



City of Birmingham
Symphony Orchestra

ENCHANTED EVENINGS

Symphony Hall, Birmingham

Wednesday 27 October 2021, 7.30pm

Kevin John Edusei – Conductor

Kirill Gerstein – Piano

Debussy Prélude à l'Après-midi d'un faune 10'

Ravel Piano Concerto in G major 21'

Interval

Ravel Piano Concerto for the Left Hand 19'

Moussa Nocturne (UK Premiere) 12'

Ravel Daphnis and Chloé: Suite No.2 16'

A flute whispers, a harp swoons, and on a luminous surge of sound, Debussy conjures a whole, gorgeous new world. Call it impressionism, call it magic, but somehow, French composers just know how to make an orchestra sound absolutely ravishing. How to top that? Well, how about the phenomenal Kirill Gerstein playing both of Ravel's glittering, sensuous piano concertos? Sheer indulgence...



You are welcome to view the online programme on your mobile device, but please ensure that your sound is turned off and that you are mindful of other members of the audience. Any noise (such as whispering) can be very distracting – the acoustics of the Hall will highlight any such sound. If you use a hearing aid in conjunction with our infra-red hearing enhancement system, please make sure you have collected a receiver unit and that your hearing aid is switched to the 'T' position, with the volume level appropriately adjusted.

Audiences are welcome to take photographs before and after the concert, and during breaks in the music for applause. If you would like to take photos at these points please ensure you do not use a flash, and avoid disturbing other members of the audience around you. Please note that taking photographs or filming the concert while the orchestra is playing is not permitted as it is distracting both for other audience members and for the musicians on stage.

Keeping you safe: Please ensure that you are following all of the covid-safe measures that are in place, including: arriving at the time indicated on your ticket, wearing a face covering whilst in the building (exemption excluded), keeping a social distance from other audience members and staff, following signage and/or guidance from staff, and using the hand sanitising stations provided. Thank you.

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ENCHANTED EVENINGS

Claude Debussy (1862 -1918)
**Prélude à l'Après-midi
d'un faune** 10'

Maurice Ravel (1875 -1937)
Piano Concerto in G major 21'

Interval

Maurice Ravel (1875 -1937)
**Piano Concerto for the
Left Hand** 19'

Samy Moussa
Nocturne (UK Premiere) 12'

Maurice Ravel (1875 -1937)
**Daphnis and Chloé:
Suite No.2** 16'

Prélude à l'Après-midi d'un faune

In 1876 the Symbolist poet Stéphane Mallarmé published a poem entitled *L'après-midi d'un faune*. It depicts a Faun (a Greek mythological figure, resembling the god Pan, part man, part goat) watching a group of nymphs in languorous afternoon sunshine, before succumbing to sleep and sensual dreams. Scandal seemed inherent in its undercurrent of sexual tensions and it was perhaps no wonder that it later attracted the attentions of Claude Debussy.

The composer was something of a social rebel, a true Parisian bohemian and much in tune with the Symbolism's aesthetic, in which nothing ever means quite what it seems. By the time he was 30, he was a central figure in a group of musicians, artists, poets and critics who termed themselves "Les Apaches" – "The Hooligans" or "Outcasts" – artists who embraced subversive concepts at the fringes of society.

"The flute of the faun brought new breath to the art of music"

Beginning in 1892, he planned a substantial, three-part work based on the Mallarmé, to include readings of the poem. In the end, however, his opera *Pelléas et Mélisande* took precedence and the Mallarmé work was left as a prelude alone. It was, he decided, "a very free illustration and in no way ... a synthesis of the poem."

His heady atmospheres, glowing orchestration and subtle post-Wagnerian harmonies suited the poem to perfection – but beyond that, Pierre Boulez later termed it the first 'modern' composition: "The flute of the faun brought new breath to the art of music".

The premiere in December 1894 was so successful that it was encored. It drew high praise from Mallarmé, who wrote to Debussy: "I have just come out of the concert, deeply moved. The marvel! Your illustration of the Afternoon of a Faun, which presents no dissonance with my text, but goes much further... into nostalgia and into light, with finesse, with sensuality, with richness." A 1912 ballet to the work, choreographed and danced by Vaslav Nijinsky, later created a scandal – which enhanced Debussy's fame still further.

Piano Concerto in G major

The Concerto in G major is written, as Ravel said, neither “for” nor “against” the piano. Permeated by the spirit of the jazz age, with cool brilliance, streetwise glamour and subtle tenderness, it displays its perfectionist composer delving into new modes of expression characteristic of his changing times.

