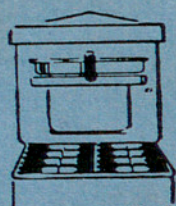


## ROYAL FESTIVAL HALL

[illegible]



117  
Food  
cooks  
beautifully  
with



**North**  
**Thames**  
**Gas**



# ROYAL FESTIVAL HALL

General Manager : T. E. Bean, C.B.E.

## LONDON PHILHARMONIC ORCHESTRA

Artistic Director : JOHN PRITCHARD

Leader : HENRY DATYNER

**JOHN PRITCHARD** *conductor*

**MATTIWILDA DOBBS** *soprano*

**STRAUSS** *Tone Poem, Don Juan,  
Op. 20*

**MOZART** *Exsultate Jubilate, K.165*

**STRAVINSKY** *Suite, The Firebird*

*Interval*

**RIMSKY-KORSAKOV** *Hymn to the Sun from  
The Golden Cockerel*

**DVORAK** *Symphony No. 8 in G,  
Op. 88*

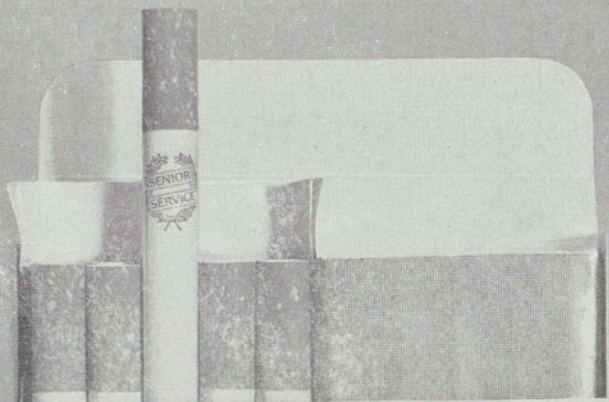
**SUNDAY 22nd SEPTEMBER, 7.30**

*Programme Price 1/6*



119

# SENIOR SERVICE TIPPED



**SENIOR SERVICE**

VIRGINIA TIPPED

**3/10  
FOR  
20**

**SO SMOOTH... SO RICH... SO SATISFYING**



## ***London Philharmonic Society Ltd***

### ***Board of Management of the Society***

Chairman

Sir Gilmour Jenkins

Managing Directors

Eric Bravington, Esq.

Ian Hunter, Esq.

Directors

\*Sir Adrian Boult

Richard Bradley, Esq.

Basil Burton, Esq.

Norman Collins, Esq.

Arthur Davison, Esq.

Alfred Francis, Esq.

Dr. Herbert Howells

Oliver Prenn, Esq.

Dr. Ruth Railton

Hon. James Smith

A. B. Sturgess, Esq.

T. A. H. Sycamore, Esq.

Alexander Taylor, Esq.

Mrs. Emmie Tillett

Keith Whitmore, Esq.

The Rt. Hon. Sir Benjamin Ormerod

\*Vice President

Registered Offices

53 Welbeck Street, London, W.1

Concert Management

Harold Holt Ltd.

The London Philharmonic Society opens its fifth season with two concerts prior to a two-week tour of Germany by the London Philharmonic Orchestra.

During the course of the season the Society will be presenting programmes which have been co-ordinated with the London Symphony Orchestra and the Philharmonia Orchestra under a new scheme inaugurated by the London County Council and the Arts Council of Great Britain. It is hoped that the programmes given by these Orchestras will represent a wide and varied repertoire and be the first step in a more orderly planning of London's concerts.

In new and forward-looking plans, audience participation becomes a vital factor and the Society is convinced that at the start of this new scheme patrons in and around London will support it and enable the Orchestras and Societies concerned to progress even further in future seasons.

---

*Tonight's concert is presented by the London Philharmonic Society Ltd.  
in association with the L.C.C. and the Arts Council of Great Britain.*



### JOHN PRITCHARD

After a busy season at Glyndebourne and a brief holiday, John Pritchard returned earlier this month to participate as a member of the Jury for the Leeds International Piano Competition before beginning rehearsals with the London Philharmonic Orchestra. He has now assumed the position of Artistic Director of the Orchestra, with which he will be appearing regularly in London and provincial centres during the season, and next month will be directing the Orchestra during its two-week tour of Germany.

In addition to his commitments with the Orchestra, he will be directing the Covent Garden production of "Manon" in November; in January he will spend eleven days with the Vienna State Opera and in the following month makes a return visit to Pittsburgh, where last year he made a triumphant American début. In March he will be giving concerts in Montreal with the Orchestre Symphonique.





*Photo: Allegro*

JOHN PRITCHARD



## MATTIWILDA DOBBS

Born in Atlanta, Georgia. After taking her first bachelor's degree from Spelman College she attended a summer course at the University of Mexico, and in 1948 obtained her master's degree at Columbia University in New York City. She began her musical studies while at Spelman College and during her stay in New York she studied for four years with Lotte Leonard, once famous operatic and concert singer.

In 1947 Mattiwilda Dobbs was awarded the Marian Anderson Scholarship and the following year she won a scholarship to the Mannes Music School of New York, where she began to study opera. In 1949 she was awarded a scholarship to the Berkshire Music Centre for a special summer course. In 1950 she received the John Hay Whitney Fellowship, which she used to come to Europe for further studies. She studied in Paris for one year with Pierre Bernac and then took a special course in Madrid with Lola Rodriguez Arajon.

In 1951, her second year in Europe, she began to give concerts and during the autumn of that year was awarded the first prize of the celebrated Geneva International Competition of Music Interpretation. This brought a number of offers, and besides concerts in Paris, Italy and Switzerland, she was presented in Stockholm where her recital was such a success that she was immediately engaged for a Scandinavian Tour the following spring. Later followed her appearance at the Holland Festival in the title part of Stravinsky's "Le Rossignol" under the direction of the composer.

