

BANBURY SYMPHONY ORCHESTRA

(Leader: Geoffrey Kent)

CONCERT

Guitar Soloist

DAVID JAGGS

Conductor

JOHN ESAIAS

on Friday 1st May at 8.00 pm 1987
in the College Theatre,
Broughton Road, Banbury

NABUCCO (Overture)

GIUSEPPE VERDI

Nabucco is the opera which laid the foundation of Verdi's success. First produced at the La Scala, Milan in 1842, it was performed no less than 65 times during the season.

The story is based on the account given in the Apocrypha of the invasion of Judea by the Assyrian king Nebuchadnezzar, known to the Italians as Nabuccodonosor and conveniently and affectionately shortened to "Nabucco" by Verdi. The Overture is built from material which appears later in the opera. It opens slowly and majestically on the trombones and then follows a quick, crisp, staccato tune which, after a passage taken from the famous chorus of Levites in Act III, is developed much in the manner of Rossini.

CARMEN SUITE No.1

GEORGE BIZET

Had Bizet (1838 - 1875) lived to a reasonable three-score and ten, he could well have become the greatest French composer of the 19th Century. He had a special gift - a feeling for the sparkle and vitality of folk music, and the ability to use it with imagination. This is very much apparent in his masterpiece opera "Carmen", using Spanish folk and popular themes.

The pandemonium created in the press by the first performance in 1875 is now history; in the battle between pro- and antiWagnerians, critics paid attention to everything but the music. The pro-Wagnerians wanted legends and "leit-motifs"; the antiWagnerians wanted light comedy or classic declamation. Both were offended at the opera's gripping sense of immediate life and success.

The orchestral suite has become as popular in the concert hall as the opera is on the stage and knits together the many sides of Bizet's music.

- (i) Prelude (Prelude to Act 1)
- (ii) Aragonaise (Prelude to Act 4)
- (iii) Intermezzo (Prelude to Act 3)
- (iv) Les Toreadors (Intro' to Act 1)

CONCIERTO DE ARANJUEZ
(Guitar and Orchestra)

JOAQUIN RODREGO

Rodrego was born on 22nd November 1902 in Sagunto north of Valencia. Studies led him to Paris where he became a pupil of Paul Dukas. His Concierto de Aranjuez, belongs among those works which made their creator world famous overnight and which would subsequently be spoken of in the same breath as the composer's name: the audience at the first performance in Paris on 9th November 1940 showed spontaneous enthusiasm and the critics described it quite categorically as a milestone in Spanish music.

Rodrego's own thoughts on the individual movements are as follows:-

"The first movement (Allegro con spirito) is animated by a rhythmic spirit and vigour without either of the two themes contained within it interrupting its relentless pace:

The second movement (Adagio) represents a dialogue between guitar and solo instruments (cor anglais, bassoon, oboe, horn etc). There is a constant and persistent beat supporting the entire sound-structure of this movement:

The third movement (Allegro gentile) recalls a courtly dance in which the combination of duple and triple time maintains a taut tempo right to the closing bar."

INTERVAL

There will be an interval of 20 minutes during which coffee will be on sale in the foyer.

SYMPHONY No.8 IN F MAJOR, OP.93

BEETHOVEN

Beethoven completed his Eighth Symphony in the autumn of 1812. Like its predecessor, this symphony reverts to the earlier classical orchestra of Mozart and Haydn and shows the composer's ability to create the impression and profundity of romantic composers without using the larger symphony orchestra of the nineteenth century.

The symphony has four compact movements, of which the first has a deceptively modest opening, which soon gives way to broader phrases. The Allegretto scherzando has, for its basic material, the canon which Beethoven wrote for Maelzel, the perfecter of the metronome, and the following Tempo di menuetto is notable for its intricate scoring which was particularly admired by Stravinsky. The Finale depends very much upon a joke - an unobtrusive C sharp, which has nothing to do with either the prevailing key or the tune.

Beethoven considered the Eighth Symphony "much better" than his Seventh, and his reaction to the unfavourable reception given it at the first performance in 1814, was to pronounce the audience too ignorant to recognise good music when they heard it.

- (i) Allegro vivace & con brio
- (ii) Allegretto scherzando
- (iii) Tempo di menuetto
- (iv) Allegro vivace

GUITAR

David Jaggs began his guitar studies at Colchester Institute of Further Education, and is at present in his fourth and final year at the Guildhall School of Music. He has studied with David Miller and Antonio Albanes, and has participated in master-classes given by David Russel, Hector Quine and Benjamin Verdery. His future plans include studying at the Manhattan School of Music, New York under Manuel Barrueco in September. David would like to thank Pirrelli and Billerick Educational Trust for help in his studies.

CONDUCTOR

John Esaias studied the oboe whilst at school with David Theodore and was a member of the National Youth Orchestra of Wales. Later, he studied with Anthony Camden at the Guildhall School of Music. He has played for several leading BBC orchestras, including the BBC Symphony Orchestra, and was principal oboe/cor anglais with the BBC Radio Orchestra, Manchester, for several years. John is now an active teacher, performer and conductor in the Oxford area, and has recently returned from Spain with the wind quintet the 'Five Winds'.

Our grateful thanks are due to the Principal and staff of the North Oxfordshire Technical College.

There are vacancies in some sections of the orchestra and anyone wishing to join should contact the Hon. Secretary, Sally Gale (Banbury 54358)