

# CBSO Proms '84



Programme  
60p

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City of Birmingham Symphony Orchestra

Orchestra of the West Midlands County



PROMS '84

**Birmingham Town Hall**  
27 June - 14 July

## Contents

Simon Rattle

Wednesday 27 June  
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Thursday 12 July  
Friday 13 July  
Saturday 14 July

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*Leader* Felix Kok

*Principal Conductor and Artistic Adviser*  
**SIMON RATTLE**  
*Principal Guest Conductor from 1985/86*  
**OKKO KAMU**  
*Principal Guest Director from 1985/86*  
**IONA BROWN**

**CBSO Society Limited**  
9 Margaret Street, Birmingham B3 3RP  
Telephone 021-236 1555  
*General Manager* Edward Smith

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Edited by Aidan Plender

**Programme Book 60p**

**Simon Rattle** conductor  
Simon Rattle has been Principal Conductor and Artistic Adviser to the City of Birmingham Symphony Orchestra since 1980. He was born in Liverpool in 1955, where he studied piano and played percussion with the Royal Liverpool Philharmonic Orchestra. At the age of sixteen he won a scholarship to study conducting and piano at the Royal Academy of Music in London. In 1974 he was awarded first prize in the John Player International Conductors Competition, and for a three-year period became Associate Conductor of both the Bournemouth Symphony and the Bournemouth Sinfonietta.



Since then he has worked with most British orchestras. In 1977 he was appointed Associate Conductor of the Royal Liverpool Philharmonic Orchestra and Assistant Conductor of the BBC Scottish Symphony Orchestra; he relinquished both these posts in the summer of 1980. He works regularly with the London Sinfonietta and the Philharmonia, with whom he has an exclusive arrangement for London concerts until 1985.

Abroad, he has conducted in Germany, Scandinavia and Holland, where he is Principal Guest Conductor of the Rotterdam Philharmonic Orchestra. In 1979 he made his North American debut with the Los Angeles Philharmonic Orchestra; he is now the Orchestra's Principal Guest Conductor. From 1981 to 1983 he was Artistic Director of South Bank Music in which the CBSO and CBSO Chorus contributed concert performances of Gershwin's *Porgy and Bess* and Berlioz's *Béatrice et Bénédict* while the 1983 Festival saw the performance of all seven symphonies of Sibelius.

Simon Rattle has an exclusive recording contract with EMI. His first recording with the CBSO and CBSO Chorus, of Janáček's *Glagolitic Mass*, was released in

May 1982 and since then he has made recordings with the CBSO of some early works by Britten, piano concertos by Liszt and Saint-Saëns with Cécile Ousset, as well as Kurt Weill's *Seven Deadly Sins*. Recent releases with the CBSO have included Britten's *War Requiem* and Rachmaninov's *Symphonic Dances*; future releases include the orchestral versions of Vaughan Williams' *On Wenlock Edge* and *Songs of Travel* with Robert Tear and Thomas Allen, piano concertos by Rachmaninov with Cécile Ousset, the complete version of Mahler's *Das Klagende Lied*, more early works by Britten and the Brahms/Schoenberg Piano Quartet in G minor. Future recording plans include Nielsen's Symphony No. 4 and all seven symphonies of Sibelius.

Simon Rattle's concerts with the CBSO have been received with the greatest enthusiasm by press and public alike. In particular his performances of Mahler, Sibelius and Rachmaninov have attracted wide critical acclaim. Highlights of 1982/83 included a successful tour of Europe, and an important 60-minute feature programme for ITV, a three-day Sibelius Symphony Cycle at Warwick University and visits to the Aldeburgh and Edinburgh Festivals. In September 1984

Simon Rattle will conduct the CBSO in the Paris and Berlin Festivals.



RECORDINGS WITH

*Simon Rattle*

**Janáček: Glagolitic Mass**

Simon Rattle/Felicity Palmer/Ameral Gunson/John Mitchinson/Malcolm King/  
CBSO and CBSO Chorus  
ASD 4066\*

**Saint Saëns: Piano Concerto No. 2**

**Liszt: Piano Concerto No. 1**

Simon Rattle/Cécile Ousset  
ASD 4307\*

**Britten: Canadian Carnival, Young Apollo, Scottish Ballad, Four French Songs**

Rattle/Donohoe/Fowke/Gomez  
ASD 4177\*

**Weill: The Seven Deadly Sins**

Rattle/Ross/Rolfe-Johnson/Caley/Rippon/Tomlinson  
ASD 4402\*

**Britten: War Requiem**

Rattle/Soderstrom/Tear/Allen  
Boys of Christ Church Cathedral Choir/CBSO Chorus  
SLS 1077573\*

**Rachmaninov: Symphonic Dances, Vocalise**

Simon Rattle  
ASD 1436111

**Rachmaninov: Piano Concerto No. 2, Rhapsody on a theme of Paganini**

Simon Rattle/Cécile Ousset  
Scheduled for later release.

**Vaughan Williams: On Wenlock Edge, Songs of Travel**

Rattle/Tear/Allen  
Scheduled for release in August 1984.

\*denotes cassette available


Records, cassettes and further details available from the CBSO, 9 Margaret Street, Birmingham B3 3RP and leading record dealers as well as at the CBSO Sales and Information Desk before the concert and during the intervals of Birmingham promotions.

# CBSO Proms '84

## Week one

**Wednesday 27 June at 7.30pm**

Overture, Strike up the Band  
Appalachian Spring  
Piano Concerto  
March, Liberty Bell  
Prelude, Fugue and Riffs  
Rhapsody in Blue

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**Thursday 28 June at 7.30pm**

**Beethoven**  
Piano Concerto No. 4  
Symphony No. 3 (Eroica)

**Friday 29 June at 7.30pm**

Overture, Beatrice & Benedict  
Piano Concerto No. 1  
Symphony No. 6 in D

**Saturday 30 June at 7.00pm**

Rhapsody España  
Piano Concerto in G  
Carmen Suite  
Three Pieces from Iberia (solo piano)  
Overture, The Barber of Seville  
Three Dances from The Three  
Cornered Hat

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

SIMON RATTLE  
PETER DONOHOE  
Gershwin  
Copland  
Gershwin  
Sousa  
Bernstein  
Gershwin

SIMON RATTLE  
BERNARD ROBERTS

JOHN CAREWE  
ARNALDO COHEN  
Berlioz  
Tchaikovsky  
Dvořák

MAURICE HANDFORD  
SEQUEIRA COSTA  
Chabrier  
Ravel  
Bizet  
Albeniz  
Rossini  
Falla



**Peter Donohoe** *pianist*  
b. Lancashire, studied with Yvonne Loriod. Joint second in 1982 Moscow's Tchaikovsky Competition. Recent tours of USSR, Canada and Poland. Concerto soloist with Los Angeles Philharmonic, Leningrad Symphony and all major UK orchestras. Future plans include concertos with Chicago Symphony Orchestra and L'Orchestre de Paris.



**Bernard Roberts** *piano*  
b. Manchester. Studied Royal College of Music where he was later piano professor. Repertoire ranges from early classics to 20th century. A recent Beethoven sonata cycle at the Wigmore Hall gained high praise. Appears with many conductors as a concerto player, with the BBC and other national orchestras as well as Promenade Concerts and television. Various radio and gramophone recordings.



**John Carewe** *Conductor*  
b. Derby. A pupil of Goehr, Messiaen and Pierre Boulez. Founded New Music Ensemble in 1957. Principal Conductor of BBC Welsh Symphony Orchestra at 33 (1966-71). Has conducted throughout Europe, South America and USA. Frequently conducts in Germany. Conducted Prokofiev Symphony No. 5 with CBSO at very short notice in October 1983.



**Arnaldo Cohen** *pianist*  
b. Brazil, 1948. Learned piano and violin at an early age. Won first prize in the Busoni Competition. Now appears in Europe with increasing frequency: South Bank Piano Recital Series, Bergamo Festival. Performed with Amadeus Quartet, Rotterdam Philharmonic and Moscow Chamber Orchestra. Future plans include visits to Holland, Poland and USSR.



**Maurice Handford** *Conductor*  
Former Principal Horn, Hallé Orchestra later Assistant to Sir John Barbiroli. Regularly conducts CBSO, RLPO, Hallé, all the BBC orchestras and RPO. Extensive tours of Europe; appeared at Hong Kong Festival with the Hallé. Regularly visits USA and Canada. Conducted CBSO Autumn 1983, Vaughan Williams Symphony No. 6.



**Sequeira Costa** *pianist*  
b. Portugal. Teachers include Jacques Ferrier and Edwin Fischer. Orchestral appearances include: Prague Symphony Orchestra, Moscow Philharmonic and Bamberg Symphony Orchestra. Recent UK appearances include BBC Philharmonic, RLPO and BBC Television. Will appear at Henry Wood Proms in 1985. Performed *Rhapsody on a Theme of Paganini* with CBSO December 1983.



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

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Wednesday 27 June at 7.30pm

Conductor SIMON RATTLE  
 Associate Leader Paul Willey  
 Soloist PETER DONOHOE

Overture, Strike up the Band  
 Appalachian Spring  
 Piano Concerto


Gershwin  
 Copland  
 Gershwin

#### Interval

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

March, Liberty Bell  
 Prelude, Fugue and Riffs  
 Rhapsody in Blue

Sousa  
 Bernstein  
 Gershwin

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The CBSO Society gratefully acknowledges the support of TI, sponsors of this concert.

