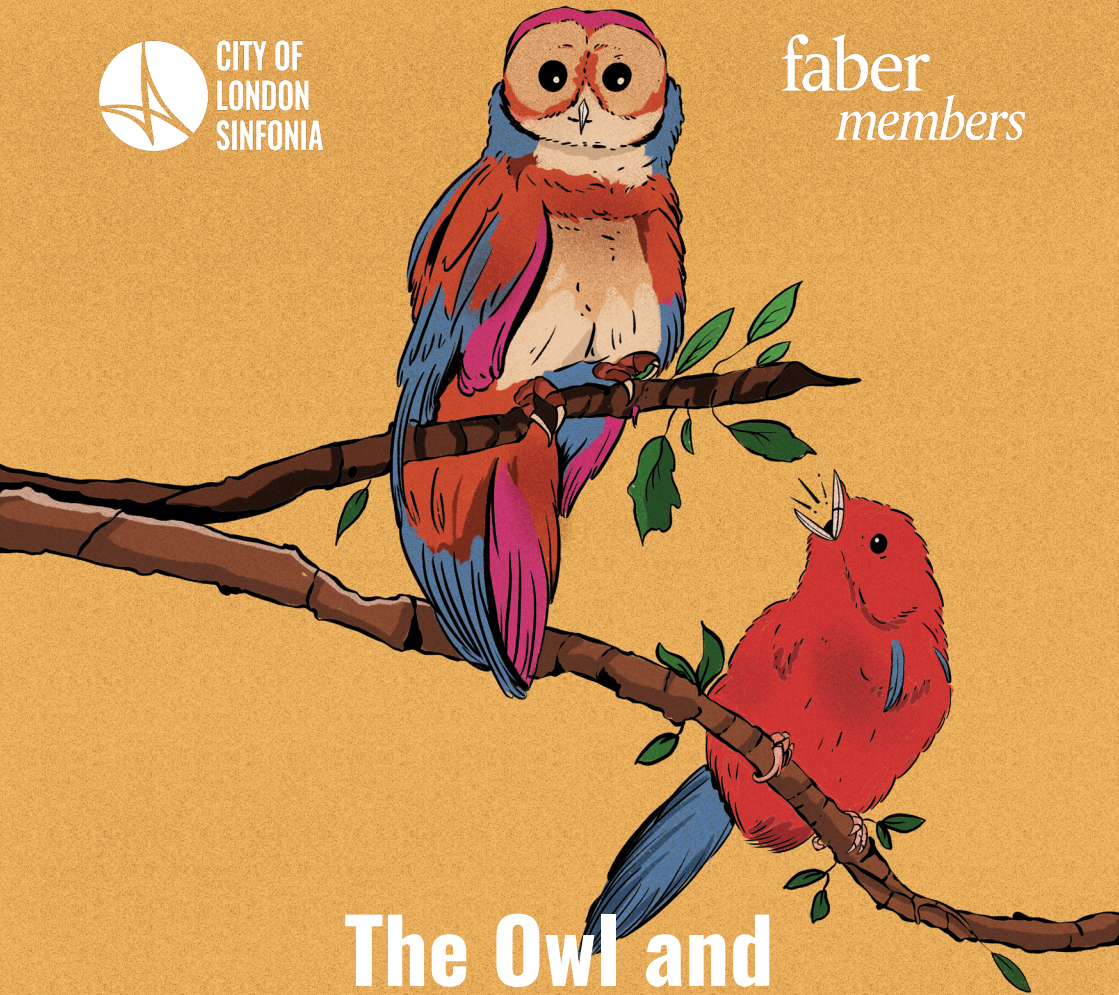




CITY OF
LONDON
SINFONIA

faber
members



The Owl and the Nightingale

Queen Elizabeth Hall
Saturday 14 January 2023, 7:30pm

**SOUTHBANK
CENTRE**

Rediscover the world in our 2022-23 season

CLS's 22-23 Season, 'The World Rediscovered', encourages you to fully delve into a journey of rediscovery by giving you the opportunity to look at the familiar from a new angle, making it seem like a completely new world.

Dance with the Devil

1 February 2023, 7pm
Village Underground

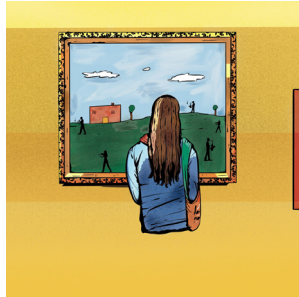
Discover the diabolical side of music in pieces ranging from the Baroque masters to Argentinian tango and folk music.



