



# MIRGA AND YOUR CBSO RETURN

Symphony Hall, Birmingham

Wednesday 4 November 2020, 1pm & 6pm

**Mirga Gražinytė-Tyla** – Conductor

**Nikolaj Henriques** – Bassoon

<b>Ligeti</b> Concert Românesc: Finale	5'
<b>Mozart</b> Bassoon Concerto	17'
<b>Brahms</b> Symphony No.3	38'

It's good to be back! And as we return to Symphony Hall for the first time since March, Mirga Gražinytė-Tyla picks up where she left off: with a symphony that battles through storms and sorrows to a radiant vision of hope and renewal. Brahms' Third Symphony was the last piece we played together with Mirga before lockdown; but it hasn't all been bad news since then. Join us to welcome our brilliant new leader Eugene Tzkindelean with a spectacular musical celebration from his native Romania – before our principal bassoon Nikolaj Henriques takes the limelight in Mozart's joyous concerto. The music of friends: we can't wait to play it for you.

[f facebook.com/theCBSO](https://www.facebook.com/theCBSO) [t twitter.com/theCBSO](https://twitter.com/theCBSO) [i instagram.com/theCBSO](https://www.instagram.com/theCBSO)

You are welcome to view the online programme on your mobile device, but please ensure that your sound is turned off and that you are mindful of other members of the audience. Any noise (such as whispering) can be very distracting – the acoustics of the Hall will highlight any such sound. If you use a hearing aid in conjunction with our infra-red hearing enhancement system, please make sure you have collected a receiver unit and that your hearing aid is switched to the 'T' position, with the volume level appropriately adjusted.

Audiences are welcome to take photographs before and after the concert, and during breaks in the music for applause. If you would like to take photos at these points please ensure you do not use a flash, and avoid disturbing other members of the audience around you. Please note that taking photographs or filming the concert while the orchestra is playing is not permitted as it is distracting both for other audience members and for the musicians on stage.

**Keeping you safe:** Please ensure that you are following all of the covid-safe measures that are in place, including: arriving at the time indicated on your ticket, wearing a face covering whilst in the building (exemption excluded), keeping a social distance from other audience members and staff, following signage and/or guidance from staff, and using the hand sanitising stations provided. Thank you.



## The Sound of the Future

### OUR CAMPAIGN FOR MUSICAL LIFE IN THE WEST MIDLANDS

Your support of the CBSO's *The Sound of the Future* campaign will raise £12.5m over five years to:

- **Accelerate our recovery** from the Covid-19 crisis so that we can get back to enriching people's lives through music as quickly as possible
- **Renew** the way we work for our second century, **opening up the power of music** to an even broader cross-section of society whilst **securing our tradition of artistic excellence**.

Support your CBSO at  
[cbsoco.uk/donate](https://www.cbsoco.uk/donate)



Supported by



Supported using public funding by  
**ARTS COUNCIL ENGLAND**



**Birmingham City Council**

## György Ligeti (1923-2006)

### Concert Românesc: Finale

*Andantino*

*Allegro vivace*

*Adagio ma non troppo*

*Molto vivace – Presto*

Ligeti's youthful environment was rich and complex. He was born in 1923 into a Hungarian family living in Transylvania, which had long been part of the Austro-Hungarian Empire, but was given to Romania by the victors of the First World War to reward that country for siding with the Allies. An exceptionally impressionable child, alert to every new experience, Ligeti remained in Transylvania well into his 20s, absorbing both its Hungarian and Romanian cultural influences.

After narrowly surviving the Second World War, Ligeti moved to the Hungarian capital, Budapest, to study at its famous Franz Liszt Academy. By 1948 Communists had infiltrated every aspect of public life, and the frightening mechanisms of dictatorship (now Communist rather than Nazi) re-emerged. Ligeti was a prominent student, and in 1949 had become president of the Academy's student association, so a target for manipulation.

In the spring of 1949, Ligeti had arranged for small orchestra some melodies by 18th and 19th century composers under the title *Régi magyar társas táncok (Old Hungarian Ballroom Dances)*. Passed by the censors, the *Dances* were much performed, earning Ligeti modest royalties and the beginnings of his reputation as a composer – a wholly misleading reputation since the music was not his own! Meanwhile, as a graduation piece he had begun a cantata for chorus and orchestra, but by the time he had finished it felt acutely embarrassed by its platitudinous pro-Soviet text. Almost immediately, he was instructed to compose another eulogy in praise of the Hungarian dictator Mátyás Rákosi. To refuse would have been disastrous, but a lifeline presented itself in the shape of a scholarship to study Romanian folk music at the Folklore Institute in Bucharest. It was a merciful removal from political pressure and an enthralling immersion in folk culture. Mentored by Mircea Chiriac and other ethnomusicologists, Ligeti made visits into the Transylvanian countryside to notate performances by village bands. He was particularly taken with their 'against the grain' harmonisations, whose earthy dissonance he analysed in an article published under the auspices of Kodály.

