



CENTENARY OF THE FIRST CONCERT

This concert was filmed in Symphony Hall, Birmingham on Tuesday 10 November 2020

Mirga Gražinytė-Tyla – Conductor

Sheku Kanneh-Mason – Cello

Sibelius Lemminkäinen's Return	6'
Elgar Cello Concerto	30'
Sibelius Swan of Tuonela	8'
Beethoven Leonore No.3	14'

On 10 November 1920 Sir Edward Elgar conducted the City of Birmingham Orchestra in its first symphonic concert – and the future CBSO took its first step onto the world stage. 100 years later, we welcome another Midlands superstar, Sheku Kanneh-Mason, in one of the pieces that Elgar conducted on that historic night: his Cello Concerto, then unknown, but now one of Britain's best-loved classics. And Mirga Gražinytė-Tyla celebrates another of our star guests from a century ago, Jean Sibelius, before raising a toast to Beethoven in his 250th birthday year: a gripping musical drama of love, courage, and triumph against all odds. In 2020, as in 1920, music means life – and we've never been more eager to share it.

This concert is available to view online only from 6pm on Thursday 19 November until Friday 18 December 2020.

The CBSO's digital work has been made possible thanks to generous support from David and Sandra Burbidge, Jamie and Alison Justham, Chris and Jane Loughran, John Osborn, and Arts Council England's Culture Recovery Fund.

 facebook.com/theCBSO

 twitter.com/theCBSO

 instagram.com/theCBSO



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

* For a limited time, two members of the CBSO Campaign Board have generously committed to match all gifts pound for pound, up to a total of £100,000.

Support your CBSO today to double the impact of your gift.

Find out more at cbsoco.uk/future



Supported by



Supported using public funding by
ARTS COUNCIL
ENGLAND



Birmingham
City Council

Jean Sibelius (1865-1957)

Lemminkäinen's Return

Two types of work dominate Sibelius' mature output: the symphony and the symphonic poem. It's sometimes said that these represent two contrasting strands: that Sibelius was somehow able to 'siphon off' his romantic, illustrative tendencies in the tone-poems, leaving him free to concentrate on abstract musical thought – in his own words, 'profound logic' – in his seven symphonies.

The truth is more complicated. Sibelius may have preferred not to reveal the extra-musical inspirations behind some of the ideas in his symphonies – at least not in public – but that doesn't mean there weren't any. The famous swinging horn theme in the finale of the Fifth Symphony was, for Sibelius, the 'Swan Hymn': a memory of a time when he saw 16 swans circling over his Finnish home, then 'disappearing into the solar haze like a gleaming silver ribbon'. On the other hand, few would argue that the greatest of Sibelius' symphonic poems – *Tapiola* for instance, or *Pohjola's Daughter* – lacked a highly original 'profound logic' of their own.

Still, there was a time, before the appearance of the official Symphony No.1 (1899), when Sibelius was less concerned to draw demarcation lines between symphony and symphonic poem. His first major orchestral work was a symphony entitled *Kullervo* (1892), evoking scenes from the life of the ill-fated Finnish folk hero Kullervo, as depicted in the national epic, the *Kalevala*. Three years later Sibelius returned to the *Kalevala* for inspiration for another grand project: a cycle of tone poems based on the life of another hero, Lemminkäinen. The result is known by various names, most commonly *Lemminkäinen Suite* or *Four Legends*. Actually neither of those titles does justice to the originality of the conception: four symphonic poems which can be performed separately (as 'The Swan of Tuonela' and 'Lemminkäinen's Return' are here), but which can also be combined to form a grand narrative symphony. That Sibelius saw the total work in symphonic terms can be seen from the subtle thematic cross-references from movement to movement, and from the tonal scheme which emerges: a journey by cyclical stages away from the home key, E flat major, and a gradual 'return' to it in the finale.

The cyclical structure reflects the nature of the story. Many cultures have their myths of a young god or hero/heroine who enters the underworld (possibly dying in the process) and then makes a miraculous return to life. The parallel with the cycle of the seasons – Summer, Autumn, Winter, Spring – and the life of the sun, was pointed out forcefully by James Frazer in his classic anthropological study *The Golden Bough*, which first appeared in print in 1890, just five years before the original version of the *Lemminkäinen Suite*. Frazer doesn't mention Lemminkäinen in his book, but he would surely have acknowledged that the extremity of the Finnish seasonal cycle (in which the sun virtually disappears for part of the year) would lend special intensity to any representations of it in myth. That would also help explain its appeal for Sibelius: like many sensitive Finns he experienced the long winter night and the gradual return of the sun in spring as almost personal crises. There is nothing more warmly

reassuring in his whole output than the reappearance of the sun after sinister, haunted darkness in his symphonic poem *Nightride and Sunrise* (1907).

