

LUTON MUSIC CLUB

in association with the ARTS COUNCIL OF GREAT BRITAIN  
and the LUTON BOROUGH COUNCIL

*PRESENTS*

LONDON  
PHILHARMONIC  
ORCHESTRA

Music Director: WILLIAM STEINBERG

Leader: HENRY DATYNER

SIR MALCOLM SARGENT

UTO UGHI

*Solo Violin*



CRESTA BALLROOM, LUTON  
WEDNESDAY, FEBRUARY 17th,  
1960, at 7.30 p.m.

*PROGRAMME SIXPENCE*

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### *The Future of Symphony Concerts in Luton*

As you will have read in the local press, with some concern, negotiations have been initiated for the possible conversion of the Cresta Ballroom.

Notwithstanding, the Luton Music Club is actively engaged in planning further concerts to satisfy the increasing demand for orchestral music in the town. Neither the London Philharmonic Orchestra nor the Club will abandon these plans without a careful examination of every possible venue. An announcement will be made when a decision has been reached.

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### *Tonight's soloist . . .*

#### Uto Ughi

Uto Ughi was born near Milan in 1944 and began to study the violin at the age of 4½. When he was only 6 years old he made his first public appearance playing a Mozart Sonata, and at 7 years his appearance at another public concert, when he played music by Paganini and Bach, confirmed his exceptional talent.

When he was 10, George Enesco took him to the Chigi Academy, Siena, where he performed the Mendelssohn Concerto under Van Kempen and the success was such that soon he was asked to play in Paris with the Lamoureux Orchestra.

Later he appeared in several European centres, and recently in Berlin and Vienna: everywhere he has been acclaimed as a phenomenal virtuoso and a mature artist.

His first appearance in England was in January 1959 at a Wigmore Hall, London, recital after which he was described as "another Menuhin." This is his first appearance with the London Philharmonic Orchestra.

### *Tonight's conductor . . .*

#### Sir Malcolm Sargent

D.MUS. (Dunelm and Oxon), LL.D. (Liv.), F.R.C.M., Hon. R.A.M., Hon. F.R.C.O.

Sir Malcolm Sargent, knighted in 1947 for his distinguished services to music, has been the greatest ambassador of British music during and since the war years. Sometimes called "The Ambassador with the Baton" he has travelled more than any other British conductor, visiting the United States, South America, Australia, South Africa, Canada, Japan U.S.S.R. and most countries in Europe.

From 1950 to 1957 Sir Malcolm was appointed Conductor-in-Chief of the B.B.C. Symphony Orchestra, and has toured Britain and the Continent with them and made recordings. For the last thirteen seasons he has conducted the "Proms" with the orchestra, taking a leading part.

His gramophone recordings, radio and television broadcasts, and extensive tours have combined to make Sir Malcolm world famous; he has won prizes in America and France for his records, and in the choral sphere he has established a prestige second to none. When he took the Huddersfield Choral Society to Vienna to sing the "Messiah" a critic wrote—"In the memory of man, there has never been singing like this in Vienna before."

Last autumn he made a special return visit to Vienna to open this season, and had the additional honour of doing the same for the Royal Philharmonic Society in London, when he was presented with the Society's Gold Medal.

## TONIGHT'S PROGRAMME

Notes by R. R. HOPKINS, Vice-President of the Luton Music Club.

### Overture, "Journey to Rheims"

Rossini  
(1792-1868)

The *Journey to Rheims* was a kind of *cantata-opera* in One Act (which ran nevertheless for 3 hours!) hastily composed for the coronation of Charles X in Paris in 1825. It survived three performances only, but Rossini—as was his habit—subsequently used most of the music for his next opera, *Le Comte Ory*, which has recently been very successfully revived at Glyndebourne.

All this was towards the end of Rossini's active life as an operatic composer. He is as gay as ever, but there is a new charm, grace, and lyricism about his writing at this time—the music is perhaps less "artificial" and stylised than in the days of *The Barber of Seville*.

### Concerto in D (Op. 35) for Violin and Orchestra

Tchaikovsky  
(1810-1893)

Solo Violin: UTO UGHI

1. *Allegro moderato—moderato assai*
2. *Andante*
3. *Allegro vivacissimo*

Tchaikovsky's only concerto for violin and orchestra was written with considerable zest—and with it seems, overmuch "soul-searching"—in 1878, and dedicated to the famous violinist, Leopold Auer, who did not at first respond with either appreciation or a performance. Three years later, Adolphe Brodsky introduced the work in Vienna, but gained little thanks from either the musical public or the critics for so doing. The composer, however, was sufficiently gratified to transfer the dedication of the work to its first performer!

The first movement opens with an unaccompanied phrase for violins, which is by way of introduction only. Once in the movement proper, the violins give a hint of the first subject which is first fully stated by the solo instrument over a lower string pizzicato. There follows what has been called a "preliminary *cadenza*"—music of a somewhat florid character. After a first subject repeat by full orchestra, the second is announced by the soloist; it is of classical serenity. In the *moderato assai* section, which follows shortly, the principal theme on full orchestra is supported by a march-like figure on wood-wind. The normal *cadenza* precedes the recapitulation which leads to a continually accelerating *coda*.

