

ORCHESTRAL CONCERT

The College Theatre

Tuesday, 1st June 1965

SYDNEY MANN

Violin

BANBURY SYMPHONY ORCHESTRA

Leader : Harry Wilks

(The National Federation of Music Societies, to which this society is affiliated, supports this concert with funds provided by the Arts Council of Great Britain)

CONDUCTOR: NOEL DE JONGH

Programme One Shilling

PROGRAMME

Music for the Royal Fireworks

G. F. Handel (1685-1759) trans. Harty

1. *Overture : Adagio—Allegro*
2. *La Paix : Largo alla Siciliana*
3. *Bourrée*
4. *Minuet*

To celebrate the Peace of Aix-la-Chapelle in 1748, George II gave orders that a great display of fireworks was to be held in Green Park. Salvos of heavy artillery were to be loosed off, an elaborate pavilion was erected by a famous Italian designer of theatrical settings and Handel was commissioned by the King to write suitable music for the occasion. Accordingly Handel produced an Overture, followed by short pieces which were to be accompanied by allegorical presentations on the stage. The original scoring of the music was for twenty-four oboes, twelve bassoons, nine trumpets, nine horns and three pairs of kettledrums, though for performances in Concert Halls Handel later added the strings. A public rehearsal of the music in Vauxhall Gardens attracted an audience of 12,000, but at the great celebrations in April 1749 not everything went according to plan ; a soldier lost his life in preparing the guns for firing, the fireworks would not at first go off, and when they did, they all went off at once and the great pavilion caught fire. However, the music, with its grandeur and dignity became one of Handel's most popular works.

Violin Concerto in A Major, K 219

W. A. Mozart (1756-91)

- Allegro aperto*
Adagio
Tempo di Menuetto—Allegro

Mozart wrote five violin concertos in 1775, his nineteenth year. The concerto in A major K219, the best known, is full of freshness and charm. Although of slight proportions, it shows remarkable emotional maturity. Of particular note in the first movement is the entry of the solo instrument ; the flow of the opening *tutti* is arrested and the violin plays a short adagio passage over a quietly flowing accompaniment. The *Allegro* is then taken up again, this time with the solo instrument weaving a new melody over the original first subject. The second movement conveys a feeling of calmness and serenity and displays Mozart's amazing powers of melodic invention. The third movement contains evidence of Mozart's fascination for Turkish music ; for sandwiched between two statements of a typically graceful Minuet, Mozart places a vigorous and rhythmical *Allegro* in the style of a Turkish march with percussive and heavily accented metre. The 'cellos are instructed to turn their bows over and slap the strings with the wooden shaft. The orchestra consists of two oboes, two horns and strings.

INTERVAL

Symphony No. 8 in B Minor (Unfinished)

F. Schubert (1797-1828)

Allegro moderato

Andante con moto

Schubert's Unfinished Symphony received its first performance thirty-seven years after the composer's death. The manuscript score consisted of two movements and the first page of a piano sketch of a Scherzo. Much has been written on the question of why it was left unfinished or whether in fact it was completed. The most likely supposition would appear to be that Schubert was not pleased with the Scherzo that he had begun and put it aside. After hearing the first two movements, it is difficult to imagine how they could have been surpassed. In one sense the two existing movements are complete on their own : the tensions and conflicts of the first movement are successfully resolved in the second movement.

Karelia Suite, Opus 11

J. Sibelius (1865-1957)

Intermezzo

Ballade

Alla marcia

The Karelia Suite was composed in 1893 when Sibelius was twenty-eight. The title refers to a province in the south east of Finland. It was designed as incidental music for a historical pageant.

The Intermezzo and Alla Marcia, both scored for large orchestra, are delightful and exhilarating movements. In contrast the Ballade is written in an intimate and reflective vein, in the key of A minor, and scored only for oboes, cor anglais, clarinets, bassoons and strings.

*The Committee are very grateful to the Directors of Messrs. Haydn Heard, Church Lane
for their help with the Box Office and publicity.*

THE BANBURY SYMPHONY ORCHESTRA

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THE ORCHESTRA

First Violins

Harry Wilks Leader
Susan Goodway
Rosemary Compton
Heather Cox
Haydn Heard
Geoffrey Kent
David Meadows
Andrea Piggott
Edward Richardson
Lily Rose

Second Violins

Howard Simpson
Lawrence Farbrother
Ella Cheney
Betty Hutchings
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Sally Warwick
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Violas

William Spicer
May Suttie

'Cellos

Alice Hutchinson
Walter Cheney
Robert Gilchrist
Maxwell Brown
Stephen Jakeman

Basses

John A. Suttie
A. Douglas Rose

Flutes

Charles Woodward
Elizabeth Gilchrist
Jill Sutton

Piccolo

Charles Woodward

Oboes

Malcolm Rowson
Peter Acock
Nicholas Murray

Clarinets

Derek Williams
Miss M. J. Barnwell

Bassoons

Roger Hellyar
Kenneth A. Carrdus

Horns

Richard Hartree
David Benson
Patrick Garvey
Michael Dilks

Trumpets

Robert Auld
Richard Steed
Ray Phipps

Trombones

Jack Morris
Mostyn Tilley
Andrew Murray

Tympani

Arthur Hutchings

Percussion

Rodney Smith
Charles Hines