

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

TUESDAY 4th FEBRUARY 1975

BANBURY SYMPHONY ORCHESTRA

Leader: LAWRENCE FARBROTHER

CONDUCTOR

CHRISTOPHER WALTHAM

STEVEN BARLOW Piano

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

GIOVANNI GABRIELI

Canzon per sonar quarti toni a 15

Canzon per sonar primi toni a 8

Canzon octavi toni a 12

All three pieces come from the 1597 collection of motets and instrumental pieces entitled "Sacrae Symphoniae". Differences of style are perceptible between the pieces. The canzon quarti toni and the sonata are almost entirely free of quaver values, while the canzon primi toni has both quavers and semiquavers. This gives the latter a lightness of texture and the former two, the quality of grandiosity. All three pieces are basically in duple time, but the canzon primi toni has two brief excursions into triple time, and the canzon quarti toni has a passage near the end in triple time. The term "sonata" should here be disassociated from its eighteenth/nineteenth century implications. The word simply means sound-piece, and is no more than about four minutes long. The term "canzon" or "canzona" corresponds to the French "chanson" developed by Josquin des Pres, among others. The designations "primi toni", etc., refer to the modes (keys) round which the pieces revolve. There is no systematic use of a tonic/dominant/relative minor axis as in the works of the late Baroque composers, but the pieces begin and end according to the mode. (Quarti toni implies the keys E/A; primi toni - Gm i.e. transposed Dorian; octavi toni - G.)

W.A. MOZART

Piano concerto no 23, K.488

This was completed early in 1786, just two months before the production of "Figaro". The music has a wistful quality which derives from the constant use of a flattened seventh and alternation between major and minor. Girdlestone described it as "having the light of a March day when a pale sun shines through fleeting showers". The work is in three movements, of which the outer two are in A, and the middle (slow) movement is in F sharp m, a key Mozart never used elsewhere.

INTERVAL

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

J. BRAHMS

Symphony no 1, op. 68

Brahms was occupied on this symphony for a long time. He probably started it in the 1850's, although the main work was done in 1874-6. Brahms was devoted to Clara Schumann, though he never married her, and he sent her a postcard in 1862 with a musical tag on it, to the words: "Hoch im Berg, tief im Tal,
Gruss' ich dich tausendmal."*

This theme appears in the introduction to the fourth (last) movement on the horn. One might say that the symphony is "hommage a Clara". The first movement, in Cm, is structurally balanced with a slow introduction and coda, and a fast main section. The chromatic ascent of the strings and descent of the woodwind gives an impression of conflict which persists for the whole movement. The two inner movements serve as a respite from the main musical drive. The slow movement, in E, is lyrical in character, but this does not prevent Brahms from using a favourite rhythmic device of two against three. The third movement, in A flat, is a duple-time "scherzo" with a triple-time "trio" section (in B). The customary reprise of the first section is a variation on the original. The introduction to the last movement picks up where the first left off. The music transforms from Cm to C, whereupon the horn gives out the "postcard" theme. After a dominant seventh on G the music moves off in C, with a theme morphologically similar to the main theme in the finals of Beethoven's ninth symphony. In the coda of Brahms' last movement, the ending of Schubert's string quintet is evoked.

*High in the mountain, deep in the valley, I send you a thousand greetings

THE BANBURY SYMPHONY ORCHESTRA

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THE ORCHESTRA

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Harry Wilks (Deputy Leader)
Geoffrey Kent
Haydn Heard
Trevor Kilby
Max Ford
Simon McVeigh

2nd VIOLINS

Gillian Walker
Winifred Dodwell
Elizabeth Pollard
Deborah Pollard
Christine Thomas
Marguerite Lykiard
Joan Mitchell

VIOLAS

William Spicer
Harry Larder
Andrew Chadwick

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Beryl Hodson
Walter Cheney
Julia Lykiard
Stephen Jakeman
Judith Wynne
Philippa Sudell

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William Kiddle
Bernard Lofthouse

FLUTES

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Watson Harris
Hesta Oliver

PICCOLO

Watson Harris

OBOES

Olivia Simms
Amanda Coltman

CLARINETS

Graham Pargeter
Roderick Nicholson
Louise Mock
Susan Harris
Julie Thomas

BASSOONS

Robert Eccles
Sharon Wynne

CONTRA BASSOONS

Ian Leckie

HORNS

Donald Simpson
Alexande Montgomery-Baird
Nigel Taylor
Christopher Mahy

TRUMPETS

Robert Auld
Ron Barnett
Paul Marsden

TROMBONES

Mark Hill
Malcolm Saunders
Raymond Martin

TIMPANI

Christopher Fletcher-Campbell

There are vacancies in most departments of the orchestra.

Inquiries may be made to the Hon. Secretary, Mr. H. Wilks, 7 Queensway, Banbury