

City of Birmingham Symphony Orchestra
Orchestra of the West Midlands County



**SATURDAY
FAMILY
SERIES 1985**



Birmingham Town Hall at 7.00 p.m.

SPONSORED AND RECORDED BY



50p



CHRISTOPHER SEAMAN is now firmly established as one of Britain's leading conductors. As Principal Conductor of the BBC Scottish Symphony Orchestra and the Northern Sinfonia he gained enormous experience covering the entire orchestral repertoire, and a reputation which has resulted in a heavy schedule of engagements in Britain and abroad. He now holds titled positions with two Dutch orchestras - Permanent Guest Conductor to the Gelders Orchestra and Principal Guest Conductor with the Utrecht Symphony.

Further afield, Christopher Seaman has appeared at the Hong Kong Festival with the BBC Scottish Symphony Orchestra, and toured Scandinavia and the DDR with the Northern Sinfonia. He has made two tours of New Zealand and last season was invited to Israel for a tour with the Israel Chamber Orchestra.

Christopher Seaman has a long standing relationship with the National Youth Orchestra and in 1979 was appointed Principal Conductor of the BBC/Robert Mayer Children's Concerts. He conducts nearly all British orchestras and makes regular visits to the USA, Far East, Scandinavia and France. In July he conducted the CBSO's 'Last Night of the Proms.'



MARGARET CAMPBELL was born in 1957 and began her studies in Aylesbury Music Centre. A former member of the National Youth Orchestra, she won an open scholarship to the Royal College of Music where studies with John Francis and Sebastian Bell led to her winning both college prizes for flute. Margaret Campbell has also taken part in masterclasses with James Galway.

In 1977 she was appointed principal flautist of the CBSO with whom she has appeared as soloist on several occasions including a BBC TV broadcast and a Henry Wood Promenade concert.

In 1981 Margaret Campbell won the National Federation of Music Societies Award for Young Concert Artists. Since then she has undertaken numerous engagements both as a soloist and recitalist with her pianist John Lenehan as well as broadcasting regularly on BBC Radio 3. Margaret Campbell has also appeared as guest principal flute with the Philharmonia and the Royal Philharmonic Orchestra.



Saturday 12 January 1985
Town Hall, Birmingham at 7.00pm

City of Birmingham Symphony Orchestra
Conductor CHRISTOPHER SEAMAN
Leader Felix Kok
Soloist MARGARET CAMPBELL

Overture, Fingal's Cave	Mendelssohn
Suite No.2 in B minor for Flute and Strings	Bach
St. Antoni Variations	Brahms

Interval

A warning bell will be sounded five minutes before the end of the Interval

A Shropshire Lad	Butterworth
Young Person's Guide to the Orchestra	Britten

Sponsored by BRMB Radio



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The Minim Club Assembly Point is in the Foyer at the end of the concert.

LICENSING arrangements in the Basement Bar: Persons under 14 are not admitted. Persons between 14 and 18 are admitted and may purchase goods excluding alcohol and cigarettes. Licensed Bar remains open after the concert.

There are salespoints for soft drinks in the Lower Gallery. Snacks and hot drinks are available in the Basement Bar before the concert and during the Interval.

The use of any photographic or sound-recording equipment is strictly forbidden without the prior authority of CBSO Society Limited and the Town Hall Management.

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Programme 50p

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Overture *The Hebrides* (Fingal's Cave)

Mendelssohn (1809 - 1847)

Mendelssohn was only 19 when he visited Scotland and was thrilled by the sight of Staffa and Fingal's Cave on 7 August 1829. He wrote to his sister "That you may understand how extraordinarily the Hebrides affected me, the following came into my mind" and there followed the theme with which the overture starts.

But it is more than an overture, rather a forerunner of the symphonic poems which later became so expressive a development of romanticism. Mendelssohn, always a superb craftsman, was for once a prophet. *The Hebrides* is among the finest sea music, something to stand beside that of Debussy, Britten or Wagner. But just as Beethoven's *Pastoral Symphony* is more of a response to things seen rather than a description of them, so Mendelssohn is recording his impressions rather than indulging in pictorialism.

