

A Memoir of the History of Blackburn Symphony Orchestra

By Ian Ramage



There has been an amateur orchestra in Blackburn for over 100 years going under various names. In 1964, when I joined, it existed as the orchestra of Blackburn Choral Society to provide an accompaniment for the choir. Cecil Cohen came from Manchester to rehearse the orchestra, and concerts were conducted by Horace Tattersall.

In 1965 there had been ill-feeling because some members of the orchestra were asked not to play in a performance of Verdi's Requiem in the presence of Princess Margaret. As a result a number of enthusiasts - Tom and Rita Kay, Michael Monk, Harry Oldham, John Simpson and myself, Ian Ramage, - got together with Roy Rimmer, director of music at Queen Elizabeth Grammar School to found a new orchestra. This was to be called the Blackburn Sinfonia and would be independent from the Choral Society. Unfortunately, this gave rise to ill feeling, with headlines in the local paper, and a severance of the association with the Choral Society which lasted until the year 2000.

Rehearsals for the new orchestra took place in the Lewis Technical Museum. We had good support from the borough librarian Walter Yates.

Our first concert was held in the Museum and Art Gallery in March 1965, when our soloist was Keith Swallow playing Beethoven's Piano Concerto No.3.

The local authority supported us with a grant which covered the cost of rehearsal room and the hire of the public halls. Over the years it has been difficult to find a suitable venue for

concerts with good acoustics and provision of a good piano. King Georges Hall was good but too big (capacity over 1,000), Windsor Hall was poor acoustically and, anyway, became unavailable. We tried most of the Blackburn schools, Billinge, Witton Park, Pleckgate, QEGS, St. Mary's College, Blackburn Tech. The cathedral had a good ambience but a worrying echo. We have found that the theatre at Westholme School and Accrington Town Hall are the most satisfactory.

In the early days we needed to employ some professionals to make up numbers. We were able to do this through membership of the National Federation of Music Societies, which funded the costs of professionals and gave us access to music libraries. We were fortunate that Brian Morley, a violin teacher, came to live in Blackburn and became leader of the orchestra for 16 years. It is so important to have a professional leader who is prepared to attend rehearsals.

For soloists we used local talent and I include later a list of soloists who were from the orchestra or lived locally. Early on we decided to enter the orchestra in the Blackpool Music Festival. In the event we were the only orchestra competing and played the Dag Viren Serenade and Sibelius Karelia Suite. Fortunately we were awarded first prize. This was important because we needed the prize money to pay our expenses!

At this time the Arts Council was commissioning short works suitable for amateur orchestras, and we tapped into this resource, playing works by Phyllis Tate, Kenneth Leighton, Malcolm Arnold, Thea Musgrave and Lutoslawski. In addition Michael Monk was friendly with David Spence-Lyons, and we were able to perform the world premiere of his 2nd symphony. The last movement of this arrived less than a month before the concert with the ink still wet, and it was decided, for safety's sake to miss it out! At the concert all went well. This was the only concert we have given when we had a professional music critic, Gerald Larner of the Manchester Guardian, but I am afraid that most of his review was about the difficulty of locating King Georges Hall!

Roy Rimmer left Blackburn at the end of 1966 for pastures new, and he was succeeded as conductor by Jack Longstaff, the new head of music at QEGS, who was with us for 2 years.

We then appointed Nicholas Smith, who came from Manchester and stayed with us for 5 years. This coincided with a more exciting time associated with the appointment of Roy Whitehead as the orchestra manager. I think that I should say here what a benefit it is for an organization to have non-playing members in the administration. At this time we were lucky to have Phyllis Mansfield as secretary, and Amy Oldham as treasurer. This worked very well, but when they finished we were unable to find replacements. We try to share responsibilities between the members of the committee, but it is not easy replacing the chief officers (a problem which most organizations have these days).

Roy Whitehead was a local bank manager and a great enthusiast and lover of music. Together with Nicholas Smith he pushed us to more adventurous programmes, and extending the venues for our concerts. We managed to persuade the Arts Council to finance international soloists, and we developed a policy of repeating concerts outside Blackburn. In this way we visited Todmorden Town Hall, Nelson & Colne College, Accrington Town Hall and the Theatre-in-the-Forest at Grizedale in the Lake District. Our soloists were Clive Lythgoe, Semprini (a full house in Todmorden and over 1,000 at King Georges Hall, our biggest ever audience), Leon Goossens, Campoli and John Lill. With John Lill we were able to inaugurate

the new piano at the Theatre-in-the-Forest. After the concert he popped a pint of beer on the piano and played for over an hour with some of the professionals. These memories are treasured by those who were there.

