

**CBSO**

City of  
Birmingham  
Symphony  
Orchestra

Kazuki conducts Carmina Burana  
Symphony Hall  
Thursday 27 April, 2023  
7:30pm

CBSO.CO.UK

**KAZUKI CONDUCTS**  
**CARMINA**  
**BURANA**

Concert programme £4



Principal Funders:

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# PROGRAMME

**Panufnik Sinfonia Sacra** 22mins

*Interval*

**Orff Carmina Burana** 65mins

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**Kazuki Yamada** Conductor  
**Jennifer France** Soprano  
**Matthias Rexroth** Tenor  
**Morgan Pearse** Baritone  
**Julian Wilkins** Chorus Master  
**CBSO Chorus**  
**University of Birmingham Voices**  
**CBSO Youth Chorus**  
**CBSO Children's Chorus**



*Unfortunately, Mari Erksmoen and Thomas E. Bauer have had to withdraw from this performance due to illness. We are grateful to Jennifer France and Morgan Pearse who have stepped in at short notice to sing at this performance.*

We are very happy for you to take photographs at CBSO concerts, but please do be discreet to avoid disturbing other audience members. We would suggest dimming the brightness on your phone, taking pictures during applause breaks, and not using your flash. Please note that filming is not allowed.

We also regularly take photographs for promotional use, so you may see a professional photographer at our concerts. Please ask a member of the front of house team if you have any questions about this.

To ensure that everyone is able to enjoy performance, please make sure your mobile phone is switched off or set to silent.

# KAZUKI YAMADA CONDUCTS GARMINA BURANA



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**Kazuki Yamada**

## **SPECIAL RELATIONSHIPS**

I am so very happy and honoured to start my work as Chief Conductor with this concert. The CBSO is my dream orchestra and I never thought I would be entrusted with this important role. I still can't believe it. We already have a special relationship and know each other so well after many concerts over the years. I want to make this unique relationship known to the whole world, starting with our tour to Japan this June, which I'm so looking forward to.

In the midst of all this, we say goodbye to our incredible CEO, Mr. Stephen Maddock, who will finish his work today. He has led the CBSO for a number of years with his extraordinary ability. We will miss him very much, but we are so fortunate to have Ms. Emma Stenning as our new CEO. Together with Emma, CBSO will make new history. And we need YOU to make this new history.

We want to share music with YOU, cultivate culture with YOU, and weave history with YOU. CBSO will continue to be an orchestra "with YOU". I can't wait for all my future activities with CBSO!

**Stephen Maddock**

## **NEW BEGINNINGS**

Tonight's programme marks an exciting new beginning for the CBSO: after a few years as our Principal Guest Conductor, my dear friend Kazuki Yamada will be giving his first upbeat as the Orchestra's new Chief Conductor and Artistic Advisor.

We are in for an exuberant evening's music-making both Sacred and Profane, with around 400 performers on stage after the interval. There is a neat CBSO connection in the first half: Andrzej Panufnik was one of Kazuki's predecessors as CBSO Chief

Conductor (1957-59), and his *Sinfonia Sacra* was commissioned by the Monte Carlo Opera Orchestra, of which Kazuki is currently Music Director. They gave the premiere in 1964, conducted by their then Music Director Louis Frémaux, who later joined the CBSO in 1969. Panufnik himself conducted the UK premiere with the CBSO in 1965, and returned in 1984 to conduct it again here.

It is this kind of cycle of life and rebirth that Carl Orff celebrates in his thunderously entertaining *Carmina Burana*. And the wheel of fortune has also rotated round to the point of my own departure after nearly 24 years as Chief Executive. I have had the most wonderful time in what is without doubt one of the best leadership roles in the arts, and those 24 seasons have produced so many indelible and magical memories for me (and I hope a few for each of you, too).

I have been very fortunate to be able to work with so many wonderful musicians: not just Sakari Oramo, Andris Nelsons, Mirga Gražinytė-Tyla and Kazuki, but also Simon Halsey, Ed Gardner, Mike Seal, Julian Wilkins and all our assistant conductors and of course a myriad guest artists. But there would be no music at all without the 90 brilliant, dedicated, passionate members of the Orchestra itself, the energetic, committed members of all our choruses, the amazing youth ensembles, or indeed the hard-working staff team that make all this musical magic possible.

And there would be no point in our going to all these efforts if you were not there to join us at Symphony Hall for the concerts! The CBSO is so lucky to have such dedicated and loyal audiences and such generous donors.

I am acutely conscious that those of us lucky enough to sit in my seat are just temporary custodians of this magnificent institution, and I hope that you will give my successor Emma Stenning as much support and encouragement as you have always given me. From my new seat as Principal of Royal Birmingham Conservatoire, I look forward to watching the CBSO grow towards an even more brilliant future over the coming years under Emma and Kazuki's leadership.

I hope you have a thoroughly enjoyable evening!



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simplify the complex.



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I am immensely proud to announce SCC's Principal Sponsorship of the CBSO, which has offered so many opportunities and so much enjoyment to local people and international audiences for more than 100 years. This is a partnership that can be shared by our people at SCC, throughout the City of Birmingham, and internationally. SCC and the CBSO are two prominent organisations in Birmingham, with a long history and shared passion for community engagement. I am looking forward to seeing what we can achieve together.

**Sir Peter Rigby**, Founder and Chairman of SCC



[scc.com](http://scc.com)

Thursday 27 April 2023, 7:30pm  
Symphony Hall, Birmingham

# KAZUKI CONDUCTS CARMINA BURANA

The words for Carl Orff's glorious choral work were found in a Benedictine Abbey. But there's nothing monkish about them: the verses are full of booze, unbridled lust, and roasted swans. It's a full-blooded romp of a piece – for a huge orchestra and as many singers as you can get on the stage!

Andrzej Panufnik (1914-1991)

## SINFONIA SACRA

Andrzej Panufnik, born into a musical family in Warsaw in 1914, faced direct collision with the seismic geopolitical events of the 20th century.

During World War II, most of his compositions were lost; his brother was killed; and Panufnik and his colleague Witold Lutoslawski kept their musical spirits alive by performing two-piano music in Warsaw cafés. When the Soviet era took hold, Panufnik tried to comply with the 1948 Zhdanov Decree demanding 'socialist realism' in music; but after devastating personal and professional setbacks, he resolved to leave. A dramatic escape from the secret police during a concert tour to Switzerland brought him to London in 1954; here he gradually restarted his career. He was Chief Conductor of the CBSO from 1957 to 59.

Panufnik's Symphony No.3, *Sinfonia Sacra*, was commissioned by the Kościuszko Foundation in New York to commemorate Poland's millennium of Christianity and statehood in 1966. Winning the Prince Rainier Competition in Monaco in 1963, it was premiered in Monte Carlo on 12 August 1964, with the Monte Carlo Opera Orchestra under Louis Frémaux.

For the "expression of my religious and patriotic feelings", Panufnik based the work on the *Bogurodzica*, the earliest known hymn in the Polish language. The symphony's two parts are 'Three Visions' and 'Hymn'. In *Vision I*, Panufnik wrote, "the colloquy between the four trumpets represents a solemn and extended fanfare". *Vision II* evokes "a mystic and contemplative atmosphere"; and the dramatic *Vision III* is "an interweaving conflict, mounting in agitation and protest". The Hymn unfolds as "a simple prayer to the Virgin". Beginning *pianissimo*, it grows more ardent until the full *Bogurodzica* finally breaks through. The trumpet summons from *Vision I* returns and brings the symphony rousing full circle.

Carl Orff (1895-1982)

## CARMINA BURANA

As Oscar Wilde put it, the truth is never pure and rarely simple. That's certainly the case in the dubious history of what's probably the most popular piece of all 20th century classical music: Carl Orff's *Carmina Burana*.

