

PHILHARMONIC HALL
LIVERPOOL

Thursday, 8th November, 1945
at 6.30 p.m.

CASALS

WITH THE

LIVERPOOL
PHILHARMONIC
ORCHESTRA

Leader : DAVID WISE

CONDUCTOR

Dr. MALCOLM SARGENT

PROGRAMME SIXPENCE

The Liverpool Philharmonic Orchestra

First Violins—

David Wise, *Leader*
 Horace Cropper,
Deputy Leader
 Percy Ainley
 Edith Allanby
 Edward Bennett
 Frederick Hanley
 Doreen Heal
 Rita Morgan
 Margaret Raistrick
 Alfred Tucker
 Clem. de Mont
 Cecilia Ormerod
 George Baker

Second Violins—

William Chapman
 John Bailey
 Frank Creswell
 Frederick Holliday
 Edith Horsfall
 William Kendall
 Simon Kurnoff
 Dorothy Lofthouse
 Arthur Rowland
 Mabel Whipp
 Julian Shelley

Violas—

Herbert Downes
 Lawrence Lackland
 George Clarkson
 Norman Mansell
 George Mason
 Mary Mowat
 Frank Starkey
 Bertram Srawley
 Herman S. Bantock

Violoncellos—

Raymond Clark
 Sydney Lunt
 Yvonne Baenders
 Leonard Collinson
 Edgar Coppin
 Reginald Dovey
 Horace Knussen
 Frank Sutton

Double Bases—

George Anthony
 Willy Allan
 Robert Brown
 William Sawyer
 David Thomson
 Gilbert Wady

Flutes—

Winifred Gaskell
 Carrie Millars
 Jack Maine

Piccolo—

Jack Maine

Oboes—

Rosemary Wells
 Ernest Allen

Cor Anglais—

Ernest Allen

Clarinets—

Leonard Bryant
 Percy Hatton
 George A. Main

Bass Clarinet—

George A. Main

Bassoons—

Norman Fawcett
 Albert Entwistle

Horns—

John Johnson
 William Waller
 Edward Chapman
 Paul Engel

Trumpets—

John Cozens
 Handel Hone
 John Spencer
 Harry Milburn

Trombones—

Frederick Devlin
 Frederick Cook
 Robert Ball

Tuba—

Alec Mortimer

Tympani—

John Casson

Percussion—

Harold Ball
 John Welch
 Charles Dunn

Celeste—

Mabel Whipp

Harp—

Rae Russell
 Tina Bonifacio

Organ—

Dr. Caleb Jarvis
 F.R.C.O.

Librarian—Bertram Srawley

Orchestra Manager—Robert Brown

Elizabeth W. Scott, *Concerts' Manager*

PROGRAMME

Descriptive notes by A. K. HOLLAND

GOD SAVE THE KING

VARIATIONS on a Theme of Haydn, op. 56a *Brahms*
(16-mins.) (1833—1897)

The theme on which these variations are based forms the slow movement of a little Divertimento for flute, clarinet, horn and bassoon by Haydn who marks it "Chorale St. Antoni" (the significance of this is not known).

The theme consists of two strains each repeated, the first in five-bar rhythm, the second in four followed by a repeat of the first and six bars of coda. Brahms follows Haydn in scoring the theme for wind-instruments though more richly, and he adds pizzicato string basses. Note particularly the five-fold repetition of the tonic (B flat) at the close. There are eight variations and a finale.

1. *Poco piu animato*. Based on the five notes mentioned above against which there is a double counterpoint in the strings, one in even quavers and the other in triplets. The ground-plan of the theme is maintained here and in the succeeding variations.

2. *Piu vivace*. B flat minor. Based largely on the dotted rhythm of the opening bar of the theme.

3. *Con moto*. A quiet, flowing movement based largely on the harmonic structure of the theme.

4. *Andante con moto*. Minor, 3/8 time. Again in double counterpoint, the melody derived from the second and third bars of the theme.

5. *Vivace*, 6/8. A brilliant scherzando treatment.

6. *Vivace*, 2/4. Strongly rhythmic. The theme is sketched in, with much freedom of modulation.