Returning to Budapest a year later, Ligeti began the composition of his *Concert Românesc (Romanian Concerto)*, in 1951 – during the most restrictive years of Communist censorship. Completed the following year, the piece was played through by the Orchestra of Hungarian Radio, but never broadcast. In 1956 Ligeti fled to the West following the Hungarian Uprising. The border closed behind him, and for 14 years he was unable to return. During this time, the Swedish musicologist Ove Nordwall managed to retrieve some of the manuscripts Ligeti had left behind in his mother's cellar. But it was only after the fall of Communism in 1989 that Ligeti's German publishers were able to acquire the performing material of the

*Romanian Concerto*, prepare an edition and have it corrected by the composer. It received its UK premiere in 2003, 52 years after it was written.

It is impossible to overlook the extraordinary achievements of Ligeti's later music. But there is no need to apologise for the *Concert românesc* which is engagingly direct, disarmingly unpretentious, and has a last movement – which we hear today – whose sizzling virtuosity conjures up the wild abandon of village bands. The *Romanian Concerto* was greatly influenced by his immersion in peasant culture, and combines actual folk melodies freely arranged, with original invention. The last movement also seems to have had a brief previous existence as a composition in gypsy style for mezzo-soprano, baritone and small orchestra (now lost). Recomposed as a purely instrumental movement it is a *tour de force*, brilliantly capturing the spirit of the village bands, but with some abrupt changes of direction entirely characteristic of Ligeti.

Despite the rehabilitation of many compositions from his Hungarian years, Ligeti was hesitant about making this Bartókian, folk-imbued early work available, fearing that, if he did, orchestras would take the easy option of playing the *Romanian Concerto* instead of his mature compositions. Habitually self-critical, he also had misgivings about the stylistic compromises circumstances had forced upon him. The first two movements he regarded as reasonably satisfactory, the third less so (we may disagree). This last movement however retained his affection, for with its impish wit and exuberance it undoubtedly contains something of the real Ligeti.

Programme note © Richard Steinitz

---

## Wolfgang Amadeus Mozart (1756-91)

### Bassoon Concerto in B flat major, K191

*Allegro*

*Andante ma adagio*

*Rondo (tempo di menuetto)*

Nothing illustrates the maturing genius of Mozart more than the deepening content year by year of his concertos, particularly those for the piano. They are a guide to the artistic growth of the man. Similarly, his concertos for wind instruments show how naturally Mozart was able to enrich the language of any instrument for which he chose to write. He professed a dislike for the flute, yet the concerto in G major for that instrument is surely eloquence itself. The predecessor of these is the Bassoon Concerto. Very little is known about the origins of the work, except that it must have been written for the Baron Thaddeus von Durnitz, a prosperous amateur musician.

The concerto belongs to the period in which Mozart and his father Leopold travelled widely in search of a patron for the young genius, and release from the drudgery of the very provincial Salzburg court. At Christmas of 1772, Mozart was in Milan for the premiere

of his opera *Lucio Silla* and, while there, wrote for the male soprano Rauzzini the motet *Exsultate, jubilate*, with its popular *Alleluia*. Back home, he returned to the routine of work for the local court, then in June of 1773, the Mozarts were off again, this time to Vienna, where Wolfgang filled in his time by writing six string quartets.

He was back in Salzburg for an even more hectic round of composition in the winter of 1773-74, including three symphonies, a piano concerto and some divertimenti. At the end of this period stands the Bassoon Concerto, dated 6 June 1774. It certainly shows not the slightest sign of being the product of a jaded or overworked composer. On the contrary, the sunny opening shows it to be exactly what it is, music flowing from the pen of a teenage composer enjoying the act of composition. The bassoon's first tune roams freely and attractively over the instrument's register, and the second subject shows the bassoon to be capable of a really lyrical singing sound. Mozart was obviously eager to show the full potential of the instrument while writing music in which the intervals were sufficiently widely spaced and challenging to test the technique of the performer.

There is an operatic influence detectable in Mozart's melodic invention. It shows in the first movement, and again in the second. The tune with which the violins, later augmented by the oboes, start this movement is the sort of theme which occurs frequently in the serenades and divertimenti which Mozart was writing at this time, but it has also an affinity with the first aria of the Countess in *The Marriage of Figaro*, still 12 years away in the future. Here again, the composer is at pains to emphasise the strength of the bassoon as a lyrical instrument. When the principal theme returns, the bassoon can compete with the singing violins on equal terms.

Mozart has a surprise for us in the last movement. We expect something fast, possibly slightly humorous, but instead we get a stately minuet. There is another surprise. The orchestra announces the theme and we expect the bassoon to follow but instead it indulges in a series of decorations and variations. Everything stops for a cadenza and then we are back to the measured tread of the minuet to bring the concerto to an end.

Programme note © Kenneth Loveland

---

## Johannes Brahms (1833-97)

### Symphony No.3 in F major, Op.90

*Allegro con brio*

*Andante*

*Poco Allegretto*

*Allegro*

Brahms' Third Symphony was largely written near Wiesbaden in 1883, and was premiered at the end of that year in Vienna under Hans Richter. Richter dubbed it 'Brahms' *Eroica*', and it was an instant popular success: for a while, rather to the composer's irritation, it threatened to overshadow his other works. Yet, just as much as Symphony No.2, this work turns away from Beethovenian symphonic

manners into a personal, lyrical symphonism very much Brahms' own. It also inaugurates his 'late manner', combining a masterly concision of structure with remarkable freedom and richness of thought. Of all Brahms' orchestral works it is the one in which instrumental colour is most often employed for its own sake as well as for structural point; and the manuscript shows how sensitively he adjusted small details of tonal weight and scoring to achieve the golden glow that suffuses the orchestration.