In 1953 she returned to Europe for her first regular season and in February she appeared at La Scala, Milan in "L'Italiana in Algeri", as well as in France, Holland, Switzerland and Scandinavia and gave her first London recital at the Wigmore Hall. This was followed by immediate engagements at Glyndebourne and Covent Garden. At Glyndebourne she sang Zerbinetta in "Ariadne auf Naxos", and at the Royal Opera House she appeared in her famous role of the Queen of Shemakhan in "Coq d'Or", as well as in "Rigoletto" and "Tales of Hoffman". In 1955 she toured Australia, and returned there in 1959. In 1956 Miss Dobbs appeared as Queen of the Night at Covent Garden and as Constanze in "Seraglio" at Glyndebourne. This was the year when she was signed up by Hurok, who has since guided her from success to success in America. After Marian Anderson she was the second coloured singer to appear at the Metropolitan Opera House, New York. She returned there last season and scored her greatest success as Sophie in "Rosenkavalier", as well as singing the Page in "The Masked Ball".

Miss Dobbs also gives many recitals. She has sung in Moscow and Leningrad; at the Royal Festival Hall and the Leeds Festival, and frequently visits this country to give Celebrity Recitals in important provincial towns, and to appear on television for the BBC. She is a member of the Hamburg Opera.





MATTIWILDA DOBBS



125

*Patrons are reminded that in an auditorium possessing the sensitive acoustical properties of the Royal Festival Hall the unstifled coughing of only one or two people can mar the enjoyment of the whole audience.*

## PROGRAMME NOTES

### Tone Poem: 'Don Juan' Op. 20

**Strauss**  
(1864-1949)

Richard Strauss himself entitled this work a "Tone-Poem after Nicholas Lenau", and prefaced his score with three extracts from that poet's version of the story of Don Juan—extracts, however, which do not recount any specific events in his career, but rather give a resumé of his philosophy of life. Lenau's Don Juan, as expounded by the poet, "is no hot-blooded man eternally pursuing women". There is a longing in him to find a woman who will be to him "incarnate womanhood", and the life of this unsatisfied idealist ends in bitterness and despair as he allows himself to be killed in a duel at the moment when he has his enemy in his power, because "even revenge, like life, is wearisome".

The tone-poem was Strauss's first mature and fully characteristic work. Written in 1888, when the composer was only twenty-four, its outstanding feature is the vigour and energy of its themes. These have been identified by various commentators with particular events in the poem, but if we take Strauss at his own valuation and regard the work more as psychological study than a narrative it becomes unnecessary to be specific. The group of themes heard at the outset undoubtedly show Don Juan in the full vigour of his youthful vitality: they are built up into an imposing portrait which culminates in a long and unmistakable love-scene. Don Juan's surging themes intervene, and a second episode begins with a figure for lower strings which eventually becomes the accompaniment to a lovely oboe melody. Disillusion



follows, and the four horns throw across the scene, below a string tremolo, a magnificently vital theme typifying Don Juan at the height of his power and pride. Excitement grows, and the music reaches a climax of feverish gaiety, in which the Don Juan themes are combined with brilliant virtuosity. There is a sudden collapse, and the opening themes return. Once more the horn theme bursts defiantly in, and the music works up to an even greater and more reckless climax. A pause, and then a stabbing trumpet note cuts sharply across descending string tremolos as the work ends in darkness and despair.

R.G.

**Motet: Exsultate jubilate K.165**

**Mozart**  
(1756-1791)

Organ: ARNOLD GREIR

In January 1773, when Mozart was nearly 17, he received a commission from the Roman male soprano Venanzio Rauzzini for a motet to feature his voice and technique. Mozart knew the capabilities of his singer, for Rauzzini had sung the part of Cecilio in his opera "Lucio Silla" in December 1772, and the music he wrote for that voice is essentially virtuosic, so that one can infer, quite apart from contemporary reports, that Rauzzini was an above average singer.

Rauzzini was, in point of fact, a very fine musician, being also something of a composer, and after his stay in Milan, where this Motet was written for him, he came to London, making a great name for himself here. In 1787 he went to Bath, where he took up residence, and eventually died in 1810.

There was only about ten years difference in the age of composer and singer, so there is little wonder that the motet itself is a composition with a very youthful air about it, and the sheer joy in vocal fireworks shines throughout it, for in spite of a religious text the work is very much a display-piece.

Einstein considered that the work corresponds exactly to the form of the Italian Sinfonia, a three-movement form Allegro-Andante-Vivace, with the addition of a short recitative before the lovely Cavatina that is the Andante movement. It is scored for soprano solo, two oboes, two horns, two violins, violas, and a bass and organ continuo.

Whatever the complications of form or instrumentation the "Exsultate jubilate" has been a favourite with singers and audiences ever since it was first heard, and will no doubt be heard as long as there are sopranos to sing it.



127  
I. Allegro. Exsultate, jubilate o vos animae beatae,  
dulcia cantica, cantica canendo,  
cantui vestro respondendo psallant aethera cumme.

Recitativo. Fulget amica dies, jam fugere et nubia et procellae;  
exortus est justis inespectata quies. Undique obscura  
regnabat nox, surgite tandem laeti, qui timuistis adhuc, et  
jucundi aurorae fortunatae frondes dextera plena et lilia date.

II. Andante. Tu virginum corona, tu nobis pacem dona  
Tu consolare affectus unde suspirat cor.

III. Vivace. Alleluja.

P.B.

### Suite, The Firebird

**Stravinsky**  
(Born 1882)

*Introduction*  
*L'Oiseau de feu et sa danse*  
*Ronde des princesses*  
*Danse infernale du roi Kastchei*  
*Berceuse*  
*Final*

In 1909, Igor Stravinsky was surprised and flattered by a commission from Diaghilev to write the music to a ballet for the season of Russian Ballet to take place in the spring of 1910. At that time, Stravinsky's work was little known, and he was apprehensive of undertaking such a task at short notice. The work was accomplished, however, and from its performance in Paris, to choreography by Fokine, his reputation was established. With the production of further ballets his fame became world-wide.

