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Concert Programme  
Wednesday 11 January 2023



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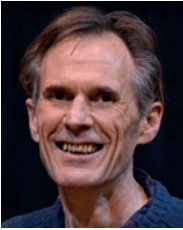
**Stephen Bell** Conductor

**Christopher Turner** Tenor

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music to  
lift the  
spirits



# Welcome

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I wish everyone all the very best for the New Year. There is so much to look forward to as we look ahead to our 2023 concerts.

What a delight to be welcoming the return of our Artist-in-Residence Felix Klieser this week. He will perform Kyiv-born Rheinhold Glière's wonderfully crafted Horn Concerto in a concert that also features the work of Anna Korsun in the world premiere of her *Terricone*. Anna was born in the Donbas region of Ukraine which is, of course, constantly in the news at the moment. Felix returns in March when he gives his own recital in Poole and will play more Glière and pieces for horn by Schumann, Beethoven, Dukas, Richard Strauss and Rheinberger. An evening not to be missed. A triptych of Glière is completed when Kirill conducts the composer's Violin Concerto for our last concert in May with violinist Stefan Jackiw.

We always look forward to the return of our Principal Guest Conductor, Mark Wigglesworth who, at the end of January, directs the Orchestra in Bruckner's Symphony No.7 and this concert includes the eagerly anticipated debut of Laura van der Heijden in Elgar's solemn but tender Cello Concerto.

Shortly after that, I am particularly looking forward, with some curiosity, to our concert at the beginning of February when Kirill conducts Glazunov's stormy *From the Middle Ages* and Shostakovich's Fourth Symphony, in what will surely be a hugely atmospheric evening.

Later that month, do try to get to our Musical Changemakers concert on Wednesday 22 February in Poole, where our award-winning BSO Resound ensemble joins forces with its counterpart from Royal Northern Sinfonia, RNS Moves to perform a new work by Kate Whitley, co-commissioned by the BSO and the RNS.

Finally in late March, we look forward to the long-awaited return of superstar violinist James Ehnes in Prokofiev's lyrically beautiful Second Violin Concerto with performances in Poole, Portsmouth and Plymouth.

It's a fantastic second half to our 2022/2023 season and I look forward to seeing you at one of our concerts very soon.

Ivor Kemp  
Publications Officer  
Bournemouth Symphony Orchestra

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# Felix plays Glière

**Lighthouse, Poole**  
Wednesday 11 January

This concert is being recorded for  
broadcast on 7 February on BBC  
Radio 3



90 – 93FM

**Anna Korsun**  
Terricone  
(world premiere)  
approx. 13-15'

**Glière**  
Horn Concerto  
26'

Interval

**Scriabin**  
Symphony No.2  
45'

**Kirill Karabits**  
Conductor

**Felix Klieser**  
Horn

**Amyr Merchant**  
Leader

**Tom Service**  
Livestream Presenter

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## Terricone

### Anna Korsun

Born: 20 March 1986 Debaltsevo, near Donetsk, Ukraine

One theme of Kirill Karabits' choice of works during his tenure as the BSO's Chief Conductor has been the exploration of the music of his Ukrainian compatriots from the past: Lysenko, Glière, Akimenko, Prokofiev and Lyatoshynsky. Now, in tonight's concert, this strand continues with the first performance of *Terricone*, a new work, commissioned by the BSO, from the contemporary composer Anna Korsun, who, like Kirill's father, comes from the Donbas region of Ukraine.

Kirill became aware of Korsun's music some years ago, and in 2021 conducted her work *Audioguide* in Lviv. Described as a piece for 'singing orchestra', its sound world intrigued Kirill, so much so, that it led to him inviting her to compose a piece specially for the BSO. The new work was commissioned earlier this year, and composer and conductor met for the first time in Bordeaux last September when Kirill directed *in einem anderen Raum*, a work in which, he describes, "the players use mobile phones, sing, as well as performing on their instruments."

Like some other composers Anna Korsun prefers not to write about her music herself, "because for me it is difficult to transfer musical ideas into verbal means. When I compose a work, I think in terms of sounds, their relationships, connections, mixtures and musical time and not in terms of story-telling. For me, music creates its own world, which does not necessarily have to be applied to literature or image. This piece is going to be another sound being, which the listeners and musicians will experience together with me in their personal way."

