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(by kind permission of Maj. Gen. Sir Harold Wernher, Bart., G.C.S.O.)

* * * * *
 * To celebrate the Coronation of Her Majesty *
 * ELIZABETH II *
 * in Westminster Abbey on June 2nd, 1953 *
 * * * * *

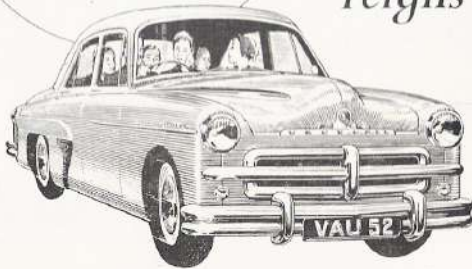
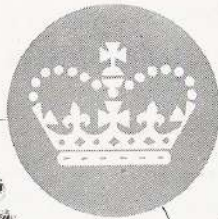
The Pageant performed during the week June 9th-13th, 1953
 with the following International Stars
 ANNE ZIEGLER WEBSTER BOOTH NANCY EVANS
 REDVERS LLEWELLYN BETTY SAGON
 GRAHAME CLIFFORD GEOFFREY de LAUTOUR
with Local Talent
 AMANDA ROLFE THE LUTON GIRLS CHOIR
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 THE LUTON AMATEUR OPERATIC AND DRAMATIC SOCIETY

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Pageant Director: ARTHUR E. DAVIES
Deputy Chorus Master: ERNEST L. ROLTON
Producer: HARRY POWELL LLOYD
Dancing under the direction of Mrs. M. STANFORTH
Assistant Stage Manager: DAVID WEBB
By kind permission of Sir Kenneth Bancroft, Principal, Royal Academy of Dramatic Art
The whole under the joint Direction and Presentation of HAROLD FIELDING and the Luton Coronation Pageant Committee
Under the auspices of The Luton Choral Society
Organising Secretary: JANET KING

1903

1953



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6

THE STORY of "MERRIE ENGLAND"

The curtain rises on a scene of happy May Day revelry in the days of Queen Elizabeth. The crowds are gathered to acclaim their May Queen, who, having selected her bodyguard, prepares to order the brief day of her reign.

The bodyguard consists of Long Tom and Big Ben, a devoted pair of brothers with "one little difference between them"—Ben is in love with the May Queen, whilst Tom loves Jill, a supposed witch.

The crowd clamours for a game, and Jill entering at this juncture suggests a parody of the intrigue proceeding at the court—she tells how Essex seeks the hand of the Queen but finds Raleigh preferred in their rivalry for the Queen's affections, whilst Raleigh has succumbed to the charms of Bessie Throckmorton, the Queen's maid, although Elizabeth is unaware of their plighted troth. But the crowd seeks more exciting diversion, and at the suggestion of the May Queen a witch-hunt is decided on with Jill as the hunted.

Meanwhile, Wilkins and Simkins, two strolling Players, are asked to join the May Queen's troupe in the performance before Elizabeth. Wilkins commences a bombastic display of his courage. A moment later he has the opportunity to prove his words as the hunted Jill runs to him seeking protection. But his courage is not equal to the test and with witty excuses he retires as do the townfolk, when confronted by the stalwart Long Tom, who offers to defend Jill with his life.

Jill gives to Essex the lost letter of the lovers, Bessie and Raleigh, saying that she found it in the woods. Essex quickly realises that this letter can ruin his rival. The Earl hands the letter to the Queen, who, deeply wounded in her vanity, orders Bessie and Jill to the castle, the latter to be burned, and Raleigh to banishment.

Jill and Bessie escape from the castle to the haunted oak of Herne the Hunter. Jill finds Raleigh, and the lovers are re-united. They are disturbed by Essex, but he professes friendship for the lovers and expresses his approval of the marriage, although in doing so he is furthering his own schemes and effectually removing Raleigh as a rival for the Queen's favour. Essex then unfolds a plot for the preservation of their freedom.

In the meantime Elizabeth consults an apothecary in order to obtain a drug to poison Bessie.