Above all, we have been fortunate to have Martin Roscoe living in Blackburn in his early career, and we have had the privilege of performing with him 16 times. He has given loyal service to the orchestra, being chairman for several years, and a vice-president for the last 20 years. We had the benefit of Martin's friendship with Peter Donohoe and he performed for us twice before he won the Moscow prize.

We have been very impressed by the encouragement and friendliness of soloists like Roscoe, Donohoe, Lill and Goossens in not condescending to an amateur orchestra. Roscoe and Donohoe played timps in the second half of their programmes!

The Arts Council introduced us to a piece by David Bedford called *Gastrula*. This was like nothing we had played before. It was aleatory music; each desk of string players had an individual part, bars were marked in seconds of length, and the notes were not crotchets and quavers but bands on the stave, and each desk would come in or finish at different times in the bar. At times we had to slap the belly of our instruments, and the wind players had to detach the mouthpieces of their instruments and play them! There were gathering points where our conductor Nicholas Smith tweaked his ear so that we knew where we were! We gave the audience slips of paper to make comments on the piece and sent them off to the Arts Council, who were very impressed, and gave us an increased grant! I must add that some of the comments were quite favourable, although most were derogatory!

In these days of shrinking budgets it is difficult to remember the period in the 1960s and 1970s when local authorities had much more scope for supporting local ventures. We were lucky in Blackburn that the Council really wanted to improve the environment of Blackburn. This coincided with the foundation of the Mid-Pennine Arts Association, and I was closely involved as a member of the executive of this body. There was a wish to open culture to all, with concerts at the newly built Pleckgate and Shadsworth Schools. We took part in a Festival of Music at Pleckgate in 1970. The idea was that the schools would be like the French *Maisons de Culture*. It was hoped that people could sample the activities free of charge. This proved impossibly idealistic, because financing was shared between the council, education and youth services. However, it gives some indication of the forward-looking ideas of those who ran the town.

In 1971 we took part in an enjoyable event at Gawthorpe Hall where there was a day of activities including exhibitions of needlework, pottery, morris dancing and archery. Our most memorable contribution was a performance of Haydn's *Farewell Symphony* where we gradually left our desks, blowing out candles on our stands as we left.

In September 1995 we were invited by the Alan Rawsthorne Society to celebrate the 90th anniversary of his birth in Haslingden with a concert of his works in Blackburn Cathedral. It was a pleasure to give support to a local composer.

Mentioning local composers, we contacted Harrison Birtwistle, born in Accrington, to ask if he could suggest any of his music for us to play, only to be met with the crushing response "I do not compose for amateurs". One could not help comparing this attitude with that of the likes of Mozart and Haydn!

As a contrast, we were delighted when Ernest Tomlinson came to live in our area in 1970, and via Tom Kay we established contact with him such that he arranged some of his music for us to perform, and he agreed to become our Vice-President. It was a pleasure to play his music with its catchy tunes. Later he conducted us for a charity concert.

In 2000 we took part in a celebration of the Millenium with a concert in Blackburn Cathedral.

It is quite tricky making up a concert programme, and many hours are taken up by the committee: factors are; availability of piano, cost of hire of music, the need for professional augmentation (much less now), and giving a fair opportunity for the brass players. With the new copyright laws hire charges are an increasing nightmare, which will be touched on later by our former librarian Sue Bradley .

We are now an orchestra with a potential membership of 75 (one reason why we changed our name in 1997 from Blackburn Sinfonia to Blackburn Symphony Orchestra), and this can be a factor in choosing the venue for our concerts. Over the years our ability to tackle difficult works has increased as the overall playing standard has improved. We now attract players from a wide area, from Warrington, Bolton, Chorley, Preston, Burnley and the Fylde, and we are aware that we are providing an important opportunity for players in Lancashire to come together to perform big works. We have to be careful not to put off members by playing works that are too difficult, but by and large, we do prefer a good challenge.

On one occasion in 1974, we joined forces with Rochdale Orchestra to play Mahler's 1st symphony. Since then we have performed this on our own, and our conductor at the time, Martin Hardy, said our performance was of professional standard. Difficult works which we have played are Elgar - Symphonies 1 and 2 and In the South, Nielsen - Symphony No.4, Shostakovich - Symphonies 9 and 10 and Rachmaninov - Symphony No.2. We do try to include unfamiliar works; this is good for the audience as well as the players. I have totted up more than fifty 20th century works which we have performed (a list of these is in an appendix). I think that this is very creditable.

