

CBSO

City of
Birmingham
Symphony
Orchestra

Fauré Requiem
Symphony Hall
Thursday 21 March 2024,
7:30pm

CBSO.CO.UK



FAURÉ REQUIEM

Concert programme £4



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INTRODUCTION

What does one think of when one sings a Requiem? They demand engagement, because they are considering the big questions in life, such as “what happens when we die?” A lot of the piece translates into the Chorus imprecating Jesus to intervene on the behalf of departed souls to ease their way into heaven.

Some might be drawn by the cataclysmic lyrics of the Libera Me which translate as “The day of wrath, that day, will dissolve the world in ashes”. Lots to choose from these days I’m afraid – take your pick from the wars in Ukraine and Gaza, or closer to home the devastating 100% cut to the arts budget by Birmingham Council. I’m sure all donations to the CBSO will be very welcome.

It is also a chance to reflect on the people we’ve lost over the years. Personally, I’ll be thinking of my father, John, who died three years ago. He was a chorister as a boy, and it’s thanks to his prompts and encouragement for me to follow the same path that I am singing with the CBSO Chorus today. He was also very supportive of my singing during his life and came to concerts when he could.

Happily, I am also passing on the baton, as my daughter Maddy is singing with the CBSO Children’s Chorus, who are taking on the exquisite Pie Jesu movement, normally sung by a Soprano soloist. There won’t be a dry eye in the house. I will be a very proud Dad listening to her – and I’d like to think there’s a mildly proud Dad / grandfather looking down on us continuing the family choral tradition!

Fauré, Pavane

6mins

Saint-Saëns, Introduction and Rondo Capriccioso*

9mins

Ravel, Tzigane*

11mins

Interval

Fauré, Requiem^

38mins

- I. Introit and Kyrie
- II. Offertorium
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In paradisium

We are very happy for you to take photographs and short video clips at our concerts, but please refrain from recording the whole performance. We'd love you to share them with us @TheCBSO.

We do ask that you are mindful of disturbing other audience members and therefore ask that you dim the brightness on your phone, take pictures during applause breaks and do not use your flash.

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 the performance, please make sure your mobile phone is set to silent.

Alexandre Bloch, Conductor
Rosanne Philippens, Violin*
Benjamin Appl, Baritone^
CBSO Chorus^
CBSO Youth Chorus^
CBSO Children's Chorus^
Julian Wilkins, Chorus Master

LEGACY DONORS' RECEPTION

From 6:30pm pre-concert and during the interval.

Principal Funders:

FAURÉ REQUIEM

Eternal light: the CBSO Chorus sings Fauré's haunting Requiem. In paradise, angels sing. Gabriel Fauré was a quiet soul, and there's not much rage or fury in his Requiem – just some of the most beautiful choral music ever written. In the first half, two fizzing French showpieces, played with panache by the flawless Rosanne Philippons.

Gabriel Fauré (1845-1924)

PAVANE

After writing his *Pavane* in 1887 Fauré described it as 'elegant, but otherwise not important.' Whether important or not it is certainly one of his most well-known works, partly because of its endless capacity for adaptation. It was commissioned as an orchestral work by Fauré's wealthy patron Elisabeth Comtesse Greffulhe. Fauré later added a chorus (with the author of the text, Robert de Montesquiou, having to fit words to an existing melody) and it was subsequently expanded for a ballet. In the early twentieth century, choreographer Leonid Massine used the *Pavane* in a sequence for the Ballet Russes; while at the other end of the century it found itself adapted for the BBC World Cup theme (a good luck charm, perhaps, for France's victory that year).

The *Pavane* is constructed from a series of elements, each more refined than the last. It opens in a stately manner with a rise-and-fall figure on plucked strings setting the courtly, dance-like mood. On top of that, a wistful, yearning tune is heard on the flute, followed by responses from the clarinet and oboe gently harmonising in thirds, and later

joined by strings. A more dramatic middle section unsettles the mood briefly, with a starring role for the horn. But the irresistible earworm from the first section returns to close this 'elegant,' melancholy work.

