

Music from Vienna

Starting with a Schubert overture, this programme of Viennese music follows with Mozart (extracts from *Elvira Madigan* concerto with the solo pianist **Alastair Moseley**) and continues with numbers from *Die Fledermaus* (with the solo soprano **Claire Humphreys**) and a generous selection of marches, waltzes and polkas by members of the prolific Strauss family.

Wed, 21 Jan 1998 7.30pm Walsall Town Hall,
Tickets £5.00 01922 653183

Fri, 6 Feb 1998 7.30pm Lichfield Civic Hall,
Tickets £9.00 (Including interval refreshments)
01543 254021

John Franklin will conduct this concert following his successful debut last season

Our Next Programmes

Music from Hungary and Russia

Borodin *Prince Igor Overture*
Bartók *Second Violin Concerto*
(soloist Byron Parish)
Mussorgsky *Dawn over the Moscow River*
Pictures at an Exhibition

Sun, 15 Feb 1998 7.30pm Leominster Priory,
Tickets £7.00 01568 612874

Sun, 22 Feb 1998 7.30pm Adrian Boulton Hall,
Tickets £7.00 0121 236 5622

These concerts are conducted by the Orchestra's Music Director,
Michael Lloyd

Birmingham City Council Department of Leisure and Community Services

The Orchestra gratefully acknowledges the services of the Central Library on supplying the music for tonight's concert.



The Birmingham Philharmonic Orchestra is affiliated to the National Federation of Music Societies which represents and supports amateur choirs, orchestras and music promoters throughout the United Kingdom.



SUPPORTED BY
THE NATIONAL LOTTERY
THROUGH
THE ARTS COUNCIL
OF ENGLAND

The Orchestra has received support from the National Lottery for the concert being presented in Dudley Town Hall on 21st December 1997.



Birmingham Philharmonic Orchestra
16 Ashleigh Road, Solihull, West Midlands, B91 1AE
Patron: Sir Malcolm Arnold
The Birmingham Philharmonic Orchestra is a registered Charity, No. 500654

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FROM BROADWAY TO HOLLYWOOD

A programme of music
from the theatre

SOUVENIR
PROGRAMME
£1.50



**Adrian Boulton Hall,
Birmingham.**

**Sunday 14th December 1997
at 7.30p.m.**

**Dudley Town Hall,
Dudley.**

**Sunday 21st December 1997
at 7.30p.m.**

THE BIRMINGHAM PHILHARMONIC ORCHESTRA

The Orchestra was founded in 1941 as the South Birmingham Orchestra. It had only about 30 players and was essentially a “concert” orchestra, performing programmes of light classical and popular music, often with singers, to raise money for war-time charities. Many of its concerts were billed as “Music for All” and, under its first conductor Ernest Powell, it raised over £40,000 (almost £1,000,000 in today’s terms), playing to capacity audiences. By the end of the decade, membership of the Orchestra had doubled and its name now included the word “Philharmonic”, but programmes were still a mixture of classical and popular music.

Over the years, it gradually evolved into a full symphony orchestra, a charitable organisation of non-professional musicians who gather together for the purpose of making music to a high standard and remains one of the country’s leading amateur symphony orchestras. Membership now exceeds 80 players and takes as its core repertoire the major symphonic compositions of the late 19th and early 20th century.

The orchestra works under the leadership of professional musicians like Sarah Whittington (tonight’s Leader) and its Music Director, Michael Lloyd, and draws its members from all walks of life from throughout the West Midlands. Its members appear in different guises during the season: **Martyn Jones** (principal of the horn section) is one of the vocalists in tonight’s concert whilst **John Franklin** (the principal flute) and **Alastair Moseley** (the principal clarinet) are respectively the conductor and piano soloist in the Viennese concerts being performed early in the New Year.

The Orchestra is based at the Birmingham Conservatoire where it rehearses on Sundays between September and June, usually giving concerts every 7-9 weeks in the Conservatoire’s Adrian Boult Hall. Additional concerts are given at other venues in the West Midlands. This season marks some departures from its usual programming, when, in late March, the orchestra joins forces with two choral societies to perform Verdi’s *Requiem*.



Members of the Orchestra in Centenary Square.