Painting with Music

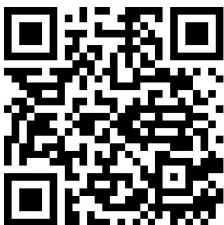
1 March 2023, 7pm
Village Underground

Let five musical compositions take you to five different worlds – imagined and real.



Tickets

Tickets for all concerts are available via cls.co.uk



Tonight's programme

The Owl and the Nightingale

An evening of words and music based on Simon Armitage's translation of The Owl and the Nightingale

Music

Pēteris Vasks Wind Quintet No.1, 'Music for Fleeting Birds'

Ligeti 'Six Bagatelles' for Wind Quintet, Mvt 5. Adagio – Mesto (Béla Bartók in memoriam)

Birtwistle Duet 4 *Violute*

Purcell 'Rondeau' from *Abdelazer*

Bach Concerto for Violin and Oboe, BWV 1060, Mvt 1. Allegro

Couperin 'Le Rossignol Vainqueur'

Biber *Battalia à 10*, Mvt 3. 'Presto' and Mvt 7. 'Die Schlacht'

– Interval –

Couperin 'Le Rossignol en Amour'

Vivaldi Flute Concerto in F major, RV 433

Shostakovich Chamber Symphony in C minor, Op.110a, Mvt 1. Largo (extract)

Huw Watkins Five Duos for Clarinet and Violin, Mvt 1. Allegro Molto

Ligeti 'Six Bagatelles' for Wind Quintet, Mvt 2. Rubato Lamentoso

Janequin 'Le chant des oiseaux' (extract)

Telemann 'Grillen-Symphonie', TWV 50:1, Mvt 1. Vivace

Artists

Simon Armitage narrator

Jenifer Toksvig director

Alexandra Wood director

Kerry Godliman the owl

Nina Wadia the nightingale

Welcome from Elaine Baines, Acting CEO

Welcome to this evening's concert at Southbank Centre's Queen Elizabeth Hall. Almost three years ago on 16th March 2020 we gave our last concert here on the night that the world stood still for Covid so we are VERY pleased to be back! We are also really excited to be collaborating with Faber again to present this performance of Simon Armitage's wonderful translation of *The Owl and the Nightingale*. Our last project with Faber was a concert of works by T.S. Eliot and Benjamin Britten: words and music combining to enhance and complement each other in an enjoyable and thought-provoking evening's entertainment.

Tonight we continue our tradition of marrying music and words. This will be the first time that the text of *The Owl and the Nightingale* and music have been integrated into a continuous entertainment and we have chosen a pretty eclectic

mix of music, from Janequin to a recent work by Huw Watkins, but we hope all the pieces will illuminate and comment upon the story as it unfolds. The orchestra first takes sides with the Nightingale, then with the Owl, sometimes commenting ironically on the braggadocio of the birds and sometimes fighting their corner as they battle for supremacy.

I can't tell you which bird you will choose as the winner, but I can promise that with Kerry Godliman as the Owl and Nina Wadia as our Nightingale you will enjoy the argument!

Regardless of whether it is your love for Simon's translation or your fondness of classical music that brought you here today, we hope you'll have an entertaining evening with *The Owl and the Nightingale*.

Elaine Baines, Acting CEO

Welcome from Alexandra Wood, Creative Director

Welcome to *The Owl and the Nightingale*!

Tonight, you get to enjoy two wonderful art forms, as we combine Simon Armitage's modern retelling of a medieval tale – *The Owl and the Nightingale* – with an exciting selection of compositions spanning many centuries, from composers Purcell and Telemann to Pēteris Vasks and Huw Watkins. At CLS we have enjoyed previous collaborations with Faber: it is always interesting to see how the music can complement the poetry – at times illuminating the text, commenting on it,

helping to add to the drama or perhaps move the narrative along. With this in mind many of the pieces tonight are avian inspired, and help to differentiate the characters of the two birds. Others focus more on a conversation, a discussion between two musical voices.

Thank you for being here with us – we hope that you will enjoy this special evening in the Southbank Centre's fabulous Queen Elizabeth Hall!