Ravel had studied with Fauré, rubbed musical shoulders with Debussy and explored the folk-influenced and bitonal styles of Stravinsky, Bartók and Kodály. But in 1927-28 he toured the US, to success beyond his wildest dreams. Greeted by a standing ovation in Carnegie Hall, he commented to a companion, “You know, this doesn’t happen to me in Paris.” During the trip, George Gershwin took him to the jazz clubs of Harlem and Ravel returned to Paris much stimulated.

He went on to write his two piano concertos almost simultaneously, in 1930-31, intending to play the G major concerto himself on a world tour.

This concerto was created, Ravel wrote, in “the same spirit as those of Mozart and Saint-Saëns”. “The music of a concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or dramatic effects. I had intended to entitle this concerto ‘Divertissement’. Then it occurred to me that there was no need to do so, because the very title ‘Concerto’ should be sufficiently clear.”

Sadly the piano concertos were among Ravel’s last works. His declining health prevented him becoming the G major’s soloist and he eventually conducted its premiere with the pianist Marguerite Long in January 1932.

Piano Concerto for the Left Hand

Having lost his right arm in World War I, aged 26, the Austrian pianist Paul Wittgenstein refused to abandon his musical career. Instead, he began to commission new works for left hand alone from leading composers, including Prokofiev, Hindemith, Korngold, Britten, Strauss and, of course, Ravel. This composer, as ever, could not resist the challenge.

“A severe limitation of this sort poses a rather arduous problem ...” he wrote. “The fear of difficulty, however, is

“The fear of difficulty, however, is never as keen as the pleasure of contending with it, and, if possible, of overcoming it.”

“Nocturne ... quickly captured audience attention with its powerful sense of atmosphere and evocative, dusky orchestration.”

never as keen as the pleasure of contending with it, and, if possible, of overcoming it.” He was eager that the texture should sound no thinner than that of piano writing for both hands. “For the same reason, I resorted to a style that is much nearer to that of the more solemn kind of traditional concerto.”

Wittgenstein made life easy for nobody, grumbling about Strauss’ orchestration and rejecting Prokofiev’s effort entirely. But when the pianist objected to the **cadenza** at the start of Ravel’s concerto (“If I wanted to play without the orchestra, I wouldn’t have commissioned a concerto!”) the composer held his ground and won. Wittgenstein gave the unadulterated premiere on 27 November 1931, in Vienna.

Nocturne (UK premiere)



Samy Moussa, born in Canada in 1985 and resident in Germany, is a prolific composer working in genres from chamber music to oratorio and opera. His *Nocturne* was written in 2014 and quickly captured audience

attention with its powerful sense of atmosphere and evocative, dusky orchestration. Commissioned by the Orchestre Symphonique de Montreal, it has been greeted with enthusiasm by the press, *Musical Toronto* declaring in 2015: “The surprise hit of the evening was *Nocturne* by Samy Moussa... He employs tonality coherently rather than decoratively, and his orchestration (here touched by Mahler) is likewise harnessed to a deeper meaning.”

“Samy Moussa’s *Nocturne* was a fine addition to the docket, an orchestral **adagio** that inescapably suggested a 21st-century Wagner, replete with astonishingly intense low register sonorities,” wrote David Gordon Duke in *Classical Voice North America* in 2018. Tonight we hear its UK premiere.

Daphnis et Chloé, Suite No.2

In the early 20th century, a commission from Serge Diaghilev was a feather in any composer’s cap. The Russian impresario would team up the finest artists he

PROGRAMME NOTES

could find to create new ballets, making history in the process. It was the choreographer Mikhail Fokine who suggested the Greek legend *Daphnis and Chloé* to Diaghilev; and for its music, Diaghilev then selected Maurice Ravel, in his mid 30s and in his prime.

Fokine and Ravel began to develop a scenario, based on the pastoral romance by the 2nd-3rd-century Greek writer Longus, but progress was tortuous. Ravel wrote in a letter of June 1909: "Almost every night, work until 3am. What complicates things is that Fokine doesn't know a word of French, and I only know how to swear in Russian." He ran so late with the score that the entire project almost bit the dust. His publisher, Durand, fortunately persuaded Diaghilev to wait just a little while longer.

Eventually the ballet was premiered at the Théâtre du Châtelet on 8 June 1912. Ravel that same year extracted two orchestral suites from his score; the second homes in on the ballet's final scene.

