

# GBSO

City of  
Birmingham  
Symphony  
Orchestra

GBSO Benevolent Fund Concert  
Symphony Hall  
Thursday 29 February 2024,  
7.30pm

Concert programme £4

GBSO.CO.UK



# GBSO BENEVOLENT FUND CONCERT

Georgia Hannant  
Chair of the Committee, CBSO Benevolent Fund

# INTRODUCTION

Dear Friends and Supporters,

Welcome to the annual fundraising concert of the CBSO Benevolent Fund.

On behalf of the committee and the orchestra, I wish to welcome you to our annual concert! We are thrilled you are able to join us today to celebrate all things CBSO - players and staff, both past and present, who have given so much to the musical life of Birmingham. Our concert is singular within the CBSO season, for this is the one day in the year that the players, conductor and soloists ALL give their services free of charge, as do the staff and management in the organisation of the event. All profit we make from this concert goes right back into the Fund.

We are so grateful to past Music Director, and dear friend of the orchestra, Sakari Oramo, who will be bringing his signature elegance to Sibelius' Symphony No.5, alongside Elgar's musical portrait of London: The Cockaigne Overture to open our concert. Before the interval, we also welcome the marvellous Daishin Kashimoto to play Mozart's Fifth Violin Concerto. We are certain this will be a tremendous concert.

The Benevolent Fund was set up by the members of the orchestra to provide financial assistance and support to active and retired members in times of need. It also contributes towards treatments and therapies which enable members to continue to perform at elite levels. This includes anything from physiotherapy and massage to counselling and performance coaching.

Within the context of a cost of living crisis, financial assistance and access to medical help is more important than ever to our members. Our 'Fitness to Work' Scheme,

set up last year, still brings regular specialists into our workplace throughout our schedule. We are equally fortunate to be able to bring practitioners with us on international tours, giving members vital relief during physically demanding patches of work.

The CBSO Benevolent Fund could not survive without the generosity of our donors, and the committee would like to thank everyone who has given to the Fund since our last concert. In particular, the incredible donations from the Justham Trust, Muntz Trust and the estate of the late Beresford King-Smith have been hugely beneficial and deeply appreciated.

The Fund invests all monies received from subscriptions, donations and profits from our annual concert to ensure its longevity. Should you wish to make a further donation - either in the form of a deed of covenant, regular standing order, or a legacy - please write to: The Treasurer, CBSO Benevolent Fund, CBSO Centre, Berkley Street, Birmingham B1 2LF.

Further details on how to donate can be found at [www.cbsobenefund.org.uk](http://www.cbsobenefund.org.uk).

We wish you a delightful and memorable evening,



# THANK YOU

The Benevolent Fund Committee is extremely grateful to Sakari Oramo and Daishin Kashimoto for giving their time and musical energies for this evening's concert. We acknowledge their generosity in giving their services free of charge and ensuring that our concert will be a great success. On behalf of all our members, we would like to sincerely thank them. Alongside the generous assistance of the CBSO management and staff of Symphony Hall, we know it will be a very special occasion.

On behalf of all the players, we would also like to thank the Fund's Medical Adviser Dr Chris Boyson for his medical support and advice throughout this year. Our thanks also go to our physiotherapy consultant, Sarah Upjohn, whose expertise and advice continues to enable our Fitness to Work Scheme to flourish. We're eternally grateful to our sport massage therapists Alison Hunt and Ben Levine, and another of our physiotherapists, Kiran Franklin, whose combined knowledge and treatments have greatly improved the working lives of our players and staff.

We must thank our wonderful Trustees: Sangeeta Ambegaokar, Jane Clarke, Mark Devin, Robin Daniels, and Jon Lloyd, who have brought their wide-ranging expertise, wisdom and support to successfully run the Fund for another year, and deftly navigate us through complex financial times.

Thanks also go to our financial adviser Simon Woolf at Evelyn Partners for his help towards fulfilling our financial objectives, together with our accountant John Taheny of Bissell & Brown, and our legal advisor Nick Makin.

