

# GBSO

City of  
Birmingham  
Symphony  
Orchestra

Vespers of the Blessed Earth

Symphony Hall

Thursday 6 June 2024,

7:30pm

[GBSO.CO.UK](http://GBSO.CO.UK)

Concert programme £4

# VESPERS OF THE BLESSED EARTH

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# INTRODUCTION

When asked to conduct John Luther Adams' Vespers of the Blessed Earth in Birmingham and trying to imagine a good pairing to complement the programme, I could not help but think about the time (just over ten years ago now), that I commissioned John to write a piece for the Seattle Symphony.

I remember very precisely our conversation about the commission which led us quickly to be talking about Sibelius and our common love and admiration for the music of the great Finnish composer.

I quietly suggested to him to write a big symphonic soundscape in the manner of Sibelius' latest symphonies or tone poem Tapiola. The result was his piece Become Ocean which I have had the privilege of premiering and recording with the Seattle Symphony, a piece which won John the Pulitzer Prize and a recording which won us a Grammy Award.

Even though his latest piece Vespers of the Blessed Earth has its own and very singular sound world, I still find that Sibelius would naturally fit as a counterpart and therefore it was a very obvious choice for me to once again programme these two composers side by side.

John's music is always embracing nature and creates the most beautiful soundtrack for the landscapes around us. Sibelius' music also naturally is very connected to nature, even in his early symphonic music.

John, again like Sibelius, has this special gift to write music that, through impeccable craft, finds a very organic balance and creates a very fulfilling and moving experience for the listener.

John's Vespers are no exception and I hope you will surrender to its beauty and enjoy what he describes himself as "an intensely personal expression of grief and faith", words that could fit any music written by Sibelius also.

**Adams, Vespers of the Blessed Earth\***  
(CBSO Commission: UK premiere), 49mins

- I. A Brief Descent into Deep Time
- II. A Weeping of Doves
- III. Night-Shining Clouds
- IV. Litanies of the Sixth Extinction
- V. Aria of the Ghost Bird

*Interval*

**Sibelius, Symphony No.2 in D, Op. 43, 43mins**

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo
- IV. Finale: Allegro moderato

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**Ludovic Morlot**, Conductor  
**Katie Trethewey**, Soprano\*

**CBSO Chorus\***

**Simon Halsey CBE**, Chorus Director  
**Julian Wilkins**, Associate Chorus Director

**University of Birmingham Voices\***

**Simon Halsey CBE**, Professor and Director of Choral Activities  
**Jack Apperley**, Chorus Master

**MEMBERS' RECEPTION**

From 6.45pm pre-concert and during the interval.

We are very happy for you to take photographs and short video clips at our concerts. We ask that you are mindful of disturbing artists and other audience members and suggest that you take pictures and videos during applause breaks. Please dim the brightness on your phone, 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:

# VESPERS OF THE BLESSED EARTH

Music born from nature, speaking straight to the heart. "Earth, nothing more. Earth, nothing less. And let that be enough for you..." For some composers, nature isn't just an inspiration for music. Nature is music. Sibelius imagined his Second Symphony as a great river of melody. And John Luther Adams's new choral epic Vespers of the Blessed Earth turns images of clouds, canyons and endangered birds into sounds of soul-shaking beauty. Join us, and witness the birth of a masterpiece.

**John Luther Adams (b.1953)**

## VESPERS OF THE BLESSED EARTH

- I. A Brief Descent into Deep Time
- II. A Weeping of Doves
- III. Night-Shining Clouds
- IV. Litanies of the Sixth Extinction
- V. Aria of the Ghost Bird

If silence is the canvas upon which musicians paint, few composers can have gone further to obtain it than John Luther Adams.

Having initially found his voice as a rock drummer 1978 he moved to Alaska, and lived and composed for many years in a cabin facing the mountains: a place where, as he put it, "the keynote is silence".

He's evolved a compositional voice unlike anything else in contemporary music – elemental, expansive, deeply rooted in his experience of nature and the indigenous

cultures of the Far North - and his trilogy of ecologically-inspired orchestral works Become Ocean, Become River and Become Desert (2013-18) has had a worldwide impact. "What I hope", he says, "is that the experience of listening to those moments - those long suspended moments in my music - is like sitting in a place and feeling the weather change, feeling the air change, watching the light change". Adams now divides his time between New York and Mexico.