*A biography of  
 Peter Donohoe  
 appears on page 6.*

#### Overture, Strike up the Band

Gershwin (1898 - 1937)

*Strike up the Band* was one of the musicals with which Gershwin dominated Broadway in the late twenties and early thirties, before he turned to opera and *Porgy and Bess*. Rather unusually, it had its first performance not in New York but in Philadelphia, on 5 September 1927, and only reached New York at the beginning of 1930, after much revision. Maybe the problem was its controversial subject. It is a satire on militarism, showing the United States at war with Switzerland over chocolate. The overture, therefore, is not to be taken entirely seriously.

Paul Griffiths ©

#### Appalachian Spring

Copland (born 1900)

Copland wrote this music in 1943-4 for a ballet by Martha Graham. In earlier ballets, *Billy the Kid* and *Rodeo*, he had written for full orchestra, but Graham worked on a smaller budget, and accordingly he composed *Appalachian Spring* for just thirteen instruments. Soon afterwards he arranged it for a normal orchestra; even so, the music has the delicacy of its origins intact. The subject is that of springtime activities, including a wedding, among pioneer settlers in the Appalachian mountains of the eastern United States. This is reflected in the clean, clear lines of the music and in its use of the Shaker hymn 'The Gift to be Simple' (the tune is probably better known to us as that of 'The Lord of the Dance'). Copland moves towards this tune and then makes it the theme of a set of variations, concluding the score with a coda of simplicity indeed.

Paul Griffiths ©

## Piano Concerto in F

Gershwin (1898 - 1937)

**Allegro**  
**Adagio — Andante con moto**  
**Allegro agitato**

One might have thought that any musician would have been satisfied with having written 'I got rhythm', 'Embraceable you' and a couple of dozen other songs that will last as long as there are people to sing them. But George Gershwin wanted to be judged also as a 'serious' composer, and to that end he took lessons with various eminent teachers long after he was already a Broadway success. The story goes that he wanted to study with Ravel, but Ravel said that any instruction would have to be the other way about.

The Piano Concerto in F was his first attempt to write within the classical tradition. In 1924 he had written *Rhapsody in Blue* for himself to play with Paul Whiteman's band, and this led to a commission from Walter Damrosch, conductor of the New York Symphony Orchestra. Gershwin responded with the concerto, composed the next year, and given its first performance with the composer as soloist.

Classical it may be in broad aspects of form, but the concerto is, like the *Rhapsody in Blue*, thoroughly indebted to the sophisticated jazz style of Gershwin's musicals. The three movements follow the normal fast-slow-fast pattern, though with the finale referring back to the opening allegro. All through the music is scored with much brilliance: Gershwin claimed that the orchestration was his own work (which was not the case for the *Rhapsody in Blue*), but it seems likely he had some help with the task.

And Ravel proved true to his word in borrowing Gershwin's jazziness for his own G major Piano Concerto a few years later.

Paul Griffiths ©

## March: Liberty Bell

Sousa (1854 - 1932)

The child of immigrant parents from Spain and Bavaria, Sousa was born in Washington and joined the United States Marine Band when he was thirteen. By the late 1880s he had established himself as a composer of marches, and in 1892 he left the marines to form his own band, with which he toured North America for the next four decades. They were immensely successful, no doubt partly because Sousa's marches caught the patriotism of Americans who saw their country emerging as a great power in the generation before the First World War. *Liberty Bell* is one of the best known of 136 compositions of this type; it dates from 1893.

Paul Griffiths ©

## Prelude, Fugue and Riffs

Bernstein (born 1918)

Bernstein has always worked with equal ease in both 'serious' and 'popular' genres, composing his musical *West Side Story* in 1957 between symphonic works for the concert hall. And in most cases, of course, the boundary between serious and popular is eroded. It is so in the case of the *Prelude, Fugue and Riffs*, composed for large dance band in 1955 but subsequently arranged by the composer for symphony orchestra. The prelude-fugue concept dates back to J. S. Bach; the addition of riffs — repeating note patterns common in jazz — belongs to quite another epoch.

Paul Griffiths ©

## Rhapsody in Blue

(original version)

Gershwin (1898-1937)

Stravinsky, Ravel, Walton and others turned to jazz, ragtime and their cousins as an augmentation of their natural language. With Gershwin, the process was reversed. It is the language, with works like the Piano Concerto (1925) and the opera *Porgy and Bess* (1935) representing a sincere effort to bring it into the arena of more established and traditional forms.

Today's listeners may be surprised to be told how wide was the gap Gershwin was trying to bridge. Gershwin had succeeded in Tin Pan Alley and on Broadway, his idiom suggested the dance hall, it was tarnished with commercialism, it occupied a position irreconcilable with that of the "serious" musician (as though Gershwin was not). All these things we were told, though Schoenberg and Ravel might be nodding approval of Gershwin. But today, with Gershwin dead almost half a century, he is receiving proper recognition, thanks to a generation less concerned with attitudinising snobberies than its predecessors.

Paul Whiteman's band was famous throughout the world, and Whiteman's request for a work in the nature of a jazz concerto gave Gershwin, always self-critical, the chance he had been seeking to break out of the mould of the popular song writer. *Rhapsody in Blue* was the result. The first performance, with the composer at the piano, triumphed at New York's Aeolian Hall on 12 February 1924, though the critics themselves were not unanimous.

From the opening clarinet *glissando* to the climax, the rhapsody is a concentration of Gershwin's style, with its blues lyricism, brilliant writing for the keyboard, and animated rhythms.

Kenneth Loveland ©

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Thursday 28 June at 7.30pm

Conductor SIMON RATTLE  
Associate Leader Paul Willey  
Soloist BERNARD ROBERTS

## Beethoven

Piano Concerto No. 4

### Interval

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Symphony No. 3 (Eroica)

A biography of Simon Rattle appears on page 4

Piano Concerto No. 4 in G, op. 58

Beethoven (1770 - 1827)

**Allegro moderato**  
**Andante con moto**  
**Rondo: Vivace**

The composition of the 'Eroica' Symphony was a watershed. Immediately afterwards Beethoven began applying the same symphonic technique in quite different musical worlds: that of opera in *Fidelio*, that of the string quartet in his 'Razumovsky' quartets, that of the piano sonata in his 'Waldstein' and 'Appassionata' sonatas, and that of the piano concerto in his fourth work of that type. Astonishingly, these were all works of 1803-6, the concerto coming towards the end of this extraordinary outburst in 1805-6.

Beethoven himself gave the first performance in March 1807.

By this stage already, though, the symphonic ideal does not necessarily mean grandiloquence. Indeed, the Fourth Piano Concerto is among the gentlest and most lyrical of Beethoven's works, and these qualities it possesses from the first. Where concertos had hitherto begun with a massive orchestral statement of intent, this one begins with the soloist alone, proposing an idea that will underlie most of the first movement.

The slow movement is scored for the soloist with the strings of the orchestra alone, and is a dialogue between the rivals. To Liszt it suggested Orpheus's taming of the wild beasts through music. It leads directly into the exuberant finale.

Paul Griffiths ©

Symphony No. 3 in E flat, op. 55  
'Eroica'

Beethoven (1770 - 1827)

**Allegro con brio**  
**Marcia funebre: Adagio assai**  
**Scherzo: Allegro vivace — Trio**  
**Finale: Allegro molto**

All great composers change the very nature of music. None did so more than Beethoven, and the 'Eroica' Symphony (1803) was the work in which he made clear the scale of his revolution. Of course, his first two symphonies had already been pretty individual, but the 'Eroica' was something more. It was considerably longer than any symphony had been before, and it was the first symphony that seems to be addressed not to an audience of connoisseurs but to the generality of men and women. It was also — and this is not unconnected — the first symphony

with a definite programme of thoughts and feelings behind it.

The subject of this 'heroic symphony', as the title has it, was originally Napoleon, whom Beethoven greatly admired during the period when he appeared to be both leading his country and maintaining the ideals of its recent revolution. But when Napoleon declared himself emperor in 1804, he showed himself, as far as Beethoven was concerned, to be the oppressor and not the guardian of his people. The title 'Bonaparte' was removed from the score. And this was a happy circumstance, for the music is not regally about Napoleon. It does not describe a dead hero: it actually is heroic.

The first movement is built on a vast scale, but based, as so often in Beethoven, on the simplest of elements, with the three horns playing a large part in the

proceedings. After this there is an immense funeral march in C minor with a middle section in C major. The scherzo brings forward the hefty rhythmic energy that is characteristic of the work all through, and the finale is a monumental set of variations that discovers and explores one of those supremely simple tunes that only Beethoven could, after long labour, write down.

Paul Griffiths ©



A charcoal sketch of Beethoven by Klobler 1819.



Biographies of John Carewe and Arnaldo Cohen appear on page 7

**Friday 29 June at 7.30pm**  
Conductor JOHN CAREWE  
Associate Leader Paul Willey  
Soloist ARNALDO COHEN

Overture, Beatrice & Benedict  
Piano Concerto No. 1

*Interval*

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

Symphony No. 6

Berlioz  
Tchaikovsky

Dvořák

**Overture: Béatrice et Bénédict**  
**Berlioz (1803 - 1869)**

*Béatrice et Bénédict*, composed in 1860-62, was Berlioz's version of *Much Ado About Nothing*. 'It is', he said, 'a caprice written with the point of a needle', which well suggests the delicacy, vivacity and playfulness that are characteristic of the score and not least of the overture. Berlioz chose the Italian form of overture, beginning with a rush, then stopping for a lyrical moment (the tune is that of Béatrice's song of dawning love) before the quick music is given its head. The result is one of music's brief comic masterpieces.

