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Saturday 25th June 1994

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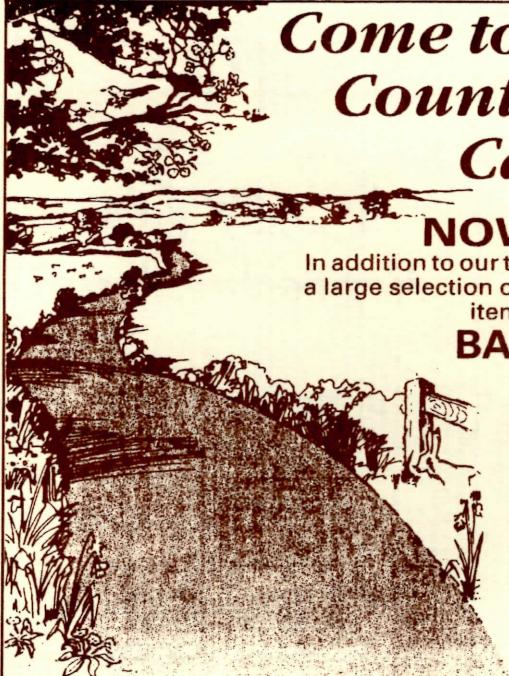
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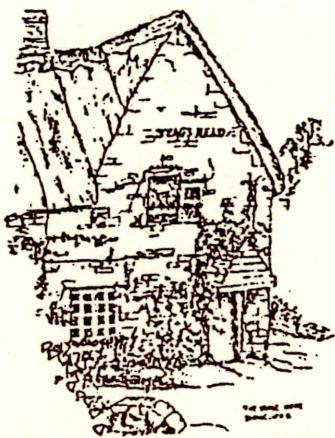


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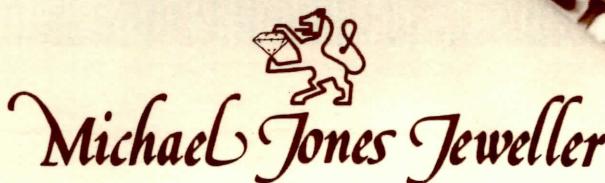


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Emma Johnson

Emma Johnson is one of the very few woodwind players to have made an international career as a soloist. Still only in her mid twenties, she has established herself as one of the world's foremost clarinettists, performing regularly in the USA, the Far East, and throughout Europe. In Britain she has achieved great popularity, appearing on radio and television and regularly playing to sold-out concert halls.

Born in London, Emma Johnson began to study the clarinet at the age of nine. In 1984, she won the BBC Young Musician of the Year competition, followed by the bronze award at the European Young Musician competition televised throughout Europe.

Emma Johnson records exclusively for ASV and her releases include concertos by Mozart, Weber, Crusell, Finzi and Stanford as well as works by Rossini, Krommer, Kozluch, Spohr and Debussy. Also available are two discs of recital repertoire - "La Clarinette Française" and "A Clarinet Celebration". A third recital recording will be released in the spring of 1994. During the summer of 1993, Emma Johnson recorded the Clarinet Concerto by Michael Berkeley (now released on the ASV label), which was commissioned by Emma Johnson who gave its world premiere at the 1991 Huddersfield Festival.

As a soloist Emma Johnson has appeared with many orchestras including the Royal Philharmonic, the London Symphony Orchestra, the English Chamber Orchestra, the Hallé, the Royal Liverpool Philharmonic, the Netherlands Radio Symphony, the New Japan Philharmonic, and Polish Chamber Orchestra.

Conductors with whom Emma Johnson has worked include Gunther Herbig, Jeffrey Tate, Paavo Berglund, Raymond Leppard, Erich Leinsdorf and Sir Yehudi Menuhin. Emma Johnson recently made her New York and Washington recital debuts. In October 1994, she will make her recital debut at Ambassador Auditorium in Los Angeles.

The current season included a recital at the Louvre in Paris in October, with future engagements including concerts with the Netherlands Radio Chamber Orchestra in Utrecht and at the Concertgebouw Amsterdam in January 1994, and her third tour of Japan and the Far East in November 1994. In February 1995 she will give the world premiere of a clarinet concerto which she specially commissioned from John Dankworth. This will take place at the South Bank with the London Philharmonic Orchestra.

