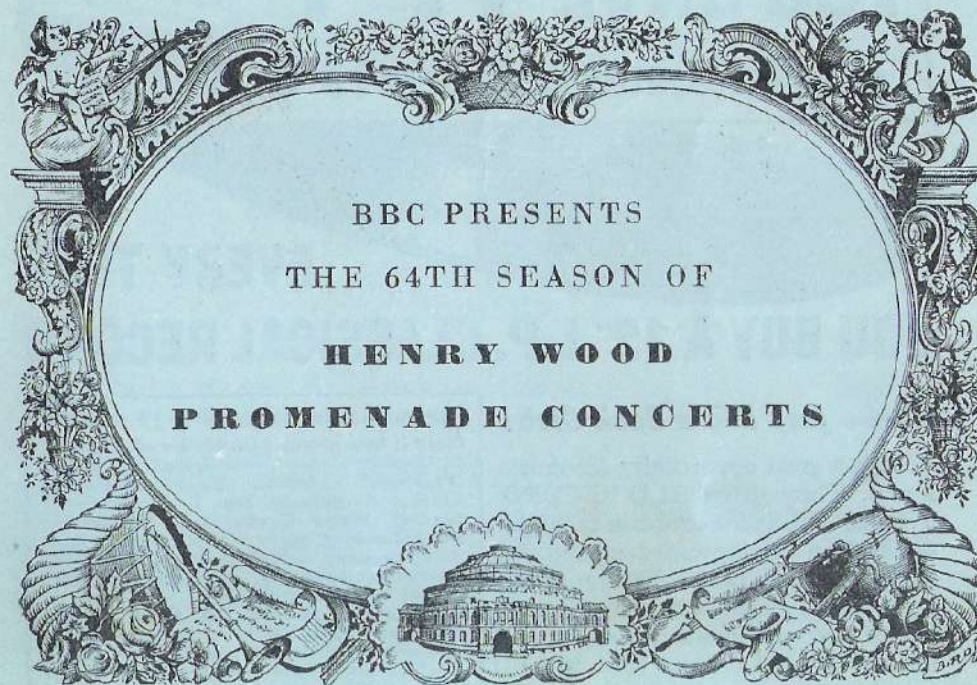


ROYAL ALBERT HALL

MANAGER: CHRISTOPHER R. HOPPER



BBC PRESENTS
THE 64TH SEASON OF
HENRY WOOD
PROMENADE CONCERTS

TUESDAY 26 AUGUST 1958

PROGRAMME PRICE SIXPENCE

SIR JOHN BARBIROLI

PROGRAMME NOTES

by ERNEST BRADBURY

VARIATIONS ON THE ST. ANTHONY CHORALE

Brahms
1833-1897

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 coda. 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 serenity continues in Var. 4, in spite of a return to the minor key. Here again there is fair exchange between strings and wind.

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 splendid 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
Andante
Vivace non troppo

Solo Violin ENDRE WOLF

Solo Violoncello 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 Hausmann, 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 fiddles better than I do . . .') his own enjoyment and happiness in his 'queer 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 maturest, and the listener will delight in following the broad, spacious lay-out of comparatively simple material even as he observes the balanced care with which Brahms allots 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 suave and tender woodwind melody that comes next—its last three notes also seized, this time by the violinist, to develop into a longer *cadenza* for both soloists before the exposition really begins. The development section is

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BEETHOVEN **SYMPHONY No. 1 in C MAJOR, OP. 21**
(2nd side: *Symphony No. 2 in D major, Op. 36*)
N.B.C. SYMPHONY ORCHESTRA
conducted by ARTURO TOSCANINI
RB-16101

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and *Carnaval romain—Overture*)
THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM
LW 5176

ROSSINI **THE SIEGE OF CORINTH—Overture**
(2nd side: *La cenerentola—Overture*)
THE LONDON SYMPHONY ORCHESTRA
conducted by PIERINO GAMBA
LW 5223

TCHAIKOVSKY **SYMPHONY No. 4 in F MINOR, OP. 36**
L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ATAULFO ARGENTA
LXT 5125

BRAHMS **SYMPHONY No. 3 in F MAJOR, OP. 90**
THE CONCERTGEBOUW ORCHESTRA
conducted by GEORGE SZELL
LXT 5367



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monthly publication "Records"
contains full information on
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fairly short, and the second subject dominates much of the later material as the movement marches dramatically to its close.

