

ORCHESTRAL CONCERT
STANBRIDGE HALL, BANBURY SCHOOL

Attended by the Mayor and Mayoress of Banbury

Tuesday, 25th November, 1969

Banbury Symphony Orchestra

Leader : Lawrence Farbrother

Conductor

Malcolm B. Sargent

John Wilbrabam (Trumpet)

The National Federation of Music Societies, to which this Society is affiliated, gives support towards the cost of this Concert with funds provided by the Arts Council of Great Britain

Programme One Shilling

PROGRAMME

The Queen

Overture : The Thieving Magpie *Rossini*

Rossini wrote *The Thieving Magpie* for La Scala, Milan, in 1817. His previous operas at La Scala had been unsuccessful. On this occasion he made a special effort to win favour with the public.

The opera is a tragedy concerning a pearl necklace which is stolen, involving the torture and death of a maid accused of the crime. All turns out well when a magpie (a bird known for stealing bright articles) is found to be the culprit. The overture, however, is far from tragic. After brief drum rolls, the bright march introduction begins, leading to the quick main section of the overture in which we hear two of Rossini's famous crescendos. The overture ends with a coda in faster time, bringing it to a happy conclusion.

Concerto in E flat for Trumpet and Orchestra *Haydn*

The history of the trumpet at the turn of the Eighteenth Century is marked by a series of efforts to enable the instrument to produce the chromatic scale. One of these, said to have originated with the Viennese Court Trumpeter Anton Weidinger, was the keyed trumpet. With this instrument the various pitches were controlled by keys covering holes in the side of the tube, a system similar in principle to that used in the modern Saxophone.

The freedom given to the composer by this new instrument can readily be observed in Haydn's work. The trumpet moves easily about in the lower register, tries its hand at chromatic passages and freely imitates and responds to the orchestra no matter what the key, and now no longer need the slow movement be given over to the strings.

The movements are :

Allegro

Andante

Allegro

INTERVAL

Symphony No. 35 in D, K385, (Haffner) *Mozart*

Mozart's 35th symphony dates from 1782. It was originally written as a serenade for the Haffner family of Salzburg. A long work beginning and ending with a march, it was later cut down to four movements :

Allegro con spirito

Andante

Menuetto

Finale (Presto)

The first movement is based on one theme which re-appears in various forms throughout the movement. The slow movement is graceful and delicate, the minuet magnificently stirring, and the rondo finale robust, though light-weight.

Concerto Grosso No. 8 in G, The Christmas Concerto *Corelli*

1. *Vivace—Grave—Allegro*
2. *Adagio—Allegro—Adagio*
3. *Vivace*
4. *Allegro—Pastorale*

Corelli was the father of the Italian Baroque instrumental style. He wrote many Concerti Grossi for a small group of Concertante instruments with a string orchestra. These are more intimate than the solo concerto by which they were superseded and very pleasant music to play or listen to.

Two Shakespeare Sketches *R. Vaughan Williams* (arranged by *Muir Mathieson*)

These sketches make use of two well known tunes of Shakespeare's time :

1. "When that I was a little tiny boy"
2. Thomas Morley's "If was a lover and his lass"

The music has been taken from that composed in 1955 for the documentary film, "The England of Elizabeth."

Hungarian March *Berlioz*

Berlioz wrote the *Hungarian March* (also known as the Rakoczy march) in 1845. When it was first performed in Pesth, the audience became so wild at hearing their national march, that there was nearly a riot. Because of the enormous success Berlioz used it again when he composed *The Damnation of Faust*.

The brass open the march with fanfares leading to the main theme played by full orchestra but the full brass ensemble is saved until the end when after a great crescendo on strings and percussion the opening fanfare returns leading to the march theme, which blazes out fortissimo to the end.

Programme Notes : A.A., P.H., R.A.

The committee are very grateful to Messrs. Haydn Heard for their help with Box Office and publicity.

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THE ORCHESTRA

First Violins

Lawrence Farbrother (Leader)
Harry Wilks (Deputy Leader)
Susan Goodway
Geoffrey Kent
Sally Warwick
Haydn Heard
Lily Rose
Isobel Tibenham
Paul Hubbard

Second Violins

Gillian Walker
Angela Hawkins
Ann Harland
Lilian Wyncoll
Christine Thomas
Sylvia Knight
Joy Snowdon
Arthur Kent
Susan Thomas
John Madlow

Violas

William Spicer
A. Douglas Rose
May Suttie
Bernard Knight
Robin Stammers

Cellos

Phyllis Travis
Robert Gilchrist
Walter Cheney
Stephen Jakeman

Basses

John Suttie
Ninian Perry

Flutes

Jennifer Willy
Watson Harris

Oboes

Malcolm Rowson
Lynnette Jakeman

Clarinets

Ann Porter
Donald Simpson

Bassoons

Kenneth Carrdus
Catherine Simpson

Horns

Sue Fortescue
Will Harris
Anthony Ayres
Rex Billingham

Trumpets

Robert Auld
Ray Phipps

Trombones

Stanley Hopkins
Patrick Carthew
Harold Elmev

Timpani

Tony Saggars
Ian Farbrother

Percussion

A. Swift
J. Barnet

There are vacancies in most departments of the orchestra. Inquiries may be made to
the Hon. Secretary, Mr. H. Wilks, 7 Queensway, Banbury.