

BANBURY SYMPHONY ORCHESTRA

President: Sir Charles Groves, C.B.E., D.Mus., F.R.C.M., Hon.R.A.M.

CHARITY CONCERT

in aid of

THE SAMARITANS

under the patronage of
THE RT. HON. THE EARL OF BIRKENHEAD

CONDUCTOR

CHRISTOPHER WALTHAM

SOLO VIOLIN

MICHAEL BOCHMANN

LEADER

LAWRENCE FARBROTHER

ST. MARY'S CHURCH, BANBURY

Tuesday, 29th October, 1974.

7.30 p.m.

PROGRAMME

THE NATIONAL ANTHEM

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TRAGIC OVERTURE in D minor

Johannes Brahms (1833-1897)

The tragic Overture was completed in the summer of 1880, along with the Academic Festival Overture. Brahms himself admits that he could not resist satisfying the melancholy side of his nature with a tragedy-overture, but stated definitely that he had no particular tragedy in mind while the work was being written. The Tragic Overture is in sonata form, with a middle section at exactly half-speed, which is characterized by a repeated dotted-rhythm motif. The return to the original tempo is disguised, as the music is tranquil in mood. The turbulent nature of the first section soon returns, however, and the work ends, after a further lull, with a renewed burst of energy.

A.H.

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CANZON FA SOL LA RE - 1608

Giovanni Gabrieli (1557-1612)

This canzon is called "fa sol la re" because of the bass-line, which repeats a four-note pattern intermittently. Although modern solmisation fixes "fa sol la re" as F G A D, in Gabrieli's time the hexachord (i.e. the notes from "ut" to "la") were movable. "Ut" could be C, F or G. The piece is mainly in triple time, although at the end it goes into duple, back to triple and finally to duple time. The piece is in the Aeolian mode, or - anachronistically - A minor. For convenience, we have transposed the piece down a tone.

C.W.

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VIOLIN CONCERTO in D, Op.61

Ludwig van Beethoven (1770-1827)

Allegro ma non troppo
Larghetto
Rondo

Beethoven's Violin Concerto was written in 1806 for Franz Clemont, leader of the orchestra of the Theater an der Wien. At its first performance it was considered long-winded, which resulted in its neglect until Joseph Joachim began to play it again in the 1840's.

The gigantic proportions of the first movement are matched by the gravity and monumental character of the thematic material, of which the opening timpani strokes are the most important. The second movement is a set of variations with a reduced wind section (only clarinets, bassoons and horns) and muted strings, which leads into the finale, whose rondo refrain quickly disperses the intensely serious nature of the slow movement. The cadenzas to be played tonight are by Joseph Joachim, not only a virtuoso violinist, but a composer in his own right.

S.F.

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I N T E R V A L

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CANZON SEPTIMI TONI No.1

Giovanni Gabrieli (1557-1612)

This is a companion piece to the one in our last concert (also "septimi toni", i.e. in G major). The players are divided into two groups, and from time to time, particularly in the triple-meter sections, one "choir" echoes the other. The piece falls into seven sections, duple meter alternating with triple.

C.W.

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SYMPHONY in G major No.8

Antonin Dvorak (1841-1904)

Dvorak composed his eighth symphony in G major (Op.88) in a remarkably short space of time, from August to November, 1889. It is sometimes called the fourth because it was fourth of the group of five of his symphonies that Dvorak selected for publishing. The dedication reads "for acceptance into the Czech Academy of Franz Joseph the Emperor, for Science, Literature and Arts". The work is based on the traditional symphonic form, but it still manages to be original. Dvorak said he had expressed his feelings and ideas in a different way in this symphony. His feelings were national, using ideas from Bohemian folk songs. Nature also played its part in the themes - bird calls are easily to be recognized as played by the flute in the first movement. The music as an entirety shows the listener how Dvorak could incorporate his greatly dissimilar ideas in the same movement, producing a mature and comprehensible piece of music.

E.J.