



A NIGHT AT THE MOVIES

CONDUCTOR

MARK GATESHILL

LEADER

TINA MEHTA

Lord of the Rings
Chariots of Fire
Back to the Future
The Empire Strikes Back
Casino Royale
Out of Africa
... and more

Saturday 16th March 2024
7:30pm

Redland Hall, Redmaids' High School,
Bristol BS9 3AW

Tickets: £15 adult

£12 concessions | £6 NUS | £3 under 18s
Tickets available in advance from
www.brunelsinfonia.org.uk



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Design by Fei Yuan

Programme

20th Century Fox Fanfare
Robin Hood Prince of Thieves
The Lord of the Rings - Fellowship of the Ring
Warhorse: Dartmoor 1912
Dances With Wolves
Chariots of Fire
Forrest Gump

~ Interval (20 mins) ~

Star Wars - The Empire Strikes Back
Back to the Future
Braveheart For the Love of a Princess
James Bond - Casino Royale
Batman - The Dark Knight
Out of Africa
Independence Day
Raiders of the Lost Ark- The Raiders March

Welcome to a fun night at the movies! This is one of our most popular concert evenings for audience and orchestra alike. It may also have something to do with the opportunity to dress up as characters from some of the films we all enjoy.

Tonight we have a spread of fifteen familiar themes, from some of the biggest blockbuster films from the last few decades. (It might come as a shock to realise the release dates of some of them though. For instance, *The Empire Strikes Back* was released in 1980!)

The well known music transports us back into the magical world of film, so sit back and enjoy some of your favourite music.

20th Century Fox

Alfred Newman

The lights go down, the curtains open and the drums' tattoo stirs the blood before the brass (mainly) herald the delights of escapism from the silver screen.

Not strictly a film theme but this particular blast from the past sets the scene for some escapism for all ages. Composed by Alfred Newman, winner of 9 Academy Awards. It was first heard in cinemas in 1933.

Robin Hood Prince of Thieves

Michael Kamen

The legend of Robin Hood has been told and retold many times over the years and this 1991 film, starring Kevin Costner, Morgan Freeman and Alan Rickman. It embellishes the old story in many ways, as Hollywood often does and we enter an imaginary world of adventure.

The iconic tree at Sycamore Gap, sadly no longer standing, plays a prominent role in establishing Robin Hood's character and relationship with Azeem that sees its end in the wonderfully climactic fight scene near the end of the film where the marvellously evil Sheriff of Nottingham finally meets his end. The film enjoys popularity still and is often on TV screens. This short piece is one of the main themes of the film.

It begins with Celli and Basses holding a low note with the Horns heralding the start of the tune, which they play initially. The whole brass then come in and play a very prominent part throughout the whole

piece. Percussion are also pretty busy too. A second section consists of a triplet rhythm being played in Strings creating a bustling feeling over which various combinations of Brass and Horns take turns to star.

A broader sounding section follows which is quite loud with plenty of Brass again. It remains at Fortissimo towards the end when there is a brief snippet of the song (Everything I Do)I Do It For You, which leads into the sustained chord and crescendo finish. Composed by Michael Kamen, the music from the film has been very successful. It won the BMI Film Music Award, Nominated for a Golden Globe in two categories, Nominated for two Grammys; and won a Grammy for Best Song Written for a Movie. The sound track sales have also achieved Silver in the UK, Gold in Spain and Platinum in Canada and the USA.

Lord of The Rings – The Fellowship of the Ring

Howard Shore

J.R.R.Tolkien conceived this high fantasy novel and wrote it between 1937 and 1949. It is an epic adventure into the world of Hobbits, Elves, Dwarves, Wizards, Orcs and Men, split into three parts, The Fellowship of the Ring, The Two Towers and Return of the King. Three films of the same titles appeared over a three year period; 2001, 2002, 2003. These are films of epic endeavour with special effects galore. Much of it filmed in New Zealand, the representation of Middle Earth takes the viewer into a fantastical world of pure escapism, thrill, danger, mysticism and adventure.

