

DUKE'S HALL
ROYAL ACADEMY OF MUSIC
MARYLEBONE

Tuesday, April 18th, 1967

Under the auspices of the
LONDON ELECTRICITY SPORTS AND
SOCIAL ASSOCIATION

AN
ORCHESTRAL
CONCERT

by the

LESSA MUSIC SOCIETY

Chairman: S. M. GORE, ESQ.

Hon. Secretary: G. E. MORRISS, ESQ.

Conductor:

LESLIE ATKINS

Programme — Price Ninepence

Programme of Music to be given by the

ORCHESTRA

Conducted by LESLIE ATKINS

Leader: ALBERT POOLEY

Leader—Albert Pooley: this, sadly, will be the last programme to bear this introduction.

Through 17 seasons and for 35 concerts, Mr. Pooley has occupied the Leader's desk of the LESSA Orchestra. He is held in great affection by everyone in the Society and as he is retiring after tonight's concert it was left to him to select the programme. We shall, immediately after the interval, be making a presentation to Mr. Pooley as a mark of our appreciation and esteem for his valued and loyal service to the Society.

He will be succeeded by Mr. Frank Tonge, who has for long been a member of the Orchestra. We welcome him as Leader and wish him every success.

National Anthem

1. Overture: The Hebrides (Fingal's Cave) - - Mendelssohn

In 1829 Mendelssohn came to "Swinging London". To justify this contemporary term I quote from one of his letters in which he wrote "Things toss and whirl about me as if they were in a vortex, and I am whirled along with this". He had come to London, where he was a great success, both in social and musical circles, on his way to Scotland. After meeting Sir Walter Scott at Abbotsford, he visited the Hebrides, and there conceived the idea of writing this descriptive Overture. It was not completed until December 1830, when it was first presented under the title "Die einsame Insel". After two subsequent revisions it was finally published in 1832 as Overture, Fingal's Cave. This highly descriptive and very familiar music forms a most pleasurable introduction to this evening's concert.

2. Eine kleine Nachtmusik - - - - - Mozart

*Allegro
Romanze-Andante
Minuetto
Rondo-Allegro*

Just as Mozart set down the model form of vocal serenade with his delightful "Deh, vieni alla finestra" in his opera "Don Giovanni", so too with his Haffner Serenade did he provide a model for the instrumental serenade, the essentials of which are a series of pieces at once simple, melodic and sensuous in expression. The Eine kleine Nachtmusik, written in 1787, is one of the more mature and polished essays in what was then a new and developing musical form.

3. Emperor Waltzes - - - - - Strauss

The term "Waltz" was derived from the German word meaning to wallow or roll in the dirt. Burney described the dance in an Eighteenth Century encyclopaedia as a "riotous and bawdy dance". The composer of tonight's waltzes, however, preceded by his father and in company with his brothers and with the Viennese composer Lanner, turned the waltz into a fashionable ballroom dance of grace, lightness and melodic charm. His was a considerable contribution to the elegant and glittering social life of Hapsburg Vienna in the late Nineteenth Century. The Kaiser Walzen which we hear tonight was one of Johann Strauss Junior's later waltzes, and has a particularly noble and spacious charm.

4. Finlandia - - - - - Sibelius

To listen to this tone poem always has something of adventure about it. I am sure that this is equally so for the players in the Orchestra. It is exciting music which carries the promise of greater music by the same composer, a promise tremendously fulfilled in the Sibelius tone poems and symphonies. In a sense Finlandia occupies in the works of Sibelius a position rather like that of the Cockaigne Overture in the works of Elgar. It is the one composition of the composer that everybody knows. It is stirring music in itself and the listener will be greatly rewarded to seek beyond the present piece and hear the other wonderful music of the composer, of which the tone poem to be performed provides a typical foretaste.

