

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

TUESDAY 3rd FEBRUARY 1976

BANBURY SYMPHONY ORCHESTRA

Leader: LAWRENCE FARBROTHER

CONDUCTOR

DONALD SIMPSON

MARTIN BOCHMANN - Cello

EILEEN BONFORD - Contralto

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 Limited.

THE NATIONAL ANTHEM

DVORAK - CARNIVAL OVERTURE Op. 92

This is the middle work of a cycle of three concert overtures: 'Amid Nature', 'Carnival' and 'Othello', the fundamental idea which connects them all being shown in the original title they bore in common - 'Nature, Life and Love' - and musically by the use of a theme that appears in each of the three works. This overture makes less use of the common theme than the others - there is allusion to it in the energetic opening bars, and a more direct reference in the clarinet solo in the short Andantino which links the exposition to the development. The recapitulation is vivacious and sparkling. Thanks to its spirited rhythmic flow, Carnival is one of the most frequently performed of Dvorak's compositions.

DVORAK - CONCERTO FOR VIOLONCELLO AND ORCHESTRA in B minor Op. 104

Allegro

Adagio ma non troppo

Finale: Allegro moderato

Like the New World Symphony, the 'Cello Concerto was written in America; but whereas in the symphony Dvorak gave artistic expression to his impressions of America, the concerto abounds in nostalgic reminiscences of his native Bohemia. Although it makes great demands on the soloist, virtuosity is not the main consideration. All through the work Dvorak unfolds a poetic idea, true to his nature as a romantic tone poet. This idea rules out the customary brilliant concluding cadenza. Dvorak wrote: "the finale closes with a gradual diminuendo like a breath - with recollections of the 1st and 2nd movements, the solo dying to pp. Then the sound begins to grow, and the last bars are taken over by the orchestra, which provides a tempestuous ending".

I N T E R V A L

The Orchestra is grateful to Messrs. Haydn Heard for Box Office facilities.

BEETHOVEN - SYMPHONY No. 7 in A major Op. 92

Poco sostenuto - Vivace

Allegretto

Presto - Assai meno presto

Allegro con brio

Beethoven rated this as one of his best works. At its first performance it was generally well received, although there were adverse critics as well. Weber was so taken aback by the passage in the first movement where the orchestra builds up a massive chord of A on a pedal held by the basses for 22 bars, that he declared Beethoven was "ripe for the madhouse"; and another critic thought the composer must have been drunk when he wrote the finale. The symphony as a whole certainly does evoke a feeling of intoxication, chiefly through the intensity and vitality of its rhythmic foundation. Although the rhythmic element is not apparent until after the slow, extended introduction, once the Vivace begins it never relaxes its grip. Basically the symphony is in A major, with the haunting Allegretto in A minor, but Beethoven makes systematic use of the keys of C major and F major as well, remote as they are from the main key. This gives a splendidly three-dimensional effect to expand and reinforce the rhythmic impetus, which reaches a climax in the exuberant finale.

ARNE - RULE, BRITANNIA

This intensely patriotic song is the finale from the Masque 'Alfred', first performed on 1st August, 1740, to celebrate the anniversary of the accession of the House of Hanover. Apart from this song, little of Arne's music is now remembered, but he has the distinction of being the first composer to introduce female voices into oratorio choruses, which he did at Covent Garden Theatre in 1773 in a performance of his own "Judith".

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, 17 Oakland Road, Banbury, telephone 3966.

Martin Bochmann received his musical training at the Conservatoires in Leipzig and Cologne.

After having been principal cellist in the Salzburg Mozarteum and Cologne Radio Symphony orchestras he became successively cello professor at the Robert Schumann Conservatoire Dusseldorf, the State Conservatoire Cologne and the State Conservatoire of Turkey in Ankara.

In 1962 he settled in Burford. He is now teaching at Reading University and for the Oxfordshire Education Authority.