

ORCHESTRAL CONCERT

STANBRIDGE HALL BANBURY SCHOOL

TUESDAY, 25TH MAY, 1971

BANBURY SYMPHONY ORCHESTRA

Leader: Lawrence Farbrother

Conductor

CHRISTOPHER BOCHMANN

MARTIN BOCHMANN, (Cello)

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

Programme - 6p.

PROGRAMME

The Queen

Overture: The Merry Wives of Windsor

Otto Nicolai
1810 - 1849

The Merry Wives of Windsor has retained its appeal since the first performance in Berlin in 1849. It is a thoroughly German Opera, after the models of Weber, not only in its style of humour but in its dreamy romanticism and feeling for nature. There is, however, an Italianate directness and clarity of argument which Nicolai obviously acquired while studying in Rome. The overture makes use of music which appears later in the opera: we hear the moon rising over the softly murmuring trees of Windsor Forest, which later becomes the graceful dance of spirits and goblins.

Concerto in D Major
for Violoncello and Orchestra
(Edition and Cadenza by Maurice Gendron)

Joseph Haydn
1732 - 1809

1. Allegro moderato
2. Adagio
3. Rondo: Allegro

This Concerto, written in 1783, was for a long time attributed to Anton Kraft, the 'cellist, for whom Haydn wrote the Concerto, and who undoubtedly advised Haydn on his instrument's capabilities. The autograph has, however, been rediscovered and the authorship confirmed. It is one of the first 'cello concerti to explore technical possibilities without undermining musical integrity. The construction of the first movement being fairly regular, the interest depends more on the large number of varied rhythms and the elaborate figurations of the solo part. An arioso melody, a short contrasting idea and a brief cadenza complete the tastefully succinct second movement. The finale is a good-humoured but lyrical Rondo which is only temporarily overshadowed by an arresting section in the minor.

— INTERVAL —

Siegfried Idyll

Richard Wagner
1813 - 1883

The Siegfried Idyll was written in 1870 and first performed for Cosima Wagner's birthday on the staircase of the Wagner's villa at Tribschen on the Lake of Lucerne: hence, the small size of the orchestra. The musical material is taken from the opera Siegfried and from an earlier String Quartet, and also includes the German cradle song, "Schlaf, Kindlein, Schlaf." (Wagner's son, Siegfried, was eighteen months old at the time).

Symphony No. 5 in C Minor Op. 67

Ludwig van Beethoven
1770 - 1827

1. Allegro con Brio
2. Andante con moto
3. Allegro; leading into
4. Allegro

Written in 1807, this is probably the most directly powerful and expressive of all Beethoven's symphonies. A large number of legendary stories have sprung up about the work, all of which confuse the music's real meaning. It must be remembered that the first movement makes use of other material in addition to the well-known opening motif, and it is in comparison with it that this motif emerges as so powerful. The Andante is a set of alternating variations which makes striking use of contrasting unrelated keys. The third movement opens with one of Beethoven's most pregnant motifs which is contrasted by a fugal trio in the major. This leads, for the first time in a Beethoven symphony, straight into the Finale with its triumphant trombone entry — the first important trombone entry in the history of the symphony.

Programme notes by C.B.

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

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Harry Wilks (Deputy Leader)
Susan Goodway
Geoffrey Kent
Keith Smith
Lily Rose
Joyce Higgins
Susan Thomas
Paul Hubbard

Second Violins

Gillian Walker
Hilary Gray
Lilian Wyncoll
Christine Thomas
John Ladlow
Edward Richardson
Winifred Dodwell
Arthur Kent
Clive Glossop

Violas

William Spicer
A. Douglas Rose
May Suttie
Anthony Hayes

Cellos

Phyllis Travis
Robert Gilchrist
Walter Cheney
Stephen Jakeman
Stuart Lockett
Angela Higgins

Basses

John Suttie
John Pound
Flutes
Jennifer Willy
Watson Harris

Oboes

Malcolm Rowson
John Dowding

Clarinets

Derek Williams
Leslie Sheppard
Keith Rolph

Bassoons

Catherine Simpson
Robert Eccles

Horns

Donald Simpson
Anthony Ayres
John Barnet

Trombones

Patrick Carthew
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Trumpets

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Percussion

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