Andante. The song-like theme of the slow movement is played —after an initial summons from horns and woodwind—by the soloists in octaves. The key is D major. It changes to F for a central episode started by the woodwind, in which the soloists discourse in triplets; and they hint at this section again after the key has returned to D and the first melody has been repeated, with a further reminder, in the last few tranquil bars, of the rising fourth of the initial summons.

Vivace non troppo. The finale is a gay and mischievous rondo, started at once in the springy theme of the solo cellist, which is immediately echoed by his partner. Against its continual return are set episodes of admirable contrast, firm in purpose and energetically displayed to lead at length to a brilliant ending in the major key.

SYMPHONY No. 3, in F

Brahms

Allegro con brio
Andante
Poco allegretto
Allegro

WHEN his Third Symphony was produced, by the Vienna Philharmonic under Richter in December 1893, Brahms was enjoying the rich fruits of his fame as a composer and as a brilliant soloist in his own two piano concertos. After the launching of his great C minor Symphony, and with the established success of his Second in D, he could devote himself in a relaxed frame of mind to the Third, whose very key, F major, suggests an amiable tranquillity against the gloom of C minor and the occasional radiance of D major. It has, like all Brahms's music, a touch of the bitter-sweet—the mediant of the scale is flattened in the second bar, as if warning us not to expect too much! But the lovely work reflects, as a whole, both the artistic maturity of Brahms (he was then fifty) and the general contentment of his life at this time. Large-spanned, happy, ranging through many humours, manly yet warm of heart, it is the symphony of a man in love with the beauties of life.

Allegro con brio. The story is well known how the opening three-note theme (F—A(flat)—F) symbolizes 'Frei aber froh' ('free but happy'), which was Brahms's optimistic answer to Joachim's

melancholy 'Frei aber einsam' ('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 soaring 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's Viennese waltzes, drone bass and all. This theme, with its important continuation, is much used in the movement's development section. The F-A-F motto 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 harmonized for woodwind, its final phrases echoed each time by the strings. After a variation the woodwind find a new theme of more solemn countenance. Dialogue continues between wind and strings, and eventually the opening theme returns on, so to say, a basis of greater freedom.

Poco allegretto. In effect this intimate and beautifully scored movement is a fanciful minuet and trio. But the key is a sombre C 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 scoring.

Allegro. The Finale begins darkly, with a muttering from strings and bassoons playing in octaves. A chorale-like theme follows, and 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 strenuous 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 guises, 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 fading leaves of autumn.

INTERVAL
(until 9.15 p.m. approximately)

L.P. RECORDS
of music from
tonight's programme

★

Variations on a theme by Haydn — Brahms
(with Symphony No. 94 in G — "Surprise" — Haydn)
ALP1011

Overture, Tannhäuser — Wagner
(with Prelude, Act 1, Lohengrin — Wagner
and Les Préludes — Liszt)
ALP1220

Both with The Vienna Philharmonic Orchestra
conducted by Wilhelm Furtwängler

Double Concerto in A Minor — Brahms
Giacca de Vito and Amadeo Baldovino
The Philharmonia Orchestra conducted by Rudolf Schwarz
BLP1028

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PARTITA

William Walton
Born 1902

(First performance at a Henry Wood Promenade Concert)

Toccata
Pastorale Siciliana
Giga burlesca

If we regard the Hallé 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 Prom), 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 Hallé Orchestra in Manchester on 30 April.

The work is meant to be enjoyed 'without any preliminary probing 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
1813-1883

The two groups of themes on which this Overture is built 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 allurements of the goddess are painted in a brilliant and sensuous tone-poem, until they fade once again before the song of the pilgrims, singing their hymn of salvation and redemption.

