CBSO

City of Birmingham Symphony Orchestra

Kazuki conducts Rhapsody in Blue
Symphony Hall
Wednesday 21 January 2026, 7:30pm

CBSO.CO.UK

Programme £4

This concert is presented in association with DLA Piper

DLA PIPER

KAZUKI CONDUCTS RHAPSODY IN BLUE

Success happens when we work together

That's why trusted relationships are at the heart of everything we do

DLA Piper supports the CBSO in pushing boundaries in arts and education and we work with them both internationally and in our city of Birmingham

DLA PIPER

DLA Piper is a global law firm operating through various separate and distinct entities. Further details of these entities can be found at dlapiper.com. This may qualify as "Lawyer Advertising" requiring notice in some jurisdictions. Copyright @ 2023 DLA Piper.
All rights reserved. | OCT23 | CST0532

Stewart Goodyear
Piano

INTRODUCTION

Today marks my second performance with the City of Birmingham Symphony Orchestra – my last performance with this orchestra was a real highlight for me so I cannot wait to work with them again.

I first worked with Kazuki Yamada nearly three years ago playing Tchaikovsky's Piano Concerto No.1 with the National Symphony Orchestra so I'm also thrilled to be connecting with him again and to bring Gershwin's Rhapsody in Blue to life!

I wanted to be a pianist from the young age of three – I was fascinated by the many different sound worlds of different composers from a very young age. Gershwin really struck me as a composer because I never heard a New York soundtrack as vividly as I did in his music. He prompted my desire to visit New York and experience the attitudes, sounds and busyness of the urban setting that is so often included in his music.

Rhapsody in Blue was one of the many pieces that influenced this longing when I was younger. The piece begins almost in suspense, with no idea how the piece may carry on: from the wailing of the clarinet and the 'wah-wah' of the muted trumpets, I remember being hooked right there and then before the piano had even entered.

I first performed the piece when I was twelve and I think one thing that makes it such a joy to perform is that every time I play this piece, it's an entirely different experience. My interpretation is really dictated by that opening melody from the clarinet – it helps inspire what musical journey I choose to take in the next sixteen minutes.

The orchestration and piano writing is simply sublime – one of my favourite moments in the piece is the romantic theme that is developed by the orchestra. It's super lush, blues-y, intimate. It is introduced by this big virtuosic, octave flourish in the piano where I almost go absolutely berserk in what is possibly one of the loudest parts of the piece. It signals caution in the wind and allows me to have my rock 'n' roll moment in the piece. We go from this grand, stadium-like passage, to an immediate intimate and cosy setting – the drastic change is quite the challenge!

To those listening to this piece for the first time, I feel honoured to be introducing it to you, and to those for whom it's a familiar favourite, I hope my interpretation allows you to hear it in a new light.

Carlos Simon, Hellfighters' Blues, 5mins

Missy Mazzoli, Sinfonia (for Orbiting Spheres), 9mins

Gershwin, Rhapsody in Blue, 17mins

Interval

Ives (ed. Sinclair), Three Places in New England, 22mins
I. The "St. Gaudens" in Boston Common
II. Putnam's Camp
III. The Housatonic at Stockbridge

Gershwin, American in Paris, 20mins

Kazuki Yamada, Conductor
Stewart Goodyear, Piano

FREE PRE-CONCERT TALK

Catherine Arlidge, the CBSO's Director of Artistic Planning, sits down with Music Director Kazuki Yamada for an informal chat about the music in this evening's concert. Join us for this free and unticketed talk from 6:30pm in the Jennifer Blackwell Performance Space.

BBC RADIO 3

This performance will be broadcast on BBC Radio 3

We are happy for you to take photos and short videos at our concerts during applause breaks. We ask that you are mindful of disturbing artists and other audience members. 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:

Supported using public funding by ARTS COUNCIL ENGLAND

SCC

Wednesday 21 January 2026
Symphony Hall, Birmingham

KAZUKI CONDUCTS RHAPSODY IN BLUE

This is an exhilarating musical road-trip through America, a dash across the pond and a flight into outer space. Go back in time with the Harlem Hellfighters, the band of Black Americans who brought jazz to Europe, then sashay through the city with Gershwin's oh-so-smooth Rhapsody. Go further into the past to hear Ives's sounds of New England in the Civil War. Zip across the Atlantic to stroll the Parisian streets. Finally, leave the earth behind and experience Mazzoli's Orbiting Spheres in all their mysterious glory. The phenomenal pianist Stewart Goodyear takes the piano seat and Kazuki Yamada leads the CBSO in this superb and thrilling programme.

A GUIDE TO MUSICAL TERMS

Turn to page 17 to see key words linked to this programme.

