

CBSO

City of
Birmingham
Symphony
Orchestra

The Damnation of Faust
Symphony Hall
Saturday 13 April 2024,
7pm

CBSO.CO.UK



THE DAMNATION OF FAUST

Concert programme £4

simplify the complex



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INTRODUCTION

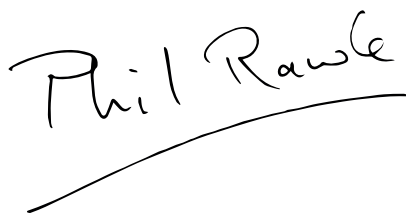
Can you imagine a group of enthusiastic amateur singers who had only been together for a few weeks being confronted with a major orchestral work?

Most of us had only sung in church choirs and amateur operatic societies before, so this was a major step up into the world of professional choral singing.

Berlioz's *The Damnation of Faust* is a tricky work, sung in French and Latin, and was a daunting prospect to those of us who, after auditioning in September 1973, gathered in The Friends Meeting House in October under the watchful eye of choral director Gordon Clinton and CBSO's conductor Louis Frémaux. Was the chorus formed so that M. Frémaux, A Frenchman, could perform this French piece with his own Orchestra and Chorus?

The first performance of this work (or any work by the newly formed Chorus) was on January 31st in Birmingham Town Hall, a venue many of the choir had never performed in before, or even visited. Despite jangling nerves and pumping adrenaline, the evening was a triumph. Things would only get better and the nervous tension even greater, as the very next day, the whole concert was repeated, with great success, in The Royal Festival Hall, London. Quite a step up from singing excerpts from "Messiah" with the organ in the local church!

It is a happy coincidence that we are performing this work again almost exactly fifty years since that first performance and therefore marking the fiftieth anniversary of the CBSO Chorus.

A handwritten signature in black ink that reads "Phil Rawle". The signature is written in a cursive, slightly slanted style. Below the name is a long, horizontal, slightly wavy line that underlines the signature.

Berlioz, The Damnation of Faust, 135mins

Part I & II, 60mins

Interval

Part III & IV, 75mins

Kazuki Yamada, Conductor

Pene Pati, Faust

Grace Durham, Marguerite

Nahuel di Pierro, Méphistophélès

Jonathan Lemalu, Brander

Miku Yasukawa, Celestial Voice

CBSO Chorus

CBSO Youth Chorus

CBSO Children's Chorus

Tenors and Basses from The Hallé Choir

Charlotte Corderoy, Assistant Conductor

Hugh MacDonald, Surtitle Translation

David Zobel, Language Coach

Simon Halsey, Chorus Director

Julian Wilkins, Associate Chorus Director

MEMBERS' RECEPTION

From 6.15pm pre-concert and during the interval.



This performance will be broadcast on BBC Radio 3

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.

Principal Funders:

SYNOPSIS

PART ONE

Faust alone in the fields at daybreak

It's a spring morning in Hungary, and the orchestra paints a scene of wandering melancholy as we meet Faust: a young German scholar, who has grown jaded first with his studies, and then with life itself. Like an anti-hero from a poem by Byron (another of Berlioz's literary idols) he has taken to wandering: he can see the joy of reawakening nature, but he can't feel it. Human sounds begin to press in upon the scene – Hungarian country-folk, singing and dancing and taking an uncomplicated (and distinctly earthy) delight in rustic pleasures. Faust is unmoved.

Distant trumpets sound, and the Hungarian army advances towards him, marching to war. To the strains of the great Hungarian war song, the *Rákóczi March* (in Berlioz's own, typically flamboyant version) they march past. Faust sees the soldiers' pride, and the fire in their eyes. What heart could not be stirred? Faust's: he remains wholly indifferent.

PART TWO

North Germany

Faust has returned alone to his study, where tedium weighs even more heavily upon his soul. Only suicide seems to offer an escape: but as he lifts the poison to his lips, he hears an Easter hymn in the streets outside. It brings back memories – of childhood faith, happiness and hope – and he relents: "Heaven has won me back!" But someone else has been listening too, and in a flash,

he appears. He introduces himself as the Spirit of Life, promising Faust "happiness, pleasure and your wildest desires". "Follow me and abandon your useless philosophy", he insists – and Faust is only too happy to comply.