It was premiered in 1937, in National Socialist Germany. Hitler had come to power four years earlier and culture was increasingly being sucked in to the ideologies of his regime. It is not a Nazi creation, or at least, not entirely. Orff was never a paid-up party member and the work itself came into question by the authorities because of its explicitly erotic texts – but it seems that they found it too appealing to sanction it.

Indeed, it was well designed to suit a totalitarian system that wanted music of wide popular relatability, tapping into primitive instincts and a mythical past full of folk song and dance – all a bit “blood-and-soil”, really. Its driving rhythms, repetitive motifs and moments of lyrical beauty worked to perfection and at its first performance at the Frankfurt Opera House, it wowed the audience and made its composer's name.

About a year after its premiere came the Nazis' Entartete Musik exhibition, which denigrated as “degenerate music” anything atonal, serialist or jazzy, as well as anything originating from Jewish composers, “Bolsheviks” or Black Americans. The music of Jewish composers had been banned in Germany and would later be proscribed in the nations Hitler successfully invaded. Hundreds of artists fled into exile, or were thrown into concentration camps and in many cases murdered there. Orff himself

had one Jewish grandparent. Under the Nazis' race laws, this would have been enough to condemn him, had word got out. If he was an opportunist, his motivation was possibly self-preservation.

His efforts went far. Felix Mendelssohn was among the banned Jewish composers, and the loss of his popular incidental music for *A Midsummer Night's Dream* left the field wide open for a replacement. Orff jumped in with both feet to write some. Soon, after the elderly Richard Strauss fell out with the regime, Orff looked set to become the Third Reich's most celebrated composer.

The self-preservation instinct ultimately came back to haunt him. During the de-Nazification process after the end of World War II, he was put on the spot by an American interrogator who was musically aware and who required something, anything, to prove that the composer was not a Nazi collaborator. Orff falsely claimed that he had co-founded the rebel White Rose Movement with his friend, the academic Karl Huber.

In reality, he had had no hand in it whatever. The group's members, including Huber, had been executed in 1943. Nobody was left alive to dispute his words and he walked out with a clear name. Finally he had only to answer to his own conscience, but there the incident is said to have tormented him for the rest of his life.

In Orff's favour, it's worth remembering that he was a seminal figure in musical education. In 1924-25 he co-founded the Günther-Schule for music and dance in Munich. Here he began to devise a new system that he entitled *Schulwerk* – literally, ‘schoolwork’. Its central concept is that every child is musical and that all individuals can become free to express themselves musically through learning simple rhythms on percussion instruments, playing and singing in groups, and building confidence through imagination





CARL ORFF

and creative thinking. “When we lose our fantasy,” said Orff, “we are lost.” Rejected by the Nazi Youth organisation, the system was later taken up with fine and enduring effect in many locations around the world.

It was in 1934 that Orff first stumbled across the idea for *Carmina Burana*. In some autobiographical writings published in the 1970s, he described the occasion: “Fortune smiled on me when she put into my hands a Würzburg second-hand bookshop’s catalogue, in which I found a title that drew me in with magical force: *Carmina Burana: Latin and German Poems of a 13th-Century Manuscript from Benediktbeuern*.”

The edition of the poems, which themselves went back as far as the 11th century, had been published in 1847. The title *Carmina Burana* translates simply as “Songs of Beuern.” Benediktbeuern is a picturesque and peaceful monastery surrounded by the mountains and lakes of the Bavarian Alps; here the medieval monks had produced, or at least preserved, texts aflame with the beauties of nature and all that goes with it. After discovering them, Orff began to compose his initial settings within days.

“When we lose our fantasy,  
we are lost..”

Michel Hofmann, a law student, then assisted Orff in structuring the work into five sections embracing 25 movements. The first movement is repeated at the end; another is instrumental. Orff's intentions for the project embraced movement, theatre and design, all of which were a crucial part of his personal artistic philosophy; *Carmina Burana* is still occasionally presented on stage today.

The whole concept is framed by the image of the wheel of fortune, evoking the fickleness of fate and the rapidity of life's passing. The medieval authors, however, seem to have believed in tackling their awareness of mortality by living life to the full – especially the full glass of beer.

The magic of spring, the thrills of drunkenness, gluttony, gambling and sex, all such earthly delights parade through these poems, which are written variously in Latin, Old French and some High Middle German. In the opening, 'O Fortuna', the driving, inexorable music – ubiquitously familiar from its many uses in advertisements and so forth – depicts the goddess of fortune as an ever-turning wheel, lifting her victims high before plunging them to their doom.

The first section, 'Primo Vere', depicts spring in a series of bucolic songs and dances. Part 2 takes place inside a tavern and explores varied characters, including the fast-living Abbot of Cockaigne and an unfortunate swan that laments aloud as it is roasted on a spit. Part 3, 'The Court of Love', contains the most sensual moments of the work, homing in variously on such matters as unrequited love, the praise of beauty and a young woman 'caught between lascivious love and modesty' who doesn't find her choice too difficult. 'Blanziflor and Helena' is a hymn to beauty, before the return of 'O Fortuna' finally closes the circle and brings it to a powerful end.

# 2023-24 REMASTERED CBSO



**CBSO**

City of  
Birmingham  
Symphony  
Orchestra

2023-24: CBSO Remastered  
New Season of music announced!  
#CBSOMakeSomeNoise

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**FORTUNA IMPERATRIX MUNDI**

1. O Fortuna,  
velut luna  
statu variabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dissolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
mihi quoque niteris;  
nunc per ludum  
dorsum nudum  
fero tui sceleris.

Sors salutis  
et virtutis  
mihi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem  
mecum omnes plangite!

2. Fortunæ plango vulnera  
stillantibus ocellis,  
quod sua mihi munera  
subtrahit rebellis.  
verum est, quod legitur,  
fronte capillata,  
sed plerumque sequitur  
occasio calvata.

In Fortunæ solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quicquid enim flui  
felix et beatus,  
nunc a summo corru  
gloria privatus.

**FORTUNE, EMPRESS OF THE WORLD**

Hail, O Fortune,  
Like the bright moon  
Always changing in your state,  
You wax and wane  
Time and again;  
This life which I do so hate  
First makes me blind,  
Then hones my mind  
To make my game a winner:  
Both poverty  
And high degree  
It melts, like ice grows thinner.

Fate so immense,  
devoid of sense,  
You are a wheel revolving.  
Renown's no gain,  
Safety is vain  
Since they're always dissolving.  
Hidden by cloud  
And heavy shroud  
You press me too, and attack;  
Now through the game,  
And to your shame,  
I wear no clothes on my back.

The fate of health  
And strength and wealth  
Now sets me up for a fall:  
Both feelings high  
And boredom dry  
To you are always in thrall.  
So on this day  
Without delay  
Strike up and play a sad string,  
Since fate, we know,  
Lays the strong low  
Join with me all in mourning!

I mourn the wounds that Fortune made,  
My eyes are full of tears;  
For she her gifts before me laid,  
Then stole them back with jeers;  
True is what one reads in books:  
Though her hair's abundant,  
Fall, and from the back she looks  
Bald and quite repugnant.

On fair Fortune's throne on high  
I was gladly sitting,  
A crown upon my head wore I,  
Rich with flowers fitting.  
For while then I was in bloom,  
Happy was my story,  
From the heights I've met my doom,  
And lost all my glory.

Fortunæ rota volvitur:  
 descendo minoratus;  
 alter in altum tollitur;  
 nimis exaltatus  
 rex sedet in vertice  
 caveat ruinam!  
 nam sub axe legimus  
 Hecubam reginam.

### I. PRIMO VERE

3. Veris læta facies  
 mundo propinatur,  
 hiemalis acies  
 victa iam fugatur.  
 in vestitu vario  
 Flora principatur,  
 nemorum dulcisono  
 quæ cantu celebratur.

Floræ fusus gremio  
 Phoebus novo more  
 risum dat, hoc vario  
 iam stipatæ flore.  
 Zephyrus nectareo  
 spirans it odore;  
 certatim pro bravo  
 curramus in amore.

