

# EUROPEAN DOCTORS ORCHESTRA

## AND THE NORTHERN HEALTH CARE WORKERS CHOIR

Conductor: Constança Simas  
Soloist: Jessica Cale  
Choirmaster: Simon Fidler  
Second Choirmaster:  
Malcom Moffatt

SUNDAY  
NOVEMBER  
10TH  
3PM

THE GLASSHOUSE  
INTERNATIONAL  
CENTRE FOR MUSIC

This concert has been  
supported by a grant  
from the D'Oyly Carte  
Charitable Trust

All proceeds will go to St Oswald's Hospice, a charitable Hospice based in Gosforth, Newcastle providing care and support for those living with life-limiting conditions.

[stoswaldsuk.org](http://stoswaldsuk.org)



St Oswald's  
Hospice



EUROPEAN  
DOCTORS  
ORCHESTRA



FENHAM ENSEMBLE



The Glasshouse  
International  
Centre for Music

# About the European Doctors Orchestra

The European Doctors Orchestra was founded in 2004 by plastic surgeon Miklos Pohl and GP Mike Lasserson, with the first concert held in Blackheath Halls Greenwich, London. Our purpose then and now is threefold: to raise money for health-related or children's charities, to spread the joy and appreciation of music as widely as we can, and to create a nurturing space for doctors from all over Europe to enjoy a restorative weekend playing music and socialising!

We are now a full symphony orchestra with around 100 players. We have played over 40 concerts, and have nearly 500 present or past players who come from 23 different European countries. Over the last twenty years we have had 49 soloists and 7 choirs. We have supported 27 charities and raised over £250 000.

The doctors pay their own accommodation and travel and a registration fee that covers all our expenses including the cost of the concert



venue, conductor and soloists. We aim to ensure that **ALL** the proceeds from ticket sales go to the charity chosen for that concert.

We are currently expanding the number and range of performances we give, and are striving to give more players, particularly from mainland Europe, more opportunities to play with the orchestra.

Today we are joined for this 20th anniversary concert by the 96-strong Northern Healthcare Choir. This one-off collaboration comprises two highly regarded local choirs, the Fenham Ensemble and the Northern Doctors Chorus, plus many more singing health care workers from the Northeast, and even some members of the German Doctors Choir!

We are extremely pleased to be celebrating our first twenty years of making music and raising money, and are thrilled to be back on Tyneside for the 3rd time in our history. We hope you enjoy listening to this concert as much as we have enjoyed preparing and performing it!

For more information about EDO please visit:  
**[www.europeandocctorsorchestra.com](http://www.europeandocctorsorchestra.com)**



# About St Oswald's Hospice

**St Oswald's is a charitable hospice rooted in the North East.**

With the vital support of our staff, volunteers, donors, customers and supporters, we provide expert, dignified and compassionate care to adults, children and babies who are living with a progressive life-limiting condition, and for their families and carers too.

We are a hospice but we're much more than most people think we are. From our base in Gosforth, and through our extensive outreach programmes, we provide wide ranging care via our Adult Inpatient Unit, Lymphoedema Service, Children and Young Adults Service, Focus on Living Centre and Bereavement Support. Together, we make the most of time and improve quality of life for everyone.

Two-thirds of the running costs at St Oswald's Hospice rely on the generosity of fundraisers who support the work that we do.

We'd like to thank The European Doctors Orchestra for choosing us as the beneficiary of this concert, and of course, thank you to you all for attending; it means so much to us all. We hope you have a wonderful evening.

**Steph Edusei, Chief Executive,  
St Oswald's Hospice**



To find out more about St Oswald's Hospice, please visit [www.stoswaldsuk.org](http://www.stoswaldsuk.org) or scan here with your smartphone