*Terricone* is between thirteen and fifteen minutes long, and is scored for the full BSO forces with the addition of a third flute. The percussion instruments Korsun is using in the work include: timpani, big drum, metal bucket, chains, railway bar, metal sheet, tam-tam, lion roar, waterphone, and flexatone. Its title "means an artificial mountain, made of the waste of mine production". However, it has no direct connection to the the music itself, the composer regarding the title simply as "a poetic abstraction" which "the listeners and performers however can interpret it in different ways."

Andrew Burn



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## Horn Concerto

### Reinhold Glière

Born: 11 January 1875 Kyiv

Died: 23 June 1956 Moscow

1. Allegro
2. Andante
3. Moderato – Allegro vivace

Taught by Mikhail Ippolitov-Ivanov, a pupil of Rimsky-Korsakov, Reinhold Glière's music is steeped in the Russian Romantic tradition of which he was the last significant representative. Music for him was all important, and being apolitical he adapted to life under the communist regime, his compositions, with their melodic zest and colourful instrumentation, suiting well the requirements of party and state. In particular he is regarded as the founder of Soviet ballet.

During the summer of 1902, he tutored the precocious eleven-year-old Prokofiev, doing so again the following year, and in 1916 he conducted a performance of the First Piano Concerto with the composer as soloist. He held teaching posts in Kyiv and at the Moscow Conservatory; his pupils including Lyatoshynsky and Khachaturian. His ability to work within the Soviet system led to involvement with the musical bureaucracy, causing resentment among some composers.

Significantly, in 1948 when Prokofiev, Shostakovich and others were censured by the State, Glière was singled out for praise.

Today in Ukraine, Glière remains venerated; the state music college in Kyiv is named after him and his works are regularly performed. They include three symphonies, of which the Third, subtitled *Il'ya Muromets* (1909-11) is best known; operas, for instance, *Shakh-Senem* (1923), based on an Azerbaijani legend, and ballets, *The Red Poppy* (1926-7), which includes the well-known 'Russian Sailors' Dance', and *The Bronze Horseman* (1948-9). His symphonic poems include *Les Syrènes* (1908) and his concertos include those for harp (1938), and coloratura soprano (1943).

It was in 1949 that Valeri Polekh, principal horn of the Bolshoi Theatre, put the idea into Glière's head that he might compose a concerto for the instrument by pointing out to him that no major Russian composer had done so. Glière asked Polekh to visit him, the latter recalling that he "began asking questions about the instrument and my capabilities regarding range."

A year passed until Glière contacted Polekh announcing that: “Valeri, I have written a concerto for you.” The Horn Concerto was first performed by Polekh, with the Leningrad Radio Symphony Orchestra on 10 May 1951, conducted by the composer. Polekh was delighted with his concerto, commenting, “The composer put his whole heart, soul, talent, and great love of the instrument into it. I felt that it would become a horn player’s favourite.”

Cast in traditional sonata form structure, the opening *Allegro* has a stately, invigorating principal theme announced by the orchestra, before being taken up by the solo horn. With a change of mood to *Tranquillo*, the soloist introduces the joyous cantabile second main theme. A martial idea for the orchestra rounds off the laying out of the thematic material. Among the highlights of the subsequent development is a passage of animated triplets for the soloist, who, at the end of this section has the opportunity to demonstrate mastery of the instrument in a solo cadenza. A highlight of the recapitulation is the return of the second theme on the horn with flute and clarinet adding decorative solos.

A delicate oboe solo, supported by fellow woodwind, sets the mood for the *Andante* slow movement which is crafted around the ardent melody, set against soft syncopated strings, for the horn. Gradually the music becomes restless, rising in emotional temperature, as the first violins play an impassioned rendering of the horn’s theme worthy of Tchaikovsky.

At its climax, the horn adds its commentary, then plays the theme once more, before the introduction returns, the oboe now joined by tremolo first violins. The coda, with the horn centre-stage is sheer magic.

