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9:30pm Jun 03, 2025 Symphony Hall Birmingham Birmingham, United Kingdom Jun 04, 2025 Symphony Hall Birmingham Birmingham, United Kingdom Jun 08, 2025 Auditorium Rainier III Monte-Carlo, Monaco Jun 12, 2025 Philharmonie Berlin Berlin, Germany Jun 13, 2025 Philharmonie Berlin Berlin, Germany Jun 14, 2025 Philharmonie Berlin Berlin, Germany Jun 18, 2025 Symphony Hall Birmingham Birmingham, United Kingdom Jun 19, 2025 Symphony Hall Birmingham Birmingham, United Kingdom Jul 20, 2025 Le Palais de Monaco Monaco Ville, Monaco A family of incredible musicians, choirs and youth ensembles, making music that matters to the people of Birmingham, the West Midlands and beyond. 1 May 2025 11 April 2025 2 April 2025 27 March 2025 10 February 2025 ,the free encyclopedia that anyone can edit.117,937 active editors 7,001,558 articles in EnglishThe English-language Wikipedia thanks its contributors for creating more than seven million articles! Learn how you can take part in the encyclopedia's continued improvement.Members of the victorious Blondie crewThe Boat Race 2018 took place on 24March. Held annually, The Boat Race is a side-by-side rowing race between crews from the universities of Oxford and Cambridge along a 4.2-mile (6.8km) tidal stretch of the River Thames in south-west London, England. For the third time in the history of the event, the men's, the women's and both reserves' races were all held on the Tideway on the same day. The women's race saw Cambridge lead from the start, eventually winning by a considerable margin to take the overall record to 4330 in their favour. In the women's reserve race, Cambridge's Blondie (crew pictured) defeated Oxford's Osiris by nine lengths. The men's reserve race was won by Cambridge's Goldie, who defeated Oxford's Isis by a margin of four lengths. The men's race was the final event of the day and completed a whitewash as Cambridge won, taking the overall record to 8380 in their favour. The races were watched by around 250,000 spectators live, and broadcast around the world. (Fullarticle...)Recently featured: Radar, Gun Laying, Mk.I and Mk.IIAndrea NavageroNosy KombaArchiveBy emailMore featured articlesAboutKitty Marion... that Kitty Marion (pictured) was force-fed over 200 times during a hunger strike?... that the North Korean destroyer Choe Hyon is the largest ship constructed for the Korean People's Navy?... that after the release of High and Low, director Akira Kurosawa received telephone calls imitating his film that threatened to kidnap his daughter?... that May Bradford Shockley is why Silicon Valley is where it is?... that the conservation of a goat might endanger the survival of Aquilegia paui?... that Joy Laking predicted in a school writing assignment that within ten years she would be making a living as an artist?... that the Taiwanese restaurant chain Formosa Chang drew inspiration from McDonald's for its non-greasy atmosphere and corporate practices?... that Haridas Mitra had his death sentence commuted after the intervention of Mahatma Gandhi?... that "Steve's Lava Chicken" recently became the shortest song to enter the UK Top 40?ArchiveStart a new articleNominate an articleNgg wa Thiong'oKenyan writer and activist Ngg wa Thiong'o (pictured) dies at the age of 87.In sumo, nosato Daiki is promoted to yokozuna.In association football, Liverpool win the Premier League title.In motor racing, lex Palou wins the Indianapolis 500.In basketball, the EuroLeague concludes with Fenerbahe winning the Final Four Playoff.Ongoing: Gaza warM23 campaignRussian invasion of UkrainetimelineSudanese civil wartimelineRecent deaths: Phil RobertsonMary K. GaillardPeter DavidAlan YentobGerry ConnollySebastio SalgadoNominate an articleMay 31: Dragon Boat Festival in China and Taiwan (2025); World No Tobacco DayBessarion455 Petronius Maximus, the ruler of the Western Roman Empire, was stoned to death by a mob as he fled Rome ahead of the arrival of a Vandal force that sacked the city.1223 Mongol invasion of Kievan Rus': Mongol forces defeated a Kievan Rus' army at the Battle of the Kalka River in present-day Ukraine.1468 Cardinal Bessarion (pictured) announced his donation of 746 Greek and Latin codices to the Republic of Venice, forming the Biblioteca Marciana.1935 A magnitude-7.7 earthquake struck Balochistan in British India, now part of Pakistan, killing between 30,000 and 60,000 people.2013 A tornado struck Central Oklahoma, killing eight people and injuring more than 150 others.Albertino Mussato (d.1329)Joseph Grimaldi (d.1837)Dina Boluarte (b.1962)Mbaye Diagne (d.1994)More anniversaries: May 30May 31June 1ArchiveBy emailList of days of the yearAboutCucumis metuliferus, the African horned cucumber, is an annual vine in the cucumber and melon family, Cucurbitaceae. Its fruit has horn-like spines, hence the name "horned melon". The ripe fruit has orange skin and lime-green, jelly-like flesh. It is native to Southern Africa, where it is a traditional food. Along with the gemsbok cucumber and the citron melon, it is one of the few sources of water during the dry season in the Kalahari Desert. This photograph, which was focus-stacked from 25 separate images, shows two C.metuliferus fruits, one whole and the other in cross-section.Photograph credit: Ivar LeidusRecently featured: Ignace TonenAustralian white ibisHell Gate BridgeArchiveMore featured picturesCommunity portal The central hub for editors, with resources, links, tasks, and announcements.Village pump Forum for discussions about Wikipedia itself, including policies and technical issues.Site news Sources of news about Wikipedia and the broader Wikimedia movement.Teahouse Ask basic questions about using or editing Wikipedia.Help desk Ask questions about using or editing Wikipedia.Reference desk Ask research questions about encyclopedic topics.Content portals A unique way to navigate the encyclopedia.Wikipedia is written by volunteer editors and hosted by the Wikimedia Foundation, a non-profit organization that also hosts a range of other volunteer projects: CommonsFree media repository MediaWikiWiki software development Meta-WikiWikimedia project coordination WikibooksFree textbooks and manuals WikidataFree knowledge base WikinewsFree-content news WikiquoteCollection of quotations WikisourceFree-content library WikispeciesDirectory of species WikiversityFree learning tools WikivoyageFree travel guide WiktionaryDictionary and thesaurusThis Wikipedia is written in English. Many other Wikipedias are available; some of the largest are listed below. 