Daphnis and Chloé are a young shepherd and shepherdess in love. Chloé rejects the attentions of a local lad, Dorcon, only to be abducted by pirates. Daphnis prays for help to the nymphs of the god Pan. Chloé is duly rescued by Pan himself – at which point the Suite No.2 begins. Throughout, the music overflows with the glory of Mediterranean light, warmth and colour.

Programme note © Jessica Duchen

GLOSSARY

cadenza: a cadenza is a solo passage – written or improvised – performed by a concerto soloist.

adagio: played slowly. If a symphony has an adagio movement, it's a section that's played at a slow tempo.



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MORE MUSIC WITH THE CBSO 2021

Saturday 6 November 2021, 7pm

Symphony Hall, Birmingham



A Covid Requiem

Mirga Gražinytė-Tyla – Conductor
Tomo Keller – Violin
James Platt – Bass
Casey Bailey – Poet
CBSO Chorus
CBSO Children's Chorus
CBSO Youth Chorus

Adès O Albion	4'
Pärt Fratres for Violin, String Orchestra and Percussion	11'
Purcell (arr. Britten) Chacony in G minor	6'
Barber Adagio for Strings	8'
Fauré Requiem	35'

We are delighted that we will be joined for this special performance by violinist Tomo Keller (who will play-direct the first half of the concert) and Birmingham Poet Laureate 2020-22 Casey Bailey, who will perform three of his works live on stage. Following the interval, Mirga leads the Orchestra and Chorus in a moment of remembrance and reflection in a performance of Fauré's *Requiem*.

Tuesday 16 November, 7pm

Symphony Hall, Birmingham



Mirga conducts The Cunning Little Vixen

Mirga Gražinytė-Tyla – Conductor
Elena Tsallagova – Vixen Sharp Ears
Roland Wood – The Forester
Angela Brower – The Fox
Robert Murray – Schoolmaster / Mosquito / Pásek
Kitty Whately – Dog / Forester's Wife / Woodpecker / Owl
Elizabeth Cragg – Chief Hen / Jay
William Thomas – Badger / Priest / Harašta
Ella Taylor – Mrs Pesak / Cock
CBSO Chorus

Janáček *The Cunning Little Vixen* (Sung in Czech with English surtitles) 96'
Janáček's enchanting opera gives voices to humans, animals and even insects: all driven by the same irrepressible life-force. Mirga Gražinytė-Tyla and a terrific cast will put us right there in the forest – riotous, tender and utterly unforgettable.

Thursday 9 December 2021, 7.30pm

Symphony Hall, Birmingham



New Worlds

Gergely Madaras – Conductor
Sir Simon Keenlyside – Baritone
Raphael Wallfisch – Cello
Sibelius Finlandia 8'
Dove *In Exile* (CBSO Centenary Commission: UK Premiere) 30'
Dvořák *Symphony No.9* (New World) 40'

Grand passions, glorious tunes: Sibelius's *Finlandia* and Dvořák's *New World* are two classics that just never get old (even if the Hovis advert was nearly 50 years ago now!). But tonight, we're creating new memories too, with the UK premiere of *In Exile* by Jonathan Dove: a heartfelt musical journey for two great British soloists, written specially for us by one of our most communicative – and brilliant – living composers.

Friday 16 & 17 December, 7.30pm | 19 December, 3pm

Symphony Hall, Birmingham



A Choral Christmas with the CBSO Chorus, Youth Chorus & Children's Chorus

Simon Halsey – Conductor
Karthi Gnanasegaram – Presenter
CBSO Chorus
CBSO Youth Chorus
CBSO Children's Chorus

What could be more uplifting than the CBSO's annual Christmas concerts at Symphony Hall? Featuring the full City of Birmingham Symphony Orchestra and our massed choirs and performers from across the whole city and beyond, these feel-good festive favourites are overflowing with good cheer, magical sounds and seasonal music old and new, all beautifully wrapped and delivered with a smile by our special guest celebrity presenter and our world-famous Chorus Director, Simon Halsey CBE. Be sure to book early!

Call **0121 780 3333** or book online at **cbsoco.uk**

KEVIN JOHN EDUSEI

CONDUCTOR



Photo © Marco Borggreve

German conductor Kevin John Edusei is praised repeatedly for the drama and tension that he brings to his music-making, for his clear sense of architecture and attention to detail. A commanding, suave and elegant figure on the podium, he has conducted widely across Europe, dividing his time equally between the concert hall and opera house. Edusei is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers and conducting an eclectic range of repertoire from the baroque to the contemporary.