We have been fortunate in our choice of conductors. It is always a difficult time when an orchestra has to appoint a new conductor. How do you find someone who can have a good rapport and inspire players both in rehearsal and bring out your best at the concert, and make music a pleasurable experience? We are grateful for the loyalty of our conductors, and concern for the orchestra. Nicholas Smith served for 6 years, Michael Trowski for 19 years, Martin Hardy for only 4 years before his death robbed us, Louise Latham loyally took up the baton and saw us through a difficult patch. She was followed by Mark Heron for 8 years and so to our present conductor and musical director Richard Haworth.

It is important for an orchestra to be happy with its conductor, but it can be quite rewarding to have a change for the odd concert. At times we have had too many changes and the overall standard of the orchestra has slipped. The morale of the orchestra is very important, and it is not easy to satisfy everyone. Should our conductor be a wind or string player? Do sections of the orchestra feel that they are being unfairly criticised? Is the beat clear? Is it easy to understand the wishes of the conductor? Are rehearsals enjoyable? If not attendance tends to drop off. After all, we are amateur players, and we come together after doing our jobs, often travelling quite a distance for rehearsals. We enjoyed a concert with Gordon Johnson, a friend

of Martin Hardy, who came from the USA. They swapped orchestras, Martin conducting Gordon's orchestra in America.

We are aware of the support that promising young musicians need. We have regular contact with the Royal Northern College of Music (RNCM) and Chethams and get advice on possible soloists. We are staggered by the virtuosity of these players. We have also tried to support young composers. In 1993 we played a new work by John Reeman, Genesis, and in Mark Heron's time with us we commissioned a Rhapsody for bassoon by Lehto and 2 works by College students Kenneth Hesketh and Emma Nelson were performed. Also students from the RNCM have had an opportunity to take supervised rehearsals with us.

It is always a pleasure when members of the orchestra start at school and graduate to music college to go on to professional careers in music as soloists or in national orchestras. We feel that we have an important role to play in Lancashire in giving support to local musicians. Several of our members have entered with success in the BBC Young Musician of the Year contests, getting to the final round. One of our earliest members was Graham Bond, who was at QEGS, played cello and trombone for us, and went on to become conductor of Ballet North.

We have had musical families, particularly the Kays (Tom, Rita, Peter and Shena) all playing at one time, the Barnes (Harold, Marilyn and Angela, horns and Alex, cello) Angela and Alex performed concertos with us, The Yates(Enid our first librarian, her daughter Alison, cello, and granddaughter Rachel, cello), the O'Hares (Fred, Jack and Joan). We have also had romance with the marriage of members Roger Purcell and Helen Dewhurst, and David Greenhalgh and Zoe Williams!

Tom Kay was one of the most enthusiastic and dynamic members. It was he who established the contact with Ernest Tomlinson and John Aspinall, our former presidents. Tom was always thinking up new ideas for extending the reach of the orchestra. He was happy playing violin, viola or double bass, and in his later years could be heard in Blackburn town centre playing his violin in support of heart, cancer and diabetes charities and raised £6,000. He was sorely missed when he died.

Audience size is a big problem for amateur societies these days. We have a basic core support of about 150, which can at times reach 300. On only one occasion at Accrington did we have a smaller audience than the size of the orchestra! The return from expensive advertising is often poor, and we rely mainly on posters and handbills distributed by members, and word of mouth promotion. Local newspapers and local radio are not much help.

We do have a social side. In the early years we had an annual dinner, usually at the Hodder Bridge Hotel. We always included our caretaker from the Lewis Textile Museum, Cyril Pugh, regarding him as an honorary member of the orchestra! In later years there were buffet suppers after the concert at King Georges Hall, and on 3 occasions at my house. Later we benefitted from the hospitality of our President John Aspinall at Standen Hall for summer events.

At our 21st anniversary long service medals were presented to Tom and Rita Kay, Max Tuchman, Dorothy Partington, Michael Monk, David Cockett, Harry Oldham, Michael Simpson and Ian Ramage. Of these Rita Kay and Ian Ramage are still playing with the orchestra.

There was a very enjoyable gathering at the Mytton Fold Hotel for the orchestra's 40th anniversary, and we were glad to welcome some of our patrons as well as past conductor Michael Trowski.

What has the orchestra meant for me? It has given 50 years of enjoyable fellowship, joining together in playing good music to the best of our ability. The members of the orchestra have come from all walks of life: we have had several lawyers, doctors and dentists, many teachers, local government officers, and policemen as well as a funeral director, industrial chemist, tax inspector, sheet metal worker, aircraft engineer, recording engineer as well as those still at school.