The finale is again in sonata form, but with a twist, since there is no development section. It opens with short *Moderato* introduction: clarinets and bassoons in unison play what sounds like a summons; the brass, minus horns, follow, intoning a chorale. Bassoons launch a fast-paced *Allegro vivace* tempo which builds in harmonic tension, until released as the soloist plays the ebullient folk-dance-like main theme. It has a distinctly Russian character as does the flowing contrasting theme, again introduced by the horn. This whole sequence starts again, but with different scoring, the horn often in the limelight. At the climax the introduction ideas return, with the solo horn triumphant, before a vivacious coda provides the opportunity for final pyrotechnics from the soloist.

Andrew Burn

## Interval



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## Symphony No.2

### Alexander Scriabin

Born: 6 January 1872 Moscow

Died: 27 April 1915 Moscow

1. Andante –
2. Allegro
3. Andante
4. Tempestoso –
5. Maestoso

Alexander Scriabin was one of the most extraordinary figures in musical history. Biographer Boris de Schloezer has written: “He was convinced that he was destined to perform an important task in life, and he interpreted events in the outside world in such a way as to make his own actions appear not only entirely natural, but even inevitable.” Scriabin’s Messianic egotism led him to believe that his music would transform the world. According to Russia’s Old-Style calendar he was born on Christmas Day, so this may even have contributed to his delusion. He conceived his final work, the aborted *Mysterium*, as an apocalyptic ritual which would transport mankind onto a higher plane of consciousness.

This grandiose mentality, together with the more sensational aspects of Scriabin’s output – for instance his Seventh and Ninth piano sonatas are entitled *White Mass* and *Black Mass* respectively – may too easily distract us from the actual quality of the music.

His rigorously applied harmonic system, influenced by Wagner, was an important historical development. Scriabin’s own musical language in turn influenced Prokofiev, early Stravinsky and particularly Rostlavets, one of several major Russian composers who have been more recently reassessed. *The Poem of Ecstasy* is Scriabin’s most frequently performed orchestral work, but there are also three symphonies. However, the vast majority of his output – extending to seventy-four opus numbers – is written for solo piano and includes ten sonatas.

In spite of Scriabin's increasingly chromatic harmonic language he retained a strong sense of Classical form. His death at the age of forty-three came just as he seemed ready to influence significantly the future of music. Even Stravinsky, who was completely unsympathetic to Scriabin's music, admitted that he "sometimes wondered at the kind of music such a man would have written had he survived into the 1920's."

Scriabin's Second Symphony in C minor, op. 29, dates from 1901. His First Symphony, premiered the previous year, had been indifferently received, but he was undeterred. The finale of that work had included solo voices and a chorus but Scriabin's publisher advised him to write a purely orchestral symphony this time. Like Scriabin's early, Chopin-influenced piano music and his piano concerto, this symphony shows little of the mature composer, but nevertheless it is a powerfully Romantic work. It was given its first performance on 12 January 1902, in St Petersburg, conducted by Anatol Lyadov.

In the substantial opening *Andante* a brooding theme marked *serioso* is introduced by solo clarinet. A second theme, more tender, is introduced by the strings and there is a brief *Allegro giocoso* section, but it is the first theme which proves to be the more important - here and later in the symphony. This is a type of recurring motto-theme, though - except in the finale - there is little of the psychological transformation/metamorphosis which Liszt had developed.

With the arrival of the second movement *Allegro* (commencing *attacca*), the mood is suddenly more purposeful and energetic, though the clarinet - an instrument which Scriabin clearly favours - presents a calmer melody marked *dolce*. Scriabin strenuously puts both of his themes through the mill and the movement ends affirmatively in E flat major.

The beautiful, sensuous slow movement - in the remote key of B major - begins peacefully, before a flute evokes birdsong. Compared with many composers' approximations, Scriabin's bird is much more realistic. One aspect of this often voluptuous music, which does anticipate the later Scriabin, is his ability to build towards big climaxes of ecstatic fervour. A brief recall of the flute's birdsong is heard in the final bars.

Marked *Tempestoso*, the fourth movement, a rondo in F minor, is turbulent and often violent, though its distinct melodic character is no less evident. A slower passage brings a lyrical melody for first violins but this is short-lived, the animated material returning with full force and the timpani adding swells in each bar as before. The march-like finale in C major, following without a break, is ecstatically triumphant, inhabiting a totally different world from that of the previous movements, brass-dominated and majestic. Scriabin recalls music from the opening movement, including the motto-theme, now grandiose and optimistic.