Paul Griffiths ©

**Piano Concerto No. 1**  
**in B flat minor**

**Tchaikovsky (1840-93)**  
**Allegro non troppo e molto**  
**maestoso — allegro con**  
**spirito**

**Andante semplice —**  
**prestissimo — andantino**  
**semplice**

**Allegro con fuoco**

The history of music is littered with famous misjudgements, but none more incomprehensible than that

of Nicholas Rubinstein, the Russian pianist and conductor to whom Tchaikovsky went on Christmas Eve 1874 with the piano concerto he had just composed. Rubinstein was not impressed. He said the work was unplayable and needed wholesale revision. But Tchaikovsky, though deeply hurt, was confident enough to trust his own judgement, and to send the work instead to his German contemporary Hans von Bülow. And von Bülow, of course, scored a great triumph when he played it for the first time in Boston, as has every pianist who has played it since.

The first movement is much the longest, its grand scale made plain straight away with the introduction for crashing piano and full orchestra. After that, in the proper manner of romantic concertos, the soloist and the orchestra are set together in struggles and conflicts, and also sometimes in gentler communication with each other. The slow movement is the heart of the matter. The finale is again vigorous like the first movement, and again uses a Ukrainian folk theme.

Paul Griffiths ©

**Symphony No. 6 in D Major,**  
**Op. 60**

**Dvořák (1841 - 1904)**

**Allegro ma non tanto.**  
**Adagio**  
**Scherzo (Furiant): Presto**  
**Finale: Allegro con spirito**

The British took Dvořák to their hearts, and he loved them for it. He made many visits and his letters home are full of admiration for the audiences. The Birmingham Festival produced *The Spectre's Bride* (1885) and suggested *The Dream of Gerontius* for 1891, but Dvořák had reservations about the subject and Birmingham had the Requiem instead. An important factor in starting the Dvořák vogue in Britain was the Symphony No. 6, given under Manns at the Crystal Palace in 1882, and by Richter in London a few weeks later. Greatness has long been conceded to its three successors, but today we can see that the sixth, erroneously known as No. 1 for

many years because it was the first to be published, is also of that company.

All the characteristics of Dvořák's maturity are there. The soaring tune which rises out of the strings at the start, soon to be expanded by full orchestra, is vintage Dvořák. So is the lyrical second subject. The whole movement has the feeling of sharing with Dvořák an exhilaration in the great out of doors.

The *adagio*, with the scene set by woodwind and horns, seems almost to be a meditation on Dvořák's beloved Bohemian countryside. And he stays in the country for the third movement, a lively *furiant* (a Czech dance). The finale starts quietly, but quickly acquires splendour. There is always an exuberant rhythmic propulsion, and sense of music moving towards a goal. That goal is reached with a quickening of pace and a final joyous flourish.

Kenneth Loveland ©

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Saturday 30 June at 7.00pm

Conductor MAURICE HANDFORD  
Leader Felix Kok  
Soloist SEQUEIRA COSTA

Rhapsody España Chabrier  
Piano Concerto in G Ravel  
Carmen Suite Bizet

**Interval**

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

Three Pieces from Iberia (solo piano) Albeniz  
Malaga  
El Puerto  
Triana  
Overture, The Barber of Seville Rossini  
Three Dances from The Three Cornered Hat Falla

Biographies of Maurice Handford and Sequeira Costa appear on page 7

**Rhapsody España**

**Chabrier (1841-1894)**

Someone once said that the best Spanish music was written by foreigners. This was referring to orchestral pieces composed in the Spanish style and not to the authentic music of Albeniz, de Falla and Rodrigo. In their differing ways the 'Spanish' works of Debussy and Ravel and Rimsky-Korsakov capture the haunting style of the country's music with its rich heritage. Unlike Debussy and Ravel, Chabrier visited Spain and mixed with its musicians and dancers which ignited his gift for vivid and brilliant orchestral colour.

*España* is a free fantasy on Spanish themes. The only tune that is Chabrier's is the memorable trombone theme which occurs midway through the work. Two national dances are specially featured. The *jota*, which is a sort of fast waltz with a 'one-in-a-bar' swirling rhythm, comes from Aragon, where it is sung as well as played. The *malagueña*, from Malaga, is a *fandango* in 3/4, of a lively nature and always accompanied by castanets.

Harry Jones©

**Piano Concerto in G minor**

**Ravel (1875-1937)**

**Allegramente  
Adagio assai  
Presto**

Ravel had a habit of making important remarks out of the blue. So Marguérite Long quickly swallowed her surprise when he said to her one evening over dinner, "I'm composing a concerto for you. Do you mind if it ends *pianissimo* and with trills?" This was followed, just as typically, by months of total silence broken by a telephone call from Ravel to say "I'm bringing the concerto round today". Ravel's apparent disregard for any comfortable, even flow in human contact sprang not just from a natural impatience to hear what he had composed but also from the sheer intensity of the work he had put into it. The G major Concerto sounds so spontaneous that it is a surprise to read of the second and many further thoughts that dogged its conception. Ravel always intended it to be a light work, a *divertimento*, and his models in this respect were Saint-Saëns and Mozart, but jazz was also an essential ingredient and

the combining of these disparate elements was enough to tax the most skilled composer. The first movement shows the combination right from the start. In the second movement Mozart takes precedence, and the long piano theme with which it opens was modelled on the slow movement of the Clarinet Quintet, "bar by bar". Saint-Saëns' sparkling semiquavers fill the finale, though the sparkle often has a bitonal aftertaste rather, one imagines, like the lurid cocktails Ravel was so fond of. The first performance, given by Mme. Long under the composer's direction in January 1932, was an enormous success but for all its brilliance the work has a classical poise that moved one critic to write "How well each note knows where it comes from and where it is heading!"

Roger Nichols©

**Suite, Carmen**

**Bizet (1838-1875)**

**Prelude  
Aragonaise  
Intermezzo  
Les Toréadors  
Danse Bohémienne**

*Carmen* had its first production at the Opéra Comique in Paris on 3 March 1875, exactly three months before Bizet's early death; it had a cautious reception from the public and a poor one from the critics, but by the turn of the century it had become firmly established amongst the most popular operas all over the musical world.

The libretto is based on Mérimée's story of the beautiful gypsy. Carmen, who drives her Don José first to love her, then to be jealous of her and finally to kill her.

Our Suite opens with the famous 'Fate' theme, drawn from the Prelude to the opera and associated throughout with

Carmen herself. The *Aragonaise* is in the best Spanish-Flamenco style, all whirling skirts and tambourines but with a quiet ending. Then comes an E flat *Intermezzo* (originally intended by Bizet for the incidental music to *L'Arlésienne*) featuring flute and harp, and this is followed by the celebrated march *Les Toréadors*, with which the opera opens. The *Danse Bohémienne*, which ends our selection, is an orchestral arrangement of the opening number from Act II, in Lillas Pastia's sleazy tavern, where Carmen and her companions while away the time with a wild gypsy dance whilst awaiting the arrival of Don José.

Beresford King-Smith©

as well as his own *Iberia* at the same time as Albeniz was composing his. All the twelve pieces are astonishingly difficult to play and they all exploit an aspect of Spanish popular music. Their free and bold harmonic effects owe much to the strong dance rhythms to be found in these pieces: Malaga consists of a *malagueña*, a Spanish couple dance from that part of the world while the lively bustle and energy of El Puerto (The Harbour) is caught by the *polo*. The *pasadoble* characterises Triana, one of the suburbs in Seville, and in this piece Albeniz allows the piano to imitate the shake and bang of the tambourine.

Aidan Plender©

**Three Pieces from Iberia**

**Albeniz (1860-1909)**

**Malaga  
El Puerto  
Triana**

Albeniz was a native of Catalonia and his early years as a concert pianist took him to North and South America as well as Europe. Although he composed several operas and some orchestral pieces Albeniz's reputation as a composer rests almost entirely on his works for piano and in particular his crowning masterpiece *Iberia*, a set of four books of tone pictures of different parts of Spain which he composed between 1906 and 1909. (*Iberia* is the old name of the Pyrenean peninsular). The twelve pieces are more widely known in the orchestral transcriptions that were made of some of them by Fernandez Arbós.

Much of his composing life was spent in Paris and Albeniz's style of piano writing considerably influenced Debussy and Ravel. Debussy appreciated *Iberia* greatly; he was writing the second set of his three orchestral *Images*

**Overture, The Barber of Seville**

**Rossini (1792-1868)**

Rossini began writing operas in 1810, and when *The Barber of Seville* appeared in 1816 it was his fifteenth opera and was finished in two weeks.

Although the overture seems made to measure for the ensuing comic situations and misunderstandings, it had, in fact, been used twice before for 'serious operas' — *Aureliano in Palmira* (1814) and *Elizabeth, Queen of England* (1815). It is a pity the original is lost for it is known that Rossini based it on authentic Spanish melodies, supplied to him by Garcia. After a slow, majestic opening, the first bubbling melody gives way to a slightly more serious second theme. A Rossini *crescendo* brings the overture to a close.

CBSO©

**Three Dances from The Three Cornered Hat**

Falla (1876-1946)

**The Neighbours' Dance (Seguidillas)  
The Miller's Dance (Farruca)  
Final Dance (Jota)**

*The Three Cornered Hat* is an opera-ballet which Falla based on a Spanish folk-tale 'El Corregidor y la Molinera' (The Magistrate and the Miller's Wife) and the title is taken from a novel about the same story by Alarcón. It was first performed in its final version by Diaghilev and the Russian Ballet in 1919 with choreography by Massine and sets by Picasso.

