



Langtree Sinfonia

A look at the last
40 years....



ORCHESTRAL LANGTREE SOCIETY - WOODCOTE 1996

Over the past few years, several members have asked me how and when our orchestra began. I thought you may all be interested to read the following.

It was in 1971 that the orchestra came into being, as a music class at the Evening Adult Education Centre, Langtree School, Woodcote, with just eleven players, mostly woodwind!

The L.O.S, is now an independent music society affiliated to Langtree School, the title coming from the old Langtree Hundred, Many members are people who have either started to play as adults, or have taken up their instruments again, having learned as children.

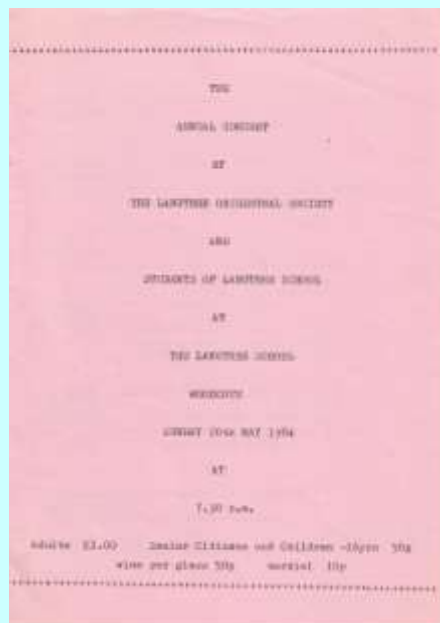
The orchestra is basically of classical size with approximately 50 registered members, but as works demand, extra players are invited, the repertoire being geared for the orchestra giving a good performance,

Concerts are given twice a year and in addition an annual workshop at Shiplake College in midsummer, to which non-members are invited. On these occasions, the facilities of the grounds, including a swimming pool are at our disposal. Other informal occasions are arranged, to which friends are invited,

We are fortunate indeed to have Paul as our conductor and I am sure you all feel that a regular attendance (especially the strings) is a courtesy he is entitled to.

Louise Warner

Music Librarian to the Orchestra.



Programme		Soloists	
Overture	"Sea Cleverest" conductor Paul Cox	Baronet (1735-1771)	1st violin Caroline Summers (leader), Patsy Perrin, Lindy Perrin, Stephen Broadbent, Brenda Heath, Samuel Crowley, Jim Watkins, Elaine Oak, Kenneth Bullock, Arthur Dean, Rebecca Richardson
Waltz	"Charmide" Jenny Haynes, flute, Joe Wilkinson, clarinet, Alison Sumner, piano	Beethoven (1770-1827)	2nd violin Liz Jennings, Peter Day, Susan Barlow, Barbara Sumner, Caroline Broadbent, Margaret Dean, Alison Dean, Elizabeth Crowley
	"Dilemma" Kathryn Foden, violin, Elaine Smith, piano	Prose (1845-1904)	viola Judith Day, Lesley Sumner, Robert Spriggs, Philip Smith
	"Smack in 3 minor" Alison Sumner, flute, Jenny Haynes, flute, Sally Singer, violin	Quintet (1837-1771)	cello John Summers, James Jennings, Douglas Pilkington, Sally Sumner, Judith Nelson, Alison Thomas, Barbara Oak, Sharon Cook, Julian Jones
	Piano trio 16 B minor opus 83 Jed Sumner "Dufay's flag" Jenny Haynes, flute, Sally Singer, violin, Alison Sumner, piano	Sonata (1770-1827)	double bass John Wright
	Symphony No 5 Alison Sumner, violin, Kathryn Foden, violin, Douglas Paul Cox	Symphony (1770-1827)	flute Jennifer de Saury, Christopher Dean, Graham Nelson
			oboe Chris Smith, James Broadbent
			clarinet Joe Wilkinson, David Price
			trumpet Rex Latham, David Knight
			horn John Stewart, Tony Dolan
			trumpet Brian Kelly, Richard Smith
			trumpet Brian Kelly, Richard Smith
			trumpet David Sumner

Some early concert programmes...

