





SEAT NO.

ROYAL ALBERT HALL.

ADMIT THE BEARER TO
THE KING'S BOX.

LUICK ALEXANDER,

Keeper of H.M.'s Privy Purse

Date

Sat. Morn. 25th 1944

THIS TICKET TO BE SHOWN AT THE ENTRANCE TO THE ROYAL BOX.

PRINTED BY THE ROYAL PRINTING WORKS

ROYAL ALBERT HALL

London

Saturday Morn. 25th 1944 at 2.30 p.m.

A GRAND CONCERT

in Tribute to

SIR HENRY J. WOOD

and in celebration of his

SEVENTY-FIFTH BIRTHDAY

Presented and sponsored by

The Daily Telegraph

and

LONDON SYMPHONY ORCHESTRA

THE

B.B.C. SYMPHONY ORCHESTRA

THE

LONDON PHILHARMONIC ORCHESTRA

and

SOLOISTS

including

SIR HENRY J. WOOD

SIR ADRIAN BOULÉ

BASIL CAMERON

MALCOLM SARGENT

and WALTER BRUNNEN

Printed and Published by MARCOLL HOLT LTD., 15, Bedford St., New Bond St., W.1.

In the event of an Air Raid Warning the audience will be immediately informed, and those who wish to do so may take shelter either in the building or in the trenches in Hyde Park or Kensington Gardens. The Concert will then continue.

PROGRAMME



GOD SAVE THE KING

Overture, The Flying Dutchman Wagner
 Conducted by Sir HENRY WOOD
 (Led by PAUL BEARD)

Brandenburg Concerto No. 3 Bach
 Conducted by Sir HENRY WOOD
 (Led by GEORGE STRATTON)

Symphonic Poem, Dan Jazn Strauss
 Conducted by BASIL CAMERON
 (Led by JEAN POGNET)

Concerto No. 3 in C minor for Piano and Orchestra (Op. 17) Beethoven
 Soloist, SOLOMON
 Conducted by Sir HENRY WOOD
 (Led by PAUL BEARD)

INTERVAL



SIR
ADRIAN BOULT



BASIL CAMERON



SIR HENRY J. WOOD



DR. MALCOLM SARGENT



SOLOMON

PROGRAMME (continued)

Introduction and Allegro for Strings Elgar
 Conducted by Sir ADRIAN BOULT
 (Led by PAUL BEARD)

Scherzo and Finale from Symphony No. 5 in C minor Beethoven
 Conducted by Dr. MALCOLM SARGENT
 (Led by GEORGE STRATTON)

Rite of the Valkyries Wagner
 Conducted by Sir HENRY WOOD
 (Led by JEAN POGNET)

Organist: BERKELEY MASON

AN APPRECIATION

by F. BONAVIA

(Musical Critic of the Daily Telegraph)

Henry Joseph Wood was born on March 3, 1869, not far from where now is the shell of the Queen's Hall, some of his inspired labours for many years and a place of pilgrimage for thousands of music-loving Englishmen. His special attitude for music was soon manifest and under his mother's tuition he was at the early age of 10 sufficiently proficient to make a public appearance as organist at St. Mary's Church, Aldermanbury. At 13 he was assistant organist of St. Sepulchre, Holborn, and, four years later, organist of St. John's, Finsbury. His studies were completed under Frost at the Royal Academy of Music where he later taught the conductor's class. In 1893 he made a gift of his library consisting of nearly 3,000 scores and orchestral parts to that institution.

In 1888 he was on tour with an opera company and his career as conductor had begun. As assistant conductor of the Savoy opera and conductor of the Olympic Theatre, he so distinguished himself that he obtained an appointment at Queen's Hall in 1894 as adviser to the Wagner performances of Felix Mottl. He then met Robert Newman, who during the genius of the young artist, began a collaboration, lasting till Newman's death, which was to affect radically the musical life of the nation. Wood brought to the new Promenade concerts which began on October 6, 1895, a rare combination of knowledge, wide sympathy, capacity for hard work and organization together with a flair for what the public may be taught to want. He made the "Proms" a national institution; he made his audience the most understanding and catholic in Europe.

English music, ably introduced, began to come into its own, but Wood devoted equal care to the presentation of any composition he accepted, whether old or modern, classic or romantic. Programmes which at first were light in character ended by embracing music of a most austere type, and included the masters of every school and country. All the classics, all the then new Russians, were heard either at the "Proms" or at the symphony concerts Wood conducted in the winter, as well as such apostles of modernity as Strauss, Debussy, Schoenberg.

A rapidly rising reputation brought in its train countless provincial engagements. Wood became conductor of the Wolverhampton Festival Choral Society, of the Sheffield, Birmingham and Norwich Festivals; he followed Richter as conductor of the Manchester Gentlemen's Concerts, holding various appointments in many other provincial centres. He conducted the Handel Festival at the Crystal Palace in 1906. He was sought after by foreign societies, conducting at Zurich, Weisbaden, Rome and in the United States. An invitation to become permanent conductor of the Boston Symphony Orchestra was declined. Knighted in 1911, Wood celebrated his 50th anniversary as conductor in 1918, when he received countless tributes of admiration and affection. He is the author of an autobiography, and of a comprehensive method, "The Gentle Art of Singing."

It is impossible within the limits of the present brief notice to do justice to Sir Henry's manifold activities. He is a master of distinction whose work has been exhibited in the Royal Academy. He is a born teacher whose advice has inspired musicians of world-wide reputation. He has not sought fame as a composer but his orchestral arrangements (some of which were signed with the pseudonym Kleesoviky) bear ample evidence to his masterly grasp of every orchestral device.

Wood possesses in a very unusual degree the capacity for taking infinite pains that has been said to be the mark of true genius. He possesses also a rare gift that enables him to exempt any performance with his own personality and at the same time realise fully the peculiar character of any composer's style. It is this that makes a rehearsal with Sir Henry a liberal education.