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HENRY WOOD
PROMENADE CONCERTS
FORTHCOMING PROGRAMMES

Tomorrow at 7.30

The Hallé Orchestra
Sir John Barbirolli

OVERTURE, Le Carnaval romain
THE FALL OF THE LEAF
(First performance in London)
VIOLIN CONCERTO in E minor
SYMPHONY No. 5, in E flat
DAPHNIS AND CHLOE (Suites 1 and 2)
RALPH HOLMES
THE BBC CHORUS

Berlioz
Gerald Finzi

Mendelssohn
Sibelius
Ravel

Thursday 28 August at 7.30

The Hallé Orchestra
Sir John Barbirolli
MOZART-BRUCKNER

OVERTURE, The Impresario
SYMPHONY No. 29, in A (K. 201)
PIANOFORTE CONCERTO No. 24, in C minor (K. 491)
SYMPHONY No. 4, in E flat (Romantic)
BELA SIKI

Mozart
Mozart
Mozart
Bruckner

Friday 29 August at 7.30

The Hallé Orchestra
Sir John Barbirolli
BEETHOVEN

SYMPHONY No. 8, in F
PIANOFORTE CONCERTO No. 5, in E flat (Emperor)
OVERTURE, Leonora No. 3
SYMPHONY
(First performance in London)
GLA BACHAUER

Beethoven
Beethoven
Beethoven
Arthur Butterworth

Saturday 30 August at 7.30

The Hallé Orchestra
Sir John Barbirolli
VIENNESE MUSIC

OVERTURE, Morning, Noon and Night in Vienna
SUITE FOR STRINGS
OBOE CONCERTO in C
SYMPHONY No. 5, in B flat
OVERTURE, Die Fledermaus
WALTZ, Tales from the Vienna Woods
(a) WALTZ FOR STRINGS
(b) PIZZICATO POLKA
(c) POLKA, Thunder and Lightning
SUITE, Der Rosenkavalier
EVELYN ROTHWELL

Suppé
Mozart-Barbirolli
attrib. Haydn
Schubert
Johann Strauss
Johann Strauss
Oscar Straus
Johann and Josef Strauss
Johann Strauss
Richard Strauss

Monday 1 September at 7.30

The BBC Symphony Orchestra
Sir Malcolm Sargent

OVERTURE, Benvenuto Cellini
ARIA, Zeffiretti Jusingheri (Idomeneo)
VIOLONCELLO CONCERTO
SYMPHONY No. 7, in A
MUSIC FOR STRINGS
(Conducted by the Composer)
SYMPHONIC POEM, Till Eulenspiegel
JOSEPHINE VEASEY
ERLING BENGTSOON

Berlioz
Mozart
William Walton
Beethoven
Arthur Bliss
Strauss

Tuesday 2 September at 7.30

The BBC Symphony Orchestra
Sir Malcolm Sargent Maurice Miles
MOZART-ELGAR

OVERTURE, Idomeneo
SYMPHONY No. 40, in G minor (K. 550)
THE DREAM OF GERONTIUS
MARJORIE THOMAS
RICHARD LEWIS
JOHN CAMERON
THE CROYDON PHILHARMONIC SOCIETY
THE ROYAL CHORAL SOCIETY

Mozart
Mozart
Elgar

Wednesday 3 September at 7.30

The London Philharmonic Orchestra
Basil Cameron
MENDELSSOHN-BRAHMS

OVERTURE, Ruy Blas
SYMPHONY No. 4, in A (Italian)
PIANOFORTE CONCERTO No. 2, in B flat
SYMPHONY No. 2, in D
MARIA DONSKA

Mendelssohn
Mendelssohn
Brahms
Brahms

Thursday 4 September at 7.30

The London Philharmonic Orchestra
Basil Cameron

OVERTURE in D minor
ROYAL HUNT AND STORM (The Trojans)
PIANOFORTE CONCERTO No. 4, in G minor
SYMPHONY in D minor
SOLILOQUY, for Violoncello and Orchestra
BOLERO
JOAN DICKSON
LAMAR CROWSON

