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BBC PRESENTS
THE 64TH SEASON OF
HENRY WOOD
PROMENADE CONCERTS

TUESDAY 26 AUGUST 1958

PROGRAMME PRICE SIXPENCE
SIXTY-FOURTH SEASON OF
HENRY WOOD
PROMENADE CONCERTS

Tuesday 26 August at 7.30

BRAHMS

Variations on the St. Anthony Chorale
Concerto in A minor, for Violin, Violoncello
and Orchestra
Symphony No. 3, in F

INTERVAL

Partita

Overture, Tambourin

Wagner

Solo Violin

ENDRE WOLF

Solo Violoncello

ANDRÉ NAVARRA

THE HALLÉ ORCHESTRA
(Leader: Lawrence Turner)

Conductor

SIR JOHN BARBIROLLI
PROGRAMME NOTES

by HENRY BRADBURY

VARIATIONS ON THE ST. ANTHONY CHORALE

Brahms, like Beethoven before him, was a great master of variation form, and returned to it time and again in his mature compositions. The beautiful melody (which also possesses the rhythmic vitality necessary for successful treatment in variation form) is known as the St. Anthony Chorale. It had been used before for a set of variations in a divertimento for wind instruments by an eighteenth-century composer; until recently the work was thought to be by Haydn, but it is now known not to be by him. Brahms recognized its possibilities, and from it produced these eight variations, with a finale, which are well known both in orchestral and two-piano versions.

Like the anonymous eighteenth-century composer, Brahms sets forth the simple ternary theme on the woodwind; the bass strings provide a light pizzicato accompaniment, the violins and violas are silent. The violins set off in Var. 1, weaving strands of melody around the five bell-like notes taken from the main theme’s cods. Var. 2 is related to its predecessor, but moves a little faster and is in the minor key. Var. 3 is one of tranquil movement, strings echoing woodwind. The feeling of somnolence continues in Var. 4, in spite of a return to the major key. Here again there is fair exchange between strings and woodwind.

The fifth variation is one of speed and lightness, fairy-like in the woodwind’s chattering thirds. Rhythmic impetus again marks Var. 6, the horns starting the movement; but a new melody appears in Var. 7 (flute and violas), a gentle grazioso section with rich orchestral detail. The eighth variation is one of restlessness and mystery, again in the minor key, which effectively prepares us for the apostolic Finale. Here Brahms uses the first five bars of the theme as a ground-bass, over which he builds a magnificent orchestral peroration.

CONCERTO IN A minor, for Violin, Violoncello and Orchestra

Brahms

Allegro

Ardente

Vivace non troppo

Solo Violinist

ANDRÉ WOLF

Solo Violoncellist

ANDRÉ NAVARRA

This Double Concerto was Brahms’s last major orchestral work; in the last decade of his life he occupied himself with important works in other fields, mainly chamber music, piano pieces, and songs. It was written mostly in the Bernese Oberland where Brahms spent the summer of 1887, and was first performed at Cologne in October of the same year, by Joachim and Hamborn, the cellist in the Joachim Quartet. Many letters written by Brahms during the summer show, beneath his customary diffidence (‘I might have left the idea to someone who understands better than I do . . .’) his own enjoyment and happiness in his ‘quer idea’. And Joachim, who was given a free hand to edit the solo string parts, confessed that only four or five unimportant alterations were necessary in the passages for the violin—which shows well enough how Brahms the pianist instinctively understood other instruments (as Clara Schumann pointed out once he became engrossed in composition. The preparation and rehearsal of this Double Concerto also had the happy result of reuniting Brahms and his faithful friend Joachim after some years of estrangement caused by Joachim’s unfortunate marriage—Brahms having sided with the wife.

Allegro. There can be no confusion here between a symphonic and a concerto movement. This is Brahms at his most mature, and the listener will delight in following the broad, spacious lay-out of cooperatively simple material even as he observes the balanced care with which Brahms allotted the material to his soloists. There are moments of storm and passion, mainly based on two subsidiary themes that quickly establish themselves in the mind. But for all practical purposes Brahms gives us both his first and second main subjects in the opening bars. The first is the jagged opening theme, whose last three notes are taken up by the solo cellist for a short cadenza. The second is the same and tender woodland melody that opens next—in last three notes also-sexed, this time by the violinist, to develop into a longer cadenza for both solos before the exposition really begins. The development section is
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BEETHOVEN
SYMPHONY No. 1 in C MAJOR, Op. 21
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THE SIEGE OF CORINTH—Overture
(2nd side: La Cenerentola—Overture)
THE LONDON SYMPHONY ORCHESTRA
conducted by PIETRO GABRIELLA
LW-5233