Carlos Simon (b. 1986)

HELLFIGHTERS' BLUES

Carlos Simon's Hellfighters' Blues is a tribute to a Black American Infantry Regiment, a bandleader and soldier, and to the spread of jazz from America to Europe. The band of the 369th Infantry Regiment (which was also known as the Harlem Hellfighters) was led by second lieutenant James Reese Europe during World War I. Accompanying the Regiment to Europe, tasked with boosting morale, they introduced jazz for the first time to British and French audiences (the 369th in fact fought with France, as the American forces would not field African Americans in battle). For bandleader Europe, the music the Hellfighters performed, and that which Europe himself composed, was personal and political, as Reese put it: 'it's been created by the sufferings and miseries of our race.'

Hellfighters' Blues takes its cue from, in particular, a piece by WC Handy called Memphis Blues which the Hellfighters would often play in France. Strings and percussion dance rhythmically, while Simon punctuates the piece throughout with brass blues riffs and jazz figures – those thrilling new sounds that Europe brought to Europe.

Missy Mazzoli (b. 1980)

SINFONIA FOR ORBITING SPHERES

Mazzoli's Sinfonia (for Orbiting Spheres) is a meeting of old (ancient, indeed) and new. Its music conjures up the drone of a medieval hurdy-gurdy and evokes the timeless revolution of the planets; all this is filtered through a vividly contemporary orchestral sound, and a subtle infusion of electronics . As Mazzoli puts it, this 'is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit.' After a slow, misty start the 'loops' become more agitated – as if illuminated by a passing planet – then, before receding into the distance, announce their immeasurable grandeur with a brass chorale of great sternness.

George Gershwin (1898-1937)

RHAPSODY IN BLUE

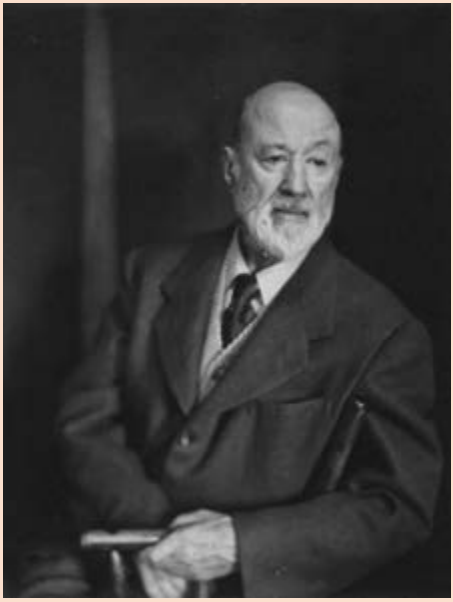
The premiere of Gershwin's Rhapsody in Blue was a major moment in American concert history and – just over 100 years later – is much discussed even today. The Rhapsody was first heard as part of an incredibly long concert entitled 'An Experiment in Modern Music' – the programme of which was jazz-focussed - at the Aeolian Hall, New York on 12 February1924. Works of other American composers featured on the bill, such as Victor Herbert and 'novelty pianist' Zez Confrey, and Gershwin's new work was the penultimate piece – by which time some of the audience had left, and others were bad-tempered with fatigue. It was, however, rapturously received in the hall; while the critics were less impressed, tending toward condescension (one critic wrote that Gershwin had 'made an honest woman out of jazz').

From whatever perspective, Rhapsody in Blue has remained a stalwart of the concert hall, as well as having a busy social life at the movies. Throughout the twentieth century and beyond it has become shorthand in cinema soundtracks for a glittering kind of East coast life: the opening clarinet swoop blending with the stylish monochrome opening of Manhattan (1977); the dance-rhythms fusing with the life of the main character in The Great Gatsby (2013); or the sound world evoking metropolitan romance for the chaotic lead of Trainwreck (2015). Its 'Rhapsodic' nature defies formal analysis, and instead the piece is a vivacious collection of themes and styles, creating an overall 'montage' effect, linked together by improvisatory-like bursts from the solo piano. Its frenetic high spirits calm briefly in the centre of the piece, giving way to a purely romantic melody. Yet it does not take long for the insistent rhythmic drive – what Gershwin called the 'rattle-ty bang' - to start up again. As a more friendly critic, Olin Downes, wrote after the premiere 'the audience was stirred and many a hardened concertgoer excited with the sensation of a new talent finding its voice.' Audiences are surely still stirred more than a century later.

Charles Ives (1874-1954)

THREE PLACES IN NEW ENGLAND

The music of Charles Ives has, as the New Grove Dictionary puts it, 'an unparalleled ability to evoke the sounds and feelings of American life.' Throughout his unusual career – he worked for years as an insurance agent alongside composing – Ives absorbed the hymn tunes, band marches and folk music of the world around him. At the same time he developed a highly individual musical language, fusing more traditional American tunes with an eclectic, modern approach. His 'Three Places' are American to their core: rooted in New England and concerned with significant events in US history, principally battles of the Civil War. Each movement is a network of recollections, many of them concerning active experiences: marching, fighting, being killed (the first movement



PHOTOGRAPH OF CHARLES IVES BY CLARA SIPPRELL. NATIONAL PORTRAIT GALLERY, PYGOSCELIS ANTARCTICUS, CC BY 4.0, VIA WIKIMEDIA COMMONS.

is effectively a slow march into battle). The entire work somehow anticipates film music in its epic scope and its ability to conjure up a 'montage' effect of scenes and landscapes.

