

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

TUESDAY, 26TH OCTOBER, 1971

BANBURY SYMPHONY ORCHESTRA

Leader : Lawrence Farbrother

Conductor

CHRISTOPHER BOCHMANN

Oboes LYNNETTE JAKEMAN

EDWARD TARLING

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

TO BE ATTENDED BY THE MAYOR AND MAYORESS OF BANBURY

Programme - 6p.

PROGRAMME

The Queen

Overture: The Creatures of Prometheus Op. 43

Ludwig van Beethoven.

1770 - 1827

This overture is the first of 17 movements which form Beethoven's only ballet. Written in 1800, it was first produced with designs by Salvatore Vigano in Vienna in March 1801. According to Greek mythology, Prometheus gave to man hope and fire and was the inventor of all the arts which adorn life. It must have been the heroic dedication of this God of Fire which attracted Beethoven (the same qualities are to be found in Napoleon who forms the basis for the programme of the third symphony and in Leonora in her male disguise as Fidelio).

Concerto for 2 Oboes Op. 9 No. 9.

Tommaso Albinoni

1671 - 1750

Albinoni was a violinist and singer and prolific composer. He wrote over 50 operas and much other instrumental and vocal music. Bach evidently knew his work for he used some of his themes as fugue-subjects. This Concerto in C is a part of Opus 9 written around 1720 and published in Amsterdam. The Concerto is divided in the traditional way, into three movements Allegro, Adagio and Allegro, with the last movement in $\frac{3}{4}$ compound time. The music is solidly constructed and the play between the two oboes in duet creates an atmosphere which is half a century ahead of its period into that of the sinfonie concertante. The embroidery of the melody is rather delicate and the polyphonic harmony is structurally simple but rich in sound.

Scherzo from A Midsummer Night's Dream Op. 61

Felix Mendelssohn-Bartholdy

1809 - 1847

Apart from the overture, written in 1826, all the incidental music to Shakespeare's play was written in 1842 and used for the first time in a production in Potsdam in 1843. This Scherzo supplies the connection between the first and second Acts of the play, and fragments of it also accompany the dialogue between Puck and the Fairy, until the entry of Oberon and Titania. The orchestration is brilliant and the spontaneity of the music shows that Mendelssohn had lost none of the adolescent genius present in the Overture.

— INTERVAL —

Arrival of the Queen of Sheba

George Frederick Handel
1685 - 1759

This short piece is an instrumental movement from the oratorio "Solomon" which was written in little more than a month and first produced at Covent Garden Theatre in 1749. Its interest lies chiefly in its textural arabesques and its harmonic solidity which form a parallel to Baroque architecture.

Symphony No. 103 in E "The Drumroll"

Franz Joseph Haydn
1732 - 1809

Adagio - Allegro

Andante

Menuetto and Trio

Allegro con spirito

This is the eleventh of the twelve symphonies that Haydn wrote for the violinist, Johann Peter Salomon's concerts in London between 1791 and 1795. Certain features show this symphony to be one of the most original of the twelve: the opening drumroll (from which the work takes its nickname), the reappearance of the slow introduction towards the end of the first movement, the violin solo in one of the variations of the second movement (written specially for Salomon), the Scotch snap of the Menuetto and the opening horn call of the finale are but a few of these. Certain other characteristics are typical of Haydn — especially the slow introduction to the first movement, the rustic nature of the Menuetto and the main theme of the last movement which closely resembles a Croatian folk melody.

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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Lawrence Farbrother (Leader)
Harry Wilks (Deputy Leader)
Susan Newton
Geoffrey Kent
Keith Smith
Haydn Heard
Joyce Higgins
Susan Thomas
Trevor Kilby
Edward Richardson

Second Violins

Gillian Walker
Hilary Gray
Lilian Wyncoll
Christine Thomas
John Ladow
Winifred Dodwell
Clair Higgins
Arthur Kent
Clive Glossop

Violas

William Spicer
May Suttie
Susan Wightman
Robin Stammers

Cellos

Phyllis Travis
Robert Gilchrist
Stephen Jakeman
Stuart Lockett
Judith Wynne

Basses

John Suttie
John Pound

Flutes

Jennifer Willy
Watson Harris

Oboes

Jane Marshall
Ann Beauchamp

Clarinets

Julie Thomas
Leslie Sheppard
Keith Rolph

Bassoons

Catherine Simpson
Robert Eccles
Sharon Wynne

Horns

Donald Simpson
John Barnett

Trumpets

Robert Auld
Ray Phipps
Ron Barnett

Timpani

Tony Saggars

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