For the original ballet of *L'Oiseau de Feu* Stravinsky employed a large orchestra, although one of less enormous dimensions than he called upon in *Le Sacre du Printemps*, but for the orchestral suite he moderated his demands. In spite of this, he succeeds in producing sound and colour which are entirely original, covering the whole symphonic range from the sombre murmurings of the cellos and basses with which the work opens, to the riotous splendour of the Infernal Dance.

The plot of the ballet is based on a Russian folk-tale, and tells of the ogre, Kastchei, who is the personification of evil. He is without a soul, for this is kept in a casket, and only by the destruction of his soul can his power be taken from him. Prince Ivan is hunting a bird of fire-coloured plumage and succeeds in capturing it. In return for a promise of future help from the bird, and a feather as a token, he releases the firebird. Kastchei's captive maidens or princesses are then seen playing in a garden with the



golden apples, and Ivan joins them. Accompanying them to the ogre's palace, he is confronted with Kastchei who is about to turn him to stone when the firebird, upon whom Ivan calls, charms Kastchei and his household to sleep. Ivan is now able to secure the casket, destroy the ogre's soul, and achieve the complete annihilation of Kastchei and his retinue. The maidens are set free and Ivan marries his princess.

---

## INTERVAL

---

A warning gong will be sounded for five minutes before the end of the interval

### **Hymn to the Sun from *The Golden Cockerel*, Act 2 Rimsky-Korsakov** (1844-1908)

"The Golden Cockerel", Rimsky-Korsakov's last opera, was based on the Pushkin story of the same name, with a libretto by Bielsky. The fact that the story concerns a mad King and his equally mad Court precluded performance during the composer's lifetime, and the first production was given in 1909 in Moscow, where it was by no means an unqualified success. The sheer fantasy of the tale seems to have been the stumbling-block for the first audiences, and it is only now that the opera is being accepted all over the world, although a suite of pieces taken from the opera has been popular in the concert hall for many years.

The cockerel of the title is a symbol of man's gullibility, and is offered to an aged King Dodon, by a mysterious Astrologer, on condition that he may name his own price, with the assertion that the bird will crow as a sign of impending danger. The King accepts the bird and the condition, but after a series of mishaps sets the two halves of his army against each other on the battlefield where they slaughter each other in the absence of an enemy.

As Dodon surveys the battlefield, he sees a pavilion, from which emerges an Eastern Queen, by name Shemakhan, with whom he immediately falls in love, and then marries. After the wedding the Astrologer appears to claim his payment—the Queen herself! In a rage Dodon strikes the Astrologer dead with his sceptre, upon which the cockerel flies from its perch and pecks the King to death.

The stage is plunged into darkness, and then the Astrologer appears before the curtain to explain that it is useless to mourn the King and his Court because only he and the Queen are real, all the rest being merely figments of the imagination,



129

The "Hymn to the Sun" which we are to hear tonight is sung by Queen Shemakhan as she emerges from her pavilion to greet the dawn. It is one of those rich, languorous melodies that Rimsky-Korsakov could write so well, full of the romance and mystery of the Orient, so that one can hardly blame the old King for being besotted with the singer. P.B.

**Symphony No. 8 in G, Op. 88**  
(Formerly No. 4)

**Dvorak**  
(1841-1904)

*Allegro con brio*  
*Adagio*  
*Allegretto grazioso*  
*Allegro ma non troppo*

The epithets most commonly used of Dvorak's music—naive, simple, unsophisticated, artless, rustic—have all of them a veiled touch of patronage in their application. Admitted, say his critics, that he had an apparently limitless fund of lyrical inspiration upon which to draw, a composer with such a wealth of ideas at his disposal should not scatter them so prodigally. A more prudent man, they suggest, would have subjected them to more rigorous selection. During this process, however, a more prudent man would probably have discarded also some of the spontaneity and freshness which constitute an important part of Dvorak's appeal. In his work it has been said, "Intuition gets the better of intellect", and it has also been suggested that his *naïveté* eventually becomes a mannerism. If that is so, it does not show in this work, which rings true from beginning to end. Though the symphony neither reaches the heights nor plumbs the depths, yet it disarms criticism by its tunefulness, its many felicitous rhythmic touches and its irresistible use of orchestral effect.

The work opens with a dignified introductory theme in G minor, in which a figure of repeated notes proves of importance in later developments. Immediately there follows a more playful theme (G major) in the flutes. Violas and cellos then break in with a subject beginning with three descending notes *marcato* and including the repeated notes already mentioned. A climax is built up, and a transition theme in the strings leads to the second subject in flutes and clarinets, easily recognisable by its opening leap of an octave; a pendant to this brings another climax, and the arrival of the development is signalled by the return of the introductory theme. The playful flute tune, extended and varied, also recurs, to be followed by the *marcato* theme embroidered delightfully by the flute. This theme is then treated imitatively until the G minor tune bursts in once again, this time in the trumpets with a tremolo chromatic scale accompaniment in the strings, culminating in a



grand climax in the major. A shortened recapitulation follows, and the movement ends in the characteristic trochaic rhythm of the flute tune.

The *Adagio* begins quietly in the strings, the opening figure of a rising triplet being prominent. The phrases of this theme are punctuated by chirrupings in flutes and oboes. A second subject, a long tune in C major for flute and oboe—soon appears, accompanied by descending scales in the violins and staccato chords in clarinets, bassoons and horns. A solo violin replies, and a climax is reached when the opening theme appears in the full orchestra. The chirrupings die away, when suddenly the horns burst in rudely with a figure derived from the ascending triplet of the opening theme. This is developed at some length, the second subject makes a brief reappearance, and in the closing bars the chirrupings are heard once more fading away in high strings and trumpets.