It gives me enormous pleasure in 2013 that, at the age of 82, I am sharing my desk with William Fielding aged 13 (who is technically a better player than me)! Music knows no boundaries. Over the years I have happily slipped from being leader of the cellos to the 3rd or 4th desk!

The orchestra is now, in 2013, a thriving organization as we approach our 50th anniversary. We can be proud that we are a centre of musical excellence, and look forward to many more successful years.

Ian Ramage

Comments from past and present members

Rita Kay, founder member.

I am contributing some memories about what the orchestra has meant in my life, from when I first came to Blackburn in 1950 to the present time.

I arrived, aged just 21, to teach music at Blackburn High School for Girls, and immediately joined the Blackburn Music Society orchestra, where I played the double bass. We practiced weekly in St.Johns Ambulance rooms in Darwen Street, under the baton of Horace Tattersall, who was the director of the Music Society choir. In those days the choir had over 100 enthusiastic and talented members. The choir and orchestra performed in the King Georges Hall to capacity audiences.

During these early years Blackburn Town Council included members who loved music and worked hard to support local music.

During the orchestral rehearsals I noticed a member of the first violins at the opposite side of the orchestra to me. He was Tom Kay, who frequently left early to go on duty as a policeman. After a couple of years we went to dances, and bike rides together until, in 1954, we married. So I have to offer my thanks to the orchestra for introducing us. We continued to play in the orchestra, and had many happy evenings at home, when friends came along to play a great repertoire of chamber music.

Eventually, the players, wanting to perform a greater variety of music than only choral works, broke away from the choir, and under the direction of Roy Rimmer, we renamed ourselves the Blackburn Sinfonia, and we moved our rehearsals to the upper room of the Lewis Textile

Museum. Roy Rimmer was young, talented and dynamic. He taught music at QEGS where he had promising pupils who made music their career.

During the years of rehearsals at the Lewis Textile Museum I have very happy and proud memories of the years when Peter and Shena, two of our children, joined the orchestra, Peter as a cellist and Shena who played the flute.

Tom and I continued with the orchestra and, after Tom died in 1998, I played on. As a member, I gain much pleasure and fulfilment, but for many years now I have been a cellist. Cellists get much better tunes than the bass players, and a cello is much smaller to carry around!

Michael Monk, founder, chairman 1975-1976, librarian and member from 1965-1989

Earliest memories of the Sinfonia are when I was asked to represent the orchestra at a meeting of the Music Society. Their chairman, Alderman Stirrup was violently anti-the establishment of an orchestra and, in spite of guarantees that the members of the Music Society orchestra would carry on with rehearsals and concerts as usual, refused to accept any compromise and promptly disbanded the orchestra, and called us all traitors! Further suggestions, that the newly formed Sinfonia would be happy to accompany the choir, merely inflamed matters. In spite of considerable sympathy from choir members John Stirrup then changed the Music Society's name to Blackburn Choral Society.

Fortunately the Sinfonia was born and I was invited to play. There was a golden age of soloists when Roy Whitehead became manager. I seemed, as librarian, to spend most of my time getting the music from Blackburn library, the Henry Watson and, on occasions, from various publishers. It was easier when Mike Trowski was conducting as he seemed to have unlimited access to the College library. There was also the job of moving the timpani and stands from the Lewis Textile Museum to wherever we were playing and back again after the concert. Most of the time we had fun.

Two concerts that stick in my mind included the Poulenc organ concerto in Blackburn Cathedral and the one in King Georges Hall where I clowned around with the drunken bassoon solo in Malcolm Arnold's Scottish dances! Martin Roscoe and Peter Donohoe gave us a lot of inspiration when they were available.

The years I spent playing with the orchestra were full of enjoyment and fun and were some of the best times of my life.

Stephen Hall member on and off from 1965 to now

When my horn teacher suggested that I join Blackburn Sinfonia in 1965 it could only have been on condition that someone would provide transport as Ramsbottom was in a different world to Blackburn. This was organized, and thus, as an immature teenager, I was introduced to the world of adult music making, which seemed quite different from school and the youth orchestra.

We rehearsed in an upstairs room of the Lewis Textile Museum, which seemed appropriate as my dad spent his working life in the cotton industry, and some of his equipment seemed less modern than the exhibits!