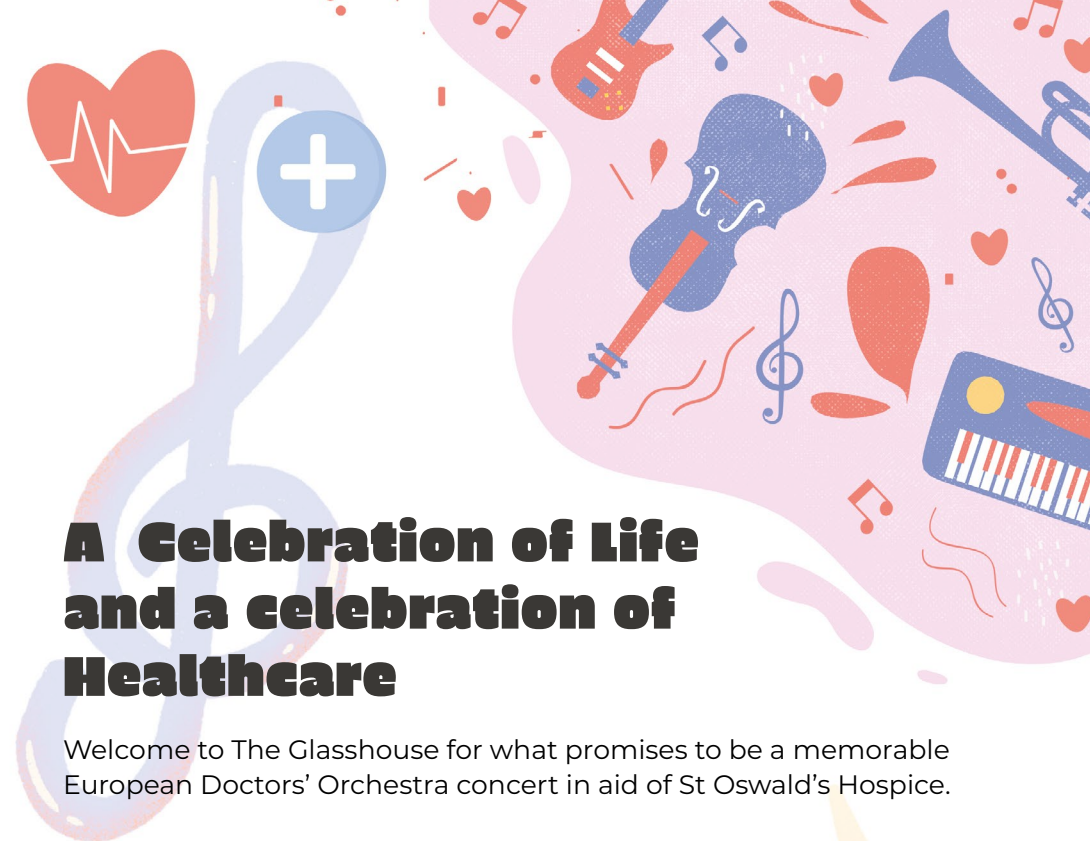
## A Celebration of Life and a celebration of Healthcare

Welcome to The Glasshouse for what promises to be a memorable European Doctors' Orchestra concert in aid of St Oswald's Hospice.

This afternoon we celebrate the 20th anniversary of the orchestra. But more than that, we want to unite NHS workers, patients and carers to celebrate the role of healthcare in protecting health, wellbeing, and life itself, and to celebrate the role of music in filling that life and giving it meaning.

As the Danish composer Carl Nielsen said of his fourth symphony, **'Music is life, and like it, inextinguishable'**. I hope you enjoy the music and find the experience both rewarding and uplifting.

**Dave Tomson,  
Chair of Trustees,  
European Doctors  
Orchestra**



# Today's Programme

This afternoon's programme is full of memorable tunes, toe-tapping rhythms and full-throttle joie-de-vivre. Ravel's Alborada del Gracioso sparkles with the infectious energy of Spanish dance music. We then present the world premiere of a new commission by award-winning composer Elena Kats-Chernin, in honour of the 20th anniversary of the European Doctors' Orchestra. Next, in his Gloria, fellow Frenchman Francis Poulenc ecstatically defines his vision of compassion for all mankind, tearing up the rulebook of sacred music in favour of something universally accessible to all people. Finally, the 20th century American composers Aaron Copland and George Gershwin celebrate the delirious swagger of the Mid-West and the sounds, romance and optimism of post-war Paris in Rodeo and An American in Paris.

**Maurice Ravel: Alborada del Graciosa**

**Elena Kats Chernin: Collective Heart (World Premiere)**

**Francis Poulenc: Gloria**

**Interval of 20 mins**

**Aaron Copland: Four Dances Episodes from Rodeo**

**George Gershwin: An American in Paris**

Members of the orchestra will speak very briefly before each piece, to share with you why they like the piece and what in particular you might want to listen out for. We believe strongly that classical music can speak to us all and should not feel remote or incomprehensible. Please feel free to clap when you want, relax and enjoy the occasion.