Philip Borg-Wheeler



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## Sonic landscapes: The music of Anna Korsun

Anna Korsun is a Ukrainian composer, who besides composition activity, also performs contemporary music as a soprano and keyboard player. Her music has been succinctly summarised by the German musicologist Ingo Dorf Müller, when he observed that, “Often she takes a single theme, idea or vision and pursues it into depths so profound as to become existential.”

Anna was born in 1986 in Debaltsevo in the Donetsk Oblast of the Donbas region, and grew up in the small town of Dzerzhinsk, now called Toretsk. She comes from a family of classically trained musicians; both her parents play the accordion, so unsurprisingly it was the first instrument she started learning aged six. Piano lessons followed and by seven she was composing. From 2005 to 2009 she studied at the Tchaikovsky National Music Academy of Ukraine in Kyiv. There her undergraduate studies were comprehensive, including, she explains, “along with composition, other music subjects – solfeggio (aural skills such as sight reading), polyphony, harmony, history of world music, history of Ukrainian

music, Ukrainian folk music, folk music of countries of ex USSR, history of Russian music, instrumentation, orchestration, analysis of musical forms.” Master and Postgraduate studies followed at the Munich University of Music and Theatre between 2010-2012 and 2015-2016, where her composition teacher was Moritz Eggert. Since 2018 she has taught composition at the Amsterdam Conservatory.

Anna’s music has been performed by new music groups, such as Ensemble Modern, Asko/Schönberg, Vocalsolisten Stuttgart, and in the UK, Riot Ensemble and Distractfold. Orchestras playing it include the Warsaw National Philharmonic Orchestra, Orchestre National Bordeaux Aquitaine, INSO Lviv Orchestra and the Baltic Sea Philharmonic. Festivals that have featured her work include the Warsaw Autumn, Darmstädter Ferienkurse, International Society of Contemporary Music, Festival Musica Strasbourg, and the Huddersfield Contemporary Music Festival. She has garnered prestigious prizes for her music, for example, the Gaudeamus Award (2014), the Christoph and Stephan Kaske

Foundation prize (2018), and a Fellowship at Villa Massimo (German Academy in Rome) resulting in a residency there (2018-2019).

Other residencies include Cité internationale des arts, Paris, and at the Goethe Institute of Canada. Her music has also been broadcast on BBC Radio 3's *New Music Show*.

Anna's compositions often explore the human voice in combination with acoustic instruments, as well as with electronic sourced sounds. She has also collaborated with artists of different disciplines such as theatre, video and dance. In addition her inspiration has sprung from the visual arts, literature and nature. Each of Anna's works is a unique distinctive sonic world, carefully crafted and notated following her principle that "Composers should always make a choice for building a composition." A further aspect is that in some works the musicians play more than their own instruments, it might possibly junk material, or toy instruments; they may be expected to sing too.

Her extensive list of compositions covers many genres; orchestral, ensemble, vocal, and solo instrumental works. The most recent of her four works for orchestra are *Audioguide* (2018), for singing orchestra, and *In einem andern Raum*, for orchestra with smartphones (2016). A good starting point to explore Anna's music is through her Portrait CD issued on the Wergo label, which offers five representative works. *Wehmut* ('Melancholy') for five voices,

prepared piano, violin, double bass and sound objects (2011), also incorporates and transforms the vocal line and words of Schumann's eponymous song. *Plexus*, for ensemble (2014), relates to a network of intertwining sounds with, the composer notes "every note played is a small part stitched into this network". *Tollers Zeller* for electric guitar and soprano (2017), found its inspiration in a poem of the Expressionist playwright Ernest Toller when imprisoned. *auelliae for organ* (2016) arises from the two regulators that supply the wind to the instrument and *Ulenflucht* (2016) for twenty singing and playing performers, takes its title from the twilight hour when owls take flight. These works all reflect the composer's summary of her compositional approach: "I like to explore whole potential of the material I choose; I like to attend to details; I like trying something new for me, sometimes I like to limit myself to very few materials for a piece, sometimes on the contrary, I challenge myself with a variety of elements and try to shape them under one composition."

Andrew Burn

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## Kirill Karabits

Conductor

Kirill Karabits has been Chief Conductor of Bournemouth Symphony Orchestra for fourteen years and their relationship has been celebrated worldwide. Together they have made many critically acclaimed recordings, performed regularly at the BBC Proms and appeared together at London's Barbican Centre as part of the Beethoven celebrations in the 2019/20 season.