1,000,000+ articles DeutschEspaolFranaisItalianoNederlandsPolskiPortugusSvenskaTing Vit 250,000+ articles Bahasa IndonesiaBahasa MelayuBn-lm-gCataletinaDanskEestiEsperantoEuskaraMagyarNorsk bokmlRomnSimple EnglishSloveninaSrpskiSrpskohrvatskiSuomiTrkeOzbekcha 50,000+ articles AsturianuAzrbaycancaBosanskiFryskGaeilgeGalegoHrvatskiKurdLatvieuLietuviNorsk nynorskShqipSlovenina Retrieved from " 2This article is about the year 455. For other uses, see 455 (disambiguation).This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources:"455"news newspapers books scholar JSTOR (April 2019) (Learn how and when to remove this message)Calendar yearYearsMillennium1stmillenniumCenturies4thcentury5thcentury 6thcenturyDecades430s440s450s 460s470sYears452453454455 456457458vte455 by topicLeadersPolitical entitiesState leadersReligious leadersCategoriesBirthsDeathsDisestablishmentsvte455 in various calendarsGregorian calendar455CDLVAb urbe condita1208Assyrian calendar5205Balinese saka calendar376377Bengali calendar139 138Berber calendar1405Buddhist calendar999Burmese calendar183Byzantine calendar59635964Chinese calendar (WoodHorse)3152 or 2945to (WoodGoat)3153 or 2946Coptic calendar171172Discordian calendar1621Ethiopian calendar447448Hebrew calendar42154216Hindu calendars- Vikram Samvat511512- Shaka Samvat376377- Kali Yuga35553556Holocene calendar10455Iranian calendar167 BP 166 BPIslamic calendar172 BH 171 BHJavanese calendar340341Julian calendar455CDLVKorean calendar2788Minguo calendar1457 before ROC1457Nanakshahi calendar1013Seleucid era766/767 AGThai solar calendar997998Tibetan calendar(male Wood-Horse)581 or 200 or 572to(female Wood-Goat)582 or 201 or 571King Genseric sacks Rome (455)Year 455 (CDLV) was a common year starting on Saturday of the Julian calendar. At the time, it was known as the Year of the Consulship of Valentinianus and Anthemius (or, less frequently, year 1208 Ab urbe condita). The denomination 455 for this year has been used since the early medieval period, when the Anno Domini calendar era became the prevalent method in Europe for naming years.March 16 Emperor Valentinian III, age 35, is assassinated by two Hunnic retainers of the late Flavius Aetius, while training with the bow on the Campus Martius (Rome), ending the Theodosian dynasty. His primicerius sacri cubiculi, Heraclius, is also murdered.March 17 Petronius Maximus, former domesticus ("elite bodyguard") of Aetius, becomes (with support of the Roman Senate) emperor of the Western Roman Empire. He secures the throne by bribing officials of the imperial palace. Maximus consolidates his power by a forced marriage with Licinia Eudoxia, widow of Valentinian III.Maximus appoints Avitus, most trusted general, to the rank of magister militum and sends him on an embassy to Toulouse, to gain the support of the Visigoths. He elevates his son Palladius to Caesar and has him marry Eudocia, eldest daughter of Valentinian III.May 31 Maximus is stoned to death by an angry mob while fleeing Rome. A widespread panic occurs when many citizens hear the news that the Vandals are plundering the Italian mainland.June 2 Sack of Rome: King Genseric leads the Vandals into Rome, after he has promised Pope Leo I not to burn and plunder the city. Genseric sacks the city for a period of two weeks. Eudoxia and her daughters, Eudocia and Placidia, are taken hostage. The loot is sent to the harbour of Ostia and loaded into ships, from whence the Vandals depart and return to Carthage.July 9 Avitus is proclaimed Roman emperor at Toulouse, and later recognised by the Gallic chiefs in Viernum (near Arles).September 21 Avitus enters Rome with a Gallic army. He restores the imperial authority in Noricum (modern Austria) and leaves a Gothic force under Remistus, Visigoth general (magister militum), at Ravenna.The Ostrogoths conquer Pannonia and Dalmatia.Battle of Aylesford: Prince Vortimer rebels against the pro-Anglo-Saxon policies of his father, Vortigern. He is defeated in the battle at Aylesford (Kent). Hengist and his son Oisc become king of Kent. Horsa and Catigern, brother of Vortimer, are killed. The Britons withdraw to London (according to the Anglo-Saxon Chronicle).Skandagupta succeeds Kumaragupta I as ruler of the Gupta Empire (India). During his reign he crushes the Hun invasion; however, the expense of the wars drains the empire's resources and contributes to its decline.Gaero becomes king of the Korean kingdom of Baekje.[1]Earliest recorded date at Chichen Itza on the Yucatn Peninsula (Mexico) (approximate date).Barter economy replaces organized trade as Romans and other citizens desert their towns for the countryside, where they will be less vulnerable to barbarian raids (approximate date).The city of Vindobona (Vienna) is struck by an epidemic that spreads through the Roman provinces. The disease is probably streptococcus or a form of scarlet fever with streptococcus pneumoniae (approximate date).Rusticus, archbishop of Lyon (approximate date)Wang Baoming, empress of the Southern Qi (d. 512)March 16Valentinian III, emperor of the Western Roman Empire (b. 419)Heraclius, Roman courtier (primicerius sacri cubiculi)May 31 Petronius Maximus, emperor of the Western Roman EmpireBiyu of Baekje, king of Baekje[1]Catigern, prince and son of Vortigern (approximate date)Horsa, leader of the Anglo-Saxons (approximate date)Kumaragupta I, ruler of the Gupta Empire (India)Niall Noigiallach, High King of Ireland (approximate date)Palladius, son of Petronius Maximus (approximate date)Prosper of Aquitaine, disciple and Christian writer (approximate date)^ a b "List of Rulers of Korea". www.metmuseum.org. Retrieved April 20, 2019.Retrieved from " 3One hundred years, from 301 to 400Millennia1stmillenniumCenturies3rdcentury4thcentury5thcenturyTimelines3rdcentury4thcentury5thcenturyState leaders3rdcentury4thcentury5thcenturyDecades300s310s320s330s340s350s360s370s380s390sCategories:Births Deaths Establishments DisestablishmentsvteEastern Hemisphere at the beginning of the 4th century CE.Eastern Hemisphere at the end of the 4th century CE.The 4th century was the time period from 301 CE (represented by the Roman numerals CCCI) to 400 CE (CD) in accordance with the Julian calendar. In the West, the early part of the century was shaped by Constantine the Great, who became the first Roman emperor to adopt Christianity. Gaining sole reign of the empire, he is also noted for re-establishing a single imperial capital, choosing the site of ancient Byzantium in 330 (over the current capitals, which had effectively been changed by Diocletian's reforms to Milan in the West, and Nicomedeia in the East) to build the city soon called Nova Roma (New Rome); it was later renamed Constantinople in his honor.The last emperor to control both the eastern and western halves of the empire was Theodosius I. As the century progressed after his death, it became increasingly apparent that the empire had changed in many ways since the time of Augustus. The two-emperor system originally established by Diocletian in the previous century fell into regular practice, and the east continued to grow in importance as a centre of trade and imperial power, while Rome itself diminished greatly in importance due to its location far from potential trouble spots, like Central Europe and the East. Late in the century Christianity became the official state religion, and the empire's old pagan culture began to disappear.