Photo: Alan Wood, Spring 1993



Photograph by Sophie Baker

MICHAEL LLOYD was appointed Music Director and Chief Conductor of the Birmingham Philharmonic Orchestra in March 1994 after several years of active association as a guest conductor. He is a native of Worcestershire and read music at the University of East Anglia in Norwich, followed by further study at The Royal College of Music in London. He joined Scottish Ballet as company pianist and it was with this company that he began conducting ballets. In 1972

he joined the Staatstheater Kassel, initially as ballet conductor and pianist, but after only one season was offered a post on the opera staff and made his opera debut there. In 1980 Michael Lloyd moved to Stuttgart where he continued his operatic conducting and worked regularly with local choral and orchestral ensembles.

In 1985 Michael Lloyd joined the music staff at English National Opera where he has conducted regularly at the Coliseum and on tour. Outside the Coliseum, Michael has participated in a wide range of concerts in London where he also teaches regularly at the Opera School of the RCM. He has conducted in Japan, Korea and New Zealand from where he has recently returned from a two-month visit having performed Britten's *War Requiem* with the Auckland Philharmonic, a concert in Dunedin with the Dunedin Sinfonia and Mozart's *Don Giovanni* with Wellington City Opera.

In addition to his BPO role, Michael Lloyd is also the Music Director and Principal Conductor of the Chandos Symphony Orchestra, Malvern.

MALCOLM WILSON studied the piano in Birmingham with Constance Warren and subsequently won a scholarship to the Royal College of Music where his teachers were Kendall Taylor and Maurice Cole.



For many years he has been a principal player with the CBSO and has undertaken many foreign tours and recordings with them. He is also the principal pianist with the Birmingham Contemporary Music Group with whom he has given many first performances and made numerous BBC and commercial recordings.

In addition to a busy career as accompanist, ensemble musician and chamber pianist, Malcolm Wilson is Head of the Keyboard School at the Birmingham Conservatoire.

OPUS V

Opus V is a popular, young and talented vocal group recently formed to perform a wide repertoire of well-loved songs to a wide and varied audience and indeed all members are solo artistes in their own right.

Louise Terry, Musical Director, has accompanied artistes all over the United Kingdom and throughout Europe as well as playing in numerous large-scale orchestras in both concert halls and theatres - the most local being the Birmingham Hippodrome. Her talent for arranging four part harmony has led to overwhelming responses to many of Opus V's choral numbers proving that the popularity of the group is not solely down to the vocal quality!

Sarah Gray, Martyn Jones, John Spencer and Sally White, the vocalists, are well known throughout the Midlands for their quality of voice, performing talents and versatility. All members are regular lead performers at the Birmingham Hippodrome and also perform cabaret to more intimate of audiences.

OPUS V are excited at the opportunity to perform with such an orchestra as the Birmingham Philharmonic.



PROGRAMME NOTES

From Broadway to Hollywood

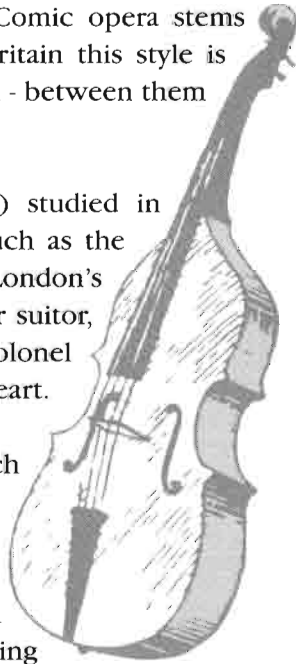
The word "Opera" comes from the Italian for "works of music" and originates from 16th Century drama set to music. Comic opera stems from this, as the lighter side of the genre and in Britain this style is almost enduringly known through Gilbert and Sullivan - between them generating over 40 works.

Arthur Sullivan (providing the music in this team) studied in London and then Leipzig and is typified in music such as the *Overture to Yeoman of the Guard*, premiered in London's West End in 1888. It tells the sad tale of Elsie and her suitor, the jester Jack Point. When Elsie is married to Colonel Fairfax, the disappointed Jack Point dies of a broken heart.