Finally, our Committee of Management volunteer their free time to maintain the operations of the Fund. Our most recent line-up includes Vice-Chair Maddi Belsey-Day, Treasurer Aidy Spillett, Secretary Helen Benson and Medical Co-ordinator Rachael Pankhurst. The running of the Fund is a big commitment and responsibility, which they handle with grace and generosity. They are a fantastic team of people and I am personally grateful to each of them for their dedication and commitment to our members.

**Elgar, Overture Cockaigne, 15mins**

**Mozart, Violin Concerto No.5, 31mins**

- I. Allegro aperto
- II. Adagio
- III. Rondeau: Tempo di menuetto

*Interval*

**Sibelius, Symphony No.5, 30mins**

- I. Tempo molto moderato –  
Allegro moderato
- II. Andante mosso, quasi allegretto
- III. Allegro molto

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**Sakari Oramo, Conductor**

**Daishin Kashimoto, Violin**

**LOOK OUT FOR DONATION  
BUCKETS AND CARD READERS**

Thank you for buying a ticket in support of today's concert. In order to raise funds for this amazing cause there will be collection buckets and card readers located around Symphony Hall.

Any donation is gratefully received.  
Thank you!

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'd love you to share them with us @TheCBSO.

We do ask that you are mindful of disturbing other audience members and therefore ask that you dim the brightness on your phone, take pictures 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:

Thursday 29 February 2024  
Symphony Hall, Birmingham

# CBSO BENEVOLENT FUND CONCERT

PROGRAMME NOTES

This evening, violinist Daishin Kashimoto and conductor Sakari Oramo join the CBSO for a concert which includes Mozart's best-loved violin concerto and Sibelius' stunning 5th Symphony.

The CBSO Benevolent Fund is a registered friendly society no. 735F and all proceeds from this concert will go towards supporting former and current CBSO players and staff.

Edward Elgar (1857-1934)

## OVERTURE COCKAIGNE (IN LONDON TOWN), OP.40

First: that name. The mythical Land of Cockaigne was the place of poor men's dreams – a land of fun and plenty, where hog roasts wandered the streets ready-to-eat and the roads were paved with pastry and barley-sugar. Naturally, the citizens of Victorian London saw this as a fitting description of their own city – where could Cockaigne be, but the Land of the Cockneys?

Elgar was no Londoner, but he spent the peak years of his career in London and Severn House, his big rented home in Hampstead, was a source of great pride to this Worcestershire lad made good. "Stout and steaky" was his description of his overture Cockaigne, written in the spring of 1901: "Honest, healthy, humorous, and strong but not vulgar". It's a series of musical scenes from London life, woven into a tight-knit and gloriously colourful musical

tapestry. Elgar sets out with tongue firmly in cheek - a jokey, chuckling tune low in the orchestra - but it's followed by something far more distinguished (Elgar marked it nobilmente – nobly); perhaps a musical portrait of the City itself.

There's a quiet interlude – like the leafy heart of a Georgian square - and then a sudden, giddy swirl of excitement as a military band swaggers past, breastplates gleaming in a welter of trumpets and cymbals. Another marching band, shabbier and rather melancholy, follows on its heels, and then Elgar mixes all his impressions together in the bustling, crowded clamour of the city's streets. Finally the military band returns in all its splendour, the noble "City" theme striding proudly behind as the organ swells – but as ever, it's the wit of the cockneys that gets the last word.

Wolfgang Amadeus Mozart (1756 –1791)

## VIOLIN CONCERTO NO.5 IN A, K.219 (TURKISH)

- I. Allegro aperto
- II. Adagio
- III. Rondeau: Tempo di menuetto

Violin-playing was the Mozart family business. In the year of Wolfgang's birth, his father Leopold had published his Elementary Violin-School - the definitive 18th-century violin textbook - and in November 1770, two months before his 15th birthday, Wolfgang was appointed leader of the Salzburg Court Orchestra. He certainly knew exactly how to get the best out of a violin: in 1777 he wrote to his father from Augsburg that he'd performed one of his own concertos and "it went like oil. Everyone praised my beautiful pure tone". "It went like oil" – he always had a way with words, as well as notes. He'd called a favourite childhood fiddle his "butter violin", because of its soft, mellow sound.