He evokes in our mind the crash of the breakers on the rocks, the surge of the waves, the primitive grandeur of the coast. We taste salt, we smell seaweed.

Kenneth Loveland ©

Suite No.2 in B minor for Flute and Strings

Ouverture: (Grave-gai/grave)

Rondeau

Sarabande

Bourrée I alternativement

Bourrée II

Polonaise: Lentement

Menuet

Badinerie

Suite No. 2 in B minor - the popular suite for flute and strings - is probably the last-composed of the four; the preserved set of parts (for a small-scaled performance) comes from around 1738, at the end of Bach's second period (c.1729 - c.1739) of chamber-music writing. This work, with its luxurious Polonaise Double, its Rondeau in the style of a *Gavotte Provençale* and its elegant Overture, reflects the influence of Francois Couperin and his successors at Versailles. The Polonaise may be based on a real Polish folksong, and the effervescent Badinerie rivals even Rameau in its exquisite high spirits.

Stephen Daw ©

Variations on the 'St Antoni' Chorale

Brahms (1833-1897)

What Brahms thought he was writing here was a set of variations on a theme by Haydn. He took the tune in good faith from an outdoor sonata for wind instruments, but the work in question is now thought not to be by Haydn, and so Brahms's variations have had to be renamed: *Chorale St Antoni* is simply what is written over the piece in the original pseudo-Haydn manuscript.

Brahms wrote the work in 1873, partly as an exercise in orchestral composition before he finished work on his First Symphony: the fact that it was extremely well received no doubt encouraged him to complete the symphony during the next three summers. And its good reception was well deserved. Brahms keeps to the same bass line in each of his variations - following the announcement of the theme by wind instruments, as in the original - but each variation has its own distinctive character and its own orchestral sound, while the set as a whole forms almost a miniature symphony, complete with romantic slow movement and playful scherzo.

Paul Griffiths ©

Rhapsody, A Shropshire Lad

Butterworth (1885 - 1916)

George Butterworth's fate personalised the agonising waste of war. He was a young composer of sensitivity and style, clearly destined for considerable things.

But at the outbreak of the 1914-18 war, he joined the Durham Light Infantry, became a lieutenant with them, and was mentioned in despatches in 1916 for outstanding courage. Then he won the MC for his defence of a trench that was named after him. Soon after, he led a raid during the Battle of the Somme. The raid was successful, but Butterworth was killed, a tragic loss to British music.

His setting of verses from A E Housman's *A Shropshire Lad* is in its touching feeling for atmosphere possibly the most successful they have received. The orchestral rhapsody used themes from the cycle, reproducing vividly the sense of pastoral beauty and hinted sadness implicit in Housman's poetry and Butterworth's treatment of it.

And throughout it, the shades of the English countryside are observed with a quiet, restrained utterance through which passion breaks briefly.

Kenneth Loveland ©

Variations and Fugue on a Theme of Purcell (Young Person's Guide to the Orchestra)

Britten (1913 - 1976)

In a set of variations on a dance written by Purcell in 1695 for *Abdelazar, or The Moor's Revenge*, Britten displays the full resources of the modern orchestra, takes it apart to identify each instrument, then puts it together again. The idea originated in a 1946 documentary film *The Instruments of the Orchestra*, and the score survived to become a favourite with young and old, brilliant and often witty. In the introduction, Purcell's tune is treated by each section (woodwind, strings, brass, percussion). Then the variations introduce each instrument.

