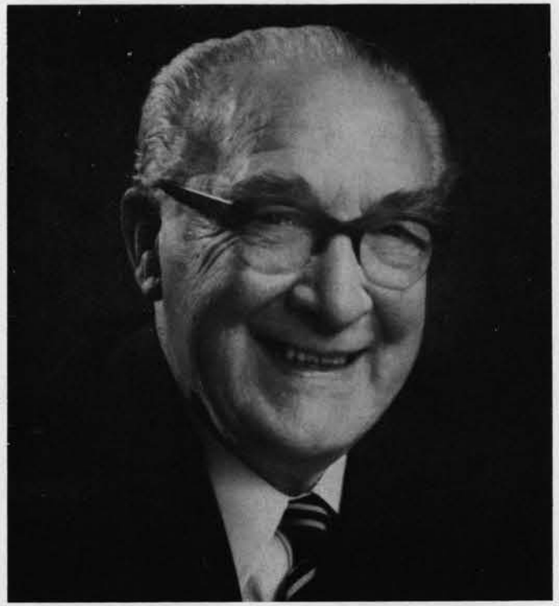

18 July at 7.30. Town Hall, Birmingham.
A great show.
CBSO
PROMS.
4–22 July



HAROLD GRAY

VANYA ELIAS-JOSE was born in Sao Paulo, Brazil and started studying the piano when she was only six. At the age of seven she gave her first recital, in Sao Paulo. Between 1962-6 she won the four competitions organised by the Hora de Arte. She was nominated "Artistic Revelation" of 1963 and the same year won the Silver Medal at the Camargo Guarnieri Festival. Her orchestral debut was with the Sao Paulo Symphony in 1966, followed by a national tour. She won the First Prize for Young Soloists with the Sao Paulo Philharmonic Orchestra, resulting in an appearance with the Brazilian Symphony Orchestra conducted by Charles Dutoit.

In 1968 Vanya Elias-José was awarded the State Governer's Award for services to the cultural life of Brazil. The following year she went to Paris to study on a French Government scholarship for three years. She returned to Brazil for concerts in Rio de Janeiro, Porto Alegre and television appearances. She was awarded the Silver Medal at the International Competition in Vercelli, Italy and in 1972 won the Gold Medal for the best interpreter of Villa-Lobos in the International Competition in Barcelona, after which she toured Spain. Subsequently she was awarded a scholarship by the Spanish Government. In 1974 she won the International Piano Competition of Sorocaba.

Since 1975 Miss Elias-José has been working in this country with Maria Curcio in London. She gives concerts in Italy, France, Spain and Germany, besides Britain, visiting her native Brazil from time to time. She has also made a very successful tour of India.

Security checks are in operation at Town Hall entrances and patrons are requested to arrive in good time for concerts.

CBSO

TUESDAY 18 JULY 1978 at 7.30 p.m.

TOWN HALL, BIRMINGHAM

Conductor HAROLD GRAY
Soloist VANYA ELIAS-JOSE
Leader Felix Kok

Overture, The Hebrides (Fingal's Cave), opus 26 — Mendelssohn

Intermezzo, The Walk to the Paradise Garden — Delius

Piano Concerto in A minor, opus 16 — Grieg

INTERVAL

Under the new Licensing arrangements, persons under 18 are not now admitted to the main Basement Bar. However, additional sales points for soft drinks etc., have been provided at either end of the Basement area, and at Lower Gallery level. A wide choice of hot soups, hot meals and snacks are now available in the Basement Bar, as well as apple pie and ice creams, including at the end of the concert.

Symphony No. 9 in E minor
(From the New World), opus 95 — Dvořák

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

Patrons are asked not to enter or leave the auditorium while the Orchestra is playing. It would be appreciated if patrons would refrain as far as possible from coughing during the performance.

CBSO records, cassettes and publications are on sale in the box office in the front foyer before the Proms and during the intervals. CBSO Society subscriptions for the new season will also be accepted there.