Emma Johnson plays a Peter Eaton clarinet, and appears by arrangement with Lies Askonas Ltd.

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 Wellingham 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".

*We are very grateful to Sibford School for allowing us to use this hall for our concert,
and particularly to Mark Paine for all his help in putting on the concert.*

*This concert is supported by grants from
Cherwell District Council, Banbury Charities, and the Delius Trust*

Raymond Head

Orfeo after Monteverdi

(First Performance)

This brief piece began life as an orchestration for large orchestra of the famous Toccata by Monteverdi. The Toccata was written in 1607 and preceded one of the first operas ever written. In the story of Orpheus and Euridice, Euridice is taken back to Hades after Orpheus dares to look at her. As I began orchestrating the piece, which is all in the key of C major and traditionally played three times, I found that I wanted to develop it. In the present version Euridice comes back to Orpheus but it is the late 20th century. Hence the upbeat ending of the piece.

Frederick Delius
(1852-1934)

A Song of Summer

Delius began to compose only quite late in life while working on an orange plantation in Florida. He originally came from Bradford but his father had given him no musical encouragement. However, away from family influences, his life gradually began to become more and more involved with music. He went to Paris and immersed himself in the bohemian life of the city. Gradually his works were performed in Germany and England; the conductor Sir Thomas Beecham was a notable advocate. In later life he became blind and paralysed and a young musician called Eric Fenby volunteered to be his amanuensis. "A Song of Summer" was one of the pieces that he worked on with Delius. When composing it Delius invited the young Fenby, also from Yorkshire, to "imagine we were sitting among the heather on the Yorkshire moors by the sea". The atmosphere is peaceful, but out of the stillness a powerful emotion of "oneness" with nature leads to an impassioned climax. Then, slowly, tranquillity returns.

Carl Maria von Weber
(1786-1826)

Clarinet Concerto no.2 in E flat

1. Allegro
2. Andante: Romanza
3. Alla Polacca

Soloist: Emma Johnson

The German composer Carl Maria von Weber was most famous in his own day for his operas such as "Oberon" and "Die Freischütz". His two concertos for the clarinet plus a concertino were inspired by a virtuoso clarinettist called Heinrich Barnmann who became Weber's close friend. A new improvement to the clarinet allowed greater flexibility and smoothness and gave it a dark melancholy tone as well as brilliance. These new attributes attracted Weber.

Weber's second concerto, written in 1811 (like his other clarinet pieces), shows considerable operatic influence. In fact the whole piece would appear to be like an operatic scena with sharp changes of mood at whose centre is a beautiful, intense second movement. The outer movements are by contrast fast and brilliant with veritable cascades of notes.

Interval
(refreshments will be available)

Ralph Vaughan Williams Symphony no. 7 (Sinfonia Antarctica)
(1872-1959)

1. Prelude
2. Scherzo
3. Landscape
4. Intermezzo
5. Epilogue

Soprano: Anne Bardsley

Choir: Janet Baker, Bridget Barlow, Clare Gainey, Jill Gainey, Barbara Mustoe
Robin Parkin, Jean Plant, Anne Roberts, Mary Sutherland, Naomi van Loo

In 1948 Vaughan Williams was commissioned to write the film music to a forthcoming film called "Scott of the Antarctic". But writing the score gave him ideas for creating a new symphony. In his mind he called it his "Scott Symphony" and it was begun in 1951, the year his wife Adeline died. She had been ill for some time. The work has the feeling of a secular requiem, and undoubtedly contains Vaughan Williams' thoughts about growing old and mortality. This probably accounts for the quotations from Holst's "The Planets", notably "Saturn - the bringer of old age".

The first movement starts with a majestic, heroic gesture but from time to time the "Saturn" motif appears, reminding one of mortality, and voices herald another, unknown land.

The second movement (scherzo) depicts the abundance of nature. In the film, this music accompanied scenes of whales and penguins, the sea and ships. But the bleak reflective third movement begins with a motif in the horns which, in VW's opera "Pilgrim's Progress", sets the words "and then your journey is nearly at an end". Vaughan Williams was in his 80th year when he wrote this work. The momentous centre of this movement would seem to suggest the harsh, awesome nature of reality. We must remember the work was written in the shadow of the Second World War, concentration camps, the Nuremberg Trials, the Iron Curtain.

