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Saturday 11th March 1995
Programme 75p

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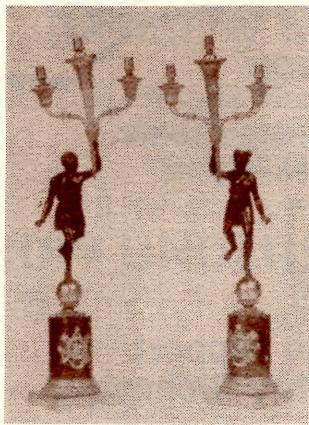
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Banbury Symphony Orchestra



Ivo-Jan van der Werff

Ivo-Jan van der Werff

Ivo-Jan was born and educated in Letchworth, Herts. and from the age of 11 attended the local music school under the tutelage of members of the MacNaughton Quartet, before studying with Margaret Major of the Aeolian Quartet at the Royal College of Music where he won the major viola and chamber music prizes. He subsequently won an award from the Martin Musical Scholarship Fund to continue his studies in Detmold, Germany with Bruno Giuranna, after also having had lessons with Peter Schidlof of the Amadeus Quartet.

For a while he had a busy freelance career and toured both at home and abroad with the Faber Trio, of which he was a founder member. In 1983 he was invited to join the Medici String Quartet, with whom he has toured in over 40 countries throughout the world, broadcast regularly and made over 30 discs, including a highly acclaimed set of the complete quartet cycle of Beethoven.

Ivo-Jan is a Fellow of Lancaster University and Kingston University, and regularly gives classes at Trinity College of Music and the Royal Northern College of Music where he has also acted as the external examiner for the viola diplomas.

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 currently teaches Music and Physical Education at Fitzharrys School in Abingdon.

Rimsky-Korsakov
(1844-1908)

Russian Easter Festival Overture

Nicolai Rimsky-Korsakov was the youngest of the group of Russian Nationalist composers known as "The Five" or "The Mighty Handful". He dedicated his Russian Easter Festival Overture to the memory of Moussorgsky and Borodin, and wanted to create an impression of Easter festivities.

The music progresses from pre-Easter darkness to the events when the empty tomb is discovered and news of Christ's Resurrection embraces the rejoicing world. Solemn modal themes give way to a more hopeful violin cadenza, and then an Allegro bursts out in music whose rhythmic vitality evokes the joyous crowds.

Pachelbel
(1653-1706)

Canon

Originally the first part of a composition for organ, Pachelbel's Canon has been adapted several times for various different instrumental ensembles. This arrangement is for string orchestra.

The work is simply what the name suggests - a canon, where an extended melody, stated in one part, is imitated in one or more other parts. In this piece the violins state the melody, which is imitated, group by group, by the rest of the orchestra, and the melody is woven into a composition of grace and tranquillity.

William Walton
(1902-1983)

"Henry V" Suite

Overture: The Globe Playhouse
Passacaglia: Death of Falstaff
Charge and Battle
Touch her soft lips and part;
Agincourt Song

Walton, an English composer who went to both school and university at Oxford, had actively composed for the cinema since the mid-thirties. This suite was arranged from the Shakespeare film score of 1944. The opening movement is a pastiche, and evokes the hustle and bustle of London's old Globe Playhouse. The two movements for strings, the Passacaglia: "Death of Falstaff" and "Touch her

soft lips", belong to the great English tradition of string repertoire stretching back to Purcell.

The third movement is an exciting battle between the two armies of the French and English, complete with arrow shots and charges. It ends with a beautiful arrangement of a French folk song which, in the film, accompanies the Duke of Burgundy's speech before the English and French Kings. The finale is a rousing adaptation of the traditional Agincourt song.

INTERVAL

Refreshments will be available

Hector Berlioz
(1803-1869)

"Harold in Italy"

1. Harold in the Mountains;
2. March of the Pilgrims;
3. Serenade;
4. Orgy of the Brigands

Berlioz claims in his rather imaginative 'memoirs' that Paganini, who had requested an orchestral work with viola solo, complained: 'Too many rests - I must be playing all the time'. Berlioz decided against a display piece for viola and instead 'to put the viola in the midst of poetic recollections left by my wanderings in the Abruzzi and make it a sort of melancholy dreamer after the manner of Byron's "Childe Harold"'.