Their first stop is the boozer, and Auerbach's wine cellar in Leipzig is heaving. The regulars are in a roistering mood and one of them, Brander, stands up and delivers his party-piece: a cheerful little number about a trapped rat and its fiery fate. And since they're all clearly choral scholars, the drinkers round it off with an "Amen" fugue in the best academic style.

For Méphistophélès (yes, the stranger is him) it's all getting a bit close to home. He seizes the initiative with a song of his own – about a social-climbing flea – but Faust has had enough. They wander out into the meadows by the River Elbe, and Méphistophélès promises much deeper pleasures (*Voici des Roses*). Strange quiet spirits whirl and sing around him – gnome-like beings, and seductive sylphs. Faust falls into an enchanted sleep in which he hears the name "Margarita", and the promise of love. "It's working: he's ours!" declares Méphistophélès. As Faust wakes from his dream, a rowdy parade of soldiers and students (singing a Latin drinking song) passes by on the way back into town. Faust follows them into the city, to seek his promised love.

PART THREE

Evening in Marguerite's room

Méphistophélès has let Faust into the unsuspecting Marguerite's empty room. Now night is falling, and while the soldiers sound the retreat outside, Faust hides as Marguerite enters and sings a song of faithful love (*Le Roi de Thulé*). It seems that she, too, has just dreamed of an unknown beloved. Out in the street, Méphistophélès summons more supernatural assistance, and sings a suggestive serenade as he wraps the house in his charms. Marguerite sees Faust, and it's as if they both know each other already. Their duet is first tender, and then increasingly passionate.

But there are three...well, not people, exactly, in this relationship. Just as the lovers are about to make their happiness complete, Méphistophélès is back, with bad tidings: the neighbours have heard about the couple's illicit liaison and are coming to put a stop to Marguerite's scandalous behaviour. They're calling for her mother, and Faust has to make a hurried escape. Méphistophélès seems strangely satisfied with this turn of events.

PART FOUR

Marguerite's room

Another evening. The soldiers beat retreat once again, student revellers fill the streets and Marguerite, alone, longs for her new beloved – it's as if his kisses are drawing out her very soul. But he never comes. Faust, unsatisfied even with true love, has retreated to the forest to seek solace from nature once again. But there's a reason why he is now incapable of feeling happiness, and Méphistophélès chooses the moment to spring his trap.

He has grave news: Marguerite is in prison. Before her assignations with Faust, she had been giving her elderly mother a sleeping draught; now she's administered too much and has killed the old woman. Faust is horrified: "Save her, you wretch!" Just sign here, replies Méphistophélès. Faust signs, and Méphistophélès summons two jet-black steeds to speed them to Marguerite's rescue. Off they gallop, through plains, mountains and valleys. As they fly, Faust distinctly hears peasants praying to the Virgin (to a chant that Berlioz had heard in his own youth).

Suddenly Faust sees skeletons; the horses bristle in terror – "It's raining blood!" - and the hideous truth about their destination dawns upon him. Méphistophélès roars in triumph, and all the fiends of Hell sing a demonic hymn (Berlioz invented their language himself) as they plunge into the Abyss.

EPILOGUE

Stunned, the orchestra falls silent as a chorus of voices on Earth concludes the tale: "A frightful mystery – oh, dread!". But infinitely high above, to a ripple of golden harps, an angelic choir sings a different song: "Rise to heaven, innocent soul, that love led astray". The music seems to glow from within as Marguerite is welcomed to Heaven.

© Richard Bratby

THE DAMNATION OF FAUST

What would you trade for your wildest dreams? Young Faust makes a wicked bargain, but he has one hell of a time finding out the price. Berlioz's *The Damnation of Faust* caused a scandal in 1846, and it's still just as outrageous and as entertaining. Kazuki Yamada celebrates 50 years of the CBSO Chorus with the work they sang in their very first concert – and tonight the Devil really does have all the best tunes!

