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**Saturday 27th March 1993**



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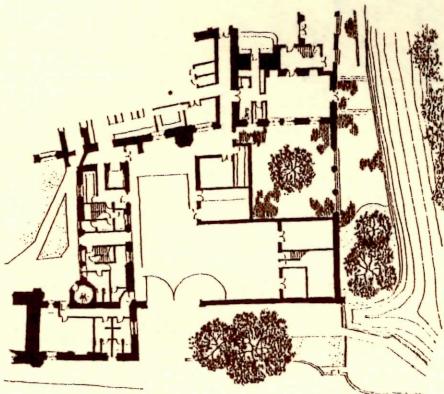
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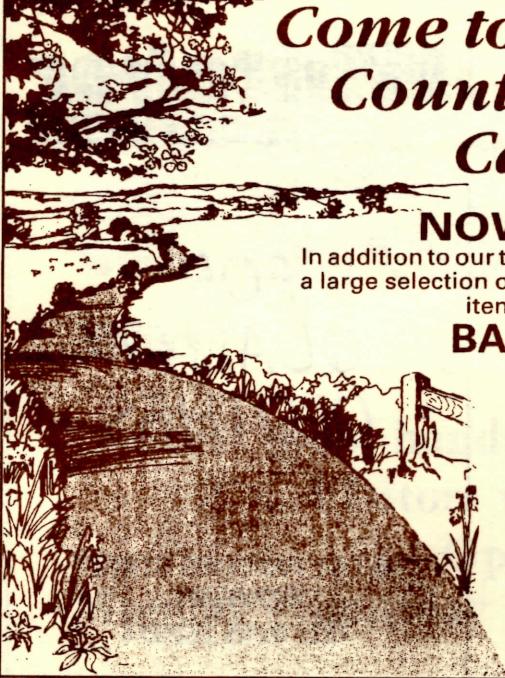
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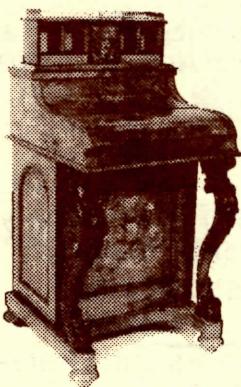
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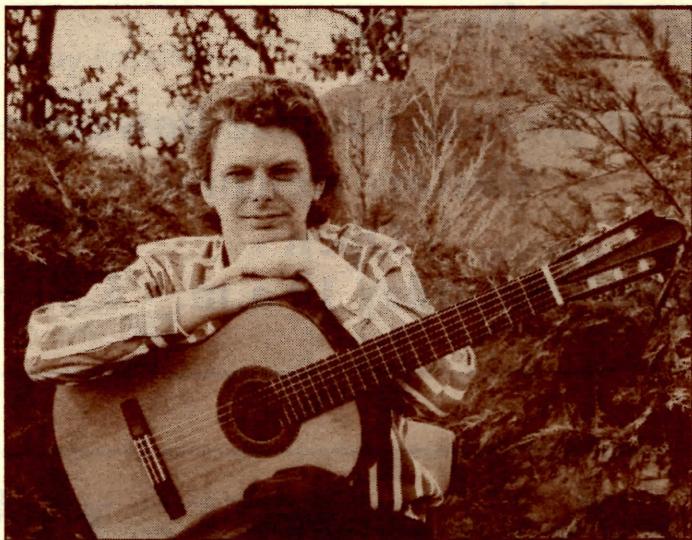
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# Banbury Symphony Orchestra



Leader: Geoffrey Kent Conductor: Raymond Head



## RAYMOND BURLEY Guitar

Wagner - *Overture die Meistersinger*  
Rodrigo - *Concierto de Aranjuez*  
Schubert - *Symphony No. 9 in C*

## Saturday 27th March 7.30 p.m.

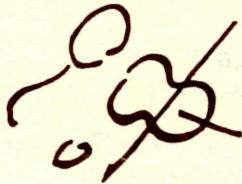
St. Mary's Church, Adderbury

Tickets: £4, concessions £3

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# Banbury Symphony Orchestra



## **Raymond Burley**

Raymond Burley is well known as a soloist and is also a highly regarded member of several chamber music groups, including the Omega Players and the English Guitar Quartet. He has toured extensively throughout the UK, Europe, Canada and the USA and has appeared frequently in the Wigmore Hall and the Purcell Room in London. He broadcasts regularly with the BBC and has worked with the BBC Symphony Orchestra, among many others.