That evening she attends the play given by the revellers. Suddenly, during the performance, Long Tom appears, as Essex had arranged, dressed as Herne the Hunter, with antlered head and deer skin.

This apparition was commonly supposed to be one of dread import to any beholding it, particularly if they were contemplating a crime. The Queen, superstitious, asks if the company can see the apparition, but, being in a plot, all deny that they see anything. Stricken by fear, the Queen pardons the lovers and Jill departs with the triumphant Tom and they marry in the green woods of Merrie England.

7

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ANNE ZIEGLER & WEBSTER BOOTH



It all began at the age of seven. Webster Booth was singing as a choirboy in Lincoln Cathedral.

Ten years later, also at the age of seven, Anne Ziegler (a native of Liverpool) went for the first time to the theatre, saw the opera "Faust" and made up her mind then and there that one day she would play the part of "Marguerite."

On leaving school, Webster decided to become an Accountant but on hearing the D'Oyly Carte Opera Co., in his native Birmingham, he was also fired with the ambition to go on the stage. He applied for an audition, was accepted, and signed a contract to join the chorus, and for over four years he understudied the principal parts throughout this country and Canada.

In the meantime, Anne had passed through her school days and still had only one desire in life—to sing. She studied in Liverpool and eventually gave classical recitals there and in London, and in 1934 appeared in the chorus of a West End Production.

These two young people with their careers still in front of them, met in the strangest circumstances. They were engaged for the parts of "Marguerite" and "Faust" (in the opera "Faust") by a Film Company who were responsible for making the first coloured film in England. After the conclusion of the film, there followed for Webster a series of engagements with the International Opera Company at Covent Garden, where he sang in "Der Rosenkavalier" and in "The Magic Flute," and it was through the instrumentality of Sir Malcolm Sargent that he was engaged to sing the tenor part in the "Messiah" with the Royal Choral Society at the Albert Hall—a performance which set the seal on him as the coming oratorio tenor of his generation.

During the years from 1934 to 1938, Anne became famous overnight on the Radio in an operetta called "Love needs a Waltz."

In happy fairy tales the hero and heroine marry, so it was natural in this real life fairy tale that Anne Ziegler and Webster Booth should marry and continue their lives of professional and private success together.

They had the honour of appearing in the Royal Command Variety Performance in 1945, and in February, 1948, they were invited to sing at the Sunday morning service in the private chapel attached to the Royal Lodge, Windsor, and afterwards were presented privately to the Royal Family in Royal Lodge.

March of 1948 saw these two happy and successful artists embarking on a concert and broadcasting tour which took them half way round the world including South Africa, Australia and New Zealand—an eminently successful tour full of experiences both varied and thrilling.

During the Spring of this year, Anne has had the interesting experience of sitting for her portrait which is being painted by her namesake Archibald Ziegler.

Coronation year is a very busy time for Anne Ziegler and Webster Booth. In February, a short tour of the Provinces in a special production "And so to Bed," in May, to Canada at the invitation of the famous British Organist, Harold Ramsay, to sing a special concert version of "Merrie England," which inaugurates the Calgary Choral Society, then to Luton for the production of "Merrie England," when they take the parts of Bessie Throckmorton and Sir Walter Raleigh.

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NANCY EVANS



Nancy Evans was born in Liverpool. She began her vocal studies at the uncommonly early age of fourteen, and also studied piano-forte, composition and languages. She gave her first London recital when she was nineteen.

Her first gramophone record was an experimental private one, made at her own expense at the Decca Studios. Before the session was over she had been asked to sign a recording contract. Among the outstanding records she has made since then, there are the complete Decca recording of Purcell's "Dido and Aeneas," in which she sang Dido, and the H.M.V. British Council recording of Britten's "The Rape of Lucretia" in which she sang Lucretia.

Her opera experience includes performances at Glyndebourne and at Covent Garden in the International Season of 1939. She is a leading singer with the English Opera Group, and has created important leading parts with them during the last four seasons—"Lucretia" (1946), Nancy in "Albert Herring" (1947), and Polly Peachum in Britten's version of "The Beggar's Opera" (1948). In 1951 Miss Evans performed as Dido in "Dido and Aeneas" with the English Opera Group, and also took a major part in the new opera by Brian Easdale "The Sleeping Children."