[citation needed] General prosperity was felt throughout this period, but recurring invasions by Germanic tribes plagued the empire from 376[1][2] CE onward. These early invasions marked the beginning of the end for the Western Roman Empire.In China, the Jin dynasty, which had united the nation prior in 280, began rapidly facing trouble by the start of the century due to political infighting, which led to the insurrections of the northern barbarian tribes (starting the Sixteen Kingdoms period), which quickly overwhelmed the empire, forcing the Jin court to retreat and entrench itself in the south past the Yangtze river, starting what is known as the Eastern Jin dynasty around 317. Towards the end of the century, Emperor of the Former Qin, Fu Jin, united the north under his banner, and planned to conquer the Jin dynasty in the south, so as to finally reunite the land, but was decisively defeated at the Battle of Fei River in 383, causing massive unrest and civil war in his empire, thereby leading to the fall of the Former Qin, and the continued existence of the Eastern Jin dynasty.According to archaeologists, sufficient archaeological evidence correlates of state-level societies coalesced in the 4th century to show the existence in Korea of the Three Kingdoms (300/400668 CE) of Baekje, Goguryeo, and Silla.Historians of the Roman Empire refer to the "Long Fourth Century" to the period spanning the fourth century proper but starting earlier with the accession of the Emperor Diocletian in 284 and ending later with the death of Honorius in 423 or of Theodosius II in 450.[3]See also: Christianity in the 4th centuryGregory the Illuminator mosaic, converted Armenia from Zoroastrianism to ChristianityContemporary bronze head of Constantine I (r. 306337 AD)Early 4th century Former audience hall now known as the Basilica, Trier, Germany, is built.Early 4th century The Gupta Empire is established.301: Armenia first to adopt Christianity as state religion.304439: The Sixteen Kingdoms in China begins.306337: Constantine the Great, ends persecution of Christians in the Roman Empire (see also Constantinian shift) and Constantinople becomes new seat of government (New Rome).Tikal had a population of about 100,000 when it was conquered by Teotihuacan, less than a fourth of its peak population[4]320: Butuan Boat One, the oldest known Balangay, a multi-purpose ship native to the Philippines is built.325328: The Kingdom of Aksum adopts Christianity.325: Constantine the Great calls the First Council of Nicaea to pacify Christianity in the grip of the Arian controversy.335380: Samudragupta expands the Gupta Empire.337: Constantine the Great is baptized a Christian on his death bed.350: About this time the Kingdom of Aksum conquers the Kingdom of Kush.350400: At some time during this period, the Huns began to attack the Sassanid Empire.[2]350: The Kutai Martadipura kingdom in eastern Borneo produced the earliest known stone inscriptions in Indonesia known as the Mulavarman inscription written in the Sanskrit language using Pallava scripture.[5]Mid-4th century Dish, from Mildenhall, England, is made. It is now kept at the British Museum, London.Mid-4th century Wang Xizhi makes a portion of a letter from the Feng Ju album. Six Dynasties period. It is now kept at National Palace Museum, Taipei, Taiwan, Republic of China.365: An earthquake with a magnitude of at least eight strikes the Eastern Mediterranean. The following tsunami causes widespread destruction in Crete, Greece, Libya, Egypt, Cyprus, and Sicily.376: Visigoths appear on the Danube and are allowed entry into the Roman Empire in their flight from the Huns.378: Battle of Adrianople: Roman army is defeated by the Visigoth cavalry. Emperor Valens is killed.378395: Theodosius I, Roman emperor, bans pagan worship, Christianity is made the official religion of the Empire.378: Siyaj K'ak' conquers Waka on (January 8), Tikal (January 16) and Uaxactun.Wall painting of the Council of Constantinople (381) in the Stavropoleos monastery, Romania381: First Council of Constantinople reaffirms the Christian doctrine of the Trinity by adding to the creed of Nicaea.383: Battle of Fei River in China.395: The Battle of Canhe Slope occurs.395: Roman emperor Theodosius I dies, causing the Roman Empire to split permanently.Late 4th century: Cubiculum of Leonis, Catacomb of Commodilla, near Rome, is made.Late 4th century: Atrium added in the Old St. Peter's Basilica, Rome.For a more comprehensive list, see Timeline of historic inventions 4th century.The Stirrup was invented in China, no later than 322.[6][1]Kama Sutra, dated between c.400 BC to c. 300 AD.[7][8]Iron pillar of Delhi, India is the world's first Iron Pillar.[citation needed]Trigonometric functions: The trigonometric functions sine and versine originated in Indian astronomy.[9]Codex Sinaiticus and the Codex Vaticanus Graecus 1209, are the earliest Christian bibles.[10][11]Book of Steps, Syriac religious discourses.[citation needed]^ a b "The invention and influences of stirrup". Archived from the original on December 3, 2008.^ a b Roberts, J: "History of the World". Penguin, 1994.^ The Long Fourth Century 284450: Continuity and Change in the Later Roman Empire ed. S. McGill, C. Sogno and E. Watts (Cambridge 2008).^ "The Maya: Glory and Ruin". National Geographic Magazine. Archived from the original on April 9, 2008.^ "The Austronesians: Historical and Comparative Perspectives". ANU Press. Archived from the original on 2013-12-25. Retrieved 2013-04-29.^ Lee, Adela C.Y. "The stirrup and its effect on chinese military history". Silkroad Foundation.^ Sengupta, J. (2006). Refractions of Desire, Feminist Perspectives in the Novels of Toni Morrison, Michle Roberts, and Anita Desai. Atlantic Publishers & Distributors. p.21. ISBN978-81-269-0629-1. Archived from the original on 4 May 2016. Retrieved 7 December 2014.^ Kakar, Sudhir; Doniger, Wendy (2003). Kamasutra. Oxford; Toronto: Oxford University Press. pp.xi. ISBN978-0-19-283982-4.^ Bag, A.K. (1979). 