Hector Berlioz (1803-1869)

LA DAMNATION DE FAUST – LÉGENDE DRAMATIQUE, OP.24

Dealing with the Devil

Hector Berlioz was 24 years old when he first read Goethe's *Faust*, and he never forgot that moment. The year was 1828 and the first French translation had been created by Gérard de Nerval – a literary genius barely out of his teens, with only the most basic understanding of German. Nonetheless, recalled Berlioz in his *Memoirs*:

"...it made a strange and profound impact on me. This marvellous book fascinated me straight away. I could not put it down, but read and read and read—at meals, at the theatre, in the street, wherever I happened to be."

And why wouldn't he? The young Berlioz was utterly intoxicated by romanticism. Red-haired and impetuous, he'd thrown in his medical studies in Paris to become a musician without even the most basic professional training. He had already discovered Shakespeare and Beethoven, and the arrival in France of Goethe's *Faust* felt like another, wondrous message from a world of sublime emotion, soaring poetry and spine-tingling supernatural thrills. Within weeks, he'd composed a suite of pieces entitled *Eight Scenes from Goethe's Faust*.

The legend of Faust was not new. *Historia von D. Johann Fausten*, the earliest known account of a scholar who strikes a deal with the Devil in return for unimagined powers and pleasures, was published in Frankfurt in 1587. In 1593, the playwright Christopher Marlowe adapted the story for the London stage as *The Tragical History of the Life and Death of Doctor Faustus*. In Marlowe's version, Dr Faustus is a scholar of theology at the University of Wittenberg, where his studies lead him to black magic and a fatal pact with the demon Mephistophilis.

In Part 1 of Goethe's version (first published in 1808) Faust has a sweetheart: the gentle and loving Margarete (or Gretchen), whose own soul is endangered by her devotion to Faust.

In time, Margarete's love brings about Faust's redemption – but that happens in Part 2, which wasn't published until 1832. In 1828, though, Berlioz didn't know that, and he always kept faith with those first impressions. He soon withdrew his *Eight Scenes*, but the legend of Faust never left him, and in 1845, when he felt ready to return to the subject, he let nothing inhibit his imagination. This time he would create something as grand, as colourful and as extraordinary as the emotions and images that Goethe's story had suggested to him. This wasn't to be a musical setting of Goethe, but Berlioz's own, utterly original vision of the story: told with the full resources of the 19th century concert hall, and charged with all the passion, ambition and wild, poetic fantasy of his own untamed imagination.

The wanderer

This was 1845, after all: the impossible was in the air. Railways and steamboats, with their new, fire-breathing engines, were shrinking distances and achieving speeds that seemed almost supernatural. Berlioz embraced them with gusto, undertaking Europe-wide concert tours, and presenting his music to audiences in Germany, Britain, Russia and the Austrian Empire. He began his *Faust* project by commissioning Almire Gandonnière, a fellow-journalist (Berlioz's day-job was as a music critic) to translate some passages from Goethe, but quickly decided to write his own French text. Then, in October 1845, he set out on tour:

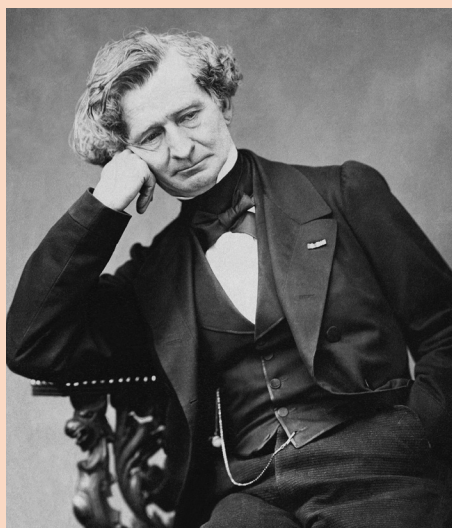
"As I bowled along in my old German post-chaise, I attempted to write the verses that were to be set to my music. I began with Faust's invocation to Nature, neither translating nor imitating Goethe but taking

inspiration from him, to draw out the music within..."

Before long, he was effectively composing the piece on the road – as he travelled to Vienna by coach and riverboat; then on to Prague, and to Pesth (modern Budapest), then back to Vienna and from there to Breslau (modern Wrocław, in Poland):

"The music seemed to come to me more freely than with any of my other works. I wrote it when and where I could: in coaches, on trains, on steamboats, even in the towns I visited (despite all the work required to promote my concerts). I wrote the introductory section in a tavern at Passau on the Bavarian frontier; Méphistophélès's aria *Voici des Roses* was composed in Vienna..."

