

GBSO

City of
Birmingham
Symphony
Orchestra

Bruckner 7
Symphony Hall
Thursday 25 April 2024,
7.30pm

GBSO.CO.UK

BRUCKNER 7

Concert programme £4



simplify the complex



SCC, Europe's largest privately owned
technology solutions provider is proud to
be Principal Sponsor of the CBSO.



scc.com

INTRODUCTION

Dear CBSO and music lovers,

What a program of divine beauty we have for you: Anton Bruckner's Symphony No.7 and in the first half Robert Schumann's Violin Concerto with the wonderful James Ehnes.

I feel more with my instinct than with any elaborate explanation that both pieces will complement each other magnificently.

On the one hand in Schumann's Violin Concerto we hear some of the most profound ideas that were ever composed. In the slow movement in particular there are moments that touch us so deeply because of some otherworldly beauty in the interplay of the solo violin part with the almost zero gravity orchestral harmonies.

And if you look at it - disarming simplicity everywhere: just a few notes that carry maximum feeling.

On the other hand we have the large scale Symphony No.7 by Anton Bruckner where all four movements have their distinct flair. Surrounded by the faster movements the crown jewel in my view is the towering and radiant slow movement which also features extra instruments in the form of Wagner tubas.

Their special voluptuous middle register sound stands for my sensation whenever I come across this movement. I feel struck by something that is divinely inspired. Bruckner's harmonies create a flow that is building towers of sound as well as the most intimate poetry. An epic long ebb and flow of romantic sound with a break through moment of larger than life dimensions.

Schumann, Violin Concerto, 30mins

- I. In kräftigem, nicht zu schnellem Tempo
- II. Langsam
- III. Lebhaft, doch nicht schnell

Interval

Bruckner, Symphony No.7, 68mins

- I. Allegro moderato
- II. Adagio: Sehr feierlich
- III. Scherzo: Sehr schnell
- IV. Finale: Bewegt, doch nicht schnell

Markus Stenz, Conductor

James Ehnes, Violin

A special thank you to Jerry Sykes,
who generously supports our
artistic programme.

FREE PRE-CONCERT CONVERSATION

Join soloist James Ehnes and CBSO musician Catherine Arlidge. The event will take place in the Jennifer Blackwell Performance Space from 6:30pm.

We are very happy for you to take photographs and short video clips at our concerts, but please refrain from recording the whole performance. We do ask that you are mindful of disturbing artists and other audience members and therefore ask that you dim the brightness on your phone, take pictures and videos during applause breaks and do not use your flash.

We also regularly take photographs for promotional use, so you may see a professional photographer at our concerts. Please ask a member of the front of house team if you have any questions about this.

To ensure that everyone is able to enjoy the performance, please make sure your mobile phone is set to silent.

Principal Funders:

BRUCKNER 7

Dark, dreamy and deeply poetic. Imagine the melody of your dreams. That's how Anton Bruckner came up with the opening of his Seventh Symphony – and when you hear it, you'll understand why: this is music that scales sublime heights and heartrending depths. For guest conductor Markus Stenz, it's a spiritual journey; so he begins by teaming up with the incomparable James Ehnes in Schumann's dark, but deeply poetic Violin Concerto.

Robert Schumann (1810-1856)

VIOLIN CONCERTO IN D MINOR, WO023

I. In kräftigem, nicht zu schnellem Tempo

II. Langsam

III. Lebhaft, doch nicht schnell

Robert Schumann drafted his only Violin Concerto between 11th September and 3rd October 1853. It was an eventful few weeks at the Schumann home in Düsseldorf: around midday on 30th September a blond, long-haired young musician had appeared, unannounced, at their door. "Visit from Brahms (a genius)" wrote Schumann in his diary, and for the next month Robert and his wife Clara lionised this 20-year old "eagle", effectively adopting him as a member of their family. Meanwhile, Robert's own professional life was proving stressful. "Shameless people" he noted on 19th October, after a committee meeting with the Düsseldorf orchestra – then in the process of trying to hound him out of his post as their chief conductor.

Somewhere amid these highs and lows, Schumann wrote this Concerto, with his

violinist friend Joseph Joachim in mind.

The story that follows is almost too strange for fiction (in fact, it's been the subject of at least one novel, Jessica Duchan's *Ghost Variations*). Schumann sent the score to Joachim, who held on to the manuscript. By the end of the year, Schumann was showing signs of serious psychiatric illness; he believed that the spirits of Mendelssohn and Schubert had dictated part of the slow movement to him. On 27th February 1854, tormented by demonic voices, he attempted suicide by jumping into the Rhine.