The three cornered hat is the official hat worn by a Spanish magistrate (the Corregidor) and in this tale it bedecks the head of a lecherous magistrate whose ludicrous efforts to seduce the local miller's wife eventually lead to his downfall. In the concert hall *The Three Cornered Hat* is played as two orchestral suites and in tonight's concert the second suite will be played consisting of three dances: The Neighbours' Dance, The Miller's Dance and Final Dance.

Falla's music is full of Spanish idioms which are colourfully realised by his flair for orchestral scoring; a warm starlit night is evoked in *The Neighbours' Dance* as the miller, his wife and friends celebrate with music that sweeps and surges along while the strong rhythms and harmonies of *The Miller's Dance* suggest the accompaniment of a guitar. Later, the Corregidor falsely arrests the miller in a final attempt to woo his less than willing wife but after the truth emerges, the couple are happily reunited and it is the Corregidor who is sent to prison; an event that is enthusiastically celebrated in the *Final Dance* with his effigy being tossed in a blanket.

Aidan Plender©

**EXTRA**

Saturday 14 July at 11.00am

**CBSO Prom for Children**

The Wand of Youth  
Soirées Musicales  
Overture, Tam O'Shanter  
Trumpet Voluntary  
Pomp & Circumstance March No. 1  
Fantasia on British Sea Songs

Elgar  
Britten  
Arnold  
Clarke/Wood  
Elgar  
arr. Wood

*Tickets on sale at the Box Office during the Interval.*

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# CBSO Proms '84

## Week two

### Wednesday 4 July at 7.30pm

Romeo and Juliet  
Rhapsody on a Theme of Paganini  
Scheherazade

### Thursday 5 July at 7.30pm

Suite, Henry V  
Cello Concerto  
Enigma Variations

### Friday 6 July at 7.30pm

Overture, The Wasps  
Serenade for Strings  
Violin Concerto  
St. Antoni Variations  
Music for the Royal Fireworks

### Saturday 7 July at 7.00pm

#### Verdi and Wagner

Popular excerpts from Operas  
Wagner: Die Meistersinger; The Flying Dutchman; Tannhäuser; Lohengrin  
Verdi: The Force of Destiny; Nabucco; Aida

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MICHAEL SCHÖNWANDT  
SALLY ANN BOTTOMLEY  
Tchaikovsky  
Rachmaninov  
Rimsky-Korsakov

MAURICE HANDFORD  
ROBERT COHEN  
Walton  
Dvořák  
Elgar

CHRISTOPHER ROBINSON  
PAULINE LOWBURY  
Vaughan Williams  
Elgar  
Mendelssohn  
Brahms  
Handel/Mackerras

MICHAEL SCHÖNWANDT  
KATHRYN HARRIES  
CBSO CHORUS



**Michael Schönwandt**  
*Conductor* b. Copenhagen. Has conducted in Scandinavia, Germany, Italy and USA. Conducting début in UK with CBSO in 1983. Permanent Conductor of Royal Danish Opera. London début with English National Opera 1983. 1985 sees Covent Garden début in Bellini's *I Capuleti ed i Montecchi*. Forthcoming concerts with SNO and RLPO.



**Sally Ann Bottomley** *pianist*  
b. 1959. Studied at Chethams School of Music and Royal Northern College of Music. Teachers include Derrick Wyndham, Vlado Perlemuter. Recitals: Wigmore Hall, Purcell Room, Harrogate, Bowden and Chester Festivals. Orchestral appearances include CBSO, RLPO, Hallé, English Northern Philharmonia.



**Robert Cohen** *cello*  
Made his Royal Festival Hall debut at the age of 12. Has won many international competitions as well as the Piatigorsky Prize at Tanglewood 1978. A regular guest of all the London orchestras; the coming year sees appearances in Germany, Italy, Scandinavia and the USA. Various chamber music and concerto recordings.



**Christopher Robinson**  
*Conductor*  
Organist and Master of Choristers, St. George's Chapel, Windsor. Organist Worcester Cathedral 1963-1974. Conducted Three Choirs Festival 1966, 1969 and 1972. Conducts City of Birmingham Choir, Oxford Bach Choir. Directs Leith Hill Festival and regularly appears at the Windsor Festival.



**Pauline Lowbury** *violin*  
b. Birmingham, studied at Birmingham School of Music and later with Carl Pini at Royal College of Music. Studies with Ivan Galamian at the Juilliard School, New York were funded by scholarships from Munster and Caird Trusts. Won 2nd prize in Sacha Lasserson Memorial Competition. Recent appearances include concerts in Italy.



**Kathryn Harries** *soprano*  
Studied at Royal Academy of Music. Royal Festival Hall début in 1977. Repertoire ranges from Monteverdi to the 20th century. Operatic roles include: Sieglinde *Die Walkure* for the Welsh National Opera. Future plans include Leonore *Fidelio* for Scottish Opera, Adalgisa *Norma* for Welsh National Opera.

**CBSO Chorus**  
*Chorus Master* Simon Halsey

1983/84 season marks its tenth anniversary. Has presented many highly successful concerts in Birmingham Town Hall. Festival appearances include Aldeburgh and Harrogate. Recordings include Berlioz *Requiem*, Janacek's *Glagolitic Mass* and Britten's *War Requiem*. Concerts this season have included Walton's *Belshazzar's Feast*, Elgar's *The Dream of Gerontius* with Dame Janet Baker and Bruckner's *Mass in F minor*. 1984/85 season includes performances of Monteverdi's *Vespers*, Tippett's *A Child of Our Time*, and Beethoven's *Symphony No. 9*.

**Simon Halsey** *Chorus Master*  
A choral scholar at King's College, Cambridge. Postgraduate studies in conducting and singing. Currently Director of Music at Warwick University.

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

**\*Mustn't forget to pick up a CBSO Membership Form at the Sales & Information Desk**



Biographies of  
Michael Schönwandt and  
Sally Ann Bottomley  
appear on page 20

Wednesday 4 July at 7.30pm

Conductor MICHAEL SCHÖNWANDT  
Associate Leader Paul Willey  
Soloist SALLY ANN BOTTOMLEY

Overture, Romeo and Juliet  
Rhapsody on a theme of Paganini

Tchaikovsky  
Rachmaninov

**Interval**

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

Scheherazade

Rimsky-Korsakov

**Overture, Romeo and Juliet**

**Tchaikovsky (1840-93)**

Shakespeare held an irresistible fascination for composers in the nineteenth century. Mendelssohn, Berlioz and Liszt all fell memorably under his spell, and so too did Tchaikovsky in *Romeo and Juliet*, an 'overture-fantasy', as he called it. No-one could doubt that Tchaikovsky was here identifying closely and personally with the doomed love of the young hero and heroine, the atmosphere of conflict, the nearness of death and the inevitable progress of fate. However, the idea for the piece came from his fellow composer Mily Balakirev, who even suggested some of the musical material and made criticisms of the finished product — which Tchaikovsky accepted.

Perhaps he felt able to do so because he knew he had written something that would far exceed in popularity anything composed by Balakirev himself. In any event, *Romeo and Juliet* is pure Tchaikovsky, and is indeed one of his first mature works: it was written in 1869, though revised later. As to its connections with the play, these are best not considered too deeply. Music works in a quite different way from drama, and Tchaikovsky's music is not about the play but about emotions that touch us all.

Paul Griffiths©

**Rhapsody on a Theme of Paganini for piano and orchestra, opus 40**

**Rachmaninov (1873-1943)**

Of Rachmaninov's later music, one work which has never been lacking in popular appeal is the *Rhapsody on a Theme of Paganini*. In 1931, Rachmaninov went to live on Lake Lucerne, and the principal product of his years there was this brilliant set of variations, cleverly contrasted but subtly related on Paganini's *Caprice No. 24 in A minor* which Schumann, Liszt, Brahms, Blacher and a number of others have all used as a starting point.

There are 24 variations. In fact, we hear the first variation before the theme itself. There is a brief orchestral introduction, then the orchestra shows us the harmonic outline of the main theme. This proves to be the first variation. We hear the theme itself for the first time in the next episode high in the violins and the next four variations feature dexterous passages for the soloist, but with Variation 6 we sense the presence of Rachmaninov the lyricist, and there is a nostalgic passage for cor anglais.

In Variation 7 the piano intones the *Dies Irae*, the Latin chant for the dead. The demoniac character of the next variation with its hint of witches sabbath follows naturally,

and this bizarre mood remains during Variations 9 and 10.

Variation 11 finds the pianist elaborating the first phrase of Paganini's theme. There is a change of key at Variation 12, and the next variations include a brief singing theme for the cellos, a splendid passage for brass, a scintillating episode for piano, before Variation 17, in which the piano meditates against the brass and woodwind choirs. In fact, this variation is intended to prepare us for the melodic highlight of the work, the long and beautiful *cantabile* tune of Variation 18. Variation 19 gives the soloist an exposed tune, and now the work moves quickly to the coda in which the outline of Paganini's theme is often quoted, and the *Dies Irae* returns menacingly in the brass. Just as we prepare for a *bravura* conclusion, Rachmaninov springs his final surprise, for the work is suddenly dismissed quietly by the soloist on his own.

