



Elgar Cello Concerto

British Police Symphony Orchestra

Concert in aid of The Police Treatment Centres

Saturday
18 May 2024
7:30pm

Ripon Cathedral

Soloist
Dr Richard Jenkinson

Guest Conductor
Malcolm Webb

Respighi
Pines of Rome

Plus...
Holst
Ballet Music from *The Perfect Fool*

Elgar
Cockaigne Overture

Musical Director
Dr Richard Jenkinson





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The BPSO is excited to be in Ripon

Tonight's concert is special for the BPSO for many reasons. It's the first time we've performed in Ripon Cathedral in our 35 year history; we're accompanying our Musical Director as soloist in Elgar's Cello Concerto; and we're raising funds for The Police Treatment Centres, a service some of our members have needed to use in the past.

Our members are either serving or retired police officers, police staff, or other members of the wider police family, drawn from right across the UK.

In keeping with policing principles, we believe in being there for our communities. We receive financial support neither from public funds nor from police budgets. Rather, our continued existence is entirely dependent upon a combination of our subscriptions, sponsorship and the income from certain concerts. We travel to rehearsal weekends and concerts in our own time and at our own expense. Given the national structure of this orchestra, this is a major commitment, but we all appreciate the opportunity to perform such exciting music in such inspirational venues, to audiences as loyal and amazing as all of you.

Tonight, we look forward to filling Ripon Cathedral with wonderful music to draw you in to our world and leave you wanting to hear more from BPSO in the future.

Contents

Chair's welcome.....	4
The Police Treatment Centre	5
Musical Director & Soloist	6
Guest Conductor	7
Programme	8
Performers	11
Events Diary	16



With thanks to our sponsor, Cloud Gateway.

Welcome

Chair of the BPSO



Chief Constable
Craig Guildford
QPM VR DL

I am delighted that the British Police Symphony Orchestra is performing tonight in the magnificent Ripon Cathedral.

This is its first concert in North Yorkshire, and my first concert as Chair of the Board of Trustees. I thank my predecessor and previous Chief Constable of North Yorkshire, Lisa Winward, for her support of the orchestra.

In my time as Trustee of this unique charity, I have been left awestruck by the talent of the individuals making up the BPSO. These are volunteers who give up their time freely to rehearse and perform, showcasing their musical skills that have taken a lifetime to develop. It's even more special this evening that they are raising funds for The Police Treatment Centres.

The orchestra regularly performs to audiences from a few hundred people up to 20,000, in cathedrals and concert halls, in fields and schools across the UK. None of this could happen without each member's dedication to their instrument and the orchestra, and of course the commitment and flair of their Musical Director, Dr Richard Jenkinson. His passion for music making will be even more evident tonight as, at the request of orchestra members, he takes the role of soloist in Elgar's Cello Concerto.

Such is the diversity of skills in the orchestra, the BPSO's principal flautist, Malcolm Webb, will be conducting the Concerto before retaking his usual seat for the rest of the concert. Special thanks to Malcolm for, quite literally, picking up the baton this evening. My thanks also go to our sponsor Cloud Gateway, without whose support this evening would not have been possible.

Finally, a huge thank you to you, our audience, whose support is our motivation.

Our Sponsor

Cloud Gateway is pleased to sponsor the British Police Symphony Orchestra and become part of such a wonderful community of volunteers. In its fourth decade, the BPSO remains one of the best national, non-professional orchestras in the country. Its members generously volunteer thousands of hours of their time raising money for charity and undertaking outreach projects, and we're very proud to support them in these efforts.



The Police Treatment Centres



The Police Treatment Centres is a police charity which provides two first class rehabilitation centres, one in Harrogate North Yorkshire and one in Auchterarder Perthshire. These are unique facilities which deliver rehabilitation and psychological wellbeing support for conditions or injuries sustained on or off duty for members of 28 UK forces.

The centres run two programmes: physiotherapy (which is available both online and residentially); and a residential psychological wellbeing programme.

The physiotherapy programme provides access to physiotherapists and fitness instructors with time to get to know their patients and their injuries and deliver tailored treatment, support and guidance. Alongside this, patients have access to superb fitness facilities such as a gym, sports hall, spin and rehab studio and swimming pools. The online physiotherapy programme provides support from expert clinicians from the comfort of home.

