

**ORCHESTRAL CONCERT**  
**STANBRIDGE HALL, BANBURY SCHOOL**  
**MAY 31st 1977**  
**BANBURY**  
**SYMPHONY ORCHESTRA**

Leader: LAWRENCE FARBROTHER

CONDUCTOR

**DONALD SIMPSON**

**MICHAEL HAYNES 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.

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THE NATIONAL ANTHEM

OVERTURE: THE YEOMEN OF THE GUARD

ARTHUR SULLIVAN

This delightful foretaste of tunes to come is a splendid introduction to the operetta, generally reckoned to be the greatest Opera of all the Gilbert and Sullivan collaborations. The music is so well known that we hope it will conjure up visions of the Tower of London, so closely associated with Royal Occasions, as we offer this concert as our tribute to Her Majesty's Silver Jubilee.

CONCERTO FOR PIANO AND ORCHESTRA in A minor Op. 54

ROBERT SCHUMANN

Allegro affettuoso - andante espressivo - allegro molto

Intermezzo: Andante grazioso, leading to:

Allegro vivace.

Schumann is the quintessence of Romanticism. As a young man he would often sit for as long as seven hours at a time dreamily improvising at the piano. Perhaps this explains his greater success as a composer for piano than as a symphonist. His music is not strongly formally organised, and the architectural shape seems arrived at more by chance than design - it gives the impression of being an improvisation rather than a developed thematic plan. Schumann himself described the Concerto as being "something between a Symphony, Concerto, and Grand Sonata". The first movement was written in 1841 as "Fantasie for Piano and Orchestra". It was tried out by his wife Clara at a Gewandhaus rehearsal, but not publicly performed. In June, 1845, he wrote a Rondo for Piano and Orchestra, now the last movement of the Concerto, and the following month wrote the middle movement to join the two together to form the Piano Concerto. Clara gave the first performance at the Leipzig Gewandhaus on New Year's Day, 1846. So well do the ideas flow together that it is difficult to imagine the four year gap between the movements.

SUITE from THE MUSIC FOR THE ROYAL FIREWORKS

G.F. HANDEL

Overture

Alla Siciliana

Bouree

Menuetto

The piece was composed in 1749 for the celebration of the Peace of Aix-la-Chapelle. Handel originally scored it for Wind Band at the King's request, but it seems fairly certain that its first performance took place with added strings. The music received a public rehearsal at at Vauxhall attended by 12,000 Citizens of London, causing a three hour traffic jam on London Bridge. The actual fireworks display took place a week later, in Green Park, on 27th April. Some of the set pieces performed properly, but at some point in the proceedings the pavillion caught fire, causing some alarm. Whatever the fate of the firework Handel's music was very successful, and had its second performance only a month later. The suite being played tonight is scored for modern symphony orchestra by Hamilton Harty.

## INTERVAL

### LONDON SUITE

ERIC COATES

Convent Garden (Tarentella)  
Westminster (Meditation)  
Knightsbridge (In Town Tonight - March)

Having studied viola with Tertis and composition with Corder at the R.A.M. Coates became in 1912 leader of the violas in the Queen's Hall Orchestra under Sir Henry Wood. Many of his compositions were given their performances by Sir Henry at the Proms. They are mostly light orchestral pieces in which slender material is gracefully and competently handled. They are melodically conventional; unadventurous, but sometimes piquant in harmony; and always effective in orchestration.

### ~~FLUTE CONCERTO~~

~~BACH~~

SYMPHONY No. 104 in D Major ("London")

JOSEPH HAYDN

Adagio - allegro  
Andante  
Minuet and Trio  
Finale (spiritoso)

The London violinist and impressario Salomon eventually succeeded, in the face of great rivalry, in getting Händel to London in 1791. He spent eighteen months in England, conducting, among others of his works, symphonies composed especially for the occasion (No. 92, "Oxford", and Nos. 93

98, "London"). His second visit took place in 1794 - 5, when the second London Series were performed (Nos. 99 - 104). No. 104 is the last symphony he ever wrote. He has here found his full orchestra - the complement which Beethoven accepted after Mozart had slightly added to it, and which Brahms accepted after Beethoven's new ways of handling it.

The work opens with a startling call to attention with the full orchestra. Hadyn's humour and emotion are both apparent in the melody that follows. As the development shows it is not as innocent as it might appear at first sight - Hadyn like Mozart, was much more than a writer of pretty tunes. The Andante is courtly in tone (the composer had spent most of his life as a courtier), and decorative as well as lively. The Scherzo is a formal minuet and trio, with touches of humour, particularly in the trio, where the ponderous bassoon doubles the first violins. In the Finale, the opening melody is suspended above a drone bass, giving a marvellous "bag-pipes" effect. The tune is expanded with great humour - a quality Hadyn possessed to a greater extent than probably any other composer.

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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.