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
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.

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 Enescu 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 1958 at a Wigmore Hall, London, recital after which he was described as “another Messiah.” This is his first appearance with the London Philharmonic Orchestra.

Tonight's conductor . . .

Sir Malcolm Sargent


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 “Mesihal” 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.
Overture, "Journey to Rheims"  
Rossini  
(1792-1868)

The Overture, "Journey to Rheims" was a kind of cantata-opera in one act which ran over three hours and was composed for the occasion of Charles V's coronation in 1835. It survived three performances only, but Rossini, as was his habit, subsequently used most of the music for his next opera, La Cenerentola, 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 in a way as rare today as he was during his lifetime. He has been called a "heavenly" artificial and stylish composer in the days of the "Bach of Service."

Concerto in D (Op. 35) for Violin and Orchestra  
Tchaikovsky  
(1845-1910)

Concerto in D (Op. 35) for Violin and Orchestra was written with considerable success and with a sense ofform, meriting "'un-selling,"" as it is, and dedicated to the famous violinist, Leopold Auer, who did not at first respond with either appreciation or a performance. Three years later, Adolph Brodsky introduced the work in Vienna, but gained little from either the musical public or the critics for doing so. The composer, however, was sufficiently gratified to transfer the dedication of the work to his first performance.

The first movement opens with an unaccompanied phrase for violin, which is by way of introduction only. Once the movement proper, the violins give a hint ofthe two subjects which are first fully stated by the solo instrument over a lower string plucked. These forms what has been called a "preliminary cadence," a move of a somewhat florid character. After a first subject quartet by full orchestra, the second is introduced by the soloist; it is of almost mysterious, in the moderate section, which follows shortly, the principal theme on full orchestra is supported by a marvellous figure on wood-wind. The normal cadence precedes the recapitulation which leads to a con- tinually accelerating end.

After a short wood-wind introduction, the solo violin gives out the plaintive lament for the violin solo in 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.

Symphony No. 5 in E Minor ("From the New World")  
Dvorak  
(1841-1904)

In 1892 the Czech composer, Antonin Dvorak, his genius recognized throughout all Europe, went to America as head of the New York Conservatory. There, during three years, he organized musical instruction, developed an attachment for American folk-lore, colored revivals, and Longfellow's and wrote this symphony. The subtitle "From the New World" relates partly to its having been written in the spirit of Indian and national American melodies. Dvorak claimed using actual folk-songs 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 size, melodious introduction—opening with strings, answered by flutes and oboes. There is a climax with strings, horns, and bass. The movement proper commences with horns playing a surging syncopated tune in unison, with an easily recognizable wood-wind pendant. The horn melody gives the sounds ending up on lower strings and brass. The flutes and oboes introduce a fresh melody. This, too, is passed round for orchestra before the first violins in a tune obviously related to "Swing Low, Sweet Chariot," this is repeated by violas. Later the oboe introduces the wood-wind pendant, after which 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 (a D flat major) is the lovely largo, said to have been inspired by "Himnath's Wagon." It is named for four bars of glorious harmony from classicism, impressionism and blues. This (a piece of the song and even more inventions, Wood-wind instruments repeat the opening chords and after a violin passage the Negro song is played again on the cello and then by muted horns. A change of key and tempo brings a new theme played by flute and oboe against a strong background, but most important is an oboe and clarinet tune which has a passion tune to it. There is another little tune for oboe, and our surging horn melody from the first movement reappears, but the rest is familiar. The movement goes into ghostly silence at the close.

The third movement is lively. After preliminaries, the oboe plays a short "impulse" sort of tune, reining in current form, being answered once and then by clarinet. This tune subsequently travels round the various instruments. The wood-wind instruments introduce a greater melody which has a syncopated accompaniment and is repeated four times. A flute of the surging horn theme summoned 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 in a theme, bold melody for trumpets and horns, while the whole orchestra adds an accompaniment. Elaboration follows and the atmosphere becomes tumultuous. The clarinet plays a lyrical tune, but even this is disturbed by cellos swelling up into it. There is one more piece of new material which appears on flutes and violin—a persistent sort of figure. For the rest, Dvorak draws on his three previous movements—the surging horns, the negro song, and the "impatient" 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** - CHAMBER MUSIC RECITAL
  - Schubert and Brahms Lieder
  - Works for Oboe and Piano by Telemann, Bach, Hamilton-Harty.