The Third is his shortest symphony, and the development sections in its sonata-form movements (of which there are three) are notably brief. By contrast the expositions and recapitulations are expansive and generously supplied with memorable ideas, while internal and cross-movement unity is secured both by the use of a 'motto' figure and its associated theme, and by the significant development in the finale of elements from the slow movement. The 'motto', boldly stated by woodwind and brass at the very outset, is a version of the characteristically Brahmsian figure F-A-F, said to stand for the composer's personal motto *frei aber froh* ('free but happy'), the grand descending theme which follows it alludes to Schumann's 'Rhenish' Symphony.

This passionate opening inaugurates a dramatic first movement whose gentle, dance-like second subject is transformed during the development into a swirling and tragic symphonic waltz. A towering restatement of the 'motto' signals the start of the recapitulation: and after a fervent climax the movement closes quietly (as do all the movements of the symphony) with the 'motto' transfigured in wide, serene chord-spacings. There is no real slow movement: rather there are two lyrical, intermezzo-like ones of moderate pace. The first of these central movements, a C major *Andante*, is the slower of the two structurally. It is the grander in scale, with a full sonata design. Its main subject is one of Brahms' most beautiful sublimations of folk song style, and the pastoral mood is shaded by a melancholy, chant-like subsidiary theme which has important repercussions in the symphony's finale. Before we reach the finale, however, a simple ternary movement intervenes. The most intimate of all Brahms' symphonic intermezzi, whose yearning, exquisitely shaped cello theme has a florid gypsy-style cadential turn. The central section is another sublimated echo of peasant wind-music; the reprise, led off by the solo horn, ends the movement in a deepening atmosphere of nocturnal mystery.

The finale begins *sotto voce* with a ghostly dactylic running motion. Across its shadowed path falls a patriarchal chant derived from the chant-like theme in the *Andante*, and this provokes an angry, tumultuous exposition, from which emerges a grand striding C major tune as second-subject contrast. The development is based on an awesome new version of the chant-like theme on wind instruments surrounded by seething figuration in the strings. The rhythms tighten and overlap in magnificent stretto, major fatefully turning to minor, hurling us into the recapitulation. Eventually the fury subsides, and an unexpectedly mellow coda turns finally to F major. The 'motto' returns, and the last word is the descending theme from the symphony's opening, reduced to a tranquil string tremolo, like the fall of autumn leaves.

Programme note © Malcolm MacDonald

# THE PERFORMERS

## Mirga Gražinytė-Tyla

Osborn Music Director

**Mirga Gražinytė-Tyla was named Music Director of the City of Birmingham Symphony Orchestra in February 2016 following in the footsteps of Sir Simon Rattle, Sakari Oramo and Andris Nelsons. Her Music Directorship was extended through the 2020-21 season.**

Recent highlights include numerous European tours with the City of Birmingham Symphony Orchestra, performances with the New York Philharmonic, NDR Elbphilharmonie Orchestra, Swedish Radio Orchestra, Filharmonica della Scalla, Los Angeles Philharmonic, and the National Symphony Orchestra.

Gražinytė-Tyla has electrified audiences as a guest conductor all over the world. In Europe, she has collaborated with the Lithuanian National Symphony Orchestra, the Beethoven Orchestra Bonn, the Deutsche Radiophilharmonie, the Choir of the Bavarian Radio Symphony Orchestra, the MDR Symphony Orchestra, as well as the Chamber Orchestras of Vienna, the Danish National Symphony Orchestra, the Mozarteum Orchestra and the Camerata Salzburg, and the Orchestra of the Komische Oper in Berlin. At the Kremerata Baltica, she has enjoyed a dynamic collaboration with Gidon Kremer on numerous European tours. She has led operas in Heidelberg, Salzburg, Komische Oper Berlin, and Bern, where she served as Kapellmeister. In North America, she has worked with the orchestras of Philadelphia, Seattle and San Diego and has led the Metropolitan Opera Orchestra at Carnegie Hall.

With the Los Angeles Philharmonic, Gražinytė-Tyla was a Dudamel Fellow in the 2012-13 season, Assistant Conductor (2014-16), and Associate Conductor (2016-17). She was the Music Director of the Salzburg Landestheater from 2015 until 2017. Winner of the 2012 Salzburg Festival Young Conductors Award, she subsequently made her debut with the Gustav Mahler Youth Orchestra in a symphonic concert at the Salzburger Festspiele.

Gražinytė-Tyla was discovered by the German Conducting Forum (Deutsches Dirigentenforum) in April 2009. A native of Vilnius, Lithuania, she was born into a musical family. Before pursuing her studies at the Music Conservatory in Zurich, she studied at the Music Conservatory Felix Mendelssohn-Bartholdy in Leipzig and at the Music Conservatory in Bologna, Italy. She graduated with a bachelor's degree in choral and orchestral conducting from the University of Music and Fine Arts, Graz, Austria. Mirga has participated in numerous masterclasses and conducting workshops, and has worked with many established conductors and professors, such as Christian Ehwald, George Alexander Albrecht, Johannes Schlaefli, Herbert Blomstedt, and Colin Metters.

