

VAUXHALL MOTORS MUSIC CLUB  
(With the support of the Arts Council of Great Britain)

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SYMPHONY CONCERT

Saturday, Dec. 3rd 1949

at

7 p.m.

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PHILODORIAN ORCHESTRA

(Leader : David Richardson).

Solo Pianoforte : Christine Notman

Soprano : Elizabeth Crook

Conductor David Bateman

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Programme notes by R.R. Hopkins

Price : 3d

P R O G R A M M E

GOD SAVE THE KING

OVERTURE "ROSAMUNDE", Op. 26

SCHUBERT (1797-1828)

This is one of those overtures which has served more than one purpose: it was written in 1820 for a melodrama "The Magic Harp". Another overture was written three years later for "Rosamunde, Princess of Cyprus", but that overture is now known as "Alfonse and Estrella", Op. 69. The piece being played tonight has taken its place in the "Rosamunde" set of music - no-one quite knows how it happened.

The overture opens slowly, the introductory theme being given out on wood-wind; the first violins lead us into a quick and lively section, the melody afterwards being taken up by the flutes. The work has a colourful finish in 6/8 time.

PRELUDE "IRMELIN"

DELIUS (1862-1934)

Not a prelude in the usual sense but a lyric for small orchestra which Delius dictated to Eric Fenby in 1931. It is built on musical ideas from an early (unpublished and unperformed) opera of the same name. Sir Thomas Beecham introduced it to the world by using it between two scenes of Delius' opera "Koanga" when it was first produced in this country the year after the composer died.

CONCERTO NO. 4 IN G MAJOR, Op. 58  
FOR PIANOFORTE AND ORCHESTRA

BEETHOVEN  
(1770-1827)

Solo pianoforte : Christine Notman

1. Allegro moderato
2. Andante con moto
3. Rondo: Vivace

Beethoven's 4th pianoforte concerto was written in 1806 and made two innovations in form: the solo instrument announces the first section of the principal theme without orchestral introduction and the last two movements are played without a break.

It is a lyrical work of astonishing contrast: phases of sweetness and reverie occur in the midst of a brilliant development. The

second movement consists of a dialogue between the strings - stern and imperious - and the piano whose music has the character of a supplication or lament. The finale is gay and full of spirit - but still gracious, still full of surprises.

## I N T E R V A L

MOVEMENTS FROM THE BALLET "SWAN LAKE", Op.20 TCHAIKOVSKI (1840-1893)

The first of Tchaikovsky's three famous ballet suites was written in 1876, two years after the notorious Piano Concerto in B Flat Minor.

By replacing what had previously been hack scores with musical masterpieces of this kind, Tchaikovsky helped to lay the foundations for the golden period of Russian ballet which was to follow 30 years later.

OPERATIC ARIAS : "DOVE SONO" (Marriage of Figaro) MOZART (1756-1791)  
"RITORNA VINCITOR" (Aida) VERDI (1813-1901)

Elizabeth Crook (soprano)

The Mozart aria comes in Act 3 of the opera and belongs to the Countess Almaviva. Her husband is suspected of an intrigue with the Countess' maid, Susanna, the fiancée of Figaro. The Countess dictates a letter for Susanna to write making an assignation (with the Count) to which she herself will go in Susanna's clothes.

35 years later Verdi wrote "Ritorna Vincitor" as a vehicle for Aida to express her dismay at being in love with an Egyptian General who has been sent to fight against her father, the Ethiopian King. She calls on love's "fatal and mystic power" to break her heart and let her die.

MARCH : "POMP AND CIRCUMSTANCE" No. 4 in G ELGAR (1857-1934)

Six of these marches were planned. Four were composed over the years 1901 to 1907, a fifth appeared in 1930, but the sixth was never written.

They all have the same pattern - contrast between an opening episode and a trio section. All are brilliantly orchestrated and dignified in the manner of an era in which "proud music" was supposed to draw men on to die. No. 4 has no introduction and the first subject comes from almost full orchestra. Clarinets, horns and first violins announce the trio.

THE ORCHESTRA

1st Violins

David Richardson  
(leader)  
Joyce Allen  
Rosa Beaton  
David Bell  
Derek Davies  
Una George  
John Goacher  
Valerie Hawkes  
Kenneth Oldroyd  
Brian Patrick  
Cassy Weedon  
Eric Whittle

2nd Violins

Geoffrey Ford  
Joan Dilley  
Marjorie Dixon  
Dorothy Flint  
Joyce Gillan  
Audrey Hazel  
Josephine Holland  
David McLaren  
Peter Boyle  
Kenneth Sheed  
Madeleine Wolf

Violas

John Underwood  
Christine Brinklow  
Barbara Byard  
Kenneth Cole  
Peter Rayner

'Cellos

Michael Southgate  
Florence Dea  
Patrick Holliman  
June Martin  
Mrs. R. Weedon

Basses

Jack Pickering  
Bernard Emerton  
William Tewson

Flutes

John Webb  
Geoffrey Smith

Oboes

Dr. R.G. Booth  
Susan Ball

Clarinets

E. Haydn Roberts

Bassoons

Wendy Robinson

Horns

Donald Froud  
Charles Farncombe  
Mary Nash  
Coral Wick

Trumpet

G. Spratt  
Anthony Router  
Dennis Hyde

Trombone

Dennis Wick  
Alfred Furness  
Paul Lawrence

Tuba

W. Izzard

Timpani

Kenneth Barliss

Percussion

K. Wardle

Hon. Librarian

Jennifer Southgate

Hon. Secretary.

John A. Goacher,  
14 St. Stephen's Avenue,  
St. Albans.