Jean Sibelius (1865-1957)

# SYMPHONY NO.2 IN D, OP. 43

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo
- IV. Finale: Allegro moderato

Jean Sibelius conducted this orchestra on 20th February 1921. He stayed with his friend, the composer Granville Bantock, and Bantock's 14-year old daughter Myrrha remembered the wintry evening when he arrived at Tir-Nan-Og, the family home on Wheeley's Lane, Edgbaston. "We rose to greet him", she recalled:

Sibelius was really an ugly man, but he was undeniably striking. The great domed head, which he kept shaved was the first thing one noticed...A thick, short neck and very strange, large ears with long lobes made me think at once of a Nordic troll. I must admit that I found him rather terrifying. He radiated force and power; without knowing why, you felt awed in his presence.

At the concert (at the Theatre Royal, New Street) Sibelius conducted En Saga, Valse Triste, Valse Lyrique (which was encored) and his Third Symphony (dedicated to Bantock). He was warmly received: "I conducted excellently, according to the musicians" he wrote to his wife Aino: praise indeed. The following night, in an expansive mood, he attended a reception at the University of Birmingham. Puffing on a cigar throughout, he gave autographs to anyone who asked.

It had all been a bit less casual back in November 1907, when Sibelius had called on Gustav Mahler at a Helsinki hotel. "We discussed all the great questions of music thoroughly", Sibelius recalled years later. For Sibelius, what defined a symphony was "its severity of style and the profound logic that creates an inner connection between

"...the symphony grows with unstoppable power from a quiet pastoral opening to a majestic and unmistakably triumphant conclusion."

all the motifs". "No" countered Mahler, "the symphony must be like the world. It must embrace everything". Unsurprisingly, Mahler has tended to be held up as the winner of the exchange, which seems to have been cordial but slightly chilly (Mahler, as a celebrated conductor, assumed that Sibelius was only there to tout his wares, and asked him which of his pieces he wanted him to conduct. Sibelius's response was stiff with affronted pride: "None").

But these neat definitions aren't the whole story. Formal logic certainly can't be the only reason why Sibelius's Second Symphony has become one of the best-loved of all twentieth century symphonies. (It was performed three times within a fortnight of its premiere in Helsinki on 8th March 1902, and was sold out on all four occasions). It would have been surprising if Sibelius, of all composers, and in 1901 of all times, could have written a purely abstract symphony. Finland was still a province of the Russian Empire, while Sibelius had been a figurehead of Finnish nationalism for over

a decade - so prominently that the Finnish senate had granted him a state pension at the age of 32. He'd had the dubious honour of having one of his works banned by the Russian authorities; his symphonic poem *Finland Awakes* (1899). It's now called *Finlandia*, but until 1917 it could be performed only as *Impromptu*.

So Sibelius was the hero of a patriotic movement well before he began work on his Second Symphony while on holiday in Italy in the second half of 1901. Music engaged his emotions as well as his mind: the symphony grows with unstoppable power from a quiet pastoral opening to a majestic and unmistakably triumphant conclusion. His compatriots got the message at once. But it wasn't just about Finland. Sibelius himself was an impulsive, unpredictable man: anything but a granite statue of a National Hero. The Second Symphony is full of personal experience, its first movement aglow with throbbing string chords and dancing woodwinds. A breath of the Mediterranean? Certainly, he admitted that the legend of Don Juan had inspired much of the second movement – the sound of supernatural footsteps echo through the twilight pizzicato that open the movement; cries of terror and glimpses of consolation (he labelled one theme *Christus*) are boldly and dramatically expressed.

The tension discharges into the vortex of the scherzo, twice broken by a yearning, oboe-led melody: a call-back to the pastoral mood of the first movement before, like Beethoven, it broadens, deepens, and surges forward into the sunlit, striding finale. But the struggle isn't over yet. Sibelius's wife Aino said that he first sketched the long, lamenting melody for winds that comes before the final, epic peroration when he heard of the suicide of his beloved sister-in-law Elli Jarnefelt. Sibelius is too honest to give us unshaded triumph.

