

A German Requiem



WESTMINSTER
SCHOOL

Monday 18 March
2024
7.00pm

Burdett Coutts C of E School
Harris Westminster Sixth Form Academy
Pimlico Academy
Pimlico Musical Foundation
The Grey Coat Hospital
Tri-borough Music Hub
Westminster Choral Society
Westminster City School
Westminster School
Westminster Under School

McDowall

The Girl from Aleppo

Brahms

A German Requiem

Aoife Miskelly Soprano
Matthew Hargreaves Baritone
Suzie Collier Violin
Richard Gowers Piano

Tim Garrard Conductor

WESTMINSTER SCHOOL MUSIC AWARDS

13+ MUSIC AWARDS

Up to eight music scholarships of 10% of the day fee, including free tuition on up to two instruments, are awarded annually to boys who enter the school at 13+. In addition, up to three music exhibitions are awarded, with free tuition on up to two instruments.

16+ MUSIC SCHOLARSHIPS

Up to four music scholarships worth 10% of the day fee, including free tuition on up to two instruments, are awarded annually to pupils entering the school at 16+.

16+ ORGAN SCHOLARSHIP (2025)

The biennial Henry Purcell Organ Scholarship is worth 10% of the