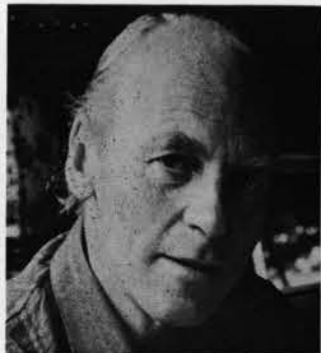


20 July at 7.30. Town Hall, Birmingham.
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**CBSO
PROMS.**

4-22 July



MARCUS DODS studied music at Cambridge University and after serving in the RAF during the war, at the Royal Academy of Music. He joined the Rank Organisation, where he was assistant to Muir Matheson, conducting, composing and arranging film music. He still conducts frequently for films and television, notably the scores of Wilfred Josephs and Richard Rodney Bennett, whose music for Granada's *The Christians* he recorded last year.

In 1951 Marcus Dods joined Sadler's Wells Opera as chorus master and conductor, staying with the company for six years and conducting many performances. He has recently conducted some performances of Menotti's *The Consul*, produced by the composer at the Royal Academy of Music.

For three years he was the principal conductor of the BBC Concert Orchestra, and still broadcasts frequently with them and other BBC orchestras. His concert appearances include many programmes in London and the provinces with the London Concert Orchestra, of which he is the Musical Director.



ALBERTO SEMPRINI was born in Bath of an Italian father and an English mother, both professional musicians, his father being a french horn player and his mother a soprano with the Moody Manners and Carl Rosa Opera Companies. Alberto began his musical studies in Bath with piano and cello lessons. At the age of ten he was taken to Milan where his father became librarian to La Scala Opera House. There he won a scholarship to the Royal Conservatorio Verdi. His studies continued for ten years and at the age of twenty he passed his final exams as composer, conductor and concert pianist.

After he graduated, Semprini gained valuable experience as a conductor in many Italian opera houses and making recordings. He became artistic director of an Italian recording firm, and his association with Fonit lasted for twenty-five years. In 1933 he formed what he believes to be one of the first internationally-known piano-duettist teams. Semprini and Bormioli (the latter died in 1944) became known over most of Europe through recitals, radio and records. Shortly before the War

Semprini formed his famous Symphonic Rythm Orchestra for the Italian Radio. After the entry of Italy into the War, Semprini, who had dual nationality, had to live in retirement until the Allied Invasion of Italy, after which he devoted himself to entertaining the troops with ENSA.

Semprini came to England, via Spain, where he had gone in 1946, touring that country for three years with a sixty-piece orchestra. After his move to England he soon became a nationally known name, mainly through the success of many BBC programmes, especially his own *Semprini Serenade*. Semprini's home is now in England, although his musical activities take him abroad from time to time. He has, for instance, conducted in many of the San Remo Festivals of Song and represented Italy in the Eurovision Contest from Hilversum. Most of his time nowadays is taken up with radio and television programmes, and recording with EMI, as well as giving concerts all over the country and writing his own arrangements and compositions.

CBSO

THURSDAY 20 JULY 1978 at 7.30 p.m.



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.

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

TOWN HALL, BIRMINGHAM

Conductor MARCUS DODS

Soloist SEMPRINI

Leader Barrie Moore

Cinephonic

- | | |
|--|-----------|
| Dam Busters March | Coates |
| Rhapsody in Blue (King of Jazz) | Gershwin |
| *Murder on the Orient Express: Waltz, Finale | Bennett |
| West Side Story: Symphonic Dances | Bernstein |

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.

- | | |
|--|---------------|
| Spitfire Prelude and Fugue (The First of the Few) | Walton |
| *Symphonic Suite, Close Encounters of the Third Kind | Williams |
| Star Wars: Princess Leia, End Title | Williams |
| Popular Film Themes: Love Story | Lai |
| Slaughter on Tenth Avenue | Gershwin |
| Moon River (Breakfast at Tiffany's) | Mancini |
| Film Music Medley | arr. Semprini |
| *The Waltz from Murder on the Orient Express and the Close Encounter Suite are arranged by Ian Sutherland. | |

PROGRAMME NOTES

CINEPHONIC

It has often been said that the best film music is the kind you never hear: that it should play its part in setting mood, pointing up drama, counterpointing dialogue, without the viewer being conscious of it.

If that were true we would miss a lot of pleasure of the kind provided in this programme which takes the broad view and offers us the chance to hear music in a few of a possible dozen different ways, in which it has been associated with the movies.

All that really matters is that the composition can stand on its own without the celluloid image.

That certainly goes for Eric Coates' March for the *Dam Busters* - the score for which he shared with Leighton Lucas. Coates had a flair for making music for the special occasion and here his rousing tune expresses the hopes and pride of a nation as the film unfolded its story of Dr Barnes Wallis, who made the "bouncing bomb", and the men who under W/Cdr Guy Gibson delivered it in the memorable attack on the Ruhr dams.

Gershwin's *Rhapsody in Blue* has, as it were, crept into this programme from the outside, not having been composed for Paul Whiteman's *King of Jazz* but included to provide a memorable climax. Gershwin, only a song writer

at that stage, was invited by Whiteman to provide a work for a New York concert in 1924 called "An Experiment in American Music". It was a mighty programme too, with 26 items, including Elgar's *Pomp and Circumstance* Marches - presumably arranged by an American.