7. *Grazioso*, 6/8. Pastoral in feeling, with a beautiful counterpoint for the violins.

8. *Presto non troppo* Minor, 3/4. A perfect foil to the preceding variation. Shadowy and mysterious in colouring.

Finale. *Andante*. The gist of the theme is used as a ground, with solemn, chorale-like effect. The movement marches to a triumphant climax, dies down, and then with a swift scale-passage comes to an end.

VIOLONCELLO CONCERTO in D major Haydn
(1732—1809)

Allegro moderato

Adagio

Allegro

Soloist—CASALS

Of Haydn's six 'cello concertos this is the only one that has become at all well-known, if indeed it is properly ascribed to him (as to which there is apparently some slight doubt). But the work has acquired its reputation largely on the strength of its being one of the very few classical concertos for the instrument. Generations of 'cello players have kept it in the repertoire, and have added editorial glosses to it, so that even if authentic it bears traces of subsequent accretions. It is not known precisely what Haydn's original scoring was.

The first movement sets off in the usual fashion of the classical concerto with a full orchestral statement of the principal themes, the first on the strings and the second on oboes and clarinets. The soloist enters and proceeds to develop the first subject in a decorative vein. The movement, and indeed the whole concerto, is of transparent clearness. The design of the second movement is expressed in the simple formula ABA. Both themes are introduced by the soloist. A short cadenza brings the movement to a close. The finale, with its Haydnish 'Nuts in May' tune, is a typical Rondo in 6/8 time, full of innocent humour.

INTERVAL OF FIFTEEN MINUTES

*during which refreshments will be served in
the Foyers by The Liverpool City Caterers Ltd.*

PRELUDE a L'Apres-Midi d'un Faune Debussy
(11-mins.) (1862—1918)

This work was written in 1893 and published nine years later. It is the work which more than any other has served to establish the typical contribution of Debussy to modern music. He has been called an impressionist by way of analogy to the impressionistic painters of the French school.

PRELUDE—*continued*

But his music, in its vague suggestiveness, yet at the same time its quite definite use of musical images, may be more appropriately likened to that of the symbolist poets, of whom Stephane Mallarmé, the poet whose work forms the basis of Debussy's "Prelude," was the most notable.

The poem is an idyll or eclogue of the type which has persisted from classical times. It depicts the imaginary dreams of a Faun who lies drowsing in the noontide heat. He muses over the Nymphs and Naiads he has pursued and lost or won. His imagination soars until, greatly daring, it leads him to the slopes of Etna where he pictures even the burning goddess of Love herself as his conquest. But quickly the impious vision passes, as he realises the certain Nemesis that would attend any such overture into the sacred regions of deities. He resigns himself to the luxury of sleep and less ambitious dreams.

The music is by no means a commentary on the poem but rather an attempt to distil the essence of Mallarmé's bucolic fantasy. The languorous opening theme (flute solo) sets up the predominant atmosphere. A more animated section begins with a new theme (oboe) which suggests the bemused wanderings of the Faun's mind. It has some affinity with the opening subject. Generally, the strings are confined to the background, suggesting the shimmering heat of the summer afternoon, but at length a broader theme first given to the wood-wind in octaves accompanied by off-beat chords, brings them into the main picture. There follows a recapitulation of the opening material and a wonderful little coda to which the colour of the harp and the horns adds a characteristic Debussy touch.

VIOLONCELLO CONCERTO in B minor, op. 104 ... *Dvorak* (38-mins.) (1841—1904)

Allegro

Adagio ma non troppo

Finale : allegro moderato

Soloist—CASALS

Opinion has generally ranked this concerto as among the finest, if not actually the best, of its not very extensive kind. Brahms, who never wrote a 'cello concerto (apart from the one in combination with the violin) is said

VIOLONCELLO CONCERTO—*continued*

to have spoken of it with envy. It was one of the works of Dvorak's fruitful sojourn in the United States which produced so many of his best-known compositions, and was first performed in London in 1896.