Citharizat cantico  
 dulcis philomena;  
 flore rident vario  
 prata iam serena;  
 salit coetus avium  
 silvæ per amoena;  
 chorus promit virginum  
 iam gaudia millena.

4. Omnia sol temperat  
 purus et subtilis,  
 novo mundo reserat  
 faciem Aprilis;  
 ad amorem properat  
 animus herilis,  
 et iocundis imperat  
 deus puerilis.

Rerum tanta novitas  
 in sollemni vere  
 et veris auctoritas  
 iubet nos gaudere.  
 vias præbet solitas;  
 et in tuo vere  
 fides est et probitas  
 tuum retinere.

The wheel of Fortune turns around:  
 Down I go, now defeated:  
 Somebody else on high is crowned;  
 All limits exceeded,  
 At the top there sits a king:  
 Let him fear his ruin,  
 Because an unlucky queen  
 May see his undoing.

### I. IN SPRING

Spring now turns her happy course  
 To the world she faces,  
 And the winter's freezing force,  
 Conquered, leaves its places.  
 Wearing many-coloured clothes  
 Goddess Flora holds sway,  
 Who is hymned by woods and groves  
 In a tuneful roundelay.

Spreading over Flora's bower,  
 Now the sun-god's smiling  
 In a new way, while each flower  
 Makes her more beguiling.  
 The West Wind breathes nectar sweet,  
 Wafting from a far land;  
 So we humans must compete  
 And run to win love's garland.

The sweet nightingale aloft  
 Sounds her tuneful lyre,  
 Every bright and smiling croft  
 Coloured flowers attire.  
 All the flocks on feathered wings  
 Flit through pleasant woodlands:  
 And the choir of maidens sings  
 Off'ring joys in thousands.

All things are ruled by the sun  
 With its light and warm thrill;  
 It shows to a world reborn  
 The bright face of April.  
 So towards love hurry on  
 Minds which are not stupid,  
 Those whose hearts are set on fun  
 Now obey young Cupid.

Such renewal of everything  
 In true celebration  
 And the power of the spring  
 Call us to elation;  
 Spring shows the accustomed way  
 And, in spring unfrozen,  
 Faith and honour you display  
 Keeping to your chosen.

Ama me fideliter!  
fidem meam nota:  
de corde totaliter  
et ex mente tota,  
sum præsentialiter  
absens in remota.  
quisquis amat taliter,  
volvitur in rota.

5. Ecce gratum  
et optatum  
ver reducit gaudia;  
purpuratum  
florete pratum,  
sol serenat omnia.  
iam iam cedant tristia!  
aestas redit,  
nunc recedit  
hiemis saevitia. Ah!

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma fugit,  
et iam sugit  
ver aestatis ubera:  
illi mens est misera,  
qui nec vivit,  
nec lascivit  
sub aestatis dextera. Ah!

Gloriantur  
et lætantur  
in melle dulcedinis,  
qui conantur,  
ut utantur  
præmio Cupidinis.  
simus iussu Cypridis  
gloriantes  
et lætantes  
pares esse Paradis! Ah!

## UF DEM ANGER

### 6. Tanz

7. Florete silva nobilibus  
floribus et foliis.  
Ubi est antiquus  
meus amicus?  
Hinc equitavit!  
eia, quis me amabit?

Darling, love me faithfully,  
Mark my own devotion  
From the bottom of my heart  
And in every notion:  
Even from a distant land  
I am with you, yearning:  
Those who know such love firsthand  
Feel fate's wheel turning.

See, admired  
And desired  
Spring brings joys back every day,  
Purple flowers  
Bloom in bowers,  
All is bright with sunshine's ray.  
Gloominess is fading fast!  
Warmth returning  
Now is burning  
Off the winter's icy blast. Ah!

Now diminished,  
Soon are finished  
Hail, snow and all the rest;  
Mist is fleeing,  
Now we see spring  
Sucking summer's ample breast:  
Wretched in mind is the fool  
Whose life's fashion  
And whose passion  
Shun warm summer's welcome rule. Ah!

All rejoicing,  
Now are voicing  
Praise of honey's flavour sweet  
Those whose effort  
Makes them exert  
And for Cupid's prize compete.  
Aphrodite, in your thrall  
We're rejoicing  
And are voicing  
Praise that we are heroes all! Ah!

## ON THE GREEN

### Dance

Glorious is this wood of ours,  
Decked with leaves and with fine flowers.  
I search from end to end:  
Where is my old friend?  
Far has he ridden!  
Ah me, who's to love bidden?

Floret silva undique;  
*nah mime gesellen ist mir wê.*  
*Gruonet der walt allenthalben:*  
*wâ ist min geselle also lange?*  
*Der ist geriten hinnen,*  
*owî, wer sol mich minnen?*

**8.** *Chramer, gip die varwe mir*  
*die min wengel roete,*  
*damit ich die iungen man*  
*an ir dank der minnenliebe noete.*  
*Seht mich an,*  
*iungen man!*  
*Lat mich iu gevallen!*

*Minnet, tugentliche man,*  
*minnecliche vrouwen!*  
*Minne tuot iu hoch gemuot,*  
*unde lat iuch in hohen eren schouwen.*

*Wol dir wert, daz du bist*  
*also vreudenriche!*  
*Ich wil dir sin undertan*  
*durch din liebe immer sicherliche.*

**9.** *Reie*  
*Swaz hie gat umbe,*  
*das sint alles megede,*  
*die wellent an man*  
*alle disen sumer gan! Sla.*

*Chume, chum geselle min,*  
*ih enbite harte din!*  
*Ih enbite harte din,*  
*chume, chum geselle min!*

*Suzer rosenvarwer munt,*  
*chum unde mache mich gesunt!*  
*Chum unde mache mich gesunt,*  
*suzer rosenvarwer munt!*

*Swaz hie gat umbe,*  
*das sint alles megede,*  
*die wellent an man*  
*alle disen sumer gan. Sla!*

**10.** *Were diu wert alle min*  
*von deme mere unze an den Rin,*  
*des wolt ih mih darben,*  
*daz diu chünegin von Engellant*  
*lege an minen armen!*

Glorious now the wood does turn,  
 For my companion I still yearn.  
 Green grows the wood on every side:  
 Where does my companion thus his time bide?  
 He now has ridden far off,  
 Woe's me, who shall be my love?

Merchant, give me make-up, please,  
 My cheeks need some blusher,  
 So I can compel young men  
 To make love, with my appearance lusher.  
 See me here,  
 Young men, dear,  
 Let me give you pleasure!

Come and love, you handsome men,  
 Women who are lovely!  
 Love will bring you great delight  
 And lift you to even higher glory.

Bless you world, for you are  
 Rich in joys aplenty!  
 I entrust myself to you, through your love  
 Which never leaves me empty.

Sequence  
 In this round dancing  
 All girls are so entrancing,  
 They wish for no man  
 Throughout all the summer's span. Hey!

Come here, come, companion mine,  
 I am begging, for I pine!  
 I am begging, for I pine:  
 Come here, come, companion mine!

Sweetest mouth with rosy hue,  
 Come and make me whole anew!  
 Come and make me whole anew,  
 Sweetest mouth with rosy hue!

In this round dancing  
 All girls are so entrancing,  
 They wish for no man  
 Throughout all the summer's span. Hey!

If this whole round world were mine  
 From the North Sea to the Rhine,  
 I would give it up for free  
 If the queen of all the English land  
 Would lie down and embrace me!

**II. IN TABERNA**

11. Æstuans interioris  
ira vehementi  
in amaritudine  
loquor meæ menti:  
factus de materia,  
cinis elementis  
similis sum folio,  
de quo ludunt venti.

Cum sit enim proprium  
viro sapienti,  
supra petram ponere  
sedem fundamenti,  
stultus ego comparor  
fluvio labenti,  
sub eodem tramite  
nunquam permanenti.

Feror ego veluti  
sine nauta navis,  
ut per vias aeris  
vaga fertur avis;  
non me tenent vincula,  
non me tenet clavis,  
quæro mihi similes  
et adiungor pravis.