She is married to Eric Crozier, the producer and author, who has written librettos for several recent operas.

REDVERS

LLEWELLYN

is a high baritone of rare distinction and attainment. Born of musical parents in Wales, he was trained in London under Francis Toye and then in Italy under Dr. Oscar Daniel, an international maestro of great repute, in the true "Bel Canto" method of which he is now a brilliant exponent.

In the years immediately preceding the war he made a vivid and lasting impression on all who heard him at Sadler's Wells in such roles as Rigoletto, Barber of Seville, Amonastro ("Aida"), Iago ("Otello"), etc., when he was acknowledged to be not only a first-class opera singer, but a splendid actor and, in fact, "an artist of full stature who could stand with dignity upon any stage."

His musical career was interrupted by the war during which he served as a Flight Lieutenant in the R.A.F.

After the war he undertook a six months' tour of South Africa. He was hailed in the press as one of the finest singers ever to visit there.

His return to England was welcomed by the B.B.C., the Sadler's Wells Opera Company, and concert promoters throughout the country.



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BETTY SAGON

Betty Sagon was born in London and received her musical education on an open scholarship at the Royal Academy of Music.

Her activities have included a Recital Tour of Italy, Broadcasting and Television, Provincial and London Concerts and Principal Mezzo roles with the Carl Rosa Opera Company.

Since leaving the Carl Rosa, Miss Sagon has continued her operatic career and recently was the only English singer to perform with an all Italian cast. She has received excellent notices for her appearances in the International Opera Season in Dublin last December.

Her most recent activities include broadcasts and numerous concerts.

GRAHAME CLIFFORD

Grahame Clifford has for many years been recognized as the leading comedy and character baritone of this country.

Pre-war he was famous for his performances as Beckmesser and Rigoletto with the Covent Garden Opera Company. He was star comedian with the D'Oyly Carte Opera Company playing all the famous roles. He played 2,576 performances of the Gilbert and Sullivan operas.

He next took the part of Wilkins in "Merrie England"—the part he is to play in Luton—which toured the country in 1946.

He returned as Principal Baritone to the Royal Opera House, Covent Garden, where he remained for six seasons.

Many will remember his Spalanzani and Franz in the film "The Tales of Hoffman" and his Tonio in "Il Pagliacci," which created such great interest when it was televised recently. This will be his first appearance in Luton.



GEOFFREY

de LAUTOUR

Arrived in England three years ago after considerable success as a concert and radio artist in New Zealand.

Here, he has been completing studies at the Guildhall School of Music and Drama and has been touring Southern England with "Fenna Opera Concerts."

He has been engaged to sing with English opera groups in the next few months and is at present studying under Joseph Hislop.





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POWELL LLOYD

Harry Powell Lloyd began his stage career at the Old Vic Theatre as an actor and with Sir Philip Ben Greet playing in Shakespeare and classical plays. He acted with John Gielgud, Donald Wolfit, Ralph Richardson, Cedric Hardwicke, in London and at Malvern Festivals. Later he played at the Dublin Gate Theatre.

For some years he was the principal character tenor with the Sadler's Wells Opera Company and played many and varied roles in grand and light opera. He sang at Covent Garden in 1934 and 1936, and played the Beggar in "The Beggar's Opera" at the New Theatre, London, 1941.

Harry Powell Lloyd was Resident Producer for the Sadler's Wells Opera Company from 1941 to 1945 and Producer for the Carl Rosa Opera Company from 1946 to 1947.

AMANDA ROLFE

Amanda Rolfe joined the Luton Amateur Operatic and Dramatic Society in 1948. Her first big part was Yum-Yum in "The Mikado," 1949, and since then has been leading lady in "The Gondoliers," "The Lilac Domino," "The Yeoman of the Guard," "The Maid of the Mountains," and "The Vagabond King." Also Amanda has played in several straight plays and winning Drama Festival plays. This year she is the Society's Secretary.