After the concert the bar will remain open and the orchestra welcomes you to join them there (you pay for your own drinks!).

# Our Conductor

In 2023 Constança had her debut with Gulbenkian Orchestra, Orquestra do Norte, Orquestra do Algarve and Orquestra semFronteiras. In the same season she was associate conductor of the National Youth Orchestra of Great Britain (NYO) and the main guest conductor of NYO Inspire in the Spring, Summer and Autumn residencies.



Constança is the conductor and coordinator of the Zohra Orchestra for 2023/2024, where she is also responsible for mentoring young Afghan women in orchestral conducting. In the last season she guest-conducted the Southbank Sinfonia Orquestra Clássica do Centro, and was assistant conductor for several performances with BBC National Orchestra of Wales, Welsh National Opera, Orquestra Metropolitana de Lisboa and Orquestra sem Fronteiras. In Teatro Tivoli (Porto), she was musical director for Lugar Comum, an opera composed by Sofia Sousa Rocha and premiered by Quarteto Contratempus in November 2022.

She conducts the Royal Northern Sinfonia sporadically, as part of the WoCo Gateshead 2022-24 programme and was also a mentee of the Taki Alsop Conducting Fellowship. She was part of the Young Women Opera Makers residency of the Académie du Festival Aix-en-Provence and a fellow of the Georgia Symphony Orchestra programme in Atlanta.

Constança has premiered work by Portuguese composers and devised shows to reach wider audiences. As part of this mission, she conducted concerts of the project Pocket Orchestra Marathon with Orquestra sem Fronteiras, that takes classical music to regions of Portugal with scarce access to cultural events.

## Our Soloist

**Welsh Soprano Jessica Cale**, was the First Prize winner of the 2020 Kathleen Ferrier Awards and the joint Audience Prize winner at the 2020 London Handel Festival International Singing Competition. Recent operatic highlights include: her debut with Garsington Opera performing the role of Countess Almaviva in Mozart's *Le nozze di Figaro*; covering the role of Helena in Britten's *A Midsummer Night's Dream*, and a member of the chorus, for the 2023 Glyndebourne Festival; a European and house debut at Teatro La Fenice playing 2nd niece in Britten's *Peter Grimes*; and a debut in the title role for Monteverdi's *The Coronation of Poppea* with English Touring Opera.

On the concert platform, Jessica has performed under the batons of Masaaki Suzuki, Sir John Eliot Gardiner, Paul McCreech, Harry Christophers, Jonathan Cohen, Christian Curnyn, Ian Page and Brian Kay. Notable concert highlights include: Bach's *Christmas Oratorio* with Masaaki Suzuki and the Orchestra of the Age of Enlightenment; Purcell's *King Arthur* at Opera de Lausanne; Handel's *Scipione* at the London Handel Festival; Mendelssohn's *A Midsummer Night's Dream* with Scottish Chamber Orchestra; Britten's *Les Illuminations* in Vilnius, Lithuania for the British Ambassador; Bach with the Dunedin Consort at Wigmore Hall; Jessica's debut at Cadogan Hall with The Mozartists; Porpora and Handel at Bilbao's *Musika Música Festival* with Arcangelo, Handel's *Messiah* at the Royal Albert Hall and Mendelssohn's *Elijah* at the Berlin Philharmoniker.

Jessica is a graduate of the Royal College of Music International Opera Studio with an Artist Diploma in Opera and a Master of Performance with distinction. Jessica is also a Samling Artist and a keen recitalist.



## Guest composer

Photo Credit © Jacinta Nolte



**Elena Kats-Chernin (born 1957)** is an Australian composer based in Sydney. Among her extensive oeuvre are works in nearly all genres of classical composition: instrumental solo and ensemble pieces, symphonic, chamber orchestral and concertos, soundtracks for plays,

ballet and musical theatre, choral and other vocal music. The composer has received numerous commissions from internationally renowned ensembles and institutions, including the Australian Chamber Orchestra, the Australian World Orchestra, all major Australian Symphony Orchestras, the City of London Sinfonia, the Swedish Chamber Orchestra, the North Carolina Symphony, as well as the opera houses of Berlin, Antwerp, Bern, Hanover, Zurich, Stuttgart, Oldenburg, Kassel, Luxembourg Philharmonie and the Opera Australia.