The psychological wellbeing programme is a structured two-week programme providing support for mild to moderate anxiety and depression. Support is provided by a multidisciplinary team of experts from nurses to counsellors and complementary therapists. Through workshops and classes, patients learn tools and techniques to help them cope. Alongside this, patients can practise their new skills in the calm, welcoming and safe environment of the centres. You can find out more about The Police Treatment Centres on its website: thepolicecentres.org



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Musical Director & Soloist



Richard Jenkinson

Musical Director & Soloist

Richard Jenkinson is Musical Director of the British Police Symphony Orchestra and the Orchestra of St John, Bromsgrove. From 2016–19 he was Music Director of the orchestra and choir of the GKT Music Society at King's College, London and, since September 2017, has been conductor of the Worcestershire Youth Orchestra. Since 2022, he has acted as Musical Director for Opera Worcester including a run of fully-staged performances of Lehar's *The Merry Widow*. In 2019 Richard conducted the BPSO at the Royal Albert Hall, London in a Gala Concert celebrating the orchestra's 30th anniversary involving fanfare trumpets, troupes of bagpipers and massed choirs from around the United Kingdom which involved over 600 performers.

Richard's musical education began at the age of five when he started to play the 'cello and was awarded a scholarship by Derbyshire County Council to study with Florence Hooton and William Pleeth. Whilst in the sixth form, Richard began his conducting studies with Michael Salter at Repton School. In 1990 he won a scholarship to the Guildhall School of Music & Drama, studying 'cello with Raphael Wallfisch and William Pleeth and conducting with Alan Hazeldine. He graduated with Distinction in 1994 and was awarded the Guildhall's coveted Gold Medal for a performance of the Dvořák 'cello Concerto in the Barbican. In 1995 he was awarded a top prize at the Vittorio Gui Chamber Music Competition in Italy and was invited to be part of the Countess of Munster recital scheme. This has led to a very productive partnership with the pianist Benjamin Frith, including recitals at London's Wigmore Hall and South Bank Centre and several recordings. Richard has given concerto performances with the BBC Concert Orchestra, City of Birmingham Symphony Orchestra, Irish Chamber Orchestra and Venezuelan Symphony Orchestra and has performed the Elgar Concerto in the Queen Elizabeth Hall in London and the Dvořák Concerto in the Dvořák Hall of the Rudolfinum in Prague. In 1995 Richard became principal 'cello with the Irish Chamber Orchestra and from 1998-2016 he was principal 'cello with the City of Birmingham Symphony Orchestra. He has acted as guest principal for BBC Scottish Orchestra, English Symphony Orchestra, Hallé Orchestra, Opera North, Orchestra of the Swan, Philharmonia Orchestra, Royal Northern Sinfonia and Royal Liverpool Philharmonic Orchestra.

In 2012 Richard joined the Dante String Quartet and has performed at the Wigmore Hall, King's Place and also given several live BBC Radio 3 broadcasts. The quartet's 'Beethoven journey' was also featured on BBC Radio 4's Today programme. As the 'cellist of the Dante Quartet he has recorded Kodály's String Quartets for Hyperion, Herbert Howells' Quartets for Naxos, Stanford's complete quartets and quintets on the Somm label and, during December 2023, recorded a disc of previously unrecorded works for clarinet quintet. The quartet has performed several cycles of the complete Beethoven and Shostakovich Quartets and toured France and Japan (twice). In October 2023 the quartet toured South Africa involving concert performances in various parts of the country alongside education work with students from the universities of Cape Town, Johannesburg and Stellenbosch, and at the Morris Isaacson School in Soweto. Richard has played concerts with the Allegri and Coull String Quartets; he has performed with the Fibonacci Sequence, Michael Collins and the Wigmore Soloists at the Wigmore Hall, in Cambridge and in Turkey. Television appearances in 2023 include live performances in Ankara, Turkey and Johannesburg on SABC.