TSCHAIKOVSKY
SYMPHONY No. 4 in F MINOR, Op. 60
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conducted by ATAUFO ARGENTA
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SYMPHONY No. 3 in F MAJOR, Op. 90
THE CONCERTGEBAUD ORCHESTRA
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melo-dramatically 'First after einsom' ('free but lonely')—a personal touch that serves us with more than a passing amusement. This large theme is at once inverted by the strings, swinging down joyfully from the heights and as quickly scaring again. It leads at once to a quieter subsidiary theme, distinguished by the four repeated notes of its opening. Then a change of key prepares us for the second subject, in 9/4 time yet slightly reminiscent of one of Brahms' Viennese waltzes, serene here and all. This theme, with its important continuation, is much used in the movement's development section. The F-A-F motive is heard again, quietly played by the oboe, towards the end of the exposition, and yet again, from a solo horn, after the second subjects have gone through their development. The movement—like all the other movements in this Symphony—ends quietly.

Andante. This charming movement begins with a folk-like melody quietly harmonised for woodwind, its final phrases echoed each time by the strings. After a variation the woodwind find a new theme of more solemn concomitance. Dialogue continues between wind and strings, and eventually the opening theme returns on, as it say, a basis of greater freedom.

Poco allegro. In effect this intimate and beautifully scored movement is a fateful minuet and trio. But the key is a sudden G minor and the phrasing of the principal theme (cellos; then repeated by violins) is purely lyrical, against gossamer arabesques from the other strings. After the delicately pointed middle section (trio this main theme is played by the first horn, in an enchanting piece of soaring.

Allegro. The Finale begins darkly, with a maturated from strings and harmonies playing in octaves. A chorale-like theme follows, set from the triplet in its rhythm we recognize it as an old acquaintance with a solemn countenance— from the Andante. The music brightens considerably, and the stromat second subject appears, announced by cellos and horns, another theme with a characteristic triplet rhythm. A version of the ghostly opening theme, suitably broadened and transformed, is heard— in the development and this, in varying guise, runs through the recapitulation and into the coda. By this time we are in a clear F major again and finally, to clinch the whole Symphony, the F-A-F motive returns, and the work ends with a tranquil version of the opening theme of the first movement, fluttering to earth like the first falling leaves of autumn.

INTERVAL
(until 9.15 p.m. approximately)
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Pas de deux
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Anyone who has seen me rehearse will tell you that my Grundig invariably comes to the theatre. And during a rehearsal you'll usually find it somewhere behind stage. I suppose every dancer has her own methods of arriving at an interpretation of a particular role. In my case it's the Grundig. Before the first rehearsal of a ballet I play back a tape of the music to get into the mood of it, just as an actress studies her lines to get the feel of a part. It may take hours of sitting or moving about just soaking in the music—especially if the role is unfamiliar—but I find it the perfect method.

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PARTITA

William Walton
Born 1902

Toccata
Pasticcio Scaljana
Giga barbaros

If we regard the Halle Orchestra as having been born on the night of Mr. Charles Hallé's first 'Grand Orchestral Concert' (part of which was reproduced at last night's Proms), its hundredth birthday fell on 30 January 1958. On that day, too, Sir William Walton's Partita received its first performance in Cleveland, Ohio. It was played by the Cleveland Orchestra, who commissioned it. The first performance in this country was given by the Halle Orchestra in Manchester on 30 April.

The work is meant to be enjoyed "without any preliminary prodding into the score" according to the composer, for it poses no problems "and makes no attempt to ponder the imponderables". The titles of the three shortish movements are sufficient guide to their general style, and between the two vigorous outer movements comes one of contrasting mood and texture, in which a solo viola and solo oboe begin with an unaccompanied duet.

OVERTURE, Tannhäuser

Wagner

The two groups of themes on which this Overture is based may be said to represent the struggle between the religious and secular forces in the story of the opera. First we hear the Pilgrim's Chorus played by clarinets, bassoons, and horns. It is repeated fortissimo by the brass, with throbbing scale passages for the violins. As the Chorus dies away the seductive strains of the Venusberg music are heard, to lead at length into Tannhäuser's passionate song of devotion to Venus. The adoration of the goddess are painted in a brilliant and sensuous tone-painting, until the ladies once again before the song of the pilgrim, singing their hymn of salvation and redemption.