**LUTON AMATEUR
 OPERATIC &
 DRAMATIC SOCIETY**

The Society was born in 1923, and in 1924 made its bow to a large and enthusiastic audience at the Grand Theatre in "The Gondoliers" the first of a series of Gilbert and Sullivan successes.

For some time the Society contented itself with a "Gilbert and Sullivan week" each year. Then a dramatic section was formed, and a straight play was also produced each year.

Later other musical shows were produced such as "Rose Marie," "Show Boat," "Good-night Vienna" and last year "The Vagabond King." For thirty years the "Amateurs" have enjoyed support from Luton, and the Society is still as strong as ever.

CHARACTERS

ANNE ZIEGLER, NANCY EVANS, BETTY SAGON, AMANDA ROLFE, WEBSTER BOOTH, REDVERS LLEWELLYN, GRAHAME CLIFFORD, GEOFFREY de LAUTOUR, ERIC W. G. WEALE, Percy A. Freestone, Robert Mitchell, Bernard Browne, George Campbell, Ernest Bunney, R. H. S. Barton, John Seager, V. Cherry, C. Cooper, Sheila Land, Sheila Golding, Betty Butt, Patricia Corley, H. N. Rushton, F. E. Alderman, Susan Sherick,

Understudies.—Betty Dolenore, Greta Wright, Beryl Boustred, Diana Jeakings, Eric W. G. Weale, Robert Mitchell.

Pagan Characters.—David Webb, Grace Goring, Harold Jackson, Joe Ash, S. Thair, M. More, E. Smith, T. Carter Gregory, L. Somerville.

Grenadier Guards.—P. Ashman, J. Griffin, M. Beck, B. Shuffelbottom, D. Martin, C. Adams, D. Newman, S. Willuweit, A. Hamblin, R. Cockshutt, G. Carwright, P. Murray, P. Wells, R. Hartnott, D. Wheeler, J. Lilley, A. Cawley, K. Chadwick, T. Hammond.

Stage Direction.—Mr. and Mrs. Norman Rowe. *Assistant to Stage Direction.*—Mr. K. Roberts. *Wardrobe Mistress.*—Mrs. S. Lucas. *Make-up.*—Mrs. Avril Roberts.

Assistants to Wardrobe.—Mrs. I. Pollard, Mrs. M. Chapman, Mrs. G. Gower, Mrs. H. Morris, Miss B. Gower, Miss H. Everett, Miss V. Lucas, Miss M. Wickens, Mr. M. A. Caruth, Mr. C. P. Lucas, Mr. C. S. A. Wickens.

Stage Managers.—G. Harris, R. Bird, R. Fauch, E. Knowles, P. Worker, W. D. Jenkins, A. James, R. Samuels, E. Thair.

Properties.—J. Clark, G. Boon, S. Coles, Z. Skinner, P. Garteen, E. Hossacks, C. Rowe, Mrs. J. Williams.

Call Boys.—S. Thair and M. More.

CHORUS

Yeoman.—C. Hite, L. Goring, —, Cockram, —, Everett, T. Olney, A. Irons, S. Day, F. Brown.

Court.—Lords: P. Randall, G. Boustred, A. Beacher, A. Taylor, F. Benson, E. Swallow, M. Owens, M. Low, A. Caruth, P. Gripton. Ladies: Mrs. Nash, Mrs. Morris, Mrs. Benson, —, Benson, D. Ayres, P. Green, P. W. Green, S. Bresh, M. Williams, B. Thomas, W. Owens, J. Young, P. Wickens.

Apprentices.—C. Lockey, W. Richards, F. Sutton, L. Lowe, R. Horton, R. Williams, G. Wood, G. Ingram, A. Wood, J. Evington, E. Power, A. Robinson, H. Rycroft, J. P. Lawrence.

May Queen Attendants.—Mary Davie, Margaret Oakley, Shirley Wilson, Margaret Jones, Yvonne James, Helen Wood.