The first concert that I remember had a horn section comprising David Garbutt (now retired from the BBC Phil), John Redfern, and Bob Aspden (also a BBC Phil player), and me. Bob was not at all convinced by the merit of the Spence-Lyon symphony, and as the parts were hand-written, they looked like a spider had wandered into an inkwell and then stumbled across the page. Bob offered his professional help; “play what you can and ignore the rest”! Shortly after this the orchestra accepted an invitation to play at the Winter Gardens at Blackpool. The Karelia Suite of Sibelius was on the programme. I can’t honestly remember the whole performance, but I do remember quite clearly my euphoria at holding a quiet top B-flat without splitting! To do that today is quite out of the question.

Now, after a gap of 25 years, I have been allowed to re-join the orchestra, still with a certain Dr. Ramage and another founder member, the redoubtable Rita Kay, in the cellos. I’m in my 7th or 8th year of playing, now on a lower part, and usually behind the beat (apparently), but never behind in enjoying everything that music, and Blackburn Symphony Orchestra in particular has to offer. Thank you for helping me to have roots over the last 47 years on and off.

Sue Bradley, member since 1976

I joined the orchestra in May 1976 at the suggestion of Brian Morley, leader at that time, and from whom I was having violin lessons. I had heard the orchestra the previous year when they played in Burnley with Leon Goosens as soloist. My first concert was in June 1976 when we played the Overture Peter Schmolli by Weber, Mozart’s Eine Kleine Nachtmusik Haydn’s Clock symphony, and 2 suites for small orchestra by Stravinsky. Interestingly, none of these works have been repeated since. This concert was also the first with Michael Trowski as conductor. My only previous orchestral playing had been in the school orchestra so I had a lot to learn.

Two memorable concerts were in December 1977 when Martin Roscoe and Peter Donohoe played Mozart’s concerto in E flat and Saint-Saens’ Variations on a theme of Beethoven - both for 2 pianos. In the second half these two friends joined the percussion section for Mahler’s Symphony No4. Then in December 1984 Ron Lofthouse narrated Prokofiev’s Peter and the Wolf in King Georges Hall, the concert being sponsored by Crown Paints so Walton’s Crown Imperial Overture opened the programme.

In June 1988, when Margaret Popham was chairman, she asked me to take over the librarian’s role from Max Tuchman. I remember being thrown in at the deep end as I had to account for 7 sets of music after that June’s concert rather than the more usual 3 or 4 sets. However, I managed to swim and continued as librarian for 25 years, gaining a lot of knowledge in that time, particularly relating to publishers and copyright laws which are very complex.

As librarian I may have gained the reputation of being a bit of a dragon, but when you have to keep track of some 150-200 copies for each concert it becomes inevitable. But, thanks to the cooperation of members, only 1 violin part has been lost, though a lot of chasing is required! I have had great enjoyment over the last 37 years as a member of the orchestra, which is going from strength to strength. My personal playing has improved and I have learnt so much about the orchestral repertoire. I also feel very privileged to have played with some very good

conductors and leaders in recent years. Being involved in the administration proves the point that the more you put into any organization the more you get out of it!

John Dixon, member from 1984 and chairman from 2005-2013

I truly appreciate being rehearsed and coached by a highly qualified conductor and leader in some of the world's greatest classical and romantic music. The satisfaction obtained from this process over a couple of months is cumulative and ends with a usually very competent and well received actual concert performance. It is simply not possible to derive this level of satisfaction from rehearsing and performing with other orchestras who do not employ professionals.

I also enjoy the social side by meeting friends and acquaintances each week which would be severely limited and curtailed if we were to follow the lead of, say, the Bolton orchestra which has a very short but concentrated rehearsal schedule.

Nicholas Smith, conductor 1968-1973

I have only the fondest memories of the Blackburn Sinfonia and the amazing opportunities it afforded me at the start of my career. They were heady days by any standards for a non-professional orchestra. We often performed concerts 2 times, programmed some cutting edge works and engaged leading soloists of the day.

For most of the 80s I was in Finland and since 1993 Music Director of the South Carolina Philharmonic. The absence of non-professional orchestras in both countries is very noticeable. A large part of Britain's cultural strength is the ability and dedication to performance (orchestras, choirs, brass bands) of musicians who have other professions. There is surely no better example than the Blackburn Symphony Orchestra.

Martin Roscoe, chairman, vice-president and soloist many times.

From 1975-1982 it was my pleasure to be closely associated with the Blackburn Sinfonia, as it was then called, firstly as an occasional member of the trombone and percussion sections and then briefly as chairman. More importantly, the orchestra gave me opportunities to appear as a soloist, in some cases enabling me to try out for the first time concertos which became the cornerstone of my repertoire. I also made many lasting friendships with members, some continuing to this day. Although professional commitments and, eventually, a move away from the area forced a less close relationship I continued to be a Patron and Vice-President and became President in the Orchestra's 50th Anniversary Year..