The suite of music the orchestra plays tonight includes the themes; The Fellowship Theme; The Prophecy; Concerning Hobbits; Three Is Company; In Dreams; Shortcut to Mushroom; A Knife in the Dark; Argonath; and The Breaking of the Fellowship. The suite starts in suitable style with a Tam Tam (or gong) announcing the main theme instantly bringing us into the fantastical world of Middle Earth. The Brass section and Percussion have a field day in the opening section of this piece before Strings and Woodwind add mystery for the brief prophesy section. Woodwind and Strings with jaunty Percussion take us to the world of Hobbits with an easily recognised theme. And so the piece progresses through the various named sections with different instrumental sections taking prominence. In Knife in the Dark, percussion come centre stage with an insistent 5/4 rhythm backed by Bass Brass instruments producing real menace.

The ten and a half minutes this piece takes, propel us on a journey through one of the biggest film franchises out there with a dedicated following. The music was written by Howard Shaw, one of the most pre-eminent composers who has had a very varied musical career producing music for over 80 films, TV programmes and concert works. He has been awarded 3 Academy Awards, 3 Golden Globes and 4 Grammys.

“Dartmoor” from Warhorse

John Williams

A heart rending tale tells of a young boy and his beloved horse that is taken by the army to serve on the front in the First World War. A film that manages to mix the brutality of war and the dreadful existence of both soldier and horse, with tenderness and love. The 2011 film of the novel by Michael Morpurgo grew out of the stage adaptation of 2007. Atmospheric, adrenalin rousing, this film takes us on a roller coaster of an emotional ride. Hopefully this piece of music will rekindle the experience of watching this wonderful film.

The piece is different from the others in this concert in that it is not scored for the full orchestra but mainly for the Strings. It opens with a solo violin, somewhat reminiscent of Vaughan Williams’ Lark Ascending which leads us into a full string sound with a real bucolic feel of countryside. The solo violin repeatedly breaks through the texture until we arrive at a busy, bustling section. This moves to a more relaxed mood, when it can easily be imagined as a backdrop to wide, country views across Dartmoor in the sunshine. The solo violin re-enters to bring this piece to a peaceful close. The composer, John Williams, is a real Titan of the film music world whose contributions have been vast. He was nominated for an Academy Award for the music to this film and won the BMI Film and TV Award for it.

Dances with Wolves

John Barry

The seven Oscar winning film dates from 1990 and is an epic Western film adapted from the novel by Michael Blake. It is the story of a Union Army Lieutenant, John Dunbar, who travels to the frontier to find an army military post, and meets a group of Lakota. It is innovative by having much dialogue spoken in Lakota with English subtitles.

After being wounded in battle Dunbar seeks a posting to the western frontier so that he can see it before it disappears. Through several mix-ups and mishaps, he ends up staying at the abandoned out-post with no-one else aware that he is there; except for the local Sioux.

His increasing interactions with the Sioux creates an understanding of the culture and he is given the name Dances with Wolves. He also marries Stands with a Fist.

Contact with the Army that has reoccupied the deserted fort causes conflict and combat between the tribes and the Army. To avoid being used by the Army to help track the Sioux, Dunbar goes away with Stands with a Fist and is never found by the Army. An epilogue completes the sad story of warfare between the two peoples and the disappearance of the culture of the plains tribes, and the American Frontier was soon to pass into history.

The atmospheric, brooding intensely vast nature of the scope of the film is portrayed in the piece of music we play tonight which includes the themes: Looks Like A Suicide; The John Dunbar Theme; Journey to Fort Sedgewick; Pawnee Attack; The Love Theme; Two Socks At Play; Farewell and End Title.