Camille Saint-Saëns (1835-1921)

INTRODUCTION AND RONDO CAPRICCIOSO

When Saint-Saëns wrote his *Introduction and Rondo Capriccioso* he was very much in solo violin mode. Only a few years earlier he had composed two violin concertos, the second of which was inspired by and dedicated to the teenage virtuoso Pablo de Sarasate. Saint-Saëns would go on to gift Sarasate the Concerto no. 3, as well as the shorter *Introduction and Rondo Capriccioso* (originally intended as a movement for the third concerto). Sarasate's Spanish heritage as well as his lively character undoubtedly influenced the rhythms and colours of this spirited piece, particularly in the 36-bar melody of the 'Introduction' section, and the scampering, dance-like mood of the rest. (The melodies of the latter half, over a marching bass accompaniment, are not unlike another Spanish-flavoured French

work, Bizet's *Carmen*, composed around 10 years later.) The forward momentum of what is effectively a mini-concerto slows in the final third. The music segues beautifully into a deeply lyrical section, one of Saint-Saëns' finest and most sentimental, before switching the ignition back on for the final section, including a brief 'cadenza' for the soloist. In the version for violin and piano, the increasingly fiendish finale appears at a poignant moment in the manga/anime series about teenage musicians, *Your Lie in April* – both performers whirling themselves into a frenzy.

Maurice Ravel (1875-1937)

TZIGANE

As Saint-Saëns wrote his *Introduction* for Sarasate, so Ravel composed his *Tzigane* for the ability and performing personality of a virtuoso. He heard the Hungarian violinist Jelly d'Arányi perform his sonata for violin and cello in 1922; after the concert, Ravel asked her to play him some Hungarian folk melodies, and she willingly obliged – reportedly playing until dawn. Two years later, he produced *Tzigane* for her. It begins unaccompanied, resembling an extended concerto cadenza and is based on the melodic lines and expressive, improvisatory qualities he had heard in 1922. The accompaniment, which does not arrive until more than a third of the way through, was initially conceived for piano with an optional luthéal device (a series of 'stops' which could alter the sound of the piano strings, generating a series of 'effects'). The luthéal did not particularly catch on and, as with so many of his other works, Ravel orchestrated the accompaniment resulting in a concerto-like movement in which the violin certainly dominates but occasionally converses with another solo instrument (such as a luthéal-like solo for harp, and a soulful counter-melody for clarinet). After the opening section, violin and orchestra bat Hungarian-

"The music segues beautifully into a deeply lyrical section, one of Saint-Saëns' finest and most sentimental."

style melodies and variations back and forth; and in for the finale the violin initiates a hectic race to the finish line, marked 'sempre accelerando' – always speeding up.

Gabriel Fauré (1845-1924)

REQUIEM

- I. Introit and Kyrie
- II. Offertorium
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In paradisium

Fauré claimed that he did not compose his *Requiem* for any particular reason other than the 'plaisir' of it (despite the solemn subject-matter), although many have speculated that it was connected to the death of his parents in the mid 1880s. Yet even if it was purposeless, as it were, it was surely influenced by his lifelong immersion in religious music. He was trained from

the age of nine in church and organ music at the *École de Musique Classique et Religieuse* in Paris (where he was later taught piano by Saint-Saëns). After leaving school he frequently worked as a church organist, rising to posts at the prestigious Saint-Sulpice and Madeleine churches in Paris. There are discernible traces of Gregorian chant, a style he would have been very familiar with, notably in the 'Te decet hymnus'.

