

CBSO PROMS

City of Birmingham Symphony Orchestra

1974

Family Prom III — Russian Music

Friday 19th July 1974 at 7-30 p.m. Town Hall Birmingham





Louis Frémaux

Photo: Constantine

Cover: 'Strauss Concert in Heaven', by Theo Zasche. Johann Strauss II is in the centre. The front row of his celestial audience comprises Mozart, Beethoven, Schubert and Wagner. Behind are Haydn, Johann Strauss I, Lanner, Offenbach, Brahms, Verdi and Bruckner.



Leader: John Bradbury
Conductor: **LOUIS FRÉMAUX**
Soloist: **ELEANOR BRON**
Family Prom III

Russian Music

Capriccio Espagnol Rimsky-Korsakov
Peter and the Wolf Prokofiev

INTERVAL

Refreshments available in the Basement Hall 6.45-10.0 p.m.

Licensed Bar

Light refreshments available in the Lower Gallery during the interval

Nutcracker Suite Tchaikovsky

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 and publications are available at the CBSO Information Desk in Box Office No. 2 during the interval and after the concert, where CBSO Society membership subscriptions may also be paid

Floral decorations provided by the Amenities and Recreation Department, City of Birmingham

Symphonic Sketches — an exhibition of musical cartoons — is on view in the Basement Bar throughout the Proms. Hand-coloured copies of the cartoons are for sale. The cartoons are by the Orchestra's resident cartoonist — Jeremy

The City of Birmingham Symphony Orchestra receives financial assistance from the Arts Council of Great Britain, Birmingham District Council, the West Midlands Metropolitan County Council and the Midlands Authorities Orchestral Association



ELEANOR BRON first came to the notice of the British public in the television programme *Not so Much a Programme More a Way of Life*. She had previously read French and German at Cambridge University and in 1962 joined the Establishment and went to America for five months but stayed for eighteen. After *Not so Much a Programme* she co-starred and wrote with John Fortune the very successful series *Where was Spring* which was followed, more recently by *Beyond a Joke* which she wrote with John Bird and Michael Frayn, she also appeared in the BBC television production of *A Midsummer Night's Dream*. Eleanor Bron's stage appearances include the title rôle in *The Prime of Miss Jean Brodie* and *Major Barbara*, Sheila in *Relatively Speaking* and Madame Dubonnet in *The Boy Friend* at the Bristol Old Vic; *The Doctor's Dilemma* at the Comedy Theatre, *Howard's End*, *A Day in the Death of Joe Egg*, and the title rôle in *Hedda Gabler*. Her films include *Help*, *Alfie*, *Two for the Road*, *A Touch of Love*, *Women in Love* and *The National Health*.

Miss Bron took part in the birthday performance of William Walton's *Facade* at the Bath Festival and has written a song cycle for two sopranos which was set to music by John Dankworth and performed at St. John's, Smith Square, in April 1973. She received rave notices for her performance as *The Countess of Chell* in the West End musical *The Card*, in which she starred with Jim Dale and Millicent Martin. Since then Eleanor Bron has appeared in two new plays at the Hampstead Theatre Club and is about to start work on a new BBC television series with John Fortune. Miss Bron narrated performances of *Peter and the Wolf* with the CBSO in Brierley Hill and Bedworth earlier this year.

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PROGRAMME NOTES

Capriccio Espagnol

Rimsky-Korsakov (1844-1908)

This music could have been included in last week's concert, for it is another of those very good Spanish pieces written by foreign composers. Rimsky-Korsakov, as his name suggests, was a Russian. Like Chabrier, he became a full-time musician later in life than is usual, in his case after being a sailor. He obviously picked up, with his acute ear, the real sound of Spanish music when calling at the various sea ports along the coast of Spain. This music, however, has another important rôle for we listeners: it gives us a lesson in orchestration, as the composer arranges solos for many instruments of the orchestra. The tunes themselves are all Spanish sounding, or based on Spanish rhythms.

Alborada — a bustling introduction shows us how the clarinet can move from the top to the bottom of the instrument.