The piece opens with a version of the well known John Dunbar theme on solo Trumpet against a low held note from Basses, before the Side Drum brings us into a short sombre, slightly discordant section for Looks like Suicide. This abruptly moves into the John Dunbar theme where we can all relax. More movement in the Strings signals the Journey to Fort Sedgewick. The Horns herald Pawnee Attack in which the Percussion and Brass are prominent. A solo Flute takes on the more peaceful Love Theme supported by sustained chords in the strings. This calm episode ends with a change of key for Two Socks at Play, another peaceful section. There is a brief reprise of the John Dunbar theme before Horns introduce the solo Trumpet to play a brief figure from the main theme to close what is generally a broad and expansive suite of music that reflects the nature of the film. The music was composed by John Barry, arranged by Steven L Rosenhaus into this suite. Barry considered his score to be an interpretation of what Indian themes would be like. Both he and Kevin Costner envisaged a large and romantic score due to the “feeling of space” in the film. Barry won the 1991 Academy Award and 1992 Grammy Award for this music.

Chariots of Fire

Vangelis

In 1924 two British athletes competed in the Olympics; Eric Liddell, a devout Scottish Christian who runs for the glory of God and Harold Abrahams an English Jew who runs to overcome prejudice. Liddell finds out a heat for his 100 metre race is to be held on a Sunday and he refuses to run because his faith prevents him. A team mate Lindsay, having already won a silver medal in the 400m hurdles withdraws from the race to enable Liddell to compete but in the longer 400 metres. Abrahams is beaten in his race but he then competes in the 100 metres and wins. Though Liddell has not trained for the 400 metres, after being handed a Biblical quotation on paper by an American runner, he also wins a gold medal. The film deals with the whole back story and the efforts made to reach the olympics by these two athletes. The orchestra will play the main theme which is instantly recognisable and became a huge hit alongside the film.

This is one of the shorter pieces in this programme and it allows for the well known theme to be passed around the orchestra, so that the different timbres of instruments lend some variation and mood to this simple yet effective melodic line. It was composed by Vangelis (Papathanassiou) for the 1981 film and included electronic music. It won the Academy Award for Best Original Music Score.

Forrest Gump

Alan Silvestri

Tom Hanks, one of the most versatile actors of the last 30+ years, stars as Forrest Gump. The film charts several decades of the life of a slow-witted and kind hearted man from Alabama. The film diverges considerably from the novel of 1986.

Released in 1994, the film charts Forrest Gump's life through childhood dealing with a physical disability, an encounter with Elvis Presley who is inspired by Gump's jerky movements to perform his well known gyrations on stage; through friendship at school with Jenny Curran; discovery of his ability to run quickly for a long time; starring at football; Meeting President Kennedy; enlisting in the army where his running brings renown in Vietnam; finding fame playing 'ping pong'; making money in a shrimping business and on the stock exchange. He returns home to look after his ailing mother and, after her death, acting as a

gardener at the University of Alabama. He reunites for a time with his girlfriend from earlier in the story, who later dies leaving him to care for their son, Forrest Gump Junior.

Forrest tells his life story to a couple on a bench, which is where the film starts and where he utters the phrase his mother used to use “Life is like a box of chocolates. You never know what you’re gonna get.”

The piece opens with soft chords and Harp, over which the solo Piccolo plays the main theme. The Oboe then takes it up as volume slowly increases. A change of key brings the Strings in who now play the theme. A quieter and slower passage follows before a fast triplet rhythm final section adds pace and excitement, signifying perhaps the running aspect and the different moments of fame for Forrest Gump . The music was composed by Alan Silvestri and we are playing an arrangement by Calvin Custer.

Star Wars - The Empire Strikes Back

John Williams

It is difficult to explain to younger film goers just what a massive impact the first **Star Wars** film (later retitled Episode IV- A New Hope) made on the cinematic world. It was quite unlike any Science Fiction film ever made before. Sitting, as some of us did as young adults, in a darkened cinema, for the first showing of this film will remain in many people’s minds for ever. It is hard to believe the first film came out in 1977 when the best this country had to offer was Doctor Who, filmed in a studio with wobbly sets. Computer aided motion of space craft, convincing graphics, costume and special effects transformed the film world forever. There cannot be very many people who have not seen at least part of one film. There certainly are those who can quote entire film scripts, such is the following of this franchise.