He survived; but he would be confined to an asylum for the rest of his life. Joachim discussed the Concerto with Clara but in their distress they took the decision not to make it public, and the score lay unplayed until the early 1930s. But for the violinist Yehudi Menuhin (who gave the US premiere in 1937) there could be no doubt: it was a masterpiece:

"This concerto is the missing link of the violin literature; it is the bridge between the Beethoven and the Brahms concertos, though leaning more towards Brahms. Indeed one finds in both the same human warmth, caressing softness, bold manly rhythms, the same lovely arabesque

treatment of the violin, the same rich and noble themes and harmonies."

At which point it's probably best simply to let the music speak. The concerto is in three expansive movements and it's easy to hear why contemporaries were baffled: violin concertos of the era were expected to be flamboyant. Schumann's doesn't lack brilliance (especially in the spirited *finale*, a boisterous polonaise), but fundamentally, it's a piece that – true to its creator's poetic spirit – looks inwards. It dreams and ruminates rather than swaggers, in line with Schumann's own deeply Romantic sensibility. It's in the three movements of classical concerto form, and the first is the most stormy (not to say heroic), while the second is the most tender. The *finale* follows without a break, and the ending is ebullient.

True: it's difficult, once you know the Violin Concerto's story, to forget that it was Schumann's last large-scale work. Clara and Joachim could hear in this troubled, ardent music only the single greatest tragedy of their shared lives. But that needn't prevent us from allowing Schumann speak to us on his own terms – or from finding that he has something courageous, beautiful and (above all) intensely human to say.

Anton Bruckner (1824-1896)

SYMPHONY NO.7 IN E MAJOR

- I. Allegro moderato
- II. Adagio: Sehr feierlich und sehr langsam
- III. Scherzo: Sehr schnell
- IV. Finale: Bewegt, doch nicht schnell

Anton Bruckner was a modest man, more at home at the organ or bent over a score than in Viennese society. He was socially awkward (some said eccentric), and Viennese wits sniggered at the provincial manners and old-fashioned dress of this

"It dreams and ruminates rather than swaggers, in line with Schumann's own deeply Romantic sensibility."

deeply religious organist from Linz. But for those who loved him, he inspired a profound devotion. Bruckner's biographer Stephen Johnson quotes Bruckner's friend Friedrich Eckstein – who visited him at his home in central Vienna in the autumn of 1881:

"Almost every time I visited Bruckner at his apartment in the Hessgasse, I found him sitting at his old-fashioned, bulky Bösendorfer grand piano, deep in the sketch of one of his symphonies, laboriously, with shaking hands, coaxing out the harmonies... But what a wealth of unimagined beauty was revealed when I saw the very first bars of one newly begun work, the wonderful Seventh Symphony: where the string tremolos launch a deeply moving harmonic sequence that arches through a splendid chain of suspensions, bathing the main theme, on horn and cellos, in shafts of radiant sunlight!"

"Sunlight" is a wonderful description of the opening of Bruckner's Seventh Symphony. If you've ever spent time in the countryside around Bruckner's native Linz, you'll know how that sunlight moves: gradually outlining

the massive, misty forms of the Alps until a sunbeam catches the heights and the distant summits seem to light up on the horizon. Bruckner begins his symphony in a shimmer of mist; and violas and cellos launch a long, singing, soaring melody. Gradually, the orchestra begins to glow – a beam from the horns, a glint of woodwind: and the whole panorama unfolds.

Bruckner realised that this symphony was special; in fact he said that this opening melody had come to him – literally – in a dream. An old friend (a conductor) had appeared, playing the tune on a viola and had spoken the words “this will bring you success”. Bruckner could certainly have used some of that. He had struggled to have his symphonies taken seriously in the face of vicious personal attacks, and he begged the conductor Arthur Nikisch to premiere the symphony not in Vienna, but in Leipzig – where it was heard for the first time on 30th December 1884. After years of struggle, the Seventh Symphony made Bruckner’s name overnight. “How is it possible that we have never heard of him?” asked one critic.

And after that ravishing opening, Bruckner proceeds in a way that would be familiar to Beethoven or Mozart – only the pace and the sense of proportion are different. The musical journey that follows is full of stark contrasts (almost cliff-edges) and sweeping vistas. There are towering, full orchestral climaxes, flurries of birdsong, and moments of sudden magical quiet with only a single instrument playing – like a poet or dreamer, alone in a vast landscape. The ending builds from near-silence to a climax in which the brass peal like gigantic bells.

Now the landscape darkens. “Very solemn and very slow”, writes Bruckner as the low strings sing a melancholy hymn, backed by the sound of four Wagner-tubas – instruments devised by Bruckner’s hero Richard Wagner, and played by members of the horn section to produce a particularly black and velvety sound. For Bruckner, though, this was an act of homage and

mourning. Wagner died in early 1883 while Bruckner was writing the symphony and the music builds, at a majestic pace, to a huge, endlessly delayed climax topped by a single crash of cymbals – like a sudden, blinding, vision of glory. Then it sinks, as if in shock, into a quiet reflection: music of heartfelt and deeply personal grief.