Kenneth Loveland©

**Scheherazade  
Rimsky-Korsakov (1844-1908)  
The Sea and Sinbad's Ship  
The Story of the Kalender Prince  
The Young Prince and Princess  
The Festival of Baghdad: The Sea:**

**The Ship is dashed to pieces on a rock surmounted by a Bronze Warrior**

The title *The Arabian Nights* evokes in everybody's mind tales of the Orient, enchanted castles, street bazaars and heady scents so it seems only natural that Rimsky-Korsakov, one of the most exuberant orchestrators of all time, should be attracted to the images and legends of the Middle East. He composed *Scheherazade* in 1888 and at the beginning of the score the preface tells how the Sultana Scheherazade's enticing story telling led the cruel Sultan Shakhriah to postpone her execution. Although several musical figures recur throughout the work, it is the solo violin representing

Scheherazade that remains unchanged and constantly returns throughout the movements. What also features throughout the movements is the kaleidoscopic orchestration: *The Sea and Sinbad's Ship* powerfully suggests the sea in all its moods, calm, energetic and tempestuous while the music for *The Prince and Princess* is as tender and idyllic as the title would suggest. An oriental garden in twilight with splashing fountains and terraces sets the scene for the Prince's romantic song on the violins while the Princess's theme, first heard on the clarinet, is enchanting and enticing. Cymbals, tambourine and triangle deepen the sense of wonder with the idea of 'scent burning in silver dishes' and the Festival of Baghdad is conjured up in a rainbow of orchestral colour. As the ship breaks against the fateful rock, Scheherazade's soothing theme returns, her tale spinning is at an end, leaving her victorious and indomitable.

Aidan Plender©

# Academy of St. Philip's Birmingham

Sunday 8 July 1984 at 7.30pm  
Town Hall, Birmingham

Conductor Peter Bridle  
Soloists Peter and Elaine Donohoe

Holberg Suite Op. 40  
Concerto for 2 Pianos (K365)  
Suite No. 2 for 2 pianos  
Symphony No. 40 in G minor (K550)

Grieg  
Mozart  
Rachmaninov  
Mozart



Tickets available from Town Hall Box Office Tel. 021-236 2392 Prices £3.00, £2.00, £1.00, 50p



Thursday 5 July at 7.30pm

Conductor MAURICE HANDFORD  
Leader Felix Kok  
Soloist ROBERT COHEN

Suite, Henry V  
Cello Concerto

Walton  
Dvořák

*Interval*

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

Enigma Variations

Elgar

Suite, Henry V

Sir William Walton (1902-1983)

Overture, 'The Globe Playhouse'  
Passacaglia 'Death of Falstaff'  
Charge and Battle  
Touch her soft lips and part  
Agincourt Song

Sir William Walton composed music for many films including *Escape Me Never* and *The First of the Few*. His most celebrated scores in this field are for the Olivier-Shakespeare films and in his *Suite, Henry V* the opening movement evokes the scene and the bustle of the Globe Playhouse. The Passacaglia *Death of Falstaff* and the tender *Touch her soft lips and part* have entered the string orchestra repertoire. The traditional *Agincourt Song* is given rousing treatment.

CBSO©

Cello Concerto in B Minor, Op. 64

Dvořák (1841 - 1904)

Allegro  
Adagio non troppo  
Allegro moderato

A surprising figure stands behind Dvořák's Cello Concerto, his last big orchestral work, and his finest. It is Victor Herbert, so successful a composer of popular operettas such as *Naughty Marietta* that frequently he had several running on Broadway at the same time. But Herbert was also a fine cellist and composer of serious works. He became a friend of Dvořák during the Czech composer's American years, and Dvořák was so impressed by Herbert's Cello Concerto No. 2 that it strengthened his resolve to write one himself. The first performance was in London on 19 March 1896, by Leo Stern, Dvořák conducting.

The concerto is a summary of all that is finest and most endearing in Dvořák's art. The richness of orchestral texture, the deeply coloured harmonies, the easily flowing lyricism are all there. Then

there is the strength of the cello's line. "Why has no one shown me before that one can write a cello concerto as fine as this?" exclaimed Brahms when shown the score.

Clarinets intone the first subject of the opening *allegro*. The second, introduced by the horn, must be among the loveliest tunes that even Dvořák ever wrote. The music quieters for the first entry of the cellist, and the movement becomes a glowing pattern with much expressive writing in the cello's upper register.

The *adagio* is meditatively poetic, with eloquent exchanges between cello and woodwind. The finale starts with a march motif, and seems to be heading for a powerful conclusion. But Dvořák has other plans, and the music becomes tinged with autumn as the cello dreams nostalgically. Then Dvořák gathers his forces for a briefly boisterous conclusion.

Kenneth Loveland©

Variations on an Original Theme 'Enigma'

Elgar (1857 - 1934)

According to Elgar's own account, the 'Enigma' Variations were begun 'in a spirit of humour and continued in deep seriousness'. The basic idea was hardly more than a prank: it was to create musical portraits of the composer's friends in the shape of variations on a theme. Apparently the work started with Elgar improvising such portraits at the piano. But then the jokiness rather disappeared as Elgar got to work on what was, though he was past forty, the first work of his maturity. Composed in 1898-9, the score had its first performance in London on 19 June 1899 and immediately established his reputation.

The work starts with the theme, headed 'Enigma': the puzzle is that another theme is here concealed, and it is a puzzle that has still not been satisfactorily

resolved. Thereafter the fourteen variations are each inscribed with the initials or names of the people they portray, except for the thirteenth, which just has three asterisks (another enigma: it has recently been suggested that Elgar was remembering the great love of his youth).

It is obviously no accident that the variations start with a sketch of Elgar's wife and end with his self-portrait, but otherwise the gallery of characters is arranged to provide a natural musical growth and contrast. For instance, the ninth variation, entitled 'Nimrod' (Elgar's nickname for his publisher), is a noble adagio set off between two lighter, more graceful variations. The last variation, much the longest, rounds off the enterprise. In depicting 'my friends pictured within' Elgar found himself.

Paul Griffiths ©

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Friday 6 July at 7.30pm

Conductor CHRISTOPHER ROBINSON  
Leader Felix Kok  
Soloist PAULINE LOWBURY

Overture, *The Wasps*  
Serenade for Strings  
Violin Concerto

Vaughan Williams  
Elgar  
Mendelssohn

*Interval*

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

St. Antoni Variations  
Music for the Royal Fireworks

Brahms  
Handel/Mackerras

**Overture, *The Wasps***

**Vaughan Williams (1872 - 1958)**

Aware of weaknesses in his orchestration, Vaughan Williams went to Ravel for a period of study in 1907. "As far as I know my own faults, he hit on them all exactly, and is telling me to do exactly what I felt in my mind I ought to do — but it just wanted saying", he wrote.

This enrichment of Vaughan Williams's palette showed itself in the masterpieces which began to emerge from 1910, and was already signalled in the incidental music to *The Wasps*.

This was written for a Cambridge production of Aristophanes's satirical comedy in 1909. No doubt we are intended to hear the buzzing of insects in the opening bars of the overture. Soon there appears a strong theme whose relationship to English folk music suggests that the composer's sojourn in Paris had not lessened his interest in that field. This is even more true of the lyrical central section so beautifully developed by the upper strings, and recalled briefly before the overture's conclusion.

Kenneth Loveland©

**Serenade for Strings opus 20**

**Elgar (1857-1934)**

**Allegro piacevole  
Larghetto  
Allegretto**

Composed in 1892, six years before the *Enigma Variations*, this little serenade is the earliest of Elgar's works in the repertory today. It is in fact the only work before the Variations that is frequently played. Ambitious scores like *The Black Knight* and *Caractacus* are virtually forgotten, yet these three slight movements for strings alone remain alive — a souvenir of Elgar's struggle for recognition beyond the midland counties. The first two performances, in 1893 and 1894, were of the *larghetto* only. The first complete performance was given at Antwerp in 1896. There was no performance in London until 1905, when Elgar conducted it himself at the Bechstein Hall.

The first movement is the most extended and is held together by the rhythmic figure from its opening bars (violins). The main theme of the *larghetto* (C major) anticipates the broad eloquence of the *adagio* from the A flat

Symphony (1908); equally characteristic is the 'smiling with a sigh' type of motive which forms the introduction and coda. The finale begins in a rhythmically active 12/8, but after a working-out of its single thematic idea a return is made to material from the opening movement. Like the *larghetto*, this finale is a major-key movement, beginning in G and ending in E.

Hugh Ottaway©

**Violin Concerto in E Minor, Op. 64**

**Mendelssohn (1809 - 47)**

**Allegro molto appassionato, leading to Andante  
Allegretto non troppo; allegro molto vivace**

Few works convey an impression of spontaneous composition so surely as Mendelssohn's deservedly popular Violin Concerto in E Minor. But that is not the way it happened.

First news of it is contained in a letter from Mendelssohn to Ferdinand David, leader of the Leipzig Gewandhaus Orchestra. "I should like to write a violin concerto for you" wrote Mendelssohn. "One is running through my head and does not leave me in peace." The date was 30 July 1838. But six years later we find him telling David that he is "still groping around."

Yet the work just flows. So popular is it today that we are inclined to overlook its many innovations. No long orchestral opening. The soloist appears after only a bar and a half. The first movement *cadenza* occurs before the recapitulation, daring in its day. There is no conventional break between the first two movements. Instead, the bassoon holds a single note and mysterious chords

set the scene for the soloist to embark on the *andante*, a beautiful episode in which the violin sings alluringly. Then there is the unusual start to the last movement, almost like an operatic recitative.

Mendelssohn must have surprised his listeners at the first performance at Leipzig on 13 March 1845. Today, we take the originalities for granted, and are content to warm to the communicative tunes, to the brilliant opportunities for the soloist, and to the exquisite craftsmanship with which Mendelssohn weaves it all together into such a shining pattern.