There is an Exhibition in the Basement Bar of photos of the CBSO, in concert and rehearsal, taken over the past five years or so, by Alan Wood.

The CBSO Society Limited receives financial assistance from the Arts Council of Great Britain, the West Midlands County Council and the City of Birmingham Council.

Part of this concert is being relayed to patients in twenty-three hospitals served by the Birmingham Hospitals Broadcasting Network.

Cover design: *Geoffrey S. Southgate*

Overture, The Hebrides (Fingal's Cave), opus 26

Mendelssohn (1809-1847)

Mendelssohn was just twenty years old when, in 1829, he paid the first of what were to be ten visits to Britain. He was a success from the start, and was engaged to conduct a concert for the Philharmonic Society in London within a month of his arrival, but he did not confine his attentions to the capital. In true tourist fashion he set out with a friend to visit Scotland, stopping at Edinburgh and at Abbotsford to visit Sir Walter Scott, whose novels were then the rage of Europe, and making their way as far north as the Hebrides, where they visited Fingal's Cave on the island of Staffa, a natural phenomenon then not long discovered.

In a letter 'From one of the Hebrides' on 7 August, Mendelssohn wrote to his family: 'In order to make you understand how extraordinarily the Hebrides affected me, I send you the following which came into my head there'. He then sketched what became the opening bars of this Overture, which is decidedly among his finest works. The composer took much trouble with it, not finishing a first draft until more than a year later, and then subjecting it to what he called 'threefold revisions' before it reached a final form in time for its London première on 14 May 1833. The Philharmonic Society had offered him 100 guineas for 'an overture, a symphony and a vocal piece', and Mendelssohn responded with this Overture, the 'Italian' Symphony and a now-forgotten concert aria, *Infelice*.

Much of the Overture's character is due to the fact that it stems from the short, rhythmic phrase heard at the outset — the composer's original germinal idea — rather than his usual flowing melody. This only comes in later, and has much less musical significance in the overall structure. The opening phrase, on the other hand, is imaginatively extended and varied, suggesting a seascape in its changing moods — peaceful and calm, sparkling and playful, or tempestuous.

The crying of gulls, the echoes of the cave itself, or shafts of sunlight piercing the clouds, are sometimes associated with the central development, and there is a startling ending which rises to a stormy climax and dies away in a ripple, but in general the music is not simply pictorial. Like the paintings of Turner and Constable, it anticipates the impressionistic style later in the century.

Noël Goodwin ©

Intermezzo, The Walk to Paradise Garden

Delius (1862-1934)

The Walk to the Paradise Garden comes from the most successful of Delius's operas, *A Village Romeo and Juliet*. Written in 1900-01 and first produced in 1907, at Berlin, this music drama based on a tale by Gottfried Keller not only marks the beginning of Delius's maturity but offers fundamental insights into his imaginative world. As he contemplates the fate of the young lovers Sali and Vrenchen, Delius is at once a defier of that fate and a poet of transience: the strength of will and the pathos are inseparable. And there, surely, is the secret of much of the poignancy of Delius's best music. The 'Paradise Garden' is the inn to which Sali and Vrenchen go in search of freedom to be themselves. *The Walk* is an intermezzo (interlude) between the last two scenes of the opera. Although its expressiveness is enhanced by the dramatic context, this orchestral poem also makes a memorable concert piece.

Delius deplored musical analysis and declined to discuss his own, or anyone else's, in technical terms. Often, though, he spoke of the importance of a 'sense of flow' when composing, and what that meant to him is well exemplified in the inevitable unfolding of this piece. But analysis reveals a skilfully used binding agent — or, to put it more sensitively, a melodic impulse that is renewed repeatedly in different contexts: an aspiring figure of four notes, beginning with a group of triplet-quavers and spanning an octave. This is first heard after fig. 2 in the score (bar 17) and reappears at a number of crucial junctures — crucial both expressively and structurally — the last being the second of the two climaxes.

