

Saturday 18 January 2025
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Ode to Joy

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Cambridge Philharmonic presents

Mozart

Piano Concerto No 23

Harry Sever *piano*

Interval

Beethoven

Symphony No 9

Cambridge Philharmonic Orchestra

Cambridge Philharmonic Chorus

Harry Sever *conductor*

Paula Muldoon *leader*

Ellie Neate *soprano*

Grace Wain *mezzo-soprano*

Nicholas Sharratt *tenor*

Mark Saberton *bass*

Darkness and light, chaos and joy

One of the glories of music is its ability to convey a wide variety of human emotions without words. It is an art form that everyone and anyone can relate to and understand at any level, even if we do not know the grammar of the language it uses.

Tonight, in just two works, we get that emotional range writ large. With Beethoven's ninth symphony we experience the outer excesses of emotional response – from explosive joy to aggravation and conflict; whilst Mozart's piano concerto gives us gentle celebration, interspersed with a quiet melancholy.

How we respond to these profound mood swings is as personal as it is individual, but respond we must, else why would these works still be played so long after their composers have left the stage.

Piano Concerto No 23 in A major

Wolfgang Amadeus Mozart (1756 -1791)

I. Allegro

II. Adagio

III. Allegro assai

Background and family life

One of the most prolific composers of classical music, Wolfgang Amadeus Mozart turned out more than 600 works. There were concertos, symphonies, choral works, quartets, quintets and other chamber works, 'opera serie' (serious works), 'opera buffa' (comic operas) and 'singspiel' (plays with songs). He achieved all this during his brief 35 years of life.

Mozart was, in the truest sense of the term, an infant prodigy, composing his first symphony at the age of eight. He was taken around Europe with his sister Maria Anna (known as Nannerl) by their impresario father Leopold, to display their prodigious gifts as child pianists. Four and a half years older than her brother, Nannerl had enormous influence over her sibling, who quite obviously idolised her, and from whom (although there is scholarly dispute about this), he developed much of his early musical prowess. Indeed, there is some suggestion that she might have co-composed some of his childhood works. They certainly had a secret childhood language and were obviously remarkably close. She remained a respected pianist and teacher all her life, though her parents obliged her to give up her musical career when she

reached adulthood, in order to find a husband – a fate which befell many other women, such as Clara Schumann and Fanny Mendelssohn, to name but two.

Maria Anna and Wolfgang Amadeus were the only two of seven children to survive infancy in the home of Leopold and Anna Maria Mozart. Their father was a musician and the champion of his children's careers. Leopold was extremely controlling but, as historian Hermann Abert has written, there was a "pure and healthy spirit that reigned in the Mozart household... and Anna Maria must take much of the credit for this. Above all, she was a true mother to her children, who invariably sought refuge with her when their father's strict hand weighed unduly heavily upon them. Wolfgang loved and admired her to distraction." She did, however, travel with the children on some of their tours and she had, it is said, something of a scatological sense of humour, a feature her son most definitely inherited, based on his surviving letters.

Mozart's reputation initially waned in the centuries following his death. Over the years his music was variously thought of as too erudite or complicated, too clever or, in the words of Bernard Shaw who can always be counted on to amuse us with his trenchant and often misplaced criticisms, he was "nothing but a vapidly tuneful, infant phenomenon". That is not the consensus of opinion in this day and age. How could it be of the composer who gave us a stirring *Requiem*, operas like *The Marriage of Figaro* and *Don Giovanni*, glittering piano and violin concertos, the wonderful *Sinfonia Concertante*, the ever popular *Clarinet Concerto* or the profound melancholy of his G minor string quintet? In the twenty first century we hear his music everywhere and doubtless we always will.

Piano Concerto No 23

In Vienna in the 1780s the public was crying out for operas and, though that was where his commercial advantage obviously lay (he was working on *The Marriage of Figaro* at the time), he nevertheless dashed out three piano concertos, all premiered in 1786. The middle of these three, *Piano Concerto No 23*, was written in the same key of A major as the mellow *Clarinet Concerto*. It was finished in early 1786 and is notable for its wonderful woodwind intricacies (listen out for some of the bassoon's complex patterning). The joyful inner and outer movements contrast with the emotional heart of the work, the *Adagio* in F# minor, with its gentle melancholy. There are no oboes, trumpets or timpani here – just one flute, clarinet and bassoons. Indeed, the whole concerto is more like gentle chamber music, with the exception perhaps, of the energetic *Finale*.