The ingratiating third movement is simple in structure. A flowing melody in the violins with an undulating accompaniment for woodwind is repeated in slightly varied form with different scoring. The Trio is a simple waltz tune with a syncopated accompaniment. At its close the whole of the first section is repeated, and the final coda consists of an ingenious variation in 2/4 time, *molto vivace*, on the theme of the Trio.

The finale, *Allegro ma non troppo*, is cast in variation form. The curtain is raised by a *fortissimo* call from the trumpets. The theme, which has "something very Elgarian about it", is stated in full by the cellos. The variations which follow may be briefly described: Var. 1. A part for upper strings is added. Var. 2. For full orchestra. Var. 3. A flute solo, while the bassoon outlines the theme. Var. 4. Full orchestra again. Var. 5. A march-like variation in C minor, begun by oboes and clarinets. Var. 6. A free variation, using a figure based on a fragment of the theme. Var. 7. Horns and trumpets in G major. This leads to a further statement of the theme in its original form, repeated several times in varying dress, and gradually slackening in tempo. At length the orchestra rouses itself, and brings the work to a vigorous and high-spirited close.

R.G.

---

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.



## LONDON PHILHARMONIC SOCIETY

LIST OF MEMBERS at at 1st September 1963

† Life Members

\* Full Members

ABSELL, Mrs. R. H.  
ABSELL, Revd. R. H.  
ADDISON, Miss Janet M.

† ALLEN, F.  
ALLEN, M. J.  
ALLEN, Mrs. R. E.  
ALMAN, A.

† AMIS, Richard H.  
AMY, Miss J.  
ANDREWS, Miss M.  
ANDREWS, Miss Maureen  
ANGELL, Mrs. C.  
ARMOUR, Miss E.  
ARSCOTT, Miss M. I.  
ATKINS, Miss Barbara  
† ATTREE, I. C.  
ATTWELL, E. A.  
AUSTIN, G. C.  
AXELSON, M. C.

BALAAM, Miss Dorothy

\* BALFOUR, Mrs. K. M.

† BANKS, Miss Frances  
BARD, Mrs. M. R.  
BARNETT, Mrs. A. C.  
BARNETT, Miss A. M.  
BARTON, C. S. L.  
BATLEY, Miss H.  
BAYST, Miss E. K.  
BELL, Sebastian  
BELLCHAMBER, Miss Anna-Maria Theresa  
BENNETT, Miss Diana  
\* BENNETT, Miss Gwendoline  
BERKELEY, Master Miles P. G.  
BERKELEY, Miss Susan K.  
BERKELEY, Mrs. W. M. C.  
BEST, Miss Glynis  
BICKERDIKE, Mrs. W.  
BICKERTON, The Lady Joan  
BIGGERSTAFF, Miss Mavis  
BILLS, Miss S. A.  
BITENSKY, Dr. Lucille  
BLACKWOOD, Miss Christine

\* BLAKEWAY, Miss J.

BLUSTON, A. D.  
BOE, Mrs. R.  
BOLTON, Anthony  
BOUQUET, Mrs. M. A.  
BOWEN, Miss H. E.  
BOWERS, Dr. V. H.  
BOWLES, S. G.  
BRADSHAW, R. F.  
BRADLEY, Mrs. K.

† BRADSTREET, Eric R.

† BRAGGINS, Dr. Daphne  
BRAMALL, Miss Norah T.  
BRAND, Mr.

BRAY, Miss Mary T.  
BRAZIER, A. F.

\* BREILLAT, Miss L. M.

BRETT, Miss Pamela

BRETT, Norman  
BRIGHTWELL, Miss Joan  
BROATCH, Mrs. B.  
BROOKER, Mrs. A. D.  
BROOKER, Miss I. B.  
BROOKS, Mrs. Evelyn E.  
BROOKS, S. D.  
BROWN, F.  
BROWN, Miss G. M.  
BRYANT, K.

† BUCKLEY, The Hon. Dame Ruth  
BUNNING, Miss Angela  
BUNZL, Dr. Max  
BURFORD, Miss N. G.  
BURKE, Mrs. E. M. Ulick  
BURNES, Miss Wendy A.  
BURROWS, Lester  
BURSBY, P.  
BUSH, Miss M.  
BURVILL, Miss  
BUXTON, F. E.

CAINE, Mrs. Doris M.  
CAINE, Miss Pamela  
CAMPANI, Edward G. Bailey  
CANE, Miss D. V.  
CANNEY, Miss I. D.  
CARLILL, Mrs. M.  
CARMICHAEL, C. H.  
CARNABY, Miss Vera A.  
CARO, David  
CARPENDALE, N. P.  
CARTER, F.  
CARTERET, Mrs. M.  
CHAFFEY, Miss  
CHAFFEY, Mr.  
CHAFFEY, Mrs.  
CHALONER, Miss H. E. R.  
CHALONER, Miss M. D.  
CHAMBERS, J. A.  
CHARLTON, Mrs. A.  
\* CHARLTON, Miss Janet  
CHARLTON, Miss Sheila  
CHAYEN, Dr. J.

CLARE, Norman

\* CLARIDGE, Kenneth  
CLARKE, Norman J.  
CLAYTON, Mrs. F.  
CLEMENCE, Mrs. O.  
CLUTTON, Mrs. R.  
COHEN, D. M.  
COLE, G. J.  
COLES, Mrs. Valerie  
† COLLIS, Miss A. M.  
COMLEY, Miss M.  
CONWAY, P. J.  
CONYBEARE, Miss Ann  
CONYBEARE, C. H.  
COOKE, Miss Frances  
COOK, Lt. Col. A. B.  
COOK, Miss Peta E. N.  
COOKSON, Mrs. R. W.



COOMBS, Miss V. A.  
 COOPER, Miss B. J.  
 †COPPING, Miss A. M.  
 CORDEROY, R.  
 \*CORFE, Mrs. Dorothy I.  
 COVE-SMITH, B.  
 COVE-SMITH, Mrs. B.  
 COWEN, R.  
 COWEY, Miss Joan  
 CRANE, Miss J. M.  
 CRANE, M. J.  
 CROKER, Mrs.  
 CUMBERLEGE, F. M.