So there's no shortage of the man and his world in Sibelius' Second. What about that "profound logic"? It's there, and it's brilliant (musicologists have traced it bar by bar); but it's not about musical mathematics - it's in the way that the Symphony grows. From the playful fragments of its opening bars, through the dark passions of the second movement, the whirlwind third, and into the sweeping melodies and victorious trumpets of the finale, it unfolds with the inevitability of some natural force. Sibelius liked to compare the symphony to a great river, into which innumerable tributaries feed before it broadens majestically and flows into the sea. Let the Second Symphony carry you, and see for yourself if this doesn't seem like a wonderfully apt description.

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JEAN SIBELIUS (c. 1898-1900)  
PHOTOGRAPHER DANIEL NYBLIN,  
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# LUDOVIC MORLOT



© SIM CANETTY-CLARKE

Ludovic Morlot's is Music Director of the Barcelona Symphony Orchestra. He was Music Director of Seattle Symphony from 2011-2019, where he earned the orchestra five Grammy Awards, and now conducts several weeks every season as Conductor Emeritus. He was Associate Artist of the BBC Philharmonic Orchestra 2019-2023, Artistic Director and a founding member of the National Youth Orchestra of China 2017-2021, and Chief Conductor of La Monnaie from 2012-2014. This season Morlot tours the Barcelona Symphony to the Elbphilharmonie and Stockholm Royal Concert Hall. They will record Ravel's complete orchestral works in a new edition co-edited by Morlot to mark the 150th anniversary of the composer's birth. Guest highlights of 2023/24 include San Francisco Symphony, Danish National Symphony, BBC Scottish Symphony, and a production of Rheingold at Seattle Opera. Morlot has guested with the Berliner Philharmonic, Royal Concertgebouw, Czech Philharmonic, Dresden Staatskapelle, London Philharmonic, and Budapest Festival orchestras, and with many leading North American orchestras, including the New York and Los Angeles Philharmonic, Chicago, and Philadelphia Symphony Orchestras. Festival appearances include BBC Proms, Wien Modern, Edinburgh, Aspen, and Grant Park.



# KATIE TRETHEWEY

Described as 'sensational' by Gramophone Magazine, English soprano Katie Trethewey specialises in the performance of Baroque and Classical oratorio. A music graduate of Birmingham University, she gained a post-graduate Distinction in singing from Birmingham Conservatoire and now enjoys a versatile career performing all over the world as a soloist and consort singer. She has appeared regularly as a soloist at many high-profile UK venues, including The Royal Albert Hall, Cadogan Hall, Wigmore Hall and St John's Smith Square, and Birmingham's Symphony Hall with the CBSO. She has performed solo engagements for UK festivals, including the Three Choirs Festival and Brighton's Early Music Festival and has also appeared at the Händelfestspiele in Halle, Germany, performing William Boyce's *Solomon* with the Orchestra of the Age of Enlightenment and Handel's *Messiah* with the Academy of Ancient Music. An established consort singer, Katie works with many of the elite UK vocal ensemble and consort groups. An impressive discography comprises numerous recordings with celebrated ensembles Ex Cathedra, The Cardinal's Musick, Dunedin Consort, Ensemble Plus Ultra, the Gabrieli Consort, The Tallis Scholars and Tenebrae and repertoire that ranges from early music to contemporary.



© TALLWALL MEDIA

John Luther Adams

Composer *Vespers of the Blessed Earth*

# VESPERS OF THE BLESSED EARTH

I've never followed any particular religion. Music is as close to religion as I get. For me, music is a spiritual discipline, and the daily practice of my art is my form of prayer —a way to transcend myself, to be in touch with mysteries far vaster and deeper than I can fathom.

I've never been interested in expressing my personal feelings through music. Yet in 2020 and 21, as wildfires, superstorms, floods, and pandemic, violence and political turmoil raged all over the earth, I found myself composing what may be the most personal music of my life.

Moving into my late sixties, I could no longer ignore my own mortality. My closest friend was in the final months of his life. His decline seemed to parallel the decline of contemporary society, and his death as a refugee from wildfire was an undeniable manifestation of climate change. Amid the night that seemed to be descending all around, I began composing vespers.

Vespers are evening prayers. My distant model was the *Vespers* of Claudio Monteverdi. But rather than prayers to the blessed virgin, my prayers would be vespers of the blessed earth. I wanted to give full voice to the grief that so many of us feel today, to seek a measure of consolation and solace, and some hope of renewal in the enduring beauty of the earth.