The Blackburn Symphony Orchestra is a vital part of the musical life in East Lancashire and continues to thrive. Many younger players over the years have had their first musical experiences with them and have gone on to become professionals- this is in itself a *raison d'être*. I wish the BSO all success on its 50th anniversary and hope that in 50 years' time it will still be in such a vigorous state of health!

Michael Trowski conductor from 1976-1996

I have a vivid memory of arriving to take my first rehearsal with Blackburn Sinfonia. This was in 1976, and rehearsals were then held at the Lewis Textile Museum (Haydn Symphony No101, was the most substantial work to be rehearsed). At that time, the number of playing members was relatively small. Over the succeeding years of my tenure as conductor, the orchestra gradually increased in membership and ability to undertake more technically challenging repertoire.

For me, one of the greatest pleasures of making music with the orchestra was in our collaboration with several outstanding and distinguished soloists. In particular the pianist Martin Roscoe, who was resident of the town of Blackburn for many years and who performed with the orchestra on many occasions.

I send warmest greetings to Blackburn Symphony Orchestra on your approaching Golden Jubilee, and wish you continuing success and fulfilment in all your music making.

Appendices

Appendix 1

President

1965 Sir Benjamin Ormerod
1976 Christine Simpson
1982... John Asdpinall
2014 Martin Roscoe

Vice President

1970 Ernest Tomlinson
1976 John Aspinall
1983... Martin Roscoe

Honory Life President

2014 - John Aspinall

Chairman

1965 -1972 Ian Ramage
1972 Denis Mahon
1973 Ian Ramage
1974 - 1976 Dorothy Partington
1976 - 1978 Michael Monk
1978 - 1979 Willy Meyer
1979 - 1982 Martin Roscoe
1982 - 1989 Margaret Popham
1989 - 1992 Rowena Shepherd
1992 - 2005 Margaret Popham
2005 - 2013 John Dixon
2013 - Sue Bradley

Conductors

1965-1966 Roy Rimmer
1967-1969 Jack Longstaff
1969-1975 Nicholas Smith
1976-1995 Michael Trowski
1996-1999 Martin Hardy
2000-2002 Louise Latham
2002-2008 Mark Heron
2009- Richard Haworth

Leaders

Brian Morley 12 years
Willie Myers 10 years
Louise Latham 16 years
Carol Box 10 years
Alexandra Stemp 1 year.....

Appendix 2

20th Century Works Performed

Arnold	Little Suite
Barber	Overture: School for Scandal
Bartok	Rumanian Dances
Bax	The Garden of Fand
Bedford	Gastrula
Britten	Soirees Musicales, Peter Grimes - 4 Sea Interludes, Serenade for Tenor, Horn and Strings, Young Peoples Guide, Courtly Dances from Gloriana
Bush	Fanfare and March, Finale for a Concert
Delius	On Hearing the First Cuckoo
Elgar	Symphony 1 & 2, Cello Concerto, Serenade for Strings, Introduction and Allegro, Overture: In The South
Field	Fantasia
Gershwin	Rhapsody in Blue
Gillis	Symphony 51/2
Hindemith	Mathis der Maler, 8 Pieces for Strings
Holst	The Planets
Hesketh	Danceries
Ives	The Unanswered Question
Jacob	Horn Concerto
Lehto	Bassoon Rhapsody
Leighton	Festive Overture
Lutaslawski	Little Suite
Mathias	Serenade for Small Orchestra
Milhaud	Boeuf sur Toit
Milner	Otterburn Moor
Musgrave	Theme and Interlude
Poulenc	Organ Concerto
Prokofiev	Cello Symphony, Piano Concerto No1, Violin Concerto No2, Romeo & Juliet
Rachmaninov	Symphony No2, Piano Concerto No2, Paganini Variations
Rawsthorne	Divertimento, Concerto for Strings
Spence-Lyons	Symphony
Shostakovich	Symphony No 5,9 and 10, Piano Concerto No2, Festive Overture
Sibelius	Karelia Suite, Valse Triste, Symphony No2
Spence-Lyons	Symphony
Richard Strauss	Horn Concerto No2, Oboe Concerto, Duet Concertino for Clarinet & Bassoon
Stravinsky	Suite No 1 & 2
Tippett	Little Music for Strings
Tomlinson	3 Pieces
Vaughan-Williams	London Symphony, Lark Ascending, Euphonium Concerto, Tallis Fantasia
Walton	Façade Suite No1, Overture: Portsmouth Point