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Retrieved 16 March 2013.Retrieved from " 4The following pages link to 4th century External tools(link counttransclusion countsorted list) See help page for transcluding these entriesShowing 50 items.View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)List of decades, centuries, and millennia (links | edit)Religion in pre-Islamic Arabia (links | edit)Rosetta Stone (links | edit)20th century (links | edit)15th century (links | edit)16th century (links | edit)17th century (links | edit)18th century (links | edit)14th century (links | edit)1st century (links | edit)13th century (links | edit)397 (links | edit)12th century (links | edit)11th century (links | edit)7th century (links | edit)10th century (links | edit)9th century (links | edit)8th century (links | edit)6th century (links | edit)5th century (links | edit)3rd century (links | edit)2nd century (links | edit)405 (links | edit)4th century BC (links | edit)432 (links | edit)200s (decade) (links | edit)300s (decade) (links | edit)1st century BC (links | edit)2nd century BC (links | edit)3rd century BC (links | edit)5th century BC (links | edit)6th century BC (links | edit)400s (decade) (links | edit)310s (links | edit)320s (links | edit)321 (links | edit)21st century BC (links | edit)11th century BC (links | edit)286 (links | edit)476 (links | edit)385 (links | edit)7th century BC (links | edit)410 (links | edit)325 (links | edit)380s (links | edit)381 (links | edit)470s (links | edit)430s (links | edit)430 (links | edit)510s (links | edit)View (previous 50 | next 50) (20 | 50 | 100 | 250 | 500)Retrieved from " WhatLinksHere/4th_century"Orchestra based in Birmingham, EnglandCity of Birmingham Symphony OrchestraOrchestraThe City of Birmingham Symphony Orchestra at Symphony Hall, BirminghamShort nameCBSOFormer nameCity of Birmingham OrchestraFounded1920Concert hallSymphony Hall, BirminghamMusic directorKazuki YamadaWebsitecbso.co.ukThe City of Birmingham Symphony Orchestra (CBSO) is a British orchestra based in Birmingham, England. It is the resident orchestra at Symphony Hall, Birmingham in Birmingham, which has been its principal performance venue since 1991.[1] Its administrative and rehearsal base is at the nearby CBSO Centre, where it also presents chamber concerts by members of the orchestra and guest performers.[2]Each year, the CBSO performs more than 150 concerts[3] in Birmingham, the UK and around the world. The CBSO has four choirs the CBSO Chorus, Youth Chorus, Children's Chorus and SO Vocal (our un-auditioned community choir). The CBSO Choruses are directed by Simon Halsey, Chorus Director, who celebrated his 40-year anniversary with the CBSO in the 2023 season. The Children's and Youth Chorus are led by Julian Wilkins, Associate Chorus Director. SO Vocal is conducted by Lucy Hollins.[4]The current music director of the CBSO is Kazuki Yamada, who became chief conductor and artistic adviser in April 2023, and music director in May 2024.The Birmingham Festival Orchestra performing at Birmingham Town Hall in 1845The earliest orchestral concerts known to have taken place in Birmingham were those organized by Barnabas Gunn at the Moor Street Theatre in 1740,[5] and more than 20 separate orchestras are recorded as having existed in the city between that date and the foundation of what is now the CBSO in 1920.[6] These orchestras often owed their origins to Birmingham's internationally significant tradition of choral music, that give birth to works such as Mendelsohn's Elijah and Elgar's Dream of Gerontius,[7] and in 1834 saw the building Birmingham Town Hall, one of Europe's earliest large-scale concert halls.[8] Birmingham's most notable early orchestra was the Birmingham Festival Orchestra, which formed as a group of 25 musicians in 1768 but by 1834 had grown into an orchestra of 147.[7] Under Michael Costa and Hans Richter between 1849 and 1909 it included some of the leading instrumentalists of its day from across Britain and Europe,[5] but remained an ad hoc grouping that assembled to play only at the three-yearly festivals.[6] The town's first permanently established orchestra of locally based professional musicians was William Stockley's Orchestra, which was founded in 1856 and held annual concert seasons between 1873 and 1897.[9] This was eclipsed as the city's leading orchestra at the end of the 19th century by George Halford's Orchestra, which put on similar series of concerts between 1897 and 1909.[5]Granville Bantock, whose 1919 proposal led to the foundation of the City of Birmingham Orchestra in 1920.Stockley and Halford established regular orchestral concerts as an expected feature of life in Birmingham[10] which by the late 19th century supported a substantial pool of high quality locally based professional musicians.[11] Between 1905 and 1920 this demand was met by a number of competing enterprises.[12] Halford's players reformed in 1906 as the self-governing Birmingham Symphony Orchestra, which continued to perform until 1918 under notable conductors including Henry Wood, Hans Richter and Halford himself.[13] Landon Ronald presented an annual season of promenade concerts at the Theatre Royal in New Street from 1905 to 1914 with a 70-strong orchestra made up largely of Birmingham-based musicians.[12] Appleby Matthews and Richard Wassell both ran separate orchestras in their own names presenting annual series of concerts between 1916 and 1920;[14] and Thomas Beecham conducted and promoted his own New Birmingham Orchestra between 1917 and 1919.[15]From 1916 onwards, a group of influential local figures began to pursue the idea of a single, permanent, municipally funded orchestra,[16] in keeping with the Civic Gospel tradition established in Birmingham under Joseph Chamberlain, that envisaged cities as having responsibility as a body for their citizens' civic, social and cultural welfare.[17] Leading members of this campaign included Neville Chamberlain, who was Lord Mayor of Birmingham from 1916 to 1918; Granville Bantock, composer and Professor of Music at the University of Birmingham; and Ernest Newman, a leading Birmingham-based music critic, who had written as early as 1913 that the system of financial guarantees from wealthy patrons that had supported Birmingham's orchestras through the 19th century had become discredited.[18] The group's first plan was to support Beecham's New Birmingham Orchestra, but this enterprise was wound up after the government requisitioned the Town Hall for the issue of First World War ration books, depriving it of its primary concert venue.[19] A few weeks after the end of the war Bantock revived the idea [20] and on 17 March 1919 he submitted a proposal to Birmingham City Council for an orchestra of 70 musicians to be engaged annually from October to May, at an estimated annual cost of 8,500 and with projected annual revenue of 6,000.[21] The city council agreed to support the proposal with an annual grant of 1,250 for an experimental period of five years,[22] the first time that public funds had been used to support an orchestra anywhere in Great Britain.[23]Appleby MatthewsThe new orchestra's management committee met for the first time on 19 June 1919 and named itself the City of Birmingham Orchestra or CBO, probably to emphasise its civic status,[23] though it also made clear that the CBO would be a self-governing musical body, not a municipal orchestra along the lines of those commonly found in seaside resorts.[24] During its early years the orchestra was sometimes referred to as the Birmingham City Orchestra, or commonly just the "City Orchestra".[25] Thomas Beecham was considered to be the most suitable candidate for the Principal Conductor role, but he was pre-occupied with his own acute financial problems and had not forgiven the city for its failure to support his earlier New Birmingham Orchestra.