

OCT. 1976

ORCHESTRAL CONCERT

BANBURY SYMPHONY ORCHESTRA

Leader: LAWRENCE FARBROTHER

CONDUCTOR

DONALD SIMPSON

NIGEL TAYLOR PIANO

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.

PROGRAMME 10p

Sousa was appointed leader of the U.S. Marine Corps Band in 1880, and held the position until he formed his own band in 1892. His band soon became very popular, and undertook a number of European and World Tours. Sousa is chiefly remembered for his stirring marches, of which Washington Post is one of the best known.

RHAPSODY IN BLUE

George Gershwin

The first performance of Rhapsody in Blue was at the historical Paul Whiteman concert in 1924. The concert proved that genius and artistry existed and flourished in Tin Pan Alley. The Rhapsody proved to be the cornerstone of what has now become a type of music thoroughly divorced from European influence and formalism, and magnificently American. Gershwin demonstrated that jazz was not confined to strict rhythm. The work was originally composed for piano and jazz band. Percy Grofe rescored it for a larger group, and when it found its way into standard symphonic literature he added extra parts. It has become extremely popular, and holds its own in an orchestral repertoire for which, after all, it was not written.

RODEO SUITE

Aaron Copland

Buckaroo Holiday. Corral Nocturne. Saturday Night Waltz. Hoe-Down.

The Ballet Russe de Monte Carlo commissioned Agnes de Mille and Aaron Copland to collaborate on the creation of a Western ballet for its 1942-43 season. Miss de Mille described her ideas as follows: "Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centers and the towns, the 'hands' get together to show off their skill in roping, riding, branding and throwing. . . . The afternoon's exhibition is usually followed by a dance at the ranch house." A number of American folk songs are woven unto the score.

I N T E R V A L

The orchestra is most grateful to Messrs Haydn Heard, Banbury, and The Record and Book Shop, Brackley, for box office facilities.

This selection of songs from the musical by this well-known American conductor and composer includes 'I Feel Pretty', 'Maria', 'Something's Coming', 'Tonight', 'Cool', and 'America'.

SYMPHONY No.9 in E minor (FROM THE NEW WORLD)

Antonin Dvorak

Adagio - allegro molto. Largo. Scherzo. Allegro con fuoco.

The only composition in the programme by a non-American, this work has so many U.S. connotations that its inclusion needs no excuse. Dvorak spent the three years 1892-95 as Director of the National Conservatory of Music in New York. In the series of works which originated in America he expresses his impressions of the great, bustling cities; the wide, silent prairies; the cultivated social atmosphere of New York; and the simple, intimate life of the Czech colony at Spillville, in Iowa State, where he spent his summer vacations. The bounding first half of the allegro molto theme is foreshadowed in the sombre introduction. There is a quasi folk song transition passage which heightens the wistful appeal of the second subject, a tune which resembles a Negro Spiritual. Rhythmic variation accounts for most of the development, and in the recapitulation emotional tension is increased by the semitone raising of the principal theme. The cor anglais theme of the Largo is probably the best-known of all Dvorak's tunes. Thematically, the Scherzo looks back to the first movement. The rhythm is uneasy, prancing, and energetic. Melodically, two interchangeable themes accompany each other in turn on strings and woodwind. The last movement soon gets comfortably under way with a broad, flexible tune. Phrases from the slow movement and the Scherzo appear; a great climax is built up, and, at its apex, the brass leaps furiously across the music with the opening theme of the first movement. Then we are reminded of themes already heard, until finally we come to rest on a E major chord which dies away gradually.

LIBERTY BELL

John Sousa

We have chosen this march as an appropriate theme on which to end this programme in honour of the United States of America, whose people have so cherished the cause of Liberty for the past 200 years.

THE BANBURY SYMPHONY ORCHESTRA

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PERCUSSION

Felicity
Fletcher-Campbell

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.