

# ORCHESTRAL CONCERT

The College Theatre

Tuesday, 24th November 1964

## MARTIN JONES

*Piano*

### BANBURY SYMPHONY ORCHESTRA

*(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)*

*Leader : Harry Wilks*

*CONDUCTOR: NOEL DE JONGH*

*Programme One Shilling*

## PROGRAMME

### Overture to 'The Wasps'

R. Vaughan Williams (1872-1958)

Vaughan Williams wrote the incidental music to 'The Wasps' of Aristophanes in 1909 for a performance of the comedy in Cambridge. Apart from the angry buzz of the wasps, clearly distinguishable at the beginning, the style of the music is essentially English and typical of the man who, of all twentieth century English composers, is most deeply imbued with English folk music. The Overture is a witty and original piece and has become one of Vaughan Williams' most popular works in the concert hall.

### Pianoforte Concerto in A minor

E. Grieg (1843-1907)

*Allegro molto moderato*

*Adagio, leading to*

*Allegro moderato molto e marcato*

The Norwegian, Edvard Grieg, excelled as a miniaturist and the pianoforte concerto, deservedly well-known, is his only large-scale work. As a young man of 25, Grieg took his newly composed concerto to show to Liszt who, we are told, played it through at sight with thrilling, magnificent effect in a most enthusiastic manner and even singing some of the tunes at the top of his voice as he played. Although this is one of the most rewarding concertos for the soloist, Grieg does not employ virtuosity for its own sake; there is a happy balance between lively tunes of a folk-dance character and tender lyrical melodies. Typical of the latter is the theme of the slow movement, presented by the muted strings. The main theme of the last movement is inspired by a rustic Norwegian dance, the "halling". Towards the end of the movement, in the Coda, this is transformed into a triple-time "springdans" which leads up to the climax where a lyrical melody, heard earlier in the movement on the flute, reappears in a "grandioso" manner played by the piano and the full orchestra, bringing the work to a magnificent conclusion.

### Pavane pour une infante defunte

M. Ravel (1875-1937)

The Pavane for a deceased Infanta (a Spanish princess of the royal house) was written for the pianoforte in 1899. It is a work of slender proportions, striking simplicity and poignant beauty. Ravel arranged the piece for small orchestra in 1912 most effectively. Of particular note is the beautiful horn solo at the beginning, accompanied by pizzicato strings.

# INTERVAL

Symphony No. 5, in C minor

*L. van Beethoven (1770-1827)*

*Allegro con brio*

*Andante con moto*

*Allegro, leading to*

*Finale : Allegro*

Beethoven began his sketches for the Fifth Symphony at the beginning of the nineteenth century and finished it in 1808. It was during these years that deafness laid hold on him, and by the time he had finished the Symphony, deafness was total. This affliction was a great tragedy for Beethoven, more so socially than musically, and it drove him in upon himself. In his own words, he described the opening of the Fifth Symphony as "fate knocking at the door," and remembering his resolve of a few years earlier : "I will take Fate by the throat ; it shall not wholly overcome me," one is justified in believing that this work is to a certain extent a record of his inner strife, defiance and victory. In contrast to the first movement, the mood of the second is one of calm and serenity and is in a form of variations. The conception of the Third and Fourth is revolutionary. After a gradually diminishing Trio, the Scherzo reappears pianissimo, fading into a long passage of dramatic suspense. The violins emerge from this darkness above the rhythm of the kettle-drum, and a sudden crescendo leads to the triumphal entry of the Finale's main theme, in C major. Here, trombones make their first appearance in symphonic music. After a dramatic reappearance of the Scherzo theme, the exuberant Finale resumes its progress and comes to a jubilant end with insistent repetitions of the chord of C major.

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

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## THE ORCHESTRA

### First Violins

Harry Wilks *Leader*  
Susan Goodway

*Deputy Leader*

Heather Cox  
Margaret Piggott  
Edward Richardson  
Andrea Piggott  
William Benham  
David Meadows  
Alec Suttie  
Lily Rose  
Harold Colman  
Haydn Heard

### Second Violins

W. H. Simpson  
Rosemary Compton  
Gillian Walker  
Geoffrey Kent  
Sally Warwick  
Lilian Wincoll  
Christine Thomas  
Lawrence Farbrother

### Violas

William Spicer  
May Suttie  
John Overton  
Graham Nicholson

### Basses

John A. Suttie  
A. Douglas Rose

### Cellos

Jack Nicholson  
Walter Cheney  
Robert Gilchrist  
Thelma Robinson  
Alice Hutchinson  
Stephen Jakeman  
M. Brown

### Flutes

Charles Woodward  
Jill Sutton

### Piccolo

Charles Woodward

### Oboes

Malcolm Rowson  
Peter Acock

### Clarinets

Wilfred Verrinder  
George Rotton

### Bassoons

Roger Hellyar  
Kenneth A. Carrdus

### Horns

Richard Hartree  
Michael Cashmore

### Trumpets

Robert Auld  
Richard Steed

### Trombones

Jack Morris  
William Hastie  
Mostyn Tilley

### Tympani

Arthur Hutchings