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Analytical Programme

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148

# PROGRAMME OF SECOND CONCERT

## Monday, February 9th.

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OVERTURE - "Russlan and Ludmila" - *Glinka*

POEM OF VICTORY for Violin & Orchestra *Raymond Roze*  
(First Performance with Orchestra)  
Violin Solo—ALBERT SAMMONS

POEM for Orchestra "The Viking" (Op. 32) *Holbrooke*  
(Conducted by the Composer)

SIEGFRIED IDYLL - - - *Wagner*

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### THE UKRAINIAN NATIONAL CHOIR

Conductor - ALEXANDER KOSHITZ

(See separate programme for Lyrics)

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ROMANCE in G (Op. 40) for Violin and Orchestra *Beethoven*  
Violin Solo—ALBERT SAMMONS

POLOVTSIAN DANCES from "Prince Igor" *Borodine*

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Conductor - RAYMOND ROZE.

Leader of the Orchestra - BARRY SQUIRE

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*Analytical Notes by Alfred Kalisch.*

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OVERTURE "Russlan and Ludmila" *Glinka* (1803-1857)

Glinka's Opera "Russlan and Ludmila" was produced in 1842—about six years after the more famous "Life for the Tsar."

The libretto is based on a fairy tale of Pushkin, which deals with the rescue, after many adventures with giants, witches, dwarfs and dragons, of Ludmila by the Knight Russlan. Glinka collected some of the musical material for the opera during several journeys to Finland and North Russia.

The Overture opens *Presto Risolutissimo* with an introductory subject—a chord figure followed by quaver passages. After several statements of

1922

this we come (at the 21st bar) to the defiant principal subject, first heard on strings and flute. The orchestration then grows fuller. A passage where the subject is treated imitatively in the wood-wind is one of the most arresting features of the exposition.

After a powerful climax we come to the second subject, *Cantabile*, for bassoon, viola and 'celli. Soon the string passages of the opening are heard again, and a powerful climax brings us to the development section. The two principal subjects are discussed both singly and in combination at some length.

At the beginning of the repetition the first subject is thundered out by the full orchestra. There is no new material except frequently recurring descending passages, which consist of a group of long notes followed by a group of shorter ones.

The *Coda* is founded on the principal subject, which enters on the lower strings and bassoons.

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## POEM OF VICTORY for Violin and Orchestra *Raymond Rose*

(First Performance with Orchestra)

### Violin Solo—ALBERT SAMMONS

This work is not in any sense a description of battle and victory: it is to be regarded rather as a musical picture of the mood evoked by the victorious ending of war—a mood in which sadness mingles with exultation.

It was written at the close of 1918, and is dedicated to Mr. Albert Sammons, by whom the solo part was played at its first public performance in the Albert Hall last year (with pianoforte accompaniment).

The Poem opens (*Largo*) with a broad phrase for the solo instrument (unaccompanied), which anticipates one of the chief subjects which pervades the whole work. This is then given out by strings, *Piu Vivo—Andante Moderato*. At the third bar the solo instrument enters, and the subject is discussed fully, with the addition of more than one episodic figure, of which one first appearing in the strings is the most important.

The time in due course changes from 4-4 to 3-4, and the tempo quickens to *Allegro non troppo*, the chief subject of this section being a strongly rhythmical theme expressive of energy and determination. Here, as indeed in many other sections, figures derived from the first subject are freely used either as counter subjects or as accompaniment. The music grows in intensity, and this section culminates in an *Allegro con brio*, where the theme of the *Allegro non troppo* assumes a somewhat different shape, and becomes more vigorous and self-confident. Special attention may be drawn to the new after-phrase with its challenging rhythm.

After this the mood changes, and we come to an *Andante* with a new and flowing theme against a counter subject for the oboe. Another theme, slowly ascending, is also of importance, and a striking chromatic progression, of which a good deal is heard later, makes its first appearance on the celesta.

The regretful thoughts which always cloud the joy of victory grow more insistent, and this section merges into an *Adagio* with an elegiac melody for strings (*bien chorale*), soon taken over by the solo instrument.

This mood does not endure for long. By means of a *stringendo* the composer leads us to a buoyant *Scherzando*, in which strings and harp

198

accompany the lively rhythms of the soloist. The *tempo* changes to *Largo* but the mood remains the same. The solo instrument plays the melody against a rapid accompaniment, which is the theme in shorter notes. The *tempo* then changes back to *Scherzando*.

This division of the piece is followed by an *Allegro Moderato* with a new theme *dolce*, which is fully developed. This is practically an independent movement linked to the rest by means of constantly recurring suggestions of the opening. With much variety of scoring it runs its course till after a *crescendo furioso* we come to the next section, *Allegro non troppo con Passione*.

The new thematic material anticipates that of the final *Largo*.

The broad theme is an expression of the hopes for battle won by victory.

In the final climax there are many full chords (*Maestoso*) for orchestra against rushing arpeggi for the solo instrument, which in the last bars sweeps triumphantly upwards.