So with his Fifth violin concerto, completed five days before Christmas in 1775, the 19-year old Wolfgang was entirely on top of his game. Take the opening. In a well-bred classical concerto, the orchestra should introduce a variety of melodies, stop, and then hand those same themes politely over to the soloist. Mozart begins with a broad opening theme in the up-to-the-minute "Mannheim" style, presents his second theme - then cuts away to reveal the soloist, as if from afar, playing in a completely different style and speed.

A technicality, true, but it's worth mentioning, because Mozart's style is so effortless that it's easy to miss what he's actually up to. And after the serene, tenderly flowing Adagio, the games resume. The finale begins as the politest of classical Minuets - then turns, without warning, into a stamping Hungarian dance in (once again) an utterly different style and speed. (18th century Austrians were slightly vague about Eastern European geography; hence the concerto's nickname). And after this astonishing adventure in world music, Mozart slips discreetly back into the Minuet as if nothing had ever happened. A deliciously deadpan end to his teenage fling with violin and orchestra.



PORTRAIT OF WOLFGANG AMADEUS MOZART BY JOHANN NEPOMUK DELLA CROCE, PUBLIC DOMAIN, VIA WIKIMEDIA COMMONS.

Jean Sibelius (1865 - 1956)

## SYMPHONY NO.5 IN E FLAT, OP. 82

- I. Tempo molto moderato – Allegro moderato
- II. Andante mosso, quasi allegretto
- III. Allegro molto

Sibelius began his Fifth Symphony in the summer of 1914. It had been three years since the premiere of his Fourth Symphony in April 1911, and his drinking and financial problems were now under some sort of control. But a commission from the Finnish government for a work to celebrate his own fiftieth birthday was both a compliment and a heavy burden – especially when set against the bleak political situation (Finland, as part of the Russian Empire, was an unwilling participant in the First World War). Sibelius wrestled furiously with his ideas. “Spent the evening with the symphony” he wrote in his diary in April 1915. “It is as if God had thrown down mosaic pieces from the floor of the heavens and asked me to put them back together”. A first version of the symphony, in four movements, was premiered in Helsinki on 8th December 1915.

But Sibelius remained dissatisfied, and his children tiptoed around the family home. “Papa is in a dreadful hurry with his Fifth Symphony” commented his 12-year old daughter Katarina. “Everything here is upside down...Papa is up every night until five in the morning and then stays in bed, and pretends he is working there until half past noon”. It would take another four years of revision before he would conduct the first performance of the symphony as we know it today on 24th November 1919.

And yet...“God opens his door for a moment, and his orchestra is playing Sym. 5” wrote Sibelius in his diary as early as September 1914. Nature affected Sibelius profoundly, and one of the most famous anecdotes about the symphony concerns the great swinging horn motif that introduces the symphony’s expansive closing theme. It happened on 21

April 1915, and Sibelius described what he saw in his diary:

Just before ten to eleven saw sixteen swans. One of the greatest experiences in life. Oh God, what beauty: they circled over me for a long time. Disappeared into the sun like a silver ribbon, which glittered from time to time [...] The Fifth Symphony’s finale theme. The trumpet will bind it together ....

So over a gentle drumroll, the horns sing a simple call, rising and falling. You can hear what follows as musical nature-painting at its freshest, or as a symphonic movement as tautly and logically argued as anything since Beethoven (of course, it’s both). As the music pulls itself up from shadow to the most majestic climax yet, the pulse quickens and lightens, and trumpets shout in triumph as Sibelius accelerates into what was originally the scherzo of his symphony, now the glittering coda to a single arc of music which has imperceptibly acquired the momentum and velocity of a planet in orbit.

