



City of Birmingham
Symphony Orchestra

PROKOFIEV'S ROMEO AND JULIET

Symphony Hall, Birmingham

Thursday 14 October 2021, 2.15pm

Andrew Gourlay – Conductor
Baiba Skride – Violin

Rossini William Tell: Overture	12'
Mozart Violin Concerto No.5	31'
<i>Interval</i>	
Berlioz Roman Carnival Overture	9'
Prokofiev Romeo and Juliet: Suite No.2	29'

Star-crossed lovers: when Prokofiev retold Shakespeare's *Romeo and Juliet*, the result was some of the 20th century's most thrillingly physical music – and a gripping climax to a concert that positively buzzes with energy and emotion. When our good friend Baiba Skride plays Mozart, your enjoyment should be off the scale.

We are sorry that François Leleux has had to withdraw from this afternoon's concert due to injury. We are extremely grateful to Andrew Gourlay for taking his place at short notice.



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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PROKOFIEV'S ROMEO AND JULIET

Gioachino Rossini (1792-1868)

William Tell: Overture 12'

Wolfgang Amadeus Mozart (1756-91)

**Violin Concerto No.5
in A major** 31'

Interval

Hector Berlioz (1803-69)

Roman Carnival: Overture 9'

Sergei Prokofiev (1891-1953)

**Romeo and Juliet:
Suite No.2** 29'

Montagues and Capulets

Juliet as a young girl

Friar Laurence

Dance

Romeo and Juliet before parting

Dance of the girls with lilies

Romeo at Juliet's grave

Rossini's swansong

William Tell was based on a German play by Friedrich Schiller about a Swiss freedom fighter, written in French by an Italian composer. It was not only Rossini's last opera – number 39, no less – but probably his longest, clocking in at a good four hours. The first performance took place in August 1829 at the Paris Opéra.

Rossini was only 37, but it seems that he had already decided, while composing it, that this would be his swansong. It is still far from certain exactly why. He

may have burnt out, suffered health problems, encountered political difficulties or simply made enough money, as the most successful Italian composer of his day, to retire to live the high life; perhaps it was some of each.

Although he is renowned for his frothy comedies like *The Barber of Seville* and *La Cenerentola*, his serious operas are equally full of *bel canto* intricacies, meaty roles and high energy music that sometimes belie the sombre events they depict. Give or take the soulful beginning and the high drama of the storm, the *William Tell* Overture is no exception.

The Overture was described by Hector Berlioz as a 'symphony in four distinct movements'. After a calm opening, led by a solo cello, a mountain storm arrives; then the air clears with a woodwind melody suggestive of yodeling; and finally, after a trumpet fanfare, the galloping finale sweeps all before it in triumph.

Mozart and the violin

Mozart played the violin extremely well during his child prodigy days. Once, during the family's concert tours around Europe, he played a minuet on the fiddle to a customs official at a border crossing – winning the family a happy wave-through.

As time went by, though, Mozart's relationship with the instrument seems to have become more complex. His father, Leopold was primarily known as a violin teacher, and the young Wolfgang's relationship with him was distinctly chequered. It is almost as if he might later have associated the instrument with his father's control and unwelcome directives.

Leopold clearly was aware of his son's ambivalence towards the violin. In 1778, trying to tempt him to come back to Salzburg rather than moving to Mannheim, Munich or Paris, Leopold encouraged him: "You wouldn't have to play the violin at court, but could conduct from the keyboard." Mozart gave him short shrift. When he finally moved to Vienna in 1781, it was in defiance of Leopold's coercions; thereafter he rarely played the instrument and, when taking part in string quartets, preferred the viola.

Unsurprisingly, then, Mozart's five violin concertos were all early works, written within six months when he was only 19. The A major concerto was completed on 20 December 1775; its premiere in Salzburg was likely given soon afterwards. It is not certain whether Mozart was the soloist or if the Italian violinist Gaetano Brunetti had the honour.

The concerto begins genially enough, but when the soloist enters, it is as if from another world, meandering down a completely new path before seemingly deciding to join in the **allegro** after all. The slow movement is exquisitely songful, barely a step away from an operatic aria. In the finale, though, Mozart again takes us by surprise; after a minuet-like opening, the soloist breaks into a different theme altogether, and in the middle a sudden 'Turkish' episode intervenes, a minor-key section that evokes a then-fashionable exoticism with ferociously accented effects. Finally the opening theme returns, and instead of giving way to a virtuoso **coda**, the music simply comes to an elegant, unfussy stop.