From that climax to the end is a barely surpassed example of Delius's feeling for the transience of human joys — indeed, of life itself. This is the music of a man who could look into the sunset, know it for what it was, and yet hold his head high. That it is *not* the music of heartbreak is another of the secrets of Delius's special appeal.

Hugh Ottaway ©

Piano Concerto in A minor, opus 16

Grieg (1843-1907)

Allegro molto moderato
Adagio —
Allegro moderato molto e marcato

Some works remain in the repertory quite simply because they are masterpieces; their roundness (oneness) is a source of unending fascination and delight. Others, slighter in stature, have a place by virtue of their strong appeal on a more limited front — sheer melodiousness, perhaps, or vital colouring, or directness of communication. . . Grieg's Piano Concerto is a striking example of the latter sort. A romantic concerto in the grand manner, it was written *against* the composer's natural bent, which was that of a miniaturist.

Debussy once remarked that he could never understand why the music 'should be broken up by martial trumpet-blasts, usually announcing the beginning of nothing more than a languishing little *cantabile*'; a shrewd comment, though Debussy does not seem to have realised that this contradiction has much to do with the work's appeal. What, then, is it that we admire? Is it the miniaturist 'struggling to get out'? There may well be a part-truth here; for the contrast between the lyricism and the grandeur, the one personal and intimate, the other more commonplace, is a contrast in quality as well as in character.

But the principal reason for the work's popularity is, I suspect, a good deal simpler than that. This is a young man's concerto. Grieg was only twenty-five and still at the threshold of his musical career. If we reconstruct the scene in that summer of 1868, we shall gain an insight of a kind quite different from that afforded by a study of the score. It was a time of intense personal happiness for Grieg coupled with mounting frustration in his professional duties to Christiania (Oslo).

He had little time for composition and was beginning to despair of his prospects in Norway. For the summer holidays he took his young wife and baby daughter to Denmark, where he was seriously thinking of making his home: Denmark, perhaps because it was 'across the water', seemed to Grieg a land of optimism and promise. There, in a quiet cottage only a few miles from Copenhagen, the composer's hopes and joys were given expression in the Piano Concerto, the most ambitious work he was ever to complete. (Fifteen years later a second concerto was begun but soon abandoned). Usually it is mistaken to relate musical expression to a composer's *immediate* emotional experience, but here for once the two are closely bound up together. Hopes and joys, a young man's rhetoric as well as his lyricism, a naive assertion of his claims on life: all these are inherent in the music and make a strong appeal *in spite of* the romantic commonplaces and the rather primitive sense of form.

To note that Grieg's model was Schumann's Piano Concerto, also in A minor, is not to suggest plagiarism: a model, creatively used, is not the same as a 'crib'; even Mozart had his models. The virtuoso piano writing is indebted to Liszt and Chopin as well as to Schumann; Liszt may well have exerted a personal influence when Grieg went through the (unpublished) score with him in 1870. The main life-giving element, however, is Norwegian: there are no actual folk-tunes in the Concerto, but characteristic inflexions of the folk tradition, both melodic and rhythmic, are much in evidence. Grieg had little confidence in his orchestration; he revised the scoring of the Concerto on more than one occasion, the last being in 1906-7, shortly before his death.

Hugh Ottaway ©

Symphony No. 9 in E minor, opus 95, (from the New World)

Dvořák (1841-1904)

Adagio — allegretto molto
Largo
Scherzo: molto vivace
Finale: allegro con fuoco

It is rewarding to read that, outside his own country, England was one of the first places to offer a warm welcome to Dvořák and his music. Birmingham commissioned works from him in 1884, and in 1891 he conducted his Requiem in the Town Hall. America beckoned, and the composer accepted an engagement as Director of the National Conservatory of Music New York, for two years from 1892-94. The symphony was started soon after his arrival, in fact in December 1892, and the full score finished in May 1893.