[26] As a result, a shortlist of four candidates was drawn up from the numerous applications for the post, though the initial one-year contract came to limit the choice to local applicants.[25] The eventual appointee was Appleby Matthews, who had been running his own orchestra in the city since 1916 and had strong support from local music critics on the selection panel.[25] Richard Wassell was appointed as Assistant Conductor.[25]Programme for the first symphony concert, conducted by Edward Elgar on 10 November 1920Matthews' plan was to hold eight Saturday concerts and six Wednesday concerts each year at Birmingham Town Hall, with a series of 38 concerts of more popular programmes at cheaper venues on Sundays,[27] continuing the tradition of Sunday popular classics established by his own orchestra over the previous five years.[28] The orchestra first rehearsed at 9.30am on 4 September 1920, in the band room at the Birmingham City Police's Steelhouse Lane station.[29] The CBO's first concert was given under Matthews' baton as part of the Sunday series at the Theatre Royal on 5 September 1920, with the first piece of music performed being Granville Bantock's Saul.[25] After two months of preparing the orchestra with the popular concerts,[24] the inaugural concert of the Symphony Concerts series was given at the Town Hall on 10 November 1920, with Edward Elgar conducting a concert of his own works,[28] including his Cello Concerto with Felix Salmond as the soloist. The first season continued with a remarkable series of programmes, including Ralph Vaughan Williams conducting his own London Symphony, Hamilton Harty conducting Berlioz's Symphonie fantastique, Adrian Boult conducting Rachmaninov's Second Symphony, Landon Ronald conducting Brahms' Second Symphony and Jean Sibelius conducting his own Third Symphony.[30] Two features that would become longstanding traditions for the orchestra were also established during this first year: performances of then-recent works by Holst, Vaughan Williams and Bax saw a strong representation of new music in the orchestra's programmes; and from February 1921 the orchestra's commitment to musical education was underlined with a series of concerts for city schoolchildren held in the Town Hall on Saturday afternoons.[22]Matthews had originally been appointed to be conductor with a fee of 450 for 30 concerts, but had persuaded the committee to give him instead the combined role of conductor, secretary and manager for a fee of 1,000 per year.[28] He had only limited experience in any of these roles, however,[31] and developed a difficult relationship with the politicians and businessmen who made up the CBO committee.[32] His plan to supplement the playing strength of the orchestra with members of the Birmingham City Police band almost caused the orchestra to strike before it had even played a concert,[27] and resulted in questions being asked in the House of Commons in December 1920.[33] Matthews' conducting and his management were both poorly reviewed by Birmingham-based critics, though reviews from outside the city were more positive, with The Daily Telegraph being highly complimentary and the Manchester Guardian concluding "Manchester may well envy Birmingham its municipal music".[34] Matthews' Symphony Series programmes were highly ambitious and enterprising,[24] and he was able to claim that "the amount subscribed for Symphony Concerts constituted a record for any similar series of concerts in this city"[33] but the Sunday concerts were loss-making, with the expensive seats often unsold.[33] In 1922 Matthews was relieved of any involvement in the financial administration of the orchestra,[35] popular concerts were increasingly moved to suburban and out-of-town venues, and development and marketing plans were drawn up to stem a deficit which by May 1923 grown to 3,000.[36] In July the orchestra and Matthews both engaged solicitors and in October Matthews was informed his contract was to be terminated,[36] His final CBO concert was on 30 March 1924,[37] and the relationship dissolved in acrimonious and expensive litigation.[32]Portrait of Adrian Boult in 1923 by Ishibashi KazunoriThe CBO committee had two candidates in mind to replace Matthews: Eugene Goossens and Adrian Boult.[38] For a while the committee explored the possibility of appointing both as joint conductors, but were convinced by Ernest de Slincourt that this idea was unworkable.[39] Boult had recently replaced Henry Wood as the conductor of the Birmingham Festival Choral Society[40] possibly calculating that there might shortly be a vacancy with the City Orchestra[41] and in March 1924 he was announced in the press as the CBO's new Director and Conductor.[42] At the age of 35 he already had a substantial international musical reputation, having studied at the Leipzig Conservatory under Arthur Nikisch, conducted the world premier of Holst's The Planets at the age of 25, and worked for a period as chief conductor of Sergei Diaghilev's Ballets Russes.[43] The urbane, Oxford-educated Boult was also comfortable dealing with influential local citizens, ensuring the orchestra retained the financial support it needed to continue.[41] His tenure at the CBO would mark the start of a "golden period" for the orchestra[44] that would see it rise to national prominence,[45] outshining the struggling London orchestras[46] and establishing Boult himself as a major figure of British musical life.[47]Boult brought a wider vision for the orchestra's future,[41] building on Matthews' foundations but expanding beyond them.[48] Some of the leading conductors in Europe were brought in to guest conduct, including Bruno Walter, Pierre Monteux, Ernest Ansermet and Ern Dohnnyi.[41] Boult introduced lunchtime concerts at the Town Hall,[48] inaugurated lectures about forthcoming music on the Thursdays before symphony concerts,[48] invited students from the University of Birmingham to attend open rehearsals,[48] and introduced free concerts for children during school hours.[49] The orchestra made its first commercial recording in 1925.[50] A more unusual experiment took place later the same year, when Saint-Sans' Second Piano Concerto was performed at the Town Hall with Harold Bauer as soloist, but with his part played not with him present but as a pre-recorded piano roll.[51] A particular concern of Boult's was to reduce the effect of the summer break when, as with London's Queen's Hall Orchestra and Manchester's Hall Orchestra,[24] the CBO's musicians spent the summer working at seaside resorts and often picked up bad habits freelancing for pier orchestras.[52] The committee felt unable at that time to meet Boult's desire to offer players permanent year-round contracts,[53] but Boult tried to lessen the length of the break by initiating performances at public schools throughout the Midlands.[54] and building up the orchestra's diary of out-of-town concerts.