Handel-Elgar
Berlioz
Rachmaninov
Franck
Edmund Rubbra
Ravel

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ARTISTS MAKING THEIR FIRST APPEARANCE THIS
SEASON AT A HENRY WOOD PROM

Thursday 28 August

Bela Siki was born in Budapest, studying at the Conservatoire and later becoming a pupil of Dohnányi and Dinu Lipatti. In 1946 he became Professor of Pianoforte at his old Conservatoire, next year winning first prize there and at the International Concourse in Geneva. He tours regularly in Switzerland, where he lives, in the Low Countries, Germany, England and Spain. He has made many recordings, and is a frequent broadcaster, making his BBC television début in October last year.

Monday 1 September

Josephine Veasey, a Londoner by birth, was evacuated to Sussex during the war. She began to study the piano at the age of fifteen, but when she returned to London at the end of hostilities she turned her attention to singing. Joining the Covent Garden Chorus in 1949 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 1955, and has remained there, singing a wide variety of rôles; she has also appeared at Glyndebourne and broadcast many times, both here and abroad.

Wednesday 3 September

Maria Donska was born in Lodz, Poland, and from the age of thirteen studied with Artur Schnabel in Berlin. Coming to England in 1934 she studied at the Royal College of Music.

Thursday 4 September

Joan Dickson was born in Edinburgh, and studied the cello there, winning a scholarship to the Royal College of Music, and another to study with Mainardi in Rome. She has toured Germany and Denmark, and teaches at the Royal Scottish Academy of Music in Glasgow. She has also played as soloist with the Scottish Orchestra, and in chamber music, having been an original member of the New 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 Chappell Gold Medal, he returned to his native country, inspiring much enthusiasm for modern music, and introducing Falla's *Nights in the Gardens of Spain* and the Third Prokofiev Piano Concerto there. He returned to this country in 1946, 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.

BRILLIANT PERFORMANCES BY

André Navarra

Schelomo — Hebrew Rhapsody — Bloch;
Variations on a Rococo Theme — Tchaikovsky
with the London Symphony Orchestra
conducted by Richard Austin PARLOPHONE PMC1048

Kol Nidrei — Bruch;
Concerto for 'Cello and Orchestra — Khachaturian
with Orchestre de l'Association des Concerts Colonne
conducted by Pierre Dervaux PARLOPHONE PMC1050

Concerto No. 1 in A minor — Saint-Saëns;
Concerto in D minor — Lalo
with the Orchestra of the Paris Opera
conducted by Emmanuel Young CAPITOL P. 8318

Sonata No. 2 in D — Mendelssohn;
Sonata in F — R. Strauss
with ERNEST LUSH, piano PARLOPHONE PMC1058

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HENRY WOOD PROMENADE CONCERTS 1958

