

# **ORCHESTRAL CONCERT**

**STANBRIDGE HALL BANBURY SCHOOL**

**TUESDAY, NOVEMBER 26th, 1968**

# **BANBURY SYMPHONY ORCHESTRA**

**Leader: Lawrence Farbrother**

**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**

**Conductor**

**MALCOLM B. SARGENT**

**Horn**

**CHRISTOPHER LARKIN**

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**Programme - One Shilling**

# PROGRAMME

## Overture "Egmont"

Beethoven (1770-1827)

Beethoven composed this overture in 1810 for a performance of Goethe's tragedy, which also included some incidental music. The story of the play, reflected in this overture, deals with the Spanish oppression in the Netherlands in the sixteenth century, and with the martyr, Count Egmont, who led their revolt. The dramatic overture is Beethoven's own form of music-drama: he projected the whole spiritual content of the drama into the overture. Perhaps the most outstanding example of his compression is the passage immediately following the very softly held chords that denote the patriot Egmont's death, when Beethoven conveys in just eight bars the gathering together and uprising of a nation in revolution. The overture finishes with an episodic section which bears no relation to the rest of the music, describing the triumph of a nation.

## Horn Concerto No. 3 in Eb major (K447)

Mozart (1756-1791)

Mozart wrote his four horn concertos for the Viennese horn player Igna Leutgeb (or Leutgeb), a one-time member of the Bishop of Salzburg's orchestra, whom Mozart met in 1777. At that time Leutgeb owned a shop in Vienna, but continued to play the occasional concerts. He seems to have been a very accomplished player, but perhaps not very bright, for Mozart seems to have delighted in making fun of him.

This concerto, K447, was composed in 1783, when Mozart was 27.

There are three movements:

*Allegro; Romanza - Larghetto; Allegro.*

Mozart brings to the music a new and subtle quality that lies deeper than a mere desire to please either audience or soloist. The last movement, as in all the other concertos, is a fast Rondo with a hunting horn effect. Even so, Mozart gives to this movement a "touch of the lyrical and depth of feeling" unlike anything in the other concertos. Leutgeb had here to deal with more than technical virtuosity — the work requires insight and sympathy with the composer's thoughts and intentions.

— INTERVAL —

Refreshments will be served.

## Symphony in G major

Dvorak (1841-1904)

Solo Violin: Lawrence Farbrother

*Allegro con brio*

*Adagio*

*Allegretto grazioso*

*Allegro ma non troppo*

Dvorak composed his eighth symphony in G. maj. (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 unto 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 recognised 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.

## Karelia Suite

Sibelius (1865-1956)

1. *Intermezzo*
2. *Ballade*
3. *Alla Marcia*

Sibelius wrote this suite in 1893 at the age of 28. The title is taken from a province in S.E. Finland, the music portraying the warmth and friendliness of the people who live there. It was commissioned by Viborg University as incidental music for a historical pageant. Sibelius wrote the music but only selected four movements, for publication the Overture (Op. 10), the Intermezzo, Alla Marcia and Ballade (OP. 11).

The Intermezzo and Alla Marcia employ an unusually large orchestra including tubas, triangle, tambourine and a big drum. These two rather earnestly nationalistic and sombre movements provide a contrast with the gay Ballade. The Suite achieved immediate popularity and is played frequently as a part of many orchestras' repertoire.

Programme Notes by S.F. and E.K.P.J.

The committee are very grateful to Messrs. Haydn Heard for their help  
with Box Office and publicity.

# THE BANBURY SYMPHONY ORCHESTRA

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## THE ORCHESTRA

### First Violins

Lawrence Farbrother (Leader)  
Harry Wilks (Deputy Leader)  
Susan Goodway  
Geoffrey Kent  
Sally Warwick  
Haydn Heard  
Lily Rose  
Isobel Tibenham  
Paul Hubbard

### Second Violins

Angela Hawkins  
Gillian Walker  
Lilian Wyncoll  
Christine Thomas  
Edward Richardson  
Arthur Kent  
Susan Hubbard  
Annabel Hills

### Violas

William Spicer  
Alison Fortescue  
Robin Stammers  
May Suttie

### Cellos

Phyllis Travis  
Robert Gilchrist  
Walter Cheney  
Stephen Jakeman  
Herma Fiedler

### Basses

A Douglas Rose  
John Suttie  
Ninian Perry

### Flutes

Jennifer Willy  
Watson Harris

### Oboes

Elizabeth Jones  
Nynnette Jakeman

### Cor Anglais

Nynnette Jakeman

### Clarinets

Anthony Chapman  
M. Johnson  
Ann Porter  
Dale Fittes

### Bassoons

Kenneth Cardus  
Robert Eccles  
Catherine Simpson

### Horns

Sue Fortescue  
Laurie Watt  
Anthony Ayres  
Rex Billingham

### Trumpets

Robert Auld  
Ray Phipps

### Trombones

Mostyn Tilley  
Tony Sagers  
James Wedge

### Timpani

Tony Sagers  
Ian Farbrother

### Percussion

Jane Hall  
Nancy Scott

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

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