The symphony, written in 1834, consists of an 'idée fixe', identifying Harold and recurring throughout. It appears in the introductory adagio of the first movement, in the minor, and is taken up by the solo viola; and towards the end in a fugato of the strings. It appears in the following three movements in other rhythmic guises.

The first movement passes through scenes of sadness and happiness to one of joy, whilst the second movement depicts a march of Pilgrims 'singing their Evening Prayer'. The third movement, a 'Serenade of a mountaineer of the Abruzzi to his Mistress', is in three sections, the first and third very rhythmic, the middle section lyrical. The last movement has reminiscences of previous movements, heard in the solo viola, which then remains silent for a very long time before its final, jagged statement of the idée fixe gives way to a last orchestral outburst.

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"Softly Awakes my Heart"

Puccini - *from Madam Butterfly:*
"One Fine Day"
and the duet "Vogliatemi Bene"

- *from Manon Lescaut:*
Intermezzo for Orchestra

- *from La Bohème:*
duet "Your Tiny Hands are Frozen"

Gershwin - *from Porgy and Bess:*
"Summertime"
"It Ain't Necessarily so"
"I've got Plenty of Nothing"
"Bess, You is my Woman now"

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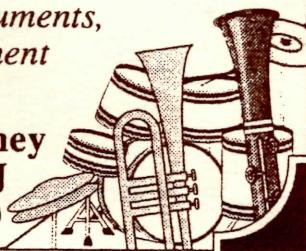
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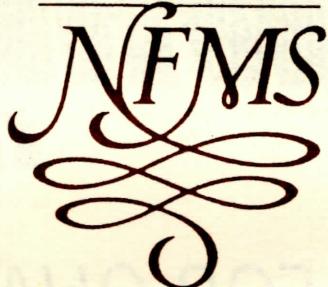
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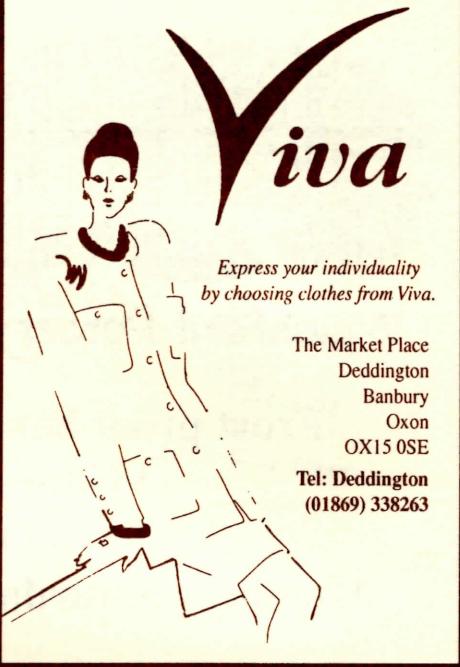
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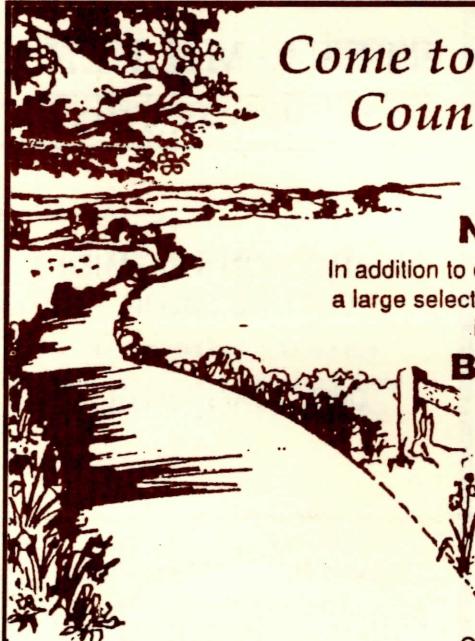
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