

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

TUESDAY 25th MAY 1976

BANBURY SYMPHONY ORCHESTRA

Leader: LAWRENCE FARBROTHER

CONDUCTOR

DONALD SIMPSON

LYNNETTE JAKEMAN - OBOE

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, General Foods Limited and Oxfordshire County Council.

PROGRAMME 10p

THE NATIONAL ANTHEM

OVERTURE: DIE MEISTERSINGER VON NURNBERG

Richard Wagner

Wagner wrote the Mastersingers Overture before setting any of the text of the opera. At the time he said that it contained all the opera's main themes, but this became untrue when the work far outgrew its original conception as a short, lightweight piece. It contains no reference to Sachs, the central character. Instead it is mainly concerned with the Nuremburg Mastersingers' Guild and the theme that was to become Stolzing's 'Prize Song'. The apprentices also appear; but they, as mere embryo craftsmen, have no theme of their own: they are given instead a faster-moving variation on the first of their masters' themes. The overture reaches its climax when two of the Mastersingers' themes and the Prize Song are played simultaneously.

L'HORLOGE DE FLORE for oboe and orchestra

Jean Françaix

The Swedish botanist Linneus (1707 - 1778), the father of the modern system of plant classification, invented the notion of the Flower Clock, a collection of flowers so arranged that the time of day is indicated by their times of opening and closing. Flower Clocks are to be seen in many Botanical Gardens, especially on the Continent, and some exist in England. The contemporary French composer has selected seven of these flowers as the programme for this work. The movements follow without a break.

| | | |
|---------|-------------------------|----------------------|
| 3 a.m. | Galant-de-Jour | un poco maestoso |
| 5 a.m. | Cupidone bleue | le double plus vite |
| 10 a.m. | Gierge à grandes fleurs | andantino |
| 12 noon | Nyctanthe du Malabar | allegro |
| 5 p.m. | Belle-de-Nuit | andantino |
| 7 p.m. | Geranium triste | allegroissimo guisto |
| 9 p.m. | Silène noctiflore | poco meno vivo |

Some of the movements may well be familiar, as they have been used as theme music for radio programmes, including Robin Ray's "popular classics" programme on Saturday mornings, and "Women's Hour". The final flower is a nocturnal fly-catcher. The oboe portrays the fly buzzing round the flower, narrowly escaping capture time and time again; but in the last bar the petals clamp shut about the unfortunate fly.

I N T E R V A L

The Orchestra is grateful to Messrs Haydn Heard for Box Office facilities.

roduzione
egro
iliana
egro guisto

arosa was the most famous Italian operatic composer of his day. n he performed "The Secret Marriage" in Vienna in 1792, the eror ordered supper to be served to the performers after the w, and then made them give a repeat performance after supper. s work is an adaptation by Arthur Benjamin of some of his board sonatas. The style of Cimarosa's music is distinctly artian - indeed, he is often labelled "the Italian Mozart".

PHONY No.2 in C major Op.61

Robert Schumann

tenuto assai - allegro, ma non troppo
erzo (allegro vivace)
gio espressivo
egro molto vivace

ummann stands as the typical example of the influence of erature on music in the early 19th century German Romantic ool. In various official positions his dreamy and impractical ure precluded entire success, but as a composer he was winning ous recognition, and as a critic exercising large influence, n he was struck down by mental illness which led to attempted cide and, at last, death in an asylum. The charm of his phonies lies in their never long repressed lyricism, and the eresting devices by which the composer seeks to unify them matically, to overcome his natural tendency to loose, suite-e structure.

slow introduction to the first movement of this symphony ins with a motto theme on the brass, and much of the thematic erial of the following allegro. The scherzo is interesting that it has a double trio. The slow movement opens in Eb, h the theme immediately announced on the violins, and echoed the oboe. There is a brief development, and the theme returns the woodwind shortly before the modulation back to the key of t the end of the movement. The finale refers back to the ning of the first movement and also to the slow movement, and s with another favourite symphonic device of Schumann's - the roduction of a new, lyrical theme towards the close of the phony.

THE BANBURY SYMPHONY ORCHESTRA

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VICE PRESIDENT: A.D. Rose, Esq.

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PERCUSSION

Mark Pepper

There are vacancies in some departments of the orchestra.
Inquiries may be made to the Hon. Secretary, Mr. H. Wilks
17 Oakland Road, Banbury, telephone 3966.

Banbury Instant Printing Tel. 56051

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PERCUSSION
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Trevor Kilby
 Mariette Sele
 Harry Larder
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