

BIRMINGHAM TOWN HALL - -Sat., Dec. 11th, 1948, 7 p.m.

POPULAR CONCERT

... in aid of ...

B'ham Mail Xmas Tree Fund and B'ham Philharmonic Orchestra Fund

BIRMINGHAM PHILHARMONIC ORCHESTRA

(66 PLAYERS)

Conductor : **E. DAVID LUDLOW**

(Leader : MAURICE GILBERT)

... with ...

ELENA DANIELI (Soprano)

ARTHUR CARRON (Tenor)

Metropolitan Opera House - New York

JOSEPH WEINGARTEN

Pianist of International Fame

PROGRAMME - see Posters

Tickets - from 10/6 to 2/-

Obtainable--

Birmingham 'Post and Mail,' New Street, Birmingham.
W. H. Priestley & Son, Ltd., 112 New St., Birmingham.

CENTRAL HALL - - - Tuesday, Jan. 18th, 1949, 7 p.m.

BIRMINGHAM PHILHARMONIC ORCHESTRA

Conductor : **E. DAVID LUDLOW**

(Leader : MAURICE GILBERT)

... with ...

RAYMOND JONES

Pianist

Programme includes :

WARSAW CONCERTO :: **SCHERZO** (Litolff)

FIRE DANCE (De Falla) :: **Etc.—Etc.**

2/- Floor and Balcony

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

All Correspondence to :—

J. E. HULLETT, 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-THIRD

“MUSIC FOR ALL” CONCERT

*“There will never be any shortage of
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FRANK HOWES in “Full Orchestra.”

MUSIC FROM THE OPERAS

— BY —

Birmingham Philharmonic Orchestra

(Leader—MAURICE GILBERT)

Conductor—

E. David Ludlow

with

JOHN NEWMAN

TENOR

... and ...

Mathew Stevenson

GUEST CONDUCTOR

TUESDAY, 23rd NOVEMBER, 1948 — 7-0 P.M.

PROGRAMME—6d Each

PROGRAMME

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

... : PART ONE : ...

OVERTURE :

DIE FLEDERMAUS

Johann Strauss
1825-1899

Not only is "DIE FLEDERMAUS" the younger Johann Strauss' most famous comic opera, it is one of the most successful pieces of light hearted entertainment ever to enter the theatre. This is unquestionably due to its composer's unerring feeling for the shape of good clean melody and bright merry rhythms. In this degree, Johann junior by far transcended the gifted waltz family of Strauss.

First produced at Vienna in 1874, "Die Fledermaus" was given on as many as 171 German stages alone in the first six years of its existence. In addition to the very many performances under its own name, English and American adaptations have from time to time presented it under such titles as "Night Birds," and "The Merry Countess."

INTRODUCTION TO ACT I—LA TRAVIATA

Verdi
1813-1901

JOHN NEWMAN

(Tenor)—WITH ORCHESTRA

(a) PRIZE SONG (*Die Meistersingers von Nurnberg*)

Wagner
1813-1883

(b) YOUR TINY HAND IS FROZEN (*La Boheme*)

Puccini
1858-1924

INTERMEZZO from CAVALLERIA RUSTICANA

Mascagni
1863-1945

Enquire of the average audience, "What else has Mascagni written?" and you will almost certainly draw no answer. Some enthusiasm was expressed about his opera "Nero," but this together with his many other works which include a Symphony and some film music, has slipped into oblivion leaving his name renowned for the one-act opera "CAVALLERIA RUSTICANA."

After a somewhat unconventional musical education which included many wanderings as conductor to a travelling opera company, he married and settled down to the obscure life of a teacher in a little place near Foggia. Then came his one opera, the opera, "Cavalleria Rusticana." It won him first prize in a competition, a production at the Costanzi Theatre, Rome, and eventually a great fortune.

CARMEN SUITE

Bizet
1838-1875

(a) PRELUDE ACT I.

(b) ARAGONAISE

(c) INTERMEZZO

(d) LES DRAGONS D'ALCALA

(e) LES TOREADORS

(f) LA GARDE MONTANTE

(g) DANSE BOHEME

CONDUCTOR : **MATHEW STEVENSON**

"CARMEN," like "The Magic Flute," is an example of an opera whose success was not witnessed by its composer, for as in the case of Mozart's death within less than three months of the opening night of "The Magic Flute," so Bizet passed away on the night of "Carmen's" twenty-third performance in June, 1875.

Paris did not take kindly to "Carmen" at first, for in it the composer had opened a new field of progressive movement in favour of dramatic truthfulness which was in opposition to the conventional Italian opera of the period. However, it was soon to make a profound appeal to many, among whom was Tchaikovsky, who spoke of it as a rare work which reflected the spirit of a generation. Its great run in the French capital began with the revival of 1883, where to-date it has been given well over two thousand performances.

... : INTERVAL OF 15 MINUTES : ...

... : PART TWO : ...

OVERTURE :

BARBER OF SEVILLE

Rossini
1792-1868

It may be fairly said that Rossini's principal claim to recognition to-day lies in a gift for melody which he combined with an inestimable sense of humour—two characteristics which are bound to endure any composer to the general listening public. This statement is not intended to detract from his technical mastery, indeed, his knowledge of the human voice and his sure way of blending it with the orchestra is of the best. Even so, he was a composer whose brand of genius was often actuated by necessity.

SELECTIONS FROM THE :

GILBERT AND SULLIVAN OPERAS

JOHN NEWMAN

(a) LET HER BELIEVE (*Girl of the Golden West*)

Puccini
1858-1924

(b) ROMANCE (*The Pearl Fishers*)

Bizet
1838-1875

(c) LA DONNA E MOBILE (*Rigoletto*)

Verdi
1813-1901

ACCOMPANIST : **DORIS ADAMS**

INTRODUCTION TO : **ACT II—"I PAGLIACCI"**

Leoncavallo
1858-1919

This opera is to wide public the partner piece in an evening's entertainment to Mascagni's "Cavalleria Rusticana," and like Mascagni, Leoncavallo is generally regarded to be a one-opera composer. It is interesting to record that his opera "La Boheme" was written about the same time as Puccini's opera of the same title. It was first produced a little over a year after Puccini's work, but despite many productions on Italian stages and in other European centres, and a later issue of the libretto under the title "Mimi Pinson," it was always overshadowed by the enormous success of the earlier opera.

OVERTURE :

TANNHAUSER

Wagner
1813-1883

As a stage performance, Wagner's "TANNHAUSER" appears to have largely disappeared from the English repertoire of opera, though the Overture still holds a favourite place as an opening or concluding item with a number of our orchestras. Too, transcriptions and arrangements for various groups of instruments have no doubt gone a long way to keeping its vivid tunes before a wide public.

The Overture does not present the mature Wagner we may find in the closely knit musical thoughts of his later works, indeed, we may suggest it is its very sectional nature which has thrown it on the mercy of the arranger. Its musical construction gives us a preview of the principal themes of the opera built into a sort of symphonic poem which epitomises the opera's theme of eternal conflict between the spiritual and human elements of man.

Clarinets, horns and bassoons open the movement with a rich setting of the famous Pilgrim's Chorus. Cellos bring a warmth to the orchestral texture as the procession approaches and passes, leaving us amidst the sensually luscious entertainments of the Venusberg. After much excitement the music falls to a return of the Pilgrim's song.

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