The Empire Strikes Back was the second film produced and the music we play tonight is a medley of many well known and well-loved themes: Main Theme; May The Force Be With You; Han Solo and The Princess; Yoda’s Theme: finishing with perhaps the most iconic of pieces of the franchise, The Imperial March (reminiscent of Mars from Holst’s The Planets).

Another famous work by John Williams, the music to the series of films is so well known we only need hear a snatch of it to know what it is. The

Suite we are playing provides bite sized portions of the themes already mentioned. A Brass fanfare opens, added to by strings before we enter a different soundscape of May the Force Be With You. This segues smoothly into the broader Han Solo and The Princess theme. The Main Theme interrupts before quietening down again for Yoda's Theme. The briefest of outings for the Imperial March (favourite section for most of the orchestra) makes way for a finishing passage with snatches of melody taking us to an emphatic ending. John Williams received an Academy Award nomination for this score. It was recorded by the London Symphony Orchestra conducted by Williams over 18 three-hour sessions that took two weeks and up to 104 musicians!

Watch out for Storm Troopers and revel in the five and a half minutes of John Williams' music we all love to play.

Back To The Future

Alan Silvestri

1985 saw the first of the three films of this franchise. It was another box office busting, fast moving, high-energy, tension - filled time puzzle dealing with the possible problems of time travel. Marty McFly and Doc Emmett Brown are a brilliant pairing as they romp through the adventures caused by Doc creating a time machine powered by plutonium that he obtained from terrorists, and using his invention, the famous Flux Capacitor, fitted to a DeLorean car.

Story lines get hopelessly entangled, theories are thrown about to explain what happens; A pantomime villain, Biff Tannen, family complications, and Chuck Berry's music all weave a wonderful feel-good story that in 1985 was the highest grossing film and is now considered by film critics to be one of the greatest science fiction films and among the best films ever made.

This piece plays with the main theme in various guises and using various instruments prominently at various times. It opens with a fanfare from the Horns and Brass moving into a short introduction arriving at the main theme everyone will recognise. This fast moving suite rushes through various themes, references the main one several times and keeps up the breathless pace that is present in so much of the film. It is a real romp. It is the second piece we are playing written by Alan Silvestri with this arrangement by Roberto Fabbroni. Part of the music

was nominated for an Academy Award in 1985 and the soundtrack spent 19 weeks on the *Billboard 200* peaking at number 12.

Enjoy the music from this film as we go Back to The Future. See you in 7 minutes!

Braveheart - For the Love of a Princess

James Horner

Much has been said and written about various historical inaccuracies about this film but that does not detract from a story well told among glorious scenery. The film deals with the real life Sir William Wallace, a late 13th Century Scottish warrior who led the Scots against King Edward 1 of England, in a quest for Scottish independence. The film is an adaptation of an epic poem from the 15th Century written by Blind Harry. It was adapted by Randall Wallace (no relation!).

The orchestra is playing one short theme from this film, the easily recognised “For the Love of a Princess.”

A solo Flute ushers in this lovely haunting melody which is taken up after a while by the Oboe. It is probably the slowest of our pieces in this concert but it is a lovely melody stretch-out so that the sound of the orchestra rolls over us for us to enjoy. The ending is sombre though, pointing to the sadness and disaster to come.

It was written by James Horner and conducted by him on the soundtrack, played by the London Symphony Orchestra. It was nominated for an Academy Award in 1996.

James Bond - Casino Royale

David Arnold/Monty Norman

It is said that everyone likes James Bond and most people have a favourite actor in the role. There have been three films with this name but only one in the James Bond franchise. The music we play today comes from the film of the name starring Daniel Craig for the first time - many people's favourite James Bond.