## Nikolaj Henriques

Bassoon

**Born and raised in Copenhagen, Denmark, bassoonist Nikolaj Vestmar Henriques actually began his musical career playing the clarinet. He switched to the bassoon at the age of 13, and has never let go of the instrument since! He went on to win first place in the two major Danish competitions for young classical musicians (Berlingske tidenes klassiske musikkonkurrence and Jacob Gade's Talent Legat).**

Henriques did his BA in Music (bassoon) at the Royal Danish Academy of Music, studying with Audun Halvorsen and Sebastian

Stevenson. He then moved to Germany to continue his education at Mannheim University of Music and Performing Arts with professor Ole Kristian Dahl.

Between 2014 and 2016, he was part of the European Union Youth Orchestra as Principal Bassoon, and was thrilled to travel throughout the continent with his fellow young musicians. In 2018, he went to Greece to teach music at the Sistema Europe Youth Orchestra.

In the past three years, Henriques' base has been Copenhagen, where he has worked with the Danish National Symphony Orchestra as second bassoon. But he has been on the road too, as part of the academy of Chamber Orchestra of Europe (2015), playing with the Budapest Festival Orchestra under Ivan Fisher (2017) and as guest principal with the Danish National Symphony Orchestra, Turku Philharmonics (Finland), Aarhus Symphony Orchestra and Copenhagen philharmonics.

Henriques is the CBSO's Section Leader Bassoon, and is supported by Tim Marshall.



## Eugene Tzikindelean

Leader

Today we welcome our new leader, Eugene Tzikindelean. Born into a musical family in Romania and educated in Bucharest and Paris, Tzikindelean won top prizes in international competitions including the Enescu Competition in Romania, the Carl Nielsen International Competition in Denmark and France's Long-Thibaud-Crespin Competition. After holding a position with the Orchestre du Capitole de Toulouse, he has been Leader of the Odense Symphony Orchestra in Denmark since 2012. He also keeps a busy schedule as a soloist, chamber musician and guest leader with ensembles around the world. His most recent concerto appearance was a performance of Elgar's Violin Concerto in Denmark in early March.

# CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

**Under the baton of its Music Director Mirga Gražinytė-Tyla, the City of Birmingham Symphony Orchestra (CBSO) is the flagship of musical life in Birmingham and the West Midlands, and one of the world's great orchestras.**

Based in Symphony Hall, the orchestra gives over 150 concerts each year in Birmingham, the UK and around the world, playing music that ranges from classics to contemporary, film music and even symphonic disco. With a far-reaching community programme and a family of choruses and ensembles, it is involved in every aspect of music-making in the Midlands. But at its centre is a team of 75 superb professional musicians, and a 100-year tradition of making the world's greatest music, right here in the heart of Birmingham.

That local tradition started with the orchestra's very first symphonic concert in 1920 – conducted by Sir Edward Elgar. Ever since then, through war, recessions, social change and civic renewal, the CBSO has been proud to be Birmingham's orchestra. Under principal conductors including Adrian Boult, George Weldon, Andrzej Panufnik and Louis Frémaux, the CBSO won an artistic reputation that spread far beyond the Midlands. But it was when it discovered the young British conductor Simon Rattle in 1980 that the CBSO became internationally

famous – and showed how the arts can help give a new sense of direction to a whole city.

## Home and Away

Rattle's successors Sakari Oramo (1998-2008) and Andris Nelsons (2008-15) helped cement that global reputation, and continued to build on the CBSO's tradition of flying the flag for Birmingham. As the only professional symphony orchestra based between Bournemouth and Manchester, the orchestra tours regularly in Britain – and much further afield. The orchestra has travelled to Japan and the United Arab Emirates in previous seasons, and in December 2016 made its debut tour of China. And its recordings continue to win acclaim. In 2008, the CBSO's recording of Saint-Saëns' complete piano concertos was named the best classical recording of the last 30 years by Gramophone.

Now, under the dynamic leadership of Mirga Gražinytė-Tyla, associate conductor Michael Seal and assistant conductor Jaume Santonja Espinós, the CBSO continues to do what it does best – playing great music for the people of Birmingham and the Midlands.

## Meet the Family

The CBSO Chorus – a symphonic choir made up of "amateur professionals", trained by Simon Halsey CBE – is famous in its own

right. The CBSO Children's Chorus and Youth Chorus showcase singers as young as eight. Through its un auditioned community choir – CBSO SO Vocal in Selly Oak – the CBSO shares its know-how and passion for music with communities throughout the city. The CBSO Youth Orchestra gives that same opportunity to young instrumentalists aged 14-21, offering high-level training to the next generation of orchestral musicians alongside top international conductors and soloists.

These groups are sometimes called the "CBSO family" – over 650 amateur musicians of all ages and backgrounds, who work alongside the orchestra to make and share great music. But the CBSO's tradition of serving the community goes much further. Its Learning and Participation programme touches tens of thousands of lives a year, ranging from workshops in nurseries to projects that energise whole neighbourhoods. And everyone's welcome at CBSO Centre on Berkley Street. As well as being a friendly, stylish performance venue for the lunchtime concert series Centre Stage and contemporary jazz concerts by Jazzlines, the CBSO's rehearsal base is home to Birmingham Contemporary Music Group and Ex Cathedra. Now in its Centenary year, the CBSO, more than ever, remains the beating heart of musical life in the UK's Second City.