[51]In a review of Boult's first season, the critic A. J. Sheldon of the Birmingham Post wrote of the immediate impact of Boult's arrival:"The strongest impression is of a very great gain in note accuracy, a much improved ensemble, and a high standard of playing from the string group. The advance made within a single season is so considerable as to be remarkable."[55]The orchestra also moved into more adventurous repertoire,[56] such as performing Bartk's Dance Suite less than a year after its composition, while the composer was little-known in England.[57] The CBO's performance of Mahler's Fourth Symphony in 1926 was only the third performance of any Mahler symphony given in Britain,[58] and that of Das Lied von der Erde was only the second time it had been performed in England.[59] Both were followed shortly afterwards by performances by orchestras in London and marked the start of the gradual increase in interest in Mahler's work in Britain.[60]By 1926, the orchestra's finances had improved,[61] helped by the City Council's decision in 1924 to allow Birmingham Town Hall to be used rent-free for the Symphony concerts[54] and in 1925 to double the CBO's grant to 2,500 annually.[62] Less positive was the collapse in October 1925 of the Town Hall's ceiling, leading the orchestra to move its concerts temporarily to Central Hall on Corporation Street.[51] Expenditure on repairing the Town Hall put back prospects of the new concert hall that Boult had been promised,[63] and the reconfiguration of the hall from one gallery to two engineered by London-based architect Charles Allom without consulting any local musicians created acoustic problems that would dog the orchestra until its move to Symphony Hall six decades later: the Birmingham Post wrote that "everything sounded strange" and complained of acoustic dead spots in the ground floor and lower gallery.[64]One aspect of Boult's time at the CBO was the development of an important relationship with the recently established BBC. The CBO's concert at Birmingham Town Hall on 7 October 1924 was the first orchestral concert anywhere in the world to be transmitted as an outside broadcast,[54] and in 1924 and early 1925 the CBO was used to perform four "International Symphony Concerts" at Covent Garden in London,[62] supplementing the BBC's own "Wireless Players" to form the "Wireless Symphony Orchestra", the forerunner of the BBC Symphony Orchestra.[65] In 1927 the relationship became more problematic as the BBC stopped broadcasting CBO concerts as a result of national dispute with the Musicians Union,[66] and in 1928 upgraded the orchestra at its Birmingham station, luring sixteen of the CBO's most important players away with full-time contracts.[67] In May 1929 the BBC went a stage further, when the retirement of its Music Director Percy Pitt saw Boult offered the role as his replacement.[59] Boult was happy in Birmingham and had planned to stay at least another ten years,[56] but was encouraged to accept the BBC role by Henry Wood.[56] He resisted John Reith's pressure to take up the BBC post immediately and agreed instead to perform a further final season with the CBO.[68] He later said he regretted leaving Birmingham,[69] which provided the only time in his career he was able to fully control his own programmes.[70]Leslie HewardFour conductors were shortlisted to succeed Boult and were given trial concerts Leslie Heward, Stanley Chapple, Julius Harrison and Basil Cameron but Boult later described how "Heward very easily won the palm".[71] Heward had studied conducting under Boult at the Royal College of Music, where Hubert Parry had described him as "the kind of phenomenon that appears once in a generation".[72] He came to Birmingham from a highly successful period as music director of the South African Broadcasting Corporation and Conductor of the Cape Town Orchestra, where he had raised the standards of the orchestra's playing to the extent that they were invited to England perform at the Empire Exhibition in 1925.[73] Despite this, his appointment was a gamble for the CBO committee, as he was still largely unknown to English audiences.[74]Heward soon gained the respect of the orchestra's players and the Birmingham audience for his formidable musicianship.[73] His score-reading ability was exceptional and he was able to instantly diagnose problems in rehearsal the CBO's flautist remarked that he had "never known a conductor who was so much respected by his players."[75] He was also known for his honesty and integrity, sometimes restarting a public performance he felt to be substandard halfway through, saying "I'm sorry, we can do better than that."[57] His programming in Birmingham was bold: 28 of the 41 pieces played in his first season were Birmingham premieres,[76] and the orchestra became particularly known for its interpretations of Dvorak, Sibelius and modern British composers.[77] The orchestra under Heward also began to attract front-rank soloists: Arthur de Greef and Nikolai Orlov performed in 1931;[76] Artur Schnabel played Beethoven's Fourth Piano Concerto in 1933;[78] Ernst Wolff, Arthur Catterall, Egon Petri, Frederic Lamond performed in 1934;[79] Adolf Busch and Solomon in 1936;[80] and in 1938 Bla Bartk played one of his own Piano Concertos.[81]Assistant conductor Joseph Lewis followed Boult to the BBC Symphony Orchestra in 1931.[76] His eventual replacement, Harold Gray, had started his 55-year-long association with the orchestra as Boult's secretary and musical amanuensis in 1924,[82] and had first conducted the orchestra in 1930 in Sutton Coldfield where he was organist at parish church.[83] Heward was reluctant to talk to audiences and didn't enjoy performing for schoolchildren[74] so Gray took over children's concerts in 1931[84] and was appointed Deputy Conductor in 1932.[84]The Symphony concerts under Heward drew excellent attendances, but audiences continued to drop for concerts of popular classics as competition from radio and the cinema for leisure time activity increased.[85] Relief from the resulting financial pressure came through a series of arrangements with the BBC.[86] In 1930 the broadcaster agreed to reduce its Birmingham orchestra to an octet with the redundant musicians being auditioned by the CBO in return for the CBO performing 13 studio concerts each season: an important step towards permanent year-round contracts for the CBO's players.[76] In 1934 Percy Edgar and Victor Hely-Hutchinson agreed to establish the BBC Midland Orchestra playing 23 concerts a week, with Heward as conductor and 35 of its musicians shared with the CBO on 12-month contracts.[86] The stability this brought meant that Heward could build on the achievements of the previous 15 years[75] and by the late 1930s the CBO was playing to a standard comparable to the orchestras of major cities of continental Europe.[73]By 1939, the CBO's finances were looking sound and its future bright.[87] The outbreak of World War II, however, saw the BBC disband its Midland Orchestra and lay off its musicians, many of whom were also leading players with the CBO.[88] Birmingham Town Hall was commandeered for the war effort and the CBO cancelled all of its engagements, giving Heward six months notice of termination.[89] Although the orchestra started performing again at the Birmingham and Midland Institute in October as the "City of Birmingham (Emergency) Orchestra"[90] and was able to reinstate Heward on a series of temporary contracts,[91]it had lost many of its prewar players,[92] and would be composed only of part-time musicians for much of the war.[