The bulk of the Requiem was composed in the late 1880s, around the same time as the *Pavane*, although the famous 'Libera me' had been written ten years earlier in 1877 as a solo piece for baritone. Further movements accumulated over years until the Requiem's final form in 1890, and the instrumental accompaniment was expanded from organ to orchestra in 1900. It is, overall, unlike many of the earlier or contemporary works of the same genre – Verdi's, for example, or Mozart's. The difference is most striking in its general air of serenity, and the lack of the fiery 'Dies Irae' text (day of wrath), which in other requiems give composers the chance to turn up the brass and percussion volume. This was a deliberate move by Fauré, who wrote that he saw death not as a 'painful experience' but a 'happy deliverance', reflecting on his 'years of accompanying burial services on the organ' and wanting to write 'something different.' His Requiem is, as Aaron Copland later put it, a 'profound meditation'; the overall progression, as well as the shape of several movements, is from reflective solemnity to spiritual uplift.

The Requiem also exemplifies Fauré's gift for lengthy, memorable melodies which sound – somehow – as if they have always existed. After the somewhat grave, D minor introduction, the 'Introit and Kyrie eleison' enters this rich, melodic territory. The 'Offertoire,' similarly, opens with solemn strings and austere altos and tenors; but, after a warm baritone solo, concludes in a serene, major key resting place. In the

famous 'Sanctus' upper and lower voices trade musical phrases, each with beautifully subtle nuances – such as the high voices leaning towards the minor, while the tenors and basses reclaim the major. Running throughout is an elegant, twining counter-melody on the violin.

The even more famous 'Pie Jesu' is a long, prayerful solo for – originally – treble voice (women singers would not have been permitted to sing at the Madeleine church premiere) but generally a soprano sings it today. The 'Agnus Dei' contains an unsettling return to the opening music, but again resolves into a sweet coda. The 'Libera me', composed ten years earlier, is the darkest movement. It is once more in D minor, with an ominous pulsing in the bass as the baritone soars – somewhat operatically – ever upwards. The sunny uplands of D major welcome listeners to 'In Paradisum', the clearest statement of Fauré's aspiration towards 'happy deliverance,' rather than terror, of death.

© Lucy Walker



GABRIEL FAURÉ IN THE UNIFORM OF A STUDENT AT THE ÉCOLE NIEDERMAYER BY CHARLES REUTLINGER (1864). PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS

REQUIEM, OP. 48**I. Introit et Kyrie**

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum
in Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Offertoire

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu,
de ore leonis,
ne absorbeat tartarus
ne cadant in obscurum.

Hostias et preces tibi, Domine
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus. Amen.

III. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
Gloria tua.
Hosanna in excelsis.

IV. Pie Jesu

Pie Jesu Domine,
dona eis requiem;
dona eis sempiternam requiem

Rest eternal grant them, Lord,
and may light perpetual shine on them,
A hymn becomes You, God, in Zion,
and to you may be paid a vow
in Jerusalem.

Hear my prayer,
to You all flesh shall come.

Lord have mercy.
Christ have mercy.
Lord have mercy.

O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the punishment of hell
and from the deep pit,
from the mouth of the lion,
nor may they be absorbed by hell,
nor may they fall into darkness.

Sacrifice and prayer to You, Lord,
in praise we offer:
receive for those souls
whom today we commemorate.
Allow them, Lord,
to pass from death to life,
which once to Abraham You promised
and to his seed. Amen.

Holy, holy, holy,
Lord God of hosts.
Full are the heavens and the earth
of your glory.
Hosanna in the highest

Blessed Lord Jesus,
grant them rest;
grant them everlasting rest.

V. Agnus Dei

Agnus Dei,
 qui tollis peccata mundi,
 dona eis requiem sempiternam requiem,
 Lux aeterna luceat eis, Domine,
 cum sanctis tuis in aeternam,
 quia pius es.
 Requiem aeternam dona eis, Domine,
 et lux perpetua luceat eis.

Lamb of God,
 who takes away the sins of the world,
 grant them everlasting rest.
 Light eternal – may it shine on them, Lord,
 with your saints in eternity,
 You who are merciful.
 Rest eternal grant them, Lord,
 and light perpetual - may it shine on them.