The *scherzo* is another contrast: a fierce rhythm and a melody on the trumpet (sometimes compared to a cockerel’s crow) build into an elemental, whirling dance that embraces both humour and terror before, in the central *Trio* section, finding consolation (and just a hint of something grander). And then with the *finale*, the sunlight sparkles again. With his work almost done, Bruckner’s seems to have let his heart fill with a sense of play. But even when he lets his fancy linger, Bruckner always has his eyes on the horizon, and his final goal: where the theme from the symphony’s opening bars rises, shining, towards the sunlit heavens.

© Richard Bratby



ANTON BRUCKNER WITH THE ORDER OF FRANZ JOSEPH (1886). OTTO SCHMIDT, PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS

MARKUS STENZ



Markus Stenz has held several high-profile positions including Principal Conductor of the Netherlands Radio Philharmonic Orchestra, Principal Guest of the Baltimore Symphony Orchestra and most recently Conductor-In-Residence of the Seoul Philharmonic Orchestra. He was General Music Director of the City of Cologne and Gürzenich-Kapellmeister for 11 years. In the 2023-24 season Markus returns to Dutch National Opera to conduct Mahagonny, travels to Hangzhou in China for Die Walküre and conducts a special performance of *Fin de partie* in Kurtág's hometown of Budapest before touring for performances in Hamburg and Cologne. Elsewhere in Germany he will conduct programmes with MDR Leipzig, Stuttgarter Philharmoniker and Staatskapelle Halle. In Italy he conducts both Orchestra della Toscana and Fondazione Haydn di Bolzano, and further afield will return to New Jersey Symphony Orchestra and make his debut with Naples Philharmonic Orchestra. Markus Stenz studied at the Hochschule für Musik in Cologne under Volker Wangenheim and at Tanglewood with Leonard Bernstein and Seiji Ozawa.

JAMES EHNES

James Ehnes is a favourite guest at the world's most celebrated concert halls. Recent orchestral highlights include the MET Orchestra at Carnegie Hall, Gewandhausorchester Leipzig, San Francisco Symphony, London Symphony, NHK Symphony and Munich Philharmonic. Throughout the 23/24 season, Ehnes continues as Artist in Residence with the National Arts Centre of Canada and as Artistic Partner with Artis–Naples. Ehnes performs regularly at the Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Verbier Festival, Dresden Music Festival and Festival de Pâques in Aix. A devoted chamber musician, he is the leader of the Ehnes Quartet and the Artistic Director of the Seattle Chamber Music Society. Ehnes began violin studies at the age of five, became a protégé of the noted Canadian violinist Francis Chaplin aged nine, and made his orchestra debut with L'Orchestre symphonique de Montréal aged 13. He continued his studies with Sally Thomas at the Meadowmount School of Music and The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation in 1997. Ehnes plays the "Marsick" Stradivarius of 1715.



© BEN EALOVEGA



© PATCH DOLAN

PROUD TO BE BIRMINGHAM'S ORCHESTRA

We are Birmingham's orchestra – loud and proud. An internationally celebrated symphony orchestra that makes music that matters to the people of Birmingham, the West Midlands and beyond.

A family of 90 incredible musicians, we exist to create exciting musical experiences for all. From brightening up the morning commute, to inspiring audiences and musicians of the future – we make epic, powerful, meaningful music that fills concert halls, communities, streets, schools and lives with passion, excitement, inspiration, hope and joy.

We've come from all over the world, but we're at home right here in Birmingham. See us at Symphony Hall playing some of the greatest symphonic music of all time, at pop-up performances around the city, at the CBSO Centre performing intimate small-scale gigs or in schools, community centres, libraries and even the occasional pub!

We're musicians, but we're also parents, teachers, runners, gardeners, writers, sports fans, foodies and so much more. We're part of your city, and we couldn't be happier to be here to play, share, write, sing, live and breathe music with you!

PERFORMERS

VIOLIN I

Eugene Tzinkindelean*
Jonathan Martindale*
Andrew Harvey
Jack Greed
Richard Thomas*
Jane Wright*
Mark Robinson*
Bethan Allmand*
Robert Bilson
Victoria Gill
Nathan Bomans*
Joanna Watts
Angus Bain
Catherine Chambers
Anais Boyadjieva
Liu-Yi Retallick

VIOLIN II

Lowri Porter*
Emily Davis
Moritz Pfister*
Catherine Arlidge*
Amy Jones*
Georgia Hannant*
Bryony Morrison*
Eleanor Hill
Tam Mott
Heather Bradshaw*
Timothy Birchall*
Gabriel Dyker*
Amy Littlewood
Adam Hill

