

OXFORD AND CAMBRIDGE  
MUSICAL CLUB.

Thursday Evening, April 27th,  
1939, at 8.30 p.m.

*The 897th Programme will include:*

1. Trio Sonata for Flute, Violin, and Pianoforte, in G . . . . . *J. S. Bach.*  
Largo—Vivace—Adagio—Presto.  
M. J. WATERHOUSE, W. BREDT, and E. R. BROOKES.
2. Songs . . . . .  $\left. \begin{array}{l} (a) \text{ Memnon} \\ (b) \text{ "Im Abendroth"} \\ (c) \text{ Aus "Heliopolis" II.} \end{array} \right\}$  . . . . . *Schubert.*  
E. A. CRACROFT.
3. Two Movements from Sonata for Violin and Pianoforte, in E minor (*Composed 1897*) . . . . . *W. Bredt.*  
Allegro risoluto—Adagio.  
W. BREDT and W. H. M. ROBERTS.
4. Songs . . . . .  $\left. \begin{array}{l} (a) \text{ "Traum durch die Dammerung"} \\ (b) \text{ "Von ewiger Liebe"} \end{array} \right\}$  . . . . . *Strauss.*  
*Brahms.*  
E. A. CRACROFT.
5. Three Pianoforte Duets . . . . .  $\left. \begin{array}{l} (a) \text{ "Wachet auf, ruft uns die Stimme"} \\ (b) \text{ "Seht, was die Liebe thut"} \\ (c) \text{ Arrival of Queen of Sheba} \end{array} \right\}$  . . . . . *J. S. Bach (arr. W. G. Whittaker).*  
*J. S. Bach (arr. H. J. Foss).*  
*Handel (arr. Brian Easdale).*  
H. L. PETTITT and F. R. NEWTE.  
  
W. H. M. ROBERTS.

OXFORD AND CAMBRIDGE  
MUSICAL CLUB.

Thursday Evening, May 11th,  
1939, at 8.30 p.m.

*The 898th Programme will include:*

1. Sonata for Viola and Pianoforte . . . . . *Bax.*  
Molto moderato—Allegro energico ma non troppo presto—Molto lento.  
M. and E. R. BROOKES.
2. Madrigals for Five Voices . . . . .  $\left. \begin{array}{l} (a) \text{ "Sweete floweres, ye were too faire"} \\ (b) \text{ "Flora gave me fairest flowers"} \\ (c) \text{ "Cynthia, thy song and chanting"} \\ (d) \text{ "Dainty fine bird"} \\ (e) \text{ "When all alone my pretty love"} \end{array} \right\}$  . . . . . *T. A. Walmisley.*  
*J. Wilbye.*  
*G. Croce.*  
*O. Gibbons.*  
*G. Converso.*  
MOLLY and JEAN DUFF, RUTH SCRUTTON, ARNOLD FELLOWS, and GORDON DUFF.
3. Trio for Pianoforte, Violin and Violoncello, No. V., in G . . . . . *Mozart.*  
Allegro—Andante—Allegretto.  
W. H. M. ROBERTS, D. S. PERFECT, and H. T. TRIGGS.
4. Part-Songs for Female Voices  $\left. \begin{array}{l} (a) \text{ "Come away, Death"} \\ (b) \text{ The Gardener} \\ (c) \text{ "When love hath entangled"} \text{ (Duet)} \end{array} \right\}$  . . . . . *Brahms.*  
MOLLY DUFF, JEAN DUFF, and RUTH SCRUTTON.
5. Pianoforte Duets . . . . .  $\left. \begin{array}{l} (a) \text{ Scherzo} \\ (b) \text{ Symphonic Poem, "Les Djinns"} \end{array} \right\}$  . . . . . *Saint-Saens.*  
*Cesar Franck.*  
P. E. NEWTON and H. F. W. CATAL.

A. G. DUFF.