

S Y M P H O N Y C O N C E R T

BANBURY SYMPHONY ORCHESTRA

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. Pigott
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. Breerton

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

(orchestrated by Miss W.J. Jennings)
 TURE - DON GIOVANNI.....MOZART (1756-1791)
 The opera Don Giovanni was first produced in Prague in October

87.

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 before the production that Mozart wrote down the overture while she regarded 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 Moto Allegro of gay and typically Mozartian character.

.....BEETHOVEN SYMPHONY NO.1

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.
 Menetto, Allegro mol to 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!

Flutes
 M. Draper
 R. Brown
 owsen
 erton
 nder

I N T E R V A L

ANDANTE (from ITALIAN SYMPHONY).....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.

SYMPHONY No. 82 L'OursHAYDN (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)