Mihi cordis gravitas  
res videtur gravis,  
iocus est amabilis  
dulciorque favis.  
quicquid Venus imperat,  
labor est suavis,  
quæ numquam in cordibus  
habitat ignavis.

Via lata gradior  
more iuventutis,  
implicor et vitiis  
immemor virtutis,  
voluptatis avidus  
magis quam salutis,  
mortuus in anima  
curam gero cutis.

12. Olim lacus colueram,  
olim pulcher exstiteram,  
dum cignus ego fueram.  
*Miser, miser!*  
*modo niger et ustus fortiter.*

Girat, regirat garcifer;  
me rogas urit fortiter,  
propinat me nunc dapifer;  
*Miser, miser!*  
*modo niger et ustus fortiter.*

**II. IN THE TAVERN**

Burning up inside myself  
With an angry violence  
Now in bitterness I speak  
To my mind in silence:  
I am made of dust and ash,  
Atoms of existence,  
Like a leaf I'm blown along  
With no wind resistance.

Since it is the character  
Of a man all-knowing  
Firmly on a rock to set  
His foundation growing,  
I, the fool, resemble a  
River overflowing,  
Never within the same course  
Staying: always going.

On the waves I'm tossed around,  
Boat without a sailor,  
Like a bird blown through the sky  
As the winds assail her;  
Iron chains don't hold me fast,  
Nor the key of jailer;  
I seek other folk like me  
And join any failer.

Heaviness of heart to me  
Seems a thing most serious;  
Sweeter than the honeycomb  
Is a joke delicious;  
All that the goddess commands  
Is a task propitious,  
Since she never makes her home  
In hearts which are vicious.

I go down the broad highway  
As do all the youthful,  
I am all caught up in vice  
Forgetting what's truthful.  
Keener far for sensual things  
Rather than what's useful,  
Dead already in my soul,  
While I keep flesh fruitful.

I used to live by many a lake,  
I was admired for beauty's sake,  
When as a swan each day I'd wake.  
*Pity! Pity!*  
*Now I'm crispy and roasting fiercely.*

The chef still turns the spit freely,  
The fire is burning me fiercely,  
The waiter's now approaching me:  
*Pity! Pity!*  
*Now I'm crispy and roasting fiercely.*



Nunc in scutella iaceo,  
et volitare nequeo;  
dentes frendentes video.

*Miser, miser!*

*modo niger et ustus fortiter.*

13. Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis  
et in secta Decii voluntas mea est,  
et qui mane me quæsierit in taberna,  
post vesperam nudus egredietur  
et sic denudatus veste clamabit:

*Wafna, wafna!*

quid fecisti sors turpissima?

Nostræ vitæ gaudia

abstulisti omnia!

*(Wafna, wafna! Ha ha!)*

14. In taberna quando sumus,  
non curamus quid sit humus,  
sed ad ludum properamus,  
cui semper insudamus.  
Quid agatur in taberna,  
ubi nummus est pincerna,  
hoc est opus, ut quærat,ur,  
si quid loquar, audiatur.

Quidam ludunt, quidam bibunt,  
quidam indiscrete vivunt.  
Sed in ludo qui morantur,  
ex his quidam denudantur;  
quidam ibi vestiuntur,  
quidam saccis induuntur.  
Ibi nullus timet mortem,  
sed pro Baccho mittunt sortem:

Primo pro nummata vini,  
ex hac bibunt libertini.  
semel bibunt pro captivis,  
post hæc bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,  
sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro pœnitentibus,  
tredecies pro iter agentibus.  
Tam pro papa quam pro rege  
bibunt omnes sine lege.

On silver platter now I lie,  
Try as I might I cannot fly,  
The gnashing teeth do I espy.

*Pity! Pity!*

*Now I'm crispy and roasting fiercely.*

I am the abbot of Utopia,  
And my ministry is spent among the drinkers,  
And my devotion is to follow the gamblers,  
And tomorrow he who seeks me in the tavern  
Will leave after vespers with no clothes on,  
And thus stripped and naked will he cry out loud:  
Help me! Help me!  
Wretched fate, what have you done to me?  
From my life all joy and play  
You have banished far away!  
(Help me! Help me! Ha ha!)

In the tavern when we venture  
We don't care about our nature,  
But we race to start the betting  
For which we are always sweating.  
What goes on inside the tavern  
Where the money is the barman,  
Here's the matter we are seeking:  
Listen if you hear me speaking.

Some are gambling, some are drinking,  
Some into disgrace are sinking.  
But of those who stay for gaming,  
Some will face a public shaming;  
Some here gain fine clothes for their backs,  
Some wear nothing but cloth from sacks.  
No-one fears death everlasting  
When for wine their lots they're casting.

First for cash to pour wine's measure  
Drink those who are set on pleasure,  
Once they drink for those in prison,  
Then three times for all who live on,  
Four times for the Christian-hearted,  
Five times for all the faithful departed,  
Six times for the sisters who are wayward,  
Seven for the brigands lurking in the wood,

Eight times drink for all corrupted brothers,  
Nine times for the monks apart from others,  
Ten times for those who sail the sea,  
Eleven for those set in enmity,  
Twelve times for those who are penitent,  
Thirteen for travellers on a journey bent.  
For the Pope just as for the King,  
There's no law when all are drinking.

Bibit hera, bibit herus,  
 bibit miles, bibit clericus,  
 bibit ille, bibit illa,  
 bibit servus cum ancilla,  
 bibit velox, bibit piger,  
 bibit albus, bibit niger,  
 bibit constans, bibit vagus,  
 bibit rudis, bibit magus.

Bibit pauper et ægrotus,  
 bibit exul et ignotus,  
 bibit puer, bibit canus,  
 bibit præsul et decanus,  
 bibit soror, bibit frater,  
 bibit anus, bibit mater,  
 bibit ista, bibit ille,  
 bibunt centum, bibunt mille.

Parum sexcente nummataæ  
 durant, cum immoderate  
 bibunt omnes sine meta,  
 quamvis bibant mente læta,  
 sic nos rodunt omnes gentes  
 et sic erimus egentes.  
 Qui nos rodunt, confundantur  
 et cum iustis non scribantur.

### III. COUR D'AMOURS

15. Amor volat undique;  
 captus est libidine.  
 Iuvenes, iuenculæ  
 coniunguntur merito.

Siqua sine socio,  
 caret omni gaudio;  
 tenet noctis infima  
 sub intimo  
 cordis in custodia:  
 fit res amarissima.

16. Dies, nox et omnia  
 mihi sunt contraria.  
 virginum colloquia  
*me fay planszer,*  
*oy suuenz suspirer*  
*plu me fay temer.*

O sodales, ludite,  
 vos qui scitis, dicite,  
 mihi mæsto parcite,  
*grand ey dolur,*  
 attamen consulite  
*per voster honur.*

Drinks the mistress, drinks the master,  
 Drinks the soldier, drinks the pastor,  
 Drinks the man and drinks the woman,  
 Drinks the maid and drinks the footman,  
 Drinks the quick-wit, drinks the slack one,  
 Drinks the white man, drinks the black one,  
 Drinks the steadfast, drinks the turner,  
 Drinks the expert, drinks the learner.

Drinks the poor man and the rotten,  
 Drinks the exile and forgotten,  
 Drinks the young, drinks the decrepit,  
 Drinks the deacon, drinks the prelate,  
 Drinks the sister, drinks the brother,  
 Drinks the crone and drinks the mother,  
 Drinks she, far-off, drinks he, at hand,  
 Drink one hundred, drink a thousand.

Six hundred pounds will not last a  
 Moment, when set on disaster  
 All drink like there's no tomorrow,  
 Thinking it will drown their sorrow:  
 So the general public scorn us  
 And there'll be no-one to mourn us.  
 May the scornful all be hated  
 and be excommunicated!