Alexandra Wood, Creative Director



Abridged Introduction - The Owl and the Nightingale

A narrator describes entering a remote valley in summer, where an owl and a nightingale are engaged in a bitter disagreement. It is a quarrel that continues for the better part of eighteen hundred lines of verse, in a style or genre sometimes described as 'comic debate poetry', and although the poetry is indeed comic and even hilarious on occasions, the word 'debate' lends a tone of intellectual politeness to what is at times a medieval slanging match.

Of the many mysterious poems to have survived from the Middle Ages, *The Owl and the Nightingale* is one of the most mysterious of all. Despite expert investigation, its date of composition is still a matter of speculation. At lines 1091 and 1092 of the manuscript the nightingale invokes the name of 'King Henri', adding, 'Jesus his soule do merci'. The reference implies the king is dead, but is this Henry II who died in 1189, or Henry III, who wore the crown for fifty-six years until passing away in 1279? Two other monarchs occupied the throne during that period; the idea that the poem can't be confidently assigned to a particular reign, let alone a year or even a decade, seems to darken its shadowy beginnings.

Dating the poem's original composition would be easier if we knew who wrote it, but we don't. One candidate is a Master Nicholas of Guildford, a resident of Portesham in Dorset apparently, who is mentioned on two occasions in the poem

as a man of sound judgement, someone who might objectively settle the dispute between the warring birds. Indeed the flawlessness of his character is one of the few things the birds are able to agree on. However, if it seems to make sense that a named person within the poem is likely to be its author, it seems just as likely to me that the author could be deflecting attention away from his own identity, or even sending up a third party with sycophantic praise. In this translation I have replaced Master Nicholas with the name of a poet who has a more reliable connection with the text. Myself. Further to the subject of authorship, I have referred to the narrator and the poet as 'he' in this introduction, but only through a sense of informed speculation based on the literary norms and precedents of the era. And interestingly, both the owl and the nightingale of the poem are female.

If authorship were established this might help throw light on the geographical origins of the poem (and vice versa), but on this topic, too, there is no consensus. The analysis of vocabulary, dialect words and regional spellings in Middle English poems often helps to narrow down their place of composition. In the case of *The Owl and the Nightingale*, locations as far apart as Kent and the West Midlands have been proposed, as well as Wessex – an area that would include most of Britain's southern coast and parts of the southwest.

Uncertainty in regard to all those issues both reflects and reinforces hesitancy about the poem's ultimate meaning. Clearly the birds, with their personalities, habits, abilities and physical characteristics, are representatives of particular ways of life and philosophical outlooks. This is especially true in relation to their Christian faith, and many critical commentaries focus on the extent to which the birds draw on biblical teaching to provide their themes and support their arguments. However, their individual claims to a religious and moral high ground are often undermined by contradictions in logic and descents into decidedly un-Christian rancour. The fact that their dispute remains unresolved at the end of the poem (despite the intervention of a wren, and with several other species of bird turning up to lend muscle or opinion) only adds to the ambiguity surrounding the author's intentions. That said, poetry of historical eras is always of more interest when it seems relevant and relatable to the contemporary reader, and on this front *The Owl and the Nightingale* does not disappoint. The dialogue between the birds resonates with issues that preoccupy latter-day society, including matters of identity, culture, the right to be heard and class distinctions.

But if the poem's overall significance remains elusive, what is not in doubt is the quality of the writing or, more specifically, its poetics. To produce a work of nearly

nine hundred rhyming couplets written in near-regular metre (iambic tetrameter) requires stamina and patience. It also insists on an exceptional level of creative ingenuity if the poem is to stay agile and alert from beginning to end. There is great inventiveness on display here, and the kind of authorial self-awareness and subtlety that distinguishes literature from mere information, and transforms the studied documentation of an idea into something we call art.

Excerpted from the Introduction to *The Owl and the Nightingale* by Simon Armitage (c) Simon Armitage, 2021 and reprinted by permission of Faber & Faber Ltd.

About tonight's music

Birds and birdsong have inspired poets and musicians throughout the ages, their melodic invention and speech-like rhythms proving endlessly beguiling to our ears. Many composers have included emulations of birdsong in their works as pastoral scene-setting, or have been moved by the inherent beauty of these infinitely intricate sounds. In other cases, birds are laden with symbolism; for Latvian composer Pēteris Vasks, they may represent the urgency of environmental crisis or, in the case of *Music for Fleeting Birds* (1977), political oppression. Composed during the Soviet occupation of Latvia, this piece explores the longed-for freedom of travel that birds, unfettered by human boundaries, enjoy.