"I was looking for anyone who could speak the language of the god of no particular religion"

Barry Lopez

For the first of my vespers, *A Brief Descent into Deep Time*, I turned to one of the great books of the earth itself —tracing two-billion years of deep time through singing the names, colors, and ages of the geologic layers of the Grand Canyon.

The Kaluli people of Papua New Guinea give voice to their mourning through ritual weeping, derived from birds of the tropical rainforest. The birds weep not only for themselves, but for us as well. In that spirit, I composed *A Weeping of Doves*, a setting for a capella voices of the calls of the beautiful fruit dove (*Ptilinopus pulchellus*), native to those same forests.

Sometimes on summer evenings, bright clouds appear on the northern horizon, pulsing with color as if illuminated from within. As we pollute the atmosphere more and more, these noctilucous clouds have become more widespread, as the earth just grows more beautiful. Several of my earlier works are grounded in the harmonic series superimposed on itself, circling upward in a slow spiral. But *Night Shining Clouds*, is composed on the *sub-harmonic* series, spiraling downward in a nocturnal chaconne for strings alone.

The heart of my vespers is *Litanies of the Sixth Extinction*, the text of which is entirely in Latin. Four choirs of singers chant the scientific binomials of 193 critically threatened and endangered species of plants and animals —just a few of the thousands of lifeforms that have disappeared recently or may soon disappear forever— concluding with *Homo sapiens*.

The fifth and final *Vesper* —*Aria of the Ghost Bird* is my setting of the call of the now-extinct Kaua'i 'O'ō (*Moho braccatus*), transcribed from a recording of the last male of the species, singing for a mate who would never come, singing to the end.

No matter what we humans may vaingloriously believe, ours is not to “save the earth”. With or without us, the earth will endure. The urgent challenge now facing humanity is to save ourselves, to become more fully and deeply human. Perhaps this begins with atonement, that is, *at-one-ment* —remembering and retaking our rightful place within the larger community of life on earth.

Amid the gathering darkness of our times, we are urgently seeking answers to questions we are just now learning to ask. In my own search, I look to music, art, and poetry, to geology, biology, and ecology, and to my own experience of the miraculous complexity and mystery of this beautiful world, the only home that I will ever know.

The words of the poet Pedro Salinas have become a kind of credo for me:

*Earth, nothing more. Earth, nothing less.  
And let that be enough for you.*



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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**

Zoë Beyers  
Jack Greed  
Sasha Raikhlina  
Jane Wright<sup>#</sup>  
Liu-Yi Retallick  
Bethan Allmand\*  
Victoria Gill  
Mark Robinson\*<sup>#</sup>  
Julia Aberg\*  
Olivia Jago  
Nathan Bomans\*  
Adam Hill  
Joanna Watts  
Emily Chaplais

## **VIOLIN II**

Emily Davis  
Moritz Pfister\*  
Paula Clifton-Everest  
Victoria Lyon  
Bryony Morrison\*  
Gabriel Dyker\*<sup>#</sup>  
Heather Bradshaw\*<sup>#</sup>  
Georgia Hannant\*  
Timothy Birchall\*  
Richard Thomas\*  
Tam Mott  
Amy Littlewood

## **VIOLA**

Chris Yates\*<sup>#</sup>  
Adam Römer\*<sup>#</sup>  
Michael Jenkinson\*<sup>#</sup>  
Catherine Bower\*<sup>#</sup>  
David BaMaung\*  
Sarah Malcolm\*  
Jessica Tickle\*  
Lukas Bowen  
Helen Roberts  
Mabon Rhyd  
Henrietta Ridgeon  
Catherine Howe

## **CELLO**

Eduardo Vassallo\*<sup>#</sup>  
Arthur Boutillier\*  
David Powell\*<sup>#</sup>  
Kate Setterfield\*<sup>#</sup>  
Helen Edgar\*<sup>#</sup>  
Sarah Berger  
Catherine  
Ardagh-Walter\*<sup>#</sup>  
Jacqueline Tyler\*<sup>#</sup>

## **DOUBLE BASS**

Anthony Alcock\*  
Julian Atkinson\*<sup>#</sup>  
Aisling Reilly  
Mark Goodchild\*<sup>#</sup>  
Jeremy Watt\*  
Julian Walters\*<sup>#</sup>  
Tom Neil  
Danny Vassallo

