

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

TUESDAY 20th MAY 1975

BANBURY SYMPHONY ORCHESTRA

Leader: LAURENCE FARBROTHER

CONDUCTOR

CHRISTOPHER WALTHAM

CHRISTOPHER MAHY Horn

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, and General Foods, Ltd.

PROGRAMME 8p

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THE NATIONAL ANTHEM

DELINS - ON HEARING THE FIRST CUCKOO IN SPRING.

This is one of two short pieces for small orchestra - the other being "Summer Night on the River" - where Delins concentrates on evocation of atmosphere. The overall impression is of quiet lyricism even though the music reaches forte from time to time. The piece is in six-four and there is a preponderance of the rhythmic cell minim-crotchet. All the strings are divided, so that chords are often very rich. The musical substance lies with the strings, the wind providing a contrast of tone-colour.

MOZART - HORN CONCERTO NO.2 in Eb K.417

Allegro maestoso

Andante

Rondo (Allegro)

Mozart wrote this and his other concertos for horn for the Viennese horn player, Igna Leitgeib. The scoring throughout is for two oboes, two horns and strings, plus solo horn. The two main themes of the first movement are in admirable contrast, the first broad and dignified, the second suave and graceful. The development contains many interesting modulations and here the music ventures into darker regions. The second movement is a gracious song, while the third is gay with hunting fanfares. Einstein comments that in this work Leitgeib

"could do himself proud".

INTERVAL

BERLIOZ - SYMPHONIE FANTASTIQUE op. 14.

Rêveries Passions.

Un bal

Scène aux champs

Marche au supplice

Songe d'une nuit du sabbat.

When Berlioz was a youthful but very Byronic 24, he fell in love with an English Shakespearian actress, Harriet Smithson, whom he had first seen on stage in Paris in 1827. In 1830 he set to work on a vast symphony to celebrate and encompass this love. For the symphony, Berlioz pillaged most industriously all his notebooks - a good deal of the symphony had already been composed for projected ballets and operas which he never completed. So the symphony was to a large extent merely a process of editing and assembling rather than new composition. Berlioz introduced the symphony with some pithy prose of his own and went on to describe each movement.

"A young musician of abnormal sensitivity and colourful imagination poisons himself with opium in a paroxysm of amorous despair. The dose, too weak to cause death, plunges him into a heavy sleep during which distorted visions of memories and hopes are transformed into musical images and ideas. The beloved one herself becomes to him a melody, an idée fixe, which haunts him everywhere. "

Except for the fourth movement, the symphony is constructed like any other nineteenth-century symphony, with a sonata-form first movement, a waltz replacing a scherzo, a sonata form slow movement and a finale marrying the formal characteristics of variation and rondo. Moreover it is bound together by the idée fixe in much the same way as Beethoven's Fifth. Its real pioneering is in its scoring - two harps in the ball scene, cor anglais and oboe duet in the third movement, rumbling timpani chords for distant thunder, E flat clarinet screechings and col legno, clumpings on the strings in the grotesque finale. Five years after the death of Beethoven these touches were indeed innovatory.

THE BANBURY SYMPHONY ORCHESTRA

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