The first of the *Four Legends*, 'Lemminkäinen and the Maidens of Saari', introduces us to the young hero: strong, brave, handsome, a bit of a Don Juan. In the second movement, 'The Swan of Tuonela' (see page 4), Lemminkäinen has finally punched above his weight, setting his sights on the icy daughter of the moon, Pohjola. In 'Lemminkäinen in Tuonela', the third legend, the hero fails in his task and is killed, and his body is cut to pieces and thrown into the river. The beginning of the fourth and final legend, which we hear performed today – 'Lemminkäinen's Return' – is all suppressed excitement. Themes gradually assemble themselves from tiny scraps of motif – just as Lemminkäinen's mother puts her son's body magically together again and breathes life into him. Gradually the music turns into a wild gallop, as the resurrected sun-hero Lemminkäinen rides home in triumph.

Programme note © Stephen Johnson

Edward Elgar (1857-1934)

Cello Concerto in E minor, Op.85

Adagio-moderato

Allegro molto

Adagio

Allegro moderato – Allegro ma non troppo

Although the last moments of 1918 brought peace, Elgar himself found little to rejoice at. Indeed his mood mirrored the season; both as man and artist he had reached the autumn of his life. The war had been a fallow period for Elgar; he was frequently ill, worried by financial problems, and saddened by the deaths of friends – George Sinclair, No.11 of the *Enigma Variations*, was one. He hated living in London, longed for Worcestershire, and nostalgically looked back to a way of life that he sensed was destroyed forever. Furthermore, he was racked with self-doubts concerning his own worth as a composer, for although his patriotic war compositions, such as *Fringes of the Fleet*, won popular acclaim, he was deeply wounded by the public's lukewarm response to his major prewar works such as the Second Symphony.

During 1918, the Elgars rented Brinkwells Cottage in Sussex. Elgar loved this home; it had glorious views and woods close by where he spent hours walking, chopping wood and building bonfires. Under its spell his last creative burst of activity took place: three chamber works were composed in quick succession, and as summer turned to autumn the Cello Concerto was begun. A spirit of intense melancholy hangs over the work with Elgar's own dark despair enshrouded by the sadness of the season with its bonfires and shortening days.

The first performance on 27 October 1919 with Felix Salmond as soloist and Elgar conducting was not a success. The public response was tepid; they had come expecting a paean to victory and were baffled by the subjective introspection of the work and its restrained use of the orchestra. Critical response was equally muted, although a few perceptive critics did realise that here was a work that would stand beside the cello concertos of Schumann and Dvořák. Subsequent performances eroded the initial reaction though and it soon became an established favourite with cellists and audience alike.

The first movement begins with the soloist introducing a motto theme (marked nobilmente) which will unify the concerto as a whole. Violas steal in with a wistful rocking theme whose poignant character dominates the movement apart from a fleeting excursion to brighter regions. As the movement peters out, the soloist muses on the motto theme and introduces a repeated semiquaver idea which blossoms into the main idea of the scurrying scherzo that follows. A feature of this almost elfin-like movement is Elgar's use of the highest register of the instrument.

The comparative lack of contrast within a movement is another feature of the concerto, and the slow movement takes this process a stage further as it consists solely of an extended elegy for the soloist. It leads straight into the finale bringing a principal theme that despite the minor tonality has a more confident air. With a slackening of tempo, the shadows return, and here at the concerto's emotional climax, the cello's anguished strain is one of pity, sadness and regret. A final recall of the motto, and a terse coda ends Elgar's lament for the passing of an age.

Programme note © Andrew Burn

LOOKING BACK 100 YEARS: ELGAR IN BIRMINGHAM

On 10 November 1920, when Sir Edward Elgar conducted his Cello Concerto in the City of Birmingham Orchestra's First Symphony Concert at Birmingham Town Hall, the concerto was barely a year old. The premiere – also conducted by Elgar – had been given by the London Symphony Orchestra on 27 October 1919. It had not been a happy occasion. Albert Coates, the conductor for the rest of the concert, refused to stick to his allotted rehearsal times, so Elgar and his soloist, Felix Salmond, had less than an hour's rehearsal. The orchestra, wrote the critic Ernest Newman, was "inaudible, merely a muddle", and Lady Elgar never forgave Coates – describing him in her diary as "that brutal, selfish, ill-mannered bounder".

The performance in Birmingham was a very different matter. The City of Birmingham Orchestra had been launched just nine weeks earlier under its music director Appleby Matthews, but had so far been confined to Sunday "pops" concerts in the Theatre Royal, New Street. This was to be the first of a series of "Symphony Concerts" at the Town Hall – described by Matthews as "musically the finest which has ever been offered to Birmingham" – and the orchestra's management committee was determined to make it "as public as possible". The Lord Mayor, William Cadbury, held a civic reception; Granville Bantock acted as host, and Matthews augmented the orchestra with top woodwind players from London.