LANGTREE ORCHESTRAL SOCIETY



Conductor - Paul Cox : Leader - Patsy Perrin
Guest Soloist - David Juritz

CONCERT

PROGRAMME

20p

SUNDAY 22ND MAY 1988

LANGTREE SECONDARY SCHOOL
WOODCOTE

PROGRAMME

BEETHOVEN - OVERTURE "CONDAMNED"

Written in 1807, about the same time as the 7th Symphony, the work is in C major - Beethoven's 'major key'. It portrays the personality of Caliban who stars against his people and the laws of his society, thus, bringing about his downfall.

MINORISSE - VIOLIN CONCERTO in E Minor, Opus 54
Soloist - DAVID JURITZ

Allegro molto appassionato
Andante
Allegro molto vivace

This concerto is characterized by an abundance of melodic ideas. After a brief orchestral introduction the solo violin plays the expressive theme, developing it into triplet figures before it is repeated fortissimo by the orchestra. A subsidiary melody leads to a violent virtuosic section with brilliant runs, passages and double stops. The third main melody is introduced by chords and flutes over a low triplet held by the solo violin.

The Andante follows without a break, the violin playing a beautiful melody which is repeated later in the movement, after a more agitated middle section. The finale is dominated by a single rhythmic idea from which subsidiary phrases are developed.

INTERVAL

HAZEL - SYMPHONY No 104 in D Major, 'The London'

Haydn developed contemporary musical ideas into a style which introduced the classical period to music. The most important form of the new style was the Symphony, which had four movements in Haydn's time - two fast movements including a slow movement and a dance movement.

This symphony is one of twelve written for concert which Haydn conducted in London, known as the 'Salomon Set', during the notorious opening, the mood of the symphony is essentially a joyful one.

DAVID JURITZ
David is a fine violinist in the English Chamber Orchestra, 3 given recitals and is involved in several chamber music groups. He and Paul Cox are members of Opus Band which specialises in contemporary music. David will be playing a Nicolas Gagliardi violin.

PAUL COX
Paul read music at the University of East Anglia and was awarded a William Colver Scholarship to study at Reading University enabling him to complete a Master of Music degree in violin performance. As a conductor, he works with professional and amateur groups performing works from Chamber orchestras in full Symphony orchestras. He has been conductor of the Langtree Orchestral Society for six years.

LANGTREE ORCHESTRAL SOCIETY
The Langtree Orchestral Society was formed in the 1970s. Currently membership strength is over 50. We meet most Wednesdays 7.30pm in this school and produce two concerts per year featuring well known classical works. We very much value the opportunity to play with visitors. If you are interested in participating you are very welcome to come along.

REPERCUSSIONS
During the interval and after the performance, wine and/or drinks will be on sale.

Further concerts planned for this year by the Orchestra will be staged on October 18th and December 13th.

LANGTREE ORCHESTRAL SOCIETY



Conductor - Paul Cox : Leader - Patsy Perrin
Guest Soloist - David Juritz

CONCERT

PROGRAMME

20p

SUNDAY 22ND MAY 1988

LANGTREE SECONDARY SCHOOL
WOODCOTE

Langtree

ORCHESTRAL SOCIETY

Leader: Antoinette Lomer
Conductors: Paul Cox • Simon de Souza

Concert

Sunday May 14th, 1989

7.00 pm

Langtree Secondary School, Woodcote

EDWARD ELGAR
CHARLES GOUNOD
GORDON JACOB
MANUEL DE FALLA
LUDWIG VAN BEETHOVEN

Programme

25p

The Langtree Sinfonia

Chef d'Orchestre: Paul Cox
Violoniste Principale: William Osler
Flûte Soloiste: Jackie Baines