Berlioz, and the benefits of recycling

Like its counterpart in Rossini's *William Tell*, Hector Berlioz's *Roman Carnival Overture* has become best known away from its operatic context, serving as an invigorating concert overture.

This iconoclastic French genius was at heart deeply pragmatic and would often recycle his creations if their original context did not pay off. Thus the *Roman Carnival Overture* was first intended as a prelude to Act 2 of his opera *Benvenuto Cellini*, based on the life of the great Italian sculptor.

However, the opera was a disaster upon its premiere in Paris in 1838. Berlioz, who was then 35, recorded that the work was 'hissed with admirable energy and unanimity'. Only two further stagings took place during his lifetime.

In general, Berlioz was finding his ambitious music under-appreciated in his native country. He was a late starter, the son of a doctor and originally a medical student himself, and he loathed the Italian

"This iconoclastic French genius was at heart deeply pragmatic and would often recycle his creations if their original context did not pay off."

opera that dominated musical life in Paris. His passions for Gluck and Beethoven, plus his groundbreaking approach to musical form, added to the sense that he was an outsider.

It's ironic that his works were embraced more readily in Russia, where his richly imaginative orchestrations made a particularly powerful impact – only to be reflected back decades later from such composers as Rimsky-Korsakov and Tchaikovsky to influence a new generation of French composers.

The Overture incorporates some key themes from the mainland of *Benvenuto Cellini*. The dizzying 'salterello' main theme, full of high spirits and Italianate sunshine, is from the actual carnival in the Piazza Colonna that unfolds in the opera's second act. The contrasting cor anglais melody is from the first act trio, 'O mon bonheur, vous que j'aime', in which Cellini pours out his heart to his beloved Térésè. Berlioz was typically canny to redeploy such a heartfelt melody.

Prokofiev – coming home

Sergei Prokofiev found early success in the world of ballet thanks to Serge Diaghilev. He first visited Paris in 1913, aged 22, and made contact with the impresario, who duly commissioned the ballet *Ala and Lolli* from him, only to reject the completed work as 'un-Russian'. Prokofiev's next try, *Chout*, was more fortunate; Ravel hailed upon its 1921 premiere as 'a work of genius'. Next came *The Prodigal Son* in 1929. After Diaghilev's death, however, Prokofiev soon found that his ballets dropped out of the repertoire and he began to ponder a change of direction.

Having lived abroad for around a decade, in 1927 he had returned to Russia for the first time and received a hero's welcome. Moreover, he was homesick. In a 1933 interview, he said: 'Foreign air does not suit my inspiration, because I am Russian, and that is to say the least suited of men to be an exile, to remain myself in a psychological climate that isn't of my race.'

In western Europe fascism was on the rise, and new music was turning strongly towards modernism. Out of step with both developments, Prokofiev wished to create a new, accessible 'simplicity' in music – an outlook that chimed better with the Soviet approach. The USSR authorities gladly encouraged the return of such a prized artist, himself seemingly a prodigal son. Offered the chance to compose a ballet score based upon *Romeo and Juliet*, Prokofiev took the bait.

PROGRAMME NOTES

He moved back to Russia in 1936, but that same year was away on tour when Shostakovich's *Lady Macbeth of Mtsensk* was denounced in the newspaper *Pravda* for tickling 'the perverted tastes of the bourgeoisie'. Prokofiev's works were also attacked, but in his absence, he failed to spot the warning signs. Much later, his own works were censured. Ultimately, he died a broken man in 1953, on the same day as Stalin.

Discussions with the Kirov Ballet began in 1934. 'I was interested in a lyrical subject,' Prokofiev later related. 'Shakespeare's *Romeo and Juliet* was suggested. But the Kirov Theatre backed out, and I signed a contract with the Moscow Bolshoi Theatre instead. In the spring of 1935, I worked out a scenario, consulting with the choreographer on questions of ballet technique. The music was written in the course of the summer, but the Bolshoi theatre declared it impossible to dance to and the contract was broken.'

Romeo and Juliet was initially planned – by Prokofiev himself – as a reimagining of the story, including a happy ending. But with the artistic committee behind it in political meltdown and Stalin's purges at their

“... with the artistic committee behind it in political meltdown and Stalin's purges at their height, the production was postponed time and again.”

height, the production was postponed time and again. The ballet was not staged until 1940 and even then the objections were legion. Riffing on the play's final lines, the ballerina Galina Ulanova (the original Juliet) declared: "Never was a story of more woe/Than this of Prokofiev's music for Romeo."

Prokofiev subsequently revised it extensively and the final version took to the stage in 1946 – and is now recognised as 'one of the finest productions ever presented at the Bolshoi'.