Elgar had chosen a challenging programme. Two substantial and virtuosic works – Falstaff and the Second Symphony – sandwiched the practically unknown Cello Concerto. That might be why, according to the *Birmingham Gazette*, the programme "did not attract a record audience", although it added that the Cello Concerto was "splendidly played". But, it added, "the vitalising effect of Sir Edward conducting his own pieces, gave a life and a force not otherwise to be obtained". And everyone present seems to have felt the sense of occasion. Salmond joined the cello section of the orchestra after the interval to play in the Symphony, and Elgar found his mind drifting back over four decades to his youth, when he'd played second violin in "Mr Stockley's Band" – Birmingham's main professional orchestra between 1873 and 1897. "At the rehearsal this afternoon, there was only one vacant seat in the orchestra" he told Robert Buckley, the music critic of the *Birmingham Post*. "It was the one in which I used to sit. I almost expected to see myself come on with the fiddle".

© Richard Bratby



Jean Sibelius

The Swan of Tuonela

This unique picture in sound was originally intended to be part of a prologue to an opera, *Veneen Luominen (The Creation of the Boab)*, but as the libretto (by Sibelius himself) proved to be too lyrical in style, the project came to nothing. Tuonela is the Hades of Finnish mythology and Tuoni (or Mana) its God. On the black river, with its whirlpools and cataracts leading to and surrounding Tuonela, the swan floats majestically, singing its sad, enticing song. Lemminkäinen had been ordered by Louhi, Mistress of Pohjola, to shoot it; but instead he meets his own death at the hands of the cowherd Markkahattu. Sibelius, however, is here only concerned with the immediate picture and not with incidents.

In the music the swan is represented by a melancholy air played almost continuously on the cor anglais against a misty background of divided strings. These instruments, too, have their own sombre responsive phrases which finally break into a unison passage of great intensity. The orchestration throughout reveals Sibelius' uncanny regard for the right effect. No bright-toned instruments such as flutes, clarinets or trumpets are used. Only the bass clarinet and horns later take up three notes of the cor anglais melody in a momentary shaft of C major light (note the harp arpeggios here) that only serves to sharpen the effect of the general gloom. Minor triads of A on trombones and double notes on the timpani support the strings in their sombre passage, while an eerie, pianissimo roll on the bass drum (already heard elsewhere) intensifies the blackness of it all. The swan's song over, the strings are given the final phrases of a work which, as Cecil Gray wrote, 'is one of the most deeply poetic and imaginative things in modern music'.

Programme note © CBSO

Ludwig van Beethoven (1770-1827)

Overture Leonore No.3, Op.72a

No work caused Beethoven more pain than his opera *Fidelio* – 'my crown of martyrdom' was how he ruefully summed up the experience of creating it. It was a long process: Beethoven revised the opera twice, the second time so thoroughly that it virtually became a different work. And he provided no fewer than four overtures for the opera, the first three bearing the title Beethoven originally chose for the opera, 'Leonore'. For Beethoven the problem with the first three overtures had nothing to do with the quality of the music. Nos.2 and 3 in particular are magnificent creations, but they are both very long for operatic overtures and, more to the point, they summarise the story of the opera so tellingly that they can end up stealing a lot of its dramatic thunder. The final, less ambitious overture, known simply as the *Fidelio Overture* (the one normally performed before the opera), is by far the most effective as a curtain raiser. But in the Overture Leonore No.3, Beethoven created a self-sufficient work that tells a compelling story on its own terms: in effect it is the world's first great symphonic poem.

Leonore No.3 begins with a wonderful touch of musical theatre: a dramatic call to attention (full orchestra in unison) dwindles to an intense hush, followed by searching harmonies for strings and bassoons. Then the bassoons join the clarinets in singing the first phrases of the prisoner Florestan's great aria. In the opera this aria reveals Florestan drawing back from despair by remembering freedom, and particularly the love of his wife, Leonore. In the Overture, Florestan's melody is followed by a huge full orchestral outburst, enhanced by trombones, clearly signalling renewed hope. Then the tempo quickens and the overture proper begins with a heroically forward-striving theme, in a mighty crescendo. The second theme, introduced by a horn-call, also recalls phrases from Florestan's aria.

After that the struggle intensifies, only to be cut off at its height by a distant trumpet fanfare – in the opera it is this trumpet signal that announces the timely arrival of the Government Minister Don Fernando, summoned by Leonore to put an end to Florestan's unjust imprisonment, and to the evil ambitions of the Prison Governor Don Pizarro. In the Overture, as in the opera, the fanfare is heard twice, then the Overture's heroically forward striving theme returns, joyously transfigured on flute. The second theme is heard again, followed by a final reminder of Florestan's aria on woodwind and strings. The violins' phrases seem to peter out, unaccompanied. But then like a match applied to dry tinder the coda bursts into flame, Presto, leading to an ecstatic, triumphant finish.