In 2021/22 Edusei makes numerous debuts – in North America these include the Dallas, Baltimore, Forth Worth, Indianapolis Symphony and Minnesota orchestras and at Alice Tully Hall (New York City) with the Juilliard Orchestra. In Europe debuts include the Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestras, Essen Philharmonic and Radio Symphony Orchestra Berlin amongst others. The 2021/22 season will also mark Edusei's eighth and final season as Chief Conductor of the Munich Symphony Orchestra. Highlights from past seasons include performances with the London Symphony Orchestra, Royal Scottish National Symphony, BBC

Scottish Symphony, Deutsche Symphony Orchestra Berlin, Rotterdam Philharmonic, Netherlands Radio Philharmonic and the Chineke! Orchestra at the BBC Proms and Royal Festival Hall.

In 2019 Edusei concluded his tenure as Chief Conductor of Bern Opera House, where he led many new productions including Britten Peter Grimes, Strauss' *Salome*, Bartók's *Bluebeard's Castle*, Wagner's *Tannhäuser* and *Tristan and Isolde*, Janáček's *Káťa Kabanová* and a cycle of the Mozart-Da-Ponte operas. Elsewhere, Edusei has conducted at the Semperoper Dresden, Hamburg State Opera, Hannover State Opera, Volksoper Wien and Komische Oper Berlin. Most recently he made his debut at English National Opera in a new production of Mozart's *The Marriage of Figaro* and he looks forward to making his debut at London's Royal Opera House in a coming season.

In 2014 Edusei was awarded the fellowship for the American Academy of Conducting at the Aspen Music Festival by David Zinman, in 2007 he was a prize winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and Peter Eötvös, and in 2008 he won the First prize at the International Dimitris Mitropoulos Competition. ■



The Sound of the Future

OUR CAMPAIGN FOR MUSICAL LIFE IN THE WEST MIDLANDS

These concerts have been made possible by funding from Arts Council England's Culture Recovery Fund, plus generous support from thousands of individuals, charitable trusts and companies through *The Sound of the Future* fundraising campaign.

By supporting our campaign, you will play your part in helping the orchestra to recover from the pandemic as well as renewing the way we work in our second century. Plus, all new memberships are currently being matched pound for pound by a generous member of the CBSO's campaign board.

Support your CBSO at cbsoco.uk/future



KIRILL GERSTEIN

PIANO



Photo © Marco Borggreve

Pianist Kirill Gerstein's heritage combines the traditions of Russian, American and Central European music-making with an insatiable curiosity. These qualities and the relationships that he has developed with orchestras, conductors, instrumentalists, singers and composers, have led him to explore a huge spectrum of repertoire both new and old. From Bach to Adès, Gerstein's playing is distinguished by its clarity of expression, discerning intelligence and virtuosity, and an energetic, imaginative musical presence that places him at the top of his profession.

Born in the former Soviet Union, Gerstein is an American citizen based in Berlin. His career is similarly international with world-wide performances ranging from concerts with the Chicago and Boston Orchestras, the Leipzig Gewandhaus, Royal Concertgebouw, Vienna and Berlin Philharmonics, London Symphony Orchestra and the Bavarian Radio Symphony Orchestra, to recitals in London, Berlin, Vienna, Paris and New York. A long-time believer in the role of teaching, Gerstein is currently on the faculty of Kronberg Academy and Professor of Piano at Berlin's Hanns Eisler Hochschule. Under the auspices of Kronberg Academy, his series of free and open online seminars entitled *Kirill Gerstein invites* is now into its third season, featuring conversations with leading musicians, artists, and thinkers. Guest speakers to date have included Andreas Staier, Brad Melhdau, Thomas Adès, Iván Fischer, Alex Ross, Elizabeth Wilson, Simon & Gerard McBurney, Robert Levin, Reinhard Goebel, Simon Callow, Emma Smith, Deborah Borda, Rafael Viñoly, Sir Antonio Pappano and Samuel Jay Keyser.

Over the last year, Gerstein's decade long relationship with Thomas Adès resulted in the release of two recordings: the world premiere of Adès' *Concerto for Piano and Orchestra* written especially for Gerstein released by Deutsche Grammophon; and a compendium of Thomas Adès' works for piano on myrios classics. Both discs garnered an impressive series of accolades which included a 2021 International Classical Music Award, a 2020 Gramophone Award and three GRAMMY Award nominations. In May this year in Amsterdam, Gerstein premiered another new concerto written especially for him, this time by the Austrian composer Thomas Larcher, co-commissioned by the Berlin Philharmonic, Czech Philharmonic, Netherlands Radio Philharmonic and Vienna Konzerthaus.