DANCERS

Melodrama. Gillian Allen, B. Aindow, Sheila Allen, —, Arnold, J. Aynsley, —, Armitage, M. J. Atwell, Sheila Burgess, —, Bowman, Eileen Bloxham, —, Bonner, Ann Bloxham, —, Baker, Rita Bull, —, Burroughs, Betty Boyes, —, Bithell, Ann Bray, —, Bryan, Maureen Balbini, —, Boulton, Susan Berry, —, Bishop, Louie Bramall, —, Billington, K. Burnage, June Brooks, S. Bowker, —, Bartlett, B. Brown, Betty Butt, Heather Cross, —, Clayton, Joan Cross, —, Cinnamon, Shirley Collins, —, Cooper, Marie Corrigan, —, Coley, Joanna Chapman, Valerie Chadwick, B. M. Clutter, M. Cobon, Pat Doggrell, Audrey Denton, —, Dillon, —, Day, Ann Davies, —, Dicker, Sylvia Douglas, —, Drage, Angela Dibbin, —, Douglas, Rita Dyer, Margaret Davidson, S. Downer, Pat Esling, Jean Ebbs, —, Edwards, P. Eads, —, Eldridge, Ann Franklin, —, Francis, —, Farr, Joan Ford, Rosie Farmer, —, Fensome, Heather Fitzsimmons, Sheila Furness, Susan Farrow, Margaret Ann Fuller, Brenda Fisher, Margaret Foster, —, Foulds, —, Gibbons, —, Goodman, Kathleen Gadd, M. Grover, Anne Ginger, Julia Gurney, Annette Gazeley, Cecile Gray, Doreen Gray, Sandra Gray, Ann Grimes, —, Grist, June Griggs, —, Hairsine, J. Henry, —, Heathfield, Janice Hill, —, Higham, —, Hughes, Eileen Holgate, —, Haggie, S. Heard, —, Hunt, Marilyn Hirst, Wendie Johnson, M. Kingham, —, Kinkaid, P. Kirby,

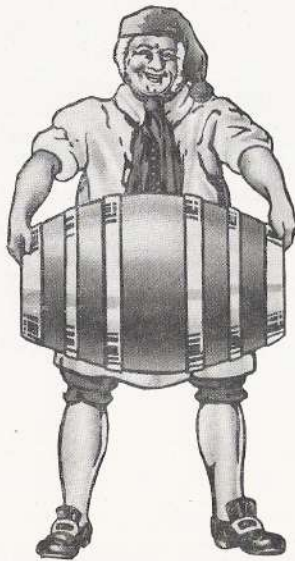
Patricia Kelly, R. Kirby, —, Lloyd, Margaret Levrington, Rita Ludford, J. Langshaw, Sylvia Ludford, Joy Little, J. Large, Margaret Lubri, V. Lucas, —, May, P. Mayhew, C. Myers, Pamela Merry, M. Myers, C. Marwood, E. Marley, V. Matthews, Merry Morgan, —, Morgan, Susan Moules, Iona Musk, Rhonda McLoud, —, McLoughlin, Sheila Martin, —, Newstead, Maureen O'Brien, A. Payne, Edith Partridge, —, Parry, —, Peters, —, Pipkin, Jane Palmer, —, Peart, Betty Pearce, R. Palmer, Jennifer Philipson, Mary Prunty, Astrid M. Pollard, Patricia E. Pedder, —, Redman, Betty Rowe, —, Rogers, —, Ronald, C. Restell, D. Rayment, C. Southgate, —, Simons, —, Simms, Jean Simmons, —, Stirling, Jennifer Sharpe, Maureen Scanes, Dorothy Stephens, Rosemary Stephens, Farrel Simpson, Jeanette Stock, Pauline Stock, Susan Sherick, E. Buxton-Smith, M. Smith, Janet Taub, P. B. Thompson, Marion Thursance, —, Tiplady, Carole Targett, —, Thrussel, Susan Targert, B. J. Taylor, —, Thompson, J. Tolley, Maureen Taylor, Norma Vernal, Pamela Williams, —, Webb, Rosemary Wade, —, Warren, Irene R. Wight, E. Wheelwall, C. Wilby, P. Winder, —, Waterfield, —, Wilmot, Margaret Whitehead, Daphne Whitney, Maelyn Wildman, K. Young.