Programme note © Stephen Johnson



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.

Sheku Kanneh-Mason

Cello

Winner of the 2016 BBC Young Musician competition, Sheku Kanneh-Mason is in great demand from orchestras and concert halls worldwide. He became a household name in May 2018 after performing at the wedding of the Duke and Duchess of Sussex at Windsor Castle. In January 2020, Sheku released his second album, *Elgar*, featuring the Cello Concerto, which he recorded at Abbey Road Studios with Sir Simon Rattle and the London Symphony Orchestra. On its release, it reached No.8 in the UK Official Album Chart, making Sheku the youngest classical instrumentalist and the first cellist in history to reach the UK Top 10.

Sheku has made debuts with orchestras such as the Seattle Symphony, the Orchestre Philharmonique de Radio France, Netherlands Chamber Orchestra at the Concertgebouw, the Atlanta Symphony, Japan Philharmonic, BBC Symphony, Royal Liverpool Philharmonic, London Philharmonic, Frankfurt Radio Symphony, and Baltimore Symphony orchestras. Forthcoming highlights include performances with the Toronto Symphony, BBC Scottish Symphony, and Stockholm Philharmonic orchestras.

Recent recital performances include Wigmore Hall, Zurich Tonhalle, Lucerne Festival, Festival de Saint-Denis, Théâtre des Champs Elysées Paris, Teatro della Pergola Florence, and a critically acclaimed tour of North America that took in Los Angeles, Berkeley, St Paul, Vancouver, Ann Arbor, Boston, Baltimore, Philadelphia, and Sheku's recital debut at Carnegie Hall New York. Upcoming recital debuts include London's Barbican Hall, L'Auditori Barcelona, Madrid's Auditorio Nacional, and the chamber hall of the Berlin Philharmonie.

Sheku is passionate about making music accessible to all and is an ambassador for Music Masters and Future Talent. During the Covid-19 lockdown in spring 2020, Sheku and his siblings performed in livestreams from their family home in Nottingham to audiences of hundreds of thousands.

Sheku is currently a full-time ABRSM Scholarship student at the Royal Academy of Music, studying with Hannah Roberts. He began learning the cello at the age of six with Sarah Huson-Whyte and then studied with Ben Davies at the Junior Department of the Royal Academy of Music where he held the ABRSM Junior Scholarship. He has received masterclass tuition from Guy Johnston, Ralph Kirshbaum, Robert Max, Alexander Baillie, Steven Doane, Rafael Wallfisch, Jo Cole, Melissa Phelps, and Julian Lloyd Webber and, in 2017, participated in the Verbier Festival Academy in masterclasses with Frans Helmerson and Miklos Perenyi. A keen chamber musician, Sheku performs with his sister, Isata and brother, Braimah, as a member of the Kanneh-Mason Trio.

Sheku was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year's Honours List. He plays an Antonius and Hieronymus Amati cello c.1610, kindly on loan from a private collection.

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 **
Philip Brett
Colin Twigg
Jane Wright *
Elizabeth Golding **
Kirsty Lovie *
Stefano Mengoli *

VIOLIN II

Kate Suthers*
Moritz Pfister *
Peter Graham
Gabriel Dyker **
Georgia Hannant *
Bryony Morrison *
Colette Overdijk *
Julia Åberg *

VIOLA

Chris Yates **
Adam Romer **
David BaMaung
Catherine Bower *
Amy Thomas *
Jessica Tickle *

CELLO

Eduardo Vassallo **
Kate Setterfield **
Miguel Fernandes *
Jacqueline Tyler **

DOUBLE BASS

Julian Atkinson **
Damián Rubido González
Mark Goodchild **
Julian Walters **

FLUTE

Marie-Christine Zupancic *
Veronika Klírova *

OBOE

John Roberts
Emmet Byrne *

COR ANGLAIS

Rachael Pankhurst *

CLARINET

Oliver Janes *
Joanna Paton **

BASS CLARINET

Mark O'Brien *

BASSOON

Nikolaj Henriques *
Margaret Cookhorn *

HORN

Elspeth Dutch **
Elise Campbell
Mark Phillips **
Jeremy Bushell *
Martin Wright #

TRUMPET

Jonathan Holland **
Richard Blake *
Jonathan Quirk **

TROMBONE

Richard Watkin *
Anthony Howe **

BASS TROMBONE

David Vines **

TUBA

David Kendall

TIMPANI

Matthew Hardy *

PERCUSSION

Adrian Spillett *
Andrew Herbert *
Toby Kearney *

HARP

Katherine Thomas

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 Arledge 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 Ankorn & family
Val and Graham Baiche
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 cbsoc.org.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