America, as always, produced the musical giants - such as George Gershwin (born in New York in 1898) who was a successful jazz pianist and composer. This mix lead to creating a concert piece for piano and orchestra, known as **Rhapsody in Blue**, which developed from jazz and improvisations, receiving orchestration input from Ferdinand Grofe. It was premiered in 1924 with Gershwin as the solo pianist.

By contrast, Alexander Borodin - born in St. Petersburg in 1833 and pursuing a profession as a scientist - was associated with Russia's leading composers at the time. The lack of composition time, due to his profession, prevented writing more than a handful of works, but included an epic opera **Prince Igor**. This was completed by a friend and premiered in St. Petersburg in 1890, London in 1914 and New York the following year. One of the popular Polovtsian Dances from the opera was "borrowed" for the hit number "Stranger in Paradise" in the Broadway show "Kismet" which opened in December 1953 - later transferring to London in 1955 before returning to Hollywood.

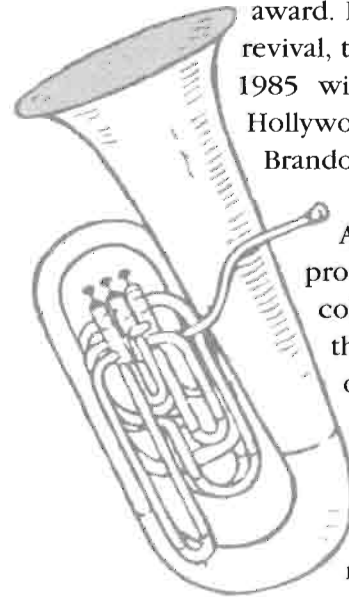
Cole Porter was born into a wealthy Indiana family in 1891. His first hit, in



Hollywood and Broadway, was in 1932 - and the musical **Kiss me Kate** opened there in 1948. It is a show-within-a-show set in Baltimore and integrating Shakespeare's "Taming of the Shrew". From this musical the hit *We open in Venice* emerges from the inset play, having been preceded by *So in Love*. This musical came to London and saw 501 performances, before a Hollywood film version and then revivals on Broadway in 1956 and 1965 prior to London in 1970 and 1987.

Gershwin's **Porgy and Bess** is probably the best known American opera - set as a story of urban American Negroes, based on a play by DuBose and Dorothy Haywood. After premiering in Boston (and then New York) in 1935, well-known numbers, such as *Summertime* and *Bess, you is my woman* has endeared this opera to a wide audience. This work has more recently been performed at Glyndebourne and the Royal Opera House - even being televised on BBC2 on Boxing Day 1993 (in place of the evergreen "Sound of Music").

Frank Loesser, born in 1910 in New York, started writing lyrics in his 20's for others to set to music. After returning to Broadway in 1948 he started work on his masterpiece, **Guys and Dolls**, which is based on a gambling story by Damon Runyon with larger-than-life characters. Following its opening on Broadway in 1950 this show ran for 1200 performances and won a Tony award. Further Tonys were awarded for the 1982 Broadway revival, then opened in London in 1983 including a revival in 1985 with pop star Lulu. There was a successful 1955 Hollywood film version starring Frank Sinatra, Marlon Brando and Jean Simmons.



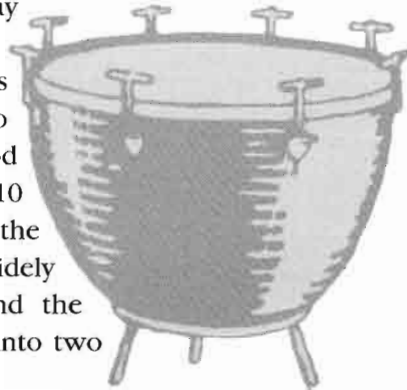
Andrew Lloyd Webber was born in 1948, the son of a professor at the Royal College of Music. His collaboration with the lyricist Tim Rice started when they were students at Oxford and **Evita** was the third of their musical shows. It was initially launched as an LP album which ensured a good start to the 1978 London stage version which ran for eight years. It was one of the earliest British shows to succeed (with 1567 performances) on Broadway, but it never made its way onto film. It is the glamorised

biography of Eva Peron, the wife of the fascist self-styled leader of Argentina. The most memorable number from the show is *Don't Cry for me Argentina*.