The *Rhapsody* was item number 25 and by that time an audience which included such famous names as Rachmaninov, Stravinsky and Horowitz, showed signs of exhaustion. The opening of the *Rhapsody* with its soaring clarinet had them sitting up and the work went so well that it was reported Whiteman cried with relief.

Its impact owed, and of course still does, a great deal to Ferde Grofe, fabled arranger for the *King of Jazz* - Whiteman himself. Not heard so frequently in recent years, the work's inventive qualities, its changing syncopations - with a spacious melody at its heart - help keep it surprisingly fresh however.

Like the *Rhapsody in Blue*, Leonard Bernstein's *Symphonic Dances* from *West Side Story* might be taken as a tribute in sound to the bustling kaleidoscope of New York.

The setting for this successful stage work that became one of the most exciting film musicals of all, is Manhattan. It is a "Romeo and Juliet" story about two warring racial groups, the "Jets" and the "Sharks", and the strife-torn love of two young people who come from opposite factions.

With so much balletic dance in the original score it was well-suited to the concert treatment the composer gives it here. The Dances have the urgent rhythmic pulse of the original. Note the finger-snapping beat early on associated with the "Jets", and the romantic interludes include allusions to *Maria* the hit song, scored with minimum sentimentality, and *Somewhere there's a place for us*.

The Prelude and Fugue from William Walton's music for *The First of the Few* (titled "Spitfire" in the US) has become a classic of its kind. It raised the kind of pride expressed in the "Dam Busters" to a more intense and yet ethereal level. The film was a dramatised account of the creation of the Spitfire by designer R. J. Mitchell (played by Leslie Howard who also produced and directed.)

Walton, whose other contributions to the cinema included music for Olivier's *Henry V* and *Hamlet* is one in a notable line of British composers who have produced film scores. They include Benjamin Britten whose collaboration on famous documentaries like *Coal Face* and *Night Mail* was so original; Vaughan Williams (*Scott of the Antarctic* produced his *Sinfonia Antartica*); Matyas Seiber (music for cartoons); William Alwyn (*Odd Man Out* etc); Malcolm Arnold (*Bridge on the River Kwai* etc).

It is a tradition continued by composers like Richard Rodney Bennett who is represented tonight by

excerpts from his music for the Agatha Christie thriller *Murder on the Orient Express*, though you may have a little difficulty in recognising in them the creator of works like *The Mines of Sulphur*.

Our "Theme tunes" need little comment. Francis Lai, French composer, has a reputation for "sweet" scores. Some call them syrupy. The *Love Story* theme was an undoubted aid to the remarkable success of this film about two students' tragic love. Incidentally much of the score came from Bach, Mozart, and Handel! Henry Mancini has written more hits than one could count — but few as endlessly popular as *Moon River*, here taken from the romantic comedy *Breakfast at Tiffany's* with Audrey Hepburn as a goofy girl with no morals. The music excerpts from *Star Wars* and *Close Encounters of the Third Kind* I have left to last as being typical of one of today's most prolific film composers, John Williams.

Williams, not to be confused with the guitar virtuoso, won a 1978 Oscar for his contribution to *Star Wars*, a light-hearted space adventure that affectionately calls on heroic tales from those of King Arthur to Robin Hood and Tarzan, to help it along. Because of this tendency to hark back in styles despite its sci-fi technology, Williams was told to keep to traditional sounds and eschew the kind of electronic music that tends to be used in this kind of picture.

Close Encounters uses lots of camera-magic to get its

SEMPRINI AND HIS PIANO



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WITH SEMPRINI
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effects as beautiful space craft bring a benign people onto Earth, but the underlying feeling is philosophic and religious. A more "contemporary" score then — and, most interesting of all, — one which involves a sequence of five notes which proved to be the key to this, first, communication between humans and space-people.

Arthur Steele ©

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*ASD 3317	Frémaux	Façade Suites/Wise Virgins	Walton
ESD 7034	Frémaux	Four Overtures	Offenbach
*ASD 3299	Frémaux/CBSO Chorus/ Burrowes/Ortiz	Gloria/Piano Concerto	Poulenc
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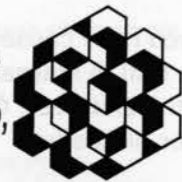
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Russian Night — 2

Overture, Russian and Ludmilla
Nocturne for Strings
Violin Concerto
Suite, Lieutenant Kijé
Overture, 1812

Glinka
Borodin
Tchaikovsky
Prokofiev
Tchaikovsky

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Johannesburg Festival Overture
Organ Concerto in F, opus 4/4
The Planets: Mars, Venus, Jupiter
A Surprise item
Pomp and Circumstance March No. 1 in D
(Land of Hope and Glory)
Jerusalem
Fantasia on British Sea-Songs

Walton
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arr. Wood

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1



3



2



4



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2 Gyorgy Pauk
3 Harold Gray
4 Ivor Keys

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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 Davis

2nd Violins

Jeremy Ballard
Paul Smith
Henry Birch
Graeme Littlewood
David Hiscox
Alison Rawlins
Vyvyan Brooks
Warwick Lydiate
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Russell Parry

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Roger Clark

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*Alan Whitehead
Peter Turnbull
Richard Hallam

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Roy Curran

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Ray Brown
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John Powell

Tuba

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