Her most recent project was a soundtrack for the 94 minute claymation of the Oscar-winning director Adam Elliot's "Memoir of a Snail" which won the Crystal Award for the best feature at the Annecy International Animation Festival in June 2024. The music for this film is due for release in October 2024.

Elena's music is published by Boosey & Hawkes, part of the Concord Group.

## First Choirmaster

### **Simon Fidler: The Fenham Ensemble**

Simon is the founder and former music director of the multi award winning chamber choir Voices of Hope. The choir has toured widely in Europe, recorded three albums, broadcast regularly on BBC radio and television, won National Choir of the Year in 2016 and was a runner up in 2017's European Choir of the Year competition.

Until recently Simon was the Director of Music at St James' & St Basil's Church in Newcastle where he still directs The Fenham Ensemble, J's & B's Singers, The Newcastle Phoenix Choir, The Morning Chorus and The St James Consort, with whom he has recorded music by Northeast composer Len Young.

Simon's time in the Northeast has included work with the university choirs of Newcastle, Northumbria, Sunderland and the Leeds College of Music. He has worked with several choirs at The Glasshouse International Centre for Music, including The Chorus of Royal Northern Sinfonia and Quay Voices. In January he will begin a new role as director of Voices of The River's Edge.



Photo Credit: @Victoria Wai

## Second Choirmaster

### **Malcolm Moffatt: The Northern Doctors Chorus**

Malcolm Moffatt read music at the University of Cambridge before returning to the North East to study medicine at Newcastle University. He currently works as a consultant in public health and women's health researcher at Newcastle University. Malcolm has directed the Northern Doctors Chorus since 2012, and serves as musical director on theatre productions across the North East at venues including the Gala Theatre Durham and the Theatre Royal Newcastle.



# Setting the Scene

Two Frenchmen, two Americans and an Australian walk into a bar. Presumably they're jostling for their interval drinks at a Parisian concert. Ravel was raised in Paris, Poulenc was born in the 8th arrondissement, and Gershwin and Copland both studied or composed in the city.

## **“So this is all French music?”**

Not at all. Although Ravel was French, he was a proud Basque and more interested in Spain for a lot of his creative inspiration. His Alborada del Gracioso ('Jester's Dawn Song') is a riotous Spanish dance. Gershwin was denied classical composition lessons as his would-be teachers fretted that they'd damage his jazz skills, and Copland was a master of the definitively American sound. His ballet Rodeo is thigh-slapping good-time music for dancing.

## **“Leaving Poulenc as the sensible Frenchman?!”**

Well, sort of, after he rediscovered his Catholic faith. But he was also a serial prankster inspired by footballing monks and angels sticking their tongues out.

## **“Just the guy to write a piece of sacred music then!”**

Indeed. His Gloria is both profound and profane, ecstatic and sacrilegious.

## **“This sounds like a party!”**

Very much so. All the music here is about celebrating life.

## **“What does Elena Kats-Chernin have to do with this?”**

Elena was commissioned by the European Doctors' Orchestra to write a short piece celebrating the orchestra's 20th anniversary. This is the world premiere of Collective Heart, capturing the ethos of the orchestra and the importance of connection.

## **“What about the rest of the music?”**

Look out for Ravel's infectious Spanish rhythms, the sound of the castanets, and the bassoon imitating the jester's serenade. Poulenc's

Gloria is deeply spiritual but also morally troubling, for all sorts of reasons. For his An American in Paris, Gershwin picked up a set of Parisian taxi horns while on holiday in order to depict the chaotic street scenes. Copland's Rodeo is a full-throttle hootenanny, complete with yee-haws and gunshots.

## **“People in Glasshouses shouldn't fire guns!”**

True. But feel free to tap your feet and whoop a bit during the applause if you like. Now, settle in, and enjoy the programme.....

# Programme Notes

## **Maurice Ravel (1875 – 1937): Alborada Del Gracioso (1905, orchestrated by Ravel 1918)**

Maurice Ravel was born to a Basque mother and Swiss father in the seaside town of Ciboure, near the Spanish border. He retained a lifelong enthusiasm for Spanish culture, no doubt nurtured by his mother, despite the family relocating to Paris with Maurice aged just 3 months. He wrote a number of successful Spanish-inspired works, including the Bolero, Rapsodie Espagnole, Pavane Pour Une Infante Défunte and Alborada del Gracioso.

