

THE VARIETY CLUB OF GREAT BRITAIN (Manchester Committee)

proudly presents

An evening with

**Danny
Kaye**

and the

HALLÉ

PROGRAMME



THE HALLÉ ORCHESTRA





MANCHESTER

FREE TRADE HALL THURSDAY 23rd MAY 1974

HALLÉ ORCHESTRA

Leaders: Martin Milner, Michael Davis

Principal Conductor: JAMES LOUGHRAN

PROGRAMME

National Anthem

Strauss: Overture Die Fledermaus



Guest Conductor: DANNY KAYE



The Hallé Concerts Society and the Variety Club of Great Britain
accept no responsibility for this part of the programme

THE HALLÉ ORCHESTRA

Britain's first fully professional symphony orchestra, the Hallé was founded by the German-born pianist and conductor, Charles Hallé. A refugee from the 1848 revolution in Paris, he accepted the post of conductor of the long-established Gentlemen's Concerts in Manchester. In 1857, for the six months' duration of a gigantic exhibition of art treasures, this orchestra was augmented. Rather than see it disbanded when the exhibition closed, Hallé decided to launch a series of concerts at his own expense – and so the first Hallé Concert was held in the Free Trade Hall, on 30th January 1858.

For the next 37 years Hallé controlled and conducted the concerts. From rather primitive beginnings, he gradually raised the standard of the programmes and gave several important first British performances of works by Berlioz, whose friend he had been. When new works by such “modern” composers as Wagner, Brahms and Dvorak were published, Hallé speedily included them in his concerts. Most of the great executants of the day, instrumental and vocal, appeared in Manchester under his baton, and he himself gave early performances of the Brahms B flat and Grieg piano concertos. After Hallé's death, in 1895, three guarantors – Gustav Behrens, James Forsyth and Henry Simon – undertook to carry on the concerts. They immediately began negotiations with Hans Richter, one of the outstanding conductors of the day and a noted interpreter of Wagner, Bruckner and Brahms, to be Hallé's successor. Though anxious to come, he had a Vienna contract to fulfil and for an interim period the orchestra was conducted by Frederic Cowen. In 1899, the year the Hallé Concerts Society was founded, Richter came to Manchester and stayed until 1911. Although his programmes were eventually criticised for their failure to include music by innovators like Debussy and Stravinsky, he championed the music of Elgar and Richard Strauss so that Manchester enjoyed a “golden age” of romantic music and interpretation.

After a short but fruitful period under Michael Balling, the orchestra was maintained under guest conductors during the 1914–19 period, chief among them Sir Thomas Beecham. In 1920, Hamilton Harty became conductor for the next 13 years, during which he fashioned the orchestra into a brilliant and versatile body, especially effective in the music of Berlioz and Sibelius. From 1933 to 1943, Beecham and Malcolm Sargent were the conductors most often seen in Manchester. In 1943, it was decided to put the orchestra on an all-the-year basis (hitherto it had been in existence for only about six months of each year) and to increase the annual number of concerts from about 70 to over 200. This bold step coincided with the appointment of John Barbirolli, who had been in New York since 1936, as permanent conductor.



James Loughran, Principal Conductor of the Hallé Orchestra

Barbirolli re-created the orchestra amid wartime difficulties and quickly established a remarkable rapport with players and public. After 1945, the Hallé expanded still further, becoming a truly national orchestra, for it played in every part of Britain although its strongholds remained Manchester, Bradford and Sheffield. Barbirolli insisted that it should also be an international orchestra, and in the 27 years during which he was its head, the Hallé visited Germany, Austria, Holland, Czechoslovakia, Poland, Spain, Portugal, Southern Rhodesia, Yugoslavia, Turkey, Italy, Greece, Switzerland, France and Scandinavia, Central and Southern America, and the West Indies. In this time, too, it made many recordings and played at festivals throughout Britain. The respect and affection in which Sir John was held culminated in the bestowal on him in 1968 of the unique title of Conductor Laureate for Life – his name had become synonymous with that of the Hallé and his death, in July 1970, was a grievous personal blow to thousands.

From 1968, the Hallé were considering candidates for the succession to Sir John and in December 1970 their choice fell on James Loughran, the 39-year-old conductor of the BBC Scottish Symphony Orchestra. He is only the sixth permanent Principal Conductor of the Hallé. A long and successful association had begun. His new contract, as did his first, requires him to spend only half his time with the Hallé Orchestra; the remainder of his working year he devotes to guest appearances with other orchestras – in America, Scandinavia, Germany, France and Switzerland, and, of course, England and his own native Scotland. Hallé concerts continue to be the best supported throughout Britain and the “Sold Out” sign is the one most likely to be seen outside the halls in which the orchestra appears.