In 2019 Richard successfully defended his PhD on the music of Zoltán Kodály at the University of Birmingham where he was awarded a Bramall scholarship. During the Covid-imposed lockdowns of 2020, he utilised the time to gain Grade 8 (in 100 days) and, subsequently, an ARSM diploma in Singing, which he passed with Distinction.

Future concerts include performances of the Brahms Double and Dvořák concertos. Performances with the Dante Quartet include London as well as at the Buxton, Three Choirs and Conwy festivals. The quartet will also undertake tours to France in 2024 and the west coast of the USA in 2025. Future conducting performances include Worcester Cathedral, Symphony Hall Birmingham and Beacon Park Lichfield.

Guest Conductor



Malcolm Webb

Guest Conductor

Born in Swindon, Malcolm studied flute with Wilfred Smith (Principal Flute, Covent Garden Orchestra) and enjoys a busy and varied schedule of both playing and conducting.

Malcolm is normally seen sitting as principal flute in the British Police Symphony Orchestra, having joined in its inaugural year, 1989. Since that time, Malcolm and the orchestra have played all over the UK, in some of the country's most prestigious concert venues. Malcolm has also toured abroad with the orchestra and on a BPSO tour of France he was a soloist in Mozart's flute and harp concerto. Closer to home, Malcolm is principal flute of the North Wiltshire Symphony Orchestra, which performs regularly in Chippenham, Wiltshire and with whom he has performed concertos by Mozart and Ibert. He has also performed the Reinecke Flute concerto with the Asklepios Orchestra in Birmingham.

As a conductor, Malcolm has been Musical Director of Swindon Symphony Orchestra for nearly 18 years and conducted a wide range of repertoire during that time. This includes a performance of Dohnányi's *Konzertstück* for Cello and Orchestra with Dr Richard Jenkinson as soloist. Malcolm also has a number of musical theatre MD credits to his name, including major productions of *Beauty & the Beast*, *Crazy for You*, *Sweeney Todd* and *Legally Blonde* with SALOS at the Wyvern Theatre, Swindon. He held the post of Director of Music with the Band of the Wiltshire Constabulary for thirteen years and worked regularly with Swindon Opera for 10 years, during which time he conducted works including *Tosca*, *The Magic Flute*, *Hansel & Gretel* and *Die Fledermaus*. Malcolm also conducted two large productions of Bizet's *Carmen* for MJ Music and Arts in Swindon and Cheltenham. He is also currently Musical Director of Swindon Concert Band and has guest conducted numerous local groups and orchestras.

Programme

Cockaigne (In London Town)

Sir Edward Elgar

'Cockaigne' being a medieval mythical land of plenty, where laziness, comfort and pleasure was the norm, the term was used in a derogatory fashion to depict gluttony and drunkenness at the beginning of the 20th Century. However, the term became synonymous with the east end of London and its inhabitants and Elgar wrote of his overture that it is "cheerful and Londony, 'stout and steaky'... honest, healthy, humorous and strong, but not vulgar." First performed in 1901 and gaining immediate popularity, this work depicts various bustling scenes from Edwardian London, reflecting, Elgar stated, the good humour, jollity and sense of good fellowship that could be found in London at that time.

Cello Concerto

Sir Edward Elgar

(Soloist Dr Richard Jenkinson and Guest Conductor Malcolm Webb)

This was the last major work that Elgar completed. Melancholic and reflective in nature, as is befitting of a work created against the backdrop of a dying loved-one, this work is now one of the most often performed cello concertos. However, its first performance in 1919 was not a great success owing to lack of rehearsal time. At that time Elgar's music was felt to be too old fashioned and not in keeping with more modern post-war ideas. A recording was made in 1920, but the work lay largely dormant, with only sporadic performances, until its popularity was established by Jacqueline du Pre in the 1960s with performances and recordings of the work. Since then, the work has enjoyed a constant popularity, and the BPSO is privileged to be performing it tonight with the orchestra's Musical Director as soloist. There are four movements, beginning and ending with an adagio. As is traditional, it would be appreciated if all applause could be reserved until the end of the concerto in order to help maintain the soloist's concentration.

