



Banbury Symphony Orchestra have yet to strike the right note to get the support they need from the town. Despite their pleas, no-one has come forward with an offer of a regular rehearsal room, attendances at their concerts still give cause for concern and good, experienced players are still wanted.

Last week's winter presentation was served up in a Stanbridge Hall only just over half full, yet some of the music reached commendably high standards.

There was an outstanding young soloist in Levine Andrade, a quartet player in London who was a founder member of the Menuhin master class and

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a student at the Royal Academy of Music.

Andrade, a cheerful young Indian who is a personal friend of conductor Robert Secret, tackled *Symphonie Espagnole* and its five tortuous movements with panache and no little precision.

Undeterred by the fact that such a work by Edward Lalo is a rarity for

Banbury, he inspired the orchestra to produce some excellent sounds even though some of its members might have found *Monsieur Lalo's* delight something of an endurance test.

While the woodwind revelled in this work, the second half *Symphony* by majestic, if not prolific, Russian composer Borodin

gave the brass its opportunity.

Determined, if thin in numbers, they grasped the chance well and with the violins carried along in the swell of sound all should have been inspiring. It was not, however, largely because the percussion group were as indecisive as they were young. Little wonder that the conductor

got on with his task without dwelling too much on the shortcomings at the back of the stage.

It was Mr Secret's first major concert in Banbury and, as we observed late last year, he has the drive and enthusiasm to achieve much. He should carry with him initially, however, a black mark for neglecting to start with the National Anthem.

Not only would it have given everyone in the hall the traditional Great British introduction to such an event, but also it would have warmed fingers and instruments enough, we suggest, to have averted the indifferent treatment which the opening piece, Weber's *Oberon Overture* received.

J. R.