

BANBURY SYMPHONY
ORCHESTRA

President: Sir Adrian Boult

SUMMER
CONCERT

Easington Modern Boys' School

Tuesday, June 26th, 1962

7.30 p.m.

Soloist:	Robert Auld - Trumpet
Leader:	Jean Alington
Conductor:	Malcolm B. Sargent

Programme:

Price: 1/-

P R O G R A M M E

Rosamunde Ballet Music

Franz Schubert (1797-1828)

The entr'acte and Ballet music of Schubert is now some of this composer's most popular music. This is quite understandable for the music with which the Orchestra is opening its programme tonight has qualities of drama and tunefulness which make its impact both immediate and lasting. The fuller orchestral version by Roy Douglas makes effective use of the whole orchestra, without spoiling the texture. After an arresting and stately opening section there follow two movements, Andantino un poco assai and Andantino which are memorable, respectively, for their beautiful interplay of melody in the Wood Wind and gay, subtle playfulness among the strings.

Eine kleine Nachtmusik

Wolfgang Amadeus Mozart

'Eine kleine' is a musical evergreen. It is a work which one can never tire of playing or hearing. There is always some new light or colour being thrown off. And the score looks so simple - deceptively simple! Behind the strong virile melodies, the vigorous rhythms, the contrasting dynamics there is the enigmatic figure of Mozart himself, benign, witty, reproving and thoroughly human.

It is worth noting that Eine kleine Nachtmusik though best performed by a small group of players is nevertheless a Symphony in miniature with what was later to become the classical structure : Allegro

Romanze - Andante
Minuet and Trio
Rondo - Allegro

Concerto in E Flat for Trumpet and Orchestra

Joseph Haydn (1732-1809)

In the eighteenth century a great effort was made to give the trumpet more versatility. Keys - rather like the modern saxophone - enabled the player to attempt chromatic passages. However the tone was still rough, and it was not until the introduction of the valve that the player had not only the possibility of achieving a good tone and wide range, but also very considerable flexibility and speed in running passages.

Justifiably the tunes of this concerto make it one of Haydn's best-loved works.

Allegro

Andante

Allegro

Tonight we shall be performing two Movements only: the Andante and First Allegro (in that order)

I N T E R V A L

Symphony in B minor - "The Unfinished"

Franz Schubert

The scoring here is double wood wind, two horns, two trumpets, two timpani and strings.

In the first movement a low sombre tune is announced on the 'cellos and basses, followed by an agitated murmuring from the strings; in turn these make way for a tune of intense lyrical feeling in the development of which the whole orchestra takes part, and a broad fortissimo section in which a striding bass acts as a foil for an upward-striving melody on the Violins.

The romantic agitation of the first movement is replaced by a predominantly peaceful and delicately scored second movement marked Andante con moto. Schubert shows himself here a master of orchestral colour and texture: the question and answer of wind and string is perfectly placed for the players and the sheer beauty of the alternating tunes on oboe and clarinet against a throbbing string accompaniment is unforgettable.

It is undoubtedly Sir Thomas Beecham's recording with the Royal Philharmonic which has helped to establish the status of the two movements as a full symphonic work.

English Folk Songs : Suite

R. Vaughan Williams
(Orchestral arrangement by
Gordon Jacob)

R.V.W. had a rare sense of humour. While listening to the first rehearsal of one of his later symphonies he was overheard to say: These modern composers! I don't understand a note of it. Appalling stuff!

But his later symphonies are a considerable step from his early Folk Song suite. Nobody can complain that this music is difficult to understand. The melodies of "Seventeen come Sunday" and "Folk Songs from Somerset" have a direct appeal. The thoroughly English idiom not to mention Gordon Jacob's brilliant orchestration combine to make these movements easy and enjoyable, and a suitable finale to a concert programme.

The Orchestra

1st Violins

Jean Alington (Leader)
Harry Wilks (Deputy Leader)
Vera Streatfield
Brian Murphy
Wendy Jennings
Keith Piggott
Heather Cox
David Meadows

2nd Violins

W. Simpson
Pamela Dee
Arthur Kent
Geoffrey Kent
Edward Richardson
Christine Thomas
Birbol Ullmann
Norman Davis
Lilian Wincoll

Violas

Dudley Metcalfe
Edward Goodman

'Cellos

Jack Nicholson
Alice Hutchinson
Thelma Robinson
Barbara Upton

Double Bass

James Dean

Flutes

Maurice Draper
Joanna Raymond-Barker

Oboes

Malcolm Rowson
Peter Acock

Clarinets

Rev. W. J. Verrinder
George Rotton

Bassoons

Kenneth A. Carrdus
Robert Arundel

Horns

Adrian Norris
Paul Hayter
Michael Cashmore

Trumpets

Robert Auld
Richard Steed
Patrick Carthew

Trombones

Jack Morris
Victor Mitchell
Patrick Carthew

Percussion

Susan Carrdus
Susan Heath
Wendy Green
David Sperritt

Timpani

Arthur Hutchings