In the first two movements, fragments of tunes weave in and out of the orchestral texture – from spirituals to military songs, and from marching tunes to bursts of Wagner (the 'Ride of the Valkyries' makes a cameo appearance in the second movement). These melodies frequently collide with each other or segue abruptly into another tune. This happens to some extent in the poignant 'St Gaudens' but is especially true of 'Putnam's Camp' in which sounds of the band at a picnic mingle in a young boy's imagination with battle cries and trumpet calls. In the movement's final stages the US national anthem makes a bid to be heard out of the melée of swirling orchestral texture. The third movement takes a break from a military narrative and instead evokes the flow of the Housatonic River, by turns serene and turbulent.

George Gershwin (1898-1937)

AN AMERICAN IN PARIS

The city of Paris has long been a subject of fantasy and romance across all art-forms – perhaps most extravagantly in Hollywood films, where the figure of the 'American' gazing in enchantment at the Eiffel Tower, the Seine or simply a cobbled street often generates movie magic (see French Kiss, Before Sunset, and any number of Audrey Hepburn films for perfect examples). In Midnight in Paris, the wistful male lead finds himself transported back from 2011 to the 1920s to hang out with Ernest Hemingway and Gertrude Stein. This is the era in which George Gershwin – another American in Paris – found himself walking the streets, and inspired to compose his gloriously evocative orchestral piece. As well as depicting the city itself, Gershwin's own starry-eyed enthusiasm is written into the chipper rhythms of the opening section as listeners are led through Paris accompanied by the sound of car-horns (he brought back to the US some authentic Parisian taxi horns to use in the early performances). The more jazz-imbued sections are suggestive of the American's homesickness, with a slinky melody and a passage resembling the Charleston. The 'strolling' melody returns, as the American begins to sink into Parisian life.

Gershwin had begun the piece during his first trip to Paris in 1926, and completed it following his second visit in 1928. In between, he met the French composer Maurice Ravel, who had visited New York and was in turn intoxicated by that city (and wrote a jazz-inspired Piano Concerto not long after). A Hollywood film was later inspired by Gershwin's work: Gene Kelly's An American in Paris in 1951 created a whole narrative out of the score, and choreographed numerous sequences to this and other pieces by Gershwin. In 1963's Charade, set in Paris (with Americans), Audrey Hepburn even refers to Gene Kelly dancing along the Seine in the earlier movie. Gershwin's colourful, continent-hopping work is a gift that keeps on giving.

© Lucy Walker

Conductor

KAZUKI YAMADA

© ZUZANNA SPECJAL

Kazuki Yamada is Music Director of the City of Birmingham Symphony Orchestra. Yamada is also Artistic and Music Director of Orchestre Philharmonique de Monte-Carlo and from 2026/2027, Chief Conductor and Artistic Director of Deutsches Symphonie-Orchester Berlin. Time spent with Seiji Ozawa underlines the importance of Yamada's "Japanese feeling" for music. Born in Kanagawa, Japan, he continues to work and perform in Japan every season. The current season begins at the BBC Proms with CBSO, followed by returning to Tanglewood Festival with the Boston Symphony Orchestra. He recently took the CBSO on tour to Japan and in March 2026 they embark on a European tour. Following his debut with the Berlin Philharmoniker he makes debuts with the Bamberger Symphoniker, NDR Elbphilharmonie Orchester, Rotterdam Philharmonic and Wiener Symphoniker. Yamada appears annually as a guest artist at the Seiji Ozawa International Academy Switzerland and is strongly committed to the outreach programme at CBSO. Yamada studied music at the Tokyo University of the Arts and first achieved international attention upon receiving first prize in the 51st Besançon International Competition for young conductors in 2009.

STEWART GOODYEAR

Proclaimed "a phenomenon" by the LA Times and "one of the best pianists of his generation" by the Philadelphia Inquirer, Stewart Goodyear is an accomplished pianist, improviser and composer. Goodyear has performed with, and has been commissioned by, several major orchestras and chamber music organizations around the world. Last year, Orchid Classics released Mr. Goodyear's recording of his suite for piano and orchestra "Callaloo" and his piano sonata. His recent commissions include an orchestral work for the Chineke! Orchestra, a Piano Quintet for the Penderecki String Quartet, and a piano work for the Honens Competition. Goodyear's discography includes Beethoven's complete piano sonatas and concertos, an album of Ravel piano works as well as concertos by Tchaikovsky, Grieg and Rachmaninoff. His Rachmaninoff recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Highlights for the 2024-25 season are his performances at the BBC Proms with the Chineke! Orchestra, his return to the Phillips Collection, performances with the Vancouver and Toronto Symphonies, the Indianapolis Symphony, the Rochester Philharmonic, Frankfurt Museumgesellschaft, and A Far Cry in Boston.