Interval

Ballet Music from The Perfect Fool

Gustav Holst

The Perfect Fool is a one-act opera with both words and music by Holst. The opera was not a huge success as the story was confusing, but the introductory ballet music lives on to be performed as a separate suite of pieces consisting of:

1. Invocation
2. Dance of the spirits of Earth
3. Dance of the spirits of Water
4. Dance of the spirits of Fire

The Pines of Rome

Ottorino Respighi

The Pines of the Villa Borghese

The music of this movement depicts children at play at the Villa Borghese. We hear them singing and dancing to ring a ring a roses, marching link soldiers and generally hurtling around in boisterous play, yelling and shrieking as they go.

The Pines near a catacomb

The pines overhang the entrance to a catacomb, from which mournful chant-like singing arises, then disappears.

The Pines of the Janiculum

The pines stand in silhouette on the hill of Janiculum, outlined by the full moon whilst a nightingale sings in the stillness of the evening.

The Pines of the Appian Way

A misting morning on the Appian Way. The mist gradually dissipates and the pines are revealed standing guard whilst the music conjures images of a legion of Roman soldiers, marching incessantly, moving closer and closer, until they arrive finally at Capitoline Hill.

Sir Edward Elgar (1857 – 1934)

Famous for his Pomp and Circumstance March which features at the end of the Proms season, Elgar's early life was, perhaps, not the most obvious indicator of his future rise to become one of England's most famous composers. Despite learning to play the piano, organ and violin from his father, who ran a music shop and was a church organist, his first job on leaving school at the age of 15 was working for a firm of solicitors.

He soon left the employment of the law firm, however, becoming a freelance musician at the age of 16, making what money he could through playing, conducting, teaching and composing, despite receiving no formal composition training.

His first major compositions were large choral works which he wrote in his late 30s. He planned to write three religious oratorios over his lifetime, but completed only two of these.

In 1886 he met his future wife, Alice. This was not to be a straightforward courtship as he was the son of a tradesman and Alice was a wealthy novelist from a military family. Alice's family opposed the marriage on the basis that Alice was marrying beneath herself and believed Elgar had no prospects as a music teacher. However, Alice was not to be dissuaded, believing Elgar's musical genius would be recognised, the marriage went ahead, and she became a supportive driving force behind his success.

1899 saw the first performance of his Enigma Variations, the enigma being that the variations were based around the counter melody of a well-known tune which he refused to reveal, and for which a definitive explanation remains elusive. This was the work that established Elgar as a serious composer, with each movement being dedicated to one of his friends (and one to a dog).

The early 1900s was a prolific time for Elgar. The first performance of the Dream of Gerontius took place in 1900, though this initial performance was not a success, largely because of an uprising in the Anglican establishment to its undertones of Roman Catholicism, leading to a brief period of depression for Elgar. However, in 1901 his overture Cockaigne (In London Town) was first performed and very well received.

Such was Elgar's rise in popularity that he was knighted by King Edward VII in 1904 and an Elgar Festival was held in London. From 1905 – 8 he was the first Professor of Music at Birmingham university, a post with which he was not greatly comfortable.

His first symphony was received with great enthusiasm in 1908, receiving more than 100 performances in that year. The violin concerto followed in 1910, then the second symphony in 1911. However, the coming of the war and the death of a friend led to a significant depression and a reduction in musical output for Elgar, though he did continue to write some patriotic works. His great works began to re-emerge in 1918, but these had lost the pomp and swagger of his earlier work, now showing Elgar in a contemplative and more reflective mood.

His wife died in 1920, and it was against this backdrop of despair that his final great work, the cello concerto, was written. Much of his support and inspiration died along with his wife who had been a great practical as well as emotional support, and Elgar moved back to his beloved county of birth, Worcestershire, where he lived in virtual retirement, pursuing his hobbies, though he did carry out occasional conducting and recording duties.

Elgar's desire to compose seemed to reawaken in the late 1920s, when he began an opera and a third symphony, but these remained uncompleted. Elgar was diagnosed with a malignant tumour in 1933 and died the following year.

Ottorino Respighi (1879 – 1936)

Born into a musical family, Respighi was encouraged to learn to play the piano and violin from a young age. Whilst receiving tuition in the violin, he was largely a self-taught pianist who was bad at scales!

