

Central Hall, Westminster

ROBERT MAYER

Concerts *for* Children

(TWELFTH SEASON)

FIRST CONCERT

Saturday Morning, October 13th, 1934

Doors Open at 10.40 a.m.

Commence at 11 a.m. sharp.



CONDUCTOR:

DR. MALCOLM SARGENT

Leader - Samuel Kutcher

AND

London Philharmonic Orchestra

Programme & Analytical Notes

Notes by EDWIN EVANS

God Save the King

Overture—"The Mastersingers of Nuremberg" Wagner (1813-1883)

In olden times there were, in the German cities, guilds of singers, in which there were five grades, from apprentice to master. The members of these guilds were mostly craftsmen or shopkeepers who devoted their leisure-time to music. Wagner has made a very famous Master-singer, Hans Sachs of Nuremberg, the hero of a music drama, in which Walther, a nobleman, wins the hand of Eva, the goldsmith's daughter, with a "prize-song." This music drama was first performed in 1868. The overture begins with the music of the Master-Singers, who always behaved with much dignity on official occasions. The Guild also had its own March, when it advanced in procession with the banner of King David at its head, and this March is heard next. Then comes the beautiful prize song, and afterwards the three tunes are heard together, only the March is handed over to the apprentices, who are livelier than the masters, and take it at twice the pace. But when the Overture comes to an end the March is given with all its real solemnity.

Suite from Incidental Music to "King Arthur" Purcell (1659-1695)

Purcell's "King Arthur" is a musical setting of a patriotic play by Dryden, in which the British monarch and a heathen Saxon king of Kent are rivals for the love of a blind princess of Cornwall. There is a good deal of magic connected with the story. Merlin, of the Court of King Arthur, matches his spells against those of the heathen sorcerer Osmond, and they each have familiar spirits in attendance on them. It is just as well, for the play is rather dull, and the magical episodes gave Purcell the opportunity of enlivening the performance. At the last Merlin restores the princess's sight, King Arthur makes peace with his enemy, and all ends happily. The play was produced in 1691 and soon forgotten, but the music lives.

Praeludium Järnefelt (1869-)

Finland is a country that belonged to Russia until the Great War, after which it became independent. It is the birthplace of one of the greatest of modern composers, Sibelius, and also of Palmgren, Melartin, Järnefelt, and some others of note. But Järnefelt did not stay there. He has spent his early years in other countries, and since 1907 has settled at Stockholm, the capital of Sweden, which faces Finland across the Baltic Sea. His Praeludium is a bustling piece of music with a brief moment of pastoral calm in the middle. At the beginning the strings set going a figure of the kind called *ostinato* (Italian for obstinate), which persists until the second tune is reached. While this is going on the woodwind takes up a merry *fugato*, almost like a game in which they run after each other. The brass too is drawn into the game. Then the strings, high up in the treble, start a new tune, which is repeated by the woodwind. Next comes the calm, and then the frisky *fugato* is played over again.

First Movement of Symphony No. 40, in G minor (K550)

Allegro Molto.

Mozart (1756-1791)

Many composers have numbered their works in the order of publication and that is the number you will see on programmes, preceded by "opus" (work) or "op." for short. But when the composer is Mozart, you will generally see the number preceded by K, which stands for Dr. Köchel, a Mozart enthusiast who compiled a complete list of the composer's works. As the list runs to 620 numbers, not counting works which were lost, and Mozart was only thirty-five when he died, it is evident that he must often have written very quickly. Now when composers write against time, the result is sometimes poor, but with Mozart it was generally the reverse. Thus in the summer of 1788, just after he had been given an appointment at the Austrian Court, he wrote three symphonies in six weeks, one in E flat, this one, and the "Jupiter," which are considered to be his finest. The first movement opens with an accompanying figure on the violas over which the principal tune is played by the violins in octaves. Presently the woodwind, and then the horns (which are the only brass used here) join in. The second tune is shared between the strings and the wind. Afterwards fragments of both tunes, but especially the first, are used to continue the movement until the time comes to conclude it with the usual recalling of the opening.

Scherzo from 4th Symphony

..

.. Tchaikovsky (1840-1893)

Tchaikovsky had a friend whom he never met, a certain Nadejda de Meck, the wife of a Russian railway engineer. The reason why they never met was because she had given him some support to enable him to compose music without being troubled about money, and she feared he might be embarrassed in her presence. But they wrote many letters to each other, and this symphony is dedicated to her. It was planned in the winter of 1876-7, and in one of these letters Tchaikovsky explains the meaning of "our" symphony, which is dominated by the idea of "Fate." But the Scherzo is free from the gloomy thoughts embodied in this main idea, and the theme belonging to it does not occur. In its place there are suggestions of a tipsy peasant singing a street song, and of a passing military band. To illustrate these scenes the three sections of the orchestra play alternately before joining together. First the strings are played pizzicato (plucked), then the woodwind have their turn and finally the brass. Then the strings repeat and at the end the woodwind and brass join in with bits of their own tunes.

Hungarian March

..

..

..

Berlioz (1803-1867)

In the winter of 1845-6 Berlioz visited Hungary, and a friend lent him a book of national tunes, among which was one known as the Rakocsy March, composed by a military bandmaster named Scholl, and very popular with the soldiers. The Hungarians were then very excited about their national independence, for a revolution was in sight. When they heard how splendidly their March sounded the way Berlioz had arranged it, they became very enthusiastic. The crescendo towards the end worked them up still more, and at the finish the March had to be repeated to gratify their patriotic ardour. But the Austrian authorities were not quite so well pleased as the audience. Afterwards Berlioz decided to include the March in his "Faust," although he had to take his hero to Hungary to make it right.

CHILDREN ENJOY IT ON COLUMBIA— MUSIC AT IT'S BEST—To-day's Programme:

DIE MEISTERSINGER—
Overture. Two sides. } **DX86**
Bruno Walter conducting } **4s.**
Symphony Orchestra.

PRAELUDIUM (*Jarnefelt*). } **DX194**
Reverse side: Intermezzo } **4s.**
from "Cavalleria Rusticana" }
Sir Henry J. Wood conducting }
Symphony Orchestra.

TSCHAIKOWSKY SYM-
PHONY No. 4. Willem } **L2366**
Mergelberg con. His Concert- } **to**
gebouw Orch. **Five Rec-** } **L2370**
ords in Art Album
(free) with Descriptive
Notes. **COMPLETE,**
30s.

The London Phil. Orch-
estra con. by Sir Thomas
Beecham only on Col-
umbia—Latest Records:

THE FAIR MAID OF PERTH— } **LX317**
Suite (*Bizet*). Two Records } **and**
(8s. each). } **LX318**

MOZART SYMPHONY ("Jup-
iter") No. 41 IN C. Four } **LX282**
Records in Art Album } **to**
(free) with Descriptive } **LX285**
Notes. **COMPLETE, 24s.**

Also in Automatic Coupling-Records issued at
standard prices.

**FOR OTHER RECORDS
BY THE LONDON PHIL-
HARMONIC ORCHESTRA,**
see complete catalogue: post-
free from Columbia, 98-108
Clerkenwell Rd., London, E.C.1.



Columbia