Raymond Burley is currently performing concerts with the noted British mezzo-soprano Jacqueline Fox with whom he has also made a recording of the music of Duarte and Gershwin. He teaches and gives masterclasses, directing guitar festivals and summer schools worldwide. His forthcoming projects include tours of Canada, the USA, Germany, South America and Switzerland, and two CD recordings

## **Raymond Head**

Raymond Head has been with the Banbury Symphony Orchestra for 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. This year he will be conducting at the Dartington International Summer School of Music.

**Wagner**  
**(1813-1883)**

**Overture: Die Meistersinger**

The comic opera *The Mastersingers of Nuremberg* was begun in 1861 when the composer was forty-eight. The story concerns a young knight, Walther von Stolzing, who arrives in Nuremberg hoping to win the song contest and with it the hand of Eva. Walther has a natural ability to sing well but he is quite untrained in the conventional ideas of composition. Hans Sachs, the Master, teaches Walther discipline and control. But Walther's prize song has been overheard by Beckmesser, who also wants the hand of Eva. Beckmesser steals the song and tries to sing it at the contest, but with humiliating results. Walther enters and wins by a superb rendition of his own song.

**Rodrigo**  
**(b.1901)**

**Concierto de Aranjuez**  
1. Allegro con spirito 2. Adagio 3. Allegro gentile

Joaquin Rodrigo was born in Valencia, Spain, in 1901. He is acknowledged today as Spain's most venerable composer and known throughout the world for this concerto. At the age of three he went blind. Undaunted by this he learned to play the piano and violin and went to study in Paris with Paul Dukas. He also received the encouragement of Manuel de Falla. In 1939 he returned to Spain and completed the famous guitar concerto, named after the elegant Bourbon town of Aranjuez south of Madrid. He had begun the work in Paris but finished it in Spain after the civil war had ended.

In the concerto Rodrigo wanted to arouse special feelings, "memories of earlier times, of the lovely gardens of Aranjuez, with their fountains, their trees, their birds." When it was first performed in Paris in November 1940 it was an immediate success. Since that time it has become popular everywhere. Although he has written other orchestral works, including several more concertos for guitar, this has remained the most popular. The first movement is very vigorous, while the second has one of the most famous melodies ever written, announced for the first time on the cor anglais. The third movement resembles a 17th century courtly dance with swift changes from duple to triple time.

*Interval*

**Schubert**  
**(1797-1828)**

**Symphony No. 9 in C Major ('The Great')**

1. Andante - Allegro ma non troppo 2. Andante con moto  
3. Scherzo: Allegro vivace 4. Allegro vivace

Schubert, like Beethoven, wrote nine symphonies in all. Some of these remained unfinished or have come down to us in incomplete forms, but, as always with Schubert, the range of expression and intention is very wide. Schubert sweetens the language with dance-like melodies. On the surface his works can seem effortlessly spontaneous but in reality they are the product of much thought and rigorous work. Sometimes he found that it was impossible to come up with a good ending and so he left pieces unfinished. An example of this is the famous Symphony No. 8 ('The Unfinished'). However this piece works despite its incompleteness. Schubert's last symphony was written some time in 1827, and fortunately has come down to us complete. It was given its first performance in Leipzig in 1939, some eleven years after the composer's death, with Mendelssohn conducting.