Some of his old ideas from 1828 proved re-useable; but sometimes new inspirations fell into his lap. His *Marche Hongroise*, composed *en route* to his concert in Pesth, caused such a sensation there that he decided to incorporate it into Faust's adventures. Purists (especially in Germany) would later express shock at Berlioz's



PORTRAIT OF HECTOR BERLIOZ BY PIERRE PETIT, 1863. PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

"La damnation de Faust remains exactly what Berlioz always maintained it was: a very personal take on a classic tale, packed with romance, poetry, satire..."

liberties with the classic tale – “as if no other Faust but Goethe’s existed!”, retorted Berlioz:

"I should have had no hesitation taking Faust anywhere on Earth if it had made a better story...after all, a person like Faust can travel anywhere he wishes, without stretching credibility!"

But it still had to be performed in Paris...

To hell and back

La damnation de Faust is written for four solo singers, a 17-part choir, a children's choir and a huge orchestra complete with bells, two harps, bass clarinet and an ophicleide (the nasal-sounding ancestor of the modern tuba). Berlioz had let his inspiration run free, and he hoped his audience would take the same imaginative journey. It was to be performed as a concert, without scenery and costumes: after all, what theatre could hope to stage a drama that depicted heaven, hell and a large slice of central Europe in between?

He initially described it as a “concert opera”; later he changed his mind and published it as a “dramatic legend”.

The premiere, mounted at Berlioz's own expense at the *Opéra Comique* in Paris on 6 December 1846, cost him every franc he had, and many more that he didn't. When tickets failed to sell, and critics were lukewarm, he was left penniless and depressed. “Nothing in my artistic career has wounded me more deeply than this unexpected indifference” he recalled. “I learned my lesson. Since then I have never risked 20 francs on the popularity of my music with the Paris public”. He had no option but to set off on his travels again – this time a tour to Russia to rebuild his fortune.

It took a while, too, for *La damnation de Faust* to find its place in the musical world – too ambitious for an opera, too dramatic to be a cantata, it was hard to place. One German critic, to Berlioz's utter bemusement, claimed that he had slandered Méphistophélès: “Monstrous of me, indeed, to have libelled the father of all lies and wickedness!” responded Berlioz. And yet *La damnation de Faust* remains exactly what Berlioz always maintained it was: a very personal take on a classic tale, packed with romance, poetry, satire (Berlioz can't resist having a dig both at drunken philistines and tedious church music), wit and spectacle, and set to music that paints every scene in vivid colour.

In our century, *La damnation de Faust* has been successfully staged as an opera: Terry Gilliam's 2011 production at English National Opera turned it into an eye-popping cartoon cakewalk through German history - the smash of the season. But in truth, all the scenery and costume we need is already present for us to hear. Use your ears, add a little imagination, and then as now, Hector Berlioz – dreamer, maverick, traveller and genius – promises you one hell of a ride.

© Richard Bratby

KAZUKI YAMADA



© BENJAMIN EALOVEGA

Kazuki Yamada is Chief Conductor and Artistic Advisor of the City of Birmingham Symphony Orchestra (CBSO), a role he commenced in Spring 2023. Alongside his commitments in Birmingham, Yamada is also Artistic and Music Director of Orchestre Philharmonique de Monte-Carlo (OPMC). Yamada has forged a link between Monaco and Birmingham having conducted collaborative performances with CBSO Chorus of Mendelssohn's *Elijah* in both cities in 2019 and Orff's *Carmina Burana* in 2023. Time spent under the close supervision of Seiji Ozawa served to underline the importance of what Kazuki Yamada calls his "Japanese feeling" for classical music. Born in 1979 in Kanagawa, Japan, he continues to work and perform in Japan every season with NHK Symphony Orchestra and in his position as Principal Guest Conductor with Yomiuri Nippon Symphony Orchestra. Shortly after assuming his position in Birmingham, Yamada gave a series of concerts on tour around Japan with the CBSO in summer 2023 and will take OPMC on tour to Japan in 2024.