In the early twentieth century, Ravel was at the forefront of the Parisian avant-garde scene as a core member of the group referred to as 'Les Apaches', an affectionate reference to the city's street hooligans. He wrote his piano suite, Miroirs ('Mirrors') in 1905, dedicating each of its five movements to one of his literary or artistic colleagues. The fourth movement of the suite, Alborada Del Gracioso, is dedicated to a fellow Apache and music critic Michel-Dimitri Calvocoressi. The title is intriguing: the Alborada likely refers to a song announcing the arrival of morning, often played on bagpipes accompanied by a drum, and Gracioso refers to a jester or clown figure of Troubadour origins. One can only hope that M. Calvocoressi welcomed the well-intended humorous dedication!

In 1918, Ravel was asked to orchestrate his old piano work. Much had changed, though, since the heady days of the early 1900s. Ravel had been deeply affected by World War I serving as a driver, narrowly

surviving a bout of amoebic dysentery and losing his beloved mother. He wrote little during the war, and his music thereafter had changed. It is not inconceivable that by this time the earliest signs of Ravel's ultimately fatal neurodegenerative condition were beginning to appear. By the mid-1920s, he was undoubtedly progressively losing his memory, speech and piano abilities. This has been the subject of much medical fascination since his death, with published theories including frontotemporal and Alzheimer's forms of dementia and Creutzfeldt-Jakob disease. One study, in the European Journal of Neurology in 2002, attributes the melodic simplicity and timbral dominance of Boléro and the Piano Concerto for the Left Hand to the same condition. Speculation aside, the orchestration of Alborada Del Gracioso is significantly darker than the original piano piece.

This fully-scored version of the Alborada now has a firm place on concert platforms as a short but virtuosic party piece. It is formed of three sections, with lively dance episodes flanking a central song passage for solo bassoon. The opening figure for harp and pizzicato (plucked) strings evokes a Spanish guitar, before woodwind solos for oboe and cor anglais spark the music into life alongside fluttering flute effects and exotic percussion contributions. In the middle passage, one of the repertoire's major bassoon solos, perhaps evoking the jester's serenade, is punctuated by meditative rhythmic string figures. A return to the livelier dance episode sees the music close in a riot of colour with trombone glissandos (slides) and percussion ructions.

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### **Collective Heart (2024): a note from the composer Elena Kats-Chernin (b.1957).**

This work has been generously commissioned by the European Doctors Orchestra. I wanted to pay tribute to the important work that doctors do day in and day out, in spite of the long hours and with an incredible ability to focus on the patient. While thinking about what kind of piece it would become, the memories of my eye surgeon (and pianist) mother came flooding back; the nights when she would be called out to the emergency situations at the main city hospital in the depth of the night in the Russian town of Yaroslavl where I spent my

childhood. This was a regular occurrence and her resilience, kindness and integrity is what I remember most fondly about my mother. How she was always ready to help. Many years later in Sydney, she refused to retire from the Sydney Eye Hospital and worked till only a few months before she died at 72 years of age.

I feel that the main flavour of the work is one of dignity and calmness. The piece starts with repeated C major chords in strings and harp, in the metre of 5 beats to a bar. Bassoons and horns add a motive of narrow intervals and very few notes, something I am very fond of; I like to use very few elements at the start of a work. After a brief oboe solo the texture, dynamics and colours keep expanding and with a few rousing shifts into B major and other unrelated keys, the piece arrives at a full chorale-like reprise of the initial melody, with the whole orchestra involved. It is as if one throws in all the skills of the health care system to help heal the patient.

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### **Francis Poulenc (1899 – 1963): Gloria (1959)**

1. Gloria in excelsis Deo
2. Laudamus te
3. Domine Deus, Rex caelestis
4. Domine Fili unigenite
5. Domine Deus, Agnus Dei
6. Qui sedes ad dexteram Patris

Born into a wealthy Parisian family, Francis Poulenc's early aptitude for music quickly became apparent upon receipt of a white toy piano aged 2. He went on to become a successful pianist and a largely self-taught composer, leaving a catalogue of sacred and secular works which remain popular to this day. Away from the composing desk, he was generally considered a gregarious man-about-town, and a fun-loving prankster. However, he was plagued by deep insecurities, above all the dissonance between his Catholic faith and homosexuality, as well as the extramarital fathering of a daughter. His life changed dramatically in 1936 following the decapitation of his friend Pierre-Octave Ferroud in a car accident. Poulenc was devastated by this violent death, and immediately travelled to the

shrine of the Black Virgin of Rocamadour, in the Dordogne region. He later recalled "A few days earlier I'd just heard of the tragic death of my colleague ... As I meditated on the fragility of our human frame, I was drawn once more to the life of the spirit. Rocamadour inspires... a feeling of unbelievable peace ... (and) had the effect of restoring me to the faith of my childhood.'