The canvas on which the monumental symphony is painted is enormous. The opening horn call summons us to listen. In fact, contained in the opening bars is much of the material for the entire symphony. Immediately the slow introduction transports the listener to another more gentle time and place. The succeeding allegro imparts vigour, and a gentle dance tune carries us further up the mountainside, while trombones indicate that there is more mystery to life than just pleasure. It reminds one of the enigmatic paintings of Schubert's contemporary, Caspar Friederich David. A grand apotheosis of the horn theme brings the movement to a glorious end.

The second movement begins with an oboe melody in the Hungarian manner which contrasts with the strident dotted rhythms in the full orchestra. At length we reach a plateau in A major, - ethereal and sunny, before returning once again. The third movement is like a festive gathering of dancers and drinkers, while the fourth movement brings moments of grandeur, light-hearted gaiety and rumbustious feelings. Listening to the work it seems as though we have been on a journey up a mountainside: a journey full of surprises, moments of pleasure and grand vistas, even terror, but all the time there is the splendour of nature and the dance of life.

Notes by Raymond Head

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**SUMMER CONCERT**

**Saturday 26th June 1993**

Elgar - Overture: Alassio in the South

Vaughan Williams - The Lark Ascending

Vaughan Williams - Fantasia on Greensleeves

Dvorák - Symphony No. 8

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# THE BANBURY SYMPHONY ORCHESTRA

*Registered Charity No. 239112*

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## MANAGEMENT COMMITTEE

**Chairman:** Claire Hedges **Hon. Treasurer:** Paul Macey **Hon. Secretary:** Alice Palmer  
Claire Watkins, Geoffrey Kent, Rosie Houldsworth, Jennifer Bishop, Richard Hartree  
**Librarian:** Rachel Townsend

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(Leader)  
Claire Hedges  
Sally Gale  
Rachel Saunders  
Robert Franklin  
Martin Saunders  
Gill Walker  
Francis Bourne  
Carol Davis  
Helen Swift

### 2nd Violins

Menna Frost  
Penny Tolmie  
John Wallis  
Rene Tuthill  
Bryony Yelloly  
Joanne Butler  
Elizabeth Wicks  
Nadia Temple  
David Steans  
Aldwyn Adams  
Clare Steans  
Rachel Ridler

### Violas

David Bolton King  
Jacquie Smith  
Stewart Rigg  
Jeannette Fine

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Stephen Jakeman  
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Dorothy White  
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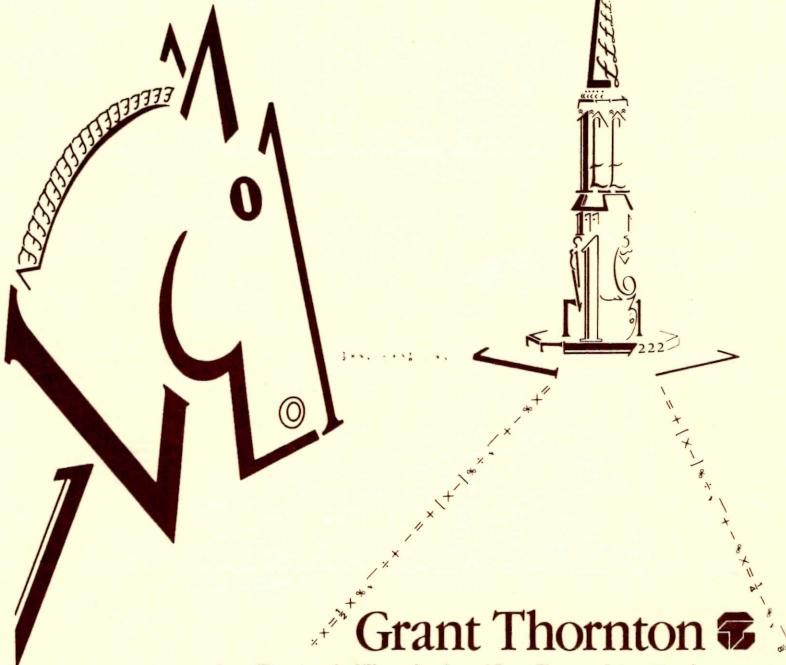
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