### III. COURTYARD OF LOVES

Love is flying all around  
 Till desire brings him to ground.  
 Young men, their young women found,  
 Partner up as suits them well.

If a woman has no boy,  
 Then she lacks a source of joy:  
 She bears the small hours of night  
 All on her own  
 In the keeping of her heart:  
 This is the most bitter part.

Day and night and all I see  
 Are now set hard against me:  
 Hearing girls chat happily  
 Makes me to cry,  
 And often then to sigh,  
 Even scared am I.

O companions, mock away,  
 You who know, speak out and say,  
 My sorrow and grief allay,  
 Great is my pain!  
 Yet advise me please, I pray,  
 For your noble name.

Tua pulchra facies  
*me fey planser milies,*  
 pectus habet glacies.  
*A remender*  
 statim vivus fierem  
*per un baser.*

17. Stetit puella  
 rufa tunica;  
 si quis eam tetigit,  
 tunica crepuit. Eia.

Stetit puella  
 tamquam rosula;  
 facie splenduit,  
 os eius floruit. Eia.

18. Circa mea pectora  
 multa sunt suspiria  
 de tua pulchritudine,  
 quæ me lædunt misere.  
*Mandaliet, mandaliet*  
*min geselle chomet niet.*

Tui lucent oculi  
 sicut solis radii,  
 sicut splendor fulguris,  
 lucem donat tenebris.

Vellet deus, vellent dii,  
 quod mente proposui:  
 ut eius virginea  
 reserassem vincula.

19. Si puer cum puellula  
 moraretur in cellula,  
 felix coniunctio.  
 Amore susrescente,  
 pariter e medio  
 avulso procul tædio,  
 fit ludus ineffabilis  
 membris, lacertis, labiis.

20. Veni, veni, venias,  
 ne me mori facias,  
*hyrca, hyrce, nazaza, trillirivos...*

Pulchra tibi facies  
 oculorum acies,  
 capillorum series,  
 o quam clara species!

Rosa rubicundior.  
 lilio candidior,  
 omnibus formosior,  
 semper in te gloriol!

Your face so pretty and bold  
 Makes me cry a thousandfold,  
 Yet ice keeps that heart stone cold:  
 To heal this  
 I would straightway reach life's bliss  
 With just one kiss.

A young girl there stood,  
 her red dress looked good:  
 If it felt the slightest touch,  
 The red dress rustled much. Ah!

A young girl there stood,  
 Just like a rose would;  
 Her bright face gave perfume,  
 Her mouth was in full bloom. Ah!

All around my beating heart  
 Sighs are vexing every part,  
 For your most wonderful beauty  
 Causes pain and grief to me.  
 Sing a song, sing a song,  
 My lover comes not along.

Your eyes have as bright a gleam  
 As the golden sun's fair beam,  
 Like the lightning's jagged bolt  
 Flashes in the sky's dark vault.

May the gods of heav'n be kind  
 To the plan I have in mind:  
 That I might now set her free  
 From bonds of virginity.

If boy and girl together head  
 Into a room where there's a bed,  
 Happy their union!  
 As love begins now to rise,  
 Both at once, from deep inside,  
 Their hesitation cast aside:  
 A game starts up which has no name  
 with arms and legs and lips aflame.

Come on, come on, may you come;  
 Let me not to death succumb.  
*Hurrah! Hurray! Tralala, Hey nonny no...*

Your face has a beauty fine,  
 Your keen eyes a perfect line,  
 Your hair such a glossy shine,  
 Are you human or divine?

Brighter red than is the rose,  
 Whiter than the lily glows,  
 Prettier than all that grows,  
 Always of you my praise flows.

21. In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo præbeo:  
ad iugum tamen suave transeo.

22. Tempus est iocundum  
o virgines,  
modo congaudete  
vos iuvenes.  
O, o, o, *totus floreo,*  
*iam amore virginali*  
*totus ardeo,*  
*novus amor est, quo pereo.*

Mea me confortat  
promissio,  
mea me deportat  
negatio.

Tempore brumali  
vir patiens,  
animo vernali  
lasciviens.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereo.

23. Dulcissime!  
totam tibi subdo me.

### BLANZIFLOR ET HELENA

24. Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

### FORTUNA IMPERATRIX MUNDI

25. O Fortuna... (see no. 1)

In the balance of my wav'ring mind  
Different feelings are entwined:  
Passionate loving or stay chaste and wait behind?  
But what I see is my intent  
To the yoke my neck is bent;  
To this sweet yoke, though, I go as I'm meant.

Now's the time for pleasure  
O maidens fair,  
Join in our rejoicing  
Boys over there:  
Oh, oh, oh; now I start to grow,  
Blooming with this tender new love  
I am all aglow,  
Love is new to me, I'm dying so.

Promising and choosing  
Give strength to me;  
When I am refusing  
It saddens me.

In the winter season  
A man must wait,  
When spring rules his reason  
He's passionate.

I am vexed and mocked by  
virginitas,  
I am held back through my  
simplicity.

Come, my little mistress,  
To joy we bow,  
Come, oh come, my gorgeous  
I'm dying now.

My sweetest one!  
All of me I give to you.

### BLANCHEFLEUR AND HELEN

Hail to the most beauteous one!  
Clear as crystal she glows.  
Hail the maidens' glory fair,  
Maiden splendour she shows.  
Hail light-giver of the world,  
Hail the world's lovely rose:  
You're my greatest heroine,  
Goddess from whom love flows!

### FORTUNE, EMPRESS OF THE WORLD

Hail, O Fortune... (see no. 1)

# KAZUKI YAMADA

THE POSITION OF CHIEF CONDUCTOR IS SUPPORTED BY JOHN OSBORN CBE

As the new Chief Conductor and Artistic Advisor of the City of Birmingham Symphony Orchestra, Kazuki Yamada builds upon the deep musical bond formed with players during his time as Principal Guest Conductor of the orchestra, a role held by him since 2018. Alongside his commitments in Birmingham, Yamada is also Principal Conductor and Artistic Director of Orchestre Philharmonique de Monte-Carlo. Having already worked with the two organisations in partnership, conducting collaborative performances of Mendelssohn's *Elijah* in Monaco in 2019, Yamada's new appointment sees a continuing link forged between Monaco and Birmingham, with the CBSO Chorus set for a return to Monaco in 2023 for a performance of Orff's *Carmina Burana*. Time spent under the close supervision of Seiji Ozawa served to underline the importance of what Yamada calls his "Japanese feeling" for classical music. Born in 1979 in Kanagawa, Japan, Yamada continues to work and perform in Japan as Principal Guest Conductor of the Yomiuri Nippon Symphony Orchestra.



© BENJAMIN EALOVEGA

Soprano

## JENNIFER FRANCE



© NICK CUTTS

Winner of the 2018 Critics' Circle Emerging Talent Award, British soprano Jennifer France was described in *WhatsOnStage* as the "living jewel in opera's crown". 2022/23 plans include Zerbinetta for Garsington Opera and Opera North, and a return to the English National Opera for her role debut as Mary in Jake Heggie's *It's A Wonderful Life*. Concert plans include Britten's *Les Illuminations* and Brett Dean's *And Once I Played Ophelia* with the Swedish Chamber Orchestra, Dutilleux's *Correspondances* and Walker's *Lilacs* with the London Philharmonic Orchestra and Edward Gardner, Christus am Ölberge with the Bergen Philharmonic and Sir Mark Elder and the world premiere of Brett Dean's *In This Brief Moment* with the CBSO and Nick Collon. This summer will see Jennifer join Ryan Wigglesworth and the BBC Scottish Symphony at the Edinburgh International Festival and Edward Gardner and the London Philharmonic Orchestra for Ligeti's *Requiem* at the BBC Proms.