James Bond earns his 00 status in this film, and his ‘Licence to kill.’ The film takes its name from a gambling casino, Casino Royale where a key game of poker is played. The plot is the usual multilayered type with twists and turns, treachery and romance. The typical spread of set

pieces; chases, fights, destruction and mayhem ensue with a suitably droll ending where James bond announces himself: “The name’s Bond, James Bond.”

The music in this suite recaptures the atmosphere with themes and snatches of melody from the film.

We all know where we are with Bond music and this does not disappoint. The piece opens with a quiet hint at the main Bond theme before it erupts with a few bars of definite expected Bond style panache before quietening down for a String theme accompanied by a prominent Electric Guitar and Bass punching through. The piece continues in this fashion, punctuating the loud and punchy with quieter contrasting sections. The suite concludes with a rendition of the main James Bond theme with electric guitar and bass featuring heavily again.

Written by David Arnold, this was his fourth James Bond score. It was nominated for a British Academy Film Award and won a Satellite Award,

Batman - The Dark Knight Rises

Hans Zimmer

Batman first appeared in DC Comics. Over time, televised and film versions of the character have made Batman evolve into a high tech Superhero. The version in this film comes from 2012 and is the final installment in a ***Dark Knight*** trilogy. Christopher Nolan the director, co-wrote the screenplay with his brother Jonathan Nolan and the story with David S. Goyer. Nolan drew inspiration from a 1993 ‘Knightfall’ storyline in the Bane’s comic book.

Batman, blamed for the death of Harvey Dent, the District Attorney of Gotham City, is persuaded out of his reclusive existence where he is mourning the death of Rachel Dawes, to save the city from nuclear destruction. Of course, there are many plot surprises, shocks and moments of high tension in order to save the city but the story ends in a suitably tidy way.

Our music from the film encapsulates the tension, the excitement, the driven intensity of this film. There is an insistent scurrying rhythm played by various instruments in the String section with Brass and Percussion playing over the top

It was composed by another huge name from film music, Hans Zimmer. This score won him a Grammy, a Saturn Award and a Classic Brit Award.

Out of Africa

John Barry

After a series of large exciting block buster films we move to a more sedate, contemplative film where atmosphere and slow pace are a total contrast to what the orchestra has played so far in this second half of the concert. The film is loosely based on an autobiography written by Isak Dinesen (pseudonym of Danish author Karen Blixen) and describes her life in Africa in 1913. It involves commercial enterprises with farms, big game hunting, a Gipsy Moth aeroplane, complicated romantic relationships, dealing with Kikuyu people 'squatting' on the land, the first world war, death of a lover and economic failure and a return to Denmark. It is a film of atmosphere and wide, African vistas.

The music which should be instantly recognisable, provides another three and a quarter minutes of contrast from the large, loud thrilling pieces played so far!

This piece is the main theme, entitled 'I had a Farm Once' and it begins with tremolo chords in Strings with the Horns over the top. This leads into the main theme which is a chance for the Violins to come to the fore. They hold the melody almost all the way through with a short passage for the solo Flute before the Violins play a short different passage to bring this peaceful interlude to a close.

Written and conducted on the sound track by John Barry, this music brought him an Oscar and it sits 15th in the American Film Institute's list of top 25 American film scores.

Independence Day

David Arnold

Another Science Fiction film but this time dealing directly with an alien threat to planet Earth. Released in 1996 the plot is fairly straight forward. Aliens invade, destroying key centres on Earth. Force fields protect the alien mother ships from attacks which are made and fail. A disparate group of people assemble in the desert. A technician who had previously detected and decoded signals, creates a computer virus that will disrupt the aliens' force shield. They use a captured alien craft to

infect the mothership with the virus and use a nuclear missile to destroy the ship. The secret to the mothership destruction is passed around the world and total disaster is averted - on July 4th, America's Independence Day.

This six minute suite brings to mind the changing emotions from a film of this nature. This suite weaves several of the titled themes together and includes Darkest Day, The President's Speech, International Code, The Day We Fought Back, and possibly little snippets of more.