- **29th February** - PIANO RECITAL
  - ALASDAIR GRAHAM
  - Bach, Schumann, Schubert

- **7th March** - SONG RECITAL
  - CHLOE HOWARD
  - accompanied by Robert Cornford

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COLLEGE OF TECHNOLOGY, Park Square, LUTON

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

LUTON SYMPHONY ORCHESTRA
Leader: DAVID MCLAREN

Conductor: MICHAEL MARSH EDWARDS

ROSSINI - Overture: Italian Girl in Algiers

BEETHOVEN - Symphony No. 8

KABALEVSKY - Violin Concerto

Scoles: JOYCE GILLAM

FALLA - Suite: Love the Magician

MOZART - Overture: II Seraglio

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LONDON PHILHARMONIC ORCHESTRA
Leader: Henry Dattner
Music Director: William Steinberg

First Violins
- Henry Dattner
- Arthur Davison
- Michael Zobalow
- Homo Kang
- Thomas Groznitz
- Maurice Pepper
- Graham Wood
- David Ellis
- Jack Gorenzki
- John Davies
- Mario Witoskow
- Robert Bossert

Second Violins
- Arnold Cole
- Alexander Kirk
- Alan Peters
- John Mayes
- John Rudsby
- Clive Hall
- Rame Lauricella
- Peter Poole
- Kenneth Weston
- Gerald Bracoe

Violas
- John Coulling
- George Alexander
- Wray Brineham
- Eric Chealse
- Allan McDougall
- John Chad
- Alexander Taylor
- Ernest Christenson

Cellists
- Keith Harvey
- Sancak Lovett
- Richard Butler
- Thomas Francis
- Jocund Kenna
- Edward Parker

Basses
- James Carpenter
- Jack Silver
- Walter Davray
- Thomas Alexander
- Arthur Dibson
- Norman Heeler

Trombones
- Tony Moore
- Paul Lawrence

Flutes
- David Sandeman
- Derek Harren

Percussion
- Derek Horner
- William Coleman

OBOS
- Neil Black
- Norman Calme
- Tuba
- John Wilson

Saxophone
- Peter Bowell

Clarinet
- John McCaw
- Alan Hacker

Bass Clarinet
- Frederick Lowe

Percussion
- Alan Fry

Timpani
- Peter Allen

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DVORAK
Symphony No. 5 in E minor
("From the New World")
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ALDO CICCOLINI (piano)
French National Radio Orchestra
conducted by
CONSTANTIN SILVESTRI
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and Liszt Mephisto Waltz
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In order to meet the obvious demand which exists in Luton for professional concerts, the Luton Music Club wishes to promote a series of three programmes during the twelve months beginning Autumn, 1960, in the new hall of the College of Technology on Park Square. It is hoped there would be a single charge of admission of about 5/- to 6/- per concert.

The programme would be of a popular 'classical' nature and would include a piano recital, an orchestral ensemble and either a vocal or ballet group.

Would you kindly answer the questions below so that the Music Club can gauge the extent of your support for these ventures.

Would you support ALL THREE programmes ........ YES/NO

Would you pay 7/6 for each if necessary ........ YES/NO

The recitals/concerts would all be held on either Wednesdays at 7.30 p.m. or Sundays at 8 p.m.

Please strike out the night you would NOT attend ........ Wednesday/Sunday

Please strike out those you would not support .. Piano Recital Vocal Recital

Ballet Orchestral Ensemble

(Strings & Wind)

If you have a strong preference for any ONE of the above please place a tick BEFORE it.

Please hand to a steward during the evening. THANK YOU FOR YOUR CO-OPERATION.

The London Philharmonic Orchestra regret to announce that SIR MALCOLM SARGENT will be unable to conduct tonight's concert. Under medical advice he is unable to leave London for the present. His place will be taken by the distinguished conductor BASIL CAMERON.