The concerto starts with an almost innocent gallantry, shot through, from time to time, with chords of surprising melancholy which foreshadow the slow movement to come. The piano soloist starts the *Adagio* with an arresting, gentle and regretful melody, to lead us through the thoughtful sadness that seems to permeate the movement. But all of this is dispelled, again, when the soloist leads the orchestra into the emphatic dancing celebration that is the *Finale*, during which it is almost impossible to sit still. In less than thirty minutes, we have experienced summer, autumn and spring and, thus fortified, we are ready to face the rigours which Beethoven's last symphony has waiting for us.

It is highly probable that Mozart was not only the soloist when this concerto was premiered, but also conducted the work from the keyboard. The Cambridge Philharmonic is proud to continue this tradition, with Harry Sever both conducting and playing the piano.

What else to listen to: *Clarinet Concerto, Sinfonia Concertante, Symphony No 41 (Jupiter), The Marriage of Figaro* (opera).

Interval

Symphony No. 9 in D minor (Choral)

Ludwig van Beethoven (1770 -1827)

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Finale

Beethoven wasn't the only composer to go deaf (think of Smetana, Fauré and Vaughan Williams, amongst others). Nor was he the only composer whose own hygiene and appearance deteriorated as he got older. There were other irascible men (almost always men!) who composed music, but not many of them tried to shoot their nephew or had brother troubles, or took their sisters-in-law to court, or even kept trying to perform (he was a brilliant pianist) and conduct, even though they could hear literally nothing. How come then, that this flawed, complex man wrote such a massive collection of extraordinarily varied, often experimental, shatteringly brilliant works for orchestras, solo instruments, string quartets and piano – and lots more? And he did all this with incredible intelligence and humanity, so that a world without Beethoven's music would be a less beautiful, interesting, emotional

or challenging place to live. The absolute distillation of this conflict, beauty and humanity is his magisterial, ground-shattering and massively influential last symphony. Gustav Mahler's *Symphony No 2*, (the 'Resurrection'), for example, would have been unthinkable without this enormous work.

And Beethoven's ninth IS enormous, shot through with argument and conflict and his search to get to where he wants to be – celebrating a great hymn to friendship and brotherhood. It is the ultimate journey from chaos through to joy and triumph, as parts of the orchestra battle it out to have the melodies they want accepted. Nowhere is this more evident than when the various sections compete to achieve the composer's ultimate goal – a setting of Schiller's *An die Freude* (To joy). Even in the middle of this Beethoven cannot resist throwing in a marching band; whilst in the midst of all the rough and tumble of the earlier movements, he allows us to pause, and calms us with a mood of heartbreakingly beautiful reverie.

Beethoven's ninth symphony was the first of his output to change the order of movements (his *Scherzo* comes second, instead of its usual third place) and the very first to include song – and what a song! It offers soloists, a chorus in full voice, as well as complex, enchanting orchestral music. Yet it would be wrong to focus only on that last movement, glorious as it is. The orchestral writing of the first three movements is challenging, and so completely immersive that, however frequently we experience this work, at each new encounter we hear it as if for the first time.

But, as with all Beethoven, the contradictions are not just musical. Here was a man who craved fellowship and community, but who was isolated, not only by his deafness and the surges of anger and disdain he sometimes felt, but who also had a profound belief in the healing power of the creative arts. In his ninth symphony Beethoven created a microcosm of the human condition, yet at the premiere – a triumph – the composer could hear nothing, hunched over his score and was even, it is said, unaware that one of the movements had finished, until he was shown the ecstatic reaction of the audience.

The opening of the symphony starts with an uncertain fifth from the cellos and second violins, which leads to various competing sections of the orchestra stating their case until they suddenly unite to create a powerful statement of gloomy intent and we are off into one of the most dramatic (and longest) movements he ever wrote. The loud coda, occupying almost a quarter of the whole movement, brings this opening movement to a dramatic conclusion.

