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Saturday 26th November 1994
Programme 50p

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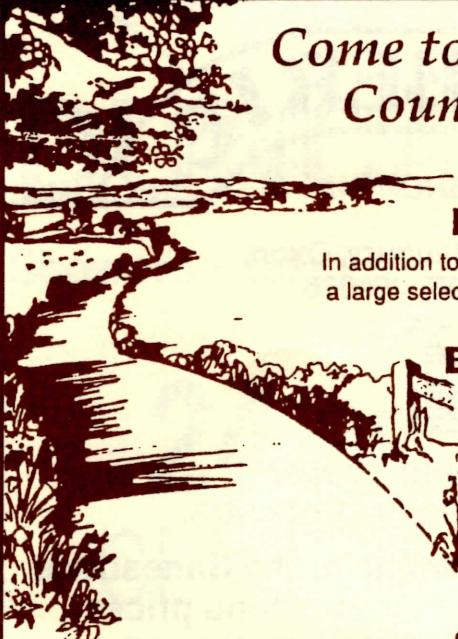
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Emma Farmery

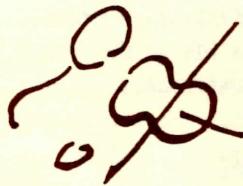
Emma was born in Amersham in 1973 and has lived for most of her life in Grimsby. She started playing the bassoon at the age of thirteen, studying under John Burness in London.

Since 1991 she has been studying at the Birmingham Conservatoire, initially with Keith Rubach and currently with Andrew Barnell. She has been principal bassoon of the Conservatoire's Sinfonia and also its Symphony Orchestra, involving workshops conducted by Simon Rattle, Pierre Boulez, Mark Elder and Lawrence Foster. In 1993 Emma gained a place on the City of Birmingham Symphony Orchestra Woodwind Training Scheme.

In addition to orchestral playing, Emma is involved in chamber music, being a member of Harmonie Wind Ensemble and Ventus Reed Trio. Last year she was a finalist in the Symphony Hall and Birmingham Conservatoire Young Artists' Recital Competition and the Birmingham and Midland Institute Woodwind Competition.

Outside college, Emma frequently performs in public recitals, both in and around Grimsby and Birmingham. She is also a freelance orchestral player and has played in orchestras including the English Symphony Orchestra, and is an extra player with the D'Oyly Carte Opera Company.

Banbury Symphony Orchestra



Raymond Head

Raymond Head studied the piano with Alice Goossens in London before going to Dartington College of Arts, where his tutors were John Wellington for Harpsichord, Dr. Roy Truby for conducting, and Roger Smalley for composition. He has broadcast and worked for Hans Werner Henze in Italy, and has appeared as an accompanist and recitalist in this country and abroad. For his work on Holst's music he was given an award by the Holst Foundation and others from the British Academy and Yale University. Last year he conducted at Dartington International Summer School of Music and next year he has been asked by the Oxford University Opera Club to conduct a world premiere of a Holst opera called "Sita".

Sibelius
(1865-1957)

Finlandia

Sibelius' patriotic work *Finlandia*, written in 1899, made the composer famous overnight throughout the world. Finland was largely under Russian domination and *Finlandia* helped to draw attention to her nationalistic plight. The work began life as the fourth of his *Scènes Historiques*, and was originally called *Finland Awakes*.

Fauré
(1845-1924)

1. Prelude 2. Andantino quasi allegretto 3. Sicilienne 4. Death of Melisande

At the end of the 19th century Maeterlinck's play *Pélleas and Melisande* captured the imagination of several composers, the most famous being Sibelius, Debussy and Schoenberg. The romantic story, set in medieval times, is about people who are crossed in love and are deceived. The ensuing jealousy brings tragic consequences. The French composer Fauré was asked to write incidental music for a production of the play in London in 1898. In fact he came over and conducted some of the performances himself. It was written in a rush and some of the numbers, like the Sicilienne, drew on already existing material. Fauré's delicately sensitive artistry is everywhere apparent, notably in the wistful first movement and funereal last movement.

Mozart
(1786-1826)

Bassoon Concerto in B flat, K.191

1. Allegro 2. Andante ma adagio 3. Rondo

Soloist: Emma Farmery

Bassoon concertos are rare indeed and this one by Mozart is undoubtedly the most famous of them all. Like other concertos that Mozart wrote for the clarinet, flute and horn, it was commissioned by an enthusiastic amateur, in this case, Baron Thaddeus von Dürnitz. He commissioned several other works for the instrument from Mozart but this concerto alone has become famous. It was written when Mozart was eighteen and living in Salzburg, in June 1774. The work is interesting for it written in a light or "galant" style that was soon to disappear from his concertos.

Interval

Rachmaninov
(1786-1826)

Symphony no.2 in E minor

1. Largo; Allegro moderato 2. Allegro molto 3. Adagio 4. Allegro vivace

This is mature Rachmaninov and was written while the composer was in Dresden in 1906-7. After the failure of the first symphony and first piano concerto, Rachmaninov found new confidence with the success of the second piano concerto and this continued into his second symphony. It is true Rachmaninov: lyrical, very passionate, replete with sumptuous harmonies and written with complete mastery of the orchestra. The dark opening of the first movement leads to a beautiful, nostalgic melody which is only occasionally threatened by a *Dies Irae* (Day of Wrath) repeated-note idea. But the work continues with great confidence into the resounding horn idea in the second movement before being swallowed up in the deep romantic lyricism of the famous slow movement. The final movement bursts forth with great joy and uninhibited exuberance; a rare sound indeed in Rachmaninov's music. The work has been popular ever since its first performance in 1908.



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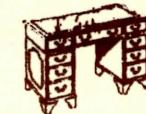
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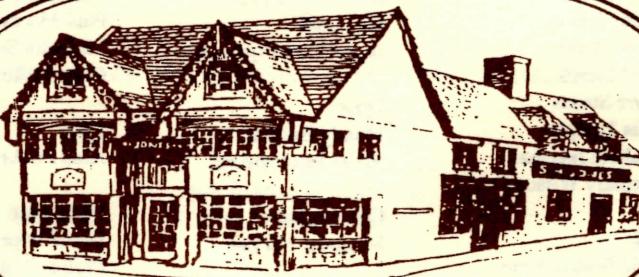
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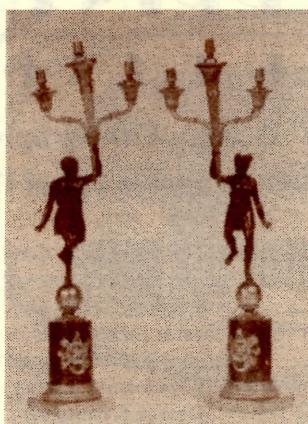
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