VI. Libera Me

Libera me, Domine, de morte aeterna
 in die illa tremenda
 quando coeli movendi sunt
 et terra,
 dum veneris iudicare
 saeculum per ignem.
 Tremens factus sum ego et timeo,
 dum discussio venerit,
 atque ventura ira.
 Dies illa, dies irae,
 calamitatis et miseriae,
 dies illa, dies magna
 et amara valde.
 Requiem aeternam dona eis, Domine,
 et lux perpetua luceat eis.

Deliver me, Lord, from death eternal
 in that terrible day,
 when the heavens shall be moved
 and the earth,
 when You shall come to judge
 the world by fire.
 With trembling I am seized and with fear,
 until the trial to come,
 also the coming wrath.
 That day, day of wrath,
 calamity and misery,
 that day, great day
 and exceedingly bitter.
 Rest eternal grant them, Lord,
 and light perpetual – may it shine on them.

VII. In Paradisum

In paradisum deducant angeli;
 in tuo adventu
 suscipant te martyres
 et perducant te in civitatem sanctam
 Jerusalem.
 Chorus angelorum te suscipiat,
 et cum Lazaro, quondam paupere,
 aeternam habeas requiem.

To paradise may the angels lead you;
 at your coming
 may the martyrs receive you
 and bring you to the holy city,
 Jerusalem.
 May the angel chorus receive you
 and with Lazarus, once a pauper,
 eternally may you have rest.

Conductor

ALEXANDRE BLOCH



French-born Alexandre Bloch is Music Director of Orchestre National de Lille, a position he has held since 2016/17. Highlights of Alexandre's final season as Music Director in Lille include a full Sibelius symphony cycle, concert performances of George Benjamin's *Written on Skin* and collaborations with internationally acclaimed soloists including Patricia Kopatchinskaja and Alice Sara Ott. He will conclude his tenure with a performance in Amsterdam's Concertgebouw. From 2015 – 2021, Alexandre was also Principal Guest Conductor of Düsseldorfer Symphoniker. Highlights of the 23/24 season includes debuts with City of Birmingham Symphony, Deutsche Oper Berlin, European Union Youth Orchestra, George Enescu International Festival, Rotterdam Philharmonic & Hamburger Philharmoniker. He returns to Israel Philharmonic, Orchestre Philharmonique de Radio France, Dusseldorfer Symphoniker and Dresdner Philharmonie, with whom he enjoys a regular relationship. Last season saw his return to Opera de Lyon with *Le Nozze di Figaro*, and next season he returns to Bayerische Staatsoper to conduct *Carmen*. Alexandre works with a wide range of soloists including Nemanja Radulovic, Boris Giltburg, Alice-Sara Ott, Isabelle Faust, Pierre-Laurent Aimard & Alexander Gavrylyuk.

Violin

ROSANNE PHILIPPENS



© MARCO BORGGREVE

Rosanne Philippens has an innate musicality and an infectious joy yet sincere approach to music-making. Her playing was described by the Dutch daily paper *De Telegraaf* as “energetic, sensitive and flawless.” A strong believer in breaking down barriers in classical music, she is the founder of ‘The Amsterdam Salon’, which presents concerts in Amsterdam in carefully sought-out and unusual locations in an intimate salon atmosphere. Highlights of her 23/24 season include debuts with the Yomiuri Nippon Symphony Orchestra, and a return to the Real Filharmonia de Galicia. Philippens records exclusively for Channel Classics and all her recordings have received glowing praise. She was taught from an early age by Anneke Schilt at the Amstelveen music school. She continued her studies at the Royal Conservatory of The Hague and the Hanns Eisler Academy in Berlin with Coosje Wijzenbeek, Vera Beths, Anner Bylsma and Ulf Wallin, receiving the highest distinction from both institutes. Philippens plays on the 1727 Barrere Stradivarius, thanks to the generous support of the Elise Mathilde Foundation.