HALLÉ CONCERTS SOCIETY

Receives Financial Assistance from the Arts Council of Great Britain,
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Lancashire County Councils

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HALLÉ ORCHESTRA

†Principal

††Co-Principal

First Violins

Martin Milner *Leader*
Michael Davis *Leader*
James Murray
Assistant Leader
James Cropper
Peter Cunningham
Anthony Gibbs
Margaret Mays
Lewis Maby
John Eggington
Roger Foxwell
Alison Norman
Kenneth Devine
Ruth Bodger
William Webb
Frank Taylor
Daisy Richards*
David Beck

Second Violins

†Eric Davis*
††Doreen Crouch
Deborah Green
Peter Worrell
Mary Anderson
Graham Bain
Christine Sullivan
Dennis Cripps
Robert Taylor
Margaret Heaton
Heather McKeown
Wendy Cochran
Patricia Donnelly
Kathleen Morgans

Violas

†John Adams
††Leon Downey
Ludmilla Navratil
Robin Del Mar
Jean Ambrose
Jacqui Penfold
David Salgo
Malcolm Scott
Donald Shepherd*
Jack Atherton
Audrey Napier-Smith*
Margaret Webb

Violoncellos

†Gladys Yates*
Ian Rudge
John Bean
Christopher Wood
Lawrence Wood
Philip Johnston
Anne Christine Smith
Joseph Richmond*
Rayford Kitchen
Rosalind Gonley
Robert Howarth

Double Basses

†Michael Calder
††Douglas Williams
Alan Shimell
Eric Whittaker
Paul McKay
Frank Flowers
Arthur Thackwray
Edward Kilfoyle
Ian Cockburn

Flutes

†Roger Rostron
Raymond Hill

Piccolo

Christine Hume

Oboes

†Richard Simpson
Ronald Williams
Eric Fletcher

Cor Anglais

Eric Fletcher

Clarinets

†James Gregson
Max Benn
Graham Turner

Bass Clarinet

Graham Turner

Alto Saxophone

Alan Fawkes

Bassoons

†Charles Cracknell*
Martin Hardy
Neil Cumming

Double Bassoon

Neil Cumming

Horns

†Michael Purton
Robert McIntosh
Paul Farr
James Saxton
Arthur Bevan*

Trumpets

†John Dickinson
Allan Young
Brian Tuffery
Sydney King*

Cornets

†Brian Tuffery
Sydney King*

Trombones

†Christopher Mowat
David Loukes

Bass Trombone

Neville Roberts

Tuba

Stuart Roebuck

Timpani

Eric Wooliscroft

Percussion

†Eric Wooliscroft
Max Molin
Rayson Whalley*
Richard Smith
Jack Gledhill*
Irene Molin

Harp

Jean Bell

Celeste & Pianoforte

Rayson Whalley

Organ

†Ronald Frost
Rayson Whalley

Orchestra Supervisor

Edward Kilfoyle

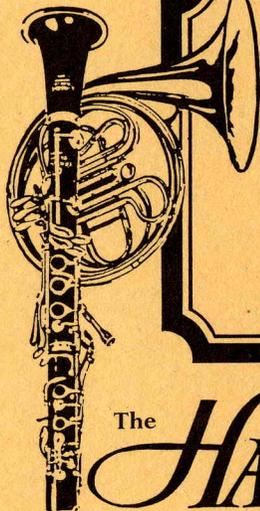
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Personally mailed copies of the annual prospectus, Proms prospectus, the Hallé Magazine etc, 1 week's priority booking for single tickets, 3 weeks' priority booking for season tickets, season ticket retention rights, full voting rights are some of the benefits of joining the Hallé Concerts Society.

The **HALLÉ**

Concerts Society

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Established in 1964, the purpose of the Hallé Trust Fund is to enable the Society to undertake those activities not financed by National or Local Authorities. The money subscribed is kept apart from the general funds of the Society and is used exclusively for the purposes set out in the Trust Deed. These include foreign tours; creating opportunities for and encouraging young British Artists and composers; special concerts for young people to awaken their interest in music; and other ventures which cannot be financed out of existing funds.

Cheques should be made payable to the **Hallé Trust Fund** and crossed "Account Payee only". All contributions will be acknowledged. We should be pleased to advise on Forms of Bequest or Deeds of Covenant.

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