## VIOLIN I

Eugene Tzikindelean  
Jonathan Martindale \*\*  
Phillip Brett  
Colin Twigg  
Colette Overdijk \*  
Mark Robinson #  
Stefano Mengoli \*  
Ruth Lawrence \*\*  
Elizabeth Golding \*\*

## VIOLIN II

Peter Campbell-Kelly \*  
Moritz Pfister \*  
Catherine Arlidge \*\*  
Amy Jones \*\*  
Gabriel Dyker \*\*  
Georgia Hannant \*  
Heather Bradshaw \*\*  
Bryony Morrison \*

## VIOLA

Chris Yates \*\*  
Adam Romer \*\*  
Michael Jenkinson \*\*  
David BaMaung  
Angela Swanson #  
Elizabeth Fryer \*\*  
Jessica Tickle \*

## CELLO

Eduardo Vassallo \*\*  
David Powell \*\*  
Kate Setterfield \*\*  
Miguel Fernandes \*  
Catherine Ardagh-Walter \*\*  
Jacqueline Tyler \*\*

## DOUBLE BASS

Anthony Alcock \*  
Damián Rubido González  
Jeremy Watt  
Sally Morgan \*\*  
Julian Walters \*\*

## FLUTE

Anthony Robb  
Veronika Klírova \*

## OBOE

John Roberts  
Emmet Byrne \*

## CLARINET

Oliver Janes \*  
Joanna Patton \*\*

## BASSOON

Richard Ion  
Lawrence O'Donnell

## CONTRABASSOON

Margaret Cookhorn \*

## HORN

Elspeth Dutch \*\*  
Oliver Johnson  
Mark Phillips \*\*  
Fabian van de Geest  
Martin Wright #

## TRUMPET

Alan Thomas \*  
Richard Blake \*

## TROMBONE

Richard Watkin \*  
Anthony Howe \*\*

## BASS TROMBONE

David Vines \*\*

## TIMPANI

Matthew Hardy \*

## PERCUSSION

Adrian Spillett \*  
Toby Kearney \*

# Recipient of the CBSO Long Service Award

\* Supported player

# MEMBERS AND SUPPORTERS

## EXCEPTIONAL SUPPORT

We are particularly grateful for the exceptional support of the following people this year:

### £50,000+

David and Sandra Burbidge  
Barry and Frances Kirkham  
Maurice Millward (\*Chris Yates)  
John Osborn *in support of the Osborn Music Directorship*  
Clive & Sylvia Richards Charity (Principal Supporter of the CBSO's work with young people)  
Jerry Sykes *in support of keynote concert programming* (\*Catherine Ardagh-Walter)

### £20,000+

Peter & Jane How  
Alison & Jamie Justham (\*David Vines)  
Chris & Jane Loughran (\*Jonathan Martindale)

## BENEFACTORS (£10,000+)

Lady Alexander of Weedon  
Valerie Lester (\*Jacqueline Tyler MBE)  
Felonious Mongoose *in memory of Dolores* (\*Richard Blake)

## SYMPHONY CIRCLE (£5,000+)

John Cole & Jennie Howe (\*Peter Campbell-Kelly)  
J P Cooper  
Lord Digby & Lady Patricia Jones of Birmingham  
Len Hughes & Jacquie Blake (\*Anthony Alcock)  
Sue & Graeme Sloan  
*and our other anonymous supporters.*

## CONCERTO CIRCLE (£2,500+)

Viv & Hazel Astling (\*Graham Sibley)  
The Barwell Charitable Trust  
Allan & Jennifer Buckle (\*Jonathan Holland)  
Jill S Cadbury (\*Julia Åberg)  
Isabel, Peter and Christopher in loving memory of Ernest Churcher (\*Elspeth Dutch)  
Charlie & Louise Craddock (\*Kirsty Lovie)  
Mike & Tina Detheridge (\*Andrew Herbert)  
The ENT Clinic (\*Alan Thomas)  
Gill & Jonathan Evans (\*Charlotte Skinner)  
Duncan Fielden & Jan Smaczny (\*Matthew Hardy)  
David Gregory (\*Stefano Mengoli)  
David Handford (\*David Powell)  
Patrick & Tricia McDermott (\*Helen Edgar & Rachael Pankhurst)  
Carole McKeown & David Low (\*Miguel Fernandes)  
Carol Miller  
Frank North (\*Kate Suthers)  
Angela O'Farrell & Michael Lynes (\*Toby Kearney)  
John Osborn (\*Gabriel Dyker)  
Dianne Page (\*Catherine Arlidge MBE)  
Gerard Paris (\*Amy Marshall)  
Simon & Margaret Payton (\*Julian Atkinson)