He was a student at the Liceo Musicale di Bologna where he continued to study the violin, learnt the viola and organ and took classes in composition and the history of music. He played the violin professionally for the Teatro Comunale di Bologna, until accepting the role of principal violinist in the orchestra of the Russian Imperial Theatre in 1900, where he met Rimsky-Korsakov, from whom he received lessons in composition and orchestration.

He returned to Italy to complete his studies at the Liceo in advanced composition, being awarded his diploma in 1901. He composed his work Preludio, Corale e Fuga under the guidance of Rimsky-Korsakov for his final exam. His first opera followed in 1905 and then for several years, as his reputation grew, he spent time as a professional violinist whilst continuing to compose.

Respighi had an interest in 17th and 18th century compositions, and from 1906 onwards he produced many transcriptions of these earlier works which, it has been suggested, led directly to a renewal of interest in the works of Monteverdi.

In 1913 Respighi moved from Bologna to Rome to become professor of composition at the Liceo Musicale di Santa Cecilia, a post he was to hold for 10 years. It was early in this period that he met his future wife, Elsa, who was to become his most enduring promoter. He was excused military service during the war owing to his position at the university, but suffered a severe bout of depression following the death of his mother in 1916 which left him feeling 'alone, sad and sick'.

The Pines of Rome, the first of his trio of Rome tone poems, was first performed in 1917. It had been scheduled for its premiere in a concert in 1916, but the concert was abandoned early following angry audience reaction to the work of Richard Wagner that had been performed in the first half. Respighi was disappointed at the reaction to its premiere in 1917, however it was performed at a series of concerts in Milan under the direction of Arturo Toscanini in 1918 when it was a resounding success, elevating Respighi's status as a composer considerably.

Respighi married Elsa in 1919. During this time he was busy working on arrangements for the Ballets Russes and an opera for a puppet company. He then undertook a concert tour with his wife (an opera singer), much to the annoyance of the university which showed its displeasure in a letter complaining of Respighi's protracted absence and requesting his return to complete his teaching duties. He went on a further concert tour in 1922, again to the displeasure of his employer, and gave up his professorship in 1923.

He took up the post as director of the Conservatorio di Santa Cecilia in Rome in 1923, a post he only held until 1926, giving it up owing to the onerous administrative duties it entailed. However, he continued to teach composition at the Conservatorio until 1935. During this post-directorship period his international fame continued to rise, and he undertook many concert tours around Europe, the USA and Brazil along with a variety of other projects.

He premiered his Toccata per pianoforte e orchestra at Carnegie Hall, orchestrated a selection of Rachmaninoff's piano pieces and wrote his only piece for concert band – Huntingtower: Ballad for Band, in honour of the death of John Philip Sousa in 1932. In the same year Respighi was honoured by the Italian government with membership of the Reale Accademia d'Italia.

No new compositions were completed by Respighi after 1933, though he continued to tour widely. A chain of illness culminated in his contracting endocarditis in 1935 which was untreatable at that time, leading to his death in 1936 at the age of 56. However, the story does not end there; his wife Elsa, completed his unfinished opera *Lucrezia* after his death and continued to champion his works until her death some 60 years later (she lived to almost 102 years of age). She donated previously unpublished and incomplete manuscripts to the Liceo Musicale, assisted in the establishment of the Fondo Ottorino Respighi Foundation and was the driving force behind celebrations of the 100th anniversary of his birth in 1979, which prompted the performance and recording of many of his works. In 2006 she commissioned composer and conductor Salvatore Di Vittorio to complete several of his works, including his violin concerto which received its premiere in 2010, two years after Di Vittorio had premiered his own *Overture Respighiana*, his homage to Respighi.

Gustav Holst (1874 – 1934)

Born in Cheltenham into a family of professional musicians dating back three generations, it was unsurprising that Holst would select music as his chosen career. His father was organist and choirmaster of All Saints' Church, Cheltenham and his mother was a singer and pianist. His desire to become a concert pianist was thwarted by neuritis in his right arm, so he chose instead to study composition at the Royal Academy of Music.

