

**City of
London
Sinfonia**



ANNUAL REPORT

2023/24

A year in numbers

78

How many performances?

36,000

How many people saw us play?

280

How many YPs/Giveaway tickets to support young musicians?

7

How many operas performed?

11,200

How many hours of orchestral playing?

35%

Percentage of Global majority soloists across our produced work?

1,009

How many interactions with participants?



Project highlights

Perfection, of a Kind: Britten vs Auden

In partnership with London Review of Books, a project about musical-literary collisions, inspired by a meeting (and parting) of minds like no other.

Divergent Sounds

A groundbreaking 'sonic exploration of neurodivergent identities' commissioned by CLS and Dr Virginia Carter Leno, Sir Henry Wellcome Postdoctoral Fellow at the Institute of Psychiatry, Psychology & Neuroscience at King's College London. Composed by Amble Skuse with material gathered from neurodivergent people's lived experiences.

Come and Sing!

The first Come and Sing! *Messiah* at Holy Sepulchre Church on Good Friday with 300+ amateur singers.

Itch

The world premiere of an explosive new opera from Jonathan Dove commissioned by Opera Holland Park .

The Rose

An extraordinary collaboration between jazz trumpeter Etienne Charles, CLS, Tri-borough Music Hub, UKASPO Steel Pan Band and Carnival Village Trust. Supported by Revere Arts.

'A wonderful atmosphere was present from start to finish. Thank you all!'

Audience Feedback, **Come and Sing! Messiah**



Participation and community highlights

Social Prescribed 'Wellbeing & Music' sessions at the **Tessa Jowell Health Centre** with live music to patients with chronic pain, anxiety and depression.

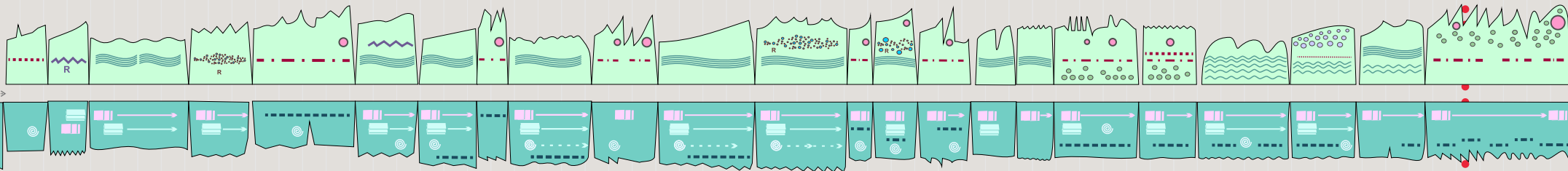
Musicians and pupils at **Evelina Hospital School** created musical scores for their very own stop motion animated films.

Children on wards at **University College London Hospital** composed new music using instruments and music technology.

'Sound Young Minds' worked with severely mentally unwell young people in **hospital schools** and **psychiatric intensive care units**.

Participants' compositions were shared at our concerts in an interactive '**cello**' **sound sculpture** and a Geo-mapped sound walk.

Bespoke musical moments with isolated care home residents in 'Room to Room Music'.



'The experience of these workshops, the openings, portals, chinks, chasms, doors that they create, at least for the briefest of times give the experience of respite from one's thoughts and ruminations, and in that moment gives choice and possibility; hope for something different.'

Headteacher, Hospital School, Sound Young Minds Project



'I felt there was an authentically equal dynamic between the young people, the musicians and the play workers, all learning from each other, contributing as a team and creating interesting and impressive music. It was a privilege to join the session.'

Lizzy, Corporate Partnerships Manager, UCLH Charity



'I just want to say thank you from my heart for bringing this to mum. You are so kind and play from the heart, it is really wonderful.'

Care home resident's daughter-in-law

'This was so relaxing and enjoyable. My first session - loved it!'

Participant at the social prescribed 'Wellbeing & Music' project

Artist development

- Inaugural Participation Development & Legacy Award for two CLS member players
- Partnership with Southbank Sinfonia on 'Mindful Music', developing their young players
- We worked with Open Academy Fellows from the Royal Academy of Music and young artists from RAW Material, Brixton to develop the next generation of participation artists



Diversity, Equity and Inclusion



Artists Council

We appointed an Artists Council to support the organisation with their expertise and knowledge from across the world of music and performance, equity diversity and inclusion, and participation and pedagogical practice

Tri-borough Music Hub

We established a new partnership with the Tri-borough Music Hub, investing in and supporting the next generation of young players

Repertoire

35% soloists global majority

40% soloists female-identifying

12% soloists neurodivergent

33% of all repertoire played was composed by female-identifying composer

50% commissions in this year to composers identifying as have a disability.