Robert Perkin  
Graham Russell & Gloria Bates (\*Ruth Lawrence)  
Gillian Shaw  
Eleanor Sinton (\*Adrian Spillet)  
Mr D P Spencer (\*Oliver Janes)  
Lesley Thomson (\*Jessica Tickle)  
Basil & Patricia Turner (\*Marie-Christine Zupancic)  
Howard & Judy Vero (\*Richard Watkin)  
Michael Ward  
Diana & Peter Wardley (\*Oliver Janes)  
John Yelland OBE & Anna (\*Catherine Bower)  
*and our other anonymous supporters.*

The following players are supported by anonymous members of the Overture, Concerto and Symphony Circles, to whom we are very grateful:  
Mark Goodchild  
Joanna Patton  
Mark Phillips  
Adam Römer

## OVERTURE CIRCLE (£1,000+)

Mike & Jan Adams (\*Eduardo Vassallo)  
Katherine Aldridge *in memory of Chris*  
Michael Allen *in memory of Yvonne*  
Roger & Angela Allen  
Miss J L Arthur (\*Julian Walters)  
Kieran Asthana  
Mr M K Ayers  
John Bartlett & Sheila Beesley (\*Mark O'Brien)  
Michael Bates  
Tim & Margaret Blackmore  
Mrs Jennifer Brooks in memory of David (\*Julia Åberg)  
Mrs Jayne Cadbury  
Helen Chamberlain *in memory of Allan Chamberlain* (\*Sally Morgan)  
Gay & Trevor Clarke (\*Bryony Morrison)  
Dr Anthony Cook & Ms Susan Elias  
John Cunningham-Dexter  
Julian & Lizzie Davey  
Anita Davies (\*Jeremy Bushell)  
Tony Davis & Darin Qualls  
Jenny Dawson  
Dr Judith Dewsbury *in memory of Tony* (\*Kate Setterfield)  
Alan Faulkner  
Elisabeth Fisher (\*Colette Overdijk)  
Wally Francis  
J Godwin  
Anita & Wyn Griffiths  
Tony Hall & Shirley Livingstone  
The Andrew Harris Charitable Trust  
Cliff Hubbard  
Keith & Mavis Hughes  
Lord Hunt of Kings Heath  
Basil Jackson  
Mr Michael & Mrs Elaine Jones  
Mrs T Justham *in memory of David* (\*Michael Seal, Associate Conductor)  
John and Jenny Kendall  
John & Lisa Kent (\*Veronika Klírová)  
Charles and Tessa King-Farlow  
Beresford King-Smith *in memory of Kate* (\*Heather Bradshaw)  
Lorraine & David Knibb (\*Jon Quirk)  
Jane Lewis  
Richard Lewis  
James and Anthea Lloyd

Tim Marshall (\*Nikolaj Henriques)  
Paddy & Wendy Martin  
David R Mayes OBE  
Philip Mills  
Nigel & Ann Mundy  
Paul & Elaine Murray  
Ian C Norton  
Andrew Orchard & Alan Jones  
Roger and Jenny Otto *in memory of Juliet*  
Rob Page  
Sir Michael and Lady Joan Perry  
Julie & Tony Phillips (\*Elizabeth Fryer)  
Rosalynd & Philip Phillips  
Clive & Cynthia Prior  
Ian Richards  
Peter & Shirley Robinson  
Pam and Alistair Smith  
William Smith  
Colin Squire OBE  
Mr M & Mrs S A Squires  
Brenda Sumner  
Tenors of the CBSO Chorus (\*Joanna Patton)  
Alan Titchmarsh MBE (\*Matthew Hardy)  
Mr R J & Mrs M Walls  
Robert Wilson (\*Emmet Byrne)  
Mr E M Worley CBE & Mrs A Worley DL  
Mike & Jane Yeomans *in memory of Jack Field* (\*Michael Jenkinson)  
*and our other anonymous supporters.*

## GOLD PATRONS (£650+ per year)

Peter & Jane Baxter  
Christine & Neil Bonsall  
Mike Bowden  
Lady Cadbury  
Mr C J M Carrier  
Tim Cherry  
Tim Clarke & family  
Professor & Mrs M H Cullen  
Roger and Liz Dancey  
Robin & Kathy Daniels  
Professor Sir David Eastwood  
Mr G L & Mrs D Evans  
Geoff & Dorothy Fearnough  
Nicola Fleet-Milne  
Mr R Furlong & Ms M Penlington  
Averil Green *in memory of Terry Green*  
Mary & Tony Hale  
Richard Hartree *in memory of Pauline Holland*  
Mr Doug James  
Charles & Jan Keil  
Dr M Kershaw  
Miss C Midgley  
Nigel & Sarah Moores  
Andrew & Linda Murray  
Magdi & Daisy Obeid  
Chris & Eve Parker  
Phillipa & Laurence Parkes  
Dr John Peterson  
Professor & Mrs A Rickinson  
Canon Dr Terry Slater  
Mr A M & Mrs R J Smith  
Dr Barry & Mrs Marian Smith  
Pam Snell  
Ian and Ann Standing  
K R Stokes-Smith, Consulate of Lithuania  
Rimma Sushanskaya  
Janet & Michael Taplin

Roger & Jan Thornhill  
Roy Walton  
Revd T & Mrs S Ward  
David Wright & Rachel Parkins  
Mr Paul C Wynn  
*and our other anonymous supporters.*