VIOLA

Chris Yates*
Adam Römer*
Michael Jenkinson*
David BaMaung*
Catherine Bower*
Sarah Malcolm*
Amy Thomas*
Jessica Tickle*
Gemma Dunne
Ray Lester
Matthew Johnstone
Mabon Rhyd

CELLO

Eduardo Vassallo*
Arthur Boutillier*
Kate Setterfield*
Miguel Fernandes*
Helen Edgar*
Catherine
Ardagh-Walter*
Jacqueline Tyler*
Sarah Berger
Joss Brookes
Philippa Schofield

DOUBLE BASS

Anthony Alcock*
Julian Atkinson*
Michael Fuller
Jeremy Watt*
Julian Walters*
Mark Goodchild*
Tom Neil
Aisling Reilly

FLUTE

Marie-Christine
Zupancic*
Veronika Klirova*

OBOE

Steve Hudson
Emmet Byrne*

CLARINETS

Oliver Janes*
Joanna Patton*
#

BASSOON

Nikolaj Henriques*
Margaret Cookhorn*

HORN

Elspeth Dutch*
Neil Shewan
Daniel Curzon
Flora Bain
Alex Harris

WAGNER TUBA

Mark Phillips*
Olivia Gandee
John Pratt
Jeremy Bushell*

TRUMPET

Jason Lewis*
Gideon Brooks
Jonathan Quirk*
Christian Barraclough

TROMBONE

Richard Watkin*
Anthony Howe*
Gemma Riley

BASS TROMBONE

David Vines*
#

TUBA

Stuart Beard

TIMPANI

Matthew Hardy*

PERCUSSION

Andrew Herbert
Toby Kearney*

Recipient of the CBSO Long Service Award

* Supported player

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

THANK YOU

EXCEPTIONAL SUPPORTERS

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

City of Birmingham Orchestral Endowment Fund
John Osborn CBE
David and Sandra Burbidge (Eugene Tzikinidelean):
supporters of the Burbidge leader position
Sir Dominic and Lady Cadbury
Alison and Jamie Justham
Barry & Frances Kirkham
Maurice Millward
Jerry Sykes (Catherine Ardagh-Walter)
Peter How (Tim Birchall)
Chris and Jane Loughran (Jonathan Martindale)
Simon and Margaret Payton (Julian Atkinson)

BENEFACTORS AND DONORS

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

Viv and Hazel Astling
Peter and Isabel Churcher
Jane Epstein
John Cole and Jennie Howe
David Knibb in memory of Lorraine (Jonathan Quirk)
Anita and Wyn Griffiths
Ian McAlpine
Patrick and Tricia McDermott
(Helen Edgar and Rachael Pankhurst)
Felonious Mongoose in memory of Dolores
(Jason Lewis)
Gay Nebel
Christopher Oakley
S Randon

TRUSTS AND FOUNDATIONS

29th May 1961 Charitable Trust
ABO Trust's Sirens programme
Art Mentor Foundation Lucerne
The Austin And Hope
Pilkington Trust
Backstage Trust
Baron Davenport's Charity
Clive Richards Foundation
Dumbreck Charity
Dunard Fund
Esmee Fairbairn Foundation
Fidelio Charitable Trust
Garfield Weston Foundation
George Fentham
Birmingham Charity
GJW Turner Trust
Grantham Yorke Trust
Idlewild Trust
John Ellerman Foundation
John Horniman's
Children's Trust
The Leverhulme Trust

Miss Albright Grimley Charity
Rix-Thompson-Rothenberg
Foundation
Scops Arts Trust
The Alan Woodfield
Charitable Trust
The Andor Charitable Trust
The Charles Brotherton Trust
The D'Oyly Carte
Charitable Trust
The Edward and Dorothy
Cadbury Trust
The Fenton Arts Trust
The George Henry
Collins Charity
The Golsoncott Foundation
The Grey Court Trust
The Grimmitt Trust
The Helen Rachael Mackaness
Charitable Trust
The JABBS Foundation
The John Avins Trust

The John Feeney
Charitable Trust
The LJC Fund
The Lord Austin Trust
The M K Rose Charitable Trust
The MacRobert Trust
The McLay Dementia Trust
The Oakley Charitable Trust
The Perry Family
Charitable Trust
The Patrick Trust
The Rachel Baker
Memorial Charity
The Rigby Foundation
The Roger and Douglas Turner
Charitable Trust
The Rowlands Trust
The S and D Lloyd Charity
The Saintbury Trust
The Uncle Bill Trust

PUBLIC FUNDERS



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



**Birmingham
City Council**

PRINCIPAL SPONSOR



CORPORATE PARTNERS



Deloitte.