While never losing his sense of mischief, Poulenc's life and music from here took on a new sobriety, and the latter phase of his life saw him write numerous sacred works including his *Litanies à la vierge noire* (almost immediately after the Rocamadour trip), the *Mass* and *Stabat Mater*, several choral motets and the *Gloria*.

The *Gloria* is scored for orchestra, chorus and soprano soloist, and comprises six contrasting movements which frequently juxtapose the sacred with the profane. The premiere performance in Boston, during what would prove to be Poulenc's final visit to the United States, provoked strong critical and public reactions. Here was music which was at once sacrilegious and sacred, troubling and consoling. In this sense, the *Gloria* is a profoundly authentic representation of the composer himself, whose reaction to the critics was to comment that "while writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks whom I saw playing football one day."

The work's six movements are characterised by stark contrasts in character: majestic in one and six, light and scherzoid in two and four, and sombre in three and five. It opens with a distinctive brass fanfare before a play on the word 'Gloria'. In the 2nd movement, Poulenc expressly recognises those linguistically prominent angels, later noting that "I take the position that angels are not always well-behaved". The soprano soloist sings in the third and fifth movements, the latter forming a dark emotional heart of the work. The finale is mostly animated, closing with a troublingly ambiguous final 'Amen'.

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### **Aaron Copland (1900 – 1990): Four Dance Episodes from Rodeo (1942)**

1. Buckaroo Holiday
2. Corral Nocturne
3. Saturday Night Waltz
4. Hoe-Down

Aaron Copland was born in New York, and his music is inextricably associated with America, conjuring up images of expansive prairies and remote landscapes. It is therefore easy to forget that he was born to Russian parents, and that his formative years were spent studying with Nadia Boulanger in Paris. His early work was modernist in style but once back in his native New York this was poorly received. He therefore begrudgingly (but very successfully) adopted a more accessible style in the 1930's and 40's. It was during this period that his best known works were written, notably *Fanfare for the Common Man* and the ballets *Billy the Kid*, *Rodeo* and *Appalachian Spring*. The idea of using cowboy songs rankled Copland, but *Billy the Kid*, composed in 1938, was immediately popular; Copland later remarked drily that "It was after Billy, when I was almost forty years old, that my mother finally said the money spent on piano lessons for me was not wasted."

Knowing he was onto a good thing, Copland's *Rodeo* again featured the cowboy theme, and its unique use of numerous and largely unaltered American folk tunes was perhaps the major factor in its instant and lasting popularity. It is now more commonly performed in the condensed suite in four movements that you will hear today.

The story is a simple though old-fashioned tale, described by the choreographer as 'The Taming of the Shrew, cowboy-style', and follows a young cowgirl's efforts to find a suitor by out-cowboying the cowboys. *Buckaroo Holiday* introduces the ballet's main characters, opening energetically before depicting the Cowgirl. The Cowboys enter in a haze of testosterone, accompanied by the 'Sis Joe' railway tune and 'If he'd be a buckaroo'. The second movement sees the lonely Cowgirl reflecting on her isolation while the Cowboys stare at the city girls in their frilly dresses. In the *Saturday Night Waltz*, the cowgirl is eventually paired up and dances to 'I ride an old paint',

though it is not until the Hoe-Down that she realises – of course! – that the way to a man’s heart is by abandoning her personality and donning a pretty dress. This finale, featuring the ballet’s most recognisable music, is a foot-stomping romp through a potpourri of more recycled folktunes, including ‘Bonaparte’s retreat’, ‘McLeod’s Reel’ and ‘Gilderoy’. Amid the whirl of the dance, Copland gives us the horses’ clip-clopping hooves and a few excitable gunshots, before the ballet careers dizzily into a breathless finish.