Variations — there is a short tune for four horns which is then taken up by (a) cellos, (b) cor anglais and horns, (c) violins and woodwind, (d) cellos with woodwind and finally violins with woodwind again.

The flute plays a linking section into a repeat of the **Alborada** with different instruments from those at the beginning. Note the difficult violin solo and dazzling clarinet.

Scene and gipsy dance — This section opens with solos for trumpet and horns, violin, flute, clarinet and harp. The tune that these instruments have hinted at grows into a wild dance called the **fandango asturiana** (from Asturias) which combines all the orchestra and drives the work to a shattering end.

Harry Jones ©

Peter and the Wolf

Prokofiev (1891-1953)

Although we call this piece *Peter and the Wolf* its real name is 'A Musical Tale for Children', but, in fact, it is a firm favourite with many grown-ups too. In 1936, in Moscow, a new building was opened called the Central Children's Theatre, and Prokofiev was asked to write some music for the first concert. He hit upon the happy idea of composing something that was not only pleasant to listen to, but taught us about the orchestra as well, for every character in the story has an instrument and a tune as follows:

Peter — all the strings

Bird — flute

Duck — oboe

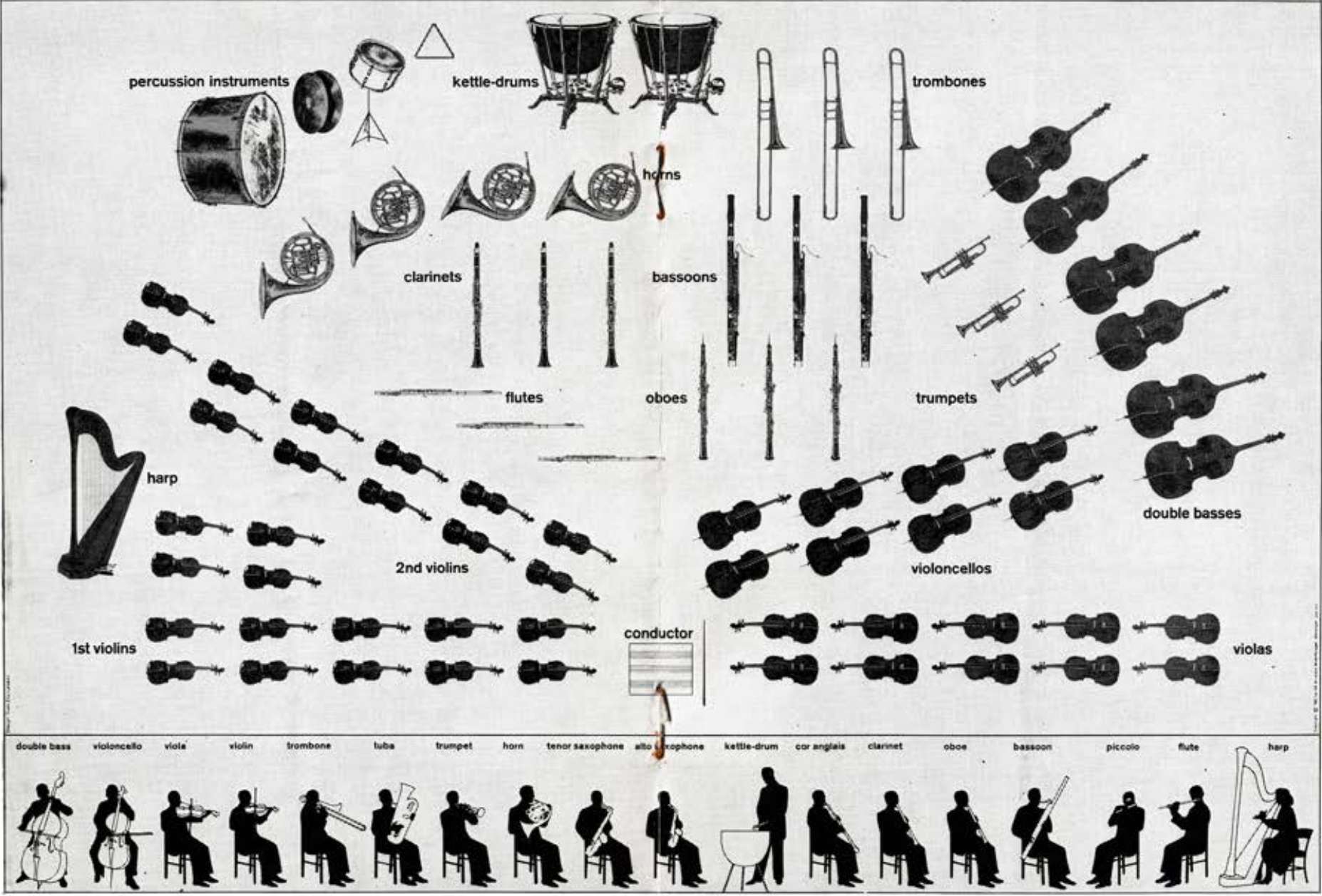
Grandfather — bassoon

Wolf — three horns

Hunters — timpani and bass drum

The orchestra

J.W. Chester Ltd. London



This chart shows the basic lay-out of the Symphony Orchestra, though many conductors prefer to have the cellos on the outside of the platform, and the violas on the inside.

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Miss Bron will tell you the story and the music is very clear. Prokofiev, however, still manages to arrange the music very cleverly. Many pieces of music are written in three parts. In the first, the tunes are played to us so that we can get used to them, then in the middle they are changed in various ways, then are played again in the third section as they were in the beginning. If you listen carefully tonight you will hear that underneath the story and the music, this is what Prokofiev has done.

In the beginning the story introduces us to each character and therefore to each tune. As the tale moves on the tunes reappear but not exactly the same as the first time you heard them (that would be boring), but altered slightly, and then when the procession is reached we hear them all again as we did at the beginning. It must be agreed that Prokofiev was very skilful.

