

ORCHESTRAL CONCERT

STANBRIDGE HALL BANBURY SCHOOL

TUESDAY, 21st MAY, 1968

BANBURY SYMPHONY ORCHESTRA

Leader: Lawrence Farbrother

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

Conductor

MALCOLM B. SARGENT

Clarinet

JOHN MELVIN

Programme - One Shilling

PROGRAMME

Overture: Ruslan and Ludmilla Michael Ivanovich Glinka (1803-57)

This rousing and dramatic music was inspired by an early poem of Pushkin.

In the opera of the same name Ruslan, a knight, is one of several suitors for the hand of Ludmilla, the King's daughter. But Ludmilla suddenly disappears. The King promises her hand to anyone who will rescue her. Ruslan sets out to find her and, overcoming many difficulties, finally discovers her and wins her hand in marriage.

The music reflects some element of conflict but the rhythmic vigour and vitality characterising the hero and the romantic melody conjuring up the heroine are skilfully interwoven to form a fast moving musical drama.

Clarinet Concerto in A major, K.V. 622 W. A. Mozart (1756-1791)

Mozart became acquainted with the clarinet only during the last few years of his life — through the famous clarinetist of the time Anton Stadler. The Clarinet Concerto was written late in 1791, a few months before his death, and is a typical example of his late period. It is in the normal three movements. The opening Allegro is based on a short piece for basset horn written a few years earlier. The well-known Adagio, with a short cadenza, is followed by a playful finale in Rondo form, in which the soloist exhibits his capabilities in numerous passages of scales.

Despite his brief acquaintance with the clarinet, Mozart exploits its potentialities to the full; and even on a modern instrument certain passages present problems for the most experienced players. Nevertheless this concerto remains the most popular ever written for the clarinet.

English Folk Songs: Suite Ralph Vaughan Williams (1872-1958) (Orchestral arrangement by Gordon Jacob)

R.V.W. had a rare sense of humour. While listening to the first rehearsal of one of his later symphonies he was overheard to say: "These modern composers! Appalling stuff!"

But nobody could complain that this suite is difficult to understand!

1. March "Seventeen Come Sunday"
2. Intermezzo "My Bonny Boy"
3. March "Folk Songs From Somerset"

— INTERVAL —

Refreshments will be served.

Symphony No. 1 in C major Ludwig von Beethoven (1770-1827)

In 1792 Beethoven made Vienna his home; in 1795 his first piano concerto was performed and in the following year he went on a successful concert tour and began to have his works published. Sketches of his first symphony date back to 1791 but it was not completed until 1799. First performance 1800.

In respect of form and expressive means this symphony owes much to Haydn and Mozart. But Beethoven's original genius is apparent throughout. Analysis into 1st and 2nd subjects is possible but only a performance reveals the intense lyrical feeling and emotional impetus implied by the musical notation.

There are four movements:

Adagio Molto and Allegro con moto

Andante cantabile con moto

Menuetto Allegro molto e Vivace and Trio (really a Scherzo)

Adagio and Allegro molto e vivace

In the last movement, after the fortissimo note for attention, it is as though several attempts are made to get the 1st Fiddlers started. But, having started!

March and Canzona for Brass Ensemble Henry Purcell (1658-1695)

The unique timbre and tone quality of orchestral brass is heard to great effect in this March and Canzona by Henry Purcell. The march is repeated after the canzona.

Little Suite for Orchestra op. 53 Malcolm Arnold (b. 1921)

This Little Suite for full orchestra is gay stuff and Malcolm Arnold, himself a former brass player, has given full scope to every member and department of the orchestra to display their executive abilities. The scoring for members of the brass department is powerful but the general orchestration is also very effective. Give your imagination free reign in the last movement!

The Movements are:

Prelude

Dance

March

Programme Notes by A.M.F., P.J.G. and M.B.S.

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

THE BANBURY SYMPHONY ORCHESTRA

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THE ORCHESTRA

First Violins

Lawrence Farbrother (Leader)
Harry Wilks (Deputy Leader)
Gwyn Rees
Susan Goodway
Geoffrey Kent
Sally Warwick
Haydn Heard
Lily Rose

Second Violins

Angela Hawkins
Gilian Walker
Lilian Wyncoll
Maryke Jones
Christine Thomas
Edward Richardson
Arthur Kent
Norman Davis
Susan Hubbard
Paul Hubbard

Violas

William Spicer
Alison Fortescue
Robin Stammers
May Suttie

Cellos

Phylis Travis
Robert Gilchrist
Walter Cheney
Stephen Jakeman

Basses

A. Douglas Rose
John Suttie

Flutes

Elisabeth Gilchrist
Jennifer Willy
Charles Woodward
Jacqueline Howell

Oboes

Malcolm Rowson
Elizabeth Jones
Nynnette Jakeman

Clarinets

Philip Gray
David Roberts
Dale Fittes

Bassoons

Robert Eccles
Kenneth Carrdus
Catherine Simpson

Horns

Rex Billingham
Sue Fortescue

Trumpets

Robert Auld
Ray Phipps
Philip Gilbert

Trombones

Jack Morris
Mostyn Tilley
Tony Saggars

Timpani

Arthur Hutchings
Tony Saggars

Percussion

Tony Saggars
Paul Hubbard

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

CONCERT PROGRAMME

TWO POPULAR classical works form the basis of Banbury Symphony Orchestra's forthcoming concert programme on May 21 — Mozart's Clarinet Concerto and Beethoven's 1st. Symphony.

The concert will open with

the rousing overture, "Russian and Ludmila" by Glinka and include Vaughan Williams Folk Song Suite and "Little Suite for Orchestra" by Malcolm Arnold.

The orchestra has chosen to present its next concert in Stanbridge Hall, Banbury School.

Keen followers of the musical scene in Banbury will recall that it was in this same hall that the orchestra gave its first concert.

Mr. Malcolm B. Sargent, who originally brought local instrumentalists together to form the Symphony Orchestra, will be resuming his former role as conductor for the May concert.