

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

TUESDAY, 22nd MAY, 1973

BANBURY SYMPHONY ORCHESTRA

LEADER: LAWRENCE FARBROTHER

Conductor

CHRISTOPHER BOCHMANN

Bassoon FELIX WARNOCK

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 and Banbury Borough Council.

Programme — 6p.

PROGRAMME

The Queen

Overture: The Magic Flute

W. A. Mozart
(1756 - 1791)

The Magic Flute, written in 1791, was Mozart's last completed opera. It is in the tradition of the German Singspiel and makes use of the most fantastical fairy-tale story to hide a Masonic allegory. The overture makes no use of thematic material from the opera except for the three chords which appear as a Masonic signal heard at each turning-point in the action. The overture is a combination of the brilliant and cheerful in the character of the themes, and the serious and intellectual in the way in which they are treated — much of the writing is fugal; this duality is again a reflection on the allegorical nature of the opera as a whole.

Concerto in B flat for Bassoon K.191

W. A. Mozart

Allegro

Andante ma Adagio

Rondo: Tempo di Menuetto

This Concerto, written in 1774, is the first of four concerti for the bassoon which Mozart wrote at the suggestion of the amateur Baron Dürnitz. It makes full use of the large range of colours and characteristics of the bassoon. The first movement is full of energy and contrast, and has a Mozartian lightness of touch. The slow movement is of an unusual depth for so early a work and contains some most expressive cantabile writing. The last movement is a rondo in the form of a Menuetto, instead of the more usual buffo character, but Mozart succeeds in the difficult task of constructing a whole movement from a dance form.

Night on the Bare Mountain

Modest Mussorgsky
(1839-1881)

arr. N. Rimsky Korsakov 1844 - 1908

Night on the Bare Mountain was originally composed by Mussorgsky as a symphonic poem and was called St. John's Night on the Bare Mountain, based on Gergals St. John's Eve, the subject being a witches' sabbath. This version was not a success, and it was not until after Mussorgskys death, that Rimsky Korsakov rewrote the piece in the form in which it has become familiar today. The "programme" of the work is as follows:— Subterranean sounds of unearthly voices; appearance of the Spirits of Darkness, followed by that of the god Chernabog. Glorification of Chernabog and celebration of the Black Mass. Witches' Sabbath. At the height of the orgies the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak.

Our Conductor

Born 1950.

1950 - 60 Lived and brought up in Ankara, Turkey.

1960 - 64 Choral Scholar, St. George's Chapel,
Windsor Castle

1964 - 67 Music Scholar, Radley College.

1967 - 68 Government Award for Study in Paris with
Nadia Boulanger

1968 - 72 Margaret Bridges Music Scholar, New
College Oxford.

4 years Study resulting in B.A. and B.Mus.

From 1968 Private pupil of Richard Rodney Bennett.

From March 1971 until present Conductor of Banbury
Symphony Orchestra.

From Sept. 1971 until present Conductor of Burford
Chamber Orchestra

Composition Prizes gained

Lili Boulanger Memorial Prize 1968

John Lowett Osgood Memorial Prize 1971.

The Soloist

Felix Warnock started playing the Bassoon at Winchester College, and continued his studies at the Royal College of Music in London, where he spent three years studying with Geoffrey Gambold. He is now Sub-principal Bassoon of Bournemouth Sinfonietta where he has been for just over a year. He has played Concerti with many orchestras in the Oxford area and elsewhere.

Next Season's Concert Dates

October 30th, 1973, Janet Edmunds, Mezzo Soprano

February 5th, 1974, Pauline Little, Piano

May 21st, 1974, Michael Bochmann, Violin

INTERVAL

The committee are very grateful to Messrs. Haydn Heard for their help with Box Office and publicity.
Programme notes by C.B.

Overture: Euryanthe

Carl Maria von Weber
(1786 - 1826)

Produced in 1823, the opera Euryanthe was the immediate predecessor to the fulfilment of Romantic Opera in Wagner and had a direct influence on Tannhauser and Lohengrin in particular. Although it has never enjoyed the popularity of Der Freischutz, Tovey claims it to be Weber's greatest work. The overture makes direct use of themes from the opera and shows the many facets of Weber's musical character: the brilliant, martial writing of the first subject, the lyricism of the second, the "ghost" music on eight violins, the fugal writing and triumphant close. Above all one feels in Weber a dramatic quality and an unfailing sense of timing.

