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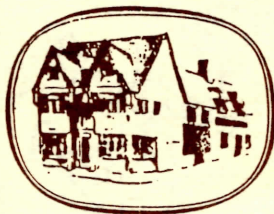
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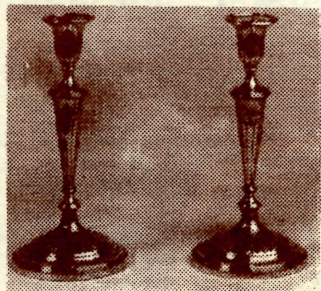
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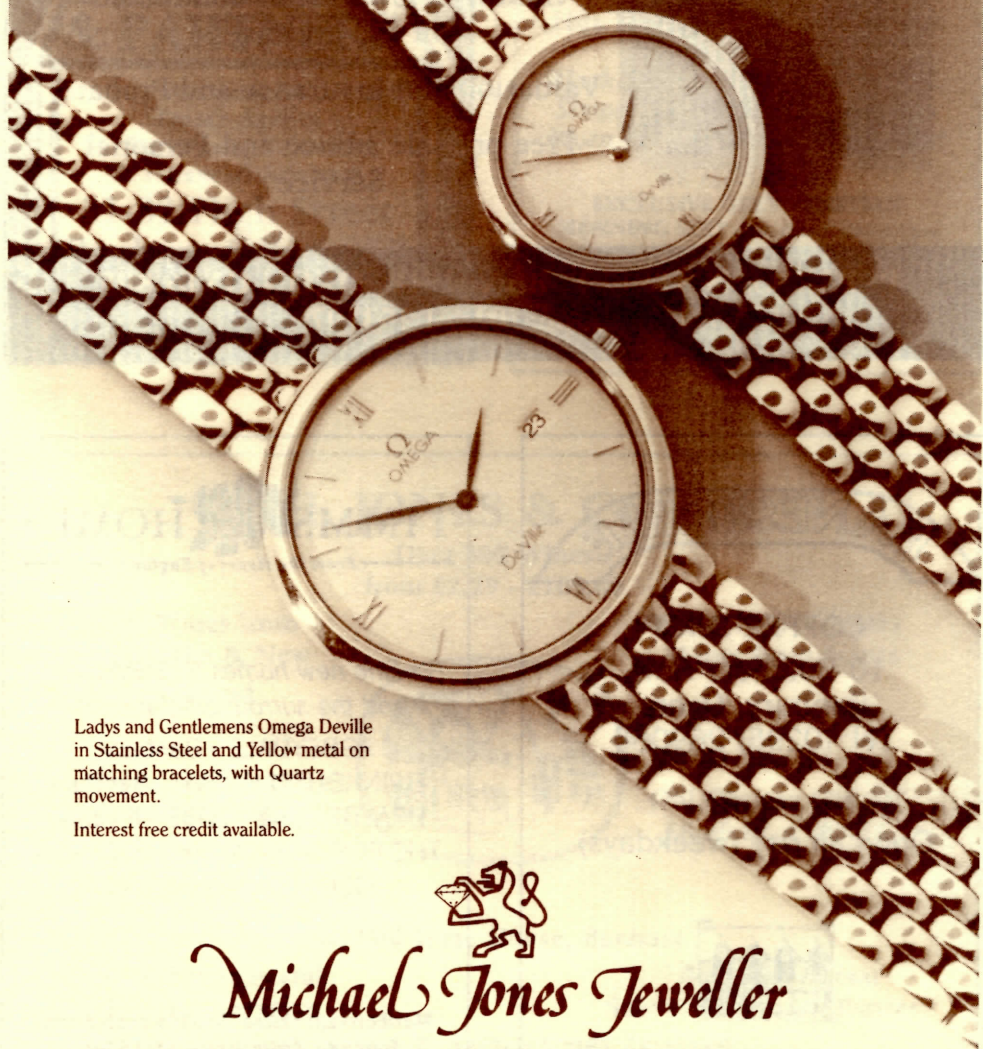
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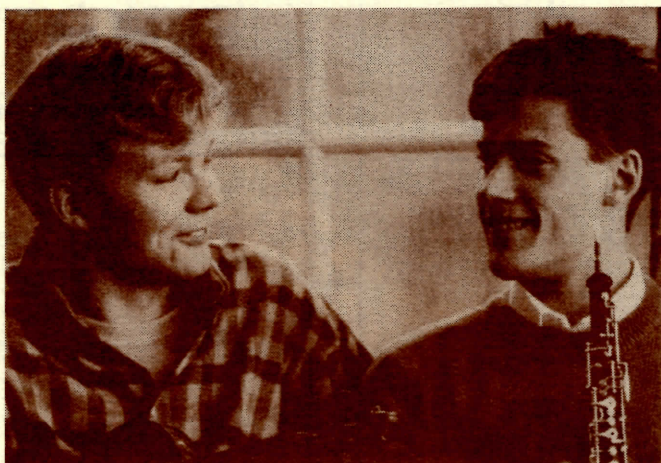
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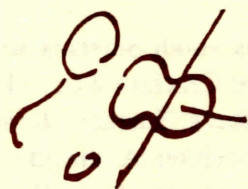
Neil Farrow

Neil began to play the oboe at the age of twelve within the peripatetic system in Humberside. Having achieved Grade 8 in a year, he began having lessons with specialists and has studied with Karen O'Conner, Jeffrey Kay, and most recently John Anderson of the Philharmonia. Neil appeared on television in the semi-finals of the BBC's Young Musician of the Year whilst in his first year's study at Oxford University. Having completed his Bachelor's Degree in music last year, Neil now divides his time between teaching the oboe, freelance playing and conducting the Oxford University Opera Club with whom he is to perform *The Marriage of Figaro* in the Oxford Playhouse next February.