François Couperin's meticulously ornamented *Pièces de clavecin* carry an array of nicknames. As Couperin said: 'I have always had an object in mind when composing all these pieces, suggested to me by various events or circumstances. Thus the titles relate to ideas that have occurred to me, and I shall be forgiven if I do not account for them ... the pieces in question are in a sense portraits, which, under my fingers, have been found on occasion to be remarkable likenesses.' Both 'Rossignol vainqueur' and 'Rossignol en amour' come from the 14th Ordre of Book Three of Couperin's *Pièces de clavecin* (1722). The image of the 'nightingale in love' was well established by this time; as 16th-century French poet Pierre de Ronsard wrote in *Rossignol mon*

mignon:

*We sigh alike; your sweet voice tries
To move the one who torments you,
And I, I also miss her,
Who has wounded my heart so deeply.*

Ronsard's contemporary Janequin populated his chansons with instantly recognisable sounds, from street cries to birdsong, as in *Le Chant des Oiseaux* (1529). Musical evocations of insects are less common, but Telemann's 'Cricket Symphony' (c. 1765) is a glorious example: deliberately daft scoring contrasts cheeping piccolos and gruff double basses in a piece that was, according to a tongue-in-cheek Telemann, composed 'in the Italian, English, Scottish and Polish styles'. From the same era, Vivaldi's Flute Concerto in F major, RV 433 (1729) was composed to conjure up the natural spectacle of a storm at sea, but in this context the solo flute may be associated with the bird it so often represents: the Nightingale, relishing the limelight.

The increasingly combative rivalry between the Owl and the Nightingale encapsulates many facets of conflict, whether large or small-scale. Battle pieces were popular during Biber's time, and Biber's *Battalia* (1673) features numerous special effects, including rapid repetitions and rebounding or snap pizzicato – when the string is plucked firmly – evoking muskets and cannon shot. Of the eight movements, we hear the animated second

'Presto', and battle itself is depicted in the vivid 'Die Schlacht'. Whereas Biber's battle almost has the feel of pantomime – imaginary, even slapstick – Shostakovich's Chamber Symphony, an arrangement of his String Quartet No. 8 Op. 110 (1960), feels very real: dedicated 'to the victims of fascism and war', it was composed in the bombed ruins of Dresden in just three days. The piece is an expression of grief, described by Shostakovich 'as a pseudo-tragic quartet, so much so that while I was composing it I shed the same amount of tears as I would have to pee after half-a-dozen beers'. It is woven together with Shostakovich's musical monogram, DSCH – D – E flat – C – B or, as it is in German, D – Es – C – H – and is full of quotations, particularly from his own music: the first movement refers to Shostakovich's First and Fifth Symphonies.

Alongside their warlike preening, the Owl and the Nightingale spar in subtler ways, too, with barbed exchanges and alternating speeches as each holds forth about their relative merits. Musical dialogue between two protagonists often follows a similar pattern. The title of Harrison Birtwistle's *Violute* (2014) combines the names of the duetting (or duelling) instruments, violin and flute, who play rapid, restless successions of notes. J.S. Bach's Concerto for Violin and Oboe in C minor, BWV 1060R (1736) is known to us via a version for two harpsichords, but is thought to have been conceived for violin and oboe, who show themselves to

be equally matched – like two intellectuals unfolding their respective arguments. Huw Watkins's colourful Five Duos (2021) for violin and clarinet, composed for two members of the City of London Sinfonia, explore the relationship between two instruments with similar ranges.

Watkins cites Bartók's Duos for two violins as an influence, which brings us to another form of musical dialogue: that between composers across the ages as they write music inspired by or dedicated to one another. The *Adagio* from Ligeti's Six Bagatelles for wind quintet (1953) was composed in memory of Bartók, while Purcell's imposing 'Rondeau' from the incidental music to *Abdelazer* (1676) – a play in which the threat of conflict is ever-present – was famously used by Britten in his *Young Person's Guide to the Orchestra*. But while such forms of exchange stem from admiration, the tone of these pieces remains dramatic, reinforcing the sense of implacable impasse between the two birds who, from their Middle English origins to Simon Armitage's modern retelling, offer a salutary illustration of the perils of pride.

