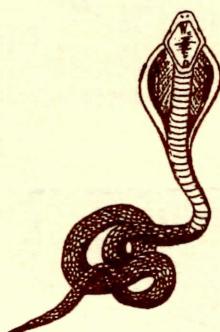
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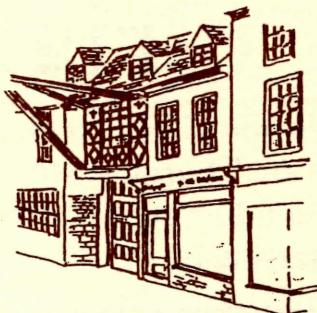
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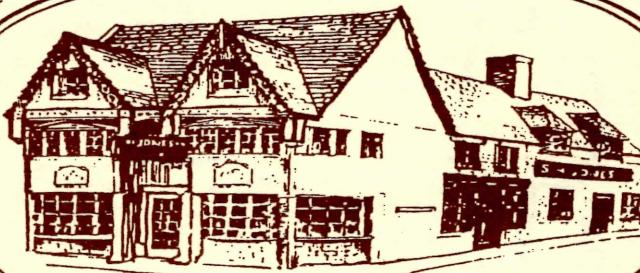


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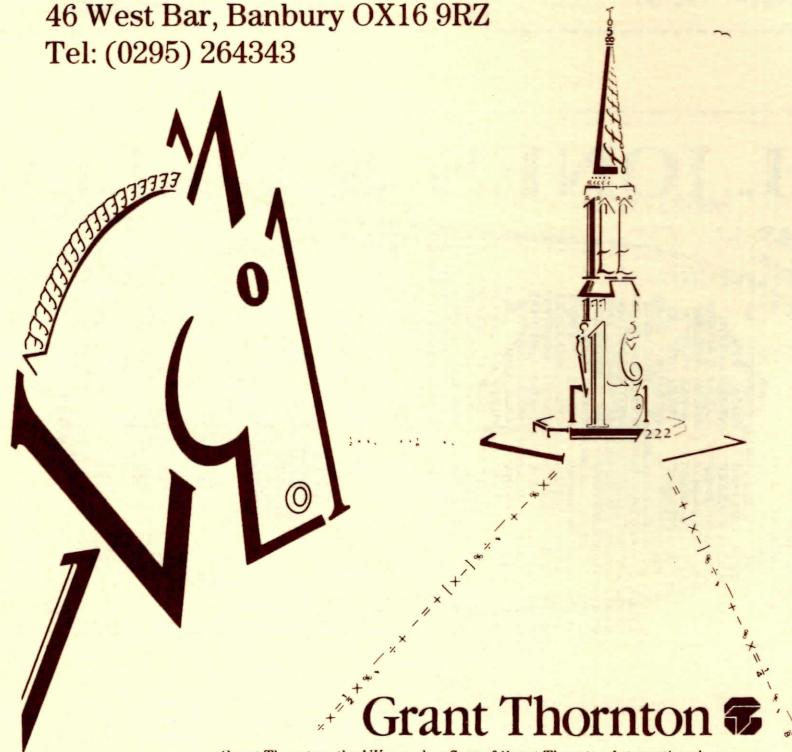
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Banbury Symphony Orchestra



Marcel Zidani

Marcel Zidani, who is the trumpet soloist in tonight's performance of the Haydn concerto, lives in Banbury. Until last July he attended the Bloxham School where he was taught the piano by Sarah Roberts and the trumpet by Graham Duck who also lives in Banbury. In February 1992 Marcel won the first Banbury Young Musician Competition by an overwhelming unanimous vote. This September he continued his musical studies by going to the Birmingham Conservatoire.

Raymond Head

Raymond Head has been with the Banbury Symphony Orchestra for just over four years. During this time he has introduced all kinds of music into the orchestra's repertoire, from 18th century to modern music. The orchestra has given first performances, such as David Pope's *Never Such Innocence* and John Fould's *Chinese Suite*, which was later broadcast by the BBC World Service. At other times it has performed rarely heard works, such as Parry's *Second Symphony*, of which it gave the first modern performance two years ago.

Raymond is very interested in training the orchestra through the help of professional players. In the past the orchestra has had help from the Bournemouth Sinfonietta, from Lorna Windass and from Peter Walden, oboist with the City of Birmingham Symphony Orchestra.

Raymond's musical career has been honoured with awards from the Holst Foundation, the British Academy and Yale University. He has broadcast for the BBC and appeared as an accompanist and recitalist in Britain and Europe. He has also published two books, one on architecture and one on oriental art. Next year he will be conducting at the Dartington International Summer School of Music.