Tenor

PENE PATI



© PENEPATI.COM

Samoan tenor Pene Pati was hailed as “the most exceptional tenor discovery of the last decade” (Opéra-Online). Recent seasons have seen Pati make numerous acclaimed debuts including in *L’elisir d’amore* (Nemorino) at Opéra National de Paris; *Roméo et Juliette* (Roméo) at San Francisco Opera, Opéra Comique and Opéra National de Bordeaux; *La traviata* (Alfredo) at Staatsoper Berlin. As part of his 2023/24 season, Pati makes anticipated returns to Opéra national de Paris in *Beatrice di Tenda* under Mark Wigglesworth and to Staatsoper Berlin in *Rigoletto* under Giedrė Šlekytė. He makes debuts at Staatsoper Hamburg in *Manon* and at Deutsche Opera Berlin in *La Traviata*, and stars in productions of *La Bohème* at Canadian Opera Company and *L’elisir d’amore* at San Francisco Opera. On the concert platform, Pati joined Franz Welser-Möst and The Cleveland Orchestra in Verdi’s *Otello* (Cassio), Hans Graf and Tonkünstler Orchester for Mahler’s *Das Lied von der Erde*, and more. In the current season Pati collaborates again with Kazuki Yamada in *Das Lied von der Erde* with Orchestre Philharmonique de Monte Carlo and in both *La Damnation de Faust* and *Madama Butterfly* with the CBSO.

Mezzo-soprano

GRACE DURHAM



© FRANCES MARSHALL

Grace Durham was born in London, and began her studies as a linguist, graduating in French and Italian from Clare College, Cambridge in 2012. She continued her training as a singer at the Guildhall School of Music & Drama, the Royal Conservatoire of Scotland, and the National Opera Studio. Grace’s current and recent opera roles include *Angelina La Cenerentola* with Nevill Holt Opera, *Zweite Dame Die Zauberflöte* and *Giovanna Rigoletto* at the Opernhaus Zürich, *Mercédès Carmen* and *Second Maid Elektra* at the Théâtre du Capitole, Toulouse, and many more. A passionate concert singer, Grace has collaborated with Christophe Rousset and *Les Talens Lyriques* on two solo recital programmes, *Plaisir d’amour ne dure qu’un moment* (Staatsoper Berlin, Festival Antiqua Bolzano) and *From Purcell with Love* (Innsbrucker Festwochen der Alten Musik). In the 2023/24 Season she returns to the Innsbrucker Festwochen der Alten Musik for a world première performance and recording of Traetta’s *Rex Salomone*, conducted by Christophe Rousset, and in makes her début as *Marguerite La damnation de Faust* in concert with the CBSO.

Baritone

NAHUEL DI PIERRO



© ALVARO YANEZ

Buenos Aires native Nahuel Di Pierro studied at Artistic Institute of the Teatro Colón. He is a former member of the Paris Opera Studio and the "Young Singer Project" from the Salzburg Festival. An accomplished Mozartian, he has performed roles such as: Masetto, Leporello, Sarastro, Achior in *La Betulia Liberata*, *La Voce in Idomeneo*, *Figaro*, and many more, performing in theatres such as Paris Opera, Théâtre des Champs-Élysées, Salzburg, Zürich Opernhaus, Aix-en-Provence, Edinburgh Festival, Teatro Colon in Buenos Aires, Royal Opera House in London, and elsewhere. Other operatic roles in his repertoire include: Le Gouverneur in *Le Comte Ory*, Lord Sidney in *Il Viaggio a Reims*, Assur in *La Semiramide*, Selim in *Il Turco in Italia*, Walter and Melchthal in *Guillaume Tell*, and many others. His next engagements include Don Giovanni in Bologna; Samson et Dalila in Aix-en-Provence; Mozart's Requiem, Haydn's Die Schoepfung and Rinaldo at the Théâtre des Champs Élysées in Paris; Agrippina and La Scala di seta in Zurich and L'italiana in Algeri in Geneve.