**CHARLES
STANLEY**
Wealth Managers

SOFAS & STUFF



**NICHOLLS
BRIMBLE
BHOL**
SOLICITORS

EDUCATION PARTNERS



**Services
For Education**



STRATEGIC & IN-KIND



THE SOUND OF THE FUTURE

The Sound of the Future is our £12.5m fundraising campaign. Launched to mark the CBSO's centenary, it will ensure the Orchestra's future of the benefit of everyone across Birmingham and the West Midlands.

If you would like to find out more, or make a gift to support our campaign, please visit cbsocbso.co.uk/support-us



MEMBERS

Over 1,500 members contribute annually to ensure the Orchestra's vital work both on and off the concert platform can happen. Thank you to each and every one of you.

SYMPHONY CIRCLE

John Cole and Jennie Howe
(Richard Thomas)
Gill and Jonathan Evans
(Charlotte Skinner)
Anita and Wyn Griffiths
Len Hughes and Jacquie Blake
(Anthony Alcock)
David Knibb in memory of Lorraine
(Jonathan Quirk)
Ian and Pam MacLennan
(Mark Phillips)
Graham Russell and Gloria Bates
(Georgia Hannant)
Mark and Amanda Smith
(Catherine Bower)
and our other anonymous supporters.

LONDON CIRCLE

Philip Abrams and Ida Levine
Richard and Patricia Burbidge
David and Marilyn Clark
Peggy Czyzak-Dannenbaum
Andrew Deacon
Belinda McMicking
Kannah S Muthalagappan and family
Graeme and Sue Sloan
Hattie and Tony Smart

CONCERTO CIRCLE

Viv and Hazel Astling (Lowri Porter)
John Bartlett (Mark O'Brien)
The Barwell Charitable Trust
Allan and Jennifer Buckle
(Helen Benson)
Mrs Jayne Cadbury
Jill S Cadbury (Julia Aberg)
Charlie and Louise Craddock
(Bethan Allmand)
David Gregory (Nate Bomans)
The Andrew Harris Charitable Trust
Dr Allan Hough (Arthur Boutellier)
Peter How (Tim Birchall)
Alison and Jamie Justham
(David Vines)
Valerie Lester (Jacqueline Tyler)
Carole McKeown and David Low
Paddy and Wendy Martin
(David BaMaung)
Patrick and Tricia McDermott
(Helen Edgar and
Rachael Pankhurst)
Philip and Clare Moore
(Katherine Thomas)
Gay Nebel and Trevor Clarke
(Bryony Morrison)

Frank North
Angela O'Farrell and Michael Lynes
(Toby Kearney)
Dianne Page (Catherine Arlidge)
Gerard Paris (Amy Jones)
Simon and Margaret Payton
(Julian Atkinson)
Robert Perkin
Margaret Rogers (Moritz Pfister)
Mr D P Spencer (Oliver Janes)
Jan and Peter Sterling and
the Newport Music Coach
(Jeremy Bushell)
Lesley Thomson (Jessica Tickle)
Basil and Patricia Turner
(Marie-Christine Zupancic)
In memory of Howard Vero
(Richard Watkin)
Michael Ward
Diana and Peter Wardley
(Oliver Janes)
Isabel, Peter and Christopher
in loving memory of Ernest
Churcher (Elspeth Dutch)
Robert Wilson (Emmet Byrne)
and our other anonymous supporters.

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

OVERTURE CIRCLE

Jan Adams in memory of Mike
(Eduardo Vassallo)
Katherine Aldridge,
in memory of Chris
Michael Allen in memory of Yvonne
Miss J L Arthur (Julian Walters)
Kiaran Asthana
Mr M K Ayers
Peter and Jane Baxter
Christine and Neil Bonsall
Mrs Jennifer Brooks
in memory of David (Julia Aberg)
Helen Chamberlain in memory of
Allan Chamberlain (Sally Morgan)
Dr Anthony Cook and Ms Susan Elias
Ann Copsey
Robin and Kathy Daniels
Julian and Lizzie Davey

Jenny Dawson
Dr Judith Dewsbury
in memory of Tony (Kate Setterfield)
Alan Faulkner
Elisabeth Fisher (Colette Overdijk)
Mary and Tony Hale
Cliff Hubbard
Lord Hunt of Kings Heath
In memory of Harry and Rose Jacobi
Mr Michael and Mrs Elaine Jones
John and Jenny Kendall
John and Lisa Kent (Veronika Klirova)
Jane Lewis
Richard Lewis
James and Anthea Lloyd
Tim Marshall (Nikolaj Henriques)
Carol Miller
Philip Mills
Paul and Elaine Murray
Christopher Newson
Ian C Norton
Andrew Orchard and Alan Jones
Roger and Jenny Otto,
in memory of Juliet
Rob Page
Sir Michael and Lady Joan Perry
Dr John Peterson
Rosalynd and Philip Phillips
Julie and Tony Phillips
Clive and Cynthia Prior
Ian Richards
Peter and Shirley Robinson
Dr Roger Shinton
Eleanor Sinton (Adrian Spillet)
Mr A M and Mrs R J Smith
Pam and Alistair Smith
William Smith
Mr M and Mrs S A Squires
Brenda Sumner
Janet and Michael Taplin
Tenors of the CBSO Chorus
(Joanna Patton)
Alan Titchmarsh MBE
(Matthew Hardy)
Mr R J and Mrs M Walls
Jonathan Waterfield
Shearer West
Mr E M Worley CBE and
Mrs A Worley DL
Richard and Emma Yorke
Roy Walton
and our other anonymous supporters.