Concert



Samedi le 12 juillet, 2003

l'Église de Serigny

WOLFGANG AMADEUS MOZART
FRANCIS POULENC
LUDWIG van BEETHOVEN



Conductor Paul Cox • Leader Liz Hastings

CONCERT

q

PROGRAMME

10p

SUNDAY 23RD NOVEMBER 1986

LANGTREE SECONDARY SCHOOL
WOODCOTE

Langtree

ORCHESTRAL SOCIETY

Conductor: Paul Cox
Solo Piano: Anri Adachi
Solo Violin: Michael Sullivan

Concert



Sunday May 19th, 1991

at 7.00 pm

Langtree Secondary School, Woodcote

FERDINAND HÉROLD
WOLFGANG AMADEUS MOZART
JOHANNES BRAHMS

Programme

20p

The Langtree Sinfonia

Conductor: Paul Cox
Leader: William Osler
Solo Cello: Jonathan Beecher



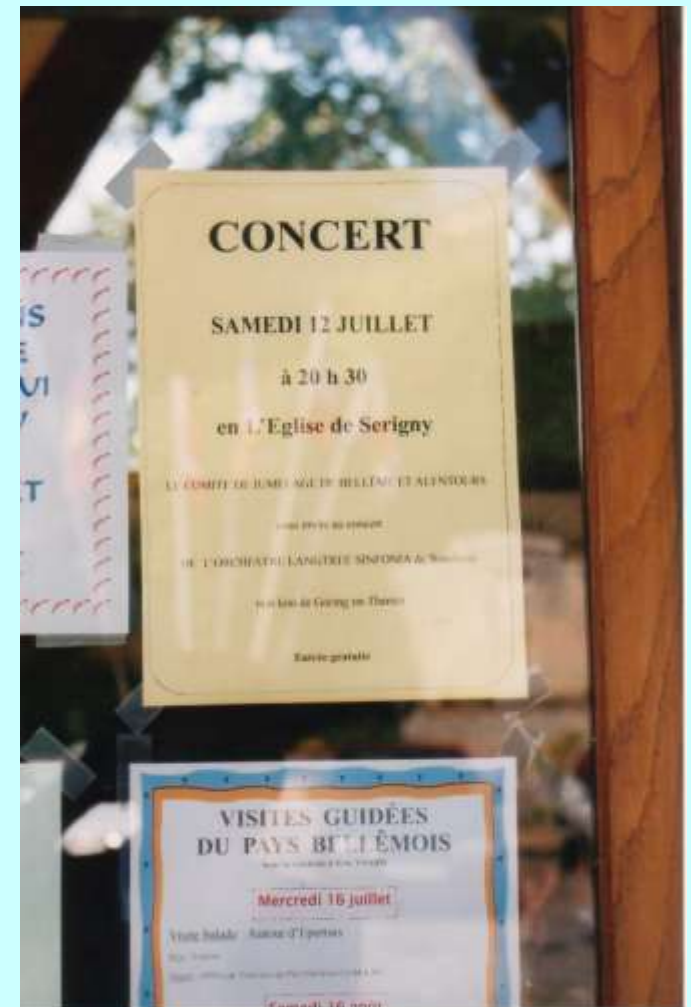
Programme

Sunday May 23rd, 2004 at 7.00 pm
Dorchester Abbey, Dorchester-on-Thames

Dvořák Carnival Overture
Dvořák Cello concerto
Sibelius Symphony No. 5

Langtree visit to Belleme - 2003.















Belleme trip 1988...





Belleme trip 1992...



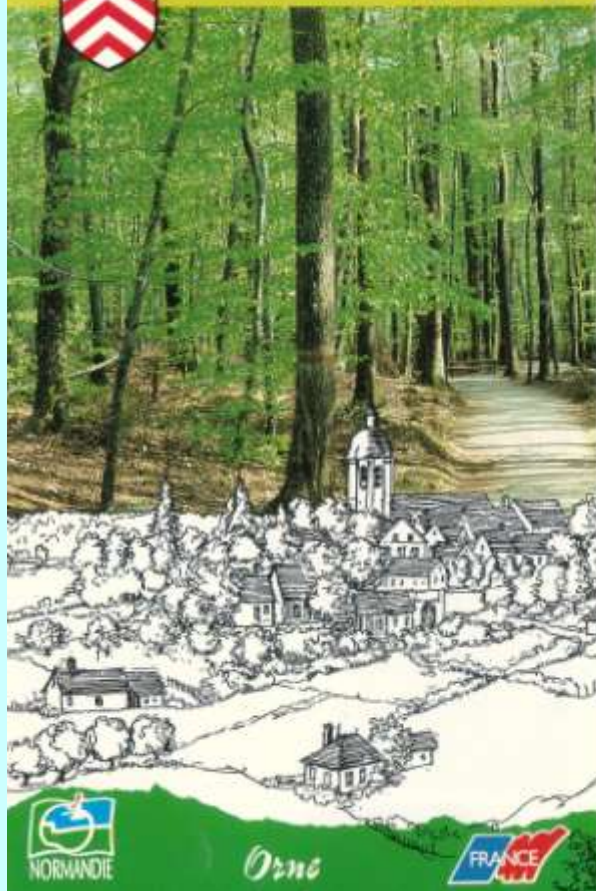
Touring is
tough.....

