

ORCHESTRAL CONCERT

STANBRIDGE HALL BANBURY SCHOOL

TUESDAY, MAY 20th, 1969

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

Piano

VALERIE TRYON

Programme - One Shilling

PROGRAMME

Overture Oberon

Weber

Weber's opera "Oberon" had its first performance at Covent Garden on April 12th, 1826. It was conducted by the composer and its success was so great that the strain is said to have hastened his death! Little of the opera itself survives, apart from the highly popular overture.

The opening of the overture is a beautiful horn solo — Oberon's magic horn — and the whole of the introduction evokes a dream-like picture of fairy-land. The music then describes the trials undergone by the hero before finally he is united with his loved one due to the magical influence of Oberon, the fairy king. The music builds up to a huge climax and ends in grand style with a blaze of orchestral colour.

Piano Concerto No. 1 in E flat

Franz Liszt

The main theme of the concerto is announced with great dramatic power. Massive chords alternate between soloist and orchestra but soon the theme settles down in quieter mood. The clarinet emphasises the lyrical tune before the movement concludes with a march-like variant of the main theme.

The melody which forms the basis of the second movement heaves into being on the cello. The piano rhapsodies with romantic warmth and trills, and the woodwind episode brings us to the famous triangle entry. Light scoring and brilliant piano decoration mark this third movement which then leads without a break into the finale — essentially a vigorous march. Liszt ends the concerto with a dazzling solo part for the pianist and any lingering foreboding from the first movement is swept aside by the powerful conclusion.

We are all delighted to welcome Miss Tryon as soloist in this concert. Miss Tryon, a former pupil of Banbury Grammar School and frequent broadcaster has often performed in Banbury but not before in this town with an orchestra. It is most appropriate that Miss Tryon will play this concerto as she confesses to an especial preference for romantic music and in particular for the compositions of Liszt.

— INTERVAL —

Refreshments will be served.

Symphony No. 104 in D

Haydn

One might say that Haydn's last Symphony, known as the "London" Symphony, became part of the standard repertoire of the day after its first performance. It is a work as typical of Haydn as is "Eine Kleine Naachtmusick" of Mozart, and seems to sum up in one great canvas the entire symphonic style of Haydn.

There is a slow, portentous introduction in D minor, and then an allegro in which the principal subject is a classic example of a singing theme. The middle section uses six notes of the main theme and produces a very tense and dramatic atmosphere after which the return of the main theme comes as something of a release. The second movement is also a kind of summing-up. There is the (by now) regular entry of the minor key with trumpets and timpani, a wistful series

of pauses for solo flute, and a coda which pours forth emotion as if Haydn knew that this was to be his last symphonic slow movement.

The minuet follows in which the off-beat accents given an Eastern European tinge to the music. The finale is supposed to be based on an English street-cry (Hot Cross Buns), but wherever it comes from, it has a strong folk-song influence.

Mozart said: "There is no one who can do it all — to joke and to terrify, to evoke laughter and profound sentiment — and all equally well; except Joseph Haydn." It could stand as a motto to this symphony.

Suite for the birthday of Prince Charles (Suite in D)

Michael Tippett

We shall be playing two movements from this suite this evening.

Berceuse

The tune which forms the basis of this lullaby is of French origin and announced on the oboe. The outline of the tune is then reiterated in various guises throughout the orchestra, finishing as it began with the melody played by the oboe.

Carol

Chimes form the background in this movement against which is heard "Angelus ad Virginum," a medieval English tune.

Miniature Suite for Orchestra, first performance T. R. Saggors

March

This suite begins in fine style with a blaze of sound from the brass which is then followed immediately by a lively and energetic tune throughout the orchestra. A second contrasting melody is soon heard which, gaining momentum, returns us to the first theme and an effective coda in which the brass again predominate.

Waltz

Muted strings and soft percussion form a gently swaying accompaniment to flowing melodies played alternately by members of the woodwind section.

Dance

Fluttering trumpets announce the first gay melody which is subsequently passed round the orchestra and punctuated with contrasting airs reminiscent of the Morris dance. After a slight pause to take breath and a reminder from the strings to tune up we follow through to the end with a very original rhythmic pattern.

The members of Banbury Symphony Orchestra are delighted to have a first performance of a work by one of their own members. In this Miniature Suite Mr. Saggors is heard as a very fine orchestrator, a composer who displays especial affinity for brass and percussion instruments. He has a flair for hinting at the style and idiom of English composers such as Elgar and Arnold. Mr. Saggors is Director of Music at Sibford School.

Programme Notes: S.B.F., A.A., M.B.S.

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
Keith Piggott

Second Violins

Angela Hawkins
Gilian Walker
Lilian Wyncoll
Christine Thomas
Edward Richardson
Arthur Kent
Susan Hubbard
Ann Harland
Denis Hughes

Violas

William Spicer
A. Douglas Rose
Alison Fortescue
May Suttie

Cellos

Phylis Travis
Robert Gilchrist
Walter Cheney
Stephen Jakeman
Elspeth Riddick

Basses

John Suttie
Ninian Perry

Flutes

Jennifer Willy
Watson Harris
Donald Simpson

Oboes

Malcolm Rowson
Lynnette Jakeman

Clarinets

Ann Porter
Myra Johnson

Bassoons

Kenneth Carrdus
Catherine Simpson

Horns

Sue Fortescue
Laurie Watt
J. E. Montgomery Baird
Rex Billingham

Trumpets

Robert Auld
Ray Phipps

Trombones

Mostyn Tilley
Patrick Carthew
H. K. Elmey

Timpani

Tony Saggars
Ian Farbrother

Percussion

Tony Saggars
Ian Farbrother
Anthony Ayres

Piano

Anthony Ayres

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