The world première was at the Carnegie Hall on December 16 where he received a tumultuous welcome. During the period of composition he had asked to hear Negro spirituals sung to him by Harry T. Burleigh who was a student at the Conservatory. He also went to hear the music of the Red Indians. One could argue backwards and forwards, indeed people have done so for years, about the authenticity of the folk element of the themes. A quote from Dvořák himself should settle the point: in an interview with the New York Herald in 1893, he stated that the folk music of America contained a remarkable similarity to the music of Scotland. There is a peculiar scale, in which the fourth and seventh are absent,

and, in the minor the fourth is present but the sixth is absent, and the seventh is flattened. He goes on to say 'It is this spirit which I have tried to reproduce in my new symphony. I have not actually used any of the melodies: I have simply written original themes embodying the peculiarities of the Indian music, and using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint and orchestral colour'.

In the slow introduction in 4/8 there are hesitancies and sporadic flutters on the woodwind, also a surging figure which will take shape as the first subject. The mood is one of melancholy with occasional outbursts. Suddenly the horns, in unison, burst through with the first half of the first subject and are immediately answered by clarinets, who are entrusted with the second half. This also serves, with many repetitions, as a transition to the second group of themes. The first of these is in G minor, but with F *natural* instead of F *sharp*. This flattened seventh is a feature of folk music in many countries, and definitely to be found in Bohemia. The flute, in low register, plays the second theme which is found to have very much the same rhythmic pattern as the movement's first subject. The development begins with this flute theme in diminution (much quieter), but soon the trombone establishes the first subject, and now the rhythmic connection is easy to spot, and soon E minor is reached. This is a false alarm for the recapitulation is delayed while the main theme wanders through more keys, based on a pattern of rising semitones. More tonal surprises are in store in the recapitulation, for the second group is pushed a semitone higher than it ought to be, and the whole section appears in G♭-A♭, and yet another sudden rise into A major as first and second subjects are combined, and it is but a short step to E minor for the stormy ending.

The remote key of D♭ in the second movement is explained by the fact that Dvořák originally planned the Symphony in F major, and the key of the flattened sixth note is a favourite remote one of the composer. The introductory chords are a stroke of genius leading from E minor to D♭ major. The cor anglais tune needs no introduction or expansion, it is just an example of Dvořák's gift for writing superb melodies. In fact melodies are in great abundance in this Symphony as in all Dvořák, for in the middle section flute and oboe together have a tune in the minor mode, closely followed by one for the clarinet, then an energetic melody in the major key provides some light relief before the basses play the two main themes from the first movement, plus the cor anglais theme. The movement ends with the magic chords of the opening and four ghostly double basses.

The *scherzo* has some connections with Indian music in its stamping crotchets in the first few bars, and is there a faint echo of a war cry in the first theme? As the music slows and another glorious tune emerges one may think that the Trio has been reached, but it turns out to be the middle section of the *scherzo* which is itself *A-B-A*. The transition to the Trio proper contains the Symphony's first theme, albeit altered, on horns and basses. The Trio is in the form of a *sousedská*, an elegant dance in triple time. The coda contains another reference to the first movement.

The last movement is in sonata form. The noble first subject announced by trumpets is followed by a second on clarinet and a third which ends with the 'Three Blind Mice' motif which, as Tovey wittily remarks, 'refuse to run'. The development is a free fantasia of these themes plus the *largo*, *scherzo* and, inevitably, material from the first movement. This is the weakest part of the work for Dvořák seems strangely loath to leave the tonic key. However he makes amends in the recapitulation, where the first subject is greatly reduced and the other two are orchestrated in such a way that one suddenly remembers the composer's youthful adoration of Wagner. Comparisons with the *Venusberg* music in *Tannhäuser* are not far-fetched. Wagner is present in the coda too, where, to paraphrase Tovey again, the opening chords of the *largo* stride over the world like Wotan riding the storm. Actually the brass stride over all the main themes of the Symphony, producing some remarkable dissonances, but the last chord, although violent, dies to a *pianissimo*.