Kenneth Loveland©

**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 ©

**Music for the Royal Fireworks**

**Handel (1685-1759)**

**Overture  
Bourrée  
La Paix: Largo alla Siciliana  
La Réjouissance: Allegro  
Menuet 1 & 2**

On 27 April 1749 the Treaty of Aix-la-Chapelle was signed. To celebrate the occasion a great firework display was arranged in London's Green Park, for which Handel was engaged to compose music.

Unlike the *Water Music*, which runs in its original form for best part of an hour, the *Royal Fireworks Music* is cast in the form of a French Suite with six movements of which the last two were doubtless intended to be conjoined in minuet-and-trio style.

Handel has scored his Suite for a vast wind-band, including no fewer than twenty-four oboes, twelve bassoons, nine horns, nine trumpets and a formidable array of drums, not to mention serpents. It must have produced a splendid sound, and, indeed, a magnificent spectacle too, at the free public rehearsal which thousands of Londoners attended. Unfortunately, at the actual performance, which the King and most of 'The Quality' attended, things did not go so smoothly: the wooden Pavilion which formed the centrepiece of the firework display caught fire, and fireworks were going off in all directions amongst the panicking onlookers.

At a later date, Handel added string parts for indoor performance. The music is

straightforwardly enjoyable, and for the most part appropriately vigorous for so happy an occasion. By far the most extended movement is the opening French Overture, in which horns and trumpets are effectively contrasted. Reeds and strings feature in the ensuing lively Bourrée, which is followed by the pastoral movement which represents the newly-signed Peace.

Trumpets feature prominently in 'The Rejoicing', aptly boisterous, and the suite ends with a pair of minuets, with brass and percussion adding to the magnificence of the royal occasion.

Beresford King-Smith©

## EXTRA

Saturday 14 July at 11.00am

### CBSO Prom for Children

The Wand of Youth  
Soirées Musicales  
Overture, Tam O'Shanter  
Trumpet Voluntary  
Pomp & Circumstance March No. 1  
Fantasia on British Sea Songs

Elgar  
Britten  
Arnold  
Clarke/Wood  
Elgar  
arr. Wood

Tickets on sale at the Box Office during the Interval.



Photograph: Alan Wood

Simon Rattle, the CBSO and CBSO Chorus with Central Television recording Hope and Glory at Warwick University Arts Centre, a documentary on the life of Elgar to be shown on 26 August 1984 at 10.30pm.



Saturday 7 July at 7.00pm

Conductor MICHAEL SCHÖNWANDT  
Associate Leader Paul Willey  
Soloist KATHRYN HARRIES  
CBSO CHORUS Chorus Master Simon Halsey

### Wagner

Die Meistersinger: Prelude and Opening Hymn  
The Flying Dutchman: Spinning Chorus  
Senta's Ballad  
Tannhäuser: Pilgrims' Chorus  
Lohengrin: Elsa's Dream  
Prelude, Act III — Bridal Chorus

### Interval

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

### Verdi

La Forza del Destino: Overture  
Aria, Pace, pace mio Dio  
Nabucco: Opening Chorus  
Chorus of Hebrew Slaves: Va, pensiero  
Aida: Ritorna vincitor!  
Grand March & Finale, Act II: Gloria all' Egitto

Sponsored by **IMI**

The CBSO Society gratefully acknowledges the support of IMI plc, sponsors of this concert.

### Die Meistersinger: Prelude and Opening Hymn

Wagner (1813 - 1883)

*Die Meistersinger, or The Mastersingers*, is Wagner's great humane comedy of life, love and art in sixteenth-century Nuremberg. It is a world for which the prelude provides a splendid introduction in its fusion of warmth with grandeur, and also in its mixture of learning and cheerfulness: near the end Wagner presents three principal themes simultaneously, but the effect of such skill is just to heighten the music's exuberance. The prelude leads into a hymn as the curtain rises to show the

townspeople gathered in church. This is where Wagner started the opera in the spring of 1862; he finished it five and a half years later.

Paul Griffiths ©

### Der fliegende Holländer: Spinning Chorus and Senta's Ballad

Wagner (1813 - 1883)

*The Flying Dutchman*, to give the opera its English name, was swiftly composed in the summer of 1841 and was the first of Wagner's mature operas. It is the story of a captain doomed with his ship to

rove the seas forever until he can be redeemed by love. The first act introduces us to this Dutchman and his company. The second, from which these extracts come, takes place on land, in a Norwegian village. The local girls sing as they spin; then one of them, Senta, sings the story of the Dutchman and declares that she will save him (as indeed, in the next act, she will).

Paul Griffiths ©

### Tannhäuser: Pilgrim's Chorus

Wagner (1813 - 1883)

Composed immediately after *Der fliegende Holländer*, between the summer of 1842 and the end of 1844, *Tannhäuser* was again based on a myth, that of the medieval German musician who has to find his way between the profane, destructive love of Venus and the sacred, redeeming love of Elisabeth. Like the hero of Wagner's last opera *Parsifal*, he does so through a pilgrimage, in his case to Rome. The Pilgrims' Chorus, whose theme features prominently in the overture, is sung by the travellers returning home in the third act.

Paul Griffiths ©

### Lohengrin: Elsa's Dream, Prelude to Act III — Bridal Chorus

Wagner (1813 - 1883)

*Lohengrin* was Wagner's third important opera, following after *Die fliegende Holländer* and *Tannhäuser* in 1845-8. Again the story is drawn from German legend, this time from the myth of the grail knight Lohengrin who comes to champion the Brabantine heiress Elsa and stays as long as she will not ask his name. The first extract is from the first act, where Elsa sings of the knightly hero she

has seen in a dream: the situation is similar to that of Senta's Ballad in *The Flying Dutchman*. Act III opens in the bridal chamber, into which Elsa and Lohengrin are led after their marriage, to the strains of a tune familiar from innumerable later weddings.

Paul Griffiths ©

### The Force of Destiny

Verdi (1813 - 1901)

#### Overture Aria Pace, pace, mio Dio

Verdi was in full command of his powers when he wrote *The Force of Destiny* for the Imperial Theatre, St. Petersburg (now Leningrad), where it appeared on 10 November 1862. The course was set for the final triumphs of *Aida*, *Otello* (1887) and *Falstaff* (1893), in which he was to blend into a noble poetry the elements of music, drama, character and situation.

The Marchese di Calatreve intercepts his daughter Leonora and her lover Don Alvaro as they are eloping. Attempting to surrender with honour, Alvaro throws away his pistol which fires and kills the old man. A story of pursuit and vengeance follows. The overture, Verdi's finest, uses themes from the opera.

Blaming herself for her father's death, Leonora leads the life of a penitent in a cave near the monastery of the Madonna degli Angeli. She prays for peace, and for death to end her remorse. In the distance, she hears fighting. She curses those who dare to profane her sacred cell.

Kenneth Loveland ©

### Nabucco

Verdi (1813 - 1901)

#### Opening chorus Va pensiero (chorus of Hebrew slaves)

Broken-hearted by the deaths of his two small children and his first wife, and disillusioned by the failure of *Un giorno di regno*, all in the space of two years, Verdi was about to give up composition. Then Merelli, impresario of Milan's La Scala, gave him the libretto of *Nabucco*. Verdi threw it away angrily, but luckily for all of us, it fell open at the page where the Hebrews mourn their captivity in Babylon. It set Verdi alight, *Nabucco* was written in a burst of inspiration, it triumphed at La Scala on 9 March 1842, Verdi became a national figure overnight and went on to become the greatest composer of Italian opera who ever lived.

Compared with the succession of masterpieces which begins with *Rigoletto* (1851), *Nabucco* is immature Verdi, but it has excitement and dramatic impact, as witness the opening chorus, where the Jews in the temple of Jerusalem await in consternation the advancing armies of Nabucco (Nebuchadnezzar). In *Va Pensiero*, now captive in Babylon, they dream of their homeland, thoughts in exile. This chorus was sung at Verdi's public funeral by a choir conducted by Toscanini.

Kenneth Loveland ©

### Aida

Verdi (1813 - 1901)

#### Aria — Ritorna vincitor! Grand March and finale Act II — Gloria all'Egitto

Written for the Cairo Opera House, where it was first given on 24 December 1871, *Aida* is the most spectacular opera. But Verdi's genius resides in the skill with which the spectacle is blended with his quite wonderful creation of the characters within the story, and his musical evocation of their emotions and dilemmas.

The scene is ancient Egypt. Radames, captain of the Egyptian armies, loves Aida, an Ethiopian slave at the Egyptian court. She is the daughter of Amonasro, the Ethiopian king, whose forces have invaded Egypt. Radames is sent to lead the Egyptians against him. "Ritorna vincitor" ("Return victorious") shout the people. "Ritorna vincitor" echoes Aida bitterly, knowing that victory for Radames would mean her father in chains, that victory for her father would mean death to her lover.

But Radames is victorious, returning to the rejoicing of the Egyptian people. The Grand March sees his triumphant entry into Thebes. Amonasro is among the captives, but succeeds in keeping his identity secret. In one of opera's most thrilling episodes, the populace sing of glory to Egypt, while Amonasro plots revenge.