© Joanna Wyld, 2022

Biographies

Simon Armitage (narrator)

Simon Armitage was born in West Yorkshire and is Professor of Poetry at the University of Leeds. A recipient of numerous prizes and awards, his collections of poetry include *Seeing Stars* (2010), *The Unaccompanied* (2017), *Sandettie Light Vessel Automatic* (2019), *Magnetic Field* (2020) and his acclaimed translation of *Sir Gawain and the Green Knight* (2007). He writes extensively for television and radio, and is the author of two novels and the non-fiction bestsellers *All Points North* (1998), *Walking Home* (2012) and *Walking Away* (2015). His theatre works include *The Last Days of Troy*, performed at Shakespeare's Globe in 2014. From 2015 to 2019, he served as Professor of Poetry at the University

of Oxford, and, in 2018, he was awarded the Queen's Gold Medal for Poetry. Simon Armitage is Poet Laureate.



Jenifer Toksvig (director)

Jenifer Toksvig likes making and gathering things large and small with words, and wool, and people. She is fortunate to have done that in amazing places with incredible people, sharing some stories with thousands, and other stories with just one person. Her aim is always to connect people with story, with each other, and with themselves. Currently, she's developing a new world on an island above the arctic circle in collaboration with Norway, Denmark, Sweden, and the Outer Hebrides, and saving the earth from monsters in collaboration with Oxfordshire and Yorkshire.



Kerry Godliman (the owl)

The charmingly straight-talking, quick-witted Kerry Godliman is one of the country's best performers. Kerry is best known for her appearances on *Mock The Week*, *Live At The Apollo*, *Michael McIntyre's Big Show*, *Taskmaster*, *Hypothetical*, *Ultimate Worrier*, *The Jonathan Ross Show*, *The Royal Variety Performance* and *8 Out Of 10 Cats*.

Kerry's acting talents have seen her receive critical acclaim for her roles in *After Life*, *Whitstable Pearl*, *Call The Midwife*, *Derek*, *Save Me*, *Bad Move*, *Carters Get Rich*, *Mascots* and *Adult Material*.

Kerry is currently on tour with her stand-up show, *BOSH*.



Nina Wadia (the nightingale)

Nina Wadia OBE is an award-winning actress renowned for her timeless sketch show *Goodness Gracious Me*, as well as her role as Zainab Masood in BBC One's *Eastenders* for which she won 'Best Comedy Performance' and 'Best Onscreen Partnership' at the British Soap Awards. Recent television credits include *Sandman*, *The Hitmen* and *The Outlaws*. Nina began her career in theatre, and her stage credits include the Tony Award-winning *The Vagina Monologues*, *Macbeth* alongside Mark Rylance and Michael Frayn's *Matchbox Theatre*. Nina's big screen credits include *Code 46*, *Sixth Happiness*, *Bend It Like Beckham*, *I Can't Think Straight*, Bollywood hit *Namaste London*, *Strangeways Here We Come* and

Four, currently on Netflix, which she also exec produced. More recently Nina starred in Disney favourite *Aladdin*, *A Streetcat Named Bob*, *A Gift From Bob*, and has recently finished filming an upcoming series for ITVX.



About City of London Sinfonia

City of London Sinfonia (CLS) is a London-based chamber orchestra that approaches all audiences – from our concertgoers to people in the community or healthcare settings – as individuals who can connect with the musical experience in their own way. CLS puts responsive, in-the-moment music-making and musician development at the forefront of all its activities, engaging audiences in shared, meaningful music experiences wherever they may be. With Creative Director and Leader Alexandra Wood, CLS musicians bring a uniquely collaborative approach to everything they do, utilising the skills developed through CLS's participation programme to encourage audiences to engage more fully in the concert experience in a way that feels comfortable. Should they wish to, audiences can often speak directly to musicians before and after a concert, move around the space, or engage with interactive sound sculptures and soundscapes.

The Orchestra is leading the way in creative, collaborative practice in health and social care through its participation programme – the driver of everything the Orchestra does. In the 2020 Royal Philharmonic Society (RPS) Awards, CLS received the Impact Award for its Sound Young Minds project, which provides opportunities to young people in psychiatric hospitals to work with each other and to express themselves. Other

core projects include Room to Room Music with residents in care homes, Music for Children in London hospitals, and social prescribing with the new Tessa Jowell Health Centre. Our Comfortable Classical series of relaxed concerts features regularly in the Albany (Deptford) and Canada Water Theatre's events calendar.

