

CIVIC HALL WOLVERHAMPTON Sunday, March 13, 1949, 8 p.m.

## MUSIC FROM THE OPERAS

... with ...

**JOAN HAMMOND**

(SOPRANO)

... and ...

## BIRMINGHAM PHILHARMONIC ORCHESTRA

Conductor:

**E. DAVID LUDLOW**

Leader: MAURICE GILBERT

Tickets obtainable from ...

BOOKING OFFICE : CIVIC HALL : WOLVERHAMPTON

CENTRAL HALL, BIRMINGHAM Tuesday, March 15, 1949, 7 p.m.

## BIRMINGHAM PHILHARMONIC ORCHESTRA

Conductor: **E. DAVID LUDLOW**

(Leader: MAURICE GILBERT)

## MUSIC OF ENGLISH COMPOSERS

... with ...

**JIM DONOVAN**

(SAXOPHONIST)—(B.B.C. Fame)

PROGRAMME INCLUDES:

**SAXOPHONE RHAPSODY** (*E. Coates*)

*See Posters for Full Programme*

**2/- Floor and Balcony**

W. H. Priestley & Son, Ltd., 112 New St., Birmingham

All Correspondence to:—

J. E. HULETT, Hon. Business Manager to B.P.O.  
105, Highfield Road, Birmingham, 28.

Printed photographs of BIRMINGHAM PHILHARMONIC ORCHESTRA can be  
obtained at 6d. each from the Programme Attendants in this Hall

# CENTRAL HALL

BIRMINGHAM

THE TWENTY-FOURTH

## "MUSIC FOR ALL" CONCERT

*"There will never be any shortage of  
Programme music or of audiences for it."*

FRANK HOWES in "Full Orchestra."

## *Birmingham Philharmonic Orchestra*

(Leader—MAURICE GILBERT)

Conductor—

**E. David Ludlow**

with

**RAYMOND JONES**

PIANIST

TUESDAY, 18th JANUARY, 1949 — 7-0 P.M.

PROGRAMME—6d Each

# PROGRAMME

Programme Notes by **RAYMOND RODEN** (*Author's Copyright*)

... PART ONE ...

## KNIGHTSBRIDGE MARCH FROM SUITE 'London Every Day'

*Coates*  
(1886—)

This March, one of the most popular items in the light orchestral repertoire to-day, comes from the first of Coates' suites in which the composer has sought to depict some of the more familiar scenes of London life. Aptly he calls the suite "London Every Day," and the companion movements to this march are the well-known tarantelle "Covent Garden" and meditation "Westminster."

## THE WAND OF YOUTH, 2nd Suite, op 1.B.

(MUSIC TO A CHILD'S PLAY) *Elgar*  
(1857-1934)

- (a) MARCH
- (b) THE LITTLE BELLS (Scherzino)
- (c) MOTHS AND BUTTERFLIES (Dance)
- (d) FOUNTAIN DANCE
- (e) THE TAME BEAR
- (f) THE WILD BEARS

In 1869, when Elgar was a boy living at Worcester, he composed some music for a youthful fantasy in which two grown-ups were lured into fairyland where, under the influence of magic formulas they were brought to believe in a more tolerant behaviour towards young people. The performance which took place in Elgar's home, was intended as a mild youthful protest against the strictness of parental control.

The work was forgotten for nearly forty years, then one day in 1907, Elgar came across this relic of his childhood and rescued the music into the two "Wand of Youth" Suites we know to-day. He was then a proven and acknowledged master of the orchestra, and a known composer of such works as the "Enigma" Variations. When listening to this delectable music we therefore hear how the sure touch of experience recaptures the simple thoughts of earlier years, and we hear too, how well the freshness of these thoughts has been preserved.

## THREE DANCES FROM MUSIC TO "HENRY VIII"

*German*

Composed for production of the Play at Lyceum Theatre 1892 (1862-1936)

1. MORRIS DANCE
2. SHEPHERDS' DANCE
3. TORCH DANCE

These Dances illustrate as well as anything German wrote, his felicitous gift for melody. Their very simplicity of musical structure and popularity precludes the need for any analysis. It merely suffices to add that they come from the incidental music to Richard Mansfield's production of Shakespeare's history, one of several such sets of pieces which German wrote during his term as musical director of the Globe Theatre.

## WARSAW CONCERTO FOR PIANO AND ORCHESTRA

*Addinsell*  
(1904—)

SOLO PIANO: **RAYMOND JONES**

This work needs little introduction, for film-goers know it well as one of the several pseudo concertos that have in recent years joined with the celestial choir in bringing romance to the silver screen. Addinsell wrote it specially for the film "Dangerous Moonlight," and, as Eric Blom has pointed out, "It is, intentionally or not, an excellent parody of Rachmaninoff's concertos and was never intended for concert performance." It is said that none have been more surprised than the composer himself at the success it has realised in the concert hall.

... INTERVAL FIFTEEN MINUTES ...

... PART TWO ...

## OVERTURE: BOHEMIAN GIRL

*Balfe*  
(1808-1870)

"The Bohemian Girl" was something more than Balfe's most popular work, it was the most successful English opera both here and on the Continent to be produced during the first half of the nineteenth century. The first performance was at Drury Lane a few weeks before the Christmas of 1843, and in a little less than a year it had been given a hundred times at this one theatre alone. Though infrequently seen to-day, most people are familiar with its gracious and lilting melodies, the gipsy girls dream that she "dwelt in marble halls" being perhaps the most famous.

## PIZZICATO FROM "SYLVIA" BALLET

*Delibes*  
(1836-1891)

## SCHERZO CONCERTO

*Litolff-Curzon*

FOR PIANO AND ORCHESTRA (1818-1891)

An Adaptation of the Famous 'Scherzo' from  
'CONCERTO SYMPHONIQUE' No. 4 by *Henry Litolff*

SOLO PIANO: **RAYMOND JONES**

## RITUAL FIRE DANCE

*De Falla*

FROM BALLET: "EL AMOR BRUJO" (1876—)

PIANO SOLO: **RAYMOND JONES**

## CHANT ELEGIAQUE op. 72. No. 14

*Tchaikovsky*  
(1840-1893)

## SLAVONIC RHAPSODY No. 1 op. 114 *Friedemann*

This exciting Rhapsody begins its journey on a dramatic note with florid orchestral passages which are rounded off with a clarinet cadenza. Soon, however, we find ourselves amid the light and airy matter which is so well known to everybody. There follows a broader section which admirably reflects the Slavonic mood. This is in turn answered by a recapitulation of the gay dance-type music and a rousing successful coda.

In accordance with the requirements of the Licensing Justices:

- (a) The Public may leave at the end of the performance by all exits and entrances other than those used as queue waiting rooms, and the doors of such exits and entrances shall at that time be open.

- (b) All gangways, passages and staircases shall be kept entirely free from chairs or any other obstructions.

- (c) Persons shall not be permitted to stand or sit in any of the intersecting gangways, and if standing be permitted at the rear of the seating, sufficient space shall be kept for persons to pass easily to and fro.

ALL PROGRAMMES SUBJECT TO ALTERATION WITHOUT NOTICE