## **FLUTE**

Marie-Christine  
Zupancic\*<sup>#</sup>

## **PICCOLO**

Helen Benson\*

## **OBOE**

Eleanor Doddford  
Emmet Byrne\*

## **CLARINETS**

Oliver Janes\*

## **BASS CLARINET**

Mark O'Brien\*

## **BASSOON**

Nikolaj Henriques\*  
Margaret Cookhorn\*

## **HORN**

Elspeth Dutch\*<sup>#</sup>  
Flora Bain  
Mark Phillips\*<sup>#</sup>  
Jack Sewter  
Liam Duffy

## **TRUMPET**

Jason Lewis\*  
Juliette Murphy  
Jonathan Sheppard

## **TROMBONE**

Richard Watkin\*  
Andrew White

## **BASS TROMBONE**

David Vines\*<sup>#</sup>

## **TUBA**

Stephen Calow

## **TIMPANI**

Matthew Hardy\*

## **PERCUSSION**

Adrian Spillett\*<sup>#</sup>  
Andrew Herbert\*  
Toby Kearney\*  
Tom Pritchard

## **HARP**

Alison Martin

## **PIANO**

Julian Wilkins

<sup>#</sup> Recipient of the CBSO Long Service Award

\* Supported player

Thursday 6 June, 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](https://cbsoco.uk/sing)

# PERFORMERS

## SOPRANOS

Lisa Bate  
Sally Bateman\*  
Rachael Baylis\*\*  
Sarah Beedle\*\*  
Marion Bird  
Di Charles\*\*\*  
Isabel Clarke  
Jessica Duckworth  
Catherine Foster\*\*\*  
Catherine Gardom  
Elizabeth Haines  
Prue Hawthorne\*\*\*  
Catherine Lander\*  
Stephanie Lau  
Alexandra Lewis\*  
Jieyi Li  
Martha Littlehales  
Tiffany Lui  
Gillian Machin\*\*  
Catherine Mason\*\*  
Melissa Morris  
Ros Mortimore  
Nicole Plowman  
Kate Riemer  
Marion Scholey\*\*  
Jean Scott\*\*\*  
Wendy Spinner\*\*  
Beth Taylor  
Karen Wilson-de-Roze  
Elizabeth Yeats

## ALTOS

Helen Chamberlain\*\*  
Rebekka Dickinson  
Catherine Duke\*\*\*  
Franziska Eggers  
Sylvia Fox\*\*\*\*  
Judy Frodsham\*\*\*  
Molly Fry  
Lorna Hackett  
Wiebke Halsey  
Hazel Hughes\*\*\*\*  
Barbara Hulse\*\*\*  
Clare Langstone\*  
Val Lewis\*  
Joan Lilburn  
Hannah Ludlow  
Josephine  
Mesa Bandrés\*\*  
Natalie Page  
Elizabeth Parkin\*\*  
Jan Sterling  
Sarah Trinder\*\*  
Belinda Wadsworth  
Emma Ward  
Emily Watson-Breeze  
Rosemary Watts\*\*  
Jeanette Wong  
Toni Wright\*\*\*  
Alison York\*\*\*

## TENORS

Matthew Allison  
Isaac Boulter  
John Bowen  
Tim Burton  
Marcus Burton  
Paul Glossop\*\*\*  
David Gregory  
Dale Harris  
Tom Hawkey-Soar  
Derrick Jones  
David Lewis  
Henry Meredith  
Allen Roberts\*\*  
Luke Swatman  
Ed Sykes  
James Wells  
Tony Yip  
David Young\*\*

## BASSES

Phil Beynon\*\*  
Isaac Boothman  
Oskar Cizej  
Tom Considine\*  
Mike Dernie\*\*  
Richard Fullbrook\*\*  
Steve Gibbs\*\*\*  
Andrew Halstead\*  
Mike Hartley\*  
Tom Hazell  
Hugh Houghton\*\*  
John Keast\*\*\*  
Peter Leppard\*\*\*  
Henry Liggins  
Neavan Lobban  
Andrew Mein  
Chris O'Grady\*\*  
Andrew Packer\*\*\*\*  
Matthew Pandya  
Neil Parker  
Tom Parker\*  
Andrew Parker\*  
Stuart Pauly  
Richard Prew\*\*\*  
Phil Rawle\*\*\*\*  
Gordon Thornett\*\*\*  
Alan White\*\*  
Tony Whitehouse\*

