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Saturday 25th November 1995
Programme 80p (Deddington).



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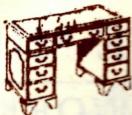
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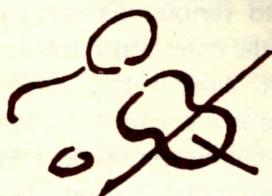
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Catherine Morgan

Catherine Morgan grew up in Bristol, and studied at Oxford University and the Royal College of Music. She has won prizes and scholarships from many bodies, including the Countess of Munster Trust. Since leaving the RCM in 1993, she has continued her violin studies with Ruggiero Ricci, as funded by a prize from the Musicians' Benevolent Fund. Her work combines concerto performances, chamber music and also orchestral freelancing with the Philharmonia and London Chamber Orchestras. As a soloist and chamber musician, Catherine has performed at the South Bank (Park Lane Series 1995), for BBC Radio 3, local radio and Classic FM, and regularly for Music Societies and Festivals around England. Further afield, she has recently played in Greece, Spain and Poland. Her harp ensemble "Erard" were honoured to perform for the Royal Family at Buckingham Palace last year.

Banbury Symphony Orchestra



Paul Willett

Paul Willett studied the French Horn with Ifor James and gained his performance Diploma from the Royal College of Music at 16.

He read music at The Queen's College, Oxford, on scholarship, and now combines teaching and freelance playing. He has given solo recitals and performed concertos throughout the country. He was a member of The Five Winds for many years, a group which performed both at home and abroad, and also on BBC radio.

He is currently Acting Head of Music at Fitzharrys School in Abingdon, and is the conductor of Oxfordshire Schools Senior Orchestra.

Beethoven
(1770-1828)

Egmont Overture

Although Beethoven wrote only one opera, *Fidelio*, he also supplied incidental music to various dramas; *Egmont* being composed in 1810 for Goethe's play. Whilst the outer form of the work is appropriate to the usual classical form of the overture, there is deep emotion expressed. It has been suggested that the tragic opening is a cry for help uttered by an entire down-trodden nation, and that the soft sustaining chords near the end represent Egmont's death.

The overture has a slow introduction, which is full of contrast and juxtapositions of wind and strings. There are thematic relations between the opening and the following *allegro* part, both in F minor, a key associated with suffering. After a short, reflective few bars, the overture ends with a triumphant *allegro con brio* in F major, representing the liberty of the Netherlanders over their Spanish tyrants.

Bruch
(1838-1920)

Violin Concerto no. 1 in G minor

Allegro moderato; Adagio; Allegro molto vivace

Max Bruch is one of those composers whose name seems to depend upon one work, in his case this concerto. Yet, of approximately 90 published works, half are choral, in most cases with orchestra; it is of historical interest that from 1880-1883 he lived in England, as Director of the Liverpool Philharmonic Society, and conducted some of his works for chorus and orchestra in London as well as in the North, but these produced no lasting effect. His early career included composing and conducting opera as well as choral music, and holding posts as Concert Director in Coblenz, and Kapellmeister to a Prince's Court. From 1870 until 1878, however he devoted himself exclusively to composition, and, early in this period, this concerto was written. Later, Bruch held various academic posts as a much respected teacher of harmony and composition, and one of his pupils in the late 1890's was Ralph Vaughan-Williams, who, when a Cambridge undergraduate in 1893, had met the composer, who was receiving an Honorary Degree.

Of Bruch's larger scale instrumental works, the majority are for solo instruments, or voice and orchestra. H.C. Colles, in his article on Bruch in "Grove", feels that his music's fame is limited through lack of venture. Many of the solo parts, however, require virtuoso treatment, and this undoubtedly brings these works to life. This certainly applies to this concerto, in which the soloist is only silent for a few bars. The internal structures of the three movements only conform loosely to conventional procedures; the almost continuous solo part, sometimes thematic, sometimes brilliantly decorative, helps the listener to enjoy the interplay of melodic material, and this method, rather than musical development in the strict sense, provides the work's structure. Peculiarly in such a virtuoso part, there are no formal cadenzas.

The first movement opens with a short *Prelude*, in which the woodwind announce a figure which assumes importance later in the movement, and the soloist plays two short, cadenza-like passages. The main *Allegro Moderato* is based upon two main themes, first played by the soloist, and then taken up by the orchestra; these are discussed, rather than developed, with the soloist playing an almost continuous part; an orchestral tutti leads to a repetition of the *Prelude*, and a recapitulatory section based on the movement's main themes, with the solo part becoming ever more brilliant. The final chord is held, to lead directly to the slow movement.

The *Adagio* is based upon three extended and lyrical themes; the first two are played by the soloist, the third appearing firstly in the bass, beneath elaborate decoration by the soloist. These themes are repeated, with orchestral variation, and a fine tutti climax is achieved, followed by a short coda.

The final *Allegro Molto Vivace* starts with a brief orchestral introduction, after which the soloist enters with the first subject, a gypsy-dance-like tune, somewhat reminiscent of the final movement of the Brahms concerto. This soon gives way to the full orchestra playing a broad majestic tune as a second subject; the soloist takes this up, with elaborate figure work. These themes and their constituent parts are interwoven, rather than developed, with the soloist seldom silent. A recapitulation leads to a coda based upon the first subject, and the work ends with an exciting climax.

INTERVAL

Refreshments will be available

Borodin
(1833-1887)

Symphony no.2 in B minor

Allegro; Scherzo (Prestissimo); Andante; Finale (Allegro)

The Second Symphony, in B minor, was written in 1870-71 and was probably orchestrated in 1876, with a number of alterations being made after its first performance in 1877. Unlike the First Symphony, which received the composer's undivided attention, work on this symphony was often interrupted while Borodin worked on his opera *Prince Igor* and the ballet *Mlada*.

The first movement opens with a theme played by strings in unison. A second theme adds a heroic flavour, before a more tranquil melody based on Russian songs is heard. This material is repeated before the movement ends with a restatement of the 'heroic' theme played by the full orchestra and at half the original speed.

The second movement is a *scherzo* in the key of F major and is based on two themes. There is a Trio which is monothematic, the theme being not unlike one heard in the first movement.

The third movement opens with a motif played on a clarinet accompanied by the harp. The opening phrase is followed by a horn which plays the calm and warm principal theme. The mood darkens as second, and later, third thematic elements are introduced, the latter creating an impression of impending danger.

The fourth and final movement follows on without a break and is bright and jubilant. The rapid harp passages imitate a zither and delay the full statement of the main theme. The second subject has the character of a Russian song. Just before the movement ends, the opening bar of the main theme is repeated several times as a sequence.

Notes by Paul Willett

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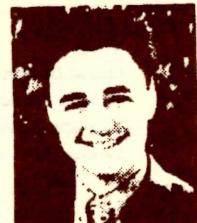
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