Baritone

BENJAMIN APPL



© LARS BORGES

Baritone Benjamin Appl is celebrated for a voice that “belongs to the last of the old great masters of song” with “an almost infinite range of colours” (*Suddeutsche Zeitung*). A former BBC New Generation Artist (2014-16), Wigmore Hall Emerging Artist and ECHO Rising Star (2015-16), Benjamin was also awarded Gramophone Award Young Artist of the Year (2016). He signed exclusively to Sony Classical in the same year and has since begun a multi-album deal with Alpha Classics, releasing his first album *Winterreise* in February 2021 to enormous critical acclaim. Appl is a soloist in high demand on the world’s most prestigious stages, he collaborates with the Royal Concertgebouw Orchestra/ Klaus Mäkelä, NHK Symphony Orchestra/ Paavo Järvi, Philadelphia Orchestra/ Yannick Nézet-Séguin, Staatskapelle Dresden/ Christian Thielemann, and many others. This season, Appl appears in concert with Munich Philharmonic, Orchestre National du Capitole de Toulouse, Budapest Festival Orchestra, Leipzig Gewandhaus Orchestra, and Orchestre de Chambre de Lausanne.



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PROUD TO BE BIRMINGHAM'S ORCHESTRA

We are Birmingham's orchestra – loud and proud. An internationally celebrated symphony orchestra that makes music that matters to the people of Birmingham, the West Midlands and beyond.

A family of 90 incredible musicians, we exist to create exciting musical experiences for all. From brightening up the morning commute, to inspiring audiences and musicians of the future – we make epic, powerful, meaningful music that fills concert halls, communities, streets, schools and lives with passion, excitement, inspiration, hope and joy.

We've come from all over the world, but we're at home right here in Birmingham. See 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, community centres, libraries and even the occasional pub!

We're musicians, but we're also parents, teachers, runners, gardeners, writers, sports fans, foodies and so much more. We're part of your city, and we couldn't be happier to be here to play, share, write, sing, live and breathe music with you!

PERFORMERS

VIOLIN I

Andrew Harvey
Sara Wolstenholme
Jack Greed
Sasha Raikhlina
Jane Wright*
Angus Bain
Robert Bilson
Bethan Allmand*
Julia Aberg*
Victoria Gill
Nathan Bomans*
Mark Robinson*
Catherine Chambers
Adam Hill

VIOLIN II

Emma Parker
Moritz Pfister*
Amy Jones*
Victoria Lyon
Heather Bradshaw*
Bryony Morrison*
Gabriel Dyker*
Georgia Hannant*
Timothy Birchall*
Richard Thomas*
Tam Mott
Amy Littlewood

VIOLA

Chris Yates*
Adam Römer*
Catherine Bower*
Michael Jenkinson*
Jessica Tickle*
Sarah Malcolm
Helen Roberts
Matthew Johnstone
Catherine Howe
Rosamund Hawkins
Sagnick Mukherjee

CELLO

Karen Stephenson
Arthur Boutillier*
Kate Setterfield*
Miguel Fernandes*
Catherine
Ardagh-Walter*
Helen Edgar*
Jacqueline Tyler*
Joss Brookes
Haydn Wood

DOUBLE BASS

Anthony Alcock*
Julian Atkinson*
Jeremy Watt*
Tom Neil
Julian Walters*
David Burndrett

FLUTE

Marie-Christine
Zupancic*

PICCOLO

Helen Benson*

OBOE

Emmet Byrne*
Rachael Pankhurst*

CLARINETS

Joanna Patton*
Mark O'Brien*

BASSOON

Gareth Humphreys
Margaret Cookhorn*

HORN

Elsbeth Dutch*
Jeremy Bushell*
Jake Parker
David Sztankov

TRUMPET

Jason Lewis*
Robert Johnston

TROMBONE

Richard Watkin*
Anthony Howe*
#

BASS TROMBONE

David Vines*
#

TIMPANI/ PERCUSSION

Matthew Hardy*

HARP

Katherine Thomas*

ORGAN/CELESTE

Roderick Elms

Recipient of the CBSO Long Service Award

* Supported player

Thursday 21 March, 2024

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 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.