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### **George Gershwin (1898 – 1937): An American in Paris (1928)**

Like Copland, George Gershwin was born to Russian immigrants in New York, but, unlike Copland, his life was cut tragically short. Nevertheless he produced a large body of works in his own unmistakable style including concertos, orchestral overtures, songs and a wealth of music for stage and screen. His compositional voice, combining classical and jazz influences, goes beyond anything attempted by his peers. Famously, on a trip to Paris in 1926, he approached Ravel for composition lessons after impressing the Frenchman with Rhapsody in Blue, and was told “Why become a second rate Ravel, when you can become a first-rate Gershwin?” Likewise, Nadia Boulanger also declined his request for tuition, again fearing that more rigorous classical training would damage his jazz style.

While on that trip to Paris, he jotted down a short snippet of melody in a notebook, annotated ‘Very Parisienne’. On his next visit to Paris in 1928, he elaborated the melodic fragment into what we now know as An American in Paris, completing the tone poem on his return to New York. Among his other souvenirs from the trip were a set of Parisian taxi horns, which presumably evoked some curiosity from the ship’s baggage handlers.

An American in Paris employs a large symphony orchestra complemented by a celeste, three saxophones and a substantial percussion section, including those 4 tuned taxi horns. We will let Mr Gershwin himself describe his exuberant celebration of the Parisienne experience:

“This piece describes an American’s visit to the gay and beautiful city of Paris. We see him sauntering down the Champs Elysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America. And that’s where the blues begins.... He finally emerges from his stupor to realize once again that he is in the gay city of Paree, listening to the taxi horns, the noise of the boulevards, and the music of the can-can, and thinking, “Home is swell! But after all, this is Paris—so let’s go!”

The work’s premiere in New York was received well by audiences, but more frostily by critics, prompting an indignant Gershwin to point out that “It’s not a Beethoven symphony, you know”. The New York Evening Post’s Oscar Thompson suggested that “to conceive of a symphony audience listening to it with any degree of pleasure or patience twenty years from now, when “whoopee” is no longer even a word, is another matter.” However, its lasting popularity has proved him wrong.

Less than ten years later, severe headaches, olfactory hallucinations, incoordination and a probable absence seizure during a performance of his piano concerto were followed by the onset of coma. He had a large glioblastoma (an aggressive brain tumour). Such was the national regard for Gershwin that the eminent neurosurgeon Harvey Cushing was consulted. By then retired, Cushing recommended an eminent colleague, Walter Dandy, who was urgently retrieved from a fishing trip with the Governor of Maryland. There was little either could offer, and Gershwin died within a matter of days, aged 38. We can only imagine what else this pioneer would have written had he lived longer, but today is a day for celebration, not regret. And no better way to end the show than with this upbeat and triumphant musical celebration of life. Whoopee!

**Credit to Rohan Shotton for compiling the programme notes.**

# European Doctors Orchestra

## Flute and piccolo

Michael Cave UK  
Riste Kaaret Estonia  
Matteo Pizzo UK  
Marieke Zeeman Netherlands

## Oboe and cor anglais\*

Alison Landon UK  
Alfred Pollard UK  
Anne Rees\* Wales  
Dave Tomson\* UK

## Clarinet and saxophone\*

Jonathan Caudle UK  
Karen Riddle\* UK  
Alastair Watson UK  
Steven White UK

## Bassoon and contrabassoon\*

Tim Dornan\* UK  
William Kinnear UK  
Janet Lloyd UK  
Kevin O'Sullivan Ireland

## Saxophone

Steve Summers UK  
Charlie Tomson UK

## French horn

Jude Danby UK  
Ed Dorman UK  
Fanny Dufour France

Kate King UK  
Heinz Zimmerman Switzerland

## Trumpet

Ben Dawson UK  
Heather Evans UK  
Neil Roberts UK

## Trombone

Petr Machac Czechia  
Robert Good UK  
Catriona Marshall UK  
Robin Schwerdtfeger Germany  
Andy Smith UK

## Tuba

Jose Fleurence France

## Percussion

Martina Buerge Italy  
Paul Hartel Ireland  
Kate King UK  
Vicky Pyne UK  
Rohan Shotton UK  
Bill Thomson Wales