The fourth movement is different; the haunting oboe melody evokes an almost nostalgic world. In the film, this music accompanied the appearance of Dr. Wilson's wife Oriana. Perhaps this movement is dedicated to the memory of Vaughan Williams' wife? A tolling bell brings back the "Saturn" motif.

The last movement ("like a march") brings a return to heroism, punctuated by thoughts of mortality (Saturn) but also spiritual nobility. But in the end, like Holst's Neptune, we are left to contemplate the chilling void, and our own fear of a distant land.

1. Prelude

*To suffer woes which hope thinks infinite,
To forgive wrongs darker than death or night,
To defy power which seems omnipotent,
Neither to change, nor falter, nor repent:
This...is to be
Good, great and joyous, beautiful and free,
This is alone life, joy, empire and victory.*

SHELLEY: *Prometheus Unbound*

2. Scherzo

*There go the ships
and there is that Leviathan
Whom thou hast made to take his pastime therein.*

3. Landscape

*Ye ice falls! Ye that from the mountain's brow
Adown enormous ravines slope amain -
Torrents, methinks, that heard a mighty voice,
And stopped at once amid their maddest plunge!
Motionless torrents! Silent cataracts!*

COLERIDGE: *Hymn before Sunrise, in the Vale of Chamouni*

4. Intermezzo

*Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.*

DONNE: *The Sun Rising*

5. Epilogue

*I do not regret this journey; we took risks, we
knew we took them, things have come out
against us, therefore we have no cause for
complaint.*

CAPTAIN SCOTT'S LAST JOURNAL

Notes by Raymond Head



*We regret to announce the death of Lord Blanch, former Archbishop of York
and one of our distinguished Patrons*



Next Season:

26 November:

Rachmaninov: Symphony no.2
Gabrieli: Sonata Pian'e Forte
Mozart: Bassoon Concerto

11 March:

Berlioz:
Harold in Italy

24 June:

An evening of music
from the opera

Help needed

*Would you like to help run the orchestra,
even though you may not play an instrument?*

The committee currently has a vacancy for a non-playing member, to help principally with making concert arrangements and ensuring that concerts run according to plan on the day.

We are a lively, friendly and co-operative committee, and you would receive lots of support until you felt confident.

If you would like to join us, please contact Alice Palmer on 0295 268838, or any committee member.

Banbury Charities

This consists of a group of six separate Charities which are administered by nine Trustees. The oldest of the Charity Trusts is that relating to the Almshouses which stand at the rear of St Mary's Churchyard in Banbury. Almshouses have been on this site for 551 years.

All but one of the Trusts date back over two hundred years and dictate that they shall benefit "the people of Banbury". The Arts & Educational Charity is a recent Deed and permits the Trustees to use their funds for educational purpose over a wider radius defined as five miles from Banbury Cross.

Recently, the Trustees presented their largest ever single cheque to the Horton Scanner Appeal for £25,000 but most of the donations given are small and personal, never receiving any publicity.

The Trustees are delighted to support the Banbury Symphony Orchestra. We hope you have an enjoyable evening.

Enquiries relating to Banbury Charities should be directed to The Clerk to the Trustees, 36 West Bar, Banbury, OX16 9RU.

Richard Walford
Chairman of the Trustees

FREDERICK DELIUS

1862-1934

*Since 1935 the Delius Trust
has supported the performance,
recording and publication of the
music of Frederick Delius.*

Recent sponsorship has included the production of the following films:

Discovering Delius
a documentary about his life and works
(Distributors: RM Associates)

A Village Romeo and Juliet
(Distributors: The Decca Record Co Ltd)

In 1992, the Trust completed the publication of *The Collected Edition of the Works of Frederick Delius*. Other publications include:

A Musical Notebook
issued in annotated facsimile in colour with a complete transcription
Introduced by Robert Threlfall and published in a limited numbered edition
(Main distributors – Boosey & Hawkes)

Delius: a Life in Letters; by Lionel Carley
Volume 1, 1862-1908/Volume 2, 1909-1934 (Scolar Press)

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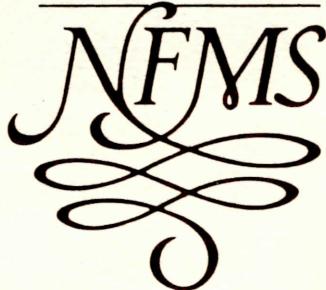
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