

ORCHESTRAL CONCERT

Broughton Hall

Banbury School

Saturday 2nd July 1983

at 8.00 p.m.

B A N B U R Y

S Y M P H O N Y O R C H E S T R A

(Leader: Lawrence Farbrother)

CONDUCTOR

Philip Shaw

Soprano: Diane Shaw

Contralto: Sally Gale

Tenor: David Minton

Bass: Tom Pratt

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 P.F. Charitable Trust.

Programme: 15p

NATIONAL ANTHEM

SYMPHONY No.9 in D minor, Op. 125, "Choral". Beethoven

First movement : Allegro ma non troppo, un poco maestoso

Second movement: Molto Vivace

Third movement : Adagio molto e cantabile
Andante moderato - Andante
Adagio

Fourth movement: Presto - Allegro ma non troppo - Allegro assai.

Beethoven's great *Choral Symphony* comes as the concluding masterpiece of his series of works in that field, the crowning orchestral composition that was the assertion of his belief in the essential goodness of humanity and that one day 'all men shall be brothers', and the fulfilment of the man's colossal creative spirit. With its enormous proportions, its mastery of construction and the range of its expression it stands in a class by itself, far removed from anything that Beethoven had ever attempted or accomplished before. Composed at a time when the composer's ill-health, deafness, reduced circumstances and the aggravation caused by his roguish nephew Karl were pressing heavily upon him, the *Choral Symphony* is a magnificent testimonial of the power of Beethoven's genius to manifest extreme greatness out of extreme sorrow.

The symphony owes its existence to a commission from the Philharmonic Society in London - although it was dedicated to the King of Prussia and received its first performance in Vienna - and was completed in 1823, eleven years after his Eighth Symphony. The idea to set Schiller's *Ode to Joy* to music had long been in Beethoven's mind, and jottings for it can be traced back to surprisingly early dates, some sketches made in 1792 even being claimed as musical ancestors of the last movement. Other ideas originally intended for use here were also considered and rejected, although many of them doubtless found employ-

ment elsewhere; the last movement of the A minor quartet, Op. 132, for instance, was originally designed as the conclusion to the *Choral Symphony* before taking its present form. Neither was the grandiose idea of a choral finale a novelty, for it had already been tried out in the Choral Fantasia for Piano and Orchestra, Op. 80, as early as 1808.

The work was first performed in Vienna on 7th May, 1824 to a packed auditorium which contained every notable in Vienna, barring the Imperial Family. After the performance the work was given magnificent and unprecedented acclamation, but Beethoven noticed nothing until one of the singers turned him round and pointed out to him the tumultuous applause of which he could, alas, hear nothing.

The work is scored for the usual strings, two flutes, oboes, clarinets, bassoons, trumpets, drums and four horns; three trombones are added in the *Scherzo*, and the Finale includes, as well as the three trombones, a piccolo, double bassoon, triangle, cymbals and bass drum.

Although it would perhaps be rash to try and devise a 'programme' for the Symphony, it is probably safe to quote the designation that seems generally accepted and say that the first movement represents fate or destiny, the second energy and physical powers, the third love, and the fourth all-embracing and wholehearted joy.

There will be no interval during this evening's performance. Instead the audience is invited to stay for coffee with the instrumentalists and singers at the end of the performance.

Our thanks are due -

- to our soloists, all well known to local audiences for their many appearances on the concert platform and in opera, oratorio and musicals in our town.
- for the marvellous enthusiasm and co-operation of our chorus of singers drawn from many local Societies and Schools.
- our guest instrumentalists
- the Head, teaching and caretaking staff of Broughton Hall, Banbury School.
- Banbury School, Reprographics Department.
- Glenn Derges Musical Instruments.

without whom we would never have been able to experience the challenge, preparation and performance of this great work.

There are vacancies in some departments of the orchestra. Inquiries may be made to the Hon. Secretary, Mr. L. Farbrother, 41 Longleat Close, Banbury, Tel: 61421 or the Conductor, P. J. Shaw, Banbury School, Banbury 51451.