

BANBURY & DISTRICT MUSICAL SOCIETY

166th Concert

Thirty-sixth Season

THE COLLEGE THEATRE

Tuesday, November 28th

7.30 p.m.

SYMPHONY

CONCERT

BANBURY SYMPHONY ORCHESTRA

Leader :
Conductor :

J. Hutchings
M. B. Sargent

Programme :

Price 1/-..

- P R O G R A M M E -

The National Anthem

Overture : Men of Prometheus

Beethoven (1770 - 1827)

Opening with a bang, in fact a dominant seventh, last inversion, is Beethoven's way of getting attention. After these opening bars there emerges a beautiful melody played by oboe and horn and then the fiddles rush away. Scurrying semiquavers by the strings, punctuated by modulatory passages by the woodwind take the music joyfully through to an exciting close, reminiscent in its bold assertion of C Major of the final bars of the composer's 5th Symphony.

Air on a G String :

Bach (1685 - 1750)

One of those indescribably beautiful melodies which has suffered not a whit for all its constant repetition. This Air comes from the Suite No.3. in D.

Romance in F

Beethoven

Solo Violin : Joseph Hutchings

Beethoven wrote two Romances for Violin and Orchestra. The first in G, opus 40 was composed in 1803, and published in the same year. It is not known when he composed the second, in F, opus, 50 but it was published in May, 1805. In the Romance in F the solo instrument introduces the melody which is repeated by the Orchestra and then continued by the violin. After this beautifully serene and quiet opening there follows a more passionate section in F Minor. When this is finished the opening subject returns and the recapitulation merges into the coda. At the close the violin climbs to top C and then dies in the middle of the final cadence.

Suite from the Royal Brass Music of King James 1 :

Almande

Giles Farnaby

Almande

Nicholas Guy

(Both written between about 1603 and 1665)

Although originally composed for a "consort of cornetts or hoboyes and sackbuts (trombones)" these pieces are ideally suited to the combination of three trumpets and three trombones and tuba. Thurston Dart who found these compositions in the archives of the Fitzwilliam Museum, Cambridge has himself supplied the missing Tenor part. Five pieces from the complete Suite from the Royal Brass Music of King James 1 have been recorded on a London - Editions de L'Oiseau-Lyre L.P disc.

I N T E R V A L

Haydn's last symphony was composed in 1795 on his second visit to London at the invitation of the violinist and impresario Salomon. It received its first performance that year at the King's Theatre in London's Haymarket. Although this symphony has become known as the "London" there is no more justification for this than for any of the twelve symphonies composed by Haydn for Salomon during his two visits to London in 1792 and 1795.

The first movement begins, as do so many of Haydn's, with a short Adagio introduction whose main function is to establish the key of D and to create a sense of expectancy in its minor mode by alternating loud gestures and mysterious whispers. The allegro is built on a grand triumphant main theme - announced in its original form quietly - which later predominates throughout the whole movement.

The Andante is composed of the variations and developments of a single theme. After some troubled digressions the movement closes on a tranquil, pastoral note.

The Minuet foreshadows a Beethoven scherzo, full of surprises, of which not the least is the key change into which the oboe leads the Trio.

The Allegro spiritoso finale plays a ballad tune of Viennese origin over a growling horn pedal and turns it into the material for an intense and imaginative movement fully worthy to close his symphonic output.

Little Suite for Orchestra

Malcolm Arnold (1921)

This Little Suite for Full Orchestra - that is to say the Haydn orchestra plus trombones, Tuba and Percussion - is gay stuff and Malcolm Arnold, himself a brass player, has given full scope to every member and department of the Orchestra to show off a bit. The Brass section is powerful - it is scored that way - but the orchestration generally is very effective. Listen in the Prelude to the Trumpet Solo and the chording of the Trombones; in the second Movement, the Dance, to the catchy tunes thrown about from one section of the Orchestra to the other. The March, the last movement, is marked Allegro con brio. Whether or not you imagine this movement as an express train speeding up town, emerging with a shriek from tunnels and thundering across resonant bridges, or high drama of a boisterous kind, or just Sousa flirting with an Orchestra, you can't deny that this is good entertainment with a good tune to take away with you for good measure. If, just after half-way house - where the music holds up momentarily - the Trombones remind you of Sunday afternoon in the Park - don't worry this is probably international. The Little Suite is an opportunity for our 'high-brow' musicians to let their hair down a bit. We hope you like their bit of fun. *Walter Krum*

(Programme Notes by J.W.J., A.H.H., and M.B.S.)

THE ORCHESTRA

1st Violins

Joseph Hutchings (Leader)
Jean Alington (Deputy Leader)
Lily Rose
Harry Wilks
Vera Streatfield
J. Wendy Jennings
Brian Murphy
Keith Piggott
Heather Cox

2nd Violins

W.H. Simpson
Pamela Dee
Arthur Kent
Geoffrey Kent
Edward Richardson
Christine Thomas
Betty Hutchings
Norman Davis

Violas

Dudley Metcalfe
William Spicer
Keith Woolley ✓

Cellos

Jack Nicholson
Alice Hutchinson
Thelma Robinson
Barbara Upton
Walter Cheney

Double Bass

A. Douglas Rose

Flutes

Maurice Draper
Joanna Raymond-Barker

Oboes

Malcolm Rowson ✓
John Brereton
Peter Acock

Clarinets

Rev. W. J. Verrinder
George Rotton

Bassoons

Kenneth A. Carrdus
Robert Arundel ✓

Horns

Adrian Norris ✓
E. G. K. Burke ✓

Trumpets

Ray Phipps
Robert Auld
Richard Steed

Trombones

Jack Morris
Patrick Carthew
Victor Mitchell

Tuba

Derek Chapman

Percussion

Alan G. Parrett
David Sperritt

Timpani

Arthur H. Hutchings