INTERVAL (twenty minutes)

*Refreshments may be had in the refectory
(A warning bell will be sounded before the
beginning of the second part of the Concert)*

At this time Mr. S. Morton Gore, Chairman of the Music Society,
will make a presentation to Mr. Pooley

5. Symphony No. 5 in E minor - - - - - Tchaikovsky

- i. *Andante—allegro con animo*
- ii. *Andante cantabile*
- iii. *Allegro moderato*
- iv. *Andante maestoso*
Allegro vivace

Moderato assai e molto maestoso—Presto

This great Symphony, first performed in 1888, the same year as the introduction of the Emperor Waltz, reflects a very different scene. Far from the gaiety of Vienna, Tchaikovsky, after completing his first tour of Europe and England, settled at Klin. He had begrudged the time spent touring abroad, greatly though this enhanced his fame as a composer. He wrote complaining that he might better have spent his time working at new compositions. He settled contentedly, how-

ever, in his new-found country retreat and worked simultaneously on this Symphony and his composition of "Hamlet". This work has all the wonderful characteristics, the clear melodic line and the impressive spacious dimensions of the composer's work. Although Tchaikovsky originally received some help from Balakirev and Rimski-Korsakov, he was too individualistic, too big a master, to align himself with the Russian school of composers known as "The Six"; he was less nationalistic in every way—he depended less on Russian folk music for his themes, and his operatic and other themes were drawn from the world's literature rather than that of his Homeland.

The choice of this Symphony by Albert Pooley was to be expected. It has been performed more frequently by the Orchestra in its 17 years than any other major work. It offers a tremendous challenge to the Orchestra and this great work must provide a memorable finale to the Leader's playing career.

THE ORCHESTRA

FIRST VIOLINS	CELLOS	HORNS
Albert Pooley	Walter Alexander	Brian Hill
Frank Tonge	W. White	H. Knott
Leslie Goldstone	James Thompson	A. Fry
Dennis Herriott	A. E. Brignell	W. Brooks
P. J. Kelly	J. Vining	
P. B. Germann		TRUMPETS
L. T. J. Weeks	BASS	George Smith
Tom Thompson	James Kerr	T. Stubbs
H. Aldridge		TROMBONES
J. Marston	FLUTES	L. Newman
A. Kemsley	F. Macey	P. Hornibrooke
A. Hopkins	H. B. Laine	
SECOND VIOLINS	OBOES	BASS TROMBONE
W. G. Beyer	George Gibson	D. Lockerby
W. Cocksedge	Fiona Castiglione	
Alison Laine		TIMPANI
Elizabeth Knoll	CLARINETS	R. J. Mounce
Jennifer Marsh	Peter Warner	
Gordon Dale	S. Morton Gore	PERCUSSION
W. Peacock	D. L. T. Moore	W. J. A. Smith
A. Danley		
VIOLAS	BASSOONS	LIBRARIAN
Charles Knoll	W. Fairchilds	Jennie Barker
Doris Merrifield	Pat Kendall-Taylor	
Jean Ross	Pauline Sullivan	
J. Dickinson		
W. Duncan		
Godfrey Gilson		

In accordance with the requirements of the Greater London Council—(i) 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; (ii) all gangways, corridors, staircases and external passageways intended for exit must be kept entirely free from obstruction, whether permanent or temporary; (iii) 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 it shall be limited to the numbers exhibited in these positions.

LESSA MUSIC SOCIETY

18/24, Lower Clapton Road,

E.5.

21st April, 1967.

APRIL CONCERT, 1967.

Members of the Orchestra,

It was, I thought, a splendid concert, and a most fitting send-off for Albert. The audience was right, the atmosphere was right, and we ourselves - well, we didn't do so badly either, did we?

Let me thank you once again for your continued support, your forbearance at rehearsals, and your ever ready acceptance of the hard work which is so unavoidably necessary if we are to achieve performances of this standard. Like myself, though, I expect you find it all very rewarding.

We won't meet next week (I think we have earned a night off!) so please also take this as notice that our weekly meetings resume on Tuesday 2nd May when I hope to see many of you there, and look forward to seeing what else we can find from our now impressively expanding very own library.

Thanking you once again, I am,

Yours sincerely,



(LESLIE ATKINS)

Happy?