

BIRMINGHAM PHILHARMONIC ORCHESTRA

1st Violins

Leslie Bowron
(Leader)
Margaret Guise
Patricia Hazel
Brian Holdsworth
Eric Leonard
Cynthia Mair
Margaret Newton
Margaret Osborne
Ceinwen Penny
Charles Preston
Julien Riley
Ronald Tendler
Rosalind Whatley
Jennifer Webb

'Cellos

Monica Hermolle
(Principal)
Margaret Alison
Jane Bowen
John Clemson
Margaret Dance
Simon Davison
Nora Fuery
Veronica Gates
Rosalind Gentry
Olive Goodborn
Jennifer Haycock
Mary Mantle
Doris Meek

Double Bases

Oliver Bouckley
(Principal)
David Best
Horace Copley
Joanna Creed
John Goodborn
Dr. C. Ross

Flutes

Ronald Baker
(Principal)
John Franklin
David Whatley

Oboes

Patricia Lees
(Principal)
Richard Heginbotham

Cor Anglais

Ivor Merry

Clarinets

Rachel Herbert
(Principal)
Jeffrey Schofield

Bassoons

Michael Svrett

Horns

Michael Wild
(Principal)
David Cheshire
Richard Duckett
Richard Godsall
Eric Large

Trumpets

John Ruddick
(Principal)
Colin Butterworth
Andrew Thorne
Robert Vivian
Jeffrey Williams

Trombones

David Straughan
(Principal)
Gordon Sill

Bass Trombone

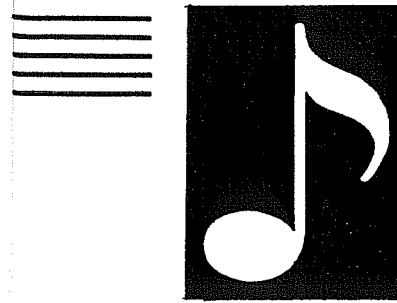
Peter Smith

Tuba

Vernon Briggs

Timpani and Percussion

Malcolm Peters
(Principal)
William Davies
Stephen Maddox
Malcolm Peake
Kate Wishart



**birmingham
philharmonic
orchestra**

Leader Leslie Bowron
Conductor **KENNETH PAGE**

BIRMINGHAM TOWN HALL
Saturday, February 24th 1973 at 7.30 p.m.

Programme

2nd Violins

Thomas Hogg (Leader)
John Edwards
Rosemary Edwards
John Fisher
Ernest Jones
Barbara Large
George Morris
A. J. Smith
Anthony Smith
Elsie Tann
Stella Tinley
Douglas Walker
Kevin Vaughan

Violas

Howard Bonsor
(Principal)
Leslie Collier
Patricia James
Sylvia Foulkes
Philip Hodgson
Anne Larke
Dorothy Ludlow
Ian Maddocks

THE BIRMINGHAM PHILHARMONIC ORCHESTRA is an independent Symphony Orchestra of amateur and professional musicians. They perform regularly throughout the year in the Birmingham Town Hall, University of Aston in Birmingham, other public halls and schools in the Midlands, often with world famous soloists.

The enthusiasm of the Orchestra is to a great extent due to Kenneth Page, who has been its Conductor for the past fourteen years. More and more ambitious programmes are being undertaken with ever increasing success. For example, since 1968, each season's programme has included works by Delius ("Paris," "Appalachia," "Sea Drift," etc.), and in particular "Brigg Fair," which was included on the Orchestra's first L.P. stereo disc).

Kenneth Page leads and often conducts the eminent Orchestra da Camera. He has achieved a formidable position in the world of chamber music, particularly as violinist in leading string quartets, including the Archduke Trio which he founded in 1961.

BIRMINGHAM PHILHARMONIC ORCHESTRA

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SYMPHONY No. 2 IN B MINOR

BORODIN

Borodin, a contemporary of Rimsky-Korsakov, Moussorgsky and Glazounov, was one of the handful of talented creative musicians who guided the destinies of what was then the newer Russian music. He belonged to that small but powerful set of musicians who established this new growth in Russia as a national style of utterance with a firm tendency towards folklore and its attendant melodies and rhythms in music and dance. Borodin was by profession a doctor. By strong and increasing inclination he became a musician, and a creative musician at that, one of the most inspired and eloquent of his day. The number of completed works he left is small, but their quality is remarkably fine. It is, in fact, difficult to realise that such exquisite things were the outcome of a part-time hobby. The present work was begun in 1869 and finished in 1876. Yet there is nothing in the symphony to suggest such a lengthy period of frequently interrupted labour; the inspiration flows unchecked.

I. *Allegro*. The symphony opens in such a way to prepare the listener for great happenings; there is at the outset the suggestion of important matter to come, in the opening unison, very loud and strong, followed by a short theme for the strings played in octaves, also a loud and forceful utterance. This heroic quality in the opening paragraph sets the tone of the work as a whole.

It is succeeded instantly by the second half of the main subject in music that is gayer in character and more rapid in pace. When eventually the music comes momentarily to rest upon a sustained bass, the second theme appears. This brings in the expected lyrical contrast to the heroic opening music; it is cast in the form of a broad melody that is first played high on the cellos and then answered by high woodwind. These outstanding themes are then developed, the heroic music becoming increasingly preponderant. The movement finishes when the great opening theme is left in solitary monumental grandeur.

II. *Scherzo (Prestissimo)*. After a chord for brass and drums (which Balakirev inserted into Borodin's score) the horns begin to chatter and the plucked strings add a rising bass, all of which the woodwind dismiss with a chuckle. This conversation is sparkling and so rapid that even a keenly attentive ear can hardly keep pace with it. In time the pace slackens as the key changes and an exquisite oboe melody ushers in the middle section in music that is taken over with some passion by the strings.

III. *Andante*. The slow movement is one of the most poetic of Borodin's lyrical visions. The music gravitates in leisurely, dignified motion between a splendid melody for horn (answered by cor anglais) and another melody that is shorter though no less moving, a mere scrap of tune played by a single oboe and then taken over impressively by clarinet and horn. A third theme forms the central episode in the movement which eventually returns to the passionate lyrical music with which it began.

IV. *Finale (Allegro)*. The finale is irresistibly compelling in its rhythm and rich in melody. The music alternates between the strong impact of heroic splendour expressed in the first great outburst by the full orchestra after an impulsive introductory episode and the serene, idyllic rapture of the melody announced later by a solo clarinet. Such contrasts as are here provide opportunity for dramatic alternations of mood, all of which