GOLD PATRON

Richard Allen and Gail Barron
Mike Bowden
Patrick Burns
Lady Cadbury
Mr C J M Carrier
Christine and John Carroll
Tim Clarke and family
Professor and Mrs M H Cullen
Roger and Liz Dancey
Sir Ian and Lady Dove
Geoff and Dorothy Fearnoughough
Nicola Fleet-Milne
Susan and John Franklin
Mr R Furlong and Ms M Penlington
Insa Nolte and Simon Green
John Gregory in memory of Janet
Tony and Shirley Hall
Dr Melvyn Kershaw
Nigel and Sarah Moores
Chris and Eve Parker
Phillipa and Laurence Parkes
David Wright and Rachel Parkins
Chris and Sue Payne
Canon Dr Terry Slater
Dr Barry and Mrs Marian Smith
Pam Snell
Ian and Ann Standing
Bryan and Virginia Turner
William and Janet Vincent
Revd T and Mrs S Ward
and our other anonymous supporters.

SILVER PATRON

Mr S V Barber
Mr P G Battye
Paul Bond
Mr A D and Mrs M Campbell
Dr Anand Chitnis MBE and
Mrs Sarah Chitnis
Peter and Jane Christopher
Jane Fielding and Benedict Coleman
Alan Cook
David & Marian Crawford-Clarke
Mrs A P Crockson
Dr Margaret Davis and Dr John Davis
Alistair Dow
Naomi and David Dyker
Peter Goring
Mrs D R Greenhalgh
Sue Clodd and Mike Griffiths
Cliff Haresign
Bob and Elizabeth Keevil
Rodney and Alyson Kettel
Rebecca King,

in loving memory of Ian
Mr Peter T Marsh
James and Meg Martineau
Peter and Julia Maskell
Carmel and Anthony Mason
Dr and Mrs Bernard Mason
Anthony and Barbara Newson
Richard Newton
Mrs A J Officer
Liz and Keith Parkes
Mr R Perkins and Miss F Hughes
Dr and Mrs Plewes
Revd Canon Richard & Mrs Gill Postill
Kath and Mike Poulter
Eileen Poxton in memory of
Reg Poxton
Dr and Mrs R C Repp
Ray Smith
Emma Stenning
Andy Street
John and Dorothy Tesh
Professor and Mrs J A Vale
Tony and Hilary Vines
Peter Walling
Stephen Williams
John and Daphne Wilson
Geoff and Moira Wyatt
and our other anonymous supporters.

PATRON

Mrs Thérèse Allibon
Val and Graham Bache
Andrew Baker and Anne Almond
John Baldwin
Andrew Barnell
Mr and Mrs Barnfield
Di Bass
Paul Beckwith
Mr I L Bednall
Peter and Gill Bertinat
Philip and Frances Betts
Mrs Ann Billen
Michael and Beryl Blood
Bridget Blow CBE
Anthony and Jennifer Bradbury
Dr Jane Flint Bridgewater and
Mr Kenneth Bridgewater
Mr Arthur Brooker
Ross Browning
Mr G H & Mrs J M Butler
Benedict and Katharine Cadbury
Jeannie Cadman
Elizabeth Ceredig
Carole and Richard Chillcott
Dr A J Cochran
Dee and Paul Cocking
Mrs S M Coote in memory of John
D and M Coppage
Maureen and Malcolm Cornish
Luned Corser
Maurice and Ann Crutchlow
Judith Cutler and Keith Miles
Sue Dalley and Martin Willis
Robert and Barbara Darlaston
Lynda and Lesley Davies-Bailey
Trevor Davis
Kath Deakin
Dr J Dilkes
Brian and Mary Dixon
Thomas Dobson
Barbara Donaldson
Terry Dougan and Christina Lomas
John Drury
Catherine Duke
Chris Eckersley
Linda and William Edmondson
Alex and Fran Elder
Miss E W Evans
Mr G L & Mrs D Evans
Dr D W Eyre-Walker
Chris Fonteyn MBE
Colin and Barbara Gardner
Alan and Christine Giles
Prof J Gilkison and Prof T Hocking
R and J Godfrey
Jill Godsall
Peter Goring
Laura Greenaway, in memory of
David Richards
In Memory of Jack and Pam Nunn
Roger and Gaye Hadley
Miss A R Haigh
Stephen Hale and Stephen Wood
Mr W L Hales
Malcolm Harbour
Ian Hartland
Phil Haywood in memory of Ann
Keith Herbert and Pat Gregory
Susan Holmes in memory of Peter
Valerie and David Howitt
Penny Hughes
Henry and Liz Ibberson
Mr R M E & Mrs V Irving
Ken and Chris Jones
Paul Juler
Mrs P Keane
Mr and Mrs R Kirby
Professor and Mrs R J Knecht
Bill Lane
Brian Langton