Dvorak has sometimes been blamed (though blame is too severe a word) for a garrulousness that is not un-akin to Schubert's. If the concerto takes its time to say a number of things, its talkativeness is that of a copious mind. It is not actually a very long work, as concertos of its period go, but it has a feeling of leisureliness both in its spacious themes and its broad treatment. Unlike the violin concerto, it opens in the strictly classical manner with a full statement of the chief themes by the orchestra before the soloist enters, and even introduces a subsidiary second subject of which no further use is made. The soloist then enters with an eloquent discourse, as if improvising, on the first theme, and this is developed on more elaborate lines before giving way to the second main subject, this time allotted to the 'cello. With this basis material the movement pursues its course with many brilliant passages for the soloist and triumphant re-statements of the main themes by the orchestra, in inverse order.

The slow movement opens with a partial statement of the main theme in the clarinets with an accompaniment of oboes and bassoons. This is taken up at length by the soloist and embroidered. As usual with Dvorak the subjects are enriched with what may be regarded either as extensions or subsidiary themes. The movement is liberally punctuated with closes, but it hangs together by reason of its easy flowing discourse. There is an accompanied cadenza based on the first subject. The finale again opens with an orchestral preamble which outlines the main theme subsequently to be fully delivered by the soloist who also has the slower second theme. The movement is an extended rondo with various episodes and graceful after-thoughts, closing with a lively reference to the initial theme.

Smoking is permitted in the Auditorium

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PHILHARMONIC HALL

LIVERPOOL

Saturday, 10th November, 1945 at 2.30 p.m.

LIVERPOOL PHILHARMONIC ORCHESTRA

Leader—DAVID WISE

Conductor

Dr. MALCOLM SARGENT

Introduction and Allegro for Strings, Op. 47 ... Elgar
Symphony 1945 (First Performance) ... Michael Tippett
Pianoforte Concerto No. 1 in F sharp minor, Op. 83 Rachmaninoff
Symphonic Fantasia "Francesca da Rimini" Op. 32 Tchaikovsky

Soloist

MOISEIWITSCH

Tickets : 4/-, 5/6 and 8/6

For those who wish to come direct to the hall from their place of business refreshments will be available in the Foyers from 1-45 p.m.

Sunday, 11th November, 1945 at 2.30 p.m.

LIVERPOOL PHILHARMONIC ORCHESTRA

Conductor

LOUIS COHEN

Overture "The Barber of Seville" ... Rossini
Serenade for Strings, Op. 20 ... Elgar
Violin Concerto E minor, Op. 64 ... Mendelssohn
Symphony No. 2 in D major, Op. 73 ... Brahms

Soloist

DAVID WISE

Tickets : 2/6, 3/6 and 5/-

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(P.T.O.)

PHILHARMONIC HALL

LIVERPOOL

Thursday, 15th November, 1945 at 6.30 p.m.

LIVERPOOL PHILHARMONIC ORCHESTRA

Conductor

Dr. MALCOLM SARGENT

Overture "Ruy Blas," Op. 95	...	...	Mendelssohn
Symphony 1945	...	...	... Tippett
Pianoforte Concerto in A minor, Op. 54	...	...	... Schumann
"Francesca da Rimini," Op. 32	...	...	Tchaikovsky

Soloist

LOUIS KENTNER

Tickets : 1/6, 2/6, 3/6 and 5/-

For those who wish to come direct to the hall from their place of business refreshments will be available in the Foyers from 5-45 p.m.

Thursday 22nd November, 1945 at 6.30 p.m.

LIVERPOOL PHILHARMONIC ORCHESTRA

Conductor

Sir ADRIAN BOULT

Overture "Hansel and Gretel"	...	...	Humperdinck
"La Calinda"	...	...	... Delius
"Dives and Lazarus"	...	...	Vaughan Williams
Symphony No. 8 in B minor, "Unfinished"	...	...	Elgar
"Job," a Masque for Dancing	...	...	Vaughan Williams

Tickets : 1/6, 2/6, 3/6 and 5/-

For those who wish to come direct to the hall from their place of business refreshments will be available in the Foyers from 5-45 p.m.

(P.T.O.)