Tenor

## MATTHIAS REXROTH



© ANDREAS DOMMENZ

Matthias Rexroth is a first prize winner of two international vocal competitions: the 37th Francesco-Viñas in Barcelona and the 19th Belvedere-Competition in Vienna. Shortly after, he became Rising Star of the Kölner Philharmonie and took part in a tour of major European concert houses. Since then he is considered to be one of the most versatile male altos. His international career as an opera singer includes the title roles in Stefan Herheim's *Giulio Cesare* at the Norwegian National Opera, Gluck's *Ezio* with the Deutsche Oper am Rhein, Telemann's *Der geduldige Sokrates* with René Jacobs at the Innsbruck Festival of Early Music and the Staatsoper Berlin, Monteverdi's *Ottone* at the Hamburg State Opera, as well as Britten's Oberon at Staatstheater Darmstadt, Handel's Athamas at the Aalto Theater Essen, Handel's *Ottone* and Admeto at the Handel Festival Halle (the latter granting him a nomination for Best Singing Actor in the frame of the German Faust prize in 2007).

# MORGAN PEARSE



© OLEG SINGAREEV

Already established as one of the most exciting baritones of his generation, Morgan Pearse has made numerous debuts on global opera and concert stages. These have included title roles in *The Barber of Seville* at English National Opera, *Don Giovanni* at the Verbier Festival, and a critically-acclaimed new production of *Le Nozze di Figaro* at the Zurich Opera. Previously, Morgan has enjoyed success with performances of Valens in *Theodora* in the Karlsruhe Händelfestspiele, the title role in *Le Nozze di Figaro* and Papageno in *Die Zauberflöte* for the Badisches Staatstheater, Belcore in *L'Elisir d'Amore* and Escamillo in *Carmen*, both with the State opera of South Australia, Masetto in *Don Giovanni* and Belcore in *L'Elisir d'Amore* for NZOpera, covering the title role in *Billy Budd* for the Bolshoi Theatre, Sid in *Albert Herring* for the Buxton Festival as well as Nero in Kaiser's *Octavia* and Almiro in Pasquini's *Idalma*, both for the Innsbruck Festival of Early Music.

# JULIAN WILKINS



Julian Wilkins is a versatile, dynamic and inspiring conductor, organist and pianist, working throughout the UK and overseas. Educated at Wells Cathedral School as a chorister and specialist musician, and at St Catharine's College, Cambridge, as an organ scholar, Julian has performed in many of the world's cathedrals and leading concert venues as conductor, soloist, and accompanist. He has appeared on television and radio, and on Peter Gabriel's Grammy-winning soundtrack for Martin Scorsese's film *The Last Temptation of Christ*. Julian directs the CBSO Youth Chorus and CBSO Children's Chorus, the Royal Birmingham Conservatoire Chamber Choir and Camerata, the University of Birmingham Chorus and University of Birmingham Voices. He is Associate Chorus Director of the CBSO Chorus. He is a visiting lecturer at the Royal Birmingham Conservatoire and the University of Birmingham, and a member of the teaching panel for the Association of British Choral Directors.



# PROUD TO BE BIRMINGHAM'S ORCHESTRA

We are Birmingham's Orchestra. 90 musicians who are proud to play, share, write, sing, live and breathe music in Birmingham, the West Midlands and beyond. We've come from all over the world, but you can find us right here in Birmingham. Catch us at Symphony Hall playing some of the greatest symphonic music of all time, at pop-up performances around the city, at the CBSO Centre performing intimate small-scale gigs or in schools, communities centres, libraries and even the occasional pub.

You might also spot us on tour in the UK and around the world, or hear us on the radio - and if you watched the opening ceremony of the Birmingham Commonwealth Games, you've already heard us play!

We're musicians, but we're also parents, teachers, runners, gardeners, sports fans, foodies and so much more. We're part of your city, and we couldn't be happier to be here to make music with you.



# PERFORMERS

## VIOLIN I

Eugene Tzinkindelean  
Jonathan Martindale \*  
Philip Brett \*  
Ray Liu  
Jane Wright #  
Julia Åberg \*  
Mark Robinson #  
Stefano Mengoli \*  
Kirsty Lovie \*  
Bethan Allmand  
Colette Overdijk \*  
Elizabeth Golding #  
Wendy Quirk  
Katharine Gittings  
Robert Bilson  
Adam Hill

## VIOLIN II

Peter Campbell-Kelly \*\*  
Roisin Walters  
Moritz Pfister \*  
Catherine Arlidge \*\*  
Amy Jones \*\*  
Charlotte Skinner \*  
Georgia Hannant \*  
Yuriko Matsuda  
Gabriel Dyker \*\*  
Yu-Mien Sun  
Bryony Morrison \*  
Heather Bradshaw \*\*  
Amy Littlewood  
Henry Salmon

## VIOLA

Adam Römer \*\*  
David BaMaung \*  
Catherine Bower #  
Michael Jenkinson \*\*  
Angela Swanson #  
Sarah Malcolm  
Elizabeth Fryer \*\*  
Jessica Tickle \*  
Matthew Johnstone \*  
Amy Thomas  
Joe Ichinose  
Henrietta Ridgeon  
Rosamund Hawkins

## CELLO

Eduardo Vassallo \*\*  
Arthur Boutillier \*  
David Powell \*\*  
Kate Setterfield \*\*  
Miguel Fernandes \*  
Catherine  
Ardagh-Walter \*\*  
Jacqueline Tyler \*\*  
Yuuki Bouterey-Ishido  
Helen Edgar \*\*  
Joss Brookes

## DOUBLE BASS

Anthony Alcock \*  
Julian Atkinson \*\*  
Jeremy Watt \*  
Julian Walters \*\*  
Sally Morgan \*\*  
Aisling Reilly  
Mark Goodchild \*\*  
David Burndrett

## FLUTE

Marie-Christine  
Zupancic \*\*  
Emma Williams

## PICCOLO

Helen Benson \*

## OBOE

Carl Julius  
Lefebvre Hansen  
Emmet Byrne \*

## COR ANGLAIS

Rachael Pankhurst \*

## CLARINET

Oliver Janes \*  
Joanna Patton \*\*

## BASS CLARINET

Mark O'Brien \*

## BASSOON

Nikolaj Henriques \*  
Graeme Brown

## CONTRABASSOON

Margaret Cookhorn \*

## HORN

Elspeth Dutch \*\*  
Simon Fegran  
Mark Phillips \*\*  
Jeremy Bushell \*  
Martin Wright #

## TRUMPET

Jason Lewis \*  
Christian Barraclough  
Stephen Murphy  
Jonathan Quirk \*\*  
Jonathan Sheppard

## TROMBONE

Richard Watkin \*  
Anthony Howe \*\*

## BASS TROMBONE

David Vines \*\*

## TUBA

Stephen Calow

## TIMPANI

Matthew Hardy \*

## PERCUSSION

Adrian Spillett \*\*  
Andrew Herbert \*  
Toby Kearney \*  
John Melbourne  
Iris van den Bos  
Alex Henshaw

## PIANO

Ben Dawson  
James Keefe

## CELESTE

Jonathan Higgins

# Recipient of the CBSO Long Service Award

\* Supported player

Thursday 27 April, 7:30pm

# CBSO CHORUS



The CBSO Chorus is one of the world's great choirs – 180 people from all walks of life who come together to sing symphonic choral music. Trained for almost 40 years by Simon Halsey CBE, and supported by a professional staff team, the chorus is a hard-working group of singers who give up their own time to perform the most challenging works in the choral repertoire to the highest international standard. Founded in 1973, its main role is to perform with the CBSO – everything from Bach to Henze, as well as operas, Mahler symphonies and the CBSO's famous annual carol concerts. But it has also toured to Europe, Asia, Australia and North America, and sung with some of the greatest orchestras in the world, including the Vienna Philharmonic and Berlin Philharmonic. With over 50 recordings to its credit, the CBSO Chorus has won four Gramophone awards. All this has been achieved by singers from Birmingham and the Midlands, 18 years and above, whose day-jobs range from students to nurses, teachers and pilots.