DALTON, S. W.  
 DALTON, Mrs. S. W.  
 DALZELL, J. A.  
 †DANOS, Stephen R.  
 DANNY, R. D. N.  
 DARLING, D. T.  
 DAVIDOFF, Miss Sonia  
 DAVIDSON, Miss Francesca  
 DAVIES, Miss A. C.  
 DAVIES, B. I.  
 DAVIS, Miss A. M.  
 \*DAWKINS, Dr. Massey  
 DEAN, Miss P. A.  
 de CLERMONT, G. P. J.  
 DEDMAN, A. M.  
 de LAVELEYE, Miss M. E.  
 DENNIS, William R.  
 DENNY, R. F.  
 DICKINSON, Dr. Jean M.  
 DIETRICH, Miss Ann  
 DISS, Miss Margaret  
 DODS, Miss Gillian  
 DONE, Derek  
 DONKIN, Miss Jean M.  
 DOUBTFIRE, Miss April L.  
 DOUET, Mrs. P.  
 DOWERS, Mrs. Edith J.  
 DOWERS, Miss Jennifer F.  
 DOWERS, John G.  
 DREWETT, Miss J.  
 DRIVER, Miss Sally  
 DUNN, Alistair M. C.  
 DUPREE, C. A. R.

EARNEY, Miss Vivienne  
 EASTABROOK, Paul Clifford  
 EASTWICK, Miss E. J.  
 EDWARDS, C. C. G.  
 EDWARDS, Mrs. D. A.  
 EDWARDS, Miss Dorothy A.  
 ELLIOTT, Miss Ruth H.  
 ELLIS, Mrs. Barbara P.  
 ELLIS, Frank  
 ELLIS, Miss Gillian  
 ELLIS, Mrs. Monica  
 EMMEL, Alexander F.  
 EMMETT, Miss M.  
 ENSWORTH, E. R.  
 ENSWORTH, H.  
 EVANS, I. J.  
 EVANS-WALTER, Mrs. G. E.  
 EVERNDEN, Miss J. D.

EWIN, Mrs. I. M.

FADE, Mrs. E.  
 †FARINGDON, Lord  
 FARNOL, Mrs. Jeffery  
 FARROW, Miss M.  
 FASAL, G. M.  
 †FERRIER, Miss Winifred M.  
 FEWELL, J. T. H.  
 FINBOW, L. E.  
 FINCH, Mrs. Doris J.  
 FINCH, Master Paul Stewart  
 FISHEL, Mrs. Felice  
 FISHEL, George  
 FISHER, Miss C. K. M.  
 FLETCHER, Miss Jennifer  
 FLETCHER, Miss F. M.  
 FLETCHER, Mrs. Z.  
 FODEN, Walter B.  
 FODEN, Mrs. W. B.  
 FORD, Ernest R.  
 FORDHAM, G. L.  
 FOSTER, Miss B. M.  
 FOX, Mrs. P. J.  
 FRANCIS, Colin  
 FRASER, Miss S. M.  
 FRENCH, Derek  
 FROST, Miss Agnes C.  
 FULLER, Mrs. E. J.

GALLIERS, M. J.  
 GANNON, Raymond  
 GARDNER, D. A.  
 GAYWOOD, A. D.  
 GAYWOOD, E. S.  
 GEARY, Miss B. L.  
 GELLER, Miss Erica  
 GIBBS, Miss P.  
 GILLESPIE, Miss Rhondda  
 GILSON, Mrs.  
 GLASER, S. W.  
 GLOVER, Miss A. M.  
 GOODALL, Mrs. C. B.  
 GOODMAN, Alfred  
 GOODMAN, Mrs. M. H.  
 GOODYEAR, Geoffrey  
 †GORDON of Abergeldie, Miss Evelyn  
 GOSSE, Wing-Cdr. W. G.  
 GOVEY, G. W.  
 GOW, John A.  
 GRAHAM, K. J.  
 GRANT, Miss Priscilla  
 †GRAY, Allan H.  
 GREENFIELD, Harvey  
 GREGORY, Miss G.  
 GRETTY, Mrs. M.  
 GREY, C. B.  
 GREY, Mrs. C. B.  
 GRIEVES, Miss A. E. B.  
 GRIFFIN, Mrs. Mary  
 GRIFFITHS, Miss D. G.  
 GROAK, S. J.  
 GRUBB, Mrs. M.  
 HACKETT, D. F.  
 HALL, Miss C.



133

HALL, Dr. Derek  
 HALL, Mrs. I. A.  
 HALL, Miss Judith M.  
 HALLE, Miss Madeleine  
 HAMILTON, Raymond  
 HANDSCOMB, Miss T.  
 HARDING, D. L.  
 HARLOW, Mrs. P. M.  
 HARMS, Miss J. M.  
 HARRIS, Mrs. L. P.  
 HARRISON, Miss M.  
 HART, J. A.  
 HASKINS, L. T.  
 HAWKINS, Mrs. P. P.  
 HAWORTH, Mrs. Vera  
 HAYGARTH, J. S.  
 HAYWARD, Mrs. L. P.  
 HAYWARD, Mark  
 HEAD, Miss T. K.  
 HENDERSON, Miss E. A.  
 HENRY, P. M.  
 HERAPATH, Miss N. K.  
 HERITAGE, Stanley J.  
 HETHERINGTON, Mrs. Anne  
 HEWERDINE, Miss A. R.  
 HEWERDINE, Miss C. V.  
 HICKMAN, Miss E. R.  
 HIGGS, Miss Anthea  
 HILL, Miss B.  
 HILL, Thomas A.  
 HINES, Miss K. P.  
 HOBBS, Mrs. Z.  
 HODGES, Miss H. I.  
 HODGES, Philip J.  
 HODGKINSON, Mrs. M. K.  
 HODSON, Eric  
 HOGBEN, Miss Beryl M.  
 HOGBEN, H. J.  
 HOGBEN, Mrs. S. J.  
 HOLDING, Miss D.  
 HOLDING, Mrs. D. W.  
 HOLDING, Miss F. C.  
 \*HOLLIGAN, Miss L. R. B.  
 HOLMAN, Miss J. M.  
 HOLMES, Mrs. K. B.  
 HORSFIELD, Mrs. K.  
 HOTSTON, C. J.  
 \*HOULDER, Miss Mary E.  
 HOWARD, Miss A. M.  
 †HOWLETT, B. N.  
 HUDSON, Miss Penelope J.  
 HUGHES, Alan  
 HULL, Miss Christine E.  
 HUNNISETT, Miss M. A.  
 HUNT, Mrs. C. M.  
 \*HUNTER, K. J.  
 HUNTER-SMITH, Dr. Conrad  
 HUNTER-SMITH, Mrs. V. M.  
 HURLEY, Mrs. D.  
 HUTCHINSON, Mrs. M.  
 HUTCHISON, Mrs. W.  
 HYDE, A. R.  
 HYMAN, Miss J. A.