## Harp

Mathilde Granjon France  
Helena Pearson UK

## Piano and Celeste

Malcolm Moffatt UK

## Violin 1

Stephen Cullen (leader) UK  
Chris Aldren UK

Joanna Chodkowska Poland  
Peter Crookes UK  
Emma Dexter UK  
Richard Gullan UK  
Elaine Jolly UK  
Su Kingsley UK  
Carola Mayer-Huning Germany  
Klaus Misch UK  
Juliana Niskanen Finland  
Alice Plant UK  
Caroline Poon UK  
Louise Remedios UK  
Runa Saha UK  
Nicola Weaver UK

## Violin 2

Aoife O'Callaghan (principal) Ireland  
Arne Aarflot Norway  
Tom Barrie UK  
Abi Berger UK  
Emily Boyle Ireland  
Ajándék Eory Hungary  
Anette Friedrichs Germany  
Sarra Alexia Griti UK  
Jella v. Groeling-Müller Germany  
Bettina Leube Germany  
Wayne Maxwell UK  
Dominic J. Müller Switzerland  
Malgorzata Sobisz-Blachowiak Poland  
Paula Starritt UK  
Mary-Joanne Verhoef Netherlands  
Marko Zivin Slovenia

## Viola

Amy Edwards (principal) UK  
Dan Agranoff UK  
Diana Cassell UK  
Dorothee Engers Germany  
Frances Flinter UK  
Louise Houghton UK  
Simon McKenzie UK  
Mich Mohajer UK  
Eva Mueller Switzerland  
Samantha Ross UK  
Patricia Samson UK  
Frazier Stevenson Portugal  
Sonia Tiboni UK  
Luke Turley UK

## Cello

Anna Cowham (principal) UK  
Frances Barton UK  
Regula Capaul Switzerland  
Carole Collins UK  
Brian Foster UK  
Miranda Godfrey UK  
Andrew Hoy UK  
John McCaffrey UK  
Julian Ogilvie UK  
Ashvini Ramoutar UK  
Betsan Rolles Wales  
Andrew Sabourin UK

## Double Bass UK

Bela Resch (principal) Hungary  
Terry Gibbs UK  
Rolf Knapp Germany  
Bob McFarland UK  
James Robb UK

# The Northern Health Care Workers Choir

Tess Baber	Katherine Gilmore	Charlotte Nuttall
Rachel Bailey	Ellie Gould	Sophie Oxenburgh
Robyn Bartlett	Joey Gwinell	Cath Parker
Matt Bickerton	Emily Hardway	Anna Pattinson
Gill Blazey	Philip Henman	David Pattinson
Eleanor Boheringer	Lauren Hockley	Iola Potts
Julia Bolton	Les Hodgson	Margaret Reid
Gemma Bovill	Mary Holmes	Jonathan Rew
Holly Burton	Alison Hornsey	Vickie Robson
Peter Carey	Chris Howe	Andrea Schiele-Eberlein
Helen Cash	Cath Huntley	Will Scott
Jamie Catlow	Aidan Ireland	Nicola Sizmann
Libby Chamberlain	Ailsa Innes	Kim Stabler
Vicky Chamberlain	Gareth Jenkins	Barbara Sword
Simon Cheung	Sophie Jewitt	Allison Sykes
Jeff Chiu	Hannah Johnston	Lynne Sykes
Sinead Connolly	Minya Kearley	Roland Tate
Alan Cunningham	Rachael Leisk	Rosie Tate
Sally Davey	Hayley Llandro	Kerrin Tatman
Matt Davies	Beverley Logan	Anne Taylor
Glenn Davis	Martin Marsh	June Thomas
Klaus Degmayr	Mark Martinez	Hannah Thompson
James Donnelly	Delia McNally	Anna Tobin
Tom Donnelly	Cath McNaught	Anna Turnbull
Kathryn Downing	Debra Milne	Vivienne Twaddle
Chris Dunn	Joo Li Ng	Gary Wallis-Clarke
Rachel Elliott	Jessica Nicholls-	Miles Wallis-Clarke
Lizzie Fetherston	Mindlin	Rowena Ward
Rick Fielding	Katie Murray	Tom Westgate
Jenny Gallacher	Judith Musgrave	Chris Vernazza
Julie Gill	Ramya Narayanan	Sviatlana Zhyzhneuskaya
Sarah Gillespie	Catherine Northorpe	
	Craig Nunn	



**Thank you for joining us  
for this special afternoon,  
We hope you enjoyed it.**



**St Oswald's  
Hospice**



**EUROPEAN  
DOCTORS  
ORCHESTRA**