performance Harper noticed that "all around her people were in tears".[153]The Rignold era also saw modernisation of the CBSO's operations.[155] The orchestra undertook two major European tours in 1963 and 1968, and in 1966 made its first commercial recordings since 1948,[155] producing its first long-playing record.[163] 1963 saw the orchestra solvent and free of debt for the first time in over a decade,[165] leading to an increase in permanent strength to 88.[166] The workload of the orchestra remained extremely high though: throughout the 1960s it gave annual concert series in Coventry, Nottingham, Cheltenham, Dudley, Kidderminster and London as well as regular performances in Leeds and Bristol.[158] It performed two seasons every year supporting Welsh National Opera, which had no orchestra of its own,[167] it accompanied choral societies through the Midlands,[158] and continued to provide 50 days of education work each year in Birmingham schools.[168] Despite playing more concerts than the Liverpool, Hall or Bournemouth orchestras it received a smaller grant from the Arts Council,[166] until increases in 1966 finally brought the it into line.[169]Louis FrmauxDespite the progress under Hugo Rignold, by the late 1960s the CBSO committee were beginning to look for a new conductor who could take the orchestra further,[170] and in 1967 Rignold resigned after being offered a one-year contract extension instead of having his existing three-year deal renewed.[171] This left the orchestra without a principal conductor for the 19681969 season, but also left it free to give trials to potential replacements.[172] Norman Del Mar and Walter Susskind both gave successful concerts, but the strong favourite throughout the process was the conductor of the first concert, the Frenchman Louis Frmaux, whose appointment was announced from autumn 1969.[173] Frmaux had made his reputation with the Monte Carlo Orchestra, particularly for his recordings of French music, releasing over 30 recordings and winning 8 Grand Prix du Disque.[174] For the first three years of his appointment in Birmingham he combined his role with continuing as the founding conductor of the Orchestre Philharmonique Rhne-Alpes in Lyon,[175] but in 1972 he resigned from Lyon to concentrate on his Birmingham activities, performing 70 concerts a season with the CBSO even though only contracted to provide 30.[176]Frmaux oversaw a vast improvement in the CBSO's orchestral standards,[177] drawing from the orchestra a previously unheard-of precision and verve.[178] Regular sectional rehearsals were brought in from 1970[179] and Frmaux brought a new emphasis on the recruitment of young principals, setting up a complex system of auditions and trial periods[180] and attending over 900 auditions himself.[181] His opening concert drew "ecstatic" reviews from London critics,[175] and by 1970 The Guardian could write that "there is no better British orchestra outside London".[179] By 1972 the same newspaper was going further, writing that "under Fremaux they combine a purity of intonation which metropolitan orchestras might envy, with a fluid and spontaneous style of phrasing".[178] The commercial success of Frmaux's CBSO recordings for EMI firmly established its reputation for French music, with recordings of Saint-Sans' Organ Symphony and Berlioz's Grande Messe des morts being particularly successful.[182] Frmaux's CBSO also had a high reputation in romantic repertoire by Dvok, Schumann and Tchaikovsky as well as twentieth century work such as Shostakovich, Walton and Britten.[177] The distinctive sound that characterised the orchestra under Frmaux was considered less well-suited to classic Viennese repertoire such as Beethoven and Brahms.[183]The popularity of Frmaux's concerts saw attendances at Birmingham Town Hall increase from an average of 67% in 196869 to 88% in 197071,[178] with 45% of the audience aged under 25.[184] In response, plans were drawn up by the architect John Madin in 1970 for a new concert hall to be built on the site of Bingley Hall just off Broad Street, and when this scheme was halted by a financial crisis at the city council it was replaced by a proposal from local television station ATV for a multi-purpose exhibition and concert hall as part of its new studio centre.[185] This was turned down by the city council for being impractical,[186] and instead in 1972 the Town Hall was extensively refurbished with double glazing and more room on the platform, but little improvement in acoustics the orchestra's manager Arthur Baker commented that "we still have the same woolly sound".[187] More positive developments included the orchestra's first commercial sponsorship[188] and the foundation in 1973 of the CBSO Chorus, established under Gordon Clinton to give the orchestra complete artistic control over its choral backing for its burgeoning recording activities.[188]For all its triumphs, Frmaux's tenure in Birmingham was to end in chaos and acrimony. In 1969 Birmingham City Council had cancelled the CBSO's regular programme of visits to local schools for budgetary reasons.[183] In their place, manager Arthur Baker developed a partnership with promoter Victor Hochhauser for the orchestra to perform lucrative series of mass-market concerts at the Royal Albert Hall in London, but constant travelling away from Birmingham and repetitive popular repertoire began to have a negative effect on player morale.[189] The CBSO in the 1960s and 1970s had a particular reputation for political activism[190] and Frmaux became increasingly uneasy with the amount of internal unrest.[181] Matters were made worse when Frmaux appointed Baker as his personal agent alongside his role as orchestral manager: the players began to feel that Baker was prioritising Frmaux's interests over the orchestra's artistic development[191] and started compiling a dossier of supporting evidence.[192] A humiliating climbdown in a dispute with the players over the seating of a freelance viola player in February 1978 led Frmaux to decide that he would not renew his contract, later complaining that "The union wanted to manage the orchestra. Some of them wanted a revolution."[193] The next month, however, a vote of no confidence from the players in Baker led to his resignation, with Frmaux himself also resigning out of personal loyalty.