Bass

JONATHAN LEMALU



© SUSSIE AHLBURG

Jonathan Lemalu is a New Zealand-born Samoan who holds a Bachelor of Laws (Otago University) and an Artists Diploma from the Royal College of Music where he won the Tagore Gold Medal. Jonathan has sung at the Royal Opera House, Glyndebourne, English National Opera, Bayerische Staatsoper, Theater an der Wien, Oper Frankfurt, Metropolitan Opera, Chicago Lyric, and San Francisco Opera, with conductors including Sir Simon Rattle, Sir Antonio Pappano, Sir Colin Davis, Zubin Mehta, Valery Gergiev, and many others. Recent and upcoming operatic highlights include Doctor La Traviata, Sarastro and Speaker Magic Flute for ENO; Seneca L'incoronazione di Poppea, Banco Macbeth and Father Antonin in the world premiere of David Matthews's opera Anna for Grange Festival Opera. Concert performances include The Seasons with the Academy of Ancient Music and Handel's Samson for the BBC Proms both cond. Laurence Cummings. In 2022, Jonathan was made an RCM Honorary Fellow, a patron of New Zealand Opera and an ONZM in the Queen's Jubilee Honours for services to opera.

TENORS AND BASSES FROM THE HALLÉ CHOIR



© ALEX BURNS

The Hallé Choir is a large symphony chorus, made up of over 200 singers from across the North West and beyond, and from all walks of life. Founded alongside the Orchestra by Sir Charles Hallé in 1858, the internationally-acclaimed Hallé Choir gives around 15 concerts a year. Recent highlights have included performances of Elgar's three great oratorios *The Dream of Gerontius*, *The Apostles* and *The Kingdom* as the climax to the Hallé's 2022–2023 season (and all three have also been released on the Hallé's own multi-award-winning CD label) and Rachmaninov's *The Bells* with the Hallé and Sir Mark Elder at the 2023 BBC Proms. As well as appearing with the Hallé, the Choir also performs regularly with other orchestras at venues and festivals around the UK, including the BBC Proms, Edinburgh International Festival and York Minster. Recent collaborations have included Elgar's *The Dream of Gerontius* with the London Philharmonic Orchestra and Choir under Edward Gardner at the 2022 BBC Proms, and the world premiere of Brett Dean's *In This Brief Moment* with the City of Birmingham Symphony Orchestra and Chorus under Nicholas Collon, also in 2022.

Tenors

Thomas Burrow
John Elliott
Sidarth Surya
Thomas Winstanley
Ben Dunsmore
Paul Kilbey
Christopher Hopper
Steve Best
Sammy Matthewson
Charles Whelan-Hicks
Jeremy Nelson
Christopher Ashfield
Andrew Lunn
Joshua Blunsden
Christopher Elliott
Paul Brennan
Andrew Paterson
Paul Beswick

Basses

Rémy Oudemans
Tim Hammond
Oliver Gorton
Sax Rendell
James McLean

Roger Darling
Ellis McKenzie
Alexander Oldroyd
Rob Kerr
Thom Andrewes
Angus Robertson
Vin Allerton
Colin Scales
Xander Castle-Bradley
Stuart Fielding
David Metcalfe
Chris Green
Nigel Spooner
Jim Cowell
David Burgess
Tony Flynn
Roger Williams
Ted Downer-Wills
John Piper
Neil Mackenzie
Cliff Tinker
Stuart Perkins
John Smith
Darcey Durham Grigg



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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

Eugene Tzinkidelean*
Jonathan Martindale*
Zahra Benyounes
Jack Greed
Iona McDonald
Jane Wright**
Julia Aberg*
Victoria Gill
Robert Bilson
Bethan Allmand*
Nathan Bomans*
Haim Choi
Angus Bain
Mark Robinson**
Wendy Quirk
Catherine Chambers

VIOLIN II

Beatrice Phillips
Moritz Pfister*
Amy Jones**
Nadine Nigl
Bryony Morrison*
Heather Bradshaw**
Richard Thomas*
Eleanor Hill
Gabriel Dyker**
Tam Mott
Timothy Birchall
Tom Greed
Henry Salmon
Adam Hill

VIOLA

Chris Yates**
Adam Römer**
David BaMaung*
Michael Jenkinson**
Catherine Bower**
Amy Thomas**
Sarah Malcolm*
Jessica Tickle*
Helen Roberts
Daichi Yoshimura
Matthew Johnstone
Catherine Howe

CELLO

Eduardo Vassallo**
Arthur Boutillier*
Kate Setterfield**
Miguel Fernandes*
Jacqueline Tyler**
Catherine
Ardagh-Walter**
Helen Edgar**
Sarah Berger
Gillian Bragg
Claire Constable

