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JUBILEE
1904 - 1954

PROGRAMME ONE SHILLING

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JUBILEE

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Founded 1904

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Leader: THOMAS MATTHEWS

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SIR JOHN BARBIROLI, SIR ARTHUR BLISS
BASIL CAMERON, ANTHONY COLLINS
ALAN J. KIRBY, JOSEF KRIPS, MUIR MATHIESON
SIR MALCOLM SARGENT, GEORGE WELDON

Soloists

CAMPOLI, PHILIP CATELINET, CLIFFORD CURZON
NORMA PROCTER, WILLIAM HERBERT, NORMAN WALKER
CROYDON PHILHARMONIC CHOIR

Founded 1914

1904



1954

SUNDAY 6 JUNE WEDNESDAY 9 JUNE
FRIDAY 11 JUNE SUNDAY 13 JUNE

AT 7.45 P.M.

PROGRAMMES AND TICKET DETAILS WITHIN

1904 — 1954

THE circumstances leading to the formation of the London Symphony Orchestra are well known: how a large number of players resigned from Henry J. Wood's Queen's Hall Orchestra when faced with a demand for an exclusive first call on their services, and with other prominent London players formed a completely new orchestra under this new name. They were very much helped by Hans Richter, who conducted their first concert, at the Queen's Hall on 9th June, 1904, and its great success encouraged the players to form themselves into a Limited Company, electing their Directors from among themselves; they launched in 1905 their First Series of Symphony Concerts, which were conducted by Cowen, Nikisch, Steinbach, Stanford, Colonne and Elgar, and which gave a splendid start to a succession of Annual Series, whose continuity has been broken only by the two world wars. (The 40th Series ended in April, and the 41st is to start in October, 1954.)

The fame of the Orchestra soon became widespread, and not only in this country. In 1906 it was invited to Paris, where it gave two concerts under Stanford, Colonne and Messager, and in 1907 it visited Antwerp; in 1912 a tour of the U.S.A. and Canada, which involved twenty-eight concerts in twenty-one days, was undertaken with Arthur Nikisch, who had been given a free choice from among all the orchestras of Europe.

Very closely connected at different times with Sir Thomas Beecham, Albert Coates, Willem Mengelberg, and Sir Hamilton Harty, the Orchestra has been conducted by most of the world's greatest conductors, and has appeared with most of the greatest soloists. Its association from its earliest days with British composers has been particularly friendly; its work at provincial Festivals, especially since 1920 at the Three Choirs Festival, has been of great value.

During the second world war its contribution of concerts in all parts of the country, in factories and camps and remote towns and villages, as well as in London, was outstanding; in the post-war period the players voluntarily transformed their organisation into a non-profit-distributing company, which became eligible for help from the Arts Council towards the heavy losses on the Annual Series of Symphony Concerts. In 1948 Sir William Walton accepted the Presidency of the Orchestra, and in 1950 Professor Josef Krips became its Conductor-in-Chief, with George Stratton as Associate Conductor.

The Orchestra's work in gramophone and film recording and in broadcasting is well known throughout the world; the attainment of its Jubilee should be noted with pleasure and goodwill by all who have at heart the furtherance of the art of music.



