



DR. WILHELM FURTWÄNGLER

LONDON PHILHARMONIC ORCHESTRA

First Violins

Cooper, Andrew
(Leader)
Datyner, Henry
(Sub-Leader)
Parfitt, H.
Jones, A. Garth
Darnell, H.
Wright, J.
French, G.
Emert, I.
Fowler, T.
Curran, T.
Shlaen, I.
Stratford, E.
Tass, P.
Davis, A.
Maguire, H.
Donner, A.

Second Violins

Chasey, Albert
Kirk, A.
Peace, N.
Collins, S.
Pepper, M.
Quirke, M.
Vine, D.
Twinn, S.
Salzedo, L.
Heels, C.
Artes, S.
Lauricella, L.
Cullingford, K.
Kenning, H.

Violas

Riddle, Frederick
Ward, M.
Glasspool, W.
Cload, J.
McCordall, A.
McDougall, A.
Muskett, A.
Christensen, E.
Lynam, N.
Aronowitz, C.
Rosenheim, S.
Woodfield, G.

Cellos

Rickelman, Boris
Taylor, N.
Francis, T.
Lovett, S.
Parker, E.
Holmes, E.
Saunders, F.
Ashby, A.
Tizard, S.
Hardy, M.

Basses

Watson, Victor
Fawcett, H.
Rush, T.
Baines, F.
Alexander, T.
Watson, R.
Griffiths, A.
Stanley, P.

Flutes

Adeney, Richard
Almgill, F.
Smith, W.
Messart, F.

Piccolo

Smith, Wilfred

Oboes

Sutcliffe, Sidney
Slaney, E.
Graeme, P.
MacGillivray, J.
Bird, T.

Cor Anglais

Graeme, Peter
MacGillivray, J.

Clarinets

Cody, William
Walthew, R.
Barlow, H.

Bass Clarinet

Muskett, M. T.

Bassoons

Alexandra, George
Kennedy, V.
Baines, A.
Waters, A.

Contra Bassoons

Baines, Anthony
Waters, A.

Horns

Bradley, Francis
Burrows, V.
Brightmore, C.
Flemming, L.
Hinchliff, C.
Cursue, H.
Saville, S.
Mason, D.

Trumpets

Arnold, Malcolm
Ellison, S.
Egan, D.
Woodage, W.
Bravington, E.
Jones, P.

Trombones

Maxted, George
Lindon, G.
Kneller, G.

Tuba

Wilson, John

Timpani

Allen, Peter

Percussion

Kearney, C.
Palmer, G.
Fry, A.
Lessels, R.
Wilson, H.
Barker, R.

Harp

Cockerill, Winifred
Fields, Sheela

Celesta and Piano

Christensen, Ernest

Librarian

Jones, J.

Orchestral Manager

Bennett, L.

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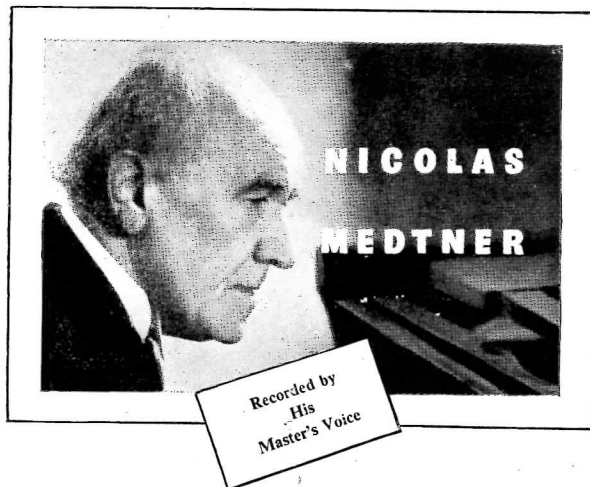
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It was a sunny day in May when the good tidings were brought to Medtner by Captain Binstead, the Maharajah of Mysore's Commissioner, and myself. It was a warm and sunlit message that we gave to Medtner in the autumn of his life.

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Here are particulars of the first album. Others will follow. Write to us, or call, for descriptive leaflet.

FRED SMITH



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TOWN HALL, WATFORD

Monday, March 8th 1948 at 7 p.m.