Kirill Gerstein's latest release is a recording of Mozart Four-Hand Piano Sonatas with his mentor of 17 years, Ferenc Rados, for myrios classics. He first collaborated with the label in 2010 and, through the partnership has been able to realise many thoughtfully curated projects including Strauss' *Enoch Arden* with the Bruno Ganz, recorded shortly before the actor's death in 2019; Busoni's monumental Piano Concerto with the Boston Symphony Orchestra and Sakari Oramo; and *The Gershwin Moment* with the St Louis Symphony, David Robertson, Gerstein's jazz mentor Gary Burton and Storm Large. Gerstein has additionally recorded Scriabin with the Oslo Philharmonic and Vasily Petrenko for LAWO Classics; and Tchaikovsky with Semyon Bychkov and the Czech Philharmonic as part of *The Tchaikovsky Project* released by Decca Classics.

Born in 1979 in Voronezh, Russia, Kirill Gerstein attended one of the country's special music schools for gifted children and taught himself to play jazz by listening to his parents' record collection. Following a chance encounter with jazz legend Gary Burton in St Petersburg when he was 14, he was invited as the youngest student to attend the Berklee College of Music in Boston, where he studied jazz piano in tandem with his classical piano studies. At the age of 16, Gerstein decided to focus on classical music, completing his undergraduate and graduate degrees with Solomon Mikowsky at New York's Manhattan School of Music, followed by further studies with Dmitri Bashkirov in Madrid and Ferenc Rados in Budapest. Gerstein is the sixth recipient of the prestigious Gilmore Artist Award, First Prize winner at the 10th Arthur Rubinstein Competition and an Avery Fisher Career Grant holder. In May 2021, he was awarded an Honorary Doctor of Musical Arts degree from the Manhattan School of Music. ■

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA



Under the baton of its Music Director Mirga Gražinytė-Tyla, the City of Birmingham Symphony Orchestra (CBSO) is the flagship of musical life in Birmingham and the West Midlands, and one of the world's great orchestras.

Based in Symphony Hall, Birmingham, in a normal year the orchestra performs over 150 concerts each year in Birmingham, the UK and around the world, playing music that ranges from classics to contemporary, film music and even symphonic disco. With a far-reaching community programme and a family of choruses and ensembles, it is involved in every aspect of music-making in the Midlands. But at its centre is a team of 75 superb professional musicians, and a 100-year tradition of making the world's greatest music in the heart of Birmingham.

That local tradition started with the orchestra's very first symphonic concert in 1920 – conducted by Sir Edward Elgar. Ever since then, through war, recessions, social change and civic renewal, the CBSO has been proud to be Birmingham's orchestra. Under principal conductors including Adrian Boult, George Weldon, Andrzej Panufnik and Louis Frémaux, the CBSO won an artistic reputation that spread far beyond the Midlands. But it was when it discovered the young British conductor Simon Rattle in 1980 that the CBSO became internationally famous – and showed how the arts can help give a new sense of direction to a whole city.

Home and Away

Rattle's successors Sakari Oramo (1998-2008) and Andris Nelsons (2008-15) helped cement that global

reputation, and continued to build on the CBSO's tradition of flying the flag for Birmingham. As the only professional symphony orchestra based between Bournemouth and Manchester, the orchestra tours regularly in Britain – and much further afield. The CBSO has travelled to Japan and the United Arab Emirates in previous seasons, and in December 2016 made its debut tour of China. And its recordings continue to win acclaim. In 2008, the CBSO's recording of Saint-Saëns' complete piano concertos was named Best Classical Recording of the last 30 years by Gramophone.

Now, under the dynamic leadership of Mirga Gražinytė-Tyla, Associate Conductor Michael Seal and Assistant Conductor Jaime Santonja Espinós, the CBSO continues to do what it does best – playing great music for the people of Birmingham and the Midlands.

Meet the Family

The CBSO Chorus – a symphonic choir made up of “amateur professionals”, trained by Simon Halsey CBE – is famous in its own right. The CBSO Children's Chorus and Youth Chorus showcase singers as young as six. Through its unauditioned community choir – CBSO SO Vocal in Selly Oak – the CBSO shares its know-how and passion for music with communities throughout the city. The CBSO Youth Orchestra gives that same opportunity to young instrumentalists aged 14-21, offering high-level training to the next generation of orchestral musicians alongside top international conductors and soloists.

