

CONCERT CLUB
Courtauld-Sargent Concerts
(1st Series)
with
London Symphony Orchestra

Wednesday, November 20th, 1929

Courtauld - Sargent Concerts

The Concert Club.

THE object of this Club is to stimulate interest in music, and to obtain a wide and stable audience, drawn from lovers of music for whom the usual prices have been too high to enable them to subscribe regularly to concerts.

With this object a **Concert Club** has been formed to which employees' clubs connected with the big business establishments, students', teachers' and other professional and social organisations of a similar character are eligible for membership and are invited to subscribe for blocks of seats at considerably below the usual Queen's Hall prices. Tickets at these reduced rates will be confined **strictly to the use of Members of such Organisations.**

A Member can buy such tickets **only** for the **Series of the Six Concerts, not Singly**, and they are transferable only to members of the same organisation. Any member transferring or selling a ticket outside his or her organisation is liable to forfeit membership of the Club. The tickets can be purchased at these reduced rates **only through an Accredited Representative of their Organisation**, who must apply for them to The Secretary, 20, Portman Square, W.1.

The membership at present amounts to about sixteen hundred persons, and all seats available for the Club are filled for this series of concerts. Many other applications for membership have had to be refused for lack of space in the hall, as a number of seats will always be kept for the general public and sold at the usual concert rates.

Owing to the success of the Club the aim now is to double the membership with a view to duplicating the concerts next season, and further firms and organisations that may wish to become members in the second series beginning October, 1930, are invited to **send in their names at once** with an indication of how many tickets they are likely to require, in order to make it possible that arrangements can be made for their accommodation.

There are four categories of seats at different prices. In order to facilitate allotment, it is urgently requested that the number of seats in each category initially applied for should correspond as closely as possible with the varying means of the individuals forming each organisation.

The Prices for the Series are as follows:—

1/6 (that is 9/- for the six concerts) for seats usually sold at 2/4
2/6 (that is 15/- for the six concerts) for seats usually sold at 3/-
3/6 (that is 21/- for the six concerts) for seats usually sold at 5/9
5/- (that is 30/- for the six concerts) for seats usually sold at 8/6

All enquiries to be addressed to

THE SECRETARY, 20, PORTMAN SQUARE.

REMAINING CONCERTS OF THE FIRST SERIES

Wednesday, January 29th, 1930, at 8 p.m.

	Conductor	- BRUNO WALTER	
Symphony in C, No. 1	-	-	<i>Beethoven</i>
Das Lied von der Erde	-	-	<i>Gustav Mahler</i>
Soloists, ROSETTA ANDAY, JACQUES URLUS			

Wednesday, February 26th, at 8 p.m.

	Conductor	- MALCOLM SARGENT	
Soloist, ARTUR SCHNABEL			
Concerto in C minor for Pianoforte and Orchestra	-	-	<i>Beethoven</i>
Concerto in D minor for Pianoforte and Orchestra	-	-	<i>Mozart</i>
Concerto in B flat major for Pianoforte and Orchestra	-	-	<i>Brahms</i>

Tuesday, March 18th, at 8 p.m.

	Conductor	- MALCOLM SARGENT	
Soloists, JELLY D'ARANYI, ROY HENDERSON			
The Garden of Fan	-	-	<i>Bax</i>
Song of the High Hills, for Orchestra and Chorus	-	-	<i>Delius</i>
Concerto for Violin and Orchestra	-	-	<i>Szymanowski</i>
Soloist, JELLY D'ARANYI (<i>First Performance in England</i>)			
Serenade for Orchestra and Voice	-	-	<i>Bliss</i>
Soloist, ROY HENDERSON (<i>1st Performance</i>)			
The Pines of Rome	-	-	<i>Respighi</i>

Tuesday, April 1st, at 8 p.m.

	Conductor	- MALCOLM SARGENT	
Soloist, FRIEDA LEIDER			
Overture Leonore, No 3	-	-	<i>Beethoven</i>
Aria from Fidelio	-	-	<i>Beethoven</i>
Grosse Fuge	-	-	<i>Beethoven</i>
Aria from Der Freischütz	-	-	<i>Weber</i>
Symphonic Study, Falstaff	-	-	<i>Elgar</i>

PRICES FOR THE GENERAL PUBLIC

Single Tickets, Orchestra Stalls and Grand Circle, 13s. 6d. and 8s. 6d.
Orchestra (unreserved, 3s.), including tax.
Tickets can be obtained from the Box Office, Queen's Hall, and usual agents.

In accordance with the requirements of the London County Council.

1. The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.

**Miniature Scores of the works to be performed are on sale from
the attendants.**

PROGRAMME

Wednesday, November 20th, at 8

Conductor - OTTO KLEMPERER

Suite No. 3 in D, for 3 Trumpets, 2 Oboes,
Timpani, Strings and Continuo - - - *Bach*

Overture, Air, 1st Gavotte, 2nd Gavotte, Bourrée, Gigue.