BELLÊME

Le Pays Bellêmois



LE PERCHE



The forest



■ NATURE'S SETTING

The State Forest is one of the most beautiful in France and covers 2400 hectares with majestic fully-grown beeches and oaks.

- One of the oaks "Le Chêne de l'École" is more than 300 years old.

- Enchanting circular forest walk.
- Fitness circuit.
- La Hense Lake and Spring.
- Tourist map : IGN 1817 OT TOP 25



- ### ■ FISHING
- "La Hense" Lake (trout).



- Since 1953, Bellême has hosted the "International Mycology Conference" where amateurs and specialists from many countries meet to gather and study mushrooms and other fungi, at the end of September every year.

Heritage



Detail from a stained glass window : St Sauveur's Church.

■ VISITE

The town was the birthplace of Aristide Boucicaut of "Le Bon Marché".

- The site of Saint Chapel (10th century)
- The Porch (15th century)
- Saint Sauveur's (16th century).
- Ville-Close street historic buildings, including 17th and 18th façades.
- The old castle (16th century).



Presbytery

■ OUTING

Motor tour "Le Perche et ses Manoirs". Art and local history museum at Saint-Cyr-la-Rosière.



St. Boucicaut

Some reviews...

Langtree Sinfonia provides some stirring moments

Latecomers to the Langtree Sinfonia's autumn concert at Langtree School found that vacant seats were very few and far between. The concert, held on Sunday, November 24th, attracted listeners in great number, and the musicians returned the compliment by playing with great relish, providing some very stirring moments over the next two hours.

Rossini's *Overture to William Tell* began the evening's entertainment. Before the piece had reached its very well known conclusion, we were treated to some less familiar, yet delightful solos from cello, cor anglais and flute, all gracefully played.

After the rollicking pace of the *William Tell* Overture, the Elgar *Cello Concerto in E Minor* created, by contrast, a quieter and more reflective mood.

The work, written shortly after the end of the First World War, is intensely emotional. It is hard to listen to it without experiencing, to some degree, the composer's nostalgia for

a lost world.

Soloist Alex Mathers played with passion, successfully conveying the profound lament that lies at the heart of this piece.

The final item of the evening, *Symphony No 2 in D*, by Jean Sibelius, gave each section of the orchestra their moment. All four movements were played with confidence and conviction.

After the fast and furious third movement, the Sinfonia threw themselves whole-heartedly into the demands of the triumphant finale, and here the interplay between the string sections could be heard to great effect. Conductor Paul Cox's full-bodied and dynamic interpretation of the work brought out a truly exuberant performance by all the musicians. For this they were warmly applauded.

My advice for the Sinfonia's next concert: book early to avoid disappointment!

ROSIE PINNINGTON

MUSICAL CELEBRATION AT WOODCOTE

On Sunday 12 November the Langtree Orchestral Society gave a special concert at Langtree School to celebrate the Millennium. The programme began appropriately with Aaron Copland's *Fanfare for The Common Man*, splendidly performed by a wind ensemble and powerfully supported by a fearless timpanist. The orchestra then demonstrated its all-round strength with Grieg's lovely *Holberg Suite for Strings*, followed for the wind sections by less well-known works by Dvorak, Gounod and the unfortunate Joachim Raff, a Swiss composer who usually gets either a bad press from toffee-nosed musical critics or, even worse, no press at all.

After the interval came a brilliant *Trumpet Voluntary* by John Stanley—another underestimated composer—and the evening ended with the whole orchestra united in the major work of the programme Bizet's *Symphony No. 1*. The orchestra's indomitable conductor, Paul Cox, maintained an iron grip throughout this varied and unusual repertoire, which was greatly enjoyed by a large audience.

An evening of warmth and splendour

The Oratory School Chapel, Woodcote, was the venue for last Sunday's concert performed by the recently re-named Langtree Sinfonia. Choosing three well known and popular works, the Sinfonia, (formerly the Langtree Orchestral Society) treated the audience to a programme that could not fail to please.

Mozart's *Overture to the Marriage of Figaro* began the performance, whetting our appetite for the joys that were to come. Paul Cox, conducting the work with his usual verve and vigour, succeeded in drawing out from the orchestra a robust and spirited interpretation. The musicians having set the scene so well,

the audience keenly awaited the next piece on the programme.