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JANET KING



Mrs. Janet King is a born organiser. She is General Secretary of the Luton Coronation Pageant Committee. She was born in Manchester and travelled a good deal before coming to Luton in 1923, and has always been interested in the management side of plays, concerts, bazaars and concert quartettes.

Mrs. King is now head of the Luton Commercial Bureau, and is immediate Past-President of the Luton Business and Professional Women's Club, and was its Hon. Secretary for 21 years. She is editor of the *Monthly Bulletin* of the Club, a position she has held for 12 years. She is also a member of the Soroptimist Club.

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LUTON HOO

A fine imposing Adam mansion stands in the 1,200-acre park of Luton Hoo. Today it houses one of the most valuable private collections in the world, that of Sir Harold and Lady Zia Wernher.

Many times the mansion has changed hands; twice it has been severely damaged by fire.

Certainly none of its early owners would have dreamed that people from all corners of the world would one day visit the mansion to see the priceless treasures it now holds.

Although no reference is made of Luton Hoo in the Domesday Book, coins found in the earth on the present site indicate that people lived there in Roman days.

From about 1292 to 1455 the property was the family seat of the de Hoos. Baron Hoo left four daughters, but in 1523 the property was sold to Richard Farmer.

Seventy years later the mansion was brought by Sir Charles Brocket, who sold it seven years later to Robert Sandy.

Sandy later took the name Napier and was knighted in 1611.

That year King James I visited Luton Hoo and it is believed that as a result some straw plaiters from Scotland came to Luton to begin the town's staple trade.

In 1762 the house passed to the Earl of Bute, who employed Robert Adam to rebuild much of the house and today the exterior reflects his work.

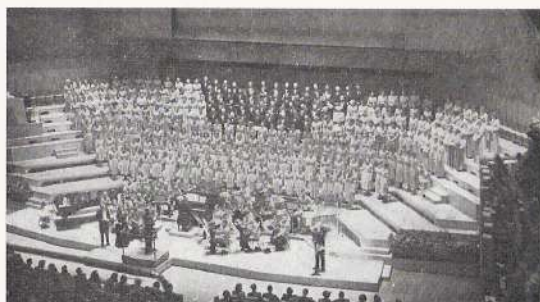
At the same time "Capability" Brown of Blenheim fame, was commissioned to lay out the gardens and grounds and to make an artificial lake in addition to the one already there.

Fire attacked the mansion in 1771, completely destroying the library, and again in 1843, when the chapel was devastated.

Queen Mary visited the Hoo in 1891 and came again in 1939.

In 1903 Sir Julius Wernher, first baronet, bought the mansion and modernised the interior to its present French style.

Sir Harold took up residence at Luton Hoo five years ago.



The Luton Choral Society and the Luton Girls Choir at the Festival Hall

LUTON GIRLS CHOIR

Arthur E. Davies, jovial, Pickwickian agricultural agent of Luton, Bedfordshire, created the world-famous Luton Girls Choir seventeen years ago. He brought it into being, not to become famous, not to sing in all parts of Britain, but to revive what was then a dying art. Choral singing was out of 'fashion' and the Luton Girls Choir was an attempt to revive, at least locally, an interest in good singing.

The fame of the unknown unit spread into the villages nearby, and soon Davies was taking his girls along the narrow, leafy lanes to sing in village halls and churches for charitable causes. The Choir's fame spread from the villages to neighbouring towns, and eventually to the greater cities.

Limitations were put on membership. The girls must live within five miles of Luton's Town Hall. They resign at 23 or marriage. They pay fourpence a week to be members. Their reward is the friendship of 120 other girls, the guidance of their Musical Director, the knowledge of the joy they give to their audiences, and the help they bring to deserving causes.

The girls are not professionals. They go to rehearsals twice a week straight from school or from the office desk or factory bench. They return after a Sunday concert, tired but happy, and after a good night's sleep go about their daily tasks as usual at nine o'clock the following morning.