Anton Bruckner, who was in the habit of saying that he must compose his works carefully, as one day he would have to account for them before God, is a man whose significance was not discovered until the renewal of religious feeling after the war. In France in March, 1928, his 9th Symphony and *Te Deum* were played in the church of Notre Dame in Paris and now in London we are to hear the 8th Symphony for the first time. His strong religious feeling is related though not identical with that of Johann Sebastian Bach. It was not until a hundred years had elapsed since the performance of the *St. Matthew's Passion* by Felix Mendelssohn, that Bach enjoyed a renaissance both as a great master of oratorio and as a composer of instrumental music. No orchestra can afford to overlook him to-day, and as an introduction to one of Bruckner's Symphonies, nothing is more suitable than one of his four Suites.

The four Suites (No. 1 in C major; No. 2 in B minor; Nos. 3 and 4 in D major) were produced during Bach's stay at Köthen, *i.e.*, during the years 1717 to 1723, when he was the conductor of an orchestra and on friendly terms with the music-loving Prince Leopold of Annalt-Köthen. The latest Biographer of Bach, Charles Sanford Terry, draws a graphic picture of those days when Bach, with Joseph Spiess and Joh. Ludwig Rose, the Chamber Musicians, under the light of wax candles in the large music chamber of the castle, played his new Sonatas, Concerti and Suites; when Schreiber and Krahl, the trumpeters, were the first to play the closing Gigue in the D major Suite, so that the merry sounds resounded from the rafters of the roof, and when the Prince himself used to play the Sonate for the Pianoforte and the Viola de Gamba. The Suites were then called "Overtures," no doubt because they all commence with a striking overture in the French Style; *i.e.*, first a *grave* with repetition; then a fugue, which again led back to a *grave* passage, and was likewise repeated with it. One heard only the noblest, purest chamber music, a glorified succession to dance music, such as was originally played by the minstrels in mediæval cities. The 3rd Suite consists of an Overture, Air, 2 Gavottes, Bourrée and Gigue, with the three merry trumpets. The second movement is certainly one of the most wonderful productions of Bach's melody.

Since Bach's time the air has been transposed, and is well known to concert-goers as the Aria on the G string. Each of the Suites (the one in C is played most rarely, while that in D is the favourite), excites surprise through their abundant rhythmical and melodic contrasts. Each is a world in itself, and all taken together reveal the soul of the Master, in whom all human feelings, joy, sorrow, all shades of humour, melancholy and wanton cheerfulness had their musical home.

INTERVAL

ANTON BRUCKNER

In the eighties of the last century a peculiar-looking man could often be seen walking through the streets of Vienna. His squat figure and broad shoulders were clad in an ill-fitting black frock coat, while his sturdy legs were swathed in a pair of very wide trousers. A blue handkerchief, hanging out of one of his pockets, completed his remarkable costume. Seen in this way one might have easily mistaken him for some small country school teacher. A glance at the face beneath the brim of his black felt hat revealed however features of such majesty and nobility as to make one think of one of the Imperial Cesars or a great Prince of the Church. Whatever the difficulties of placing this figure of mixtures and contrasts

every citizen of Vienna was easily able to identify him as one Anton Bruckner, Professor at the Conservatory and Organist at the Imperial Court.

Born on the 4th of September, 1824, in a small town of Upper Austria, Anton Bruckner was a son of the soil. He combined in his character a strong note of childlike faith with extraordinary humbleness and modesty—qualities in which he surpassed even his compatriot Franz Schubert. Yet, Anton Bruckner's name may be coupled with those of Beethoven and Brahms as one of the greatest symphonic composers of all times. Bruckner has the additional distinction of having expressed most devoutly and convincingly that strong religious side of the Austrian character, the very opposite of which—the famous gaiety and "Gemuetlichkeit of the Viennese"—has been so superbly crystallized by Johann Strauss in his immortal waltzes.

As a child Anton Bruckner soon showed an unusual talent on the organ. He received his musical training in the Monastery of St. Florian, and acted as assistant teacher in several small places until he passed his final examination as an organist. As his fame spread, his friends urged him to move to Vienna, where he was offered the appointment of lecturer to the University. Bruckner's strong love for the country however made him fight a hard battle with his personal inclinations before he finally decided to accept it.

In Vienna, Bruckner studied composition with a renowned teacher, Simon Sechter, under whom he developed an eager desire for learning, combined with an inexhaustible diligence.

He now began to travel abroad a good deal in his capacity as organist. In 1871 he came to England for the first time, and gave a concert in the newly-built Royal Albert Hall. His success was so great that he was immediately engaged for a whole month, during which he earned great applause with his wonderful improvisations. How much his organ recitals in London were appreciated may be seen by the fact that after his month at the Royal Albert Hall he was engaged for five more concerts at the Crystal Palace, and at his last appearance there he was carried out of the hall on the shoulders of his admirers.

At the time Bruckner wrote his first symphony in 1864, he was already more than forty years old. Altogether Bruckner composed nine symphonies as follows; the second in C minor (1872), the third in D minor, dedicated to Richard Wagner (1873), the fourth in E flat, the "Romantic" (1878-1880), the fifth in B flat (1875-1880), the sixth in A (1881), the seventh in E (1885), the eighth in C minor (1886-1890). His ninth symphony in D minor was never completed.