A special thank you to our Chief Pebble Collector, Declan Hooper (age 3)

\*10 years service with the CBSO Chorus



Thursday 6 June, 2024

# UNIVERSITY OF BIRMINGHAM VOICES



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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 a leading conductor each year, this student chorus has since performed on a number of occasions alongside the City of Birmingham Symphony Orchestra in Symphony Hall – notably, a gala of Opera

Choruses conducted by Stephen Bell (2015), a revue show of the music of Rodgers & Hammerstein (2016), and in 2017 a critically acclaimed concert production of Gilbert & Sullivan's *The Yeomen of the Guard*. The choir enjoy a strong relationship with the CBSO Chorus, and in recent years have collaborated with the choir in massed performances of Walton's *Belshazzar's Feast* with John Wilson (2019), Mahler's *Symphony No. 8* ("Symphony of a Thousand") with Mirga Gražinytė-Tyla (2020), and Carmina Burana with Kazuki Yamada (2023). In 2022 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. In 2017, the choir opened the Proms season with BBC Proms Youth Choir and Edward Gardner in a live televised performance of John Adams's *Harmonium*, and in 2019 worked with the BBC Philharmonic, singing Haydn's *Die Schöpfung* with Omer Meir Wellber.

# PERFORMERS

**SOPRANO I**

Jessica Baldry  
Yasmin Byng  
Alisha Datta  
Camille DuBuisson  
Rachel Hellier  
Serena Higgins

**SOPRANO II**

Alice Belshaw  
Megan Brown  
Naomi Hnat  
Anne-Sophie O'Connor  
Emily Pinching  
Stephanie Seedhouse  
Ora Solomons

**ALTO I**

Emma Baker  
Lucy Clarke  
Beth Collyer  
Grace Fensome  
Hannah Komedera

**ALTO II**

Belén Clemente  
Gargallo  
Caitlin Duff  
Felishia Elvin  
Rose Smithet  
Gwynnevere Suter  
Isobel Tidball

**TENOR I**

Monty Charles  
Harry Lubkowski  
Daniel Savill  
André Serra

**TENOR II**

Matthew Friend  
Tom Ho  
Aaron Low  
Michael Stahl

**BASS I**

Alex Ferguson  
Joseph Harding  
David Lowe  
Lucas Rebato  
Angus Winton

**BASS II**

Conrad Geake  
Peter Laszcz  
William Roberts  
Miles Swinden  
Fern Warwick

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

**Jack Apperley**  
Chorus Master

**Nicholas Wearne & Toby Baker**  
Accompanists

**Gavin Allsop & Hannah Beech**  
Chorus Managers

**Emma Baker, Belén Clemente Gargallo,  
Naomi Hnat, Michael Stahl and Miles Swinden**  
Assistant Conductors

# CBSO MEMBERSHIP

From a closer insight into the music and rehearsals, to hearing about life as a musician, CBSO members can get more from their concert-going experience by getting to know the people behind the instruments.

From priority booking to members' events and behind-the-scenes information, there are plenty of reasons to join the CBSO. But it is the people themselves who are at the very heart of our membership. CBSO members can enjoy the chance to share the company of musicians and artists and meet new like-minded friends. In addition, through their annual donation, they help to provide vital support towards our Sound of the Future Campaign, a fundraising campaign launched to help the Orchestra recover from the pandemic and reinvigorate its future, giving musical experiences to even more people.

## JOIN THE FAMILY

Simply visit [cbsocentral.co.uk/membership](https://cbsocentral.co.uk/membership) to sign up online, or call Rachel Cooper on **0121 616 6510**.

We look forward to welcoming you to the family!



Symphony Hall  
Saturday 29 June 2024, 7pm

# MADAM BUTTERFLY

UPCOMING CONCERT



©YUJI HORI

One fine day in Japan, 1904. Cio-Cio San is young, beautiful and about to marry the man of her dreams. But her American bridegroom sees things very differently, and as reality begins to dawn, Puccini's *Madam Butterfly* unfolds one of opera's most heart-rending tragedies of love betrayed. Japanese soprano Maki Mori stars in this sumptuous concert performance of one of the world's favourite operas: a score (and a story) close to Kazuki Yamada's heart.

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**Symphony Hall**  
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