He went to the Royal Academy of Music in 1893. Holst missed out on a scholarship and his father had to borrow money to send him to the Academy; Holst supported himself by playing the trombone professionally. During this time he met Vaughan Williams, who became a life-long friend. Whilst a student he joined the Socialist League, and it was when conducting the Hammersmith Socialist Choir that he met his future wife, Isobel.

After leaving the Academy there followed a period when Holst worked as an orchestral musician, from financial necessity rather than choice, but his true desire was to be able to make a living from his compositions. By 1901 he was earning a modest income, but it was enough to marry Isobel. His symphony *The Cotswolds* was premiered in 1902. The following year Holst's father died and left a very small bequest, the total of which Gustav and Isobel spent on a holiday in Germany; whilst on holiday he decided to give up orchestral playing to concentrate on composition. However, his income from composition was still insufficient to live on, so he took up the first of several teaching positions in 1905. He remained a teacher until his death, with his two notable posts being held at St Paul's Girl School and Morley College, both in London, and was reported to be a kindly and gentle teacher.

Holst produced musical settings of several Sanskrit texts, including two operas, after enrolling at University College in 1909 to study the language as he found existing transcriptions unsatisfactory.

In 1907 he produced his *Somerset Rhapsody* which incorporated several folk songs, as was the fashion at the time. Holst felt the performance of this in 1910 at the Queen's Hall was his 'first real success'.

Holst took a holiday in 1912 with, among others, Clifford Bax (brother of composer Arnold) who introduced him to astrology which became a life-long interest for Holst and ultimately led to the composition of his most famous work, *The Planets*.

St Paul's Girl's School opened a new music block in 1913, which Holst celebrated this with the composition of the *St Paul's Suite*. Holst had attempted to enlist for military service at the outbreak of the war, but was rejected as unfit, which led to some frustration as his friends and family members were able to contribute to the war effort. He spent time composing and teaching, working on, amongst others, *The Planets*, until in 1918 he was given the opportunity to volunteer working with British troops awaiting demobilisation, and was told he would be sent to Greece. There followed a burst of activity as Holst had been gifted the use of the Queen's Hall and its orchestra for a Sunday morning prior to leaving for Greece, and preparations were made for the first ever performance of *The Planets* in front of an invited audience of professional musicians, conducted by Adrian Boult. The suite was then first performed to the general public in 1919 while Holst was still in Greece. Holst returned to England later in 1919 and in addition to resuming composing and teaching took up the posts of teaching composition at both the University of Reading and the Royal Academy of Music. At this time his fame was growing, something which did not sit well with Holst. He declined awards and honours, refused interviews and did not sign autographs.

The comic opera *The Perfect Fool* was first performed in 1923 under the direction of Eugene Goossens at the Royal Opera House. Holst became increasingly in demand, but the resulting strain caused him to cancel all his professional engagements for 1924. However, in 1925 he returned to St Paul's Girls School to teach and continued to compose.

1928 saw the first airing of his orchestral piece *Egdon Heath*, written in memory of Thomas Hardy whom Holst had greatly admired, but the piece was unpopular, being described as bleak. In 1930 he wrote *A Choral Fantasia* for the Three Choirs Festival in Gloucester and in 1931 he wrote the score for a film called *The Bells*, in which he played an extra.

He lectured at Harvard University for the first six months of 1932 but hated the intrusion of the press into his life and was taken ill whilst there. On returning to England his health continued to decline and he ceased musical activities. He died in 1934 at the age of 59.

