

# ORCHESTRAL CONCERT

MARLBOROUGH HALL

TUESDAY, 23rd MAY, 1967

## BANBURY SYMPHONY ORCHESTRA

Leader: Lawrence Farbrother

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

Conductor

IAN BARTLETT

MALCOLM ROWSON

Oboe

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Programme - One Shilling

# PROGRAMME

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## A Concert of Viennese Classics

Overture "The Impresario" K.486 Mozart (1756-91)

The one-act comic opera "The Impresario" was commissioned by the Emperor Joseph II of Austria and first performed in Vienna in 1786. The opera was intended to be a satire on the problem of operatic management in the eighteenth century, but it is rarely performed owing to the weakness of the libretto. Mozart's spirited overture, however, is regularly performed in the concert hall, and is so typical of the Italian Operatic Overtures of the time, that some critics have held the view that it is a deliberate parody of the style.

Oboe Concerto in C (K.314) Mozart

- (i) Allegro aperto
- (ii) Adagio non troppo
- (iii) Rondo—allegretto

Soloist: MALCOLM ROWSON

The music of this concerto is almost identical with that of the Flute Concerto in D (K.314). The oboe concerto Mozart is known to have written in 1778 and to which he refers in his letters, was considered lost until 1920, when the parts were discovered in the Mozarteum in Salzburg. At first it was assumed that it was a hurried transposition of the flute concerto, but modern scholarship suggests that the original composition was, in fact, the oboe concerto to be performed this evening.

We are very pleased to welcome as our soloist Malcolm Rowson, who was a founder-member of the orchestra. Although for some time now he has been resident in Birmingham, where he leads a very active musical life as an orchestral and chamber music player, he has regularly returned to play in the concerts of the Banbury Symphony Orchestra, when his distinguished playing has been much appreciated.

Symphony No. 2 in D major Beethoven (1770-1827)

- (i) Adagio molto—allegro con brio
- (ii) Larghetto
- (iii) Scherzo and trio
- (iv) Allegro molto

This symphony, so rich in comedy and high spirits, was written just after Beethoven had realised his hearing was permanently impaired, when he suffered one of his most intense periods of depression, and even contemplated suicide. He expressed his feelings in literary form in the famous "Heiligenstadt Testament."

The first performance took place in April, 1803, in a concert devoted to works by Beethoven, including the first symphony, the third piano concerto (with the composer as soloist) and an oratorio. Had it not been for the thoughtfulness of Beethoven's friend and patron, Prince Lichnowsky, this concert would probably not have taken place. The final rehearsal began at 8 a.m. and at 2.30 p.m., after six-and-a-half hours of intensive non-stop preparation under Beethoven's direction, the musicians staged a rebellion which was only quelled by the timely arrival of bread, butter, meat and wine, provided by the enthusiastic and diplomatic Prince.

The symphony is constructed on a more spacious scale than any previous example of the genre. The slow introduction of the first movement and the slow second movement particularly are more extensive than anything of the kind composed before. Nor had the highly individual features which pervade Beethoven's mature music ever been revealed so vividly as in this work, which is also remarkable for its presentiment of ideas that were to find their most profound expression twenty years later in the Ninth Symphony.

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#### INTERVAL OF FIFTEEN MINUTES

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#### Overture "Coriolanus"

Beethoven

Beethoven wrote "Coriolanus" to preface a play (not Shakespeare's) produced in Vienna in 1807. It is one of his most vivid and memorable overtures, which succeeds in summing up cogently the feelings of overwhelming pride and power with which the play is concerned.

#### Symphony No. 5 in B flat major

Schubert (1797-1828)

- (i) Allegro
- (ii) Andante
- (iii) Minuet and trio
- (iv) Allegro vivace

This work was composed when Schubert was nineteen, for an enterprising Viennese amateur orchestra, which had grown out of the string quartet that met at the Schuberts' house during the composer's youth. The orchestra regularly held open rehearsals, and its influence on the musical life of Vienna, especially as far as young musicians were concerned, must have been considerable.

It is beautifully scored for a small orchestra of strings plus flute, two oboes, two horns and bassoon. Schubert's indebtedness to Mozart, especially the Mozart of the late G minor symphony, is strikingly apparent in this work.

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

# THE BANBURY SYMPHONY ORCHESTRA

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

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## **THE ORCHESTRA**

### **First Violins**

Lawrence Farbrother (Leader)  
Harry Wilks (Deputy Leader)  
Haydn Heard  
Susan Goodway  
Geoffrey Kent  
Angela Hawkins  
Sally Warwick  
Andrea Piggott  
Lily Rose

### **Second Violins**

Howard Simpson  
Gilian Walker  
Edward Richardson  
Lilian Wyncoll  
Maryke Jones  
Eric Thomas  
Christine Thomas  
Norman Davis  
Betty Hutchings  
John Mathieson

### **Violas**

William Spicer  
Muriel Copson  
Alison Fortescue

### **Cellos**

Phylis Travis  
Robert Gilchrist  
Walter Cheney  
Stephen Jakeman  
Gilian Smith

### **Basses**

Michael Rowsell  
A. Douglas Rose

### **Flutes**

Christine Mein  
Jill Sutton  
Elisabeth Gilchrist

### **Oboes**

Malcolm Rowson  
Peter Acock  
John Dowding

### **Clarinets**

Derek Williams  
Phillip Grey  
George Fowler

### **Bassoons**

Anthony Brooks  
Kenneth Carrdus

### **Horns**

Richard Hartree  
Rex Billingham

### **Trumpets**

Roger Prior  
Ray Phipps

### **Timpani**

Arthur Hutchings

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