**LONDON
PHILHARMONIC
ORCHESTRA**

(Leader: Andrew Cooper)

PROGRAMME

Overture: Fingal's Cave - - Mendelssohn

Symphonic Poem: Death and Transfiguration
Strauss

Songs of a Wayfarer - - Mahler

Soloist: EUGENIA ZARESKA (*Mezzo Soprano*)

INTERVAL

Symphony No. 1 in C minor - Brahms

Conductor :

DR. WILHELM FURTWÄNGLER

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ANALYTICAL NOTES

By THOMAS RUSSELL

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Overture: Fingal's Cave - - - Mendelssohn (1809-1847)

During the summer of 1829 Mendelssohn spent a holiday in Scotland, and subsequently composed the Scotch Symphony and the Overture which is now to be heard. This Overture is one of the few works which are felt to be inevitable, as if there could be no possible question of changing this or that detail, as if the composition came to the composer already in its complete form. This, of course, was not the case, for although Mendelssohn made notes while in Scotland, the work was only completed the following year in Italy.

The principal subject is very short and will be easily distinguished. It is repeated many times and becomes the foundation of the work, for the rhythm is maintained even during the announcement of the second subject by the bassoons and clarinets. The long *Coda* offers considerable contrast, and has the importance of an independent section, although it is derived from the early material

Symphonic Poem: Death and Transfiguration Strauss - (born 1864)

Richard Strauss has always striven to enlarge the scope and to deepen the powers of expression of music, using it to tell simple stories, like *Till Eulenspiegel*, or delving into the mental, psychological and spiritual, as in *Don Juan*, *Ein Heldenleben* or *Tod und Verklärung*. In this he was encouraged by Alexander Ritter a Russian-born musician of German extraction, who urged upon him the expressive possibilities of music. It was Ritter who wrote the poem which prefaces the score of *Death and Transfiguration*. Although this poem was written after the composition of the music, it can be taken as a satisfactory and helpful interpretation of the music's meaning. Like the tone poem itself, it is in four sections. The first tells of a dying man, lying in an exhausted sleep after his struggle for life, and dreaming of the golden days of his childhood. In the next section, the dream is violently interrupted by another terrible struggle with death, which is ended without victory on either side. As he lies in a delirium, he goes through his life step by step, thinking once more of his childhood, of his lively youth, and of the struggles of his manhood against all obstacles in the search for the highest good. He still seeks for something which he has never found in life, and which in his death delirium still eludes him. In the final section, the tie of life is broken; he is delivered from the world, which is transfigured for him. The four sections of the music are clear, although they follow without interruption. The first is slow and mysterious, creating the mood of death. The themes heard here are employed throughout the work, often changed as the mood changes. Suddenly the struggle commences, with pressing rhythms and a relentless forward movement, in which the earlier themes and patterns are transformed. The third part opens serenely, but grows in passion and excitement as the life story of the dying man is unfolded. As he strives to solve the spiritual mystery, the music reaches a magnificent climax. The final section is tranquil and other worldly; the transfiguration is complete. The symphony orchestra is the ideal medium for the expressive talent of Richard Strauss, and he is one of the greatest masters of its possibilities in the history of music. He commonly employs large orchestral forces, but in *Tod und Verklärung* his demands are satisfied by a normal full orchestra.

Songs of a Wayfarer

Mahler
(1860-1911)

Soloist - EUGENIA ZARESKA

Gustav Mahler devoted his whole life and energy to music, both as conductor and composer. The first capacity occupied the greater part of his time, in the course of which he worked at most of the principal opera theatres in Austria and Germany. His aim was to achieve the perfect production of opera, and it is curious that, apart from early attempts, he wrote nothing in this form.

He conceived his compositions on ambitious lines, and completed nine symphonies, some of which included voices in certain movements. His finest work is perhaps "Das Lied von der Erde" ("The Song of the Earth"), which he composed after his retirement as a conductor.

"Lieder eines fahrenden Gesellen" ("Songs of a Wayfarer") were written when Mahler was twenty-three years of age, and consist of four songs.

1. "Wenn mein Schatz Hochzeit macht" ("If my Love gets Married").
2. "Ging heut' morgen übers Feld" ("I went through the field, this morning").
3. "Ich hab' ein glühend Messer" ("I have a burning knife").
4. "Die zwei blauen Augen von meinem Schatz" ("The two blue eyes of my Love").

INTERVAL

Symphony No. 1 in C minor

Brahms
(1833-1897)

Un poco sostenuto—Allegro

Andante Sostenuto

Scherzo—Un poco allegretto e grazioso

Adagio—Allegro non troppo ma con brio

This symphony was first performed at Carlsruhe in 1876, when the composer was already middle-aged and famous. The work was awaited with the keenest interest, both by his admirers and detractors. The former acclaimed this composition as the "tenth symphony," following on where Beethoven had ended in the "Ninth," but the opponents of Brahms accused him of lacking originality, even suggesting plagiarism in the finale, where one theme bore a strong resemblance to the song of joy in the last movement of the Choral Symphony. The modern listener, spared these disputes, will accept the work on its own merits.