In the second movement Beethoven takes us into a lively, almost Bacchanalian romp with slightly sinister overtones, fast and furious and interrupted by an

insistent and domineering three-note motif from the timpani, as we dance, *vivace*, to the end of the ball.

In the middle of all this comes the third movement, calm and refreshing, almost provoking tears, though it is impossible to say whether of joy or sadness. With chaos and crisis all around, the woodwind themes and beautiful string lines of this movement provide a wonderful oasis, with spring breezes, increasingly ornamented variations and the sparkle of silver water, bringing us rest and peace.

That feeling of peaceful reflection is completely shattered by the harsh opening of the *Finale*. And now the search is on; Beethoven seems to be trying to work out how to set Schiller's ode so that it is life-affirming and joyful. Section by section the orchestra appears to suggest using themes from the previous three movements, but they are gradually discarded until the woodwind offers a fragment of an idea, which the cellos and basses accept. In triumph we have the theme for the great choral climax of this momentous symphony, leading us to the 18 lines from Schiller's *Ode*. The solo lines are extraordinary and the gathering culmination propels us to a joyful and overwhelming conclusion.

Programme notes: Jeremy Harmer

Text from final movement

(Derived from *An die Freude* by Friedrich Schiller)

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen,
Und freudenvollere.

*O friends, not these tones!
But let's strike up more agreeable
ones,
And more joyful.*

Freude!
Freude!

*Joy!
Joy!*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder
Wo dein sanfter Flügel weilt.

*Joy, beautiful spark of Divinity,
Daughter of Elysium,
We enter, drunk with fire,
Heavenly one, thy sanctuary!
Thy magic binds again
What custom strictly divided;
All people become brothers,
Where thy gentle wing abides.*

Wem der große Wurf gelungen
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

*Whoever has succeeded in the great attempt,
To be a friend's friend,
Whoever has won a lovely woman,
Add his to the jubilation!
Yes, and also whoever has just one soul
To call his own in this world!
And he who never managed it should slink
Weeping from this union!*

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben
und der Cherub steht vor Gott.

*All creatures drink of joy
At nature's breasts.
All the Just, all the Evil
Follow her trail of roses.
Kisses she gave us and grapevines,
A friend, proven in death.
Ecstasy was given to the worm
And the cherub stands before God.*

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

*Gladly, as His suns fly
through the heavens' grand plan
Go on, brothers, your way,
Joyful, like a hero to victory.*

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

*Be embraced, Millions!
This kiss to all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Are you collapsing, millions?
Do you sense the creator, world?
Seek him above the starry canopy!
Above stars must He dwell*

Ellie Neate (soprano)



Ellie Neate graduated from the Guildhall School of Music and Drama opera course in 2022.

She has performed *Five Eliot Landscapes* by Thomas Adès at Oxford Lieder Festival, was broadcast live from the Wigmore Hall for the BBC, sang the soprano solo in *Carmina Burana* with the London Symphony Chorus at Barbican Hall, performed *Zero Gravity* for English National Opera in Liverpool for ENO Does Eurovision, and recorded the soundtrack for the Disney+ television series *Rivals*.

Opera roles include cover Tytania A *Midsummer Night's Dream* and cover Papagena *The Magic Flute* for Opera North, Ellie in *The Man in the Moon* for the Royal Opera House's Family Sunday programme, cover Mabel *The Pirates of Penzance*, Celia *Iolanthe*, First Daughter *Akhmaten*, and cover Elsie Maynard *The Yeomen of the Guard* (all at ENO), Elisa *Il Re Pastore*, Lisa, *La Sonnambula*, and Cleopatra *Marc' Antonio e Cleopatra* by Hasse (all Buxton International Festival), Aline *The Sorcerer* for Charles Court Opera, Galatea *Acis and Galatea*, Milica *Svadba* by Ana Sokolović, and Maria Bertram *Mansfield Park* (all Waterperry Opera), Cunegonde *Candide* (Blackheath Halls Opera), and Gretel *Hansel and Gretel* (British Youth Opera) for which she won the Basil A Turner Award.

Upcoming projects include a return to Opera North to play Papagena in *The Magic Flute Lite*, a recital on *Donizetti and Friends* for Opera Rara's 2025 salon recital series, Sylviane in *The Merry Widow* for Scottish Opera and Opera Holland Park, performing in the summer season of a UK opera festival, and recording a new studio opera recording with Opera Rara in late 2025.

