

SHIPSTON MUSIC SOCIETY NOVEMBER MEETING

Graham Kiteley, of the Federation of Recorded Music Societies gave an illustrated talk called *Mirror Images*, in which he sought to demonstrate how the same composition could sound so different when performed in a form not envisaged by the composer.

The first piece was Bach's *Tocatta and Fugue in D minor*, although now only attributed, to Bach. This was performed in full on the organ of Coventry Cathedral in its original form. This was later compared with a wonderful jazz version by the Jacques Loussier Trio, a revelation to those who had not heard this version before. The second illustration was Samuel Barber's *Adagio for Strings* performed by the Academy of St Martin in the Fields as an orchestral piece This sublime composition so much used as a theme for films and television, was then compared with the same composition set as a mass and sung by the Choir of New College Oxford. Exquisite! Now, a recording of *Uranus* from Holst's *Planets Suite* performed by The Montreal Symphony Orchestra, how could this be re-invented? The answer was as a piano duet performed at St Paul's Girls School London with whom Holst had a connection. It was amazing how this wonderfully inventive composition could be conveyed so well in such a different guise. The final comparison was a Smetana String Quartet. Smetana a Czech composer was going deaf when he started this composition and entirely deaf by its completion, so he was never to hear the result of his work. The comparison was a reworking by George Szell for a full orchestra and performed by the LSO. This reworking was not without its critics who felt that something was lost from the simplicity of the original however the result was beautiful in its own right.

Graham Kiteley presented us with a new appreciation of the many varied interpretations of well-known music and was greatly enjoyed by the Society.

John Wheeler