JUBILEE CONCERTS
LONDON SYMPHONY ORCHESTRA

SUNDAY, 6 JUNE AT 7.45

Fantasia on a Theme by Thomas Tallis *Vaughan Williams*

Piano Concerto No. 2 *Rawsthorne*

Symphony *Walton*

Conductor: JOSEF KRIPS

Pianoforte: CLIFFORD CURZON

WEDNESDAY, 9 JUNE AT 7.45

REPETITION OF THE PROGRAMME OF THE L.S.O.'s FIRST CONCERT ON 9 JUNE 1904

Overture, The Mastersingers *Wagner*

Conductor: MUIR MATHIESON

Enigma Variations *Elgar*

Conductor: Sir MALCOLM SARGENT

Suite No. 3 in D *Bach*

Conductor: GEORGE WELDON

Overture, The Magic Flute *Mozart*

Conductor: ANTHONY COLLINS

Hungarian Rhapsody No. 2 *Liszt*

Conductor: BASIL CAMERON

Symphony No. 5 *Beethoven*

Conductor: JOSEF KRIPS

FRIDAY, 11 JUNE AT 7.45

THE DREAM OF GERONTIUS *ELGAR*

Conductor: ALAN J. KIRBY

NORMA PROCTER, WILLIAM HERBERT, NORMAN WALKER

CROYDON PHILHARMONIC CHOIR

SUNDAY, 13 JUNE AT 7.45

Polonaise, Arietta and Passacaglia *Handel-Harty*

Concerto for Violin *Elgar*

Concerto for Bass Tuba (*First performance*) *Vaughan Williams*

A Colour Symphony *Bliss*

Conductors: Sir JOHN BARBIROLLI,

Sir ARTHUR BLISS

Violin: CAMPOLI

Tuba: PHILIP CATELINET

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by

HUBERT FOSS and NOEL GOODWIN

with a preface by

Dr. RALPH VAUGHAN WILLIAMS, O.M.

Also included are chapters by

SIR IVOR ATKINS

The Three Choirs Festival : A Few Reflections

GEORGE STRATTON

On Leading the L.S.O.

HUMPHREY JENNINGS

Working Sketches of an Orchestra

being impressions of the Orchestra at work, which were
intended to be used as a basis for a Film about the L.S.O.

WITH ILLUSTRATIONS

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London Symphony Orchestra at Rehearsal, Royal Festival Hall, 1954

ROYAL FESTIVAL HALL

General Manager: T. E. BEAN

SUNDAY, 13th JUNE 1954, at 7.45

THE LAST OF FOUR JUBILEE CONCERTS

In Association with the Arts Council of Great Britain

THE LONDON SYMPHONY ORCHESTRA

Leader: THOMAS MATTHEWS

CONDUCTORS

SIR JOHN BARBIROLI

SIR ARTHUR BLISS

VIOLIN

TUBA

CAMPOLI

PHILIP CATELINET

PROGRAMME

Polonaise, Arietta and Passacaglia	Handel - Harty
Concerto for Violin	- - Elgar
Concerto for Bass Tuba (First performance)	Vaughan Williams
INTERVAL	
A Colour Symphony	- - Bliss

To see ourselves as others see us, we are told, a worthy gift. No less important is the ability to see others as they see themselves. From these fifty eventful years three facets of the Orchestra's composite personality stand out clearly. Firstly, the desire for independent control of its own affairs, which the players have always striven to retain. Secondly, a remarkable tradition of continuity of service: the Orchestra has had only three principal flutes, for instance, in half a century, and several of the present members have succeeded fathers (and some even grandfathers!) in its ranks. Thirdly, a record of distinguished service to British music, from a close association with Elgar to composers of the present day.

The Members' spirit of co-operation, the succession of brilliant conductors from Richter to Krips, and the habit of stubborn hard work, far from "releasing an opium which dulls the soul," as Flaubert once observed, have enabled the London Symphony Orchestra to find the secret of a living style capable of penetrating deep into the heart of great music. Then are the doors of perception opened to reveal, in the space of an hour or two, the entire glory and tragedy of mankind.

NOEL GOODWIN.

ANALYTICAL NOTES by SCOTT GODDARD (Author's copyright)

Polonaise, Arietta and Passacaglia - - - - - *Handel arranged Harty*
(1685-1759) (1879-1941)

Hamilton Harty, a composer of distinction and a notable conductor, added to his fame by his arrangements of Handel's instrumental music. In such notoriously debatable matters as the arrangement and orchestration of eighteenth century music to suit twentieth century orchestral luxuriance there will always be differences of opinion. In Harty's case it is true to say that he showed considerable skill, sound orchestral sense and, at his best, a very fair sense of style in his arrangements of the Music for the Royal Fireworks and the suite of movements from the Water Music. Even those who question the ethics of re-orchestration have to own that Harty did his work most deftly.