CLS continues to enjoy partnerships with a varied group of artists, creating innovative artistic programmes that spark adventure, intrigue, and enjoyment, with concepts relating to science, nature, history, or philosophy. In the 2022–23 Season, CLS invites its audiences on a journey of rediscovery of our world by taking well-known pieces (Schubert's Octet) and common occurrences (the trajectory of a day or a visit to an art gallery) and giving the audience the opportunity to look at them from a different perspective. We are joined on this journey by Poet Laureate Simon Armitage, pianist Huw Watkins, tenor Nick Pritchard, sound artist Gawain Hewitt and folk musicians Kristan Harvey and Anna Massey.

CLS gives over 60 performances each year, performing regularly at the Albany (Deptford), Canada Water Theatre, Southbank Centre's Queen Elizabeth Hall, Southwark Cathedral, and St Paul's Cathedral. We are also proud to be Resident Orchestra at Opera Holland Park since 2004.

On stage tonight

Violin 1

Alexandra Wood
Fiona McCapra
Ann Lovatt
Kathy Shave
Ruth Funnell

Violin 2

Jane Carwardine
Fran Barritt
Joan Atherton
Mandy Britton

Viola

Matt Maguire
Katie Heller
Becky Low

Cello

Joely Koos
Sarah Suckling

Bass

Paul Sherman

Flute

Karen Jones

Oboe

Owen Dennis

Clarinet

Katherine Spencer

Bassoon

Connie Tanner

Horn

Mark Paine

Theorbo

Paula Chateaufneuf

About Faber Members

Established in 1929, Faber is one of the world's leading independent publishing houses. In every generation, Faber has sought to find the very best writers and is proud to publish the foremost voices in poetry, fiction, non-fiction, drama, film, music and children's books. Faber's list of authors includes thirteen Nobel Laureates and six Booker Prize winners.

Faber Members is a unique programme that brings together great writers and artists with readers in the UK and around the world. Faber Members offers live and online events, special editions and products, discounts and weekly newsletters to a dedicated community of readers. Sign up is free at faber.co.uk.

Our Creative Director

ALEXANDRA WOOD (VIOLIN)

Alexandra Wood graduated with a starred double first from Selwyn College, Cambridge, before going on to the Royal College of Music, where she was President Emerita Scholar and studied with Itzhak Rashkovsky. She became a Junior Fellow. She has won major prizes at the Wieniawski, Tibor Varga, Lipizer and Yampolsky international violin competitions.

As a concerto soloist she has performed with the City of London Sinfonia, Philharmonia Orchestra, Britten Sinfonia, BBC Philharmonic and BCMG and has given the premieres of concertos written specially for her by Hugh Wood (2009) and Charlotte Bray (2010).

Leader and Creative Director of City of London Sinfonia, and Leader of Aurora Orchestra, she regularly guest-leads

other ensembles, including the RPO, BBC Symphony Orchestra, BCMG, London Sinfonietta and London Mozart Players, and has collaborated with chamber groups such as The Schubert Ensemble, Endymion and Callino Quartet.

Her discography includes Chimera – a disc of contemporary works with pianist Huw Watkins – as well as solo works by Oliver Knussen and Charlotte Bray for NMC.

She plays a violin made by Nicolò Gagliano in 1767, purchased with assistance from the Countess of Munster Trust, Abbado Young Musicians' Trust and Loan Fund for Musical Instruments.





CLS Friends

Get closer to the music and our musicians

CLS Friends is a network of music lovers who help us grow through the spirit of innovation, creativity, and inclusivity, to ensure everyone knows that classical music is something they can experience and enjoy.

By becoming a CLS Friend, you support our musicians, concerts, and year-round participation projects, whilst receiving a host of benefits such as 10% discount on selected CLS concerts.

Further information via:
cls.co.uk/support-us
development@cls.co.uk

CLS Supporters

THE CHAIRMAN'S CIRCLE

Teruko Iwanaga OBE
Mark Redman
Patricia and Richard Millett
Julian and Victoria Schild
Susan and John Singer
Richard and Suzanne Spiegelberg
William and Sherry Spurgin

HICKOX CIRCLE

Tony Bolton
Gini and Richard Gabbertas
Ravi and Anindita Gupta
Patricia and Richard Millett
Alan and Jan Morgan
Julian and Victoria Schild