The Choir has been honoured on many occasions, none more exciting than being invited to appear in the Royal Command Performance in 1948; none more sincere than the occasion when they sang in honour of Queen Mary's 80th birthday; none more reverent than the memorable night in the great St. Paul's Cathedral when they gave a two-hour recital of classics in this, the spiritual heart of the Empire, to 3,500 Londoners; none more exhilarating than being honoured as the guest choir at one of the great Mid-Wales Eisteddfods. There they sang to 9,000 people, and the dark, rugged mountains of Wales echoed the organ-like chords that throbbled and swelled when the Choir led the Welsh people in their favourite tune, "Carrref." They also sang to the nation to celebrate the birth of Prince Charles, and again on his first birthday.

Overseas, the Choir is well known by its gramophone recordings. Australia and New Zealand have featured the Choir in their documentary programmes. The Choir's records are to be found in most of the libraries of H.M. ships at sea.

London's mighty Empress Hall has several times welcomed the girls, most notably at the re-union of the old-timers from El Alamein, and at the dedication of the El Alamein memorial window before Lord Montgomery and Prime Minister Sir Winston Churchill and President Eisenhower.

LUTON CHORAL SOCIETY

The Society was founded by Joseph Hawkes on December 4th, 1866, with a membership of 12 Sopranos, 12 Altos, 8 Tenors and 10 Basses. Mr. Hawkes, a local business man, was the first conductor and the first concert was given in May or June, 1867, with excerpts from works by Handel, Mozart and Gounod.

Performances of works such as "Creation" and the "Messiah" were started and professional singers were engaged where necessary for the solo parts. Mr. J. Hawkes retired in 1872, and was followed by Mr. C. Inwards, who was the conductor until 1898/99.

He was followed by Mr. F. Gostelow, a local professional musician, who continued as conductor of the Society until 1931. He was followed by Mr. John Fry, a professor at Trinity College of Music, who became professional conductor.

Under the leadership of Mr. Gostelow a number of guest conductors came to Luton to conduct their own works. These included Sir Frederick Bridge, Sir Alexander Mackenzie, Dr. Herbert Brewer and Sir Frederick Gowen.

In 1921 the Society celebrated its 50th season, with a break of two seasons during the 1914-18 war. This event was celebrated by holding a Festival, at which Sir Henry Wood conducted. A Diamond Jubilee Festival was held in 1930-31.

The 70th and 75th Seasons occurred during the Second World War and it was not possible to hold any celebrations.

During this period, however, the Society became associated with the B.B.C. during the latter's stay in Bedford.

The membership now stands at about 180. Since the war the Society has promoted several concerts in London and other towns, and has received a number of engagements for concerts at the Royal Albert Hall and in other places, and is well known throughout the country.

The Society has helped in the export drive by recording with the Royal Philharmonic Orchestra under Sir Thomas Beecham, Handel's "Messiah" for E.M.I. and also the "Song of the High Hills" by Delius with the same orchestra and conductor. The latter recording has also been released in this country.

In 1949 it was agreed that a standard dress should be designed and worn by all members to make the Society's performances attractive to the eye as well as to the ear. With this came the innovation of joining forces with the Luton Girls Choir in a joint programme of "Blue Rhapsody" which has been given to full houses in several of the largest halls in the country.

The Society has recently recorded for Parlophone, Vaughan Williams' "Song of Thanksgiving" with the London Philharmonic Orchestra under Sir Adrian Boult. The recording is said to be one of the finest choral recordings ever to be made in this country.

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HAROLD FIELDING

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It was only just over twenty years ago when, up with his stockbroker father from Woking, where they lived (and still do), to be "shown London," he spotted a toy violin on a barrow. "Buy it for me, daddy," he pleaded . . . and that meant his backward journey home becoming, as the world now knows, a forward one as well—to the making of new musical history.

Soon, serious lessons began—and, not long afterwards, a prodigy of thirteen was "born"—at forty-five shillings a time.

In cash, profitless (if only because a parent always accompanied)—but it led to the fabulous Tetrizzini inviting him to join her farewell tour.

And, with such *cachet*, lessons from Sammons and Szigeti, Albert Hall appearances, "youngest-ever" broadcasts and all, he was well set for platform fame.

