

City of Birmingham Symphony Orchestra



Orchestra of the West Midlands County.

Saturday Family Series 1983



Programme

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MICHAEL SCHÖNWANDT was born in Copenhagen in 1953. He studied conducting in Denmark and was given a British Council Scholarship for further conducting studies in London at the Royal Academy of Music 1975-1977.

His official debut took place in Copenhagen 1977, and the success of this led immediately to many engagements both in Denmark and Scandinavia. Schönwandt conducts frequently all the Danish orchestras, and has performed extensively in Sweden, Norway, Finland, West Germany, Israel, Italy and in the United States.

In 1979 Michael Schönwandt was engaged as permanent conductor at the Royal Danish Opera in Copenhagen, where he has since then conducted more than one hundred and seventy five performances, including works by Verdi, Mozart, Puccini, Rossini, Janáček, Britten, Mendelssohn and Penderecki (*Devils of Loudun*), among others. His international operatic career is growing rapidly. In November 1983 Michael Schönwandt will make his London debut, conducting Offenbach's *The Tales of Hoffmann* at the English National Opera, and in February 1984 Michael Schönwandt will start his new position as principal guest conductor at the Royal Opera in Bruxelles by

conducting a new production of Verdi's *Il Trovatore* there.

Tonight's concert and the one Michael Schönwandt conducts with the CBSO next Tuesday mark his British debut.



Saturday 19 February 1983
Town Hall, Birmingham at 7.00pm

City of Birmingham Symphony Orchestra

Leader Felix Kok

Conductor MICHAEL SCHÖNWANDT

Flute MARGARET CAMPBELL

Harp ROBERT JOHNSTON

Karelia Suite Sibelius

Concerto for Flute and Harp (K299) Mozart

Interval

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

Symphony No. 6 (Pathétique) Tchaikovsky

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.

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MARGARET CAMPBELL was born in 1957 and began her musical studies in Aylesbury. A former member of the National Youth Orchestra she won an open scholarship to the Royal College of Music in 1975 where she studied with John Francis and Sebastian Bell winning both prizes for flute. In 1976 she won the Oxford Festival Concerto Competition and in 1978 the Southend Concerto Competition. Her studies have included taking part in master classes 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.

Guesting as principal flute has included working with the Philharmonia Orchestra and the Royal Philharmonic Orchestra. In 1981 she won the National Federation of Music Societies Award for Young Concert Artists. Since then she has undertaken numerous engagements as both soloist and recitalist with her pianist John Lenehan, making her Wigmore Hall debut in September 1982.



ROBERT JOHNSTON was born in Edinburgh in 1949. He studied at the Royal Scottish Academy of Music taking piano as his first subject but soon making the harp his principal study. After four years there he went to London and studied with Maria Korchinska and David Watkins. He worked as a freelance with the Royal Opera House Orchestra and BBC Symphony Orchestra as well as most of the London orchestras.

In 1972 Robert joined the CBSO as Principal Harp. He has performed Britten's *Ceremony of Carols* with Christopher Robinson at St George's Chapel Windsor and in 1978 played Ravel's *Introduction and Allegro for Strings* with the London Sinfonietta at St John's Smith Square for the BBC. On television Robert has accompanied Stuart Burrows in the programme *Stuart Burrows Sings* and he recently went to Denmark on a tour with the Royal Philharmonic Orchestra.

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Karelia Suite

Jean Sibelius (1865-1957)

Intermezzo: Moderato

Ballad: Tempo di menuetto

Alla marcia: Moderato

Sibelius did not write his First Symphony until he was in his middle thirties, but by then he had already composed various orchestral works, among them this suite. Its three movements were originally part of the music he wrote for a play in 1893. At that time Finland was part of the Russian Empire, and many Finnish artists were, like Sibelius, trying to remind the Finns of their national identity: Karelia is the eastern part of Finland (which still today, incidentally, remains largely in Russian hands), and no doubt the play and Sibelius's music were designed to draw attention to the distinctive atmosphere of this flat agricultural region, cold but rich.

At the same time Sibelius's *Karelia*

Suite has a completely fresh tunefulness that speaks to anyone who knows nothing of its origins. Where the composer perhaps intended to celebrate the colourful, natural life of the Karelian peasantry, we can enjoy one of the first efforts by a master composer and a master orchestrator.