BENEFACTORS

Lorraine and Don Baldry
Sally Davis
Grant and Brigitte Gordon
Colin and Ann Senior
Susan and John Singer
Richard and Suzanne Spiegelberg
Michael and Daphne Waggett

GOLD PATRONS

Robin Daniels
Linda and Ian Dilks
John & Sophie Hastings-Bass
Teruko Iwanaga OBE
Nick Lander and Jancis Robinson
David and Joanna Livesey
Nicholas and Charlotte Maclean
Susan and Patrick Mocatta
Susan Muncey
The Hon Clare Renton

Laura and Daniel Sandelson
Matthew and Nina Swann
Pat and David Swann
Sarah Thun-Hohenstein
James Warbis
Major Peter Williamson

SILVER PATRONS

Shirley Brihi
Simon and Jane Clutterbuck
Bryan Fox
Steven and Candice Hurwitz
Barbara and Paul Klaas
Fred Lawton and Emily Lloyd
Tim and Georgie Lebus
Ann and Tony Parsons
Peter Phillips
Dr Maxton Pitcher & Prof Vicky Jolliffe
Gareth and Dina Robertson
Noma Siwela

INDIVIDUAL DONORS

Faysa and Robert Anthony
Abel Halpern and Helen Chung-Halpern
Juan Corbella and Howard Pfabe
Amy and Howie Friedner
Christopher A. Holder

LEGACY BENEFACTORS

Sir Murray Fox
Alan Gregory
Eddie Waters

We also have a number of Patrons who wish to remain anonymous.

CORPORATE SUPPORTERS

Co-op Local Community Fund
M&G plc

TRUSTS AND FOUNDATIONS

A M Spurgin Charitable Trust
The Calleva Foundation
Christopher Rowbotham Charitable Trust
Constance Travis Charitable Trust
The Foyle Foundation
The Golsoncott Foundation
John Ellerman Foundation
John Younger Charitable Trust
The Pearce Gould Charitable Trust

Royal Philharmonic Society Audience
Fund in association with the Rachel
Baker Memorial Charity
Tower Hamlets Arts and Music Education
Service
Youth Music
And our anonymous donors



CLS Patrons

CLS Patrons share our love of music. They are a close-knit group of music lovers committed to helping our dynamic group of musicians take music to where communities already gather.

By becoming a CLS Patron, you would help us grow our spirit of innovation, creativity and inclusivity, to ensure everyone knows classical music is something they can experience and enjoy in their own way.

Become a patron to get closer to musicians, groundbreaking concerts and engaging participation projects

**cls.co.uk/support-us
development@cls.co.uk**



CLS Team

CLS EXECUTIVE TEAM

Acting Chief Executive

Elaine Baines

Performances Producer

Charlotte Sandford

Orchestra Manager

Ellie Swithinbank

Director of Participation

Fiona Lambert

Participation Producers

Fi Johnstone

Gail Rimeika

Director of Philanthropy

Noma Siwela

Director of Development and Communications

Emily Lloyd

Marketing and Audiences Manager

Gabriele Neuditschko

CONSULTANTS

Caroline McCormick

Jenn Reynolds PR

CREATIVES

Cover artwork by Tasia Graham

Programme design by CLS

BOARD OF DIRECTORS

Chair

John Singer CBE

Co-Deputy Chair

Richard Spiegelberg

William Spurgin

Paul Cutts

Sally Davis

Teruko Iwanaga

Joanna Livesey

Patricia Millet

Alan Morgan

Mark Redman

Julian Schild

Sarah Thun-Hohenstein

SERIES SUPPORT

CLS's 2022-23 Season 'The World Rediscovered' is generously supported by the John Ellerman Foundation

John Ellerman Foundation

PHOTO CREDITS

CLS photos (c) Nick Rutter / Tom Bowles

Simon Armitage (c) Peter James Millson

Jenifer Toksvig (c) BBC

Kerry Godliman (c) Alys Tomlinson

Nina Wadia (c) Catherine Bradley

Information correct at time of going to print

2022-23 Season

The World Rediscovered



This picture was taken at one of our Room to Room sessions, which brings music to the most isolated care home residents.

To find out more about Room to Room and our other ground-breaking participation projects, to go: cls.co.uk/participation/participation-projects





**CITY OF
LONDON
SINFONIA**

City of London Sinfonia Ltd. Registered office: 1st Floor, Radisson Court, 219 Long Lane,
London SE1 4PB.

Registered in England, UK: no.1692341. Registered charity: no.286818