JOIN US!

To find out more about joining the CBSO Chorus (or any of our other choirs) visit cbsoco.uk/sing

PERFORMERS

*10 years service with the CBSO Chorus

SOPRANOS

Catherine Mason**
 Sally Bateman*
 Priti Bansel-Branch*
 Beth Taylor
 Catherine Lander*
 Isabel Clarke
 Ros Mortimore
 Elizabeth Yeats
 Alexandra Lewis*
 Elizabeth Haines
 Sarah Rees
 Marion Bird
 Jennifer Scholes***
 Yasmin Byng
 Clare Noakes*
 Wendy Spinner**
 Robyn Jennings***
 Matilda Halford
 Lisa Bradburn
 Jessica Duckworth
 Jieyi Li
 Teala Dearden
 Isobel Edgar**
 Emily Williams
 Allison Taylor*
 Catherine Foster***
 Jo Edwards
 Prue Hawthorne***
 Gillian Machin**
 Kate Dodds
 Nicole Plowman
 Alice Belshaw
 Melanie Lucas
 Di Charles***
 Rachael Baylis*
 Emma Hancox
 Sophie Newton
 Karen Wilson-de-Roze
 Sarah Beedle*
 Kate Riemer

Helen Smallwood***
 Catherine Gardom
 Marion Scholey**
 Alison Needham
 Sarah Russell***
 Zara Noor
 Sarah Padmore
 Jean Scott***
 Emily Pinching
 Stephanie Lau
 Olivia Skellern

ALTOS

Christine Chadwick***
 Rosemary Watts**
 Moyra Morton*
 Sierra Farquhar-Wulff
 Isabel Jaquet
 Naomi Hnat
 Kate Marriott*
 Elizabeth Parkin**
 Valarie Lewis*
 Wiebke Halsey
 Louise Davis
 Emma Ward
 Clare Langstone*
 Eva Landsberg
 Alison Bownass****
 Alice Whitten
 Hannah Komedera
 Laura Taylor
 Lorna Hackett
 Hannah Burrows
 Diane Todd***
 Emma Baker
 Franziska Eggers
 Georgi Davies
 Hannah Ludlow
 Joan Lilburn
 Sarah Ennis****
 Josephine

Mesa Bandrés**
 Alison York***
 Catherine Duke***
 Caitlin Duff
 Anna Parker*
 Sylvia Fox****
 Lowri Evans
 Gill Fletcher*
 Helen Chamberlain**
 Lydia Danks
 Sarah Trinder**
 Jan Sterling
 Toni Wright***
 Belinda Wadsworth
 Emily Watson-Breeze
 Belén Clemente
 Hazel Hughes****
 Judy Frodsham***
 Hannah Watson*

TENORS

Robin Lewis**
 Edward Sykes
 Hugh Thomson**
 Luke Swatman
 Richard Cook***
 Derrick Jones
 Charles Barwell*
 David Lewis
 Paul Glossop**
 David Gregory
 Millar Bownass***
 Howard Marriott*
 Tony Yip
 Henry Meredith
 Harpreet Sandhu*
 Tom Ho
 David Young**
 Allen Roberts*
 David Fletcher*
 Harry Lubkowski

David Roper
 Chris Bryan
 Michael Stahl
 Matt Friend

BASSES

Neavan Lobban
 Richard Fullbrook**
 Miles Swinden
 Isaac Boothman
 Chris O'Grady**
 Ian Howarth
 Dom Edgar
 Tony Whitehouse*
 Mike Dernie**
 Phil Rawle****
 John Keast***
 Oskar Cizej
 Gordon Thornett***
 Phil Uttley
 Tom Parker*
 Daniel Pannell
 Andrew Parker*
 Charles Potts
 Alexander Deri
 Ferguson
 Tom Hazell
 Peter Leppard***
 Phil Beynon**
 Will Roberts
 Alan White**
 Steve Gibbs***
 Tom Considine*
 Richard Prew***
 Dominic Danks
 Matthew Pandaya
 Mike Hartley*
 Andrew Packer****
 Stuart Pauly
 Hugh Houghton**
 James Bate
 Lawrence Bacon***

Thursday 21 March, 2024

CBSO YOUTH CHORUS



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 7–9:15pm. 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 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.