Colin and Joan Lapworth
 Mrs D Larkam
 Steve Leonard and Debbie Fuller
 Professor David London
 Gill and Philip Marshall
 Geoff and Jenny Mason
 Mr A A McLintock
 Patro Mobsby
 Geoff Mullett
 P J and H I B Mulligan
 Mrs M M Nairn
 Richard and Shirley Newby
 Richard Newton and
 Katharine Francis
 Brian Noake
 Ms E Norton OBE
 Marie and John O'Brien
 Mr and Mrs R T Orme
 S J Osborne
 Nigel Packer
 Rod Parker and Lesley Biddle
 Graham and Bobbie Perry
 Dr Ken and Diana Pollock
 Neal Porter
 David and Julia Powell
 Gill Powell and John Rowlatt
 C Predota
 Roger Preston
 Richard and Lynda Price
 John Randall and Ling Ong
 Dr and Mrs K Randle
 John Rawnsley and Hanne Hoeck
 Katy and David Ricks
 Peter and Pauline Roe
 Jane and Peter Rowe
 Helen Rowett and David Pelteret
 Dr Gwynneth Roy
 Steve and Barbara Royston
 Mrs L J Sadler
 In memory of Cliff Sage
 Carole and Chris Sallnow
 Stephen Saltaire
 William and Eileen Saunders
 Margaret and Andrew Sherrey
 Dr and Mrs Shrank
 Keith Shuttleworth
 Elizabeth Simons
 Mr N R Skelding
 Ed Smith
 Mary Smith and Brian Gardner
 in memory of John and Jen
 Matthew Somerville and
 Deborah Kerr
 Lyn Stephenson
 Anne Stock
 Mr and Mrs J B Stuffs
 J E Sutton
 Barbara Taylor in memory of
 Michael Taylor
 Claire Tilt
 Mrs J H Upward
 Robert van Elst
 Bob and Louise Vivian
 Kit Ward

Ann Warne
 Neil Warren
 Mrs M L Webb
 Elisabeth and Keith Wellings
 Mr and Mrs J West
 Pippa Whittaker
 John and Pippa Wickson
 Richard and Mary Williams
 Barry and Judith Williamson
 John Winterbottom
 Caroline and Richard York
 and our other anonymous supporters.

LEGACY DONORS

The late Mrs Abbott
 The late Anne Adams
 In memory of Chris Aldridge
 The late Trevor Almond
 In memory of Peter Ashton
 In memory of Foley L Bates
 The late Terence Baum
 The late Elizabeth Bathurst Blencowe
 The late Mr Peter Black
 The late Miss G Brant
 The late Mary Brown
 The late Michael Brown
 The late Richard Busby
 The late I M Chesner
 The late Colin W Clarke
 The late Roy Collins
 David in memory of Ruth
 The late Mr Peter Day
 The late K Draper
 The late Ivor Dudley
 The late Miss Margery Elliott
 The late Eileen Fairhurst
 The late Mary Fellows
 The late Elnora Ferguson
 The late Anne Fletcher
 The late June Fluck
 The late Wally Francis
 The late Alan Goodwin
 The late Colin Graham
 The late Averil and Terry Green
 The late Kenneth Guest
 The late Mrs Marjorie Hildreth
 The late Roger Hill
 The late Estella Hindley
 The late Patricia Homeshaw
 The late Mr Hucker
 The late Rosalind Jackson
 The late William Jones
 The late Michael Jordan
 The late Mrs Thelma Justham
 The late Beresford King-Smith
 The late Mr John Thomas Knight
 The late Mr and Mrs F. McDermott
 and Mrs C. Hall
 The late Blyth and Myriam Major
 The late Mrs Mahon
 The late Joyce Middleton
 The late Christine Miller
 The late Peter and Moyra Monahan
 The late Arthur Mould