We were not disappointed. Pianist Juliet Allen, returning to her role as guest performer with the Langtree Sinfonia, enraptured all present with her rendering of Grieg's romantic masterpiece, the famous *Piano Concerto in A Minor*. She played quite beautifully. The orchestra too provided a first-rate accompaniment to the piano in all three movements, the *Marcato* passages in the finale working particularly well.

The final item was Beethoven's Fifth Symphony. Apart from one or two brief outbreaks of diffidence, the orchestra

sounded focused throughout — a remarkable feat given the sweltering temperature of the Chapel. Any loss of ensemble was quickly acted upon and regained by the conductor. The sheer weight of Beethoven's supreme and passionate work seemed to carry the players along, and the effect was most moving. For all that this particular piece is one of the most familiar in orchestral music, it was played here with such freshness and enthusiasm that this could have been its premiere performance.

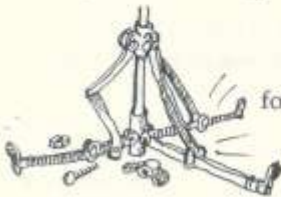
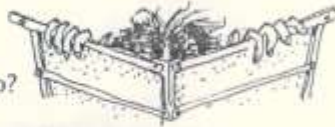
This was a most enjoyable evening: I look forward to the Langtree Sinfonia's next concert.

Rosie Pinnington

Orchestral humour....

Behind the music stand

My music stand is far too high -
It won't go down. I don't know why
I can't undo this little screw.
Have you been through the same thing too?



It's funny you should mention that,
for mine's too low - the legs went SPLAT
the day we played Rachmaninov,
and both me bendy bits broke off.

This woman in my orchestra
can't put hers up - it's quite bizarre
the tangled mess she carts around
to keep her music off the ground.
And every week she goes up to
the timpanist and says, "Would you
be good enough to help me out?"
She's after him without a doubt.



I usually have to share with HER -
y'know, the one who thinks a slur
is what the trumpet players use
for speech when they've been on the booze.
She has to have the stand so close
the music's nearly up her nose!
She's never got her reading specs:
her friends have always got stiff necks.

Our oboist has one in red.
It's very apt, the flautist said,
it's just the colour of his face
whenever he can't take the pace!



The other day I moved a stand -
the top bit came off in me hand!
Embarrassed? I felt such a twit,
I didn't know what to do with it.

I tried to hide it in me bag:
it wouldn't fit, an awful drag.
Eventually (in some despair)

I hid it underneath a chair.

I later found that it was meant
deliberately to fragment.

I would have put a warning sign
across the top, had it been mine.

This poor old stand is far too tight,
it won't adjust, it's too upright,
it sends me music all skew-whiff
and, just like me, its legs are stiff.
I've had this stand since I was ten;
I've come to know it as a friend.
It will survive when I am gone;
I'll never buy another one.

And as I fold it tenderly,
it traps me hand, quite lovingly,
and murmurs, "Do not let me go!"
I couldn't if I tried, you know.



Until I saw your foot

I thought this music was in four,
Until I saw your foot.
But now I think it must be three,
Or maybe five, I can't quite see.
Or six? Or maybe not.



I thought this piece was rather slow,
Until I saw your foot.
But now I think it's double speed -
Sometimes it's very fast indeed
And other times it's not.



I thought conductors gave the beat,
Until I saw your foot.
But now I think it rather neat
To look at all the tapping feet
And choose the speed that I prefer,
And play along with him - or her.
I find it helps a lot.



I thought my timing was all wrong,
Until I saw your foot.
Conductors beat both east and west,
But we don't play with all the rest:
We've found a tempo of our own,
And bar by bar, our love has grown.
O I was feeling so alone
Until I saw your foot.



Golden Rules for Ensemble Playing

Sent in by Thelma Wise

Everyone should play the same piece. .

Stop at every repeat sign and discuss in detail whether to take the repeat or not.

Carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.

Take your time turning pages.

The right note at the wrong time is a wrong note and vice versa.

If everyone gets lost except you, follow those who got lost.

If a passage is difficult, slow down. If it is easy, speed up. Everything will work itself out in the end. If you are completely lost, stop everyone and say "I think we should tune".

Happy are they who have not got perfect pitch, for the kingdom of music shall be theirs.

