

ORCHESTRAL CONCERT

STANBRIDGE HALL BANBURY SCHOOL

TUESDAY, 19TH MAY, 1970

BANBURY SYMPHONY ORCHESTRA

Leader: Lawrence Farbrother

Conductor

MALCOLM B. SARGENT

SUSAN DRAKE (Harp)

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

Programme - One Shilling

PROGRAMME

The Queen

Overture: "Fidelio" Ludwig von Beethoven

Beethoven wrote four overtures to his opera *Fidelio* — and discarded each in turn. The first three he entitled *Leonore* Nos. 1, 2 and 3. The fourth, written a few years later and called the *Fidelio Overture* is the one generally associated with his opera of this name.

It is not tragic in content like *Leonore* No. 3 but it embodies a great range of contrasting themes, displaying the composers extraordinary powers of dramatic expression.

Concerto in A major Dittersdorf

Dittersdorf was a very prolific composer who cultivated all kinds of music, secular and sacred. He displayed an extraordinary versatility and created music for unusual combinations of instruments. He wrote a Double Bass concerto and also a *Sinfonia Concertante* for Double Bass, Viola and orchestra.

The Harp Concerto follows the form of the classical concerto with three movements — Allegro, Andante, Finale.

Musically, Dittersdorf's harp concerto displays the composer's virtues of melody, clear texture and Austrian "Gemütlichkeit."

Pomp and Circumstance Military March No. 4 Edward Elgar

Elgar is perhaps best known for his inspired and inspiring *Enigma Variations*, although the rousing *Military March* No. 1 — *Land of Hope and Glory* — associated firmly with the last night of the Proms, cannot rank far behind in popularity. *March* No. 4 is also characterised by a lively orchestration and typical melody in grand Elgarian style.

INTERVAL

Fanfare for Brass instruments William Walton

This Fanfare is made up of a number of isolated fanfares by Sir William Walton for the 1947 film of Shakespeare's *Hamlet*.

Danses Claude Debussy

1. Danse Sacrée
2. Danse Profane

The harp soloist's repertoire was at one time quite small, mainly because the instrument itself was limited in expression. But the mechanism was vastly improved by Sébastien Erard who, by 1811, had succeeded in eliminating the major disadvantages of the instrument. Debussy in these two dances with string accompaniment succeeds in exploiting the full tonality and great expressive range of the "harpe chromatique."

Chanson de la nuit for Harp Solo Carlos Salzedo

This extremely atmospheric piece, in spite of its French title is very Spanish in character. It uses the harp almost as if it were a gigantic guitar, including even tapped rhythms on the body of the instrument. Only soloists with an exceptional technique can cope with this virtuoso piece.

Suite of Scottish Dances William Alwyn

1. The Indian Queen
2. A Trip to Italy
3. Colonel Thornton's Strathspey
4. Reel — The Perth - shire Hunt
5. Reel — Loch Earn
6. Carleton House
7. Miss Ann Carnegie's Hornpipe

The sources of the tunes from which these arrangements have been made are two old books of Scottish airs and dances, Circa 1790.

Little Suite No. 2 for full orchestra (opus 78) Malcolm Arnold

1. Overture
2. Ballad
3. Dance

Three lively pieces in the typical style of Malcolm Arnold — rather noisy but gay and tuneful. It is not surprising to learn that the composer himself started his musical career as the player of a heavy brass instrument.

Programme notes compiled by M.B.S.

The committee are very grateful to Messrs. Haydn Heard for their help with Box Office and publicity.

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THE ORCHESTRA

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Lawrence Farbrother (Leader)
Harry Wilks (Deputy Leader)
Susan Goodway
Geoffrey Kent
Haydn Heard
Lily Rose
Isobel Tibenham
Paul Hubbard

Second Violins

Gillian Walker
Susan Thomas
Anthea Lloyd
Lilian Wyncoll
Christine Thomas
Joy Snowdon
Arthur Kent
John Madlow
Edward Richardson

Violas

William Spicer
A. Douglas Rose
May Suttie
Anthony Hayes

Cellos

Phylis Travis
Robert Gilchrist
Walter Cheney
Stephen Jakeman

Basses

John Suttie
John Pound

Flutes

Jennifer Willy
Watson Harris

Oboes

Malcolm Rowson
Lynnette Jakeman

Clarinets

Ann Porter
Leslie Sheppard
Clive Hutt

Bassoons

Catherine Simpson
Robert Eccles

Horns

Donald Simpson
Will Harris
Anthony Ayres
Rex Billingham

Trumpets

Robert Auld
Ray Phipps
Gordon Nelson

Trombones

Harold Elmey
John Greaves
Patrick Carthew

Timpani

Ian Farbrother

Percussion

A. Swift
J. Barnett
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.

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