THE SOUND BROADCASTING

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HENRY WOOD
PROMENADE CONCERTS
FORTHCOMING PROGRAMMES

Tomorrow at 7.30
The Hallé Orchestra
Sir John Barbirolli

OVERTURE, Le Carnaval Fouât (First performance in London)
BERLIOZ
The Fall of the Leaf
Ralph Holmes
Violin Concerto in E flat
Mendelssohn
Symphony No. 5, in E flat
Mol馗a

Ralph Holmes
THE BBC CHORUS

Thursday 28 August at 7.30
The Hallé Orchestra
Sir John Barbirolli

OVERTURE, The Inconstant
MOZART-BRUCKNER
Symphony No. 9, in D (K. 505)
Mozart
Symphony No. 4, in E flat (Rombauer)
Mozart

BRIAN SMITH

Friday 29 August at 7.30
The Hallé Orchestra
Sir John Barbirolli

Symphony No. 6, in F
BEETHOVEN
Piano Concerto No. 1, in C
Mozart
OVERTURE, Lohengrin No. 3
Wagner
Symphony
(FIRST PERFORMANCE IN LONDON)
GERTRUDE STACHAS

Saturday 30 August at 7.30
The Hallé Orchestra
Sir John Barbirolli

OVERTURE, Morning, Noon and Night in Vienna
VINNEN'S MUSIC

Suite No. 1 in E flat
WAGNER
Suite No. 2 in G minor
WAGNER

Vivien Rothwell

Monday 1 September at 7.30
The BBC Symphony Orchestra
Sir Malcolm Sargent

OVERTURE, Der Freischtzigt Collini
WEINER ZTCHER FLAUTENBERGER SYMPHONY NO. 7, in A
SCHARF
MUSIC FOR STRINGS
(Coordinated by the Composer)
Symphony PCR 3, in D flat
NOEL PHANE VEASSY
ERLING RENUGSSON

Tuesday 2 September at 7.30
The BBC Symphony Orchestra
Sir Malcolm Sargent
Maurice Miles

OVERTURE, Idomeneo
ROCKWELL COOPER
SYMPHONY NO. 4, in G minor (K. 495)
BEETHOVEN
THE DREAM OF DR. COLUMBUS
AUGUST CONRAD

Wednesday 2 September at 7.30
The London Philharmonic Orchestra
Basil Cameron

OVERTURE, The Blue Bird
FERDINAND BELGREN
SYMPHONY No. 4, in A (Italian)
MENDELSSOHN
SYMPHONY No. 2, in D
MENDELSSOHN

MARIA DOMESTHA

Thursday 4 September at 7.30
The London Philharmonic Orchestra
Basil Cameron

OVERTURE in D minor
ROYAL BURGUNDY AND STORM (The Turgenov)
PASSACAGLIA CONCERTO No. 4, in G minor
SYMPHONY in D minor (Italian)
SCOTTISH, for Violin and Orchestra
BOLOGNA

JOHN DICKSON
LAMAR CHURCH

PROSPECTUS (price 6d.) giving full programmes for the Season and TICKETS may be obtained at the Box Office during the interval of tonight's concert.
ARTISTS MAKING THEIR FIRST APPEARANCE THIS SEASON AT A HENRY WOOD PROM

Thursday 29 August

Bela Siki was born in Budapest, studying at the Conservatoire and later becoming a pupil of Dohnányi and Eisner Lipatti. In 1958 he became Professor of Piano at the Eastman Conservatoire, next year winning first prize there and at the International Competition of Genoa. He was regularly in Switzerland, where he lives, as well as in South Africa and Spain. He has made many recordings and is a frequent broadcastee, making his BBC television debut in October last year.

Monday 1 September

Josephine Veasey, a local born by birth, was evacuated to Sussex during the war. She began to study the piano at the age of ten, but when she returned to London at the end of the second world she turned her attention to singing. Joining the Covent Garden Chorus in 1950 she remained there for two years. Later she became a member of the Arts Council's Grand Opera Group, touring England, Scotland and Wales. She returned to Covent Garden in 1953 and has remained there, singing a wide variety of roles; she also appeared at Glyndebourne and broadcast many times, both here and abroad.

Wednesday 3 September

Marka Donaba was born in Luda, Poland, and from the age of thirteen studied with Arnis Schmied in Berlin. Coming to England in 1939 she studied at the Royal College of Music.

Thursday 4 September

Jean Dicks was born in Edinburgh, and studied the cellist there, winning a scholarship to the Royal College of Music, and studied with Maitardi in Rome. She has toured Germany and Denmark, and teaches at the Royal Scottish Academy of Music in Glasgow. She has also played in concert with the Scottish Orchestra, and in chamber music, having been an original member of the Edinburgh Quartet.

Tuesday 9 September

Lionel Bowman was born in Cape Town and educated at the College of Music there, gaining a scholarship to the Royal Academy in London. Winning many prizes, including the Chopin Gold Medal, he returned to his native country, inspiring much enthusiasm for modern music, and introducing Elgar's 'Enigma' to the Garden of Spain and the Third Prelude of Piano Concerto there. He returned to this country in 1949, and was the first South African pianist to play in the United States. Having lived for some time in London he has now returned to South Africa again, and will fly back for his Promenade Concert.