These groups are sometimes called the “CBSO family” – over 650 amateur musicians of all ages and backgrounds, who work alongside the orchestra to make and share great music. But the CBSO's tradition of serving the community goes much further. Its Learning and Participation programme touches tens of thousands of lives a year, ranging from workshops in nurseries to projects that energise whole neighbourhoods. And everyone's welcome at CBSO Centre on Berkley Street. As well as being a friendly, stylish performance venue for the lunchtime concert series Centre Stage and contemporary jazz concerts by Jazzlines, the CBSO's rehearsal base is home to Birmingham Contemporary Music Group and Ex Cathedral. Having recently enjoyed its 100th birthday, the CBSO, more than ever, remains the beating heart of musical life in the UK's Second City.

The CBSO recently announced that Kazuki Yamada has been appointed as its Chief Conductor and Artistic Advisor with effect from 1 April 2023. ■

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

VIOLIN I

Eugene Tzikindelean
Peter Liang
Philip Brett
Colin Twigg
Jane Wright
Kirsty Lovie *
Elizabeth Golding ‡
Mark Robinson ‡
Ruth Lawrence **
Tamaki Higashi
Catherine Chambers
Tam Mott
Robert Bilson
Adam Hill
Martin Owen

VIOLIN II

Kate Suthers*
Moritz Pfister
Charlotte Skinner *
Caroline Simon
Heather Bradshaw **
Bryony Morrison *
Gabriel Dyker **
Georgia Hannant *
Timothy Birchall
Cleo Annandale
Amy Littlewood
Susie Kinsey
Eloise Prouse
Kate Lindon

VIOLA

Adam Romer **
Catherine Bower **
Angela Swanson ‡
Michael Jenkinson **
David BaMaung *
Jessica Tickle *
Elizabeth Fryer **
Amy Thomas ‡
Helen Roberts
Cheryl Law
Ben Newton
Isobel Adams

CELLO

Eduardo Vassallo **
Arthur Boutillier *
David Powell **
Miguel Fernandes *
Jacqueline Tyler **
Helen Edgar **
Sarah Berger
Joss Brookes
Philippa Schofield
Talulah Yunkers

DOUBLE BASS

Anthony Alcock *
Julian Atkinson **
Damián Rubido González
Mark Goodchild **
Adam Precious
Lowri Morgan
Tom Neil
Phoebe Cheng

FLUTE

Marie-Christine Zupancic **
Elizabeth May

ALTO FLUTE

Veronika Klírova *

PICCOLO

Luke Russell

OBOE

John Roberts
Emmet Byrne *

COR ANGLAIS

Rachael Pankhurst *

CLARINET

Oliver Janes *
Jillian Allan

E FLAT CLARINET

Joanna Patton **

BASS CLARINET

Mark O'Brien *

BASSOON

Nikolaj Henriques *
Richard Ion
Holly Redshaw

CONTRABASSOON

Margaret Cookhorn *

HORN

Stephen Nicholls
Oliver Johnson
Mark Phillips **
Jeremy Bushell *
Martin Wright ‡

TRUMPET

Jonathan Holland **
Chris Avison
Jonathan Quirk **
Katie Smith

TROMBONE

Richard Watkin *
Anthony Howe **

BASS TROMBONE

David Vines **

TUBA

Graham Sibley **

TIMPANI

Matthew Hardy *

PERCUSSION

Adrian Spillett **
Toby Kearney *
James Bower
Barnaby Archer
Sophie Hastings
Cliff Pick
Oliver Pooley
William Renwick
Iris van den Bos

HARP

Katherine Thomas *
Stephanie Beck

CELESTE

James Keefe

‡ Recipient of the *CBSO Long Service Award*

* Supported player

THANK YOU

The Sound of the Future

The *Sound of the Future* is a £12.5m fundraising campaign – launched to mark the CBSO's centenary – which will ensure the orchestra's recovery from the pandemic and redefine its future for the benefit of everyone across Birmingham and the West Midlands.

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The following individuals, trusts and companies have nurtured the CBSO's world-class excellence and broad community reach by offering exceptional philanthropic support to the CBSO and the CBSO Development Trust's private endowment fund over time, either by making major gifts, by leaving a legacy or through sustained annual giving.

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