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POEM for Orchestra "The Viking" (Op. 32) *Holbrooke*  
(1878—  
(Conducted by the Composer)

The first performance of "The Viking" was given by Mr. Bantock at New Brighton in 1904, who also performed it at Antwerp. It has since been revised and has become one of the best-known of its composer's orchestral works. The last performance of this work in London took place about eight or ten years ago under Sir Thomas Beecham.

It is inspired by Longfellow's dramatic poem, the origin of which is briefly explained in an extract from his diary—dated May 24th, 1839. There he speaks of having told Felton of his idea for an heroic treatment of the legendary or supposed discovery of the Continent of America by the Vikings—in which the Round Tower at Newport and the Skeleton in Armour have a part to play. This latter allusion refers to the discovery in America of a skeleton clad in armour on the seashore, supposedly the remains of a Norseman or Viking.

Longfellow's treatment mainly took the form of a narrative as related by the Viking himself. This touches upon his childhood by the shores of the Baltic; then later, his life as one of a corsair's crew, with its alternations of bloodshed and wassail. Then follows the love element, awakened in the Viking's heart during a feast by the gaze of eyes "burning yet tender" at his recital of adventure by sea. The wooing of the maid, the plighting of troth, the demand from old Hildebrand of the hand of his daughter, and Hildebrand's scornful laughter at the idea of a Prince's child mating with a wild Viking, all follow. And further, the flight by sea, the pursuit and sinking of Hildebrand's ship, then the long voyage of the lovers through storm and tempest until a strange shore is sighted, the building of the Tower, the eventual death of the Viking's bride, and from that his loathing of the world and man, and eventual self-destruction through falling upon his own spear.

The short musical treatment of the opening section is dark and gloomy—*Adagio, non troppo lugubre*—and is associated with the lines:—

"Speak! speak! thou fearful guest!  
Who, with thy hollow breast  
Still in rude armour drest  
Comest to daunt me."

A change in *tempo* to *Animato*, and the music at first takes stronger and firmer outline:—

"I was a Viking old!"

A tranquil ascending passage closes the section, and leads to a sustained

1986  
melody (*espressivo*) that is followed out with exceeding richness and beauty :—

“ Take heed that in thy verse,  
Thou dost the tale rehearse ”

appears to be a reflection upon the love story of the poem heard later.

The *tempo* is now accelerated—*Allegro agitato*—

“ Oft to his frozen lair,  
Tracked I the grizzly bear.”

This is developed and of considerable difficulty. A phrase of the *espressivo* heard above on the basses leads to a *Molto Allegro*—Sea Music—

“ But when I older grew,  
Joining a corsair's crew,  
O'er the dark sea I flew.”

—and the long sequence of rippling phrases is combined with a fine swinging melody. Towards the close the characteristic descending phrase of the opening is heard, the *tempo* slackens (*Meno mosso*) and the music becomes passionate :—

“ Once as I told in glee  
Tales of the stormy sea,  
Soft eyes did gaze on me,  
Burning yet tender.” . . . .  
“ I wooed the blue-eyed maid,  
Yielding, but half afraid,  
And in the forest's shade  
Our vows were plighted.”

Then the episode is rent by a strident fanfare for brass instruments—introducing the warriors of Hildebrand—then a chorale :—

“ Loud sang the minstrels all,  
Chanting his glory.”

Then—after some disorder and the escape with the maiden :

“ Scarce had I put to sea  
Bearing the maid with me ” . . . .

Much that follows is descriptive of the flight and pursuit, during which we hear the previous sea music elaborated, and the sinking of Hildebrand's ship; after which we come to a strange contrast, a mystical, tremulous section—*piano*—descriptive of a calmer sea, and wild sea birds :—

“ And when the storm was o'er  
Cloud-like we saw the shore.”

—for flutes and strings *tremolo*, followed by a love theme reflective of the peace and beauty of their wedded life—

“ She had forgot her tears.”

—which reaches a semi-climax—

“ Death closed her mild blue eyes  
Under that tower she lies.”

The heart-stillness of the Viking—a refrain of the theme of wedded joy—has a momentary excess of passion, and at last yields to a strong energy and a great fanfare on the orchestra :—

“ Clad in my warlike gear,  
Fell I upon my spear,  
O, death was grateful!”

A change in *tempo* to *allegro molto* and the ascent of the Viking soul to his “ native stars ” form the theme of the Apotheosis. The gentle murmur of the sea is heard, and a long drawn *crescendo*, with drum rolling, is terminated by ringing chords from the full orchestra.

Mr. Holbrooke's Tone-Poems for the orchestra are six in number, and have the following titles: “ The Raven,” “ The Viking,” “ Ulalume,” “ Byron ” (Chorus *ad lib.*), “ Queen Mab ” and “ The Bells ” (with Chorus). This composer's works include also six operas, four ballets, a piano and violin concerto and much chamber music.