Composed by David Arnold, the score was awarded; A Grammy, A Universe Readers' Choice Award for best score and was nominated for a Saturn Award and an International Film Music Critics' Award.

Raiders of the Lost Ark - The Raider's March

John Williams

Possibly one of the best good yarn story telling franchise out there, our last piece is the march used throughout the series of films.

The 1981 film was the first in the series of film stories centred on Indiana Jones, the maverick treasure-hunting archaeologist. He is introduced embarked upon a quest to take a Golden Idol from a booby trapped Peruvian temple. From then on it is a fast moving, action packed feast of humour, set pieces, escapes from seemingly certain death, deeds of derring-do, and battling the Nazis who are intent upon seizing the Ark of the Covenant to use its power to bestow invincibility. In a way, brilliant fantasy nonsense but at the same time hugely entertaining. It remains a firm favourite, has made huge sums of money and is another film considered by critics to be one of the best films ever made. Good wins out, the hero gets what he wants in the end and all is right with the world.

The music provides a thrilling reminder of this all-action film and concludes the evening with panache.

It begins with the Strings holding a quiet chord while the Brass plays some introductory rhythmic interjections before the Trumpets come straight in with the main theme we all know. They are joined by the strings after sixteen bars and we are off! The driving rhythmic music propels us along for the ride. A quieter section interrupts the flow with the Celli taking centre stage with a glorious romantic tune. Upper

Strings take the tune over briefly before heading slowly back into the main theme once more. The tune bounces around the orchestra with the volume increasing until we get bundled along to the flourish at the close.

The music was written by John Williams (his third and final piece in this concert) for the 1982 release. (Is it really that long ago?). Once again, The London Symphony Orchestra was the recording orchestra under John Williams' baton. The music received an Academy Award nomination but was beaten by another of our pieces tonight, Chariots of Fire.

The score has also won awards across the years.; A 1982 Saturn Award; 1982 Grammy; Gold Spirit Award 2008; OFTA Hall of Fame 2021. It was also nominated for a BAFTA in 1982 and a Satellite Award in 2004.

Programme notes
P Packwood

Mark Gateshill

Mark is a highly dedicated and motivated musician, with a passion for sharing and developing music within the community.

Having grown up in South London where he began studying the violin with Douglas and Helen Paterson - he went on to read music at the University of Exeter, it was whilst here that he was first given the opportunity to start conducting on a regular basis. After graduating, he studied conducting with Jonathan James from 2005 and from 2009 with Peter Stark (RCM). In 2014 he was given the opportunity to observe and assist Parvo Jaarvi and the Orchestre de Paris rehearsing Sibelius' Symphonies 6 and 7 for performance and recording.

His current conducting portfolio consists of Musical Director of Frome Symphony since 2009, conductor of the Brunel Sinfonia since 2011 and in 2014 he started working with Keynsham Orchestra. He has also had professional freelance experience with the Bath Philharmonia and the Bristol Ensemble.

Mark has toured extensively around Europe conducting concerts in France, Belgium, Germany, Poland and Estonia. He feels very privileged to work with the great, exciting musicians he collaborates with on a regular basis – but also the opportunities to work with prestigious soloists such as the pianist, Stephen Hough.

Working with young musicians is a core element to Mark's professional life. He is currently Head of Strings at Bristol Cathedral Choir School where he teaches violin and viola, coaches a variety of chamber ensembles as well as conducting the String Orchestra.

Mark is currently based in Bristol with his wife and daughter. He is a keen cyclist; coached by and racing for PDQ Cycle Coaching. Mark's favourite movie is Labyrinth starring David Bowie, which sparked his love of Bowie's music and films. Mark used to play bass in a Bowie tribute band called *Ground Control to Major Tim*.