Introduction and Aria for Six Clarinets

Christopher Bochmann

This is a short and simple piece written specially for the clarinets of the Banbury Symphony Orchestra. It is intended to show up the major characteristics of the clarinet without imposing virtuoso demands on the players.

Symphony No. 8 "Unfinished"

Franz Schubert
(1797 - 1828)

Allegro moderato
Andante con moto

Although the Unfinished Symphony was written in 1882, it received its first performance only in 1865 under Johann Herbeck. Whether further movements were written, whether they still exist and if so where they are, has always been a matter for discussion, but it is most frequently performed in this form. The opening on the Cellos and Bases — of a depth and pathos thoroughly characteristic of Schubert's later works — acts almost as a motto and provides most of the development of the movement. Unlike Haydn, Mozart or Beethoven, Schubert pays little attention to the transitions between one idea and the next: here the modulation between the first and second subjects is achieved in a mere four bars. The second movement is of a serenity that defies description. Typically the key structures are very delicately handled and play an important part in the construction of the whole movement. Also of interest is the pizzicato use of the Double Bass separately from the Cellos.

THE BANBURY SYMPHONY ORCHESTRA

President: Sir Adrian Boult

Vice-President: A. D. Rose, Esq.

PATRONS:

H. R. Alcock, Esq.
F. H. Anker, Esq.
Miss L. Allsworth
General Foods Ltd.
Mrs. D. H. Blakey
Mrs. M. Burt
The Earl of Birkenhead
The Directors of "Banbury
Guardian"
Dr. A. J. Bryant
Mrs. J. Bryant
A. Cheney, Esq.
R. G. Cheney, Esq.
H. Dale, Esq.
P. J. Fooks, Esq.
Dr. Robert Gilchrist
Mrs. K. E. Goffe
Dr. N. J. P. Hewlings, D.S.O.

F. H. Higgins, Esq.
Mrs. Joyce Higgins
A. Watson Harris, Esq.
R. Crosfield Harris, Esq.
Mrs. Crosfield Harris
Haydn Heard, Esq.
K. S. C. Jakeman, Esq.
Mrs. G. M. Jakeman
H. W. Lane, Esq.
Mrs. F. E. Lane
Lloyd, Wynne & Co.,
Bodicote
Neil Marten Esq., M.P.
Messrs. Mitchell and
Butlers Ltd.
R. H. Ringwood, Esq.
Mrs. H. L. Ringwood
C. I. F. Mackay, Esq.

Directors of Oxford Mail
and Times
W. T. Lewis, Esq.
Mrs. D. B. Lewis
F. G. Piggott, Esq.
Miss Thelma Robinson
Miss Dorothy Robeson
R. Horton Smith, Esq.
M. B. Smith, Esq.
Mrs. E. B. Smith
Miss Pamela Spencer
H. L. Tibenham, Esq.
Mrs. W. K. Tibenham
The Directors of the Whately
Hall Hotel
Mrs. C. Welford
C. R. Webb, Esq.
Mrs. V. L. Wilton

THE ORCHESTRA

First Violins

Lawrence Farbrother (Leader)
Harry Wilks (Deputy Leader)
Geoffrey Kent
Haydn Heard
Trevor Kilby
Edward Richardson
 Sylvia Knight

Second Violins

Gillian Walker
Hilary Gray
Winifred Dodwell
Christine Thomas
Clair Higgins
John Ladlow
Arthur Kent
Joan Mitchell

Violas

William Spicer
A Douglas Rose
Susan Wightman
May Suttie

Cellos

Phyllis Travis
Christine Baugh
Walter Cheney
Beryl Hodson
Judith Wynne

Basses

John Pound
John Suttie

Flutes

Jennifer Willy
Watson Harris
Hesta Oliver

Oboes

Olivia Wylie
Amanda Coltman

Clarinets

Roderick Nicholson
Graham Pargeter
Gillian Clark
Jane Beauchamp
Susan Harris
Julie Thomas

Bassoons

Robert Eccles
Sharon Wynne

Horns

Donald Simpson
John Barnett
Christopher Reid

Trumpets

Robert Auld
Ron Barnett
Paul Marsden

Trombones

Patrick Carthew
Derek Chapman
Raymond Martin

Timpani

Christopher Fletcher Campbell

Percussion

Fred Handel

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