G. SAUNDERS.

109

SIEGFRIED IDYLL ... .. *Wagner* (1813-1883)

This was composed in 1870 in honour of the birth of Siegfried Wagner, and was scored for a small orchestra. It was designed to be played, as a surprise to Madame Wagner on the morning of her birthday, in the hall of the villa at Tribschen, on the Lake of Lucerne, where Wagner then lived, the players being local musicians trained by Dr. Richter, who was at that time acting as Wagner's musical secretary. The composer conducted, and Dr. Richter played the trumpet part. Wagner placed at the head of the score a poem—which is too long to quote—addressed to Madame Wagner, and explaining in poetic language why their son must be called Siegfried.

The themes of this Idyll are all, with the exception of one, a German cradle-song, taken from the duet between Siegfried and the newly-awakened Brünnhilde in the last scene of "Siegfried," with which Wagner was at the time busy.

Wagner has said that he designed the general effect of the Idyll to be something akin to that "produced by a noble forest of a summer evening on the lonely visitant who has just left the city's din behind; the peculiar stamp of this impression is that of a silence growing more and more alive." Without music-type it is impossible to define the themes, but it may be as well to mention the words to which each one is sung in the music-drama. The first is the Song of Peace, "Ever was I, ever am I," sung by Brünnhilde; the Guardian of the World motive, which is distinguishable as beginning with a prolonged shake, and being in 3-4 time: it is sung to the words "Siegfried, noblest guardian of the world"; next, the theme in C major, in common time, of "Love's determination"; fourthly, a figure in triplets which is used as accompaniment to Siegfried's words, "A flood of splendour is rushing o'er me"; and, lastly, the German cradle-song, "Sleep, baby, sleep."

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## THE UKRAINIAN NATIONAL CHOIR

Conductor - ALEXANDER KOSHITZ

(See separate programme for Lyrics)

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ROMANCE in G (Op. 40) for Violin and Orchestra - *Beethoven*  
(1770-1827)

Violin Solo—ALBERT SAMMONS

Beethoven's two Romances are the only works he wrote for violin and orchestra besides the Concerto.

The Romance in G was published in 1802, and was composed at the same time as the Piano Sonata, Op. 31, while the Romance in F dates from 1805. It is so well known and so lucid in structure that analysis is hardly called for.

1992  
POLCVTSIAN DANCES from "Prince Igor" - *Borodin*  
(1834-1887)

The Opera of Prince Igor was begun in 1860 at the suggestion of the well-known writer, Stasov, who also wrote the libretto. The score, which Borodin left unfinished at his death, was completed by Glazounov and Rimsky-Korsakov. The first performance of the opera took place in Petrograd in 1890.

The dances now to be played are taken from the scene where the Khan of the Polovtsi entertains the captive Prince Igor. They are very familiar through the performances of the Russian Ballet. They are notable for their intense rhythmical vigour and brilliant scoring.

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Programme of MONDAY, FEBRUARY 23rd

- OVERTURE - "Leonora No. 3," Op. 72 - *Beethoven*  
PRELUDE - - "Parsifal" - - *Wagner*  
THREE DANCES - - - - *Dorothy Howell*  
(First Performance)  
CONCERTO - - A minor - - *Saint-Saëns*  
SYMPHONIC POEM "The Visions of Hannele" - *Hubert Bath*  
(Conducted by the Composer)  
OVERTURE - "Romeo and Juliet" - *Tschaikowsky*

Vocalist—ANNA LISA MATTSO

Soloist—CEDRIC SHARPE

Conductor RAYMOND ROZE

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Programme of TUESDAY, MARCH 9th

- OVERTURE - - "Phèdre" - - *Massenet*  
HEBRIDEAN SEA POEM - "The Sea Reivers" - *Bantock*  
(Conducted by the Composer)  
"IN CHURCH" - - - - *Tschaikowsky*  
(First Performance in England)  
SYMPHONY - - No. 7, in A - - *Beethoven*  
BALLET - - "Mlada" - *Rimsky-Korsakoff*  
(“Cortège des Nobles”)

Vocalist—JOHN COATES

Conductor—RAYMOND ROZE

200

Programme of TUESDAY, APRIL 13th

- PRELUDE - "Tristan & Isolde" - Wagner
- CONCERTO - - - - - Grieg
- NORFOLK RHAPSODY No. I - - Vaughan Williams  
(Conducted by the Composer)
- PRELUDE "L'Après Midi d'un Faune" Debussy
- SYMPHONIC POEM "Balkis, Queen of Sheba" Raymond Roze
- OVERTURE - "Cockaigne" - Elgar

Soloist—WILLIAM MURDOCH  
 Vocalist—PAULA ST. CLAIR  
 Conductor—RAYMOND ROZE

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Programme of TUESDAY, MAY 11th

- OVERTURE - "Flying Dutchman" - Wagner
- SUITE - - "The Sea" - Frank Bridge  
(Conducted by the Composer)
- SYMPHONIC POEM "Rouet d'omphale" - Saint-Saëns
- SUITE - "Sierra" - George Dyson
- SYMPHONY - "The Divine Poem" - Scriabine

Vocalist—GERVASE ELWES  
 Conductor—RAYMOND ROZE

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These Programmes are subject to slight alterations

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201

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