Mendelssohn
(1809-1847)

Overture: The Hebrides
(Fingal's Cave)

Mendelssohn was one of the most accomplished composers who ever lived, a superb pianist, musicologist (he unearthed and conducted Bach's long forgotten masterpiece the *St. Matthew Passion*), and a talented artist. In his day he was one of the most influential figures in 19th century music, especially in Britain. Today he is now perhaps underrated, although still admired for his oratorio *Elijah*, the violin concerto, the overtures, the *Italian Symphony* and some chamber works. Mendelssohn had a restless spirit whose exterior he covered with a charming personality and perfect manners. But beneath the surface urbanity he seethed and had a passionate nature. We can sense this in his famous overture written in 1829. Mendelssohn's classical restraint holds in check a stormy work which in the hands of Berlioz would have become tumultuous. It was written after witnessing the awe-inspiring Fingal's Cave on the Island of Staffa while on his way to the Hebrides.

Dvořák
(1841-1904)

Othello

Othello was written as a trilogy of works between 1891 and 1892. The others were *In Nature's Realm* and *Carnival*. Of these by far the best known is the overture *Carnival*, but the three works have claims to be regarded as a set, for in each one Dvořák celebrates his belief in God as creator of all nature in the human and the natural realms. This includes all nature, beautiful and ugly, and all of human nature, from selfless love to jealousy and hate. Dvořák's work is based upon Shakespeare's play of the same name, and indeed the manuscript has allusions to various parts of the story: a love theme, a jealousy theme and another evoking violence. Although written as an overture, this work is in effect a powerful symphonic poem and hence its inclusion here.

Wagner
(1813-1883)

Ride of the Valkyries

This famous piece comes from *Die Walküre* (first performed in 1876), the second of Wagner's operatic series *The Ring of the Niebelung*. In fact it forms the introduction to the third act. The music portrays the Valkyries, Wotan's wild daughters, driving their horses over storm clouds down to the battlefields and carrying the bodies of the fallen heroes to Valhalla. This wild scene is depicted in the most astounding and orchestral manner, the like of which had never been written before.

Interval

Haydn

(1732-1809)

1. Allegro

Trumpet Concerto in E Flat

2. Andante cantabile

3. Allegro

Until Haydn wrote his concerto for the trumpet in 1796 the trumpet had long been an instrument used at court for fanfares announcing the arrival of royalty or important visitors. Indeed the trumpet is still used in the same way today. It was a symbol of power (one Italian prince had 24 trumpeters in his retinue). Gradually trumpets came to be used in church music like that written in Venice in the 17th century. By the middle of the 18th century very little had changed except that occasionally the trumpet was used in the evolving orchestra to support orchestral tuttis. But the trumpet could only play a limited number of notes. It was not until the mid-1790s that Haydn's court trumpeter at Eisenstadt, Anton Weidinger, invented a valve trumpet that could play melodies. Hence the beautiful singing melody of the second movement. Haydn's concerto therefore is historically very important and marks the beginning of a new repertoire for the trumpet. It is also one of the most enjoyable works Haydn ever wrote.

Grieg

(1843-1907)

Peer Gynt Suite No.1

Grieg composed the music for Henrik Ibsen's play Peer Gynt for a production in Oslo in 1876. Ibsen's play had been first staged in 1867 and it proved to be very popular, and indeed it has been staged by our own National Theatre. The play is a sort of Pilgrim's Progress in which Peer Gynt shows no attempt to reform his character. He is boastful, selfish, a liar and a cheat. Eventually he leaves Norway for Africa where he becomes rich through the slave trade. But his health declines and he returns to Norway an old and disillusioned man, dying in the arms of Solveig who had loved him since childhood. Grieg extracted two suites from the music of which this first is the most popular.

1. MORNING

This is meant to suggest a dawn in Morocco, but seems typically Norwegian. Grieg wrote "I imagine the sun breaking through the clouds at the first forte."

2. *DEATH OF ASE.*

Describes the death of Peer Gynt's mother.

3. *ANITRA'S DANCE.*

Set in an Arabian tent by an oasis, after which Anitra and Peer become lovers.

4. *IN THE HALL OF THE MOUNTAIN KING.*

This scene comes near the beginning of the play when the trolls want to kill Peer for seducing one of their wild daughters.

Notes by Raymond Head

We are most grateful to the church wardens of Adderbury for allowing us to use this lovely church for our concert.

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We would also like to thank Banbury Charities for their support of this concert.

FUTURE CONCERTS

**Saturday 28th November 1992
Children's Concert**

Grainger - Country Gardens
Tchaikovsky - Selection from the Nutcracker Suite
Prokofiev - Peter and the Wolf

Saturday March 27th 1993

Wagner - Die Meistersinger
Rodrigo - Guitar Concierto de Aranjuez
Sibelius - Symphony No.1

Saturday 3rd July 1993

An Overture
Vaughan Williams - London Symphony
Dvorak - Cello Concerto



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