INGLIS, Miss Elizabeth  
 †INGRAM, F. Ritchie

IRWIN, David E.  
 JACKSON, B. A.  
 JACKSON, R. B.  
 JACOBS, Miss H. G.  
 JACOBS, R. R.  
 JAMES, W. G.  
 JARVIS, L.  
 JARVIS, Miss P.  
 JENNINGS, Miss D. F. V.  
 JENNINGS, Miss Lesley  
 JOHNSON, Mrs. Marr  
 JONES, Mrs. M. E. G.  
 JONES, M. H.  
 JORDAN, Miss L. M.  
 JOTKOE, A.  
 JOTKOE, Mrs. Ruth

KEEN, E. W.  
 KING, Gyr Falcon  
 KING, Mrs. J.  
 KING, Miss Jennifer  
 KING, Miss Joyce M.  
 KING, Miss Ruth I.  
 KING, Peregrine  
 KIRBY, Mrs. M. M.  
 KIRKBY MASON, Mrs. M. E.  
 KITE, Mrs. M.  
 KLAUS, Miss I. C.  
 KLESNON, Miss S. O.  
 KNIGHT, Miss Dorothy  
 KNIGHT, Frank E.  
 KNIGHT, John D. F.  
 \*KNIGHT, Miss Monica  
 KONYN, Miss Ruth

LACE, Miss C.  
 LAKING, C. R.  
 LAMB, Miss Aileen  
 †LANDALE, T. D.  
 LANE, Miss Monica  
 LARKE, Miss P. A.  
 LAWRENCE, Miss Sallie  
 LENNARD, Miss M.  
 LEONARD, A. W.  
 LEOPOLD, Mrs. R. V.  
 LEVITT, Miss H.  
 LEVY, Dr. W.  
 LEWER, Miss B. B.  
 LEWIS, Peter McHugh  
 LISSIMORE, Miss A. Celia  
 LITTLE, Miss G. M.  
 LITTLE, V. O. F.  
 LONGHURST, M. J.  
 LOTZ, Miss M. A.  
 LOUND, V. S.  
 LOW, Miss W. A.  
 LUKEY, Mrs.  
 †LUMSDEN, David M.  
 LUND, Miss Elizabeth  
 LUSH, G. D.  
 LYNCH, T. J.

MALCOLM, John  
 MAN, Mrs. E. E.  
 MANSER, Mrs. B. E.



MARCAN, Mrs. B. M.  
MARCHANT, Miss L.  
MARGETTS, Miss H. S.  
MARSTON, Miss J. R.  
MARTIN, Mrs. A. F.  
MARTIN, Miss C.  
MARTIN, Miss E. H.  
MAY, A. R.  
MAY, Miss K.  
MAYNE, P. J.  
MEAKIN, Miss Sandra  
MEARNS, Miss E. G.  
MERRICKS, Mrs. D.  
METCALFE, Mrs.  
MICKLETHWAIT, Miss Ann  
MIDDLETON, Miss A.  
MIDDLETON, J. R.  
MILLER, J.  
MILLS, Mrs. W.  
MILNE, J. R.  
MOLYNEUX, G. K. A.  
MOORE, R.  
MORLAND, Mrs. Dorothy  
MORSS, D. Gavin  
†MORTON, Miss V. L.  
MUKERJEE, Sanjeer  
MULLER, R. H.  
\*MUSSELWHITE, Dr. Derrick H.  
MYERS, Miss Thalia

McKay, Mrs. W. R.

NARRAWAY, R. M. E.  
\*NICOLETTO, G. E.  
NICOLLS, Mrs. O. E.  
†NISBET, Miss A. B.  
NORRIS, Miss Jacqueline M.

O'BRIEN, Miss K. A.  
O'FLYNN, Mrs. P. H.  
OGLE, Alec Geoffrey  
O'HANLON, Miss Shelagh  
OKUN, Lionel  
OLLETT, Miss A. M.  
OLIVESTONE, C. J.  
O'NEILL, D. F.  
ORMISTON, Miss B. J.  
ORR, Mrs. S. M.  
OWEN, Mrs. E. A.

PADLEY, Miss Marie M.  
PAIN, R. E.  
PALMER, Mrs. M. D.  
\*PANTHER, Mrs. L. F.  
PARRIS, Mrs. E. M.  
PAULI, Miss Penelope  
PEARSON, Mrs. G.  
PEGDEN, Miss R. B.  
PERKIN, Mrs. S. K.  
PEVERETT, Mrs. R.  
PICKEN, Brigadier H. W.  
PICKEN, Mrs. R. M.  
PILBERY, Joseph  
PIROUET, F. E. G.  
PLATT, Miss Margaret M.  
PLIMMER JONES, Miss Winifred

PLUMMER, G. W.  
POCOCK, R.  
POLLITZER, Miss Angela  
POLLITZER, Miss Helen  
POOK, Miss H. P.  
POOLE, Miss E. M.  
†POPE, D. F. D.  
PORTEOUS, Mrs. K. M.  
PORTER, Miss A. S.  
POTTINGER, Miss Joan  
POTTS, H. A.  
POTTS, Miss M. K.  
POWELL, Master Andrew J.  
POWELL, Mrs. F. J.  
PREISKEL, A. A.  
PRICE, Richard W. H.  
PYWELL, Miss E. L.