After a short wood-wind introduction, the solo violin gives out the plaintive *canzonetta* or folk-song-like tune on which the slow movement is mainly based. There is a charming interlude in which the flute has the handling of part of the main theme and a figure in the *coda* provides a link with the main subject of the *finale*.

This movement is lively in both a distinctly Russian and (say) a Beethoven sense. The solo violin announces both main themes which are similarly dance-like—and elaborates them to the accompaniment of spirited and varied orchestral support.

## INTERVAL

### Symphony No. 5 in E Minor ("From the New World")

Dvorak  
(1841-1904)

1. *Adagio leading to Allegro molto*
2. *Largo*
3. *Scherzo, Molto vivace*
4. *Allegro con fuoco*

In 1892 the Czech composer, Antonin Dvorak, his genius recognised throughout all Europe, went to America as head of the New York conservatory. There, during three years, he re-organised musical instruction, developed an attachment for American folk-music, coloured musicians, and Longfellow—and wrote this symphony. The sub-title "From the New World" relates partly to the land of the symphony's birth and partly to its having been written in the spirit of Indian and national American melodies. Dvorak denied using actual folk-song themes but the musical evidence is perplexing. In any event, the beauty of sound and perfection in form to be found in this symphony belong equally to the composer's native Bohemia.

The first movement has a slow, melancholy introduction—opening with strings, answered by flutes and oboes. There is a climax with strings, drums and horns. The movement proper commences with horns playing a surging syncopated tune in unison, with an easily-recognisable wood-wind pendant. The horn melody goes the rounds ending up on lower strings and brass. The flutes and oboes introduce a fresh melody. This, too, is passed round the orchestra before the flute ushers in a tune obviously related to "Swing Low, Sweet Chariot"; this is repeated by violas. Later the oboes re-introduce the wood-wind pendant, after the piccolo has taken up the "Swing Low" melody. No new tunes appear and the vigorous conclusion is concerned mainly with the horn tune and its pendant.

The second movement (in D flat major) is the lovely *largo*, said to have been inspired by "Hiawatha's Wooing." It opens with four bars of glorious harmony from clarinets, bassoons and brass; then comes the song of the cor anglais over muted strings. Wood-wind instruments repeat the opening chords and after a violin passage the Negro song is played again by the cor anglais and then by muted horns. A change of key and tempo brings a new theme played by flute and oboe against a string background, but more important is an oboe and clarinet tune which has a pizzicato bass accompaniment. There is another little tune for oboe, and our surging horn melody from the first movement reappears, but the rest is familiar. The movement sinks into ghostly silence at the close.

The third movement is lively. After preliminaries, the oboe plays a short "impudent" sort of tune, written in canon form, being answered one bar later by clarinet. This tune subsequently travels round the various instruments. The wood-wind instruments introduce a gentler melody, which has a syncopated accompaniment and is repeated four times. A hint of the surging horn theme summons a cheerful tune as the mainstay of the trio, after which the first part of the movement is repeated. It ends unexpectedly.

The finale is powerful and stormy. A vigorous introduction brings us to a brave, bold melody for trumpets and horns, whilst the whole orchestra stabs an accompaniment. Elaboration follows and the atmosphere becomes tempestuous. The clarinet plays a lyrical tune, but even this is disturbed by cellos sweeping up into it. There is one more piece of new material which appears on flutes and violins—a persistent sort of figure. For the rest, Dvorak draws on his three previous movements—the surging horns, the negro song, and the "impudent" tune. The conclusion is built out of the big main themes of the first and last movements.



THE LUTON MUSIC CLUB meets every Monday evening at 7.30 p.m. in the College of Technology, Park Square; the Committee extend a warm welcome to new members and invite music-lovers to join them at their meetings.

During the next few weeks the programme includes:

22nd February	<b>CHAMBER MUSIC RECITAL</b> Schubert and Brahms Lieder Works for Oboe and Piano by Telemann, Bach, Hamilton-Harty.
29th February	<b>PIANO RECITAL</b> ALASDAIR GRAHAM Bach, Schumann, Schubert
7th March	<b>SONG RECITAL</b> CHLOE HOWARD accompanied by Robert Cornford

COLLEGE OF TECHNOLOGY, Park Square, LUTON

SATURDAY, 5th MARCH, 1960 at 7.30 p.m.

## LUTON SYMPHONY ORCHESTRA

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Conductor: MICHAEL MARSH-EDWARDS

ROSSINI	Overture: Italian Girl in Algiers
BEETHOVEN	Symphony No. 8
KABALEVSKY	Violin Concerto

Soloist: JOYCE GILLAM

FALLA	Suite: Love the Magician
MOZART	Overture: Il Seraglio

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Leader Henry Datner

Music Director: William Steinberg

<b>First Violins</b> Henry Datner Arthur Davison Michael Zabudow Homi Kanga Thomas Geradine Maurice Pepper Graham Wood David Ellis Jack Gorowski John Davies Mario Witkowski Robert Bossert	<b>Basses</b> James Carpenter Jack Silvester Walter Dawtreay Thomas Alexander Arthur Dixson Norman Hester	<b>Trumpets</b> Stanley Woods Ralph Izen
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<b>Violas</b> John Coulling George Alexander Wrayburn Glasspool Eric Challinor* Allan McDougall John Cloud Alexander Taylor Ernest Christensen	<b>Piccolo</b> Derek Honner	<b>Bass Trombone</b> William Coleman
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