The three pieces to be played tonight bear out that testimony to Harty's effective technique. The first piece, for instance, when compared with Handel's original version for strings in the third Concerto Grosso is found to have undergone a relatively harmless transformation. The colours are naturally heightened but the shape of the little movement is unchanged except for the addition a half a dozen bars repeating the end of a phrase. And Handel's original score is still at our disposal.

Violin Concerto - - - - - *Elgar*
(1857-1934)
Allegro
Andante
Allegro molto

Written in readiness for the first performance by Fritz Kreisler, to whom it is dedicated, in 1910, eleven years after the Enigma Variations, the Violin Concerto likewise contains an enigma. The score is prefaced with the legend "Aquí está encerrada el alma de . . ." and thus, before the music begins, we are faced with a problem to which there appears to be no answer. "Here is enshrined the spirit of . . ." Echo answers, of whom, of what? Elgar

kept his secret. Nothing in his life during the time he was busy on the concerto can safely be connected now with the Spanish phrase; unless just possibly it be the death in 1909 of his rare friend Jaeger, the Nimrod of the Enigma Variations. But this is sheer guess-work. The mystification remains, as Elgar intended it should be, complete.

I. In rapid succession, quicker than it takes to read this sentence on the printed page, three of the four chief themes are announced by the orchestra; a forthright rising phrase (repeated), a downward phrase leaping across broken thirds (repeated), a second forthright rising phrase that is repeated twice. Then the fourth theme enters over a drum roll. Thus is displayed the material of the first group of themes. The second subject (immediately after two *rallentando* bars, the music then moving into a new major tonality) is somewhat quieter and more lyrical; or so it will become when handled by the violin as soon as this energetic and forceful announcement of the main themes by the orchestra has had its fling. The eventual entry of the solo violin is extraordinarily effective, one of those quiet touches of mastery that at once seem inevitable; the orchestra having returned to its big opening phrase, the violin answers that phrase with absolute finality. From its first utterance it has had the last word. What follows, that is to say the main body of the movement, is the discussion of these themes between the violin which wins through by subtlety and the orchestra that is persuaded to withhold its fullest power.

II. The extreme simplicity with which the *Andante* declares itself is to be slightly enlivened by the melody that the violin adds when it at length breaks the spell of this innocent, four-square design. The movement grows thereafter in stature, become less naive, more noble and urgent. At the end the little nursery tune makes a fleeting appearance and then retires before one of the larger themes that closes the movement.

III. The solo violin dominates the finale from the start, trying out first a succession of turns that rise up the scale. This is the movement of greatest solo virtuosity. Although it is the orchestra which (after a lengthy display of florid decorative music by the solo instrument) announces the largest theme of the movement the violin immediately takes it in hand and from that moment it is supreme. It is in this movement that there occurs the sole cadenza of the concerto, a very remarkable one. The robust energy of the music subsides quickly, reaching the original key, B minor; and here the solo violin begins to ponder on visions recalled from the past, its own past when it started as the chief protagonist in the first movement; hints of the first tunes there, and then the softer, more appealing second subject. Meanwhile the strings of the orchestra accompany this surprisingly dramatic and rhapsodical cadenza by "thrumming with the soft part of three or four fingers across the strings." It is an unforgettable effect. A short cadenza passage for the solo violin alone and so into the final coda. Last of all is the opening tune of the concerto, on the horns and 'cellos.

Concerto for Bass Tuba - - - - - *Ralph Vaughan Williams*
(born 1872)

Besides notable concertos for violin and for pianoforte Vaughan Williams has enriched the literature of the concerto with at least one rare variety of solo instrument, the mouth organ which, under the grander name of harmonica, has been given by him the rank of a concerto instrument. And now, having exploited the capabilities of the mouth organ Vaughan Williams has explored those of the bass tuba and raised it, too, to concerto rank. There are three movements. Prelude—Romance—Rondo alla Tedesca. The work is dedicated to the London Symphony Orchestra. We are privileged to include here the analytical note written by the composer. "The form of this concerto

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is nearer to the Bach form than that of the Viennese School (Mozart and Beethoven) though the first and last movements each finish up with an elaborate cadenza which allies the Concerto to the Mozart-Beethoven form. The music is fairly simple and obvious and can probably be listened to without much previous explanation. The orchestration is that of the so-called Theatre orchestra consisting of wood-wind, two each of horns, trumpets and trombones, timpani, percussion and strings."—R.V.W.

