

S Y M P H O N Y    C O N C E R T

BANBURY SYMPHONY ORCHESTRA

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Leader        -        J. Hutchings  
Conductor    -        M.B. Sargent

Wednesday, May 31st, 1961

at 7.30 p.m.

In the Hall of

BANBURY GRAMMAR SCHOOL

(by kind permission of the Headmaster and Governors)

Programme.....Price 1/-d

## THE PLAYERS.

### 1st Violins

Mr. J. Hutchings  
Mr. H. Wilks  
Mrs. A.D. Rose  
Miss A. Rose  
Mrs. J. Alington  
Miss J.W. Jennings

### 2nd Violins

Mr. W.H. Simpson  
Miss P. Dee  
Mr. A. Kent  
Mr. G. Kent  
Mr. Richardson  
Mr. K. Piggott  
Mrs. A.T. Thomas  
Mrs. A. Hutchings

### Violas

Mrs. D. Metcalfe  
Mr. W. Spicer  
Mrs. J.R. Hartree

### Celli

Mr. J. Nicholson  
Miss A. Hutchinson  
Miss T. Robinson  
Mr. H. Reavley  
Miss B. Upton

### Double Bass

Mr. A.D. Rose

### Flutes

Mr. M. Draper  
Mr. R. Brown

### Oboes

Mr. M. Rowson  
Mr. J. Brereton

### Clarinets

Rev. W.J. Verrinder  
Mrs. D.C. Bone

### Bassoons

Mr. K.A. Carrdus  
Mr. R. Arundel

### Horns

Rev. T. Lawrence  
Mr. J.R. Hartree

### Trumpets

Mr. R. Phipps  
Mr. R. Auld

### Timpani

Mr. A. Hutchings

## THE NATIONAL ANTHEM

(orchestrated by Miss W.J.Hennings)

OVERTURE - DON GIOVANNI.....MOZART (1756-1791)

The opera Don Giovanni was first produced in Prague in October 1787.

The overture to Don Giovanni is said to have been written the night before the performance and distributed to the players, with the ink still wet to get through at sight as best they could. But Constanze, Mozart's wife, said that it was on the last night but one before the production that Mozart wrote down the overture while she regaled him with stories so that the sight reading can only, at the worst, have happened at the dress rehearsal. That the whole piece was fully composed in Mozart's mind according to his astonishing habit, and only needed writing down may be taken for granted.

The overture opens with an arresting andante leading in to Molto Allegro of gay and typically Mozartian character.

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SYMPHONY NO.1 .....BEETHOVEN

Explosive and unpredictable as his character was, Beethoven's first symphony is a masterpiece of musical organisation with faithful regard for tradition. The orchestration is such as his audiences were used - similar in fact to that of Haydn and Mozart.

Yet there is in every movement an intense lyrical feeling within the self imposed and apparently classical form. Analysis into 1st and 2nd Subjects is possible but only a performance brings out the intense emotional impetus that lies latent within every bar.

The movements are:-

Adagio Molto and Allegro con moto.

Andante cantabile con moto.

Menuetto, Allegro molto e Vivace and Trio - despite the title this is really a Scherzo.

Adagio and Allegro molto e vivace.

In the last movement, after the fortissimo note for attention, it is as though several attempts are made to get the 1st Fiddlers started. There's no stopping them once they do!

## I N T E R V A L

ANDANTE (from ITALIAN SYMPH NY).....MENDELSSOHN (1809-1847)

In 1830 Mendelssohn visited Italy and the country made a great impact on him and he immediately began work on what is now called the Italian Symphony.

While working in Rome Mendelssohn wrote home: "I must and will keep the Italian one (Symphony) until I have seen Naples which must play a part in it". It is generally thought that this slow movement was inspired by his impression of Naples, though such a procession might indeed have been met with in many another form.

The Italian Symphony was completed in 1833 and first performed in London two months later.

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SYMPHONY No. 82 L'Ours .....HAYDN (1732-1809)

Symphony No. 82 was one of 6 symphonies by the composer sent on commission to a Paris orchestra. Several of these attracted nicknames. No. 82 was called L'Ours - The Bear - as a result of the grumbling drone bass in the finale. This symphony though comparatively little known is certainly one of Haydn's liveliest and most spirited compositions.

The first movement, marked Vivace, opens with a bold arpeggio assertion of C major and a succession of martial fanfares. The lyrical second subject appears on the flute and the themes are propelled through successive keys to a similar fanfare close.

The 2nd movement Allegretto is really the slow Movement of the work, a combination in typical Haydn style of Rondo and Variation.

Finale Vivace - Listen to the gay tune heard from the 1st Violins and then as it goes careering vigorously through all the sections of the orchestra, despite the gentle charm of the 2nd subject, to a dramatic final close.

(Programme Notes by S.Kinnish, E.Turner and M.B. Sargent)