If you're interested in becoming a member of the CBSO Chorus, please visit [cbsoco.uk/take-part/sing-with-the-cbso](https://cbsoco.uk/take-part/sing-with-the-cbso)

# PERFORMERS

## SOPRANO

Priti Bansel-Branch\*  
Sally Bateman\*  
Rachael Baylis\*  
Sarah Beedle\*  
Marion Bird  
Lisa Bradburn  
Di Charles\*\*\*  
Kate Dodds  
Isobel Edgar\*\*  
Jo Edwards  
Catherine Foster\*\*\*  
Rebecca Gill  
Elizabeth Haines  
Emma Hancox  
Prue Hawthorne\*\*\*  
Anna Hodgkinson\*  
Emma Hudson  
Lizzy Iles\*  
Robyn Jennings\*\*\*  
Catherine Lander\*  
Stephanie Lau  
Alexandra Lewis\*  
Jieyi Li  
Martha Littlehales  
Gillian Machin\*\*  
Eluned Mansell\*  
Catherine Mason\*\*\*  
Val Matthews\*\*\*\*  
Ros Mortimore  
Alison Needham  
Clare Noakes\*  
Elizabeth Oldroyd  
Sarah Padmore  
Nicole Plowman  
Sarah Rees  
Kate Riemer  
Sarah Russell\*\*\*  
Jennifer Scholes\*\*\*  
Marion Scholey\*\*  
Jean Scott\*\*\*  
Olivia Skellern  
Helen Smallwood\*\*\*  
Harriet Smith

Claire Spencer  
Wendy Spinner\*  
Allison Taylor\*  
Emily Williams  
Karen Wilson-de-Roze  
Elizabeth Yeats

## ALTO

Alison Bownass\*\*\*\*  
Kath Campbell\*\*\*\*  
Christine Chadwick\*\*\*  
Lydia Danks  
Louise Davis  
Rebekka Dickinson  
Jennifer Downie  
Becky Drew  
Catherine Duke\*\*\*  
Sarah Ennis\*\*\*\*  
Lowri Evans  
Gill Fletcher\*  
Sylvia Fox\*\*\*\*  
Judy Frodsham\*\*\*  
Eleanor Hudson  
Hazel Hughes\*\*\*\*  
Barbara Hulse  
Isabel Jaquet  
Eva Landsberg  
Clare Langstone\*  
Val Lewis\*  
Joan Lilburn  
Josephine Mesa  
Bandrés\*\*  
Moyra Morton\*  
Natalie Page  
Anna Parker\*  
Elizabeth Parkin\*\*  
Helena Robertson  
Jan Sterling  
Laura Taylor  
Diane Todd\*\*\*  
Sarah Trinder\*\*  
Belinda Wadsworth  
Hannah Watson\*  
Emily Watson-Breeze

Rosemary Watts\*\*  
Jeanette Wong  
Toni Wright\*\*\*\*  
Alison York\*\*\*  
Ella Zins

## TENOR

Matthew Allison  
Steven Bache  
Paul Barnett  
Charles Barwell\*  
Millar Bownass\*\*\*  
Chris Bryan  
Benedict Coleman  
Richard Cook\*\*\*  
David Fletcher\*  
Paul Glossop\*\*\*  
David Gregory  
Dale Harris  
Ed Harrison  
David Lewis  
Robin Lewis\*\*  
Daniel Marles  
Peter Philips\*  
Allen Roberts\*  
Harpreet Sandhu\*  
Neil Souter  
Ben Squire  
Luke Swatman  
Ed Sykes  
Hugh Thomson\*\*  
Tony Yip  
David Young\*\*

## BASS

Lawrence Bacon\*\*\*  
James Bate  
Isaac Boothman  
Tom Considine\*  
Dominic Danks  
Alexander Deri Ferguson  
Mike Dernie\*\*  
Dom Edgar

Richard Fullbrook\*\*  
Steve Gibbs\*\*\*  
Andrew Halstead\*  
Mike Hartley\*  
Harry Hextall  
Hugh Houghton\*\*  
Ian Howarth  
Damon Huber  
Anthony Jones\*  
John Keast\*\*\*  
Peter Leppard\*\*\*  
Phillip Matty  
Chris O'Grady\*\*  
Andrew Packer\*\*\*\*  
Daniel Pannell  
Neil Parker  
Andrew Parker\*  
Stuart Parker  
Charles Potts  
Richard Prew\*\*\*  
Phil Rawle\*\*\*\*  
Gordon Thornett\*\*\*  
Phil Uttley  
Alan White\*\*  
Tony Whitehouse\*

Thursday 27 April, 7:30pm

# UNIVERSITY OF BIRMINGHAM VOICES

**Professor and Director of Choral Activities** Simon Halsey CBE

**Chorus Master**  
Julian Wilkins

**Accompanists**  
Rupert Jeffcoat & David Rice

**Chorus Managers**  
Gavin Allsop & Hannah Beech

The University of Birmingham Voices is formed each year of students studying a breadth of academic disciplines at the University of Birmingham. The choir was first established in 2013 to perform as part of the BBC Proms Youth Choir with the BBC Symphony Orchestra and Sakari Oramo for the opening night of the BBC Proms. Directed by Simon Halsey and Julian Wilkins, this student chorus has since performed on a number of occasions alongside the CBSO in Symphony Hall and enjoys a strong relationship with the CBSO Chorus. Most recently, the choir performed and recorded Stanford's *Requiem* with the orchestra and Martyn Brabbins for Hyperion, marking 125 years since its commission by the Birmingham Triennial Festival. University of Birmingham Voices remain in high demand and – alongside other vocal ensembles at the university – have returned to perform at the BBC Proms on a number of occasions in recent years. Highlights include three performances of Elgar's *The Dream of Gerontius* with Sir Simon Rattle and the Vienna Philharmonic in Birmingham, London, and Lucerne, as well as a performance of Verdi's *Messa da Requiem* with the Orchestra of the Age of Enlightenment and Marin Alsop at the penultimate night of the festival in 2016.

# PERFORMERS

## **SOPRANO 1**

Jessica Baldry  
Megan Brown  
Yasmin Byng  
Isabel Clarke  
Molly Corcoran  
Alisha Datta  
Jessica Duckworth  
Caitlin Gaul  
Jenny Griffith  
Jessica Haines  
Tilly Halford  
Myfanwy Heydtmann  
Serena Higgins  
Sophie Lee  
Annabella Lehner  
Beth Lewin  
Sophie Newton  
Cleo Redgrave  
Hermione Scattergood  
Mia Sugunasingha  
Alice Welby-Everard

## **SOPRANO 2**

Imogen Abbott-Fenn  
Phoenix Archbold  
Sophie Bucknor  
Isabella Casciani Govan  
Beth Collyer  
Emma Daly  
Esme Eaton  
Amelia Fraser  
Catherine Gardom  
Rachel Hellier  
Zoe Hillman  
Eleanor Jones  
Amy Knight  
Hannah Makin  
Emily Meehan  
Alice Morgan  
Anne-Sophie O'Connor  
Emily Pinching  
Stephanie Seedhouse  
Jing Zeng

## **ALTO 1**

Caitlin Airey  
Grace Edwards  
Sierra Farquhar-Wulff  
Grace Fensome  
Alexandra Georgiadis  
Florence Grist  
Hannah Komedera  
Jessica Mills  
Eleanor Muston  
Ora Solomons  
Francesca Taylor  
Amanda Veitch  
Alice Whitten

## **ALTO 2**

Catherine Burne  
Rachel Care  
Lucy Clarke  
Caitlin Duff  
Felishia Elvin  
Jamie Gorrod  
Holly Gregory  
Lily Griffin  
Lucy Parry  
Hanna Pearcey  
Isobel Tidball  
Ella Tilbrook  
Emma Ward

## **TENOR 1**

Orin Daniel  
Hannah Lesley  
Nikhlia Malladi  
Ogung Mikha Jonathan  
Doxan Tam

## **TENOR 2**

Thomas Chesworth  
Matthew Denton  
Matthew Friend  
Aaron Low  
Michael Triggs

## **BASS 1**

Alex Ferguson  
Eoin Funnell  
Ethan Leech  
Neavan Lobban  
Patrick Sharman  
Angus Winton

## **BASS 2**

Fraser Dart  
Jens Claussen  
Freddie Ingles  
Matthew Pandya  
Ciaran Smith  
Matthew Warwick  
James Wisher

Thursday 27 April, 7:30pm

# CBSO YOUTH CHORUS



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The CBSO Youth Chorus is an auditioned choir for upper voices in school years 9 - 13. Under the guidance of CBSO Assistant Chorus Director Julian Wilkins, the chorus rehearse each Monday evening, during term time, from 7.00 – 9.15pm. As well as creating a professional sound and making lifelong friends, through their rehearsals, members of the CBSO Youth Chorus grow in confidence, learn from world renowned musicians, and develop their musical skills.