© ANITA ZVONAR

© PATCH DOLAN

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 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
Jonathan Martindale*
Clare Thompson
Zoe Coleman
Richard Thomas*
Jane Wright*#
Nathan Bomans*
Mark Robinson#
Julia Aberg*
Bethan Allmand*
Josh Jia
Victoria Farrell-Reed
Aria Trigas
Wendy Quirk
Kath Gittings
Cathy Chambers
Anais Boyadjieva

VIOLIN II
Lowri Porter*
Nuno Carapina
Charlotte Skinner*#
Yuriko Matsuda*
Amy Jones*#
Tim Birchall*
Tam Mott
Gabriel Dyker*#
Georgia Hannant*
Camille Said
Bryony Morrison*
Amy Littlewood
Emily Groom
Adam Hill

VIOLA
Chris Yates*#
Adam Römer*#
David BaMaung*
Catherine Bower*#
Michael Jenkinson*#
Amy Thomas*#
Sarah Malcolm*
Isobel Doncaster*
Jessica Tickle*
Helen Roberts
Matthew Johnstone
Ben Norris

CELLO
Jérôme Fruchart
Arthur Boutillier
David Powell*#
Kate Setterfield*#
Miguel Fernandes*
Sarah Berger
Catherine Ardagh-Walter*#
Jacqueline Tyler*#
Helen Edgar*#
Coral Lancaster

DOUBLE BASS
Anthony Alcock*
Julian Atkinson*#
Jeremy Watt*
Mark Goodchild*#
Julian Walters*#
Daniel Vassallo*
Aisling Reilly
Georgina McGrath

FLUTE
Marie-Christine Zupancic*#
Lucy Driver

PICCOLO
Clare Childs

OBOE
Hyun Jung Song
Emmet Byrne*#

COR ANGLAIS
Rachael Pankhurst*#

CLARINETS
Oliver Janes*#
Joanna Patton*#

BASS CLARINET
Mark O'Brien*#

SAXOPHONES
Kyle Horch
Steve Morris
Robert Cope

BASSOON
Nikolaj Henriques*
Tony Liu

CONTRABASSOON
Margaret Cookhorn*

HORN
Elspeth Dutch*#
Neil Shewan
Mark Phillips*#
Jeremy Bushell*
Martin Wright#

TRUMPET
Oscar Whight
Mike Lovatt
Stuart Essenhigh
Jonathan Quirk#

TROMBONE
Richard Watkin*
Gemma Riley

BASS TROMBONE
David Vines*#

TUBA
Daniel Trodden

TIMPANI
Matthew Hardy*

PERCUSSION
Adrian Spillett*#
Andrew Herbert#
Iris van den Bos
Alex Henshaw
Luke Taylor

BANJO
Nigel Woodhouse

PIANO/CELESTE
James Keefe

ORGAN
Roderick Elms

HARP
Katherine Thomas*#

Recipient of the CBSO Long Service Award
* Supported player

Our work is only possible because of our kind supporters and donors.

THANK YOU

EXCEPTIONAL SUPPORTERS

The following supporters have developed the CBSO's world-class excellence and community reach by offering exceptional philanthropic support to the CBSO and CBSO Development Trust – thank you!

City of Birmingham Orchestral Endowment Fund
John Osborn CBE (Gabriel Dyker)
David and Sandra Burbidge (Eugene Tzikindelean): supporters of the Burbidge leader position
Sir Dominic and Lady Cadbury
Alison and Jamie Justham (David Vines)
Barry & Frances Kirkham
Jerry Sykes (Catherine Ardagh-Walter)
Peter How MBE (Tim Birchall)
Chris and Jane Loughran (Jonathan Martindale)

BENEFACTORS AND DONORS

We are grateful to the following supporters for their major contributions.

Viv and Hazel Astling
Peter and Isabel Churcher
John Cole and Jennie Howe (Richard Thomas)
David Knibb in memory of Lorraine
Anita and Wyn Griffiths
Ian McAlpine
Patrick and Tricia McDermott (Helen Edgar and Rachael Pankhurst)
Felonious Mongoose in memory of Dolores
Gay Nebel

