

BANBURY SYMPHONY  
ORCHESTRA

President: Sir Adrian Boult

SYMPHONY CONCERT

The College Theatre  
Tuesday, November 27th, 1962  
7.30 p.m.

Soloist

Leader

Conductor

Alice Hutchinson - Piano

Geoffrey Smith

Malcolm B. Sargent

Programme

Price 1/-

----- P R O G R A M M E -----

OVERTURE : The Gordian Knot Untied

Henry Purcell  
(arr. Gustav Holst  
1874 - 1934)

Purcell excelled in all the various forms, styles and combinations of musical resources with which he chose to express himself. He is renowned no less for his output of vocal music than his unique writing for strings. For the combination of voice and instrument whether in a secular or religious vein he was an unrivalled master and has deservedly merited the title: 'The greatest English Composer'. Purcell was also very much at home when writing incidental music for the stage.

The incidental music to the play The Gordian Knot Untied is of small scale, though here strengthened in a version by Gustav Holst, and amounts in fact to a collection of all manner of dances hastily, though not carelessly strung together for dramatic purposes.

The following movements from the Two Suites, which bear that unmistakable Purcell stamp form an ideal curtain-raiser for a concert. Although we realise that here is a Master in lighter mood we consider that a Master at play is nevertheless worth being overheard! The Masters, even in lighter mood, never played with insignificant toys! You will recognise a familiar tune in the bass of the Jig in G.

Air and Minuet in D (from Suite II)  
Air and Rondeau Minuet in G minor (from Suite I)  
Jig in G (from Suite I)

Piano Concerto No. 1 in C

Ludwig von Beethoven  
(1770-1827)

This Concerto was written in 1797 after the B flat Concerto issued as No. 2. Both these early Concertos were written when Beethoven had gone to live permanently in Vienna and was already making a name for himself as a brilliant executant and improviser.

Allegro con brio - this first movement recalls Mozart. It opens with a vigorous theme, contrasting well with a graceful second subject. The solo gradually comes to the fore and there is much discussion between the piano and the orchestra.

Largo - a very lyrical movement. There are particularly beautiful moments when the piano and woodwind answer each other.

Allegro scherzando - a lively theme opens this rondo and alternates with several equally entertaining tunes which have unexpected accents.

A.M.H.

----- I N T E R V A L -----

Symphony No. 5 in B flat

Franz Schubert (1797-1828)

1. Allegro. 2. Andante Con Moto. 3. Menuetto. 4. Allegro vivace.

A symphony small in size, lightly scored, but nevertheless 'a pearl of great price' - according to Tovey. A symphony designed, indeed, to give pleasure, even though it could also serve as a model for a composition to be written in classical style.

In the Allegro there is no great development of the themes but the movement is full of charm and delicacy. The first subject will be obvious; and look out for the second subject when it appears and identify each subject as it returns at whatever angle!

The Slow Movement - likewise written before the composer's eighteenth birthday - is deeply moving. The theme is not unlike one by Mozart. This is sheer romanticism in music - 'sentimental' in the original meaning of the word. Passages in the woodwind anticipate in mood and character a much maturer Schubert - in fact, the "Unfinished"!

The Menuetto is reminiscent again of Mozart - this time the G minor Symphony - but simpler, and with a certain rustic quality in evidence through the drone-bass in the Trio.

The mood of the last movement is complete and unspoiled gaiety. The music just trips along to a perfect close. The dimensions of this work may be small, but here surely is that kind of "art which conceals art".

Fugue à la Gigue

Johann Sebastian Bach  
(1685 - 1750)  
arranged for Full Orchestra by  
Gustav Holst (1874 - 1934)

Gustav Holst's name has already appeared on the programme this evening and here again he is heard as a brilliant orchestrator, although he is, of course, a distinguished composer in his own right. Certainly he has made Bach's Fugue à la Gigue written originally for organ into a grand Concert Piece for Full Orchestra. The title "Fugue à la Gigue" describes this work perfectly but there is no reason to think that it was so named by Bach himself.

Russlan and Ludmilla

Michael Ivanovich Glinka  
(1803-57)

This rousing and dramatic music was inspired by an early poem by Pushkin.

In the opera of the same name Russlan, a knight, is one of several suitors for the hand of Ludmilla, the King's daughter. But Ludmilla suddenly disappears. The King promises her hand to anyone who will rescue her. Russlan sets out to find her and overcoming many difficulties finally finds her and wins her hand in marriage.

The music reflects some element of conflict but the rhythmic vigour characterising the youthful vitality of the hero and the romantic melody conjuring up the yearning of the heroine are skillfully interwoven to form a fast moving musical drama. The music is strong, purposeful and memorable and, we hope, a suitable finale to our concert.

# THE ORCHESTRA

## 1st Violins

Geoffrey Smith (Leader)  
Harry Wilks (Deputy Leader)  
Vera Streatfield  
Charles Bell  
Alan George  
Wendy Jennings  
Keith Piggott  
Heather Cox

## 2nd Violins

W. H. Simpson  
Pamela Dee  
Arthur Kent  
Geoffrey Kent  
Edward Richardson  
Christine Thomas  
Norman Davis  
Lilian Wincoll  
David Meadows  
Susan Goodway

## Violas

Dudley Metcalfe  
William Spicer  
Ann Hartree  
Rosemary Jones

## Cellos

Jack Nicholson  
Alice Hutchinson  
Thelma Robinson  
Barbara Upton  
Walter Cheney

Double Bass  
N. Dytham

## Flutes

Maurice Draper  
Jill Sutton

## Oboes

Malcolm Rowson  
Peter Acock

## Clarinets

Wilfred J. Verrinder  
George Rotton

## Bassoons

Kenneth A. Carrdus

## Horns

Richard Hartree  
Michael Cashmore

## Trumpets

Robert Auld  
Ray Phipps

## Trombones

Jack Morris  
Victor Mitchell  
Derek Blackwell

## Timpani

Arthur Hutchings