A quiet hymn introduces the main theme of the second movement: played pizzicato (plucked) by cellos and violas, then taken up by woodwinds. The music finds its own pace, its own moods of calm, melancholy and even hilarity, and when it’s said what it has to say, it simply stops. The finale buzzes into existence in a whirlwind of strings; dark shapes start to rise quietly through the music, and then with a single stroke Sibelius introduces the noble horn theme that came into his mind when he saw those swans – itself merely the accompaniment to the long, singing, sighing melody that will crown the whole symphony.

When that moment comes, the “Swan Hymn” rears up again, this time (as Sibelius planned) blazing with trumpets. The melody grinds against it like a tectonic plate. But if this is a symphony born from nature, it’s also a product of the human mind and the human spirit: and in six massive final chords, standing amidst an even vaster silence, Sibelius gives us one of music’s mightiest affirmations of just how great a load they can bear.

© Richard Bratby

Conductor

# SAKARI ORAMO



© BENJAMIN EALOVEGA

Chief Conductor of BBC Symphony Orchestra, Conductor Laureate of Royal Stockholm Philharmonic Orchestra, Honorary Conductor of Finnish Radio Symphony Orchestra, a guest conductor at the highest international level and a prolific recording artist, Sakari Oramo's performances combine crystalline structural cohesion with authority, elegance and passion. The 2023/24 season sees Oramo debut with Tokyo Symphony Orchestra and returns to Czech Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic Orchestra and Finnish Radio Symphony Orchestra amidst his ongoing collaborations with BBC Symphony Orchestra. Notable engagements from previous seasons include those with Berliner Philharmoniker, Wiener Symphoniker, Gewandhausorchester Leipzig, NDR Elbphilharmonie Orchester, Gürzenich-Orchester Köln, Staatskapelle Dresden, Boston Symphony Orchestra, New York Philharmonic and Orchestra dell'Accademia Nazionale di Santa Cecilia.



# DAISHIN KASHIMOTO

Both as the soloist of international orchestras and as a sought-after chamber musician, Daishin Kashimoto is a regular guest of major concert halls around the globe. The tremendous wealth of experience gained in over 15 years as first concert master of the Berliner Philharmoniker benefits him in his equally adept role as a soloist, where he plays a wide repertoire ranging from classical to new music. Recently, Daishin Kashimoto performed Bruch's Violin Concerto with the Dallas Symphony Orchestra conducted by Fabio Luisi and appeared with the City of Birmingham Orchestra under the baton of Kazuki Yamada, the Gürzenich Orchestra under the direction of François-Xavier Roth as well as the NDR Radio Philharmonic conducted by Thomas Søndergård. A highlight of 2023 was the world premiere of Toshio Hosokawa's new violin concerto Prayer with the Berliner Philharmoniker under Paavo Järvi at the Philharmonie Berlin, followed by the Swiss premiere at the KKL Luzern with the Lucerne Symphony Orchestra and the Asian premiere at the Suntory Hall with the Yomiuri Nippon Symphony Orchestra. This season also saw the start of his residency as soloist with the Kurpfälzisches Kammerorchester Mannheim.



© DAISUKE AKITA



© 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 Tzinkidelean\*  
Jonathan Martindale\*  
Sasha Raikhlina  
Jack Greed  
Kirsty Lovie\*  
Jane Wright\*\*  
Angus Bain  
Bethan Allmand\*  
Robert Bilson  
Mark Robinson\*\*  
Julia Aberg\*  
Nathan Bomans\*  
Catherine Chambers  
Katharine Gittings  
Wendy Quirk  
Laurence Kempton

## VIOLIN II

Lowri Porter\*  
Moritz Pfister\*  
Catherine Arlidge\*\*  
Amy Jones\*\*  
Gabriel Dyker\*\*  
Heather Bradshaw\*\*  
Timothy Birchall\*  
Bryony Morrison\*  
Tam Mott  
Georgia Hannant\*  
Richard Thomas\*  
Amy Littlewood  
Adam Hill  
Zhivko Georgiev

## VIOLA

Chris Yates\*\*  
Adam Römer\*\*  
Michael Jenkinson\*\*  
Catherine Bower\*\*  
David BaMaung\*  
Sarah Malcolm\*  
Jessica Tickle\*  
Amy Thomas\*\*  
Helen Roberts  
Daichi Yoshimura  
Elizabeth Fryer\*  
Catherine Howe