Kenneth Loveland ©

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Alan Wood

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- Maxine Ayres
- Janet Firth
- Clare Newton
- Louise Ling
- \* Patricia Burford
- \* Janet Appleton
- \* Melita Clark
- Ansy Boothroyd
- Julia Littlewood
- Bernadette Walton
- \* Judith Longmore
- Ruth Parry
- \* Valerie Matthews
- Lynn Smith
- Gillian French
- Susan Willets
- \* Helen Quick
- Sheila Apperley
- \* Lesley Swinbourne
- Diane Phizacklea
- \* Marian Woodward
- Lesley Bingle
- \* Jacqueline Bartleet
- \* Jane Ault
- Susan Kelly
- Mary Hawkes
- Katherine Kenning
- Anita Perfect
- Gillian Johnson
- Marie-Louise Allard
- Karen Hébert
- Hilary Elsdon
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- Yvonne Allen
- Ruth Greening-Jackson
- Patricia Dance
- Diana King
- Christine Ramm
- Susan Price
- Medina Cole
- Katherine Aldridge

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- \* Gloria Poulton
- Hazel Hughes
- Eileen Davies
- Dixie Smith
- \* José Kay
- Christina Warner
- \* Elizabeth Kaminsky
- Helen Bate
- Julie Cross
- Heather Brookes
- Wendy Nightingale
- Elizabeth Earnshaw
- Janet Bellingier
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- Rosalind Bagshaw
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- Azel Thomas
- Alison Bownass

Pamela Jelf

- Elaine Evans
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- Diana Jackson
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- Ian Davies
- \* John Firth
- Graham Titmus
- Howard Key
- Raymond Tolley
- David Lorimer
- \* Terence Bailey
- \* Tony Fox
- Robert Dyer
- John Anderson
- William Nealon
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\* Founder members of the CBSO Chorus

\* Dennis Rowe

- Stewart Carlisle
- Andrew Walker
- \* Roger Townsend

**Basses**

- Michael Claridge
- Clive Harrison
- \* Mike Cox
- \* Leonard Dorman
- Richard Chew
- David Grant
- Henry Hand
- Andrew Packer
- Leslie Royle
- Robin Palmer
- David Homer
- Christopher Clifton
- \* Philip Rawle
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- Peter Ferguson
- Gordon Thornett
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- Andrew Dicks
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# CBSO Proms '84

## Week three

**Wednesday 11 July at 7.30pm**

Peer Gynt Suite No. 1  
Trumpet Concerto  
Music from A Midsummer Night's Dream  
Overture, Poet and Peasant  
Symphony No. 8 (Unfinished)  
Hungarian March

STEPHEN BARLOW  
ALAN WHITEHEAD  
Grieg  
Haydn

Mendelssohn  
Suppé  
Schubert  
Berlioz



**Thursday 12 July at 7.30pm**  
**Music of Vienna**

A concert of popular Viennese waltzes, polkas and incidental music.  
Sponsored by Drucker's Vienna Patisserie

LIONEL FRIEND

**Friday 13 July at 7.30pm**

**Royal Liverpool Philharmonic Orchestra**  
**Tchaikovsky**  
Elegy for Strings  
Violin Concerto  
Symphony No. 6 (Pathétique)

DAVID ATHERTON  
NIGEL KENNEDY

**Saturday 14 July at 7.00pm**  
**Last Night of the Proms**

Trumpet Voluntary  
Overture, Tam O'Shanter  
On Hearing the First Cuckoo in Spring  
The Wand of Youth  
Soirées Musicales  
Pomp and Circumstance March No. 1  
Jerusalem  
Fantasia on British Sea Songs

CHRISTOPHER SEAMAN  
Jeremiah Clarke/Wood  
Arnold

Delius  
Elgar  
Britten  
Elgar  
Parry  
arr. Wood



**Stephen Barlow** *Conductor*  
Studied conducting at Guildhall School of Music. Founded New London Chamber Group. Has conducted Glyndebourne Opera: *The Rake's Progress*, *Così fan Tutte* and *Orfeo*. Has conducted RLPO, London Sinfonietta, ECO and more recently Dublin Grand Opera. 1984/85 sees return visits to Scottish Opera.



**Alan Whitehead** *trumpet*  
b. Manchester. Studied at the Manchester School of Music with Harold Hall. Joined CBSO in 1956. Has appeared as soloist with the Orchestra on a number of occasions. Has performed Shostakovich Concerto for Piano, Trumpet and Strings and Capriccio for Trumpet and Piano by Ian Parrott at Bromsgrove Festival. Appeared in 1971 at Sherbourne Abbey, Dorset, and at the Wigmore Hall.



**Lionel Friend** *conductor*  
b. London. Prize winner at the Royal College of Music. Appointed 2nd Kappellmeister of the Staatstheater, Kassel, West Germany in 1972. Now a staff conductor at ENO. Has conducted Philharmonia, BBC Symphony and RPO orchestras. Many festival appearances including Bath and Cheltenham. Frequently works abroad. A highly praised conductor of 20th century music.



**David Atherton** *conductor*  
Musical Director San Diego Symphony Orchestra, Principal Guest Conductor RLPO. Resident Conductor Covent Garden for 12 years. Founded London Sinfonietta 1967. Many recordings. Has conducted in USA, Far East, Australia and Europe. Appearances in opera houses include La Scala and New York Met. Principal Guest Conductor BBCSO from 1985.



**Nigel Kennedy** *violin*  
b. Brighton. Entered the Yehudi Menuhin School at the age of 7. Studied at the Juilliard School at 16. Royal Festival Hall début with Muti and Philharmonia Orchestra in 1977. Plays with all major British orchestras and regularly plays at Wigmore and Queen Elizabeth Halls. 1985 sees tours of USA and Far East.



**Christopher Seaman** *conductor*  
Former Principal Conductor of BBC Scottish Symphony Orchestra and Northern Sinfonia. Now Principal Conductor to Gelders Orchestra and Principal Guest Conductor with Utrecht Symphony. Regularly conducts abroad: Austria and Yugoslavia with CBSO in 1980. Frequently conducts NYO. 1984/85 sees performances with CBSO of Bruckner Symphony No. 7.

**Royal Liverpool Philharmonic Orchestra**  
*Principal Conductor*  
Marek Janowski

Founded in 1840. Previous conductors have included Bruch, Hallé, Beecham, Groves, Weller and Atherton.

The RLPO gives over 80 concerts in the Philharmonic Hall, Liverpool, it appears at the major British festivals while tours abroad have furthered its international reputation. 1984/85 sees tours of Spain and Switzerland.

The RLPO has given many first performances including Walton's *Symphony No. 1* and each year it holds its *Contemporary Composer Seminars*.

The RLPO has many distinguished recordings to its credit including an impressive catalogue of English music under Sir Charles Groves and David Atherton; it will shortly record the four Brahms Symphonies with Marek Janowski.

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

**\*Mustn't forget to pick up a CBSO Membership Form at the Sales & Information Desk**



Wednesday 11 July at 7.30pm

Conductor STEPHEN BARLOW  
Leader Felix Kok  
Soloist ALAN WHITEHEAD

Peer Gynt Suite No. 1  
Trumpet Concerto  
Music from A Midsummer Night's Dream:  
Nocturne  
Scherzo  
Wedding March

Grieg  
Haydn  
Mendelssohn

**Interval**

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

Overture, Poet and Peasant  
Symphony No. 8 (Unfinished)  
Hungarian March

Suppé  
Schubert  
Berlioz

Peer Gynt: Suite No. 1, opus 46

Grieg (1843-1907)

Morning  
Death of Aase  
Anitra's Dance  
In the Hall of the Mountain King

Grieg's incidental music to Ibsen's dramatic poem *Peer Gynt* was composed in 1874 and confirmed his reputation as a composer. *Peer Gynt* is an adventurer whose roguery is intended to lampoon the false values of society. Ibsen was explicit that his wanderings should be depicted in 'musical tone painting'. *Morning* is a perfect piece of scene-setting. Woodwind call and echo the pastoral theme on which the movement is built. In *The Death of Aase* Grieg, using only strings, subtly blends both the mourning of the death-bed scene with a sense of loneliness. *Anitra's Dance* refers to the beautiful daughter of a Bedouin chief. *Peer* elopes with her. Her seductive character is mirrored in the swaying theme of her dance. The shadowy hobgoblin tune which starts *In the Hall of the Mountain*

*King* is gradually transformed into a thing of menace which ends in a furious outburst.

Kenneth Loveland©

Trumpet Concerto

Haydn (1732 - 1809)

Allegro  
Andante  
Allegro

Haydn's concertos are less celebrated than his symphonies, but he wrote several for keyboard, string and woodwind instruments, and even five concertos for lute, a remarkable wind-driven wheel actuated barrel organ owned by King Ferdinand of Naples. The Trumpet Concerto is among his finest works in this form and was written in 1796, the year after he returned to settle in Austria following his second visit to London.

It was composed for Anton Weidinger, the Vienna court

trumpeter. Until 1796, the trumpet's role had been confined to playing the notes of the harmonic scale. Then Weidinger invented a new keyed trumpet capable of playing all the chromatic notes of the instrument's range. Haydn's concerto exploited these possibilities. Within five years the instrument was old-fashioned for in 1801 Weidinger carried his inventiveness a step further and produced the valved trumpet which superseded its predecessor through its great flexibility.

The concerto starts with a conventional statement by the orchestra of the material out of which the first *allegro* is built. The soloist takes this up and extends it, taking decorative trills and acrobatic leaps in his stride. The solo writing becomes increasingly virtuosic as the movement heads towards the *cadenza*.

The *andante* has a simple lyrical charm, with the trumpet singing the tune which is first heard quietly in the strings, and elaborating it the second time round. The third movement dances along merrily with further exhibitionist passages for the soloist.