RAJKOWSKI, C. M.  
RANDALL, Martin R.  
RAWSON, Miss A. B.  
REEVES, Miss Ann A.  
REEVES, Mrs. E.  
†REICHMANN, W. J.  
REICHWALD, Peter E.  
RENNIE, Mrs. M. B.  
RESIDE, Mrs. H.  
RHONE, Miss M. H.  
RICE, Mrs. L. M.  
RICHARDS, Ivor K.  
RICHMOND, Mrs. F.  
RITSON, John W.  
†RIVERS, Miss Hilary  
†RIVERS, R. P. A.  
RIX, Michael  
ROBERTSON, W. R.  
ROBERTSON, Mrs. W. R.  
ROBINS, Miss W.  
ROBINSON, E. J.  
ROBINSON, Miss Helen  
ROBINSON, Tom  
ROBINSON, Dr. Wemyss C.  
ROBSON, A. M.  
ROBSON, Miss Barbara M.  
ROGERS, Mrs. J. C.  
ROLPH, Mrs. M. E.  
ROLFE, W. J.  
ROLFE, Mrs. W. J.  
†ROLLASON, Miss M.  
ROOKE, J. V.  
ROSE, Miss E. F.  
ROSEN, J.  
ROTHERY, John M.  
ROTHWELL, Mrs. D. E.  
ROWAN-HODGE, Mrs.  
\*ROWLEY, Eric D.  
RUSSELL, N. G.  
†RUSSEL-COBB, Trevor  
RUSSELL-COBB, Mrs. T.

SADLEIR, John de V.  
SALTER, Miss O. M. G.  
†SANDER, Mrs. Christina L.  
†SAUNDERS, K. A.  
SAWFORD, Miss Marianne  
SCHAERLI, Mrs. V. E.



SCOTT, C. P.  
 SCOTT, S. J.  
 SCOTTON, Mrs. G.  
 SCUTTS, F. J.  
 SENIOR, Miss M. H.  
 SEWARD, B. J.  
 SEYS, E.  
 SEYS, Mrs. P.  
 SHARPIN, Mrs. I. M.  
 SHAW, Herbert Wm. Charlton  
 SHEDDEN, E. G.  
 SHIPP, P. J.  
 SHOVE, Mrs. Kathleen  
 SHORTER, Miss M. E.  
 SHURROCK, C. R. J.  
 SIMPSON, Miss L.  
 SIMPSON-HODGES, P.  
 SINCLAIR, K. A.  
 SINCLAIR, Miss T. S.  
 SKELTON, Miss Judy  
 SMART, Mrs. F. B.  
 SMITH, A. E.  
 SMITH, Mrs. A. E.  
 SMITH, Mrs. A. W.  
 SMITH, E. C. H.  
 SMITH, Miss Jean K.  
 SMITH, Miss Shirley D.  
 SNELLING, Miss C. M.  
 SOLEY, Miss Eleanor  
 SORRIE, C. I.  
 SOUTHALL, Miss Dianne  
 SPARKS, Miss V. H.  
 SPENCER, Charles  
 SPENCER-HESS, Miss  
 SQUIRE, Colin  
 STEEN, J. J.  
 STERNBERG, Dr. T.  
 \*STEVENS, P. W.  
 STEWART, D.  
 STEWART, David  
 STIASSNA, Miss Edith  
 STILLWELL, Miss Lesley  
 STOCK, Mrs. Vera  
 STONE, Anthony P.  
 STOOKES, Miss Sacha  
 STRANGE, Reginald  
 STRICKLAND, Miss J.  
 STRICKLAND, Mrs. J.  
 SURFLEET, Miss J.  
 SURRIDGE, Miss K. M.  
 SYKES, Arthur F.  
 †SYMONDS, F. A.

TACKLEY, W. A.  
 TAPSTER, J. V.  
 TASKER, J. C.  
 TAYLOR, C. D.  
 TAYLOR, Mrs. C. D.  
 TAYLOR, Mrs. I. V.  
 TENBOSCH, M. P.  
 TERRY, Cyril E.  
 TERRY, I. A.  
 THACKER, I. W.  
 THATCHER, Mrs. M. B.  
 THOMAS, Mrs. M.

THOMPSON, Mrs. Doris E.  
 THOMPSON, Miss I. J.  
 THORN, Miss M.  
 THORNHILL-SMITH, Mrs. N.  
 THOW, Miss Elizabeth  
 \*TOLPUTT, Miss W.  
 TOMKINSON, Miss M. K.  
 TOWNLEY, Miss H. C.  
 TREADWELL, R. O.  
 TURNBULL, Miss W. P.  
 TURNER, Miss Lorna E.  
 TURNER, Mrs. E. V.  
 TURNER, F. T.  
 TURNER, Miss M. E.  
 TWYFORD, R. C. H.  
 TWYFORD, Mrs. W.  
 TYSON, S. B.