## CELLO

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

## DOUBLE BASS

Julian Atkinson\*\*  
Jeremy Watt\*  
Julian Walters\*\*  
Sally Morgan\*\*  
Tom Neil  
Mark Goodchild\*\*  
Aisling Reilly

## FLUTE

Marie-Christine  
Zupancic\*\*

## PICCOLO

Helen Benson\*

## OBOE

Emmet Byrne\*  
Rachael Pankhurst\*

## CLARINETS

Oliver Janes\*  
Joanna Patton\*\*

## BASSOON

Nikolaj Henriques\*  
Eli Holmes

## CONTRABASSOON

Margaret Cookhorn\*

## HORN

Elspeth Dutch\*\*  
Neil Shewan  
Mark Phillips\*\*  
Jeremy Bushell\*  
Jo Withers

## TRUMPET

Jason Lewis\*  
Stephen Murphy  
Jonathan Quirk\*\*  
Jonathan Sheppard

## TROMBONE

Richard Watkin\*  
Anthony Howe\*\*

## BASS TROMBONE

David Vines\*\*

## TUBA

Stuart Beard

## TIMPANI

Matthew Hardy\*

## PERCUSSION

Adrian Spillett\*\*  
Andrew Herbert  
Toby Kearney\*  
Victoria Lee  
Miriam Kitchener

## HARP

Katherine Thomas\*

# Recipient of the CBSO Long Service Award

\* Supported player

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**Maddi Belsey-Day** Planning & Tours Manager  
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**Claire Dersley** Orchestra Manager  
**Chris Goodchild** Assistant Orchestra Manager  
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**Carolyn Burton** Assistant Learning & Engagement Manager  
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**Georgia Wells** Learning & Engagement Officer (Sandwell)  
**Helen Butcher** Learning & Engagement Officer  
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## GET IN TOUCH

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

## UPCOMING CONCERTS...



### BRUCKNER 7

Dark, dreamy and deeply poetic. Imagine the melody of your dreams.

Thu 25 Apr, 7:30pm



### 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

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Book online at [cbsoc.co.uk](http://cbsoc.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 [cbsoc.co.uk/membership](http://cbsoc.co.uk/membership) to sign up online, or call Rachel Cooper on **0121 616 6510**.

We look forward to welcoming you to the family!



# FITNESS TO WORK SCHEME

The Benevolent Fund collaborated with the CBSO last year to put health and wellbeing central to CBSO's core values. The Fitness to Work Scheme was devised to tackle a damagingly embedded culture within our industry that normalises exhaustion and injury in the pursuit of excellence.

Throughout our co-funded trial, our aim has been to try to change this culture through regular free treatment, better support for those recovering from injury and access to knowledge about our bodies and our minds.

This is our first company-wide initiative designed to promote physical wellbeing and readiness for work. We created an online booking system which enabled quick access to appointments, and we now take massage therapists on every international tour.

The scheme initially entitled everyone in the company to a physio assessment and up to 2 treatments a month, fully paid-for. Now, we have expanded to include workshops by physiotherapists and performance coaches, alongside continued provision of one-to-one massage therapy and physio clinics. We are proud to be working with some of the best practitioners in and around Birmingham.

This level of physical care-taking in a job like ours is incredibly important. Already we see the wide-reaching benefits of what we have achieved - including happier musicians, relief from stress and injury during difficult patches, and better working relationships across the company.

We are so grateful to the amazing team of people who help to make this scheme possible. This includes Hollie Dunster, Graham Sibley, Mark Pallett and our wonderful CBSO Centre team.

## GET IN TOUCH

If you would be interested in helping to fund a scheme like this, or know of excellent specialists we should be aware of, please get in touch with us by email at [chairman@cbsobenefit.org.uk](mailto:chairman@cbsobenefit.org.uk).



Proud to be Birmingham's Orchestra

# CBSO

City of  
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**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@cbsoco.uk](mailto:marketing@cbsoco.uk).