If the ensemble has to stop because of you, explain in detail why you got lost. Everyone will be very interested.

A wrong note played timidly is a wrong note. A wrong note played with authority is an interpretation.

A Sincere Apology

I'm sorry, Mr. Schumann, I really tried my best
To play that final movement and its nasty, tricky test.

May I call you Robert, now I feel I know you well?
And I'm sure it wasn't purposeful, you put me through that hell.

I tried to count the half bars and I watched Paul's steady beat
But I couldn't keep the rhythm even when I tapped my feet

(I sometimes do that quietly, Bob, to help me count the time;
All it did on this occasion was to help this verse to rhyme.

I don't mean I don't concentrate or write things when I'm
playing

I just mean that the tapping didn't help - that's all I'm saying.)

Nils seemed unaware of this his playing seemed sincere
He saved the day for all of us, he'd practiced - that was clear!

The symphony was lovely, Bob, it shouldn't be distorted
But sometimes all those fast bits made our bowing quite
assorted:

We upped instead of downed and the first desk did it too,
And when they mixed their own ups, well then, what were we
then to do?

We followed what we thought was right; it worked well for a
while

But in those lebhaft movements we just missed you. By a mile.

I don't suppose you mind too much but I still feel quite silly
(Can't even blame the temperature The church was less than
chilly.)

So next time we play Schumann, Bob, (as we are bound to do)
I'll practice thirteen hours a day - If you'll write something new!

Adrian King

Symphony Orchestra Rehearsal Department Police

Summons

Name of offender: _____ Date/Time of Offense _____

Instrument: _____ Location: _____

IMPERSONATING A PROFESSIONAL Fine

___ Stupid Questions	\$10.00
___ Really Stupid Questions	\$25.00
___ Really Stupid Questions which increase rehearsal length	\$300.00

PRESUMPTIOUS FIRST YEAR BEHAVIOR

___ Musicology	\$25.00
___ Historical Nitpicking	\$50.00
___ Obtrusive Foot-tapping	\$10.00
___ Uninvited Conducting	\$15.00
___ Questioning Concertmaster's or Principal's bowings	\$25.00
___ Comparing Concertmaster's or Principal's bowings with what Philadelphia Orchestra did under Ormandy	\$100.00

GENERAL TOADYING

___ Insane Cackling at Conductor's bad jokes	\$50.00
___ Loud and forced horse laugh at Conductor's bad jokes	\$10.00
___ Unwarranted beatific smile while playing (etings)	\$40.00
___ Conspicuous professional reading (e.g. International Musician, etc)	\$35.00
___ Stultifyingly minute bowing/breath questions	\$75.00
___ Conversing with conductor in a language other than English	\$95.00
___ Active and public nodding in agreement with conductor	\$35.00
___ Pencil Behind ear	\$25.00

___ Conspicuous part marking	\$15.00
___ Letting pencil clatter on stand after conspicuous part marking	\$500.00
___ Obvious, insipid consultation of conductor's score during break	\$150.00
___ reference to obscure recordings/performances	\$90.00
___ Pretending to understand absurd metaphor	\$15.00
___ Understanding absurd metaphor	\$25.00

ANNOYING BEHAVIOR BY VETERANS

___ Playing high notes louder than possible (brass)	\$25.00
___ Holding same 1/4 beat longer than everyone else (brass)	\$200.00
___ Discussing technique during rehearsal	\$100.00
___ Discussing technique during break	\$200.00
___ Discussing technique with guest artist (at any time)	\$500.00
___ Tiresome time-consuming anecdotes	\$30.00
___ Tiresome time-consuming anecdotes about famous musician (second hand)	\$60.00
___ Tiresome time-consuming anecdotes about famous musician (first hand)	\$90.00
___ Naming yourself after a dead composer	\$50.00
___ Naming yourself after a live composer	\$100.00
___ Feigning European birth by 'lapsing' into foreign languages	\$150.00

GENERAL OBNOXIOUS BEHAVIOR

___ Selling Amway	\$50.00
___ Inviting conductor to party	\$15.00
___ Inviting guest artist to party	\$100.00
___ Showing pictures of guest artist at party at first rehearsal after party	\$200.00

Signature of citing official _____

** FAILURE TO PAY FINES SHALL BE CAUSE FOR REVOCATION OF ARTISTIC LICENSE **