Harry Jones ©

Nutcracker Suite Tchaikovsky (1840-1893)

The *Casse-Noisette* ballet, from which the famous Suite is taken, was completed in 1892, and incredible as it seems to us now, Tchaikovsky himself had not the faintest idea how good it was and wrote about the music — before it was performed — to his friend Davidov in despairing terms. The first performance of the ballet was not very well received, partly owing to the unusual nature of the choreography, but when the Suite was shortly afterwards performed at a symphony concert of the Russian Music Society, the applause was so great that most of it had to be encores.

The story of the ballet — a children's fairy tale — is too long to recount here, but the significance of some of the movements is amusing. The movements are:

Overture. A brilliant little miniature, scored without cellos or basses or heavy brass.

March. The entry of the children to the Christmas tree.

Dance of the Sugar Plum Fairy. In the ballet she is queen of the jam mountain in the kingdom of sweets. In this dance Tchaikovsky employed the newly-invented celesta.

Trepak. An exciting Russian Dance in the Cossack tradition.

Arab Dance. The Oriental melody is accompanied by a continuous rocking idea, interspersed with quiet taps on the tambourine.

Chinese Dance. The use of very high-pitched and very low-pitched instruments together give this amusing number its peculiar quality.

Reed Pipe Dance. A charming movement, mostly scored for three flutes, with a soft string accompaniment in — happily, not too close — imitation of the sound of children's reed pipes.

Waltz of the Flowers. In the ballet, as in the suite, this movement succeeds the characteristic dances. It makes a brilliant and melodious close to the suite.

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ANTONY HOPKINS



Antony Hopkins, eminent musician and broadcaster, writes: "Playing a musical instrument is one of the most complex acts that mankind can perform, involving superb co-ordination of nerves, muscles, mind and human spirit. But like machines, the body can begin to wear out, become less efficient; illness can cause a deterioration of any one of the faculties involved. For the musician this can be a tragedy. If you have enjoyed music as one of the worthwhile things in life, spare a thought (and a little money) for the musicians who have, through no fault of their own, fallen on hard times."