ITEMS NOT PREVIOUSLY PERFORMED AT A
HENRY WOOD PROMENADE CONCERT

Tue. 29 July	Symphony No. 11	SHOSTAKOVICH
Thu. 31 July	Dances from Don Quixote	ROBERTO GRUHD
Fri. 1 Aug.	Symphony No. 3	MALCOLM ARNOLD
Sat. 2 Aug.	Pas de Six (The Prince of the Pagodas)	BENJAMIN BRITTEN
Sat. 2 Aug.	Concerto Populare (The Concerto to end all Concertos)	FRANZ REIZENSTEIN
Tue. 5 Aug.	Symphony No. 9	VAUGHAN WILLIAMS
Tue. 5 Aug.	Dance Scene	RACINE FRICKER
Thu. 7 Aug.	Carmina Burana, for Soli, Chorus and Orchestra	CARL ORFF
Fri. 8 Aug.	Five Orchestral Pieces (Revised Version)	SCHOENBERG
Sat. 9 Aug.	Love Duet (Romeo and Juliet)	TCHAIKOVSKY
Mon. 11 Aug.	The Creation (Part I)	HAYDN
Wed. 13 Aug.	Penillion	GRACE WILLIAMS
Thu. 14 Aug.	(First public performance in London)	
Fri. 15 Aug.	Dover Beach, for Baritone and Orchestra	MAURICE JOHNSTONE
Sat. 16 Aug.	Symphony No. 2	MICHAEL TIPPETT
Sat. 16 Aug.	Serenade (Hassan)	DELIUS
Wed. 20 Aug.	Concert Piece for Two Harps, Oboe, Cor Anglais and Orchestra	EUGENE GOOSSENS
Wed. 20 Aug.	Orchestral Variations (1957)	AARON COPLAND
Wed. 20 Aug.	(First performance in Great Britain)	
Wed. 20 Aug.	Three Dance Episodes from Rodeo	" "
Sat. 23 Aug.	Harp Concerto	ALUN HODDINOTT
Tue. 26 Aug.	(First performance in London)	
Wed. 27 Aug.	Partita	WILLIAM WALTON
Thu. 28 Aug.	The Fall of the Leaf	GERALD FINZI
Fri. 29 Aug.	(First performance in London)	
Sat. 30 Aug.	Symphony No. 4, in E flat (Romantic)	BRUCKNER
Thu. 4 Sep.	Symphony	ARTHUR BUTTERWORTH
Fri. 5 Sep.	(First performance in London)	
Sat. 6 Sep.	Oboc Concerto in C	HAYDN (attrib.)
Mon. 8 Sep.	Soliloquy, for Violoncello and Orchestra	EDMUND RUBBRA
Wed. 10 Sep.	Pianoforte Concerto, Op. 101	SHOSTAKOVICH
Fri. 12 Sep.	(First performance in Great Britain)	
Sat. 13 Sep.	Ballet Suite, Pulcinella (after Pergolesi)	STRAVINSKY
Sat. 13 Sep.	Music for Strings, Percussion and Celesta	BARTÓK
Mon. 15 Sep.	Etudes, for String Orchestra	FRANK MARTIN
Wed. 17 Sep.	(First performance in London)	
Wed. 17 Sep.	Symphony No. 1	GEOFFREY BUSH
Fri. 19 Sep.	Elizabethan Dances	WILLIAM ALWYN
Wed. 17 Sep.	Tosca, Act III	FUGGINI
Fri. 19 Sep.	Pianoforte Concerto	DENIS APIVOR
Wed. 17 Sep.	(First public performance)	
Fri. 19 Sep.	Cantata No. 149, Wachet auf, ruft uns die Stimme	BACH
Wed. 17 Sep.	Motet, Jesu, priceless treasure	" "
Fri. 19 Sep.	The Bermudas, for Baritone, Chorus and Orchestra	IAIN HAMILTON

HALLÉ ORCHESTRA

First Violins

Laurance Turner
(*Leader*)
Arthur Percival
(*Sub-Leader*)
Eric Davis
(*Deputy Sub-Leader*)
Adam Smeaton
Mehli Mehta
Maude Gold
Audrey Napier-Smith
Elizabeth G. Richardson
Rose Roth
Daisy Richards
David Llewellyn
Joseph Segal
Cecily Holliday
Jack Atherton
Sam Burston
Chumleigh Hind

Second Violins

*Sydney Partington
(*Principal*)
Norah Winstanley
(*Sub-Principal*)
Bernard Quinn
Phyllis Greenhalgh
Gertrude Barker
Joy Kershaw
Terence Keates
Simon Kuhn
Terence Morton
Willet Major
Jean Brier
Michael Nutt
Elaine Parry

Violas

*Sydney Errington
(*Principal*)
William Hudcart
(*Sub-Principal*)
Margaret Hunt
Ludmila Navratil
Harold Budworth
Rachel Godlee
Frederick Crawshaw
Donald Shepherd
Roger Best
Antony Cullen

Violoncellos

Oliver Vella (*Principal*)
Gladys Yates
(*Sub-Principal*)
*Sydney Wright
*Alexander Ferrier
Joseph Richmond
George Boardman
Christopher Lebon
Norah Sandeman
John Dow
Harold Beck
Wenceslas Konopasek

