

*G.H. Walker*

ORCHESTRAL CONCERT

STANBRIDGE HALL

BANBURY SCHOOL

Saturday 19th June 1982

at 8.00 p.m.

B A N B U R Y

S.Y M P H O N Y O R C H E S T R A

(Leader: Lawrence Farbrother)

CONDUCTOR

. PHILIP SHAW

Solo Piano: Anthony Swift

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 P.F. Charitable Trust, and General Foods Ltd.

PROGRAMME: 1Op.

## NATIONAL ANTHEM

### Overture: Oberon

Weber

Weber, in a sense, stands at one of the crossroads in music, which at the turn of the century was becoming more and more a means of emotional expression. He was one of the first of the so-called 'Romantic' composers.

Oberon's vow not to meet Titania again until a faithful pair of lovers can be found is made the pretext for involving Sir Huon and Reiza in a series of extravagant adventures. Their fidelity proved, and having (with some aid from Oberon's magic horn) survived all ordeals, they are transported triumphantly back to Charlemagne's court; Oberon returns to his queen. This, the story of the opera is perfectly mirrored in the music of the overture. The solo horn-call, the muted strings, iridescent flutes, and clarinets are all sounds associated with Oberon's elfin world. The fiery 'Allegro' reflects Huon's adventures. More quotations from the opera, including a lusty, stamping rhythm associated with the elves, Puck, and Droll, enrich the development. The conclusion, with the return of Reiza's melody, is irresistibly exciting.

### Concerto for Piano and Orchestra in D minor. K466      Mozart

#### Allegro. Romance. Allegro assai.

This stormy Concerto is one of Mozart's most Romantic works. We do not ordinarily think of Mozart as a Romantic composer; yet, as our view of the grand sweep of history broadens and our understanding of Mozart grows, we sense the powerful trends that link Mozart to the Romantic future. And conversely, we realise how deeply the roots of Romanticism reach into the Classical past.

The first few bars open a world new to Mozart's contemporaries, new even to Mozart. Instead of a clearly outlined principal theme, there is an agitated syncopated D minor tonality. Even today the mood seems threatening. In contrast, what serenity there is in the lovely lyric strain that opens the slow movement! The Finale is one of Mozart's few rondos in the minor mode. Its fiery refrain is far from the dainty charm we associate with so many classical rondos. It revives the power

and style of the first movement before suddenly turning to a joyous D major and a coda of irresistible charm.

## I N T E R V A L

### Symphony No 2 in B minor

Borodin

Allegro. Scherzo: Prestissimo-Allegretto.

Andante. Finale: Allegro.

Several 19th century Russian composers combined their musical activities with more or less demanding work in other fields, but none so conspicuously as Borodin, who was almost as distinguished in chemistry as he was in music. His second symphony, begun in 1869, was given its first performance in March 1877. It was not a success; Borodin then revised the orchestration making the brass parts less prominent and the symphony was enthusiastically received in its new guise when Rimsky-Korsakov conducted it in St. Petersburg in March 1879. According to Stassov, Borodin intended the first movement to portray an assembly of knights in mediaeval Russia. A chord on brass and woodwind prepares us for a change to F major for the lightening Scherzo. The slow movement, a portrait of the legendary minstrel Bayan is a rhapsodic and very individual Adante in D flat. The Sonata-form Finale (in B Major) follows without a break. Its vigorous first subject suggests the Polovtsian Dances from "Prince Igor" and is notable for its alternation of triple and duple time.

Anthony Swift studied under Otto Freudental at the Royal Manchester College of Music and graduated with Honours in Performance. He then taught music for a number of years in the Banbury area until a few years ago when he gave up to concentrate on private piano teaching. He is particularly fond of performing music of the Baroque era in which he plays the Harpsichord Continuo. Mr. Swift is well known to local audiences as the accompanist of the Banbury Choral Society.

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## 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. L.  
Farbrother, 41 Longleat Close, Banbury, Tel: 61421 or  
the Conductor, Mr. P. Shaw, Banbury School, Banbury  
51451.

Future Programme: 3rd July: Polyphonic Music Group,  
Horley Church.

10th July: Perry String Quartet -  
St. Paul's Church, Warwick Road.

13th July: "Summer Prom" Banbury School