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Sir Thomas Armstrong, Chairman,
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ASD 2989 — Ibert etc/Frémaux
TWO 350 — Massenet/Frémaux
TWO 388 — Offenbach Overtures/Frémaux
TWO 404 — Saint-Saëns Organ Symphony/Frémaux
ASD 2753 — Carnival of Animals etc/Frémaux, Ogdon/Lucas
TWO 319 — David Hughes/Frémaux
ASD 2904 — McCabe/Frémaux
ASD 2878 — Arnold Symphony 5 etc/Arnold
ASD 2612 — Concertos for Phyllis & Cyril/Arnold
CSD 3713 — Sullivan/Sir Vivian Dunn
TWO 361 — Eric Coates/Kilbey
SRCS 33 — Bliss/Rignold

also

Prom Prospectus (in May Music Stand, 15p) — Annual Prospectus (published mid-July 25p) — The First Fifty Years (30p) — An Orchestra Abroad (now reduced to 25p).

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Last Night of the Proms

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Johannesburg Festival Overture Walton
Soirées Musicales Rossini/Britten
On hearing the first cuckoo in spring .. Delius
Cornish Dances Arnold
A surprise item
Pomp and Circumstance March No. 1 in D Elgar
(Land of Hope and Glory)
Jerusalem Parry
Fantasia on British Sea-Songs arr. Sir Henry Wood

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Concert begins 7.30 p.m., Birmingham Town Hall



CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Principal Conductor and Musical Director: Louis Frémaux

Season 1974-75

The ANNUAL PROSPECTUS will be published shortly and will be available from Birmingham Town Hall Box Office, Birmingham B3 3DQ, price 25p, plus 7p postage. It will be sent FREE to CBSO Society and Junior CBSO members who have renewed their membership.

This fully illustrated prospectus includes details of:

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11 SATURDAY CONCERTS January—June 1975

BEETHOVEN FESTIVAL April 1975

Conductors: LOUIS FRÉMAUX, Principal Conductor and Musical Director
 MAURICE HANDFORD
 HAROLD GRAY, O.B.E., Associate Conductor

Leaders: FELIX KOK, JOHN BRADBURY

Deputy Leader: BARRIE MOORE

1st Violins

Stanley Smith
 Philip Head
 Richard Howarth
 Enid Beaumont
 *Cyril Read
 Andrew Szirtes
 Gisela Hess
 John Sutton
 Paul Smith
 Sheila Clarke
 Stuart Ford
 Diana Levitas
 Judith Gandy

2nd Violins

Jeremy Ballard
 David Wood
 Henry Birch
 Michael Buckley
 David Hiscox
 James Hunter
 David Parsons
 Paul White
 Anne Ashcroft
 Louise Dayman
 Thelma Maden
 Pauline Lowberry
 Fiona Diack

Violas

John Brearley
 Gwyn Williams
 Peter Cole
 Carol Millward
 Diana Drewer
 Margaret Artus
 William Danks
 Jean Cartmell
 Richard Pugh
 Jennifer Whitelaw

Cellos

Christopher Vanderspar
 Dietrich Bethge
 Jean Gubbins
 Cecily Hake
 Colin Humphreys
 Alison Harper
 Edward Bosher
 Elspeth Cox
 Ben Rivers

Double Basses

George Greer
 Christopher Staunton
 Alan Stevenson
 *Kenneth Burston
 Jifi Zicha
 Robert Mitchell
 Charles Wall
 John Tattersdill

Flutes

Lynda Coffin
 Colin Lilley

Piccolo

Russell Parry

Oboes

Richard Weigall
 Antony Miller

Cor Anglais

Peter Walden

Clarinets

Colin Parr
 Martyn Davies

Bass Clarinet

Frank Allen

Bassoons

Andrew Barnell
 John Schroder

Double Bassoon

Toddy Harman

Horns

David Lee
 Kenneth Cordingley
 Philip Box
 Paul Dudding
 Allan Mead

Trumpets

Alan Whitehead
 Trevor Jones

Cornet

Roy Curran

Trombones

David Evans
 Brian Altham

Bass Trombone

John Powell

Tuba

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