For more information, please visit www.markgateshillmusic.com

Tina Mehta

Tina has been playing the violin since the age of six, and studied with Judith Young. She played with the Southampton Youth Orchestra and Musical Score. At university Tina played with the University of Bristol Orchestra, and led the University of Bristol Chamber Orchestra.

Tina has been playing with Brunel Sinfonia since the year of it's launch in 2004; she has been leading since 2009, and is a trustee, and chair of the orchestra. She led the Bristol Classical Players from their launch in 2008. Tina enjoys performing with many other local orchestras, and has led Bristol Concert Series since 2020. Alongside three Brunel friends, Tina enjoys performing with The Cotswold Quartet www.cotswoldquartet.com, and enjoys writing string quartet arrangements for weddings and other events.

Outside of music, Tina works as a Gastroenterology Consultant in the South West and is a Royal College of Physicians Tutor. She enjoys being a Mum, cooking, eating out, gardening, horse riding, and socialising with her family and friends. Tina's favourite movie is From Dusk Till Dawn, instigating a love of zombie apocalypse movies. Tina regularly takes part in Zombie survival games, and even sits on the UK's Zombie Alert Management Board.

Our next concerts

Saturday 6th July 2024 at 7.30PM

at Redmaids' School

If you would like to know more about the Brunel Sinfonia, please visit our new website at **www.brunelsinfonia.org.uk**

We have a facebook page which can be found at **facebook.com/brunelsinfonia** and you can follow us on twitter at **twitter.com/brunelsinfonia**.

Please feel free to tweet during the concert, our twitter hashtag is **#brunelsinfonia**, but please remember to keep your phone on silent!

Having a Wedding or Event?

Members of the Brunel Sinfonia also play in various string ensembles. For more information, please contact:

The Cotswold Quartet (www.cotswoldquartet.com)

Violin 1

Tina Mehta
Tom Budden
George Chapman
Roseanna Cross
Patrick Lane
Sarah Jenning
Sally Read
Hilary Ross
Annie Thomas
Keir Williams
Isabel Wiltshire
Rachel Woolmer

Violin II

Paul Packwood
Eleanor Bennun
Tina Biggs
Lucy Galloway
Chloe Gamlin
Frances Gammie
Louisa Gerolemou
Laura Humpherys
Sophie Jarzebowski
Aisling Jones
Reshma Mistry
Catherine Streater
Katie Warner
Anna Wilson

Viola

Izzie Balmer
Greg Banks
Michael Collis
Jen Crossthwaite
Kate Crossthwaite
Kate Dawes
Anne Kay
Robert King
Helen Lambourne
Jo Maimaris
Cami Shotton

Cello

Jo Hughes
Sophie Collet
Rachel Everington
Vanessa Hill
Becky Homent
Marion James
Sam May
Judith McMullen
Thomas Mitchell
Alex Murrell
Billy Quain

Double Bass

Shayle-Ann Baldwin
Robert Lillis
David Ritchie
Ioannis Tsagurnis

Flute

Michelle Krawiec
Laura Jeffery
Seraphim Leng

Piccolo

Jolanta Modelska

Clarinet

Catherine Zollman
Andrew Bond

Bass Clarinet

David Dodd

Oboe

Hilary Oliver
Caroline Coleman
Sarah Ridgeon

Cor Anglais

Sarah Ridgeon

Bassoon

Louise Tricklebank
Katherine King

Horns

Edward Kay
Martyn Ford
Rhodri Spearing
Harry Stone

Trumpet

Matt Hildrew
Richard Matthews
Chris Sanders
Phil Thomas

Trombone

Matt Davies
Vince Ford
Daniel Pile
Nathan Williams

Tuba

Ben Moon
Daniel Pile

Harp

Hayley Wild

Percussion

Charlie Giddings
Sue Jiggins
Mike Organ
Kevin O'Rourke
Ceileigh Tiso
Ian Tiso

Celeste

Kevin O'Rourke

Piano

Ana England

Electric Guitar

George Chapman

Bass Guitar

Rob Lillis