[194] The players stressed that Frmaux retained their support,[194] but he never conducted the orchestra again[193]Although the loss of the orchestra's Manager and music director in a single week was a crisis in the short term, it resulted in a series of longer term changes that would have more positive effects.[195] The Swiss avant-garde composer and conductor Erich Schmid was found at short notice to take over Fremaux's immediate conducting commitments, including a Beethoven festival due to take place less than two months later. The resulting artistic triumph saw him appointed as the orchestra's first Principal Guest Conductor in September 1979.[196] The structure of the orchestra's management committees was reformed, with two elected players' representatives on the main decision-making body to improve communications between musicians and management.[195] Baker's role as General Manager was taken by Ed Smith, who came from the Royal Liverpool Philharmonic Orchestra, where he had worked closely for many years with the conductor of the youth orchestra, Simon Rattle.[195] Rattle had performed four well-received concerts with the CBSO over the previous year and had made no secret of his interest in the Birmingham position.[197] Smith later commented that "Simon was still an unknown quantity to most people, but not, of course, to me. I pushed very hard to have him appointed".[198] For the first time, the appointment of a Principal Conductor required a poll of the musicians as well as the agreement of the committee of management. On 2 July 1979, Rattle was announced as the orchestra's "Principal Conductor and Artistic Advisor".[198] The Birmingham Post wrote of Frmaux that "whatever the circumstances of his going, he was the man who raised the CBSO to the highest point of prestige in its history to date",[177] while Rattle stated that he had inherited "possibly the best French orchestra in the world."[195]Symphony Hall, the orchestra's home since 1991The CBSO began to gain greater international renown after Simon Rattle became chief conductor in 1980. Under him, the orchestra increased its recording profile and became one of the leading ensembles in Europe, and gained a name for its interpretations of late romantic and 20th century works, especially those of Sibelius and Gustav Mahler. During this period, the orchestra moved from Birmingham Town Hall to a new home venue, Symphony Hall, inside Birmingham's International Convention Centre. The nearby CBSO Centre, a converted factory, houses management offices, rehearsal facilities, and is a concert venue in its own right, for more intimate performances. The CBSO Youth Orchestra has been affiliated with the CBSO since 2004.[199]Rattle was named music director of the CBSO in 1990. That same year, the post of Radcliffe Composer in Association was created, with Mark-Anthony Turnage filling the role. In 1995, Judith Weir became Fairbairn Composer in Association, followed in 2001 by Julian Anderson.[citation needed] In the 1990s, Jilly Cooper undertook research for her novel Appassionata at the orchestra.[200]Following Rattle's departure, Sakari Oramo became chief conductor in 1998, and music director in 1999. His CBSO work included the Floof! festival of contemporary music.[201] He also championed the music of John Foulds in concerts and recordings.[202][203] In 2001, the players rejected a contract that would have stopped extra payments for broadcasts and recordings, in the context of financial crisis at the CBSO.[204] In addition, other controversy arose from the CBSO's demands from the Arts Council for a greater share of the council's stabilisation fund, because of its reputation compared to other British orchestras.[205] In 2008, Oramo stood down as music director and took the title of principal guest conductor for the 20082009 season.[206][207]In October 2007, the CBSO named Andris Nelsons as its next music director, effective with the 20082009 season.[208] Nelsons' initial contract was for 3 years. The appointment was unusual in that Nelsons had not conducted the CBSO publicly prior to his appointment, but only in a private concert and in a recording session.[209] In July 2009, the orchestra extended Nelsons' contract for another 3 years, through the 20132014 season.[210] In August 2012, the CBSO announced the further extension of Nelsons' contract formally through the 20142015 season, and then for subsequent seasons on the basis of an annual rolling renewal.[211] In October 2013, the CBSO announced the conclusion of Nelsons' tenure as music director after the conclusion of the 20142015 season.[212][213]Mirga Grainyt-Tyla conducting the CBSO at the Aldeburgh Festival in 2017In July 2015, Mirga Grainyt-Tyla first guest-conducted the CBSO.[214] In February 2016, the CBSO named her as its next music director, effective September 2016, with an initial contract of 3 years.[215] She was the first female conductor to be named music director of the CBSO[216] and conducted her first concert as CBSO music director on 26 August 2016.[217] She concluded her CBSO tenure at the close of the 20212022 season, and took the title of principal guest conductor for the 20222023 season.Kazuki Yamada first guest-conducted the CBSO in 2012. In May 2018, the CBSO announced the appointment of Yamada as its next principal guest conductor, effective with the 20182019 season.[218] In January 2021, the CBSO announced the extension of Yamada's contract as principal guest conductor with CBSO until 2023.[219] In September 2021, the CBSO announced the appointment of Yamada as its next chief conductor and artistic advisor, effective 1 April 2023, with an initial contract of 4.5 years.[220] In May 2024, the CBSO elevated Yamada's title to music director.[221] In January 2025, the CBSO announced an extension of Yamada's contract as its music director through the 20282029 season.[222]The CBSO's current Associate Conductor is Michael Seal.[223] In February 2022, the CBSO announced the appointment of a cohort of six new Assistant Conductors Bertie Baigent, Olivia Clarke, Otis Enokido-Lineham, Jack Lovell-Huckle, Charlotte Politi and Konstantinos Terzakis.[224] The CBSO's current chief executive is Emma Stenning, as of April 2023, in succession to Stephen Maddock.[225]The CBSO has recorded extensively for labels such as EMI Classics, Warner Classics,[226] and Orfeo.[227][228][229] The orchestra has also released recordings under its own self-produced label.[230]Appleby Matthews (19201924)Adrian Boult (19241930)Leslie Heward (19301943)George Weldon (19441951)Rudolf Schwarz (19511957)Andrzej Panufnik (19571959)Adrian Boult (19591960)Hugo Rignold (19601969)Louis Frmaux (19691978)Simon Rattle (19801998)Sakari Oramo (19982008)Andris Nelsons (20082015)Mirga Grainyt-Tyla (20162022)Kazuki Yamada (2023present)CBSO ChorusCBSO Youth ChorusCBSO Children's ChorusCBSO Youth Orchestra^ "Symphony Hall". 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