



BANBURY AND DISTRICT MUSICAL SOCIETY.



242nd Concert

55th Season

BANBURY SYMPHONY ORCHESTRA

Conductor: Philip Shaw

**Soloists: Susan Drake (harp)
Katherine Hill (flute)**

**Saturday, 18th October, 1980.
St. Mary's Church, Banbury.
8.00 p.m.**

Banbury Symphony Orchestra.

Banbury Symphony Orchestra was founded nearly 20 years ago by Malcolm B. Sargent, one time master at Banbury Grammar School and a leading member of the town's musical life. The orchestra have aimed to provide the town's staple symphony repertoire, originally presenting two concerts a season but now giving at least three. It is interesting to note that, among the distinguished soloists who have appeared with the orchestra, has been trumpeter John Wilbraham, husband of our solo harpist this evening - who herself played with the orchestra on two previous occasions. Other soloists well-known in the neighbourhood have been Valerie Tryon and Martin Bochman.

Philip Shaw.

Philip Shaw, who was born in Bradford, Yorkshire, and educated at Nottingham Hill School and the Northern School of music, Manchester, came to Banbury School as Director of Music on January 1st, 1979. He was appointed conductor of Banbury Symphony Orchestra in September of the same year. He is also the Musical Director of the Polyphonic Music Group of Banbury and of the Banbury Amateur Operatic Society. He has extensive musical tastes and experience which include performing as pianist, percussionist and timpanist, singer, arranger and conductor, critic and commentator, in situations as diverse as the BBC, pop-recording, continental jazz orchestra tours, cabaret clubs, hotels, concert hall platforms and theatre stages and orchestra pits. Perhaps his greatest love is music theatre.

Susan Drake

Susan Drake, born in Cardiff, is recognised as one of Britain's leading harpists. She is the only harpist ever to have won the award of the National Federation of Music Societies.

This popular young artist appears regularly at major Music Festivals and in London's concert halls. She frequently broadcasts and her many television appearances have included a BBC Welsh series in which she was resident guest, and a series for the National Network. She is a highly sought after soloist with leading orchestras and conductors, and her engagements abroad have included performances in Greece, Israel, Yugoslavia and France, where she appeared on television.

Katherine Hill

While a pupil at Wychwood School, Oxford, Katherine began playing the flute at the age of 13. She was a member of the Central Music School, Oxford (the Oxfordshire Education Committee's senior County music school) and she was also a member of the Oxfordshire County Youth Orchestra. She studied the flute with Janet Way.

On leaving school in 1970, she went to the Royal Manchester College of Music where she studied with Trevor Wye. After graduating, she undertook a further 2 years study at the then new Royal Northern College of Music. She has taken part in Master Classes with William Bennett and with Marcel Moyse (whose pupils included James Galway). She now teaches the flute at the Royal Northern College of Music and at Chetham's School of Music. She undertakes much freelance work, and orchestras she has played with include the Monteverdi Orchestra and the English Chamber Orchestra. She is shortly to tour with Kent Opera.

The National Anthem

Rosemunde Overture

Franz Schubert

Andante: Allegro Vivace

1797 - 1828

When Schubert was inspired, music took shape in his mind faster than his pen could move across the paper. And in his incidental music to the Romantic Drama *Rosamunde, Princess of Cypress* he was often inspired. He began composing on November 30th, 1823, and finished on December 18th, 1823, two days before the premiere. Not much time was left to rehearse either the music or the two ballets, and no time at all to compose an overture. In fact, Schubert never did compose an overture to *Rosamunde*. Instead he used an overture already composed for a previous "magic play" called *The Magic Harp* (*Die Zauberharfe*).

The drama, *Rosamunde, Princess of Cypress*, survived for exactly two performances. Even though Schubert's music had been singled out by the Viennese press for high praise, it fell into obscurity along with the play and was not brought to light again in its entirety until 1867, when Sir George Grove of dictionary fame and his friend Arthur Sullivan made a joint expedition to Vienna for the purpose of unearthing Schubert's still-neglected manuscripts. The two men were successful beyond their wildest dreams; in the booty they brought back to London were parts of Schubert's *Rosemunde* music, performed in London for the first time since the Viennese production of the drama.

P.S.

Concert for Flute and Harp in C Major K299

Wolfgang A. Mozart
1756 - 1791

Allegro
Andantino
Allegro: tempo di gavotta

Mozart was unlucky with his flute-playing patron, the Duc de Guines, whom he met soon after arriving in Paris on the ill-fated visit that was climaxed by the death of his mother. At first (as usual), Mozart was all enthusiasm: the Duke played the flute "extremely well", his daughter played the harp "magnificiently" and had a "marvellous memory", - he was to write a double concerto for them and to teach the daughter composition. But that was early in April, 1778. By May 14th, some time after the concerto had been finished, Mozart was writing to his father about his pupil's inability to learn anything at all about composition. By July 9th he was driven to concede that "all my trouble is in vain for she is not only thoroughly stupid, but also thoroughly lazy", and by July 31st lessons had been abandoned, with Mozart having received payment for only twelve of the twenty-four lessons and having nothing at all for the concerto.

Despite its unhappy background and years of neglect, this concerto has come to win a very special place in the hearts of innumerable listeners. One has only to hear it to learn why: for throughout its bold yet graceful *Allegro*, the grave serenading dialogue of its *Andantino*, and perhaps above all in the elegant vivacity of its final *Rondo*, there is not only an effortless flood of the purest melodic inspiration and the most delicious interplay of crystalline sonorities, but a singular and irresistibly haunting tenderness that is the unmistakable hallmark both of the *style galant* and of Mozart himself.

P.S.

Symphony No. 8 in F Major, Opus 93

Ludwig van Beethoven

1770 - 1827

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Beethoven was a many-sided man, at once gentle and violent, a man of powerful inner conflicts - which may account, in part, for the tensions, the titanic sense of battle, which have always struck listeners in his more heroic works. The many sides of his character were also reflected in the striking contrasts among his compositions.

He was typically apt to work simultaneously on two scores of opposing character. Thus his Seventh and Eighth Symphonies were both begun in 1811. Hardly had Beethoven finished the explosive *Scherzo* and the whirlwind *Finale* of the Seventh (in late May or early June 1812) when he turned his full attention to its gentler companion - the 'little' symphony as Beethoven called it. his manuscript of the Eighth is dated "October 1812, in Linz on the Danube".

The Seventh was an instant success at its premiere in Vienna in December 1813. Such was the enthusiasm that the entire concert was repeated a few days later, and on both occasions the *Allegretto* movement was encored.

The Eighth made its way more slowly. At its first performance on February 27th, 1814, in the Redoutensaal of Vienna, the Eighth Symphony was sandwiched between another repetition of the Seventh and Beethoven's thunderously popular *Wellington's victory*, or *The Battle at Vittoria*. When a friend pointed out that the new Eighth had received less applause than the other works, Beethoven growled: "That's because its so much better!" Wedged between two symphonies of tremendous force and power, the strength which lies behind the music of the Eighth Symphony is not immediately apparent. The whole texture of the Eighth Symphony is incomparably more finespun, more sophisticated - and in certain ways it is even more adventurous, despite its seeming restraint. The charm of this music makes a power which is all the more potent because it is held in reserve and is used with great delicacy, except perhaps in the boisterous jokes of the last movement. The work is in the traditional four movments.

PS.

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