Grace Wain (mezzo-soprano)



Grace hails from The Fens and currently resides in Lanarkshire. She graduated from RWCMD with a BMus (Hons) and an MA in Opera Performance. She is also a Samling Artist.

Her roles include; Waltraute *Die Walküre* (New Palace Opera), Wellgunde *Götterdämmerung* (Edinburgh Players Opera Group), Magdalene (Cover) *Die Meistersinger von Nürnberg* (Saffron Opera Group), Erika *Vanessa* (Regents Opera Orchestral Workshop), Zweite Norn (Cover) and Floßhilde (Cover) *Götterdämmerung* (Longborough Festival Opera), Rose O’Riordan *The Ballybruff Trilogy* (Opera

Workshop Limerick – world premiere), La Zia Principessa *Suor Angelica* (Wexford Festival Opera), Grimgerde *Die Walküre* (Regents Opera), Melissa (Cover) *La liberazione di Ruggiero* (both Longborough Festival Opera), Blumenmädchen *Parsifal* (New Palace Opera), Cercatrice 1 and (Cover) Sorella Infermiera *Suor Angelica*, Hippolyta (Cover) *A Midsummer Night’s Dream*, Dorabella (Cover) *Così fan tutte* (all Scottish Opera).

Grace’s appearances on the concert platform include: *Symphony for Me Marras* (world premiere)/ *Sangs from Hyme* Ben Lunn, *Vox Clamantis* Ben Lunn, *Messiah* Handel, *Stabat Mater* Haydn, *Regina Coeli* KV 267 Mozart and *Feel the Spirit* Rutter, *A Ceremony of Carols* Britten, *Requiem* Mozart and *C Minor Mass* Mozart.

She was a semifinalist for the Elizabeth Connell Prize 2024, won the Carole Rees Award (Wagner Bursary) 2023, competed in the live rounds of IVC’s- Hertogenbosch 2022 as a Wagner prize nominee and was selected for a masterclass with director John Fulljames.

Grace’s upcoming engagements include: Grimgerde *Die Walküre* (Regents Opera) and Chorus *Parsifal* (Temple Music Foundation).

Nicholas Sharratt (tenor)



Nicholas Sharratt studied Commerce at Birmingham University, and singing at the Royal Northern College of Music and the National Opera Studio. He made his Royal Opera debut in the 2016/17 Season singing in The Nose ensemble. Roles include Camille (*The Merry Widow*), Flute (*A Midsummer Night's Dream*) and Pedrillo (*Die Entführung aus dem Serail*) for Opera North; Ernesto (*Don Pasquale*) and Almaviva (*Il barbiere di Siviglia*) for ETO; Rudolph (*Euryanthe*) and First Prisoner (*Fidelio*) for Glyndebourne Festival; Nemorino (*L'elisir d'amore*) for Grange Park Opera; Brighella (*Ariadne auf Naxos*) for Garsington Opera; Lippman (*Of Thee I Sing*) for Bregenz Festival; Ferrando

(*Così fan tutte*) in Tokyo; Nero (*L'incoronazione di Poppea*) for Early Opera Company; Richard (*The Devil Inside*), Nanki-Poo (*The Mikado*) and Frederic (*Pirates of Penzance*) for Scottish Opera and D'Oyly Carte Opera Company.

In concert, he has sung Parry Jones *A Serenade to Music* at the BBC Proms (LSO/Andrew Davis); Tirsi, *La Danza* at Wigmore Hall (Christian Curnyn); *Messiah* at Cadogan Hall and Camille, *The Merry Widow* at the Royal Festival Hall with John Wilson and the Philharmonia.

Recent performances include Angel 3 (*Written on Skin*) under George Benjamin (Paris Philharmonie, Vienna Konzerthaus), First Priest (*Die Zauberflöte*), Parpignol (*La Bohème*), and Giuseppe (*La Traviata*) for The Royal Opera, Covent Garden.

Mark Saberton (bass-baritone)



Mark studied at the Royal Conservatoire of Scotland and was awarded the Royal Scottish Academy of Music and Drama Trust to study in the Opera School.