Kenneth Loveland©

Music from a Midsummer Night's Dream

Mendelssohn (1809-1847)

Nocturne  
Scherzo  
Wedding March

Mendelssohn fell in love with Shakespeare's plays at an early age and it was Tieck's translation of *A Midsummer Night's Dream* that moved him to compose an overture when the enchantment of the play was first on him at the age of seventeen. In 1843 King Frederick William IV of Prussia asked Mendelssohn to write some incidental music for performances

of the play at the Royal Theatre at Potsdam. For this, he composed twelve numbers of which three will be heard in tonight's concert.

The *Nocturne* with its delicate writing for the horns, hardly needs description. It is a softly illuminated evocation of night, telling us of the mystery of the forest, sleeping yet somehow awake, observing all that is happening. The dancing woodwind of the *Scherzo* takes us at once to the realm of Titania, the fairy queen, and her elfin attendants. There are also suggestions of the fairies, and we imagine the mischievous pranks of Puck. Very familiar, though for non-musical reasons, is the *Wedding March* for the nuptials of Hippolyta and Duke Theseus, and the four lovers, their trials now over. It has been condemned to be dragged from its context and played for countless brides as they make their way from the altar, unaware that what they are hearing was actually intended to illustrate Shakespeare. Frequent performances under these conditions should not lead us to overlook what a splendid piece it really is.

Kenneth Loveland©

Overture, Poet and Peasant

Suppé (1819-1895)

Most of Suppé's life was devoted to the theatre and as conductor and House Composer at the Josefstädter Theater in Vienna he had to provide music for numerous comedies, farces, ballets and musical plays. In 1846 he was asked to write an overture for a production of Elmar's comedy *Dichter und Bauer* (Poet and Peasant). For the purpose he revised a previously unsuccessful overture which so pleased the audience on this occasion that it had to be repeated before the play could commence. The Overture is the earliest Suppé to be well known and musically it betrays his

Italian origin and early training, for Suppé was born in Dalmatia and despite his adoption of the German form of his name he never fully mastered the German tongue.

Robert J. Roberts©

Symphony No. 8 in B minor  
'Unfinished'

Schubert (1797-1828)

Allegro moderato  
Andante con moto

By the time he was twenty-one Schubert had composed six symphonies, but then in the remaining ten years of his life he completed only one: the 'Great' C major. No doubt his reverence for Beethoven had something to do with this sudden decline in production. As a teenager he had taken Haydn and Mozart as his models, but as a mature composer he had to come to terms with Beethoven.

The 'Unfinished' (1822) is the symphony in which he did so for the first time. Its size – in terms of sheer substance as well as duration – is Beethoven's, but its manner is completely different, and that was one of Schubert's great achievements: to match Beethoven, but to do so in his own more wayward, more intimate, more personal way. Nobody knows why he never finished such a magnificent project. Perhaps it was partly because he could not expect to hear it performed, for in fact the work was not played until forty years after his death. In any event, the two completed movements have as much to say, in their uninterrupted orchestral song, as the four of most symphonies.

Paul Griffiths ©

Biographies of Stephen Barlow and Alan Whitehead appear on page 34



## Hungarian March

Berlioz (1803-1869)

Berlioz first read Goethe's *Faust* in 1828 and its fantasy side interested him so much that he wrote a series of music depicting eight scenes from it. These pieces were published, but were later withdrawn by the composer because of his dissatisfaction with the music. In 1845 whilst visiting Austria and Hungary the same idea came to him and the eight scenes used seventeen years before were incorporated and used to form a new work: *La Damnation de Faust*.

In the opening scene, described as a plain in Hungary, Faust is discovered alone in a field just before sunrise. In the distance a traditional Hungarian theme can be heard, the *Rákóczy* march, which Berlioz retitled the Hungarian March. From its restrained opening Berlioz dramatically and colourfully propels the music to a brilliant climax.

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## EXTRA

Saturday 14 July at 11.00am

### CBSO Prom for Children

The Wand of Youth  
Soirées Musicales  
Overture, Tam O'Shanter  
Trumpet Voluntary  
Pomp & Circumstance March No. 1  
Fantasia on British Sea Songs

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Thursday 12 July at 7.30pm

Conductor LIONEL FRIEND  
Associate Leader Paul Willey

## Music of Vienna

Overture, The Merry Wives of Windsor

Nicolai

Waltz, An Artist's Life

J. Strauss II

Eine Kleine Nachtmusik:

Mozart

Allegro

Romanze

Menuetto: allegretto

Rondo: allegro

Waltz, Austrian Village Swallows

Josef Strauss

Polka, Bahn Frei

Eduard Strauss

Emperor Waltz

J. Strauss II

## Interval

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

Overture, The Gypsy Baron

J. Strauss II

Waltz, Morning Papers

J. Strauss II

Perpetuum Mobile

J. Strauss II

Waltz, Gold and Silver

Lehár

Pizzicato Polka

Johann and Josef Strauss

Radetzky March

J. Strauss I

Sponsored by Drucker's Vienna Patisserie



*A biography of Lionel Friend  
appears on page 35*

The CBSO Society gratefully acknowledges the support of  
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Friday 13 July at 7.30pm

Royal Liverpool Philharmonic Orchestra

Conductor DAVID ATHERTON  
Leader Malcolm Stewart  
Soloist NIGEL KENNEDY

Tchaikovsky  
Elegy for Strings  
Violin Concerto

Interval

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

Symphony No. 6 (Pathétique)

Biographies of David Atherton and Nigel Kennedy appear on page 35

Elegy for Ivan Samarin  
for String Orchestra

Tchaikovsky (1840-1893)

Ivan Samarin was an eminent Russian actor, producer, playwright — and, as a professor of drama at the Moscow Conservatoire, had been one of Tchaikovsky's colleagues; he had, indeed, been responsible for mounting *Eugene Onegin* when that great opera had been given its première at the Conservatoire in 1879. Five years later the golden jubilee of Samarin's professional life in the theatre was celebrated, and Tchaikovsky was asked to provide a musical tribute. He responded warmly; a 'Grateful greeting' for strings was composed and first heard at a special event in the Bolshoy Theatre at the end of 1884. Sadly, the next year Samarin died. At first Tchaikovsky had declined to publish the piece on the grounds that it was too slight, but in 1890 he relented, retaining the original title, but dedicating it to Samarin's memory (the title 'Elegy', by which it is now universally known, is

therefore unauthorised). Tchaikovsky's initial judgment on his own creation was too harsh, as he obviously came to realise; there is a haunting melancholy in this elegantly shaped ternary piece, with its gently plangent introduction and wistful coda, and by 1891 he thought well enough of it to use it as the entracte to Act 4 in the music he wrote for a production of *Hamlet* in St. Petersburg.

David Brown©

Violin Concerto in D

Tchaikovsky (1840-1893)

Allegro moderato — Moderato  
assai  
Canzonetta: Andante  
Finale: Allegro vivacissimo

The history of Tchaikovsky's Violin Concerto is curiously similar to that of his First Piano Concerto, written three years earlier. He composed it for a great musician living in Russia — Leopold Auer — who

refused to play it, and so the honour of the first performance passed to a younger man, Adolf Brodsky, who played it for the first time just over a century ago, in December 1881.

It was, however, another violinist, Joseph Kotek, who inspired Tchaikovsky to write the work while they were together in Switzerland in the spring of 1878. This was one of the rare happy periods in Tchaikovsky's life, and the concerto reflects his joy, as well as his delight in the musical skill and good humour of the young Kotek.

There are the usual three movements, of which the first immediately seizes attention with its melody, and retains it with the brilliance and expressive appeal of the solo part. The middle movement was written last, replacing another *Andante* that Tchaikovsky rejected. The finale is a piece of intoxicating high spirits in which the violin does not forget its gypsy connections.

Paul Griffiths©

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 ©

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Leader Felix Kok

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Trumpet Voluntary	Jeremiah Clarke/Wood
Overture, Tam O'Shanter	Arnold
On Hearing the First Cuckoo in Spring	Delius
Suite: The Wand of Youth	Elgar
Overture	
Serenade	
March	
The Little Bells	
Moths and Butterflies	
The Tame Bear	
The Wild Bears	

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

Soirées Musicales	Rossini/Britten
Pomp & Circumstance March No. 1	Elgar
Jerusalem	Parry
Fantasia on British Sea Songs	arr. Wood

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**Land of Hope and Glory**

**All**  
Land of Hope and Glory,  
Mother of the Free,  
How shall we extol thee,  
who are born of thee?  
Wider still and wider  
shall thy bounds be set;  
God, who made thee mighty,  
make thee mightier yet.  
God, who made thee mighty,  
make thee mightier yet.

Words: Arthur C. Benson

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**Jerusalem**

**All**  
And did those feet in ancient time  
Walk upon England's mountain's  
green?  
And was the Holy Lamb of God  
On England's pleasant pastures  
seen?  
And did the Countenance Divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded here  
Amongst those dark satanic mills?  
Bring me my bow of burning gold!  
Bring me my arrows of desire!  
Bring me my spear! O clouds  
unfold!  
Bring me my chariot of Fire!  
I will not cease from mental fight;  
Nor shall my sword sleep in my  
hand  
Till we have built Jerusalem  
In England's green and pleasant  
land.

Words: William Blake

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Simon Rattle conducting the Last Night of the CBSO Proms July 1982.

Alan Wood

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Clare Clement Smith

Catherine Hamer

Eleanor Mary Cohen

David Gregory

Susan Evans

Mark Robinson

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