## SILVER PATRONS (£450+ per year)

Mr & Mrs S V Barber  
Richard Allen & Gail Barron  
Mr P G Battye  
Roger and Lesley Cadbury  
Mr A D & Mrs M Campbell  
Christine & John Carroll  
Sue Clodd and Mike Griffiths  
David & Marian Crawford-Clarke  
Mrs A P Crockson  
Dr. Margaret Davis & Dr. John Davis  
Mark Devin  
Alistair Dow  
Jane Fielding & Benedict Coleman  
Mrs D R Greenhalgh  
Cliff Haresign  
Richard & Jean Johnson  
Rodney and Alyson Kettel  
Rebecca King, *in loving memory of Ian*  
Dr Jillian Mann MBE  
Mr Peter T. Marsh  
James & Meg Martineau  
Peter and Julia Maskell  
Dr & Mrs Bernard Mason  
Anthony & Barbara Newson  
Richard Newton  
Mrs A J Officer  
Liz & Keith Parkes  
Mr R Perkins & Miss F Hughes  
The Revd. Richard & Mrs Gill Postill  
Eileen Poxton *in memory of Reg Poxton*  
Dr & Mrs R C Repp  
Sheila & Ian Sonley  
Andy Street  
John & Dorothy Tesh  
William & Janet Vincent  
Tony & Hilary Vines  
Peter Walling  
Julie & Simon Ward  
Stephen Williams  
John & Daphne Wilson  
Geoff & Moira Wyatt  
*and our other anonymous supporters.*

## PATRONS (£250+ per year)

Mrs Thérèse Allibon  
Mr J C & Mrs L Ankcorn & family  
Val and Graham Bache  
Leon & Valda Bailey  
Andrew Barnell  
Mr P & Mrs S Barnes  
Mr & Mrs Barnfield  
Di Bass  
Paul Beckwith  
Mr I L Bednall  
Peter & Gill Bertinat  
Philip and Frances Betts  
Mrs Ann Billen  
Kate Bingham & Jesse Norman  
Michael & Beryl Blood  
Bridget Blow CBE  
Paul Bond  
Professor Lalage Bown  
Anthony and Jenni Bradbury  
Mr M & Mrs T Brazier

Dr Jane Flint Bridgewater  
& Mr Kenneth Bridgewater  
Mr Arthur Brooker  
M. L. Brown  
Ann Bruton  
Mr & Mrs J H Bulmer  
Mr G H & Mrs J M Butler  
Benedict & Katharine Cadbury  
Peter & Jeannie Cadman  
Carole & Richard Chillcott  
Dr J & Mrs S Chitnis  
Peter and Jane Christopher  
Dr A J Cochran  
Dee & Paul Cocking  
Mrs S M Coote *in memory of John*  
D & M Coppage  
Luned Corser  
Mr Richard and Mrs Hilary Crosby  
Maurice & Ann Crutchlow  
Stephen & Hilary Daly  
Robert & Barbara Darlaston  
Trevor Davis  
Kath Deakin  
Dr J Dilkes & Mr K A Chipping & family  
Brian & Mary Dixon  
Mr and Mrs C J Draysey  
John Drury  
Catherine Duke  
Naomi & David Dyker  
Chris Eckersley  
Linda & William Edmondson  
Alex & Fran Elder  
Robert van Elst  
Miss E W Evans  
Dr D W Eyre-Walker  
Jack & Kathleen Foxall  
Susan & John Franklin  
B & C Gardner  
Alan and Christine Giles  
Professor J E Gilkison & Prof T Hocking  
Stephen J Gill  
R & J Godfrey  
Jill Godsall  
Laura Greenaway *in memory of*  
*David Richards*  
Claire Greenhill *in memory of*  
Barrie Greenhill  
John Gregory *in memory of Janet*  
Paul Hadley  
Roger & Gaye Hadley  
Nigel & Lesley Hagger-Vaughan  
Miss A R Haigh  
Mr W L Hales  
Malcolm Harbour  
Ann & Phil Haywood  
Keith R Herbert  
Keith Herbert & Pat Gregory  
Mr E L & Mrs M J Hill  
Hanne Hoeck & John Rawsley  
Susan Holmes *in memory of Peter*  
Valerie & David Howitt  
Penny Hughes  
David Hutchinson

Henry & Liz Ibberson  
Mr R M E & Mrs V Irving  
Mr & Mrs G Jones  
Ken & Chris Jones  
Dr Ricky & Mrs Kathleen Ann Jones  
John Jordan  
Mr M N Jordan  
Paul Juler  
Mrs P Keane  
Mr & Mrs R Kirby  
Mr A D Kirkby  
Professor & Mrs R J Knecht  
Mrs D Larkam  
Jennie Lawrence *in memory of Philip*  
Emmanuel Lebaut  
M. E. Ling  
Mr J F & Mrs M J Lloyd  
Professor David London  
Geoff & Jean Mann  
Carmel and Anthony Mason  
Geoff & Jenny Mason  
Neil Maybury  
Mr A A McLintock  
Patro Mobsby  
Norah Morton  
P J & H I B Mulligan  
Mrs M M Nairn  
Richard & Shirley Newby  
Richard Newton and Katharine Francis  
Brian Noake  
Ms E Norton OBE *in memory of*  
*Jack & Pam Nunn*  
Marie & John O'Brien  
Mr & Mrs R T Orme  
S J Osborne  
Nigel Packer  
Rod Parker & Lesley Biddle  
Chris and Sue Payne  
Malcolm Payne  
Graham and Bobbie Perry  
Gill Powell & John Rowlatt  
C Predota  
Roger Preston  
Eileen & Ken Price  
John Randall  
Dr and Mrs K Randle  
Gillian & Derek Rawson  
Mr David J Reeve  
Trevor Robinson  
Peter & Pauline Roe  
David & Jayne Roper  
Helen Rowett & David Pelteret  
Dr Gwynneth Roy  
Vic & Anne Russell  
Mrs L J Sadler  
Carole & Chris Sallnow  
Stephen Saltaire  
Miss S Scott  
Margaret and Andrew Sherrey  
Dr & Mrs Shrank  
Keith Shuttleworth  
Richard & Elizabeth Simons  
Mr N R Skelding