TRUSTS AND FOUNDATIONS

29th May 1961 Charitable Trust
Andrew Lloyd Webber Foundation
Art Mentor Foundation Lucerne
The Austin And Hope Pilkington Trust
Backstage Trust
Baron Davenport's Charity
Birmingham Municipal Charity
Clive Richards Foundation
Dumbreck Charity
Dunard Fund
Esmee Fairbairn Foundation
Fidelio Charitable Trust
Foyle Foundation
Garfield Weston Foundation
George Fentham Birmingham Charity
GJW Turner Trust
Grantham Yorke Trust
Idlewild Trust
John Ellerman Foundation
John Horniman's Children's Trust
The Leverhulme Trust
Miss Albright Grimley Charity
Purposeful Ventures
Rix-Thompson-Rothenberg Foundation
Scops Arts Trust
The Alan Woodfield Charitable Trust
The Andor Charitable Trust
The Charles Brotherton Trust
The D'Oyly Carte Charitable Trust
The Edward and Dorothy Cadbury Trust
The Fenton Arts Trust
The George Henry Collins Charity
The Golsoncott Foundation
The Grey Court Trust
The Grimmitt Trust
The Helen Rachael Mackaness Charitable Trust
The JABBS Foundation
The John Avins Trust
The John Feeney Charitable Trust
The LJC Fund
The Lord Austin Trust
The M K Rose Charitable Trust
The MacRobert Trust
The McLay Dementia Trust
The Oakley Charitable Trust
The Perry Family Charitable Trust
The Patrick Trust
The Rigby Foundation
The Roger and Douglas Turner Charitable Trust
The Rowlands Trust
The S and D Lloyd Charity
The Saintbury Trust
The Uncle Bill Trust

PUBLIC FUNDERS

Supported using public funding by ARTS COUNCIL ENGLAND

PRINCIPAL SPONSOR

SCC

CORPORATE PARTNERS

DLA PIPER · CHARLES STANLEY Wealth Managers · NBB LAW · Marsh · CMT ENGINEERING

EDUCATION PARTNERS

ROYAL BIRMINGHAM CONSERVATOIRE · Services For Education · SHIRELAND CBSO ACADEMY

STRATEGIC & IN-KIND

Birmingham Chamber of Commerce · West Midlands Growth Company · West Midlands Metro · HYATT REGENCY BIRMINGHAM

FURTHER SUPPORT

If you are interested in supporting the CBSO with a gift, please contact the Development Team on **development@cbso.co.uk** or call Amy Self, Individual Giving Manager on **07552 126880.**

MEMBERS

Over 1,100 members contribute annually to ensure the Orchestra's vital work both on and off the concert platform can happen. Thank you to each and every one of you.

SYMPHONY CIRCLE
John Cole and Jennie Howe (Richard Thomas)
Anita and Wyn Griffiths
Len Hughes and Jacquie Blake (Anthony Alcock)
David Knibb, in memory of Lorraine
Ian and Pam MacLennan (Mark Phillips)
Roger and Jenny Otto, in memory of Juliet (Yuriko Matsuda)
Graham Russell and Gloria Bates (Georgia Hannant)
Gillian Shaw (Sarah Malcolm)
Mark and Amanda Smith (Catherine Bower)
and our other anonymous supporters.

LONDON CIRCLE
Richard and Patricia Burbidge
Belinda McMicking
Kannahi S Muthalagappan and family
Hattie and Tony Smart

CONCERTO CIRCLE
Katherine Aldridge, in memory of Chris
Viv and Hazel Astling (Lowri Porter)
The Barwell Charitable Trust
Allan and Jennifer Buckle (Helen Benson)
Jill S Cadbury (Julia Aberg)
Charlie and Louise Craddock (Bethan Allmand)
Judith Cutler and Keith Miles (Isobel Doncaster)
Dr Judith Dewsbury in memory of Tony (Kate Setterfield)
David Gregory (Nate Bomans)
The Andrew Harris Charitable Trust
Peter How MBE (Tim Birchall)
Alison and Jamie Justham (David Vines)
Valerie Lester (Jacqueline Tyler)
Carole McKeown and David Low (Miguel Fernandes)
Paddy and Wendy Martin (David BaMaung)
Patrick and Tricia McDermott (Helen Edgar and Rachael Pankhurst)
Gay Nebel and Trevor Clarke (Bryony Morrison)
Angela O'Farrell and Michael Lynes (Toby Kearney)
Joe O'Meara
John Osborn CBE (Gabriel Dyker)
Dianne Page (Amy Thomas)
Simon and Margaret Payton (Julian Atkinson)
Robert Perkin
Colin and Brenda Soden
Lesley Thomson (Jessica Tickle)
Adam Tickell and Bridget Kelly
Basil and Patricia Turner (Marie-Christine Zupancic)
Catherine Wall
Diana and Peter Wardley (Oliver Janes)
Isabel, Peter and Christopher, in loving memory of Ernest (Elspeth Dutch)
Robert Wilson (Emmet Byrne)
and our other anonymous supporters.