ABO Conference

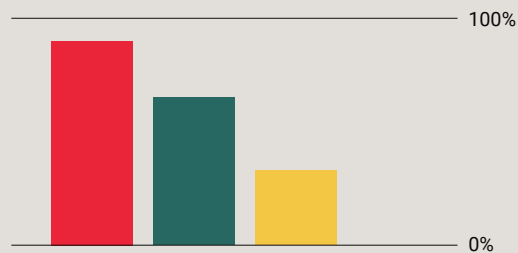
- We were proud to co-host a session on diversity and inclusion at the Association of British Orchestra's annual conference
- We worked with a steering group of people who identify as neurodivergent to support Divergent Sounds
- Included creative captioning and BSL interpretation in 25% produced work
- Worked with neurodivergent designer to create a 'graphic score' to highlight triggering moments in the piece, to support audience members' experience and wellbeing

Finance and funding

Breakdown of funds 22-23

Turnover = £1,125,000

- Donations & Grants = 36%
- Earned Income = 52%
- Other = 12%

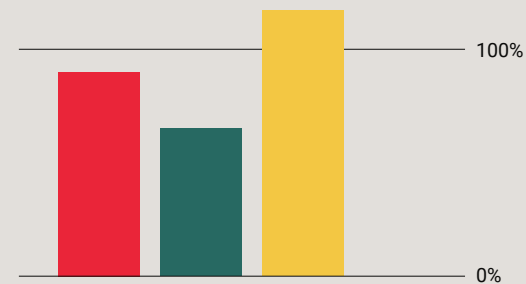
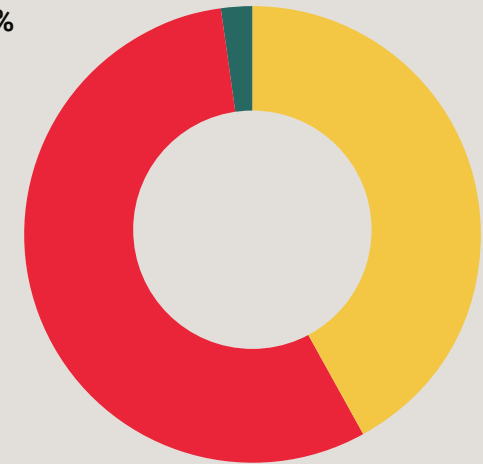


- % Budget spent on charitable activities = 90%
- % Budget spent on cultural activity = 65%
- Reserves 33% of required 3 month operating threshold

Breakdown of funds 23-24

Turnover = £1,199,059

- Donations & Grants = 42%
- Earned Income = 56%
- Other = 2%



- % Budget spent on charitable activities = 90%
- % Budget spent on cultural activity = 65%
- Reserves 117% of required 3 month operating threshold

Developing our strategy

Following the appointment of CEO Rowan Rutter shortly after our 50th anniversary celebrations, CLS has undertaken a year-long investigation into our purpose. Drawing from our charitable status – we as an orchestra want to be a more significant vehicle for social change and impact. We will do this through music, using orchestral music as the medium to communicate important stories with, and connect with, audiences and stakeholders.

Mission:

Through music and the stories we can tell with it, our mission is to explore and connect with our collective, human responsibility to the world around us, and to those we share it with.

Vision:

A music sector that is welcoming and inclusive.
A country where music is accessible to and accessed by all. A world where music is a vehicle for equity and connectivity among all

Our founder, Richard Hickox, had a love for contemporaneous English music from the very late-19th century to mid-20th century. We have decided on the following three ways in which to honour our founder:

With the energy with which we approach performance, and the commitment to collaboration across all our work.

Building on his love of opera and choral to continue championing the intersectionality of words and music, and finding new ways to explore and enjoy through multidisciplinary concerts.

With investment into new English repertoire when 'English' is defined not by birth, not by sensibility, not by the passport, but by a shared and collective endeavour of people working together to make the society and community of this England full of music.



Values

Joyous:

At the heart of everything we do is joy – in the power of music, in the collective experience of making and listening to music and in the gift that music gives us all to live our lives a little brighter, a little lighter, a little more delighted.

Collaborative:

We believe that by working together we create more meaningful, more magical work. We will bring individuals, and organisations together to create extraordinary and memorable moments of music.



Connective:

We believe that music is the connective tissue that binds ideas and people, stories and science, facts and fictions. Live music holds a space where all people, no matter their origins, can come together and be connected in the ephemeral.

Wonder:

We are deeply curious about the world we live in, and those we share it with. We carry with us a sense of wonder and are inspired by the beautiful, the unfamiliar and are made stronger through our desire to seek out stories and discover.

Open:

We care deeply about our staff, musicians, audiences, partners, participants and artists and are dedicated to an open dialogue with all. Everyone is welcome.



