

ORCHESTRAL CONCERT

WINCHESTER HOUSE SCHOOL, BRACKLEY

MAY 30th 1977

BANBURY SYMPHONY ORCHESTRA

Leader: **LAWRENCE FARBROTHER**

CONDUCTOR

DONALD SIMPSON

JOHNATHAN SNOWDEN ~ FLUTE

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.

The Orchestra acknowledges Financial Assistance from the Southern Arts Association, the P.F. Charitable Trust, General Foods Limited and Oxfordshire County Council.

ADMISSION BY PROGRAMME - 80p

CHILDREN - 40p

THE NATIONAL ANTHEM

OVERTURE: THE YEOMEN OF THE GUARD

ARTHUR SULLIVAN

This delightful foretaste of tunes to come is a splendid introduction to the operetta, generally reckoned to be Grand-Opera of all the Gilbert and Sullivan collaborations. The music is so well known that we hope it will conjure up visions of the Tower of London, so closely associated with Royal Occasions, as we offer this concert as our tribute to Her Majesty's Silver Jubilee.

LONDON SUITE

ERIC COATES

Convent Garden (Tarentella)
Westminster (Meditation)
Knightsbridge (In Town Tonight - March)

Having studied viola with Tertis and composition with Corder at the R.A.M. Coates became in 1912 leader of the violas in the Queen's Hall Orchestra under Sir Henry Wood. Many of his compositions were given their performances by Sir Henry at the Proms. They are mostly light orchestral pieces in which slender material is gracefully and competently handled. They are melodically conventional; unadventurous, but sometimes piquant in harmony; and always effective in orchestration.

FLUTE CONCERTO

VIVALDI

SUITE from THE MUSICK FOR THE ROYAL FIREWORKS G.F. HANDEL
Ouverture
Alla Siciliana
Bouree
Menuetto

The piece was composed in 1749 for the celebration of the Peace of Aix-la-Chapelle. Handel originally scored it for Wind Band at the King's request, but it seems fairly certain that its first performance took place with added strings. The music received a public rehearsal at at Vauxhall attended by 12,000 Citizens of London, causing a three hour traffic jam on London Bridge. The actual fireworks display took place a week later, in Green Park, on 27th April. Some of the set pieces performed properly, but at some point in the proceedings the pavillion caught fire, causing some alarm. Whatever the fate of the fireworks, Handel's music was very successful, and had its second

CONCERTO FOR FLUTE AND STRINGS No.14 in D major ANTONIO VIVALDI
(IL CARDELLINO - THE GOLDFINCH)

Allegro

Cantabile

Allegro

Known as the Red Priest because of his vivid red hair, Vivaldi was also teacher, orchestral director, composer, violinist, theatrical musician, impressario and virtuoso. Above all he was master and genius of the Baroque. He has been described as a man of contrasts "possessed by music", and there was no doubt that he composed furiously. His instrumental works amount to some 554 pieces which include 454 concertos, of which 22 are for solo flute, 2 flutes or piccolo.

Bird Song is the subject of two concertos, The Cuckoo and The Goldfinch. In this concerto the movements are written in a charming style without complications. The flute is presented as a bird singing lightly and freely. He enters with short calls over an orchestral unison, and then enjoys to the full his natural gift for song.

CONCERTO FOR FLUTE AND STRINGS in G minor

J.S. BACH

Moderato

Largo

Presto

This work was originally written as the Cembalokonzert in F major and later transcribed for oboe, but is also played as a concerto for flute. The soloist enters early in the first movement with a commanding melodic line which dominates the movement. The Largo provides an opportunity for the soloist to play the extended melodic phrases with subtlety and great expression, with only light accompaniment from the orchestra. In the last movement the writing is in true classical style, and there are great demands on the technical skill of the performer.

performance only a month later. The suite being played tonight is scored for modern symphony orchestra by Hamilton Harty.

INTERVAL

We are most grateful to The Record and Book Shop Brackley, for Box office facilities.

FLUTE CONCERTO

BACH

SYMPHONY No. 104 in D Major ("London")

JOSEPH HAYDN

Adagio - allegro

Andante

Minuet and Trio

Finale (spiritoso)

The London violinist and impressario Salomon eventually succeeded, in the face of great rivalry, in getting Hadyn to London in 1791. He spent eighteen months in England, conducting, among others of his works, symphonies composed especially for the occasion (No. 92, "Oxford", and Nos. 93 - 98, "London"). His second visit took place in 1794 - 5, when the second London Series were performed (Nos. 99 - 104). No. 104 is the last symphony he ever wrote. He has here found his full orchestra - the complement which Beethoven accepted after Mozart had slightly added to it, and which Brahms accepted after Beethoven's new ways of handling it.

. The work opens with a startling call to attention with the full orchestra. Hadyn's humour and emotion are both apparent in the melody that follows. As the development shows it is not as innocent as it might appear at first sight - Hadyn like Mozart, was much more than a writer of pretty tune. The Andante is courtly in tone (the composer had spent most of his life as a courtier), and decorative as well as lively. The Scherzo is a formal minuet and trio, with touches of humour, particularly in the trio, where the ponderous bassoon doubles the first violins. In the Finale, the opening melody is suspended above a drone bass, giving a marvellous "bag-pipes" effect. The tune is expanded with great humour - a quality Hadyn possessed to a greater extent than probably any other composer.

THE BANBURY SYMPHONY ORCHESTRA

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There are vacancies in some departments of the orchestra.
Inquiries may be made to the Hon. Secretary, Mr. H. Wilks,
17 Oakland Road, Banbury, telephone 3966.