Paul Griffiths ©

Saturday 26 February 1983
Town Hall, Birmingham at 7.00pm



A War Requiem

Britten

Simon Rattle
Elisabeth Söderström
Robert Tear
Thomas Allen
CBSO
CBSO Chorus
Boys of Christ Church Cathedral Choir

Sponsored by



Tickets for this concert are on sale at the Box Office during the Interval



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**Concerto for Flute, Harp and Orchestra
in C (K299)**

Mozart (1756-1791)

**Allegro
Andantino
Rondo (Allegro)**

Mozart, first astonishing child prodigy, then youthful genius, and finally possibly the greatest creative mind music ever had, was dogged by misunderstanding, bad luck, double dealing, conspiracy and ill-health right up to the end of his tragically short life. The miracle is that he rose above it all to produce so much that was sublime before he went in Vienna to a pauper's grave, the site of which is unknown to this day.

The young Mozart spent much time travelling Europe in search of an influential patron, but though royalty and aristocracy were lavish in their praise, nothing permanent was forthcoming. The most eventful of these tours was the one on which he left his native Salzburg on 23 September 1777. Disillusioned by the unappreciative boorishness of his new employer, Archbishop Hieronymus von Colloredo, who had succeeded the tolerant Sigismund von Schrattenbach, he was more than ever determined to seek pastures new.

He arrived back in January 1779. In the sixteen months between he had been through the fire. He had enjoyed artistic triumphs, had worked with and had been applauded by some of Europe's finest musicians, but had not found a patron. He had loved for the first time, and had lost. And in Paris, his mother, who had accompanied him and whom he adored, had died suddenly.

It is to the Parish sojourn and to the weeks immediately prior to his mother's death, that the *Concerto for Flute, Harp and Orchestra* belongs. Mozart was disenchanting both by the superficial sensation-seeking attitude of the Parisian public, and by the churlish treatment he received there, but some of its leading musical figures stood by him nevertheless. One was the Duc de Guines, former French ambassador to London, and his

daughter. He was a brilliant flautist, she played the harp ("magnifique" said Mozart, writing home). For them, Mozart wrote this concerto.

He had no great affection for either instrument, but the dislike never shows. The concerto is a model of craftsmanship. The matching of the colours of the solo instruments to each other, and to those of the orchestra, is instinctive and masterly, and the attractive tunes of the first and third movements flow in profusion. The *andantino* between them provides the ideal contrast, profoundly beautiful, its principal tune touched by the emotion characteristic of Mozart's later and greater music.

Kenneth Loveland ©



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**Symphony No. 6 in B minor, opus 64
(Pathétique)**

Tchaikovsky (1840-1893)

Adagio: allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: adagio lamentoso

On the morning after the premiere of Tchaikovsky's last symphony the composer and his brother Modeste were discussing a title. Several were suggested and rejected, then Modeste suddenly said "Pathétique!" and *Pathétique* it has always been.

The first performance was at St Petersburg (now Leningrad) on 28 October 1893. Nine days later, Tchaikovsky was dead. Rumours that he had committed suicide were discounted, and history settled for cholera (rife at the time) caused by drinking unboiled water. Recently the suicide theory has had new and stronger support, with the suggestion that Tchaikovsky may have been ordered to take his own life by a court of honour to avoid the disclosure to the Tsar of an affair he was having with a relative of a highly-placed Russian aristocrat.

It hardly matters now, nor does it matter that some saw in the music a composer writing a premonition of his own death. Tchaikovsky, in fact, enjoyed unusually robust health while working on it. We have the symphony, one of music's most profoundly moving personal statements. A complex character, shy, nervously sensitive, easily hurt, introverted, deeply loyal, unquestionably honourable, immensely self-critical, much concerned about fate, Tchaikovsky voiced in the *Pathétique Symphony* a great cry of lamentation which reaches out to touch us all, torn from his own sorrows.

The first performance pleased neither public nor critics, but Tchaikovsky was convinced he had written his greatest work. He was right. At a memorial performance soon after his death, Press and public, deeply affected by the nature of the music and the circumstances of the event, reversed their

view, and the journey of recognition and enduring popularity had begun.