VALENTINE, Miss Katherine  
 VERRALL, Colin  
 VICKERS, Bryan  
 VICKERS, Mrs. V. K.  
 VILE, P. A.  
 VISMES, Master de

WAILES, Commander J. de B.  
 WALKER, Miss J. A.  
 WALL, William T. G.  
 WALLACE, Garry L.  
 WALTER, Mrs. E. M.  
 WALTERS, Miss K.  
 †WALTON, Mrs. D. Mary  
 WARD, Geo. J.  
 WARD, Mrs. Marjorie  
 WATFORD, Miss Janet  
 WEAVER, Mrs. M. M.  
 WEBBER, Mrs. E. M.  
 WEDDERBURN, Miss Gillian  
 WEIGHT, Mrs. G. A.  
 WELLSTED, J. A.  
 WENMAN, W. H.  
 WEST, Miss Edna  
 WESTWOOD, A.  
 WHITE, B. C. H.  
 WHITE, Miss E. L.  
 WICKS, A. L.  
 WILES, Miss Wendy  
 WILKINSON, Miss M. H.  
 WILLIAMS, C. H.  
 WILLIAMS, John C.  
 WILLIAMSON, A. M.  
 WINDSOR, Miss Susan  
 †WITHERS, Miss M.  
 WOLSTENHOLME, Mrs. H.  
 WOODCOCK, A. C. N.  
 WOODAMAN, Miss Susan Sharp  
 WOODS, Miss Janet  
 WORTHINGTON, Brian A.  
 WRIGHT, Miss Barbara  
 WRIGHT, H. C.  
 WRIGHT, Mrs. M. E.  
 WUEWARDENE, Miss Nelun Kumari

YATES, Mrs. C. E. M.



136  
***London Philharmonic Society Ltd.***

***present***

# **PABLO CASALS**

***conducting his Oratorio***

## **EL PESSEBRE**

***A message of peace in Maestro Casals' Crusade for Peace***

**with**

**OLGA IGLESIAS**

**DELME BRYN JONES**

**NORMA PROCTER**

**FORBES ROBINSON**

**JOHN MITCHINSON**

**DAVID SELLAR**

### **LONDON PHILHARMONIC ORCHESTRA**

**Artistic Director: JOHN PRITCHARD**

**Leader: HENRY DATYNER**

### **LONDON PHILHARMONIC CHOIR**

**Chorus Master: FREDERIC JACKSON**

***SUNDAY 29th September 1963, 7.30***

**Tickets: 63/- 42/- 30/- 21/- 15/-**



157

# JOIN the London Philharmonic Society

*and play your part in the future of the Musical Life of London*

*Membership offers the following privileges:*

ADVANCE INFORMATION of all LPS concerts given in the Royal Festival Hall.

A NEWS LETTER giving details of LPO activities and items of interest.

PRIORITY BOOKING for series and single tickets.

REHEARSAL PASSES for final rehearsals.

SOCIAL FUNCTIONS when members will have the opportunity of meeting eminent musicians and members of the orchestra.

PUBLICATION OF NAMES OF MEMBERS in certain programmes.

## MEMBERSHIP SUBSCRIPTION RATES

Junior Members (under 21)	10s. 6d. per annum
Associate Members	£1 1s. 0d. „ „
Full Members	£5 5s. 0d. „ „
Life Members	£35 (which could be paid under Deed of Covenant, i.e., £5 for 7 years)

Application forms and further information are obtainable from the Secretary, London Philharmonic Society, 53 Welbeck Street, London, W.1. HUN 9771.



# LONDON PHILHARMONIC ORCHESTRA

**Principal Conductor:** John Pritchard

**Leader :** Henry Datyner

## First Violins

*Led by*

Arthur Davison\*  
Marie Wilson  
John Kuchmy  
Geoffrey Palmer  
James Archer  
John Greensmith  
Kenneth Weston\*  
Warwick Hill  
Geoffrey Grey  
Alan Peters  
Alfred Cave  
Mario Witkowski  
Robert Retallick  
Norman Chapple  
John Davies  
Tom Jones

## Second Violins

Arnold Cole  
Peter Poole  
Jack Gorowski  
John Mayo  
George Apel  
Brian Porter  
Ronald Vaughan  
James McLeod  
David McLaren  
Jack Brown  
Kenneth Lawrence  
Michael McMenemy  
Henry Ball  
Brian Smith

## Violas

Quintin Ballardie  
Alexander Taylor\*  
Wrayburn Glasspool  
Brian Clarke  
Allan McDougall  
John Cload  
Graeme Scott  
Frederick Buxton  
Leo Birnbaum  
John Beavan  
Stefan Deak  
Peter Lewis

## Violoncelli

Alexander Cameron  
Richard Bradley\*  
Christopher Irby  
David Brown  
Peter Vel  
Thomas Francis  
Jacques Peretti  
Edward Parker  
Martin Robinson  
Raymond Scott

## Basses

William Webster  
Keith Marjoram  
Kenneth Goode  
George Nevison  
David James  
John Steer  
Thomas Alexander  
Ronald Stewart

## Flutes

Richard Adeney  
Derek Honner  
Colin Chambers

## Piccolo

Derek Honner

## Oboes

Maurice Checker  
Robert Cattermole  
Peter Boswell

## Cor Anglais

Peter Boswell

## Clarinets

John McCaw  
Alan Hacker  
Frederick Lowe

## Bass Clarinet

Alan Hacker

## Bassoons

Martin Gatt  
Michael Boyle

## Contra Bassoon

Kenneth Cooper

## Horns

Keith Whitmore\*  
Peter Clack  
Nicholas Hill  
Iain Keddie  
Anthony Randall

## Trumpets

Bram Wiggins  
Ralph Izen  
Michael Clothier

## Trombones

Tony Moore\*  
John Hawling

## Bass Trombone

John Pritchard

## Tuba

Victor Saywell

## Timpani

Alfred Setty

## Percussion

Allan Fry  
Michael Skinner  
Leonard Willson  
Harold Smaile

## Harp

Elisabeth Fletcher

## Piano

Frederick Buxton

## Orchestral Manager

Edward Parker

## Librarian

James Homer

**\*Member of the Board of Directors**

*Chairman:* Keith Whitmore

*Managing Director and Secretary:* Eric Bravington

*Offices, 53 Welbeck Street, London, W.1*

*Press Relations:* Wilfred C. Stiff **WEL 0589**