DOUBLE BASS

Anthony Alcock*
Julian Atkinson**
Jamie Kenny
Jeremy Watt*
Mark Goodchild**
Julian Walters**
Tom Neil
Aisling Reilly

FLUTE

Marie-Christine
Zupancic**
Veronika Klirova

PICCOLO

Helen Benson*

OBOE

Hyunjung Song
Emmet Byrne*

COR ANGLAIS

Rachael Pankhurst*

CLARINETS

Oliver Janes*
Joanna Patton**
Mark O'Brien*

BASSOON

Nikolaj Henriques*
Tony Liu
Ben Hudson
Matthew Kitteringham

HORN

Elspeth Dutch**
Neil Shewan
Mark Phillips**
Jeremy Bushell
Daniel Curzon

TRUMPET

Jason Lewis*
Gideon Brookes

CORNET

Jonathan Quirk**
Paul Marsden

TROMBONE

Richard Watkin*
Anthony Howe**

BASS TROMBONE

David Vines**

TUBA

Adrian Miotti
Andy Cresci

TIMPANI

Matthew Hardy*
Alex Henshaw

PERCUSSION

Adrian Spillett**
Andrew Herbert
Toby Kearney*

HARP

Katherine Thomas*
Stephanie Beck
Mary Reid
Aisha Palmer

Recipient of the CBSO Long Service Award

* Supported player

Saturday 13 April, 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

SOPRANOS

Catherine Mason**
Sally Bateman*
Priti Bansel-Branch*
Beth Taylor
Catherine Lander*
Monika Arhar
Ros Mortimore
Elizabeth Yeats
Alexandra Lewis*
Elizabeth Haines
Sarah Rees
Marion Bird
Jennifer Scholes***
Yasmin Byng
Clare Noakes*
Wendy Spinner**
Robyn Jennings***
Lisa Bradburn
Jieyi Li
Teala Dearden
Isobel Edgar**
Emily Williams
Nicole Plowman
Alice Belshaw
Sophie Newton
Catherine Foster***
Jo Edwards
Melissa Morris
Prue Hawthorne***
Kate Dodds
Eluned Mansell*
Melanie Lucas
Di Charles***
Rachael Baylis*
Emma Hancox
Karen Wilson-de-Roze
Sarah Beedle*
Elizabeth Oldroyd
Catherine Gardom

Marion Scholey**
Alison Needham
Anna Hodgkinson*
Sarah Russell***
Sarah Padmore
Jean Scott***
Martha Littlehales
Stephanie Lau

ALTOS

Christine Chadwick***
Moyra Morton*
Sierra Farquhar-Wulff
Rebekka Dickinson
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Saturday 13 April, 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
Oluwaferanmi
Adebayo
Pauline Baiasu
Cadence Ball
Esmee Behar
Zoe Bendall
Elizabeth Chadwick
Ruby Jo Cooper
Ruth Cooray
Florence
Cuckston Fenn
Phoebe Dickson
Oghenerukevwe
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Akpevweoghene
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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 5:30–6:45pm. 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!

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Our next open rehearsal is on
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Malachi Bakongo
Alex Bendall
Flynn Bengough
Liam Bengough
Jackson Bishop
Zachary Bishop
Gertrude Browning
Jacob Buenavides
Annabella Chapman
Frankie Chappell
Yeuk Hang
York Cheng
Hui Ching
Hilary Chung
Hannah Cooray
Caoimhe
Deville-Spencer
Siu Yuet Du
Casper French
Ellie Hong
Linus Huber
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The Sound of the Future is our £12.5m fundraising campaign. Launched to mark the CBSO's centenary, it will ensure the Orchestra's future of the benefit of everyone across Birmingham and the West Midlands.

If you would like to find out more, or make a gift to support our campaign, please visit cbsocbso.co.uk/support-us



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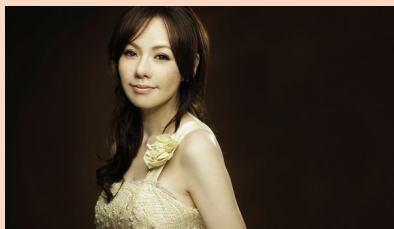
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