Karabits has worked with many of the leading ensembles of Europe, Asia and North America, including the Cleveland, Philadelphia, San Francisco and Chicago Symphony orchestras, Munich Philharmonic, Orchestre National de France, Philharmonia, Wiener Symphoniker, Rotterdam Philharmonic, Yomiuri Nippon Symphony, Orchestra Filarmonica del Teatro La Fenice and the BBC Symphony – including a concert staging of *Bluebeard's Castle* at the Barbican Centre.

Recent highlights include Kirill's debuts with the Dallas Symphony, Pittsburgh Symphony, Baltimore Symphony, and the Prague Radio Symphony, as well as return visits to the Minnesota Orchestra, Bamberger Symphoniker, Orchestre National Capitole de Toulouse, Antwerp Symphony Orchestra, Orchestre Philharmonique de Strasbourg, and the Opéra Montpellier for a production of *Pelléas et Mélisande*. Kirill has also recently enjoyed conducting at the Edinburgh Festival and joining Mikhail Pletnev on extensive European and North American tours which included his New York debut at the Lincoln Center.

Highlights of the 2022-23 season include Kirill's return to the English National Opera for a production of *Die tote Stadt*, to Opernhaus Zürich for *La Bohème*, and to The Grange Festival for *Così fan tutte*.

This season sees Kirill perform with Opéra National de Bordeaux, Orchestre National de Montpellier, Polish National Radio Symphony Orchestra in Katowice, and embark on an extensive Korean Tour conducting the Chamber Orchestra of Europe.

Working with the next generation of bright musicians is of great importance to Karabits and as Artistic Director of I, CULTURE Orchestra he conducted them on their European tour in August 2015 and a summer festivals tour in 2018. In 2012 and 2014 he conducted the televised finals of the BBC Young Musician of the Year Award and made his debut with the National Youth Orchestra of Great Britain on a UK tour including a sold out and critically acclaimed performance at the Barbican.

Kirill was named Conductor of the Year at the 2013 Royal Philharmonic Society Music Awards.

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## Felix Klieser

Horn

“Not talent, but holding on to one’s dreams against all odds is the path to happiness.” (Felix Klieser)

The thirty-two-year-old Felix Klieser is a German horn player who has made a name for himself on international stages over the past ten years. In 2014 he received the ECHO Klassik as Young Artist of the Year, and in the same year, his life story *Footnotes – A Hornist Without Arms Conquers the World* was published. In 2016 he was awarded the Leonard Bernstein Award at the Schleswig-Holstein Music Festival.

In the summer of 2022, he played his debut at the Ravenna Festival at the invitation of Maestro Riccardo Muti.

Highlights of the 2022/2023 season include Felix Klieser’s debut at the Vienna Musikverein and tours with the Prague Symphony Orchestra and Festival Strings Lucerne.

In the UK, he is in his second year of residency with Bournemouth Symphony Orchestra.

After the successful German premiere of the horn concerto *Soundscape* dedicated to him (Rolf Martinsson), the work celebrates its premiere in Italy and Sweden. Felix Klieser returns to the Orchestra Sinfonica di Milano under the baton of Alondra de la Parra and makes his Swedish debut with the Norrlandsoperan Symphony Orchestra.

The passionate chamber music lover can also be experienced in many places this season with various chamber music partners\* and increasingly appears as a sought-after discussion partner at panel discussions on topics such as diversity, motivation and inclusion.

In March 2019, Felix Klieser released the recording of the complete Mozart horn concertos with the Camerata Salzburg on Berlin Classics, which subsequently spent three months in the top 10 of the German classical music charts. Most recently, the sought-after chamber music recording with his friends of the Zemlinsky Quartet with works by Haydn and Mozart.

On social media, Felix Klieser likes to let his audience share in his everyday life as an artist and also look behind the scenes at concerts. His horn ‘Alex’, a model 103 from Gebr. Alexander (Mainz) leads a life of its own on Instagram and Facebook and can be seen cooking, reading and going on holiday.

Felix Klieser has been leading his own horn class at the Musikhochschule Münster since 2018. He regularly passes on his knowledge in master classes.