INTERVAL

A Colour Symphony - - - - - *Arthur Bliss*
(born 1891)

- I. Purple : The colour of Amethysts, Pageantry, Royalty and Death.
- II. Red : The colour of Rubies, Wine, Revelry, Furnaces, Courage and Magic.
- III. Blue : The colour of Sapphires, Deep Water, Skies, Loyalty and Melancholy.
- IV. Green : The colour of Emeralds, Hope, Youth, Joy, Spring and Victory.

It is in these terms that the composer describes what may be called the colour-content of each movement. And he goes on to say that while sketching the shape of the four movements, he had stumbled across a book dealing with heraldry. There he read of the symbolical meanings associated with the various colours and without perhaps fully realising it had been influenced by this. So it happened that each movement of the Symphony was given a character corresponding to a particular colour and its heraldic significance.

As it stands at present Bliss's Colour Symphony is a revision made in 1932 of a work dating from 1922. The historical background of the work is the Three Choirs Festival, and especially Elgar, at whose suggestion Bliss produced a work for the Gloucester Meeting. This is Bliss's first symphony. It comes after the *Mêlée Fantastique* for orchestra and the *Incidental Music to The Tempest*. It was followed by the string quartet of 1924, the manuscript of which was lost. The next composition for full orchestra was the *Hymn to Apollo*, dated 1926. Between the time when the Colour Symphony was written and that when it was revised, Bliss wrote a number of works that showed a rather different manner of expression and way of thinking. Among these was *Morning Heroes*, a large-scale choral and orchestral composition, in reality a choral symphony (1930). It was after *Morning Heroes* was finished that Bliss turned once more to the Colour Symphony. He refashioned the whole work, leaving only the third movement in its original shape. The first movement, marked *Andante Maestoso*, is the shortest. It is a stately, rather grave movement and, in the composer's own phrase, is ceremonial in character.

The second movement, *Allegro Vivace*, is brilliant and business-like. It still retains something of the quality of Bliss's abundant energy as expressed by him in his earlier compositions. In its design is included a slightly more restful section, hardly a Trio though serving a similar purpose in providing contrast to the boisterous mood of the Scherzo.

The third movement, marked in English *Gently Flowing*, will probably always be the one for which a hearer coming new to the work will be most grateful at first. Its pace gives time to follow the composer's line of thought, so that the hearer becomes fairly easily a participant with him. One is given the opportunity to discover beauty.

The L S O Club

PRESIDENT: SIR ARTHUR BLISS (Master of the Queen's Musick)

The Club, proud of its close association with the London Symphony Orchestra, joins with the Musical World in congratulating the L.S.O. on the completion of 50 years fine service to the Art of Music.

The LSO Club offers music lovers of all ages a varied programme of illustrated talks, recorded music concerts, discussion and social functions. During the Summer months outdoor events and country rambles are organised and these light-hearted excursions are in addition to the normal programme.

PAST SPEAKERS INCLUDE:—

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Anthony Collins
Federico Elizalde
David Franklin
John Gardner
Scott Goddard
Reginald Jacques
Josef Krips
Norman del Mar
Stanford Robinson
Stephen Williams

JUNE EVENTS WILL INCLUDE:—

Thursday, 10th June; 7.30
Swedenborg Hall,
21 Bloomsbury Way, W.C.1
"FIFTY YEARS OF MUSIC"
A meeting to celebrate
the Jubilee of the London
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Thursday, 22nd June; 7.30
Swedenborg Hall, W.C.1
"FILM MUSIC"
An illustrated talk by
Muir Mathieson.