The first movement opens with an Introduction (*Un poco sostenuto*), the serious character of which sets the mood for the whole symphony, and logically anticipates the *Allegro*. In the first subject of this section, however, great vitality and energy are added. In the subjects which follow, a strictly logical development will be observed, and there is no very marked emotional contrast between the various sections. The exposition is repeated, and in the development section the composer employs considerable ingenuity. The movement ends with a *Coda* (*Poco sostenuto*) based on the opening of the *Allegro*.



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The slow movement (*Andante sostenuto*) consists of a lyrical melody in two sections. The first is played by the violins reinforced by the bassoon, and has great emotional depth. The oboe then introduces the second section, which is of a more serene nature, and both sections are developed with great beauty of instrumentation in which the important character of the solo violin will be noticed.

The *Scherzo* (*Un poco Allegretto e grazioso*) is a simple, delicate movement of a folk-song character, in which the clarinet announces the subject. The *Trio*, in which the 2/4 is changed to 6/8, is contrasted, being of a more serious colour. The *scherzo* is not repeated in the customary way, but a *Coda* based on the matter of both *scherzo* and *trio* brings the movement to an end.

The *Finale* opens with a free and extended Introduction (*Adagio*), the grave and rather mysterious nature of which is anticipated by the four descending notes heard in the lower strings. In the following section (*Piu Andante*) a striking feature is made of a solo horn, heard *f sempre e passionato* against *pp* muted strings. After a pause, the *Allegro non troppo ma con brio* begins with a strong, sweeping theme in the strings, which gains great vigour before a reference to the material of the *piu andante* leads to the second subject, *animato*, a flowing movement in crotchets and quavers heard in the violins. The remainder of the finale is based on this varied and interesting material, and a brisk *Coda* ends the symphony.

TOWN HALL, WATFORD

=====
Tuesday, April 20th 1948 at 7 p.m.
=====

LONDON PHILHARMONIC ORCHESTRA

BEETHOVEN CONCERT

Overture : Coriolan

Piano Concerto No. 1 in C

Symphony No. 3 in E flat (Eroica)

Conductor and Solo Pianist

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conducting the

LONDON PHILHARMONIC ORCHESTRA

Thursday, March 11th at 7.30

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HAYDN: Symphony No. 101 in D (Clock)

SIBELIUS: Symphonic Poem: En Saga

BRAHMS: Symphony No. 2 in D

Thursday, March 18th at 7.30

GLUCK: Overture: Alceste

BRAHMS: Symphony No. 4 in E minor

STRAUSS: Till Eulenspiegel

WAGNER: Prelude and Liebestod (Tristan and Isolde)

Thursday, March 25th at 7.30

BEETHOVEN: Symphony No. 9 in D minor (Choral)

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THURSDAY SYMPHONY CONCERTS AT 7.30

LONDON PHILHARMONIC ORCHESTRA

April 1st

VOLKMANN: Overture: Richard III

BEETHOVEN: Violin Concerto in D

BEETHOVEN: Symphony No. 7 in A

Conductor :

CARL SCHURICHT

Solo Violin :

IDA HAENDEL

April 8th

BRAHMS: Variations on a theme of Haydn

BEETHOVEN: Piano Concerto No. 5 (Emperor)

TCHAIKOVSKY: Symphony No. 5 in E minor

Conductor :

SERGIU CELIBIDACHE

(Principal Conductor of the Berlin Philharmonic Orchestra)

Solo-Pianoforte:

COR DE GROOT

ROYAL ALBERT HALL

(Manager C. S. Taylor)

THURSDAY SYMPHONY CONCERTS AT 7.30

LEONARD BERNSTEIN

(Conductor of the New York City Symphony Orchestra)

conducting the

LONDON PHILHARMONIC ORCHESTRA

April 15th

BEETHOVEN CONCERT

Overture: Coriolan

Piano Concerto No. 1 in C

Symphony No. 3 in E flat (Eroica)

Solo Pianoforte:

LEONARD BERNSTEIN

April 22nd

MOZART: Overture: The Marriage of Figaro

BERNSTEIN: Three Dance Episodes from "Fancy Free"

GRIEG: Piano Concerto in A minor

TCHAIKOVSKY: Symphony No. 6 (Pathétique)

Solo Pianoforte:

MOURA LYMPANY

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Editor : THOMAS RUSSELL

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will record for Decca
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with The London Philharmonic Orchestra Conductor: **Eduard van Beinum**
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Hochzeit macht No. 2 Ging heut' Morgen uber's Feld K 1624
No. 3 Ich Hab' ein Gluhend Messer No. 4 Die zwei zwei Blauen Augen K 1625**
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