He has sung with many opera companies including Royal Opera, English National Opera, Opera North, Scottish Opera, Garsington Opera, Longborough Festival Opera, Opera Holland Park, Mid Wales Opera and Savoy Opera.

He performed and recorded the role of Ben Budge (*Beggar's Opera*) with the City of London Sinfonia and Royal Opera. At English National Opera he covered the

roles of Zurga (*Pearlfishers*), Pizarro (*Fidelio*) and Lepidus/Mereia (*Caligula*). Other roles include Bottom (*Midsummer Night's Dream*) for Longborough Festival Opera; Rigoletto (*Rigoletto*) and Escamillo (*Carmen*) for Kentish Opera; Mephistopheles (*Faust*) for Swansea City Opera; Scarpia (*Tosca*), Don Giovanni (*Don Giovanni*) and Figaro (*Barber of Seville*) for Heritage Opera; Antonio (*Marriage of Figaro*) for Garsington Opera; Narumov (*Queen of Spades*) for Opera Holland Park and the Hotel Waiter & Boatman (*Death in Venice*) for Aldeburgh & Bregenz Festivals. Mark has performed several times with Bampton Classical Opera including *Waiting for Figaro* under Edward Gardner.

He performed in *A New Creation* with Timothy West, David Owen Norris and Philip Langridge at Winchester Cathedral, a project featuring 500 school children. His singing features on BBC Radio 3 and he has performed in many oratorios and recitals including Brahms' *Requiem* (Birmingham Symphony Hall), Orff's *Carmina Burana* (Liverpool Philharmonic Hall), Verdi's *Requiem* (St Edmundsbury Cathedral) and Vaughan Williams *Sea Symphony* (Rochester Cathedral).

Recent opera engagements include *Shoulder to Shoulder* by Lenny Sayers with Swansea City Opera, commissioned to highlight the Men's Sheds organisation and Sharpless in *Madame Butterfly* with Heritage Opera at Old Bayham Abbey in the Lamberhurst Music Festival.

Harry Sever (piano/conductor)



BBC Music Magazine 'Rising Star' conductor Harry Sever studied at Oxford University and trained at the Guildhall School of Music and the Royal Academy of Music. A finalist in both the LSO's Donatella Flick and the Athens International Conducting Competitions, recent and upcoming engagements include *Das Rheingold/Die Walküre* (Grange Park Opera), *Cavalleria Rusticana/Aleko/Carmen* and *The Big Opera Adventure* (Opera North), *Die Fledermaus* (Staatstheater Meiningen), *Die Walküre/Siegfried/The Fairy Queen* (Longborough Festival Opera), *Siegfried* (Sønderjyllands Symfoniorkester/Den

Ny Opera), *Fantasio* (Garsington), *La Traviata* (Opera Holland Park), concerts with the orchestra of Welsh National Opera and recordings with the orchestra of Opera North.

He is Music Director of the Cambridge Philharmonic Orchestra and Chorus, and was formerly the Ring Cycle Conducting Fellow at Longborough Festival Opera.

As an assistant conductor and member of music staff, Harry has worked with the LPO, ENO, Scottish Opera, Kammerakademie Potsdam, The Royal Danish Opera, Den Jyske Opera, Garsington, Opera Holland Park, Bournemouth Symphony Orchestra at the Grange Festival, and Britten Sinfonia at Sadler's Wells.

His education work has included projects with The Royal Opera House Covent Garden, The Royal Opera Academy in Copenhagen, British Youth Opera, Birmingham Conservatoire and Trinity Laban Conservatoire.

Paula Muldoon (leader)



Paula Muldoon is a violinist, composer, and software engineer based in Cambridge, UK. The leader of the Cambridge Philharmonic Orchestra since 2017 and a Staff Software Engineer at Zopa Bank, she thrives on the intersection of music and programming.

Upcoming projects include the premiere of her string trio *Fenland Miniatures*, as well as chamber music and orchestral concerts in Cambridge and Ely.