Available to all as part of their membership, singers will learn how to use their voice and understand vocal techniques through one-to-one vocal coaching sessions. Members will also have the opportunity to take part in various out-of-town concerts in venues such as London's Royal Albert Hall, as well as join their peers for a summer residential and international tours.

Pauline Baiasu	Amelie Morrissy
Isabella Bailey	Aeryn Oliver-Thompson
Cadence Ball	Mary Purugganan
Zoe Bendall	Abinaya Rajasekaran
Annabelle Carmichael	Gemma-Reese Rogers
Anabel Collins	Grace Rosewarne
Ruby Cooper	Alise Rupeika
Florence	Aminakhon Saidova
Cuckston-Fenn	Jessica Scurlock
Kamsiyonna Eruchalu	Charlie Serban
Holly Garside	Anushka Shah
Isabelle Godwin	Jaya Sharma-Patel
Anusha Gupta	Hannah Simpson
Zaynab Hashmi	Aaliyah Smith
Maya Hey	Branchett Sun
Eve Horner	Mayuri Swaminathan
Sofija Kostusevica	Aisha Thomas
Lily-Marie Le Blanc	Raena Torane
Isabella Letterse	Amy Turnham
Natalia Lisowska	Aimee-Louise Walsh
Amy Ding Lusk	Maisie Werrin
Livia Mano	Grace Worrall
Angelica-Mae Morgan	Theresa Zygmunt

# CBSO CHILDREN'S CHORUS



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The CBSO Children's Chorus is a teaching choir for children aged 7–13 in the West Midlands. Under the guidance of CBSO Assistant Chorus Director Julian Wilkins, the chorus rehearse each Monday evening, during term time, from 5.30–6.45 pm. Through their rehearsals, members of the CBSO Children's Chorus grow in confidence, develop as musicians and singers, and learn important performance skills, all while making life-long, like-minded friends!

Available to all as part of their membership, singers will learn how to use their voice and understand vocal techniques through one-to-one vocal coaching sessions as well as take part in weekly music theory classes where they can develop their music reading and aural skills. Members will also have the opportunity to take part in various out-of-town concerts, including London's Royal Albert Hall!

Alexander Bendall  
Jackson Bishop  
Zachary Bishop  
Laasya Bodhanker  
Svara Bodhanker  
Gertrude Browning  
Frankie Chappell  
Alisa Deyneka  
Phoebe Dickson  
Siu-Yuet Du  
Lily Fenech  
Casper French  
Chardonnay  
Ghattaura  
Lena Gorgol  
Keziah Harney  
Coral Hemsoll  
Linus Huber  
Idena John  
Henrietta Jones  
Aapti Krovidi  
Venkata  
Lungile Kunene  
Nanaki Lallie

Roseanna Lewis  
Yukun Li  
Adam Listwon  
Felix Lümckemann  
Jude Mardenborough  
Sarah Monem  
Amara Narendran  
Alexis Quinn  
Aria Kaur Rattan  
Aarush Vinayak Sen  
Gaby Shoufan  
Finnley Siembab  
Tabitha Smith  
Nicholas Srαι  
Hiranmayi  
Swaminathan  
Madeleine Sykes  
Thomas Tennant  
Mariam Todua  
Matthias von Malaisé  
Riaana Wesst  
Freya Wilson  
Emily Wise  
Theodora Wood

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We make exciting musical experiences to enrich the lives of audiences and communities across Birmingham, the West Midlands and beyond.

As a registered charity, only 30% of our income comes from ticket sales - and so we rely on your generous support to continue our work on and off the concert hall stage.

When you make a donation, become a Member or leave a gift in your will, your generosity goes towards supporting our Sound of Future campaign.

Find out how you can support our work at [cbso.co.uk/support-us](https://cbso.co.uk/support-us).

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Thank you to those who have  
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We're incredibly grateful to the following individuals who have chosen to remember the CBSO in their will, passing on the baton for music-lovers of the future. In memory of Chris Aldridge  
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Credits correct as of  
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# MEET THE TEAM

**Stephen Maddock** OBE Chief Executive  
**Emma Stenning** Chief Executive Designate

## CONCERTS & PLANNING

**Malcolm Wilson** Interim Director of Concerts  
**Anna Melville** Head of Artistic Planning  
**Maddi Belsey-Day** Planning and Tours Manager  
**Ruth Bertram** Planning Officer  
**Claire Dersley** Orchestra Manager  
**Chris Goodchild** Assistant Orchestra Manager  
**Peter Harris** Platform Manager  
**Robert Howard** Assistant Platform Manager  
**Jack Lovell-Huckle** Assistant Conductor and Librarian  
**Nathan Isaac** Assistant Librarian

## LEARNING & ENGAGEMENT

**Tom Spurgin** Director of Learning & Engagement  
**Katie Lucas** Head of Learning & Engagement  
**Carolyn Burton** Assistant Learning & Engagement Manager  
**Eben Gutteridge** Learning & Engagement Officer  
**Poppy Howarth** Chorus Manager  
**Alex Parker** Chorus Officer  
**Adam Nagel** Research Assistant

## MARKETING & COMMUNICATIONS

**Beki Smith** Director of Marketing and Communications  
**Melanie Ryan** CRM & Insight Manager  
**Anna O'Connor** Marketing Manager  
**Aphra Hiscock** Assistant Marketing Manager  
**Hannah Blake-Fathers** Digital Content Producer  
**Jenny Bestwick** Communications Officer  
**Tom Leaver** Marketing and Development Data Officer  
**Jane Denton** Publications Manager

## DEVELOPMENT

**Claire Tilt** Director of Development  
**Amy Self** Memberships and Appeals Manager  
 (Maternity Cover)  
**Rebecca Le Brocq** Corporate Partnerships Manager  
 (Maternity Cover)  
**Rachel Bowden** Senior Development Manager  
**Charlotte Wheeler** Assistant Events Manager  
 (Maternity Cover)  
**Rachel Cooper** Development Administrator  
**Eve Vines** Memberships and Appeals Manager  
**Megan Bradshaw** Corporate Partnership and Events Manager

## FINANCE & RESOURCES

**Emma Bunting** Director of Finance & Resources & Company Secretary  
**Alan Johnson** CBSO Centre Manager  
**Hollie Dunster** HR Manager  
**Mark Pallett** Finance Manager  
**Susan Price** Senior Finance Officer  
**Graham Irving** Assistant Accountant  
**Lindsey Bhagania** Salaries Administrator  
**Peter Clarke** Assistant CBSO Centre Manager  
**Sean Keenaghan** Buildings and Facilities Coordinator  
**Ben Squire** Minute Taker  
**Pauline Cuff** Receptionist  
**Suni Dhew** Receptionist

## BOARD OF TRUSTEES

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**John Osborn** OBE CBSO Development Trust  
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## GET IN TOUCH

CBSO Centre, Berkley Street, Birmingham, B1 2LF  
 General Enquiries: email [information@cbso.co.uk](mailto:information@cbso.co.uk) or phone 0121 616 6500. For ticket enquiries, or queries directly relating to Symphony Hall, please contact B.Music

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