The following players are supported by anonymous members of the Overture, Concerto and Symphony Circles, to whole we are very grateful:
Mark Goodchild
Sarah Malcolm
Joanna Patton
Adam Römer
Jeremy Watt

OVERTURE CIRCLE
Jan Adams in memory of Mike (Daniel Vassallo)
Miss J L Arthur (Julian Walters)
Kiaran Asthana
Mr M K Ayers
Peter and Jane Baxter
Mrs Jennifer Brooks in memory of David (Julia Aberg)
Lady Cadbury
Helen Chamberlain in memory of Allan Chamberlain
Ms Susan Elias, in memory of Dr Anthony Cook
Robin and Kathy Daniels
Julian and Lizzie Davey
Jenny Dawson
Elisabeth Fisher (Colette Overdijk)
Mary and Tony Hale
Abid Iqbal (SAYARTS)
In memory of Harry and Rose Jacobi
John Kent, in memory of Lisa
Jane Lewis
Richard Lewis
Tim Marshall (Nikolaj Henriques)
Carol Miller
Philip Mills
Paul and Elaine Murray
Ian C Norton
Sir Michael and Lady Joan Perry
Dr John Peterson
Rosalyn and Philip Phillips
Julie and Tony Phillips (Jane Wright)
Clive and Cynthia Prior
Ian Richards
Shirley Robinson
Dr Roger Shinton
Eleanor Sinton (Adrian Spillett)
Mr A M and Mrs R J Smith
William Smith
Emma Stenning
Jan and Peter Sterling (Jeremy Bushell)
Brenda Sumner
Janet and Michael Taplin
Tenors of the CBSO Chorus (Joanna Patton)
Alan Titchmarsh CBE (Matthew Hardy)
Mr R J and Mrs M Walls
Jonathan Waterfield
Shearer West
Roy Walton
Richard and Emma Yorke
and our other anonymous supporters.

GOLD PATRON
Richard Allen and Gail Barron
Angel and Stephen Bottley
Mike Bowden
Patrick Burns
Mr C J M Carrier
Roger and Liz Dancey
Terry Dougan and Christina Lomas
Sir Ian and Lady Dove
Geoff and Dorothy Fearnehough
Susan and John Franklin
Maxine Furlong in memory of Richard
John Gregory in memory of Janet
In memory of Kim Thorneywork
Carmel and Anthony Mason
Chris and Eve Parker
Phillipa and Laurence Parkes
David Wright and Rachel Parkins
Chris and Sue Payne
Canon Dr Terry Slater
Dr Barry and Mrs Marian Smith
Pam Snell
Ian and Ann Standing
William and Janet Vincent
Revd T and Mrs S Ward
and our other anonymous supporters.

SILVER PATRON
Mr S V Barber
Paul Beckwith
Paul Bond
Christine and John Carroll
Peter and Jane Christopher
Jane Fielding and Benedict Coleman
Alan Cook
Mrs A P Crockson
Dr Margaret Davis and Dr John Davis
Alistair Dow
Naomi and David Dyker
Paul and Sandi Evans
Steve Leonard and Debbie Fuller
Insa Nolte and Simon Green

Mrs D R Greenhalgh
Sue Clodd and Mike Griffiths
Cliff Haresign
Bob and Elizabeth Keevil
Rodney and Alyson Kettel
Rebecca King,
in loving memory of Ian
Charles and Tessa King-Farlow
Mr Peter T Marsh
James and Meg Martineau
Nigel and Sarah Moores
Anthony and Barbara Newson
Mrs A J Officer
Liz and Keith Parkes
Mr R Perkins and Miss F Hughes
Dr and Mrs Plewes
Revd Canon Richard & Mrs Gill Postill
Kath and Mike Poulter
Eileen Poxton in memory of
Reg Poxton
Dr and Mrs R C Repp
Ray Smith
John and Dorothy Tesh
Professor and Mrs J A Vale
Tony and Hilary Vines
Peter Walling
Richard and Mary Williams
Stephen Williams
John Wilson in memory of Daphne
Stephen Hale and Stephen Wood
Geoff and Moira Wyatt
and our other anonymous supporters.