*Magazine giving full details of the Club is obtainable in the Foyer during the Interval or at the end of this concert or from . . . K. B. Fenton, Hon. Secretary,
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It will be remembered that this is the sole movement that Bliss left in its original state during the 1932 revision. Evidently there was something in this slow movement which still appealed to the composer's sense of fitness, and so was considered worth holding on to. In the light of later works such as the *Pastoral* and the third movement called "Vigil" from *Morning Heroes*, it can be seen that one reason why Bliss left this movement unaltered was because it was written in a way which alone of all the other movements still held good ten years after its first appearance. It was manifestly the most prophetic part of the original symphony but only now can one see it as such. The rippling arabesques for woodwind and the restless soft-stretched chords for strings and harp, these were ancestors of many works that were to come later on, and it is in that respect that the movement now appears as a link between early and late work. Such a combination of discipline and freedom, the simultaneous use of contemplation on the one hand and action on the other which is in this third movement, has become one of the hall-marks of Bliss's manner of expression. The movement is intrinsically lyrical and, leaving it, Bliss ends the work with a *Moderato* fourth movement in absolute contrast, a double Fugue which is a very effective exercise in ingenuity. It leads to a grandiose peroration that completes the design.

The first performance of the *Colour Symphony* in Gloucester Cathedral on September 7th, 1922 was given by the London Symphony Orchestra, the composer conducting.

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by

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with a preface by

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and chapters by

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SUNDAY, 27th JUNE at 7.30

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Symphony in D	-	-	-	-	Arriaga
Nights in the Gardens of Spain, for Piano and Orchestra	-	-	-	-	Falla
Intermezzo from Goyescas	-	-	-	-	Granados
Violin Concerto	-	-	-	-	Elizalde
Suite, El Amor Brujo	-	-	-	-	Falla

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JULY—Three Concerts in Royal Festival Hall, three Concerts at Kenwood, and three B.B.C. Promenade Concerts at Royal Albert Hall.

AUGUST—Six B.B.C. Promenade Concerts at Royal Albert Hall, and Concerts at Knocke (Belgium) and at the Wereld Muziekconcours at Kerkrade (Holland) in association with the British Council.

SEPTEMBER—Three Choirs Festival at Worcester.

OCTOBER—Bath Bach Festival, three Brahms Concerts at Royal Festival Hall, and the opening concert of the Orchestra's 41st Annual Series of Symphony Concerts.

EXHIBITION

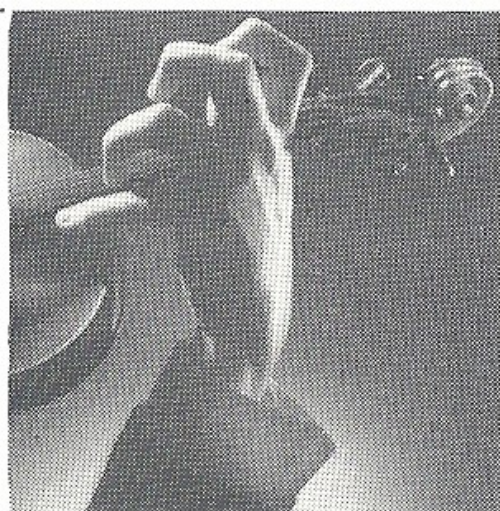
A small exhibition to mark the Jubilee of the Orchestra has been arranged in the showcases in the Terrace Stalls Promenade. The Directors of The London Symphony Orchestra are very grateful to the Trustees of the Tate Gallery for lending "Rehearsal with Nikisch" by Richard Jack, R.A. : to Mrs. Elgar Blake for lending the manuscript score of her father's Violin Concerto (from the British Museum) : to the publishers for lending the manuscript scores of Bliss's Colour Symphony, Rawsthorne's Piano Concerto No. 2, and Walton's Symphony : to Mr. Alan J. Kirby for several items of Elgariana : and to all the other friends and former players who have contributed items to the exhibition.

In accordance with the requirements of the London County Council :—

- 1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
- 2.—All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
- 3.—Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

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