Members Playing Concertos

David Aspin
Alex Barnes
Angela Barnes
Andrew Bennett
Bob Berry
Graham Bond
Robert Buller
David Dunn
David Garbutt
David Greenhalgh
Jane Hill
Christine Lofthouse
Fiona Lofthouse
Kevin O'Sullivan
Brian Morley
Pat Morris
Michael Murray
Jim Pollard
Geoffrey Poulton
Roger Purcell
Jane Rowland
Peter Shutter
Richard Sutlieff
Ruth Watton
Abigail Wood

Locals Playing Concertos

John Bertalot
Christine Brown-Lees
Justin Crook
Jane Coulson
Fred Dewhurst
James Eastham

Hilary Fielding
Mark Fielding
Peter Fielding
Clare Hogan
Daniel Holden

Gerry Lathom
Yagdish Mistri
Martin Roscoe
Peter Rose
Michael Simpson
Annette Weisbrod
Oscar Yerborough

Members of the Orchestra 1965

1st Violin

Brian Morley
Vic Jolly
Helen Reddy
Jack O'Hare
John Bentley
Alice Marshall
Hazel Crossley
Albert Bullock
Dorothy Worden
Roger Townsend
Evelyn Morrison

2nd Violin

Tom Kay
Dorothy Partington
Christine Wilson
Michael Buckley
Andrea Dixon
Joe Hargreaves
Dorothy Yates
Enid Yates
Arthur Smithies
Jim Anderson
George Newton
Gordon Longton

Viola

Denis Mahon
Angela Robertson
Tom Partington
Alan Smithson
Don Price
Henry Vardas
Pauline Alston
Terence Wrigley

Cello

Ian Ramage
Max Tuchman
Dorothy Price
Richard Park
Bill Zyonce
Gillian Longford-Williams
Graham Bond

Double Bass

Rita Kay
Bill Graham
David Cockett

Flutes

Heather Boyle
Lorna Blundell
David Dunn (piccolo)

Oboes

Bill Jackson
Jim Blundell
Vivien Crossley

Clarinets

Harry Oldham
Randal Halliwell
Michael Monk

Bassoon

Tom Stothart
John McCarthy
Anthony Greenwood

Trumpets

Maurice Murphy
Alan Isherwood

Trombones

Jack Holgate
Geoffrey Poulton
John Moriarty
Lawrence Wyles

Horns

David Garbutt
Robert Aspden
John Redfern
Stephen Hall

Timpani & Percussion

Michael Rothwell
George Ashworth
Peter Duckworth
Peter Forbes
Alan Yardley

Members of the Orchestra March 1977

1st Violins

Brian Morley
Willy Meyers
David Maule
Anne Horlock
Alice Marshall
Alastair Pettinger

2nd Violins

Dorothy Partington
Joan Roscoe
Joe Hargreaves
Audrey McDermott
Sue Bradley
Anne Conlon
Rosemary Tuxford
Gloria McLoughlin

Violas

Tom Kay
Max Tuchman
Marion Green
Jean Barnes

Cellos

Ian Ramage
Rita Kay
Rachel Stainer
Susan Fletcher
Pauline Marshall

Double Bass

Paul Fielding

Flutes

James Pollard
Sheena Kay
Jacqueline Woods
Stuart Whitham

Oboes

Alison Williams
Ruth Shepherd

Clarinets

Roger Purcell
Helen Dewhurst
David Bryant
Harry Oldham

Bassoon

Michael Monk

Horn

Eric Bentley

Trumpets

Malcolm White
James Hargreaves

Members of the Orchestra November 1985

1st Violins

Willy Meyers
Tom Kay
Sue Bradley
Sue Jones
John Dixon
Bernadette Boyer
Malcolm Rochefort

2nd Violins

Dorothy Partington
Margaret Popham
Mary Almond
Debbie Duggan
Anne Conlon

Violas

Frank Waterhouse
Max Tuchman
Marion Green
Joanne Cook
Tracey Johnson
Jean Barnes
Kevin Dean

Cellos

Emlyn Kay
Ian Ramage
Rita Kay
Bertha Thorne
Desmond Hanrahan
Janet Roscoe
Abigail Woods

Double Bass

Andrew Bennet
David Cockett
Paul Fielding
Campbell Fox

Flutes

Jim Pollard
Ann-Marie Gavaghan
Jane Wilkinson
Christine Ledsham
Piccolo
Catherine Murray