PATRON
Elisabeth & Sherzad Al-Khalifa
Lloyd Allington
Val and Graham Bache
Andrew Baker and Anne Almond
John Baldwin
Andrew Barnell
Mr and Mrs Barnfield
Mr I L Bednall
Peter and Gill Bertinat
Philip and Frances Betts
Mrs Ann Billen
Michael and Beryl Blood
Anthony and Jenni Bradbury
Dr Jane Flint Bridgewater and
Mr Kenneth Bridgewater
Ross Browning
Benedict and Katharine Cadbury
Jeannie Cadman
Elizabeth Ceredig
Mr & Mrs Cheng
Carole and Richard Chillcott
Dee and Paul Cocking
Mrs S M Coote in memory of John
D and M Coppage
Maureen and Malcolm Cornish
Luned Corser
Maurice and Ann Crutchlow
Andy & Deb Cummings
Sue Dalley and Martin Willis
Lynda and Lesley Davies-Bailey
Trevor Davis
Kath Deakin
Brian and Mary Dixon
Thomas Dobson
Barbara Donaldson
John Drury
Catherine Duke
Linda and William Edmondson
Alex and Fran Elder
Miss E W Evans
Mr G L & Mrs D Evans
Chris Fonteyn MBE
Alan and Christine Giles
Prof J Gilkison and Prof T Hocking
Jill Godsall
Peter Gorbing
Laura Greenaway, in memory of
David Richards
Roger and Gaye Hadley
Miss A R Haigh
Malcolm Harbour
Ian Hartland
Phil Haywood in memory of Ann
Keith Herbert and Pat Gregory
Susan Holmes in memory of Peter
Valerie and David Howitt
Penny Hughes
Lord Hunt of Kings Heath
Henry and Liz Ibberson
David Johnson
Ken and Chris Jones
Paul Juler
Mr and Mrs R Kirby
Bill Lane
Brian Langton
Colin and Joan Lapworth
Mrs D Larkam
Professor David London
Gill and Philip Marshall
Geoff and Jenny Mason
Mr A A McLintock
Peter Miles
Patro Mobsby
Philip and Clare Moore
Geoff Mullett
P J and H I B Mulligan
Mrs M M Nairn
Richard and Shirley Newby
Richard Newton and
Katharine Francis
Brian Noake
Ms E Norton OBE
Marie and John O'Brien
Mr and Mrs R T Orme
S J Osborne
Nigel Packer
Rod Parker and Lesley Biddle
David and Julia Powell
Stuart Poyner
Gill Powell and John Rowlatt
C Predota
Roger Preston
Richard and Lynda Price
John Rawnsley and Hanne Hoeck
Mr. Charles Rumford and
Mr. Gary Richardson
Jane and Peter Rowe
Helen Rowett and David Pelteret
Steve and Barbara Royston
Mrs L J Sadler
In memory of Cliff Sage
Carole and Chris Sallnow
William and Eileen Saunders
Margaret and Andrew Sherrey
Dr and Mrs Shrank
Keith Shuttleworth
Elizabeth Simons
Mr N R Skelding
Ed Smith
Mary Smith and Brian Gardner
in memory of John and Jen
Matthew Somerville and
Deborah Kerr
Lyn Stephenson
Anne Stock
Andy Street
J E Sutton
Barbara Taylor in memory of
Michael Taylor
Claire Tilt
Bryan and Virginia Turner
Mrs J H Upward
Bob and Louise Vivian
Kit Ward
Pippa Whittaker
John and Pippa Wickson
Barry and Judith Williamson
John Winterbottom
Caroline and Richard York
and our other anonymous supporters.

CHORUS PATRON
Lawrence Bacon
Josephine Mesa Bandres
Sarah Beedle
Di Charles
Richard Cook
W. Etrömp
David & Gill Fletcher
Catherine Foster
Steve Gibbs
Elizabeth Haines
Halsey Family
Andrew Halstead
Thomas Hazell
Hugh Houghton
Ian Howarth
Barbara Hulse
Val Lewis
Gillian Machin
Moyra Morton
Sarah Padmore
Ellen Parkes
Richard Prew
Pet Worm
Phil Rawle
Sarah Russell
Jean Scott
Ed Sykes
Hugh Thomson
Gordon J Thornett
Rosemary Watts
Jeanette Wong
and our other anonymous supporters.

LEGACY DONORS
The late Mrs Abbott
The late Anne Adams
In memory of Chris Aldridge
The late Trevor Almond
In memory of Peter Ashton
In memory of Foley L Bates
The late Terence Baum
The late Elizabeth Bathurst Blencowe
The late Mr Peter Black
The late John Botham
The late Miss G Brant
The late Robert Brooke
The late Mary Brown
The late Michael Brown
The late Richard Busby
The late Anthony Carr
The late I M Chesner
The late Colin W Clarke
The late Roy Collins
The late Maureen Cullen
David in memory of Ruth
The late Mr Peter Day
The late K Draper
The late Ivor Dudley
The late Miss Margery Elliott
The late Eileen Fairhurst
The late Mary Fellows
The late Elnora Ferguson
The late Anne Fletcher
The late June Fluck
The late Wally Francis
The late Alan Goodwin
The late Colin Graham
The late Averil and Terry Green
The late Kenneth Guest
The late Roger Guest
The late Beryl Haughton
The late Mrs Marjorie Hildreth
The late Roger Hill
The late Estella Hindley
The late Patricia Homeshaw
The late Mr Hucker
The late Rosalind Jackson
The late William Jones
The late Michael Jordan
The late Mrs Thelma Justham
The late Beresford King-Smith
The late Professor Robert Knecht
The late Mr John Thomas Knight
The late Mr and Mrs F. McDermott and Mrs C. Hall
The late Peter Macklin
The late Blyth and Myriam Major
The late Mrs Mahon
The late Vera Mason
The late Joyce Middleton
The late Christine Miller
The late Peter and Moyra Monahan
The late John Moreton
The late Paul Morgan
The late Arthur Mould
The late Frank North
The late June North
The late Martin Purdy
The late Cyril Reeves
In memory of David Reeve, a true music lover
The late J Renwick
The late Frederick Richardson
The late Mrs Edith Roberts
The late Patricia Roberts
The late Trevor Robinson
The late John Roe
The late Mr Andrew Roulstone
The late Carl Schwalbe
The late Thomas Edward Scott
The late Barbara Shields
The late Margaret Skene
The late Mrs C E Smith
The late Mrs Sylvia Stirman
The late Marion Stone
The late Mrs Eileen Summers
The late Sheri Tullah
The late Lorraine Westcott
The late David Wilson

Our anonymous donors and those that have pledged to support the CBSO through a legacy gift in the future.