Double Basses

Peter Moore (*Principal*)
Richard Tildesley
(*Sub-Principal*)
John Sullivan
Peter Leah
Edward Kilfoyle
Alan Foreman
*Arthur H. Shaw
Willie Allan
*Wallace H. Jones
John Duffy

Flutes

Oliver Bannister
(*Principal*)
John Braddock
William Morris

Piccolo

William Morris

Oboes

Michael Winfield
(*Principal*)
Anne Somervail
Roger Winfield

Cor Anglais

Roger Winfield

Clarinets

Keith Puddy (*Principal*)
Leonard Foster
Frank Holdsworth

Bass Clarinet

Frank Holdsworth

Bassoons

Charles W. Cracknell
(*Principal*)
Neil Levesley
*Herbert Mitton

Double Bassoon

*Herbert Mitton

Horns

Maurice Handford
(*Principal*)
Kenneth Shaw
Arthur Bevan
David Wise
Enid Roper

Trumpets

William Lang (*Principal*)
Arthur Butterworth
Sydney King
John Crosdale

Cornets

Sydney King (*Principal*)
John Crosdale

Trombones

David Want (*Principal*)
Paul Lawrence

Bass Trombone

Terence Nagle

Tuba

*Wallace H. Jones

Timpani

Joyce Aldous (*Principal*)
Tom Cheetham

Percussion

Jack Gledhill (*Principal*)
Tom Cheetham
Rayson Whalley

Harp

Jean Bell

Celesta

Rayson Whalley

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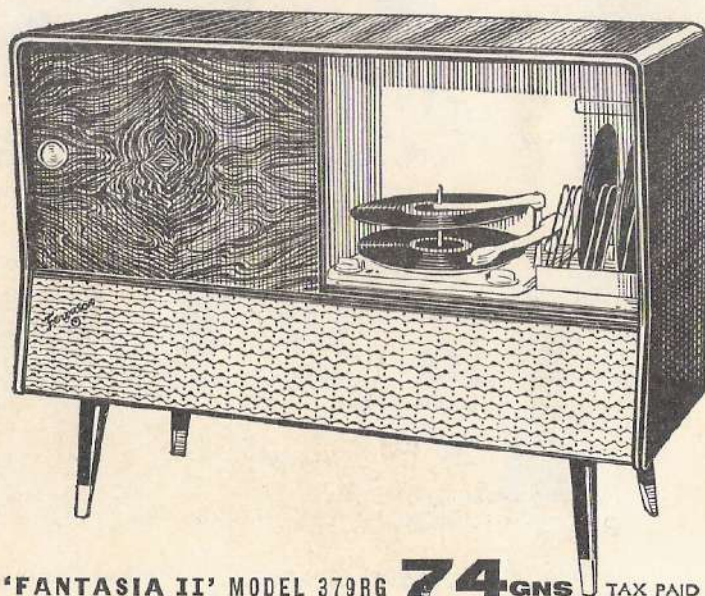


You'll enjoy this successful cigarette. Blended from fine tobaccos and specially tipped for coolness and flavour, Olivier cigarettes maintain the Benson and Hedges tradition for quality at an economical price.

A BENSON AND HEDGES BRAND

Meet this brilliant Ferguson Radiogram

It's the exciting Ferguson 'Fantasia II' —
VHF/FM and medium and long wavebands.
4-speed autochanger with turnover pick-up
cartridge for all types of records.
Also fitted with manual control.
Piano-key selection of wavebands, FM or gram.
'Magic Eye' tuning. Rotatable Ferrite aerial for AM.
Internal VHF aerial. Socket for external and VHF broadcast
aerials. Three speakers. Extension speaker sockets
with muting switch for internal speaker.
Asked if its performance was Hi-Fi our
chief engineer said 'Strictly speaking, no!'
Strictly speaking, of course, he's right—but then
he does speak very strictly. The fact is the
Ferguson 'Fantasia II' sounds, and looks, a beauty.



FERGUSON 'FANTASIA II' MODEL 379RG **74** GNS TAX PAID



...fine sets these **FERGUSON's**

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