Thanks to

DONORS

Mr and Mrs Lorraine and David Baldry, Rt Hon Sir Tony Baldry, Mr Anthony Bolton, Miss Shirley Brihi, Stephen and Caroline Butt through the Calleva Foundation, Mrs Maggie Copus through The Thompson Family Charitable Trust (which is how she is credited), Mrs Linda Dilks, Mr Bryan Fox, Ms Virginia Gabbertas MBE, Mr Grant Gordon and Mrs Brigitte Gordon, Mr Ravi Gupta, Mrs Anindita Gupta, Mr Blaise Hardman, Mrs Gill Heller, Mrs Diana Hiddleston, Ms Teruko Iwanaga, Mr Christopher James, Ms Joelle Jennison, Mr David Jennison, Professor Vicky Jolliffe, Mr and Mrs Paul and Barbara Klaas, Dr John Knight, Mr Nick Lander, Mr Frederick Lawton, Mr Timothy Lebus, Ms Caroline Leveaux, Mr and Mrs David and Joanna Livesey, Mr Nicholas Maclean, Mr Alan Morgan, Miss Susan Muncey, Mrs Alison Oliphant, Mrs Ann Parsons, Ms Clare Parsons, Mr Peter Phillips, Mr Ian Polack, The Hon Clare Renton, Mrs Jill Roberts, Ms Arabella Schild, Mr Colin Senior, Mrs Anastasia Sergeef, Mr and Mrs John Singer, Mr Richard Spiegelberg, Mr Eric Tomsett, Mr Michael Waggett, Major Peter Williamson

ALL TRUSTS

Mrs AM Spurgin Charitable Trust, Association of British Orchestras Sirens Fund, Boris Karloff Charitable Foundation, Christopher Rowbotham Charitable Trust, D'Oyly Carte Charitable Trust, Foyle Foundation, John Ellerman Foundation, John Younger Foundation, Nugee Foundation, the Radcliffe Trust, Youth Music, and our anonymous supporters.

CORPORATE SUPPORT

M&G

MAJOR PARTNERS

Opera Holland Park, St Paul's Cathedral, Evelina Hospital School, Bethlem & Maudsley Hospital School, University College London Hospitals NHS Foundation Trust, Lavender Walk Adolescent Mental Health Unit, Springfield Hospital School, Jewish Care, St John's Hospice, Tessa Jowell Heath Centre, East Dulwich Picture Gallery, Institute of Psychiatry, Psychology & Neuroscience, Kings College London, Royal Academy of Music, Orchestras Live, TEAM London Bridge





Reviews

'Let's hope this marriage of music and poetry becomes a regular series.'

The Reviews Hub on Perfection, of a Kind: Britten v Auden

'The Sinfonia's tight and agile playing let us appreciate young Britten straining at the formal leash - executed with panache all round. Alexandra Wood led an ensemble that brought crunch, bite and sinewy control to Britten's youthful seesaw between pastoral nostalgia and hard-edged urbanity.'

The Arts Desk on Perfection, of a Kind: Britten v Auden

'The City of London Sinfonia, relishes the tasty orchestral textures, bringing out the many layers of instrumental flavour that Puccini conjures up in the service of the dramatic moment.'

British Theatre on La Boheme

Audience feedback

'It was wonderful to see the interaction between the members of the Sinfonia and the joy on display.'

Audience Feedback, Sound Unwrapped: CLS and BISHI

'Loved the innovative programme, cutting-edge collaboration and inspiring use of the space.'

Audience Feedback, Sound Unwrapped: CLS and BISHI

'I thought Perfection, of a Kind was excellent in every respect, & thoroughly enjoyed it.'

Audience Feedback, Perfection, of a kind: Britten v Auden

'I wanted to attend because it seemed to be an event that would welcome me as a Black woman. And it did!'

Singer Feedback, Come and Sing! Messiah

'I am not someone who leaves reviews for stuff, ever! However, singing Handel's Messiah was one of the most joyous things I've done for months. Would definitely go to the next thing.'

Singer Feedback, Come and Sing! Messiah

'An unexpectedly joyful experience.'

Audience Feedback, Ivana Gavric plays Mendelssohn and Bach

'Brilliant concert, very well chosen program, especially Mahler and Schonberg. Pure delight.'

Audience Feedback, Come and Sing! Messiah



Staff

Rowan Rutter – Chief Executive

Elaine Baines – Chief Operating Officer

Fiona Lambert – Director of Participation

Sam Duffy – Director of Finance (interim)

Emily Lloyd – Director of Development and Communications

Ellen Delbourgo – Philanthropy Manager

Fi Johnstone – Producer (projects and participation)

Gabriele Neuditschko – Marketing and Audiences Manager

Steve Thomas – Associate Producer

Ellie Swithinbank – Orchestra Manager*
maternity leave

Orchestral Leaders and Principals

Alexandra Wood – leader
sponsored by Teruko Iwanaga OBE

Jane Carwardine – principal 2nd violin

Fiona Bonds – principal

Will Schofield – principal

Joely Koos – co-principal

Lynda Houghton – principal

Karen Jones – principal

Dan Bates – principal

Katherine Spencer – principal

Ursula Leveaux – principal

Stephen Stirling – principal
sponsored by John Singer CBE

Nicholas Betts – principal

Dan Jenkins – principal

Stephen Wick – principal

Jeremy Cornes – principal

Glyn Matthews – principal

Trustees

John Singer CBE (Chair)

William Spurgin (Deputy Chair; Chair of Finance and Operations Committee)

Richard Spiegelberg

Teruko Iwanaga

Joanna Livesey

Patricia Millett

Alan Morgan

Julian Schild

Sarah Thun-Hohenstein

Artists Council

Phillipa Anders

Nicola T. Chang

Raghad Haddad

Nathan Holder

Anahi Ravagnani

Sita Thomas

Matthew Kofi Waldren