Credits correct as of
21 January 2026

A GUIDE TO MUSICAL TERMS

In an ongoing collaboration with the Shireland CBSO Academy, we are working with music students to jointly develop a glossary of useful terminology to ensure all audience members can understand the orchestral terms used in programmes.

Through workshops taking place since February 2025, students from Shireland CBSO Academy have developed a list of key words within orchestral music alongside their own definitions. We will continue to collaborate with students to develop and grow this list, which will be accessible on the CBSO website and in specific printed programmes going forward.

Below you can find a selection of key words and definitions linked to this programme. You can find the full glossary on our website. Thank you to the students who have contributed to this project so far, including Lewis, Emilia and Abigail.

Fanfare	A brief, elated piece of music often played by brass instruments, such as a trumpet. It is used to mark the start of a principal event.
Melody	A melody is a pattern of sounds in different pitches also known as a tune. It may be used to form a theme (see definition for theme below).
Movement	A section of an enormous musical work, much like a chapter in a book, with its own expressions and speed. Often included in a symphony and is intended to be played in a particular sequence. Movements are defined by numbers listed under the title of the work.
Score	The written/printed document of a musical composition, like an instruction manual for performers to follow.
Theme	A melody or idea that forms the major focus of a piece, often serving as the signature tune.

Discover more definitions at **cbso.co.uk/a-guide-to-musical-terms**

UPCOMING CONCERTS...

KAZUKI CONDUCTS RACHMANINOFF & BARTÓK

Experience all the drama of romance with Wagner and Strauss.

Thu 9 Apr 2026, 7:30pm

BEETHOVEN & PUCCINI

Mischief, murder and magnificence in a brilliant showcase for the orchestra.

Fri 17 Apr 2026, 2:15pm

CELEBRATING BERNSTEIN

A celebration of Leonard Bernstein: songs, dances and a trip to the movies.

Sat 20 Jun 2026, 7:30pm

Book online at **cbso.co.uk** or call the B:Music Box Office on **0121 780 3333**

CBSO MEMBERSHIP

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.

JOIN THE FAMILY

Simply visit **cbso.co.uk/membership** to sign up online, or call the development team on **0121 616 6510.**

We look forward to welcoming you to the family!

INSPIRE CHILDREN TO EXPLORE THE WORLD OF LIVE MUSIC!

This February, we want to welcome more than 14,000 young people into the concert hall and a further 10,000 online. Many of these young people will be experiencing live orchestral music for the very first time. Our Schools' Concerts are here to make these moments special!

Delivering these tailored concerts costs over £160,000. Income from ticket sales and generous support from Services For Education covers just over half of this, but we are left with around £90,000 to fundraise through trust and foundations and philanthropic individuals like you.

We hope every child in the West Midlands leaves school with a passion for music. By supporting our 2026 Schools' Concerts Appeal, you help build crucial connections between the CBSO and schools across the region.

With generous support from anonymous donors, we have £20,000 of match-funding available! If you can, please help us continue to deliver inspirational music to young people across the West Midlands by donating online today, doubling your donation and impact!

DONATE TODAY

To donate please scan the QR code or visit **cbso.co.uk/schools-appeal**

The CBSO is a registered charity in England (No. 506276).
Address: CBSO Centre, Berkley Street, Birmingham, B1 2LF

Proud to be Birmingham's Orchestra

CBSO City of Birmingham Symphony Orchestra

CBSO.CO.UK

Follow us on
Facebook, Instagram,
TikTok and YouTube
@TheCBSO

CBSO Centre
Berkley Street Birmingham, B1 2LF
information@cbso.co.uk
0121 616 6500

WE'RE ALL EARS

We'd love to hear from you!

Complete our survey and be in with the chance of winning a £50 voucher for a restaurant of your choice.

We're working to better understand our audiences, and by completing a survey following a CBSO concert, you can opt in to be entered into the prize draw.

If you'd like to share any additional feedback, or have any questions, please email us at **marketing@cbso.co.uk.**

Registered Charity no. 506276. All performance timings are approximate. The information in this programme was correct at the time of going to print. The CBSO reserves the right to alter programmes and artists without notice.
Cover photo: Hannah Fathers. Print: emmersonpress.co.uk