First, the flute, with its little brother, the piccolo decorating happily, then the oboe sings, clarinets sound as though they might be returning from a night out, then bassoons. Violins have a lively polonaise, violas are more reflective, cellos state a Brittenish tune, the basses show that they are not simply the elephantine creatures they appear before lumbering back to sleep. The harp just has to have a *glissando*, horns are all magic calls and echoes, the trumpets prance, trombones proclaim their range in a humorously pompous motif, the tuba joins in to remind us he is bigger

and deeper. Then the percussion have a quite wonderful episode, the timpani playing a little tune of its own, accompanying bass drum, cymbals, tambourine, triangle, side drum, wooden block, xylophone, castanets, gong and whip.

Then Britten re-assembles the orchestra with a fugue which flies across the instruments in the order we heard them, and in a final flourish we hear the brass declaim Purcell's tune, now majestic, while the rest of the orchestra still pursue Britten's fugue.

Kenneth Loveland ©

Next Saturday Family Series Concert

26 January 1985

Tchaikovsky
Marche Slave
Piano Concerto No. 1
Nutcracker Ballet (Act II complete)

Conductor YURI TEMIRKANOV
Soloist JOSE FEGHALI

Sponsored by BRMB Radio



Forthcoming Concerts

Thursday 17 January 1985

Piano Concerto
Symphony No. 7

Tuesday 22 January 1985

Divertimento, The Fairy's Kiss
Piano Concerto No. 3
Nutcracker Ballet
(Act 2 complete)

CHRISTOPHER SEAMAN
ALICIA DE LARROCHA
Schumann
Bruckner

YURI TEMIRKANOV
YEFIM BRONFMAN
Stravinsky
Prokofiev

Tchaikovsky

City of Birmingham Symphony Orchestra

Principal Conductor and Artistic Adviser Simon Rattle

Principal Guest Conductor from 1985/86 Okko Kamu

Principal Guest Director from 1985/86 Iona Brown

Conductor Emeritus Harold Gray OBE

First Violins

Felix Kok *Leader*

Paul Willey *Associate Leader*

Barrie Moore *Deputy Leader*

* Philip Head

Gisela Hess

Paula Stephenson

Enid Beaumont

Clare Clement Smith

Catherine Hamer

David Gregory

Susan Evans

Mark Robinson

Andrew Szirtes

Sheila Clarke

* Stanley Smith

Catherine Chambers

Second Violins

* Jeremy Ballard

Paul Smith

Henry Birch

Graeme Littlewood

Joy Blackburn

Warwick Lydiate

David Arlan

Brian Horgan

Dianne Youngman

Imogen Racz

Georgina Kirk

Julie Storer

Violas

Peter Cole

Gwyn Williams

Penelope Brown

Jennifer Whitelaw

Carol Millward

Diana Drewer

* Margaret Artus

Julian Robinson

Rona Tattersdill

Elizabeth Shaw

Elizabeth Fryer

Angela Daly

Cellos

Ulrich Heinen

David Russell

Simon Clugston

David Powell

* Alison Harper

Edward Boshier

Elsbeth Cox

Ian Ludford

Jacqueline Tyler

Philippa Cooper

Double Basses

John Tattersdill

Christopher Staunton

Charles Wall

Thomas Millar

Simon Phillips

Mark Doust

Geoffrey Smart

Mark Goodchild

Flutes

Margaret Campbell

Colin Lilley

Piccolo

Andrew Lane

Oboe

Richard Weigall

Cor Anglais

Peter Walden

Clarinets

Colin Parr

* Martyn Davies

Bass Clarinet

Ruth McDowall

Bassoons

Andrew Barnell

John Schroder

Double Bassoon

Toddy Harman

Horns

Robert Blackburn

Peter Currie

Roger Clark

Peter Dyson

David McClenaghan

Trumpets

* Alan Whitehead

Wesley Warren

Jonathan Holland

Trombones

Ken Shifrin

Danny Longstaff

Bass Trombone

Brian Altham

Tuba

Alan Sinclair

Timpani

James Strebing

Percussion

Huw Ceredig

Annie Oakley

Margaret Colton

Harp

Robert Johnston

* *Recipients of the CBSO long service award*

This list is of members of the City of Birmingham Symphony Orchestra only and does not include extra players.