SING WITH US!

Our next open rehearsal is on Monday 24th June, 19:00 – 21:45 at CBSO Centre, Birmingham. No booking necessary, just turn up!

For any questions or more information, please contact Louise on lmadden@cbso.co.uk or 0121 616 6508.

Or visit our website cbso.co.uk/youngpeople

Leah Abraham	Aapti Krovvidi
Oluwaferanmi	Venkata
Adebayo	Zhenshi Maggie Liang
Pauline Baiasu	Livia Mano
Isabella Bailey	Mariam Metreveli
Cadence Ball	Abigail Miller
Esmee Behar	Freya Nath
Zoe Bendall	Claudia O'Neill
Annabelle Carmicheal	Isabelle Pankhurst
Elizabeth Chadwick	Mary Purugganan
Ruby Jo Cooper	Alexis Quinn
Ruth Cooray	Ojal Rao
Florence	Safaa Riaz
Cuckston-Fenn	Gemma-Reese
Phoebe Dickson	Rogers
Anuva Doger	Alise Rupeika
Oghenerukevwe	Aminakhon Saidova
Moriah Ejechi	Saffran Sangra
Akpevweoghene	Charlie Serban
Olive Ejechi	Lily Stanford
Renia Ganguly	Aisha Thomas
Chardonay	Aimee-Louise Walsh
Ghattaura	Emily Wise
Isabelle Godwin	Alexis Yat
Coral Hemsoll	Tung Wong
Sofija Kostusevica	Grace Worrall

CBSO CHILDREN'S CHORUS



© HANNAH FATHERS

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 5:30–6:45pm. 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 also have the opportunity to take part in various out-of-town concerts, including London's Royal Albert Hall!

SING WITH US!

Our next open rehearsal is on Monday 24th June, 17:30 – 18:45 at CBSO Centre, Birmingham. No booking necessary, just turn up!

For any questions or more information, please contact Louise on lmadden@cbso.co.uk or **0121 616 6508**.

Or visit our website cbso.co.uk/youngpeople

Malachi Bakongo
Alex Bendall
Flynn Bengough
Liam Bengough
Jackson Bishop
Zachary Bishop
Gertrude Browning
Jacob Buenavides
Orabelle Hei
Lam Chan
Annabella Chapman
Frankie Chappell
Yeuk Hang
York Cheng
Hiu Ching
Hilary Chung
Hannah Cooray
Caoimhe
Deville-Spencer
Siu Yuet Du
Casper French
Summer Guidotti
Keziah Harney
Ellie Hong
Linus Huber
Mila Jabban
Vasileios Kavazis

Lungile Kunene
Nanaki Lallie
Yukun Li
Adam Listwon
Sarai Martin
Imogen McArdle
Sarah Monem
Sophia Ramos
Aria Kuar Rattan
Gaby Shoufan
Hiranmayi
Swaminathan
Madeleine Sykes
Heather Tennant
Phoebe Thomas
Mariam Todua
Poppy Wellings
Malaickaa
Marie Wesst
Riaana Wesst
Freya Wilson
Theodora Wood
Amelia Xu
Zoe Yang

Thursday 21 March, 2024

At tonight's concert, we remember and celebrate those we have lost throughout the last year, including dear friends and Members, and colleagues from across the industry.

We want to make the CBSO remembers an annual tradition, hosted around this time each year. If you wish to include anyone on the dedication list, please contact marketing@cbso.co.uk

CBSO

REMEMEN