Harry Jones©

The First

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Years

1920 - 1970

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City of Birmingham Symphony Orchestra

Forthcoming Proms in Birmingham Town Hall at 7.30 p.m.

Tomorrow	ATARAH BEN-TOVIM ATARAH'S BAND TONY HALLIGAN	**Atarah's Family Prom — 3** **Round the World** - from Ramsbottom via Russia to Rajasthan - a Summer Holiday tour for all the family, with music from Brazil, Finland, Africa, India, Israel, Spain, Turkey and America - plus the latest news from the Ramsbottom Riviera! Your friendly neighbourhood Travel Agents are Messrs. Mozart, Brahms, Grieg, Tchaikovsky & Co. *Children's Tickets: 16 and under half-price*
Thursday 20 July	MARCUS DODS SEMPRINI	**Cinephonic** Dambusters March — Coates Rhapsody in Blue (King of Jazz) — Gershwin Murder on the Orient Express: Waltz, Finale — Bennett West Side Story: Symphonic Dances — Bernstein Spitfire Prelude and Fugue — Walton Star Wars/Encounters — Williams Love Story: Theme — Lai Slaughter on Tenth Avenue — Gershwin Moon River (Breakfast at Tiffany's) — Mancini Film Music Medley — arr. Semprini
Friday 21 July	VERNON HANDLEY GYORGY PAUK	**Russian Night — 2** Overture, Russlan and Ludmilla — Glinka Nocturne for Strings — Borodin Violin Concerto — Tchaikovsky Suite, Lieutenant Kijé — Prokofiev Overture, 1812 — Tchaikovsky
Saturday 22 July	HAROLD GRAY IVOR KEYS	**Last Night** All tickets Sold

Tickets available from the Advance Booking Office which remains open during the interval of all CBSO concerts.

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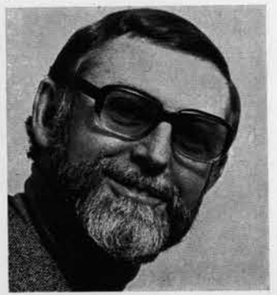

1 Atarah Ben-Tovim
2 Tony Halligan

CBSO

Town Hall, Birmingham
Tuesday 18 July 1978/7.30 p.m.

Programme 20p

1st Violins
Felix Kok
Leader
Barrie Moore
Deputy Leader
*Stanley Smith
Philip Head
Eleanor Cooke
Enid Beaumont
*Cyril Read
Michael Buckley
Gisela Hess
Andrew Szirtes
John Sutton
Sheila Clarke
Stuart Ford
Diana Levitas
Anita Davies

2nd Violins
Jeremy Ballard
Paul Smith
Henry Birch
Graeme Littlewood
David Hiscox
Alison Rawlins
Vyvyan Brooks
Warwick Lydiate
Joy Worrall
David Arlan
Mary Gilligan
Judith Edwards
David Gregory

Violas
Peter Cole
Gwyn Williams
Carol Millward
Diana Drewer
Margaret Artus
*William Danks
Jennifer Whitelaw
Julian Robinson
Rona Smith
Jean Cartmell

Cellos
David Russell
Simon Clugston
Cecily Hake
Alison Harper
Edward Bosher
Elspeth Cox
Sara Williamson
John Hormbrey
Ian Ludford

Double Basses
John Tattersdill
Christopher Staunton
Charles Wall
Thomas Millar
Clare Long
Paul Oldfield
Karen Newham

Flutes
Margaret Campbell
Colin Lilley

Piccolo
Russell Parry

Oboes
Richard Weigall
*Antony Miller
David Powell

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
Kenneth Cordingley
Andrew Jones
Ralph Hall
Roger Clark

Trumpets
*Alan Whitehead
Peter Turnbull

Cornet
Roy Curran

Trombones
Ray Brown
Brian Altham

Bass Trombone
John Powell

Tuba
James Gourlay

Timpani
James Strebing

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Douglas Milne
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