Programme note © Jessica Duchén

The first two of Prokofiev's concert suites from the ballet predated the final complete version. They served as the composer's statement of confidence in his own work, despite all the brouhaha, and the Suite No.2 was first given as early as 1937.

'Montagues and Capulets' opens the scene in which Romeo and his friends Mercutio and Benvolio gate-crash the Capulets' ball. Prokofiev sets the scene with suitably intimidating pomp. During a contrasting interlude, Romeo glimpses Juliet for the first time.

In 'Juliet, the young girl', the heroine is revealed as a lively, spirited teenager, playing with her nurse. Her parents arrive with Paris, her suitor, to whom they introduce her. After they have gone, she tries to resume her games, but her nurse gently indicates that she has grown up.

'Friar Laurence' depicts the tranquility of Romeo's spiritual adviser and the cell in which he secretly conducts the young couple's marriage. The cello melody suggests their pleas for his help.

'Dance' brings the action back to the bustling marketplace of Verona, where Mercutio and

Benvolio are amusing themselves, while Romeo appears, transformed by his new-found passion for Juliet.

'Romeo and Juliet before parting' opens at dawn, when the slumbering lovers awake to the sound of the lark (a high-set flute). Romeo has been banished for killing Tybalt and must leave Verona. In an impassioned pas de deux, he and Juliet take their last farewell. Finally, an ostinato figure on saxophone and the tomb theme in the low strings heralds Juliet's solution: taking a potion supplied by Friar Laurence that will simulate death, a plan intended to let her escape marriage to Paris and elope with Romeo.

In 'Dance of the girls with lilies' Juliet's bridesmaids arrive with flowers on the morning of her wedding day, unaware that the sleeping girl is (supposedly) dead. The music is anything but celebratory however and is instead, full of foreboding.

'Romeo at Juliet's grave' depicts Romeo's arrival in the Capulet tomb and his dance of despair with Juliet's unconscious body. Soon Shakespeare's star-cross'd lovers will be united forever in death.

GLOSSARY

allegro: Allegro means cheerful in Italian. In music, it means the music should be played at an upbeat and bright tempo.

coda: 'cauda' in Latin means 'tail'. A coda is a passage that brings a piece (or a movement) to an end. It can be a few bars or an entire extra section.

salterello: a lively Medieval dance tune from Italy involving leaping and skipping.

MORE MUSIC WITH THE CBSO 2021

Wednesday 20 October 2021, 7.30pm

Symphony Hall, Birmingham



Jess Gillam's American Roadtrip

Jaume Santonja Espinós – Conductor

Jess Gillam – Saxophone

Gershwin Cuban Overture	10'
Villa-Lobos Fantasia for Saxophone	11'
Copland Danzón Cubano	7'
Milhaud Scaramouche	9'
Copland Appalachian Spring Suite	23'
Barber Symphony No.1	20'

At just 17, Jess Gillam was the first saxophonist ever to reach the finals of BBC Young Musician – and she just keeps getting better. Today, she's the star in Villa-Lobos' flamboyant concerto and Milhaud's tuneful miniature, as Jaume Santonja Espinós takes us on a pan-American roadtrip bursting with big tunes and even bigger personalities.

Friday 22 October 2021, 7.30pm

Symphony Hall, Birmingham



Your Song... A Tribute to Elton John

Richard Balcombe – Conductor

Graham Bickley, Patrick Smyth, Stuart Matthew Price & Abbie Osmon – Vocalists

George King – Piano

Including: I'm Still Standing, Something About the Way You Look Tonight, Circle of Life (The Lion King), Sorry Seems to Be the Hardest Word, Don't Go Breaking My Heart, Candle in the Wind, Rocket Man, Your Song, Goodbye Yellow Brick Road and more.

Some tunes are forever, and over 50 years after Your Song first topped the UK singles charts, the music of Sir Elton John has become the soundtrack to all our memories. The CBSO and a team of top West End vocalists present a spectacular symphonic tribute to pop's original Rocket Man. My gift is my song, and this one's for you...

Wednesday 27 October 2021, 7.30pm

Symphony Hall, Birmingham



Enchanted Evenings

Kevin John Edusei – Conductor

Kirill Gerstein – Piano

Debussy Prélude à l'Après-midi d'un faune	10'
Ravel Piano Concerto in G major	21'
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...

Saturday 6 November 2021, 7.00pm

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*.