Although the partnership with Tim Rice came to an end, Lloyd Webber has continued to write music for very successful shows, none more so than **Phantom of the Opera** which opened in London in 1986 and continues to play to full houses. The famous original story - written by the Frenchman, Gaston Leroux - has been staged with and without music in a number of versions and has been the subject of a mini-TV series and no less than five films. *Wishing, All I ask of you* and *Music of the Night* are three of the numbers from this deeply satisfying musical.

Victor Hugo was the author of *Les Misérables* - a grim tale of a man's struggle against persecution and unlikely material for a musical. Claude-Michel Schönberg wrote the music, to words formerly written with Alain Boublil (later collaborating in "Miss Saigon") and lyrics by Herbert Kretzmer. The English adaptation was staged by the Royal Shakespeare Company at the Barbican in 1985. It soon moved to the Palace Theatre in London's West End where it is enjoying its 13th year. It has played to full houses on Broadway and indeed throughout the world, illustrating the appetite even for such a dark subject, in this form of entertainment.

Leonard Bernstein started playing the piano at the age of 10. His father had discouraged a life of music - favouring the family's beauty parlour business - but Leonard studied music at Harvard before embarking on a career as pianist, conductor and composer. During the war he wrote music for a ballet called "Fancy Free" which later became the Broadway musical hit "On the Town" - but he will be best remembered for **West Side Story**. This brilliant adaptation of Shakespeare's "Romeo and Juliet" opened in 1957, with a Hollywood version 4 years later and won no less than 10 Oscars (although none specifically for the music). This memorable score has been widely adapted - even for the Three Tenors - and the popular vocal numbers have been arranged into two suites.



ORCHESTRA PLAYERS

First Violins

Sarah Whittington (Leader)
Gail Kirby
Joanna Barber
Claire Smith
Ann Kirby
Katalin Beke
Paul Dilkes
Sally Minchin
Ursula Colville
Anita Frear
Elsie Tann
Louis Rawson
Paddy Hazel
Rebecca Davis
David Arrowsmith
Margaret Osborne
Helen Beke

Second Violins

Anthony Smith (Principal)
Margaret Worsley
Lesley Redpath
Heleen Fitzpatrick
Stephen Shelley
Jeffrey Johnstone
Lorna Clarke
Terri Malcolm
Adrian Trigg
Angela Thomas
JL (Ted) Edwards
Elaine Turner
Alison Stoner
Emma Rowlett
Jane Thorburn
Mark Desmond
Denise Andrews
Anne Weston

Violas

Christopher Bertram (Principal)
Robert Wilson
Judith Howden
Anna Maloney
Derek Slack

Liz Flettham
Alison Justham
Moya Addis
Alison Omer

Cellos

Ian MacCarthy (Principal)
Gillian Whiting
Rachel Hyde
John Lloyd
Helen Davies
Andrew Perry
Yvonne Parsons
Sally Hill
Claire Moss
Janet Lindsay
Angela Wakefield
Andrew Verduyn
Matthew Walters

Double Basses

Simon Smith (Principal)
Clive Bawden
Jennifer Morris
Ken Hewitt
Raymond Grant
David Charlesworth
Katharine Prynne

Bass Guitar

Raymond Grant

Flutes

John Franklin (Principal)
Lyn Procter (and piccolo)
Caroline Williams

Oboes

Patricia Moore (Principal)
Sarah Black (and Cor Anglais)

Clarinets

Alastair Moseley (Principal)
Joanna Smith

Tenor Saxophone

Karen Holloway

Bassoons

Alison Bailey (Guest Principal)
Sue Peters

Horns

Michael Wild (Guest Principal)
Jon Handley
Paul Gowling
Chris Collett

Trumpets

Greg McEwan (Principal)
Edward Roberts-Malpass
Colin Butterworth
Christopher Stringer

Trombones

Les Whitehouse (Principal)
Emma Johnson
Alex Stewart

Tuba

Richard Elliot

Harp

Karen Roberts

Keyboard

John Gough

Timpani

Tom Nestor

Percussion

Anne Elliot
Roger Clift
Matthew Whittington