Like many of the older masters recognition came to Bruckner only late in life. As a result the composer did not even have

the opportunity of hearing all his symphonies himself. For years the performance of a single work of his was only possible as the result of a sustained fight. These difficulties were mostly due to Bruckner's novel methods of musical expression. They seemed incredibly new at the time, the construction of his works often appeared overbalanced, while the themes had the quality of sheer rocks out of which he fashioned his music. His harmonic system based on the latest Wagner soon developed in a way of his own in the course of his further work. One of Bruckner's most striking peculiarities was the insertion of many pauses in his works. These were to make the structure of his pieces clearer and to serve as breathing spaces before each of his great climaxes.

On October 11th, 1896, Anton Bruckner died at the Belvedere Castle where an apartment had been handed over to him for his personal use by special order of the Emperor Francis Joseph.

It will have been seen that even in his native country Anton Bruckner's art established itself only slowly and with great difficulty. Nowadays, however, the devout atmosphere at the performance of one of his symphonies in Vienna and Berlin can be compared only to that at the celebration of a mass.

The first performances of Bruckner's works at the Vienna Philharmonic concerts were conducted by Hans Richter. The first performance of the eighth symphony took place in Vienna on the 13th December, 1892, when it made a deep impression on the Philharmonic audience.

Symphony No. 8 in C minor - - Bruckner (1st Performance in London)

The Eighth Symphony is a drama in musical form, and as a result this work has often been called "the Tragic Symphony." The first movement may be said to describe the inner struggles of Man. The second movement (Scherzo) expresses his unshaken fortitude in spite of his clashes with a hostile world as well as the consolation which the beauties of nature offer him. The third movement (*Adagio*) with its prayer-like atmosphere indicates that he is finding his refuge with God, while the fourth movement (*Finale*) brings the climax—the overcoming of all his difficulties, the attainment of his ideal. This apotheosis finds its grand musical expression in a counterpoint of the four main themes of the Symphony with which the work ends.

First Movement.

The main theme of the first movement rises out of a shadowy depth but soon takes more and more definite shape

until it reveals itself fully in all its menacing strength. It is interesting to note the pauses which are interposed between those successive statements of the theme. The minor second (F to G flat) with which it begins, reappears throughout this movement in manifold variations and developments.

The second theme announces itself in the yearning song-like melody in G, whose rhythm one often finds in Bruckner's works (two crotchets followed by a triplet of three crotchets). This melody is continued for a considerable time, after which a great chromatically built-up climax is heard with which the first part of the movement closes. It has been said in explanation of this part that the above two themes may be termed the "Intellect" and the "Soul" respectively.

In the development section which follows these two ideas appear locked in constant combat, as it were, until the main climax of the movement is reached, when both are given out by the full orchestra in a great augmentation. At this point the first theme is placed in the bass while the second crashes down from the height of the treble into the depths. The music dies away: the struggle pauses for the time being. Bruckner himself used to say that the intermittent beat of the music at this point always brought the picture of a big clock to his mind which ticks away slowly during the last moments of a dying man. (Totenuhr)

Second Movement.

The Scherzo reveals a newly-won strength. A rhythmically pointed theme makes itself heard against the quick swirling passages of the strings. Bruckner was fond of calling this theme "The German Michel," to illustrate the good-natured clumsy characteristics of this part. And in truth, it makes a most fascinating impression, which is still more enhanced by the quiet contrast of the dreamy trio in A flat. But the recapitulation of the first part shows it again in possession of all its natural freshness and uncouth strength.

Third Movement.

This is the great Adagio in D flat which is one of the very few symphonic movements of this type that may be said to be a worthy successor of Beethoven's creations in this form. This, too, has the character of a prayer with its devout string harmonies and is brought to an ecstatic climax, at which the music seems to take on the quality of angels' choirs with the soft accompaniment of heavenly harps. After this a second theme appears which is developed in conjunction with the first. A final climax may be supposed to indicate the moment when the supplicant's fervent wishes have been heard, and his prayer granted by the Divine Power.

Finale.

The last movement of the Symphony has proportions of tremendous grandeur and power.

The first theme has a peculiar war-like rhythm. This militant character of the music is continued by some effective fanfares of trumpets, and in splendid contrast to this comes a cantabile melody and a devout hymn which may be said to be expressions of Bruckner's very soul. The constant interruptions, new periods and climaxes have their organic meaning. As has been mentioned before, there is a counter-point of all four main themes of the Symphony (in a manner which Palestrina had already used in his Masses). The theme of the first movement in D, the Scherzo theme, the Adagio theme, and the theme of the Finale are given out by the full orchestra in majestic union; the battle is won and Man has triumphed.

Programme Notes by PROF. DR. ERNST DECSEY.

THE LONDON SYMPHONY ORCHESTRA

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F. Cambridge
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