Call 0121 780 3333 or book online at cbsoco.uk



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ANDREW GOURLAY

CONDUCTOR



Photo © Kaupo Kikkas

Born in Jamaica, with Russian ancestry, the British conductor Andrew Gourlay grew up in the Bahamas, Philippines, Japan and the UK. He studied conducting at the Royal College of Music, where he prepared Bruckner symphonies for Bernard Haitink and Mozart symphonies for Sir Roger Norrington. He was selected by *Gramophone* magazine as their 'One to Watch', and by *BBC Music Magazine* as their 'Rising Star: great artists of tomorrow'.

Andrew Gourlay won First Prize at the 2010 Cadaques International Conducting Competition. In the same year he was appointed Assistant Conductor to Sir Mark Elder and the Hallé Orchestra. In 2015 Gourlay took up the position of Music Director of the Orquesta Sinfónica de Castilla y León, having been their Principal Guest Conductor since 2014.

Recent guest engagements include conducting the Philharmonia, the BBC orchestras, London Philharmonic, the Royal Liverpool Philharmonic Orchestra, Hallé, Opera North, RTÉ Symphony, Ulster Orchestra, Melbourne Symphony, Auckland Philharmonia, Rotterdam Philharmonic, Antwerp Symphony, Bremen Philharmonic, Stavanger Symphony, Norrköpping Symphony, Tampere Philharmonic, Orchestre National Bordeaux Aquitaine, Orquesta Sinfónica de Chile, Australian Youth Orchestra, orchestras throughout Spain and the London Sinfonietta at the BBC Proms. He made his US debut in 2016/17 with the San Diego Symphony Orchestra and returned to the USA in 2018 to conduct the Fort Worth Symphony Orchestra. He returned to the Proms in 2018 to conduct the televised celebration of the 40th anniversary of BBC Young Musician.

Operatic engagements have included the UK premiere of Luca Francesconi's *Quartett* for the Royal Opera House. He has conducted *Rusalka* and *La Tragédie de Carmen* for English Touring Opera, and *The Marriage of Figaro* at the Benjamin Britten International Opera School. In 2015 he conducted Tippett's *The Ice Break* to great critical acclaim in a new production by Sir Graham Vick for Birmingham Opera Company and the CBSO. He will conduct the world premiere performances of Tom Coult's debut opera *Violet* in 2022 at the Aldeburgh Festival and in London in co-production with The Royal Opera.

Gourlay has conducted recordings with the London Symphony Orchestra, Irish Chamber Orchestra, Royal Liverpool Philharmonic Orchestra, Britten Sinfonia, BBC Symphony, and BBC National Orchestra of Wales. He released the first own-label Orquesta Sinfónica de Castilla y León disc of Rachmaninov's Symphony No.2 and *The Isle of the Dead* in spring 2019 to critical acclaim.

A professional trombonist until his mid-20s, he played with the Philharmonia, Hallé, BBC Philharmonic, BBC National Orchestra of Wales, London Sinfonietta and Opera North, and toured South America and Europe as a member of the Gustav Mahler Jugendorchester under Claudio Abbado.

In 2019 Schott Music published *Parsifal Suite*, a 45-minute suite of orchestral music constructed by Gourlay from Wagner's *Parsifal*. ■

BAIBA SKRIDE

VIOLIN



Photo © Marco Borggreve

Baiba Skride's natural approach to her music-making has endeared her to some of today's most important conductors and orchestras worldwide. She is consistently invited for her refreshing interpretations, her sensitivity and delight in the music.

The list of prestigious orchestras with whom she has worked include the Berliner Philharmoniker, Gewandhausorchester Leipzig, Boston and Chicago Symphony Orchestras, New York Philharmonic, Concertgebouwworkest, Symphonieorchester des Bayerischen Rundfunks, Orchestre de Paris, London Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Oslo Philharmonic, Sydney Symphony Orchestra, Shanghai Symphony Orchestra and NHK Symphony Orchestra. Notable conductors she collaborates with include Marin Alsop, Christoph Eschenbach, Ed Gardner, Susanna Mälkki, Andris Nelsons, Andres Orozco-Estrada, Santtu-Matias Rouvali, Andris Poga, Yannick Nézet-Séguin, Tugan Sokhiev, John Storgårds, Juraj Valcuha and Kazuki Yamada.