Oboe

Bob Berry
Meg Asher
Hugh Crossley

Clarinet

Thomas Muir
Janet Barlow
Katherine Moran

Bassoon

Michael Monk
Jane Monk

Trumpet

Jason Winstanley

Horn

Alistair Gurr
Louise Simpson

Trombone

Fred Winstanley
Anthony Ingham

Tuba

Paul Roscow

Timps and Percussion

John Hargreaves
Philip McNamara

Members of the Orchestra 1995

1st Violins

Louise Latham
Mary Almond
Clare Altham
Helen Andrews
John Dixon
Christine Sparksn Dixon
Elizabeth Johnson
Tracey Johnson
Simon Patefield
Julian Ryall
Paul Sleightholme
Christine Sparks

2nd Violins

Ruth Patefield
Susanne Bennett
Eileen Bleasdale
Sue Bradley
Laura Hudson
Helen Lombard
Margaret Popham
Kevin Ruffley

Violas

Zoe Smith
Tom Kay
Max Tuchman
Frank Waterhouse

Cellos

Janet Roscoe
Robert Buller
Rona Courtney
Patsy Hopkins
Rita Kay
Ian Ramage
Georgina Wilkes
Caroline Ryan

Double Bass

Robert Rainford
Anne Bulman

Flutes

Jim Pollard
David Greenhalgh

Piccolo

Catherine Murray

Oboes

Bob Berry
Sue Davies

Bassoon

Karen Thorp
Jonathan Russell
Bea Todd

Clarinets

Victoria Hale
Judith Whalley

Horns

Marilyn Barnes
Angela Barnes
June Brook
Richard Todd

Trumpets

Peter Sutcliffe
Richard Sutcliffe

Trombones

Tony Ingham
John Holt
Jack Waterhouse

Timps

Simon Wilcox

Percussion

Lynne Halstead

Members of the Orchestra 2005

1st Violins

Carol Box
Ian Edmundson
Joy Ellison
Paul Harrison
Joanna Lane
Ruth Patefield
Simon Patefield
Amanda Scott
Paul Sleightholme
David Seal

2nd Violins

Clare Altham
Mary Almond
Mavis Bathe
Nicola Brooker
Sue Bradley
John Dixon
Bernard Donnelly
Laura Hudson
Margaret Popham
Tracy Woods

Violas

Helen Andrews
John Griffiths
Anthony James
Frank Waterhouse

Cellos

Janet Roscoe
Robert Buller
Rona Courtney
Rita Kay
Jenny Nicholls
Ian Ramage

Double Bass

Andrew Moore
Mike Brooks
John Donnelly

Flutes

David Greenhalgh
Hannah Sheldon

Oboes

Bob Berry
Isobel Galilee

Clarinets

Jane Hill
Lynn Threadgold

Bassoons

Ros Comer
Rachel Sykes

Horns

Marilyn Barnes
Harold Barnes
Deborah Spence
Simon Wallis

Trumpets

Peter Sutcliffe
Ian Hunter

Trombones

Anthony Ingham
John Holt
Jack Allison

Tuba

Paul Roscow

Timps

Peter Buckley
Daniel Holden
Tracy Woods

Harp

Lauren Scott

Piano

Josephine Lunt

Members of the Orchestra November 2014

Violin1

Ian Edmundson
Paul Harrison
Laura Hudson
Joanne Lane
Chan Ning Lee
Ruth Patefield
Simon Patefield
Karen Rouse
David Seal

2nd Violin

Clare Altham
Sue Bradley
John Dixon
Bernard Donnelly
Gill Hoyle
Sue Jennings
Margaret Popham
Karen Richards
Mike Thomason

Viola

Helen Andrews
Sue Byrom
Heather Edmundson
John Griffiths
Anthony James

Violoncello

Janet Roscoe
Rona Courtney
Rachel Duggleby
William Fielding
Janet Goodship
Ruth Howarth
Rita Kay
Alistair Patefield
Ian Ramage

Double Bass

Paul Fielding
Marilyn Barnes
Jane Yarwood

Flute

David Greenhalgh
Helen Taylor

Oboe

Ruth Watton
Jenny Downing

Clarinet

Jane Green
Andrew Bickerton
Melanie Head

Bassoon

Russell Irwin
Claire Gibb
Jane Thompson

French Horn

Harold Barnes
Vicky Askew
Jon Meecham
Mar Van de Kaa

Trumpet

Peter Sutcliffe
Mike Lormor
Steve Pendlebury

Trombone

John Holt
Dan Mitchell
Graham Rouse

Tuba

Paul Roscow

Timpani

Peter Buckley

Percussion

John Gray
Frederick Naftel

Harp

Maxine Molin-Rose