The late June North
 The late Martin Purdy
 The late Cyril Reeves
 In memory of David Reeve,
 a true music lover
 The late J Renwick
 The late Frederick Richardson
 The late Mrs Edith Roberts
 The late Trevor Robinson
 The late John Roe
 The late Mr Andrew Roulstone
 The late Carl Schwalbe
 The late Thomas Edward Scott
 The late Barbara Shields
 The late Margaret Skene
 The late Mrs C E Smith
 The late Mrs Sylvia Stirman
 The late Marion Stone
 The late Mrs Eileen Summers
 The late Sheri Tullah
 The late Lorraine Westcott
 The late David Wilson

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

Credits correct as of
 17 April 2024

MEET THE TEAM

Emma Stenning Chief Executive
Joe Graham Executive Assistant

CONCERTS & PLANNING

Graham Sibley Director of Orchestral Operations
Anna Melville Head of Artistic Planning
Maddi Belsey-Day Planning & Tours Manager
Jean Attard Assistant Planning Manager
Claire Dersley Orchestra Manager
Chris Goodchild Assistant Orchestra Manager
Peter Harris Platform Manager
Robert Howard Assistant Platform Manager
Jack Lovell-Huckle Librarian
Nathan Isaac Assistant Librarian

LEARNING & ENGAGEMENT

Tom Spurgin Director of Learning & Engagement
Katie Lucas Head of Learning & Engagement
Carolyn Burton Assistant Learning & Engagement Manager
Leeloo Creed Learning & Engagement Officer
Georgia Wells Learning & Engagement Officer (Sandwell)
Helen Butcher Learning & Engagement Officer
Alexandra Parker Chorus Manager
Louise Madden Chorus Officer

MARKETING & COMMUNICATIONS

Beki Smith Director of Marketing & Communications
Melanie Ryan CRM & Insight Manager
Anna O'Connor Marketing Manager
Amy Hoult Senior Marketing Officer
Hannah Blake-Fathers Digital Content Producer
Jenny Bestwick Communications Officer
Lee Hunt Data Analyst
Liam Churchard Designer

DEVELOPMENT

Claire Tilt Director of Development
Rachel Bowden Senior Development Manager
Eve Vines Membership Manager
Amy Self Individual Giving Manager
Megan Bradshaw Corporate Partnership Manager
Charlotte Wheeler Assistant Events Manager
Rachel Cooper Development Administrator

FINANCE & RESOURCES

Sally Munday Director of Finance & Resources
Alan Johnson CBSO Centre Manager
Hollie Dunster HR Manager
Mark Pallett Finance Manager
Jaspreet Hothi Assistant Accountant
Susan Price Senior Finance Officer
Lindsey Bhagania Assistant Payroll Manager
Peter Clarke Assistant CBSO Centre Manager
Ellis Hudson Assistant Buildings & Facilities Manager
Lowri Evans Receptionist
Suni Dhew Receptionist

BOARD OF TRUSTEES

Lord Tony Hall Chair of the Board
Gurpreet Bhatia Trustee
Jane Fielding Trustee
Emily Ingram Trustee
Sundash Jassi Trustee
Chris Loughran Trustee & Chair of the CBSO Development Trust
Jules Parke-Robinson Trustee
Catherine Wall Trustee
Helen Edgar Tutti Cello & Player Nominated Trustee
Andrew Herbert Principal Percussion and Player Nominated Trustee
Cllr Darius Sandhu BCC Nominated Trustee
Cllr Liz Clements BCC Nominated Trustee

GET IN TOUCH

CBSO Centre, Berkley Street, Birmingham, B1 2LF
 General Enquiries: email information@cbso.co.uk
 or phone **0121 616 6500**. For ticket enquiries,
 or queries directly relating to Symphony Hall,
 please contact B:Music.

UPCOMING CONCERTS...



DVOŘÁK'S OLD WORLD SYMPHONY

Dark passions from the soul of eastern Europe.

Wed 29 May, 2:15pm



BARBER & RACHMANINOFF

Soaring melodies, jangling cymbals, and cello playing to die for.

Thu 13 Jun, 7:30pm



MENDELSSOHN'S ITALIAN SYMPHONY

Summer sunshine, plus the magic of Mozart.

Wed 19 Jun, 2:15pm

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

CBSO MEMBERSHIP

From priority booking to members' events and behind-the-scenes information, there are plenty of reasons to join the CBSO.

But it is the people themselves who are at the very heart of our membership. CBSO members can enjoy the chance to share the company of musicians and artists and meet new like-minded friends.

JOIN THE FAMILY

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

We look forward to welcoming you to the family!



Travel in style to every performance with the Metro.



To plan your journey and
purchase tickets download the
My Metro App



**West
Midlands
Metro**

westmidlandsmetro.com

Official Travel Partner of CBSO

Proud to be Birmingham's Orchestra

CBSO

City of
Birmingham
Symphony
Orchestra

CBSO.CO.UK

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

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

WE'RE ALL EARS

We'd love to hear from you!

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

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



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