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

SYMPHONY CONCERT
Saturday, Dec. 3rd 1949
at
7 p.m.

PHILODORIAN ORCHESTRA
(Leader: David Richardson).
Solo Pianoforte: Christine Notman
Soprano: Elizabeth Crook
Conductor: David Bateman

Programme notes by R.R. Hopkins

Price: 3d
PROGRAMME

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 "Alfonso 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  "IRMAELIN"  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 It is built on musical ideas from an early (unpublished and unperformed) opera of the same name.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 piano 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.

INTERVAL

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.

85 years later Verdi wrote "Ritorina 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
Jane Beaton
David Beall
David Bell
Derek Davies
Una George
John Goacher
Valerie Hawkes
Kenneth Oldroyd
Brian Patrick
Cassie Weedon
Eric Whittle

2nd Violins
Geoffrey Ford
Joan Milley
Marjorie Dixon
Dorothy Flint
Joyce Gillan
Audrey Hazel
Josephine Holland
David McLaren
Peter Boyle
Kenneth Shoad
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 Emerson
William Towson

Flutes
John Webb
Geoffrey Smith

Oboes
Dr. R.G. Booth
Susan Ball

Clarinets
E. Haydn Roberts

Bassoons
Wendy Robinson

Horns
Donald Froud
Charles Farmcombe
Mary Nash
Coral Wick

Trumpet
G. Spratt
Anthony Router
Dennis Hyde

Trombone
Dennis Wick
Alfred Furness
Paul Lawrence

Tuba
W. Izzard

Timpani
Kenneth Blackwell

Percussion
K. Wardle

Hon. Librarian
Jennifer Southgate

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