Paula is a former member of the Royal Liverpool Philharmonic Orchestra and subsequently spent several years living in

London and performing worldwide with ensembles including the Orchestre Révolutionnaire et Romantique, the London Symphony Orchestra, the Philharmonia Orchestra, and the Orchestra of the Age of Enlightenment, with conductors such as Andris Nelsons, Sir Simon Rattle, Marin Alsop and Esa-Pekka Salonen. Highlights of her musical career include guest leading the Xi'an Symphony Orchestra in China, recordings at Abbey Road Studios, and performances at Carnegie Hall.

You can hear Paula play her own piece, *Get Outside*, on Spotify and iTunes and you can purchase her sheet music at her Etsy shop, MusicByPaula. She is a graduate of the Guildhall School of Music & Drama (MMus 2012) and the University of Michigan (B.M. 2010), and the New England Conservatory Preparatory School (Violin Certificate, 2005), studying with Detlef Hahn, Aaron Berofsky and Lynn Chang.

While at the University of Michigan, she won the Undergraduate Award for Classics Translation and was a semi-finalist in the prestigious Hopwood writing competition for her novel *The White Birds*. She is also one of WeAreTechWomen's 100 Women in Tech and was named in the Computer Weekly 'Women in Software Power List' in 2019 and 2020. In her spare time, she enjoys reading, crocheting, yoga, cryptic crosswords, gardening, Star Trek, and playing with her Cockapoo.

www.paulamuldoon.com

Cambridge Philharmonic Orchestra

Violin 1

Paula Muldoon (leader)
Kate Clow (co leader)
Robert McFall
Manon Couvignou
Roz Chalmers
Amelie Roper
Anne McAleer
Nichola Roe
Ariane Stoop
Stuart Holder
Sarah Ridley

Violin 2

Hilary Crooks
Sebastian Bechmann
Naomi Hilton
Christen Lee
Tabitha Smith
Joyce Yu
Margaret Scourse
John Richards
Abigail Tan
Anne Hewitt
David Favara

Viola

Ruth Donnelly
Lucy Prichard
Anne-Cecile Dingwall
Mari O'Neill
Edna Murphy
Jeremy Harmer
David Yadin

Cello

Daniel Coldridge
Anna Edwards
Angela Bennett
David Brown
Linda Hindmarsh
Catherine Wilson
Jess Llewellyn
Isabel Groves
Helen Davies
Clare Gilmour

Double Bass

Sarah Sharrock
Tony Scholl
Susan Sparrow

Flute

Cynthia Lalli
Alison Townend

Piccolo

Samantha Martin

Oboe

Rachael Dunlop
Charlotte Ewins

Clarinet

Graham Dolby
David Hayton

Bassoon

Neil Greenham
Jenny Warburton

Contra Bassoon

Phil Evans

Horn

Caroline Prozesky
Tony Hawkins
Gareth Edwards
Chris Wykes

Trumpets

Alex McLean
Laureen Hodge

Alto Trombone

David Carnack

Tenor Trombone

Denise Hayles

Bass Trombones

Gary Davison

Timpani

Dave Ellis

Percussion

Derek Scurll
Lizzie Brightwell
Nick Cowling

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Agnes Heydtmann
Susie Jones
Eri Lattorre-Chimoto
Nicola Lythgoe
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Ros Mitchell
Jan Moore
Penny Mullock
Chessie Nour
Susan Randall
Mary Richards
Sheila Rushton
Anne Sales
Pat Sartori
Laura Simmons
Svitlana Stefanenko
Linda Stollwerck Bolton

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Rachael Churchill
Wren Stella
Diana Sutton
Keren Turton
Catharine Warren

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Helen Black
Alexandra Bolton
Caroline Courtney
Catherine Dixon
Denise Emery
Christine Hall
Elaine Kinsella
Sarah Marshall-Owen
Christine Miskelly
Masako Narita
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Anne Willitts
Susan Wilson

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Helen Cross
Elisabeth Crowe
Jane Fleming
Stephanie Gray
Hilary Jackson
Emma McCaughan
Lynne McClure
Alistar Pearman

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Doug Addy
Aviva Grisby
Jean Harding
Sylvia Hearn

Tenor 2

Aidan Baker
Jeremy Baumberg
Jonathan Burden
Jack Colley
Ben Hetherington
Adam Higgins
Nelson Lachini
Andy Pierce
Chris Price
Ben Womack

Bass 1

Andrew Dobson
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