Highlights of Baiba Skride's 2021/22 season include the season opening of the Gewandhausorchester Leipzig, with which she performs Sofia Gubaidulina's Triple Concerto with Harriet Krijgh (cello) and Martynas Levickis (bajan) under the baton of Andris Nelsons. In celebration of the composer's 90th birthday she returns to the orchestra once again for a performance of Gubaidulina's Violin Concerto No. 1 *Offertorium*, which she also plays with the London Symphony Orchestra and Dima Slobodeniouk as well as with the Hallé Orchestra and Sir Mark Elder this season. Additionally, she returns to the hr-Sinfonieorchester with Alain Altinoglu to perform the composer's Violin Concerto No.3 *Dialog: Ich und Du*. Furthermore, Skride looks forward to her return to orchestras such as the Boston Symphony Orchestra, Orchester der Komischen Oper Berlin, Orchestre Philharmonique du Luxembourg, RTÉ National Symphony Orchestra, Orchestre National du Capitole de Toulouse, Gothenburg Symphony Orchestra, Residentie Orchestra, Antwerp Symphony Orchestra, Singapore Symphony Orchestra and Sydney Symphony Orchestra, amongst others.

Baiba Skride is a sought-after chamber musician internationally and commits to the long-established duo with her sister Lauma. She is one of the founding members of the Skride Quartet, with which she has performed at venues such as Concertgebouw Amsterdam, Musikverein Vienna, Wigmore Hall London and Louvre Paris and has toured in North America and Australia in previous seasons. In 2021/22 Skride also performs in trio with her sister Lauma Skride and Harriet Krijgh as well as in different chamber music projects with Alban Gerhardt and Brett Dean and others.

Baiba Skride is anticipating the release of her latest solo recording in January 2022, which adds to her prolific discography including her recently released Mozart recording with the Swedish Chamber Orchestra and her Bartok recording with the WDR Sinfonieorchester, both with Eivind Aadland, as well as her American disc featuring Bernstein, Korngold and Rózsa with the Gothenburg Symphony and Tampere Philharmonic Orchestras under the baton of Santtu-Matias Rouvali and the debut recording of the Skride Quartet, all under the Orfeo label.

Skride was born into a musical Latvian family in Riga where she began her studies, transferring in 1995 to the Conservatory of Music and Theatre in Rostock. In 2001 she won the first prize of the Queen Elisabeth Competition. Baiba Skride plays the Yfrah Neaman Stradivarius kindly loaned to her by the Neaman family through the Beare's International Violin Society. ■

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 Jaume 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 Cathedra. 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
Jonathan Martindale *
Samuel Staples
Colin Twigg
Philip Brett
Jane Wright
Ruth Lawrence **
Kirsty Lovie *
Stefano Mengoli *
Colette Overdijk *
Wendy Quirk
Catherine Chambers
Adam Hill

VIOLIN II

Kate Suthers*
Moritz Pfister
Catherine Arlidge **
Amy Jones **
Charlotte Skinner *
Caroline Simon
Gabriel Dyker **
Heather Bradshaw **
Timothy Birchall
Bryony Morrison *
Georgia Hannant *
Eloise Prouse

VIOLA

Adam Romer **
David BaMaung *
Catherine Bower **
Michael Jenkinson **
Angela Swanson #
Jessica Tickle *
Amy Thomas #
Helen Roberts
Sarah Malcolm
Isobel Adams

CELLO

Eduardo Vassallo **
Arthur Boutillier
David Powell **
Kate Setterfield **
Miguel Fernandes *
Catherine Ardagh-Walter **
Jacqueline Tyler **
Helen Edgar **

DOUBLE BASS

Anthony Alcock *
Damián Rubido González
Jeremy Watt
Julian Walters **
Sally Morgan **
Mark Goodchild **

FLUTE

Marie-Christine Zupancic **
Veronika Klirova *

PICCOLO

Rosie Bowker

OBOE

Emmet Byrne *
Alex Hilton

COR ANGLAIS

Rachael Pankhurst *

CLARINET

Oliver Janes *
Joanna Patton **

BASS CLARINET

Mark O'Brien *

SAXOPHONE

Tim Payne

BASSOON

Nikolaj Henriques *
Britta Cortabarría

CONTRABASSOON

Margaret Cookhorn *

HORN

Elspeth Dutch **
Fabian van de Geest
Mark Phillips **
Jeremy Bushell *
Martin Wright #

TRUMPET

Jonathan Holland **
Chris Evans
Jonathan Quirk **
Stephen Murphy

TROMBONE

Richard Watkin *
Anthony Howe **

BASS TROMBONE

David Vines **

TUBA

Graham Sibley **

TIMPANI

Matthew Hardy *

PERCUSSION

Andrew Herbert *
James Bower
Ben Fullbrook
Cliff Pick

HARP

Katherine Thomas *

PIANO/CELESTE

James Keefe

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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.

EXCEPTIONAL SUPPORTERS

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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