Performers

Musical Director

Dr. Richard Jenkinson

Guest Conductor

Malcolm Webb

First Violins

Jenny Jones – Leader

Rosalind Collins

Chris Crebbin

Richard Critchlow

Claire Dewhirst

Mary Dolby

Tarik Elsharief

Joseph Fourie

Robert Fuller

Adam Hamer

Paul West

Second Violins

Sally Wilmot

Andrea Beedles

Ann Felton

Annette Hayden

Katie Kinnear

Ange Levesque

Alison Mordey

Simon Mordey

Coreena O'Hagan

Sarah Redfern

Violas

Debbie Hickson

Helen Andrews

Vicky Ashburn

Mike Frost

Rachel Fuller

Graham Hayden

Olivia Hunt

Hannah Kaye-Shepherd

'Celli

Seb Lovell Huckle

Amanda Barker

Camille Best

Esther Carroll

Will Descrettes

Gareth Dewhirst

Sarah Machin

Andrew Mellor

Steph Owen

Charlie Phillips

Double Basses

Jonathan Williams

Stella Disney

George Fletcher

Suzanne Frost

Richard Hunt

Brandon Mertins

Oboes

Ian Locke

Fiona Coy

Cor Anglais

Wendy Marks

Clarinets

Ruth Wilson

Sara Sutton

Bass Clarinet

Geoff Chadwick

Bassoons

Philippa Mayhew-Simpson

Kate Brookes

Contra Bassoon

Tara Thorn

Trumpets

Nigel Turner

Rosie Chandler

Richard Horgan

Robert Morgan

Trombones

Carl Hughes

Chris Clayton

Steve Dawson

Tuba

Martin Barnett

French Horns

Claire Burnell

John Chapman

Alex Mountford

Lauren Storey

Off-stage Brass

Al Brown

Linda Graham

Allan Guy

Paul Kampen

Hilary Lawrenson

Jonathan Wilson

Percussion

Jonathan Beach

Adrian Dunn

Louise Dunn

Ian Richards

Alex Thorn

Harp

Celine Saout

Organ, Celeste, Piano

Tim Harper

Alastair Stone



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Our plans are medium or medium-low risk products (refer to Key Information Documents during application process for risk classification). Stock market investments can go down as well as up, meaning that you could get back less than you’ve paid in.








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North Yorkshire Music & Arts Events Diary

Including Craven, Hambleton, Harrogate, Richmond, Ryedale & York Districts

Provided by Ripon St Cecilia Society Ltd. : www.st-cecilia.org.uk

2024 May

19 May		<p>York Guildhall Orchestra</p> <p>Conductor: Simon Wright Tickets from £7.00 To £24.50</p>	<p>York Barbican, Paragon St York, North Yorkshire YO10 4NT York 03:00 pm</p>
19 May		<p>Cleveland Chamber Orchestra</p> <p>Chamber Orchestra Concert Tickets from £0.00 To £12.00</p>	<p>Methodist Church, High Street TS9 5AD Stokesley 03:00 pm</p>
24 May		<p>De Mowbray Music</p> <p>Summer Music Series at Rural Arts Please enquire for ticket prices</p>	<p>The Old Courthouse, Rural Arts, 4 Westgate YO7 1QS Thirsk 06:30 pm</p>
28 May		<p>Swaledale Festival</p> <p>Young piano prodigy plays Couperin, Messiaen & Ravel Please enquire for ticket prices</p>	<p>St Andrew's Church, DL8 3SR Aysgarth 04:00 pm</p>
28 May		<p>Swaledale Festival</p> <p>Mendelssohn, Mozart et al from fine string quartet Please enquire for ticket prices</p>	<p>St Mary's Church, Church Wynd, Richmond DL10 7AQ Richmond 07:30 pm</p>
29 May		<p>Swaledale Festival</p> <p>Dowland, Schubert & Dodgson from top tenor & guitarist Please enquire for ticket prices</p>	<p>St Mary's Church, Richmond DL11 6EH Arkengarthdale 04:00 pm</p>
31 May		<p>Friends of Coverham Church</p> <p>An exhilarating musical evening to launch the Wild Coverdale Flower Festival in the company of Northumbrian piper Kathryn Tickell and accordionist and clog dancer Amy Thatcher. Refreshments will be provided. Tickets: £25.00</p>	<p>Coverham Church, Coverham Lane DL8 4RN Coverham 07:00 pm</p>

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'The British Police Symphony Orchestra demonstrates the very highest standards of volunteering and selfless service to the community: it is an exceptional and extremely worthy organisation richly deserving of a Queen's Award for Voluntary Service'

Citation QAVS 2018



7 December
2024

See you at
Symphony Hall,
Birmingham

The British Police Symphony Orchestra: Charity Number 1003562



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