Tchaikovsky's pattern is unusual, with its slow opening and ending, but what he has to tell us could have been delivered in no other way. The symphony seems to emerge quietly from the darkness of despair as the bassoon, in its lowest sepulchral register, announces a mournful theme over double basses. Nervous tension builds, then cellos clear the way for a lovely tune on muted strings, uttering consolation for what has gone before and is to come. It returns and reaches a passionate climax, dying away in a woodwind whisper. A tremendous chord starts an agitated development, all protest and fury, then the violin tune returns, and the movement sinks into an atmosphere of sad inevitability as the brass intone a solemn processional.

Behind the ingratiating waltz tune of the second movement can be detected questioning shadows. An exciting march follows, a veritable blaze of orchestral virtuosity built out of the repetition of scattered fragments. Watch for an oboe motif early on; it expands into the march proper, and the movement starts its stride towards a thrilling conclusion.

The tumult is over. What remains is one of symphonic music's most remarkable movements, a sigh of resignation to the inexorable. But not without protest, which wells up in the first few bars. The ominous tone of the bassoon sounds despair again, then strings sound a tender song of farewell, soon to rise to a climax of expression. A single stroke on the gong seems to tell us that the time has come. Only surrender to fate remains, and the movement's opening theme returns to sink further and further into the depths until it disappears into eternal silence.

Kenneth Loveland ©

Forthcoming Concerts



Tuesday 22 February

Peer Gynt Suite No. 1
Violin Concerto
Symphony No. 2 (The Four Temperaments)

MICHAEL SCHÖNWANDT
PIERRE AMOYAL

Grieg
Sibelius
Nielsen

Saturday 26 February 7.00pm

A War Requiem

Sponsored by BRMB Radio



Tuesday 1 March

Piano Concerto No. 1
Symphony No. 5

Sponsored by Inco Europe Ltd

Thursday 3 March

L'Après-midi d'un Faune
Symphony No. 3
Cello Concerto

Sponsored by GKN Group



Tuesday 8 March

Sinfonia da Requiem
Symphony No. 10

Sponsored by IMI

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Mendelssohn
Mahler

SIMON RATTLE
LYNN HARRELL
Debussy
Sibelius
Dvořák

SIMON RATTLE
Britten
Mahler

Tickets for these concerts are on sale at the Box Office during the interval.

Town Hall, Birmingham

Saturday 19 February 1983 at 7.00pm

Programme 40p

City of Birmingham Symphony Orchestra

Principal Conductor and Artistic Adviser Simon Rattle

Principal Guest Conductor Neeme Järvi

Conductor Emeritus Harold Gray OBE

First Violins

Felix Kok *Leader*

Barrie Moore *Deputy Leader*

* Philip Head

Gisela Hess

Enid Beaumont

Clare Clement-Smith

Cathy Hamer

Mary Gilligan

David Gregory

Susan Evans

Paula Stephenson

Mark Robinson

Andrew Szirtes

Sheila Clarke

* Stanley Smith

Second Violins

Jeremy Ballard

Paul Smith

Henry Birch

Graeme Littlewood

Joy Blackburn

Warwick Lydiate

David Arlan

Brian Horgan

Dianne Youngman

Helen Dolby

Imogen Racz

Georgina Kirk

Anita Chidsey

Julie Storer

Violas

Peter Cole

Gwyn Williams

Penelope Brown

Jennifer Whitelaw

Carol Millward

Diana Drewer

* Margaret Artus

Julian Robinson

Rona Tattersdill

Elizabeth Shaw

Martin Hooley

Elizabeth Fryer

Cellos

Michal Kaznowski

David Russell

Simon Clugston

David Powell

Alison Harper

Edward Boshier

Elsbeth Cox

Ian Ludford

Jacqueline Tyler

Sarah Hedley Miller

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

Oboes

Richard Weigall

Nigel Roberts

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

Simon Rayner

Trumpets

* Alan Whitehead

Wesley Warren

Cornet

Roy Curran

Trombones

Kenneth Shifrin

Danny Longstaff

Bass Trombone

Brian Altham

Tuba

Alan Sinclair

Timpani

James Strebing

Percussion

Annie Oakley

Margaret Cotton

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.