

ORCHESTRAL CONCERT

STANBRIDGE HALL, BANBURY SCHOOL

FEBRUARY 15th 1977

BANBURY SYMPHONY ORCHESTRA

Leader: LAWRENCE FARBROTHER

CONDUCTOR

DONALD SIMPSON

PAUL MARSDEN TRUMPET

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PROGRAMME 10p

OVERTURE TO EURYANTHE

C.M. von Weber

Weber, in common with so many composers of his day, suffered from using incredibly inept librettists; and, because of the weakness of its plot, Euryanthe has vanished from the normal repertoires. Weber's musical ideas for the opera were, however, magnificent; and the summary of his principal themes as shown in this overture indicate what might have been a magnificent opera.

LA CALINDA

Frederick Delius

Delius stands out as a "solitary" among composers. His music is most individualistic, and undeservedly neglected. Most music lovers would probably admit to knowing "On hearing the first cuckoo in spring" and "Sea Drift", but would be hard pressed to continue reciting titles of his works. Yet he composed an enormous quantity of enchanting music. He wrote six operas, of which "A village Romeo and Juliet" is the only one regularly staged. This dance comes from his Opera "Koanga", and depicts the plantation slaves singing and dancing at the wedding festivities of Koanga and Palmyra. The principal theme is a beautiful piece of writing for the Oboe.

CONCERTO FOR TRUMPET AND ORCHESTRA in E major

J.M. Hummel

Allegro conspirsto

Andante

Rondo

Johan Nepomuka Hummel, Hungarian pianist, conductor and composer studied under Mozart, Haydn and Clementi, and was a fellow pupil of Beethoven. Beethoven's Symphonies would possibly never have reached their supreme place in symphonic literature but for the excellent arrangements Hummel made of them for piano duet. This concerto was composed (as was Haydn's) for the Viennese keyed-trumpet virtuoso, Anton Weidinger. Although retaining the basic "hunting horn" idiom of the natural trumpet, Hummel exploited to the full the new chromatic possibilities of the keyed trumpet. Would that future generations of composers done the same for the valve trumpet which succeeded the keyed instrument, and for whom the literature is virtually non-existent.

INTERVAL

We are most grateful to Messrs Hadyn Heard for Box office facilities

HOLBERG SUITE Op.40

Edvard Grieg

Prelude Sarabande Gavotte and Musette Air Rigaudon

This work, originally for solo piano, was composed in 1884 for the bicentenary of the birth of Ludwig Holberg, and was designed to evoke the courtly life of the late 17th century. Its first performance in the arrangement for the string orchestra was given in 1885. Although Grieg deliberately assumed the style and form of the past, the suite remains wholly personal to the composer. The sedate prelude is very characteristic of Grieg in the descending sequences in the upper strings. The Sarabande, which is possibly a tribute to Bach, is classical in form, and its mood mixes the sentimental with the elegiac. The Gavotte is very gay, and exploits strongly contrasted dynamics. The Grave air is probably homage to Handel; but the Rigaudon is entirely personal to the composer.

SYMPHONY No.41 in C major K V. 551 (The Jupiter)

W.A. Mozart

Allegro vivace Andante cantabile Menuetto Molto allegro

We do not know who gave this symphony its nickname, but there is an Olympian grandeur about the work, despite the quite remarkable themes and subjects. It is in the treatment of these themes that Mozart reached the summit of his powers as a symphonic composer. After a short opening theme in which challenging, stately triplets from the full orchestra alternate with a gently pleading reply from the strings, and a second subject treated with almost as much variety as that of the 1st movement of Beethoven's Eroica, a third theme is produced towards the end. This is borrowed from an air which Mozart originally wrote for an opera buffo-and who else but Mozart could have made such poetical use of a tune that started life as a setting of "You are-may I say-a square toes, my dear Pompeo"! Though full of displaced accents, the prevailing mood of the second movement is one of noble serenity. It opens and closes tranquilly, with only fleeting moments of agitation in between. The Menuetto is far from the old courtly dance. There is a brightness, whimsical charm, and underlying sternness. It must surely be the last movement which suggested the name "Jupiter". The opening theme is an old ecclesiastical canto fermo. Four other themes follow in turn and are developed with a marvellous facility, but the crowning glory comes when all are combined in a mighty fugue. At last the first theme returns, and a reminder of the second theme brings the work to a close with a flourish of trumpets.

THE BANBURY SYMPHONY ORCHESTRA

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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.