Ed Smith  
Mary Smith & Brian Gardner *in*  
*memory of John and Jen*  
Peter J & Dorothy Smith  
Ray Smith  
Matthew Somerville and Deborah Kerr  
Robin and Carol Stephenson  
Anne Stock  
Mr & Mrs J B Stuffs  
J E Sutton  
Michael & Barbara Taylor  
Bryan & Virginia Turner  
John Turner  
John & Anne Turney  
Mrs J H Upward  
Professor & Mrs J A Vale  
Bob & Louise Vivian  
Stephen Vokes & Erica Barnett  
Tim & Wendy Wadsworth  
Kit Ward  
Ann Warne  
Neil Warren  
Mrs M L Webb  
Elisabeth & Keith Wellings  
Mr & Mrs J West  
Roger & Sue Whitehouse  
Mr William & Mrs Rosemary Whiting  
Pippa Whittaker  
John and Pippa Wickson  
Richard and Mary Williams  
John Winterbottom  
Ian Woollard  
*and our other anonymous supporters*  
*and our Friends.*

#### LEGACY DONORS

*In memory of* Chris Aldridge  
The late Terence Baum  
The late Elizabeth Bathurst Blencowe  
The late Mr Peter Walter Black  
Allan & Jennifer Buckle  
The late Miss Sheila Margaret Burgess  
Smith  
Isabel Churcher  
The late Colin W Clarke  
Mr and Mrs P Cocking  
The late Roy Collins  
David *in memory of Ruth Pauline*  
*Holland*  
Tony Davis & Darin Qualls  
The late Mr Peter S. Day  
Mark Devin  
Alistair Dow  
The late Mary Fellows  
Felonious Mongoose  
Valerie Frankland  
Jill Godsall  
Tricia Harvey  
The late Mrs Marjorie Hildreth  
Mr Trevor & Mrs Linda Ingram  
Robin & Dee Johnson  
Alan Jones & Andrew Orchard  
Ms Lou Jones

The late William Jones  
Peter Macklin  
The late Mr & Mrs F. McDermott &  
Mrs C. Hall  
The late Myriam Josephine Major  
The late Joyce Middleton  
Philip Mills  
The late Peter & Moyra Monahan  
The late Arthur Mould  
The late June North  
Stephen Osborne  
Gill Powell  
Tony Davis & Darin Qualls  
The late Mrs Edith Roberts  
Philip Rothenberg  
The late Mr Andrew Roulstone  
The late Thomas Edward Scott  
Mrs C E Smith & Mr William Smith  
Pam Snell  
The late Mrs Sylvia Stirman  
The late Mrs Eileen Summers  
Miss K V Swift  
John Taylor  
Mr D M & Mrs J G Thorne  
John Vickers  
Mr Angela & Mr John Watts  
Alan Woodfield  
*and our other anonymous donors.*

#### ENDOWMENT FUND DONORS

Mike & Jan Adams  
Arts for All  
Viv & Hazel Astling  
The Barwell Charitable Trust  
In memory of Foley L Bates  
Bridget Blow CBE  
Deloitte  
Miss Margery Elliott  
Simon Fairclough  
Sir Dexter Hutt  
Irwin Mitchell Solicitors  
The Justham Trust  
Mrs Thelma Justham  
Barry & Frances Kirkham  
Linda Maguire-Brookshaw  
Mazars Charitable Trust  
Andrew Orchard & Alan Jones  
John Osborn  
Margaret Payton  
Roger Pemberton & Monica Pirotta  
David Pett  
Pinsent Masons  
Martin Purdy  
Peter & Sally-Ann Sinclair  
Jerry Sykes  
Alessandro & Monica Toso  
Patrick Verwer  
R C & F M Young Trust

\* *Player supporter*

*'The CBSO is a big part of our life, we love coming to Symphony Hall and enjoying CBSO concerts.  
It is so special and we are so lucky to live nearby to experience their talent.'*

**Peter and Jane Baxter** (Gold Patrons)

## JOIN PETER AND JANE BAXTER – AND THE CBSO

For details of all our membership schemes please go to [cbso.co.uk/support-us/membership](https://www.cbso.co.uk/support-us/membership).  
Your support will help us continue our work whilst you enjoy a range of exclusive benefits ...

*Credits correct as of 4 November 2020*