David Golby

David lives locally and has been a member of the various Banbury orchestras for many years. He attended Northampton Music School for eight years, and during this time was a prominent member of the County Youth Orchestra and various string quartets, studying violin with Mark Osborne and viola with Ivo Jan Van de Werff, and was awarded a BBC Music Fellowship and Annie Holt Scholarship. From there he went on to St. Hugh's College, Oxford, to read music, and has subsequently led most of the main University orchestras, including the Oxford Philharmonia and Oxford University Chamber Orchestra, and has also participated in masterclasses given by Trevor Pinnock and the Brodsky Quartet. Having completed his first degree, David is now reading for a Master of Philosophy degree at Oxford, and hopes to extend and develop his interests in 'authentic' interpretations both in research and performance.

Banbury Symphony Orchestra



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 Foulds' *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. The BBC recently commissioned an article by Raymond to accompany the current Proms season. He conducts at the Dartington International Summer School of Music.

Smetana
(1824-1884)

Symphonic Poem: Vltava

In his youth Smetana was a child prodigy and toured widely in his native Czechoslovakia. His early idols were Mozart and Liszt but in his teens Smetana turned away from the life of a virtuoso to composition. All his life he supported Czech freedom and was against Austrian oppression. But in order to earn a living as a musician he had to go to Sweden from 1856-61. However in 1859 Italian victories against Austrian domination in the south encouraged a loosening of the Hapsburg grip. Smetana returned to his native country and instituted a new spirit in the country. He composed many operas on nationalistic subjects and between 1874 and 1879 composed a cycle of symphonic poems entitled *Ma Vlast* ("My Country"). *Vltava* is the second of these and it perfectly shows that if the music is good enough a very nationalistic work can cross the boundaries and become universal.

The work follows a plan: the river comes from two sources in the mountains to the plains where it passes hunting scenes, country dances, moonshine with gathering of nymphs, deadly rapids, until the old castle and patriotic centre of Vysehrad is reached. In the music this ending is illustrated by a grand, nationalistic chorale in woodwind and brass over surging strings.

Raymond Head

Two Elegiac Pieces

1. Prelude 2. In Memoriam

The first of these short pieces was written in 1992 and was given its first performance along with some other music at a festival in Ashburton, Devon. The second piece was written this year and is dedicated to a friend who died in July. In the music there is an attempt to create the idea of the fragrant personality of a departed friend.

Johann Sebastian Bach

(1685-1750)

Concerto for Violin and Oboe

in D minor

1. Allegro 2. Adagio 3. Allegro

This concerto, which is actually an arrangement of a concerto for two harpsichords, was written sometime between 1717 and 1723. At this time Bach had settled at Cöthen as the court composer but although he was known as a fine organist and church composer, Bach was solely responsible for orchestral music. This somewhat unusual position allowed him to experiment in instrumental composition. The famous Brandenburg concertos and the orchestral suites date from this time, also most of the other concertos, including this one.

Concertos at this time were far from the Classical and Romantic notion of a soloist in dramatic confrontation with an orchestra. With Bach we have the idea of everyone working together, sometimes in small groups, sometimes all together. This was called the concerto grosso and was a form much used by Vivaldi and Handel.

Bach's first wife died suddenly in 1720 but there is nothing mournful about this music, indeed the outer movements are very vigorous, while the serene slow movement evokes a quiet, idyllic atmosphere.

Interval

Bruckner

(1824-1896)

Symphony no.9 in D minor

1st movement only

Bruckner was born in Upper Austria, the son of a poor schoolmaster who lived in a remote rural area. The early years of his life were very hard but gradually his musical talent was recognised. Initially he became known as a remarkably fine organist, but through the help of some friends his works came to the fore. He became one of the great symphonists of the 19th century, composing nine symphonies in all, which follow a direct line of succession from Beethoven. Indeed, the key of this symphony is the same as Beethoven's last symphony.

The ninth was begun in 1887 and work continued with agonising slowness until the very morning of Bruckner's death in 1896. Despite this long period of composition, the work was left incomplete. Bruckner, being a devout man, dedicated the piece to God. It was his final testament and superbly sums up the nature of his beliefs, in the monumental nature of the symphonic form, and its capacity to express the anguished feelings of the human soul which longs for eternity, but which also harbours secret fears and torments.

Notes by Raymond Head



CHILDREN'S CONCERT

Saturday 4th December 1993

Verdi - Grand March from Aïda

Tchaikowsky - Nutcracker Suite

Howard Blake - *The Snowman*

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SPRING CONCERT

Saturday 19th March 1994

Mozart - Overture

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Elgar - Sea Pictures

Prokofiev - Romeo and Juliet



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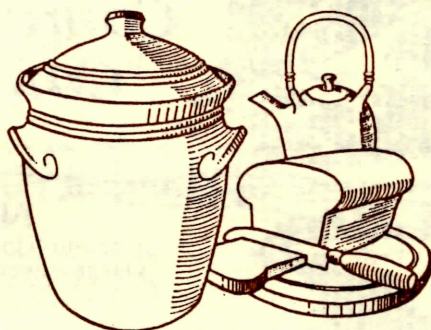
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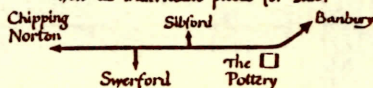
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