But soon he announced: "I don't like memorising all those scores. I'm chucking it."

Which he did. But only the memorising.

In a while, he was managing somebody's concert (Boult conducting), and, because he managed so well, more concerts . . . until he'd saved enough to spend on one of his own, Solomon the soloist.

To contemplate the Fielding of the present in round figures: yearly he covers 50,000 miles by car alone; his turnover is £300,000; he stages 500 concerts; he spends £25,000 on printing and telephones; his one Haymarket room has grown, in ten years, to a £50,000 Fielding House.

And the hours of his minimum working day add up to—fourteen. H.C.G.S.

BAND OF THE IRISH GUARDS

The Irish Guards were formed in the year 1900 by Queen Victoria, to commemorate the bravery of the Irish Regiments in the South African Campaign. In the year 1950, shortly after the Band of the Irish Guards was formed, a tour of Canada was arranged, and the Band played at the Canadian Exhibition. The inhabitants of Toronto presented them with a huge ornate silver cup which is still in the Band's proud possession.

The present Director of Music, Capt. C. H. Jaeger, enlisted as a Band Boy in the army at the age of 14 and received his musical training at the Royal Military School of Music, Kneller Hall, and with private study with the late Sir Edward Bairstow. In 1942 he became Bandmaster of the 4th Queen's Own Hussars, and later became the first Director of Music at the Royal Military Academy, Sandhurst. On his appointment to the Irish Guards in 1949, he became the youngest Director of Music the foot guards have ever had.

The present Band Sergeant—Sergeant F. Clarke—is the tallest man in the Brigade of Guards, standing 6 ft. 7 in. and when on parade, towers above the whole of the Massed Bands of the Brigade of Guards, when they are on such ceremonial parades as the Trooping of the Colour.



27



ARTHUR E. DAVIES

Arthur E. Davies, Pageant Master, is a Lutonian born. His motto through life has been to be of service to his town and to his fellow men, a doctrine laid down by his parents and his schoolmaster, G. Wistow Walker. Arthur could have become a professional musician in his twenties with a renowned opera company, but he decided against professionalism and went into business. His Girls Choir has made him and Luton famous the world over. His energy with the Luton Choral Society has made it equally famous. He has a busy life rising at the crack of dawn to catch his farming friends before they leave the farmhouse. Often he is up until midnight answering his vast mail—800 applications a year for the services of his Choir. His life during the nine months preceding the Pageant

has been as full as any man's in the country. His ever-flowing sense of humour gets him over most of his difficulties.

The Cast includes Members from the following Organisations

The St. Christopher Players.	Luton Amateur Operatic and Dramatic Society.
Park Street Baptist Church Choir.	Union Baptist Church Choir.
All Saints' Operatic and Dramatic Society.	Blenheim Crescent Baptist Church.
Park Town Methodist Church Choir.	Stopsley Methodist Church Women's Choir.
Dunstable Road Methodist Church Choir.	St. Margaret's Church, Streatley, Choir.
The Skefko Choral Society.	North Street Methodist Church.
High Town Methodist Church Choir.	Central Hall Methodist Choir.
The Electrolux Male Voice Choir.	Stopsley Catholic Church Choir.
The Vauxhall Girls' Choir.	King Street Congregational Church Choir.
St. Matthews' Church Choir.	Round Green Methodist Church Choir.
Luton Choral Society.	Luton Townswomens' Guild Choir.
Luton Girls Choir.	

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The Dunstable School of Dancing, Luton.

Principal: Hilda M. Squires, M.B.B.O. (Inter.), M.I.S.T.D. (B.B. and S.B. Comm.), I.B.D. Latin and American (Comm.).

Victoria Hartley Dancers, Luton.

Principal: Gladys Parkin, I.S.T.D., Member of the Royal Academy of Dancing.

Sheila's Dancers, Luton.

Principal: Sheila Farrow.

Skefko Folk Dance Society.

Luton Folk Dance Society.

Principal: Stanley Hall.

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19



53

*Our Gracious Queen:
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that George Kent founded his firm in the Coronation year
of Queen Victoria.

18



38