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## Tom Service

Presenter

One of the nation's most popular music broadcasters, Tom Service has been at the fore of the BBC's live music output for over twenty years. An authoritative voice on both television and radio, Tom is known for hosting both BBC Proms concerts and landmark documentaries, as well as BBC Radio 3's *The Listening Service*, *Music Matters*, and the *New Music Show*. His work has won international recognition, with *The Listening Service* awarded Special Commendation prizes at the Prix Europa and the Prix Italia, in 2017.

Tom has written regularly for *The Guardian* since 1999, and his book titles include *Music as Alchemy: Journeys with Great Conductors and their Orchestras* and *Thomas Adès: Full of Noises*. He has spoken about classical music to audiences around the world, including at the Salzburg Festival, Lucerne Festival, Aldeburgh Festival, Ensemble Modern, and the Stockholm International Composer Festival.

Tom was the Gresham Professor of Music, 2018-19. He is also the Chairman of Contemporary Music for All (CoMA).

# Bournemouth Symphony Orchestra

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One of the UK's best-loved orchestras, Bournemouth Symphony Orchestra is a professional ensemble known for championing the role of culture in people's lives. With residencies in Bournemouth, Bristol, Exeter, Portsmouth, Poole and Yeovil, it is the largest cultural provider in the South West of England, serving one of the biggest and most diverse regions in the UK.

The Orchestra, under its Chief Conductor Kirill Karabits, is known for pushing artistic boundaries, and its ongoing series of music from former Soviet states, *Voices from the East*, continues to gain praise. Boasting an enviable list of principal conductors, including Marin Alsop, the first female principal conductor of a major UK orchestra, the BSO has given memorable performances worldwide and with regular live broadcasts on BBC Radio 3 and Classic FM.

The Orchestra's livestreamed broadcasts have cemented its reputation for presenting live symphonic music of the highest quality and remain popular around the globe. In 2022/23, the series features artists Dame Sarah Connolly, James Ehnes, and Laura van der Heijden and a host of the UK's leading music broadcasters. Described by *The Times* as "one of the most inspiring figures on the concert scene today", Horn player Felix Klieser also returns — as the Orchestra's Artist-in-Residence — following a memorable UK concerto debut with the BSO in 2021.

Committed to new music, the BSO has presented premiere performances of works by Carmen Ho, Franghiz Ali-Zadeh, Magnus Lindberg, Elizabeth Ogonek and Shirley J. Thompson OBE in recent years. This season the Orchestra celebrates the work of composer Anna Korsun, who becomes its Composer-in-Residence in 2023.

The BSO also marks a landmark moment when inclusive ensembles BSO Resound and RNS Moves join forces for a new commission by Kate Whitley, with performances in Poole and Gateshead in early 2023. Winner of the 2019 Royal Philharmonic Society's Impact Award, BSO Resound — the world's first professional disabled-led ensemble at the core of a major orchestra — continues to receive international attention for igniting change.

Challenging the barriers to high-quality music for all the BSO leads hundreds of events each year, from award-winning work in health and care settings to partnerships with schools and music education hubs — and in 2022, the Orchestra welcomed its first community-based Young Associate musicians.

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**Cellos**  
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Auriol Evans  
Hannah Arnold  
Philip Collingham  $\delta$   
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Kate Keats  
Alba Merchant

**Double Basses**  
David Daly \*  $\Psi$   
Nicole Boyesen  $\Psi$   
Jane Ferns  $\Psi$   
Mark Thistlewood  
Simon Oliver  
Martin Henderson

**Flutes**  
Anna Pyne \*  
Rosie Bowker

**Piccolo**  
Owain Bailey\*

**Oboes**  
Edward Kay \*  $\Psi$   
Holly Randall

**Clarinets**  
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Will White  
Roshan Hughes

**Bass Clarinet**  
Will White

**Bassoons**  
Tammy Thorn \*  
Kim Murphy

**Horns**  
Alexander Wide \*  
Ruth Spicer  $\Psi$   
Edward Lockwood  $\Psi$   
Jacob Bagby  
Kevin Pritchard  $\Psi$   
Alex Willett

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Paul Bosworth  
Peter Turnbull  $\Psi$   
Ed Sykes  
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**Trombones**  
Kevin Morgan \*  $\Psi$   
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Joe Arnold

**Tuba**  
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