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André Navarra

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Concerto for Cello and Orchestra — Kiesewitz with the Orchestra of the Association des Camerata Column conducted by Pierre Dervaux. PALM DYNASTY PROM 932

Concerto No. 1 in A Minor — Saint-Saëns

Concerto in D Major — Lalo

with the Orchestra of the Paris Opera conducted by Emmanuel Virgin. PALM DYNASTY PROM 933

Sonata No. 2 in D — Hummel

Sonata in F — R. Strauss

with concert flute, piano. PALM DYNASTY PROM 934

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Symphony No. 2

Thu., 1 July
Symphony No. 3

Fri., 2 July
Symphony No. 4

Sat., 3 July
Symphony No. 5

Sun., 4 July
G سريع (The Prince of the Pagodas)

Mon., 5 July
Concerto Popular (The Concerto)

Tue., 6 July
Concerto No. 2

Wed., 7 July
Carmen Suite, for Solo, Cello and Orchestra

Fri., 9 July
Five Orchestral Pieces (Ravish Version)

Sat., 10 July
Love Dust (Beauza and Julliet)

Mon., 12 July
The Creation (Part I)

Wed., 14 July
Promenade

(Full symphony in London)

Fri., 16 July
Dawn Mass, for Chorus and Orchestra

Sat., 17 July
Serenade of Hannon

Sun., 18 July
Concerto for Two Harps, Oboe,

Fri., 23 July
Orchestral Valseaux (1957)

Sat., 24 July
Three Dance Epitaphs from Radio

Mon., 26 July
Harp Concerto

(Waltz)

Wed., 28 July
The Ball of the Leaf

Fri., 30 July
Symphony No. 6, in E flat (Romantic)

Sat., 1 August
(Serenade in London)

Sun., 2 August
Orchestral Concerto in C

Mon., 3 August
Sleigher, for Violin and Orchestra

Tues., 4 August
Hallelujah, Symphony Concerto, Op. 101

Wed., 5 August
Bullet Train, Far West

Fri., 7 August
Preludes for String Orchestra

Sat., 8 August
Symphony No. 1

Sun., 9 August
Hibernian Dances

Mon., 10 August
Toccata, Aa III

Tues., 11 August
Phanônomic Concerto

(Waltz public performances)

Wed., 12 August
Cantata No. 193, Wachet auf, ruft uns

Fri., 14 August
Mozart, Joo, piano concerto

Sat., 15 August
The Bermudas, for Harmony, Strings and Orchestra

BACH

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HALLE ORCHESTRA

First Violins
Lancaster Turner (Leader)
Arthur Percival (Sub-Leader)
Eric Davis
Adina Nikoloff
Mehdi Malek
Manda Gold
Audrey Naylor-Smith
Elisabeth G. Richardson
Rose Rust
Derry Richards
David Lowes
Joseph Segal
Coxed Halliday
Jack Ahronian
Sara Burnton
Cherwell Road

Second Violins
*Sydney Partridge (Principal)
*Norah Wilson (Sub-Principal)
Bernard Quinlan
Phyllis Greenough
Gernade Becker
Joy Kemnay
Terence Kedzal
Simon Rankin
Terence Monton
Waller Major
Jean Reay
Michael Finch
Elke Perry

Violins
*Sydney Errington (Principal)
William Hoddinott (Vice-Principal)
Margaret Hunt
Ludmila Zacharoff
Harold Dunsworth
Harold Georgiou
Frederick Graeser
Donald Sheppard
Roger Rostron
Antony Gallo

Violoncellos
Oliver Volta (Principal)
Glebys Yltra
*Sydney Wright (Sub-Principal)
*Alexander Priest
*Joseph Richardson
*Christopher Lebon
*Norah Sandman
John Drew
Harold Beck
Winstonian Kommerark

Double Basses
*Peter Moore (Principal)
Richard Diamond (Sub-Principal)
John Sullivan
Peter Lawn
Edward Kilgour
Alan Freeman
Arthur M. Shaw
Willy Allen
Wallace H. Jones
John Duffy

Flutes
Oliver Barringer
John Buckle
William Morley

Oboes
Michael Windfield
Anne Gornall
Roger Windfield

Cor Anglais
Roger Windfield

Clarinettes
Keith Paddy (Principal)
Leonard Fox
Frank Holloway

Bass Clarinet
Frank Holloway

Bassoon
Charles W. Crockham (Principal)
Neil Lovelace
Herbert Milton

Horn
Maurice Henshfield (Principal)
Kenneth Shaw
Arthur Roux
David Watts
Edward Roger

Trumpets
William Lang (Principal)
Arthur Battenworth
Sydney King
John Croxall

Cornets
Sydney King (Principal)
John Croxall

Trombones
David Watt (Principal)
Pam Lawrence

Tenor Trombones
Terence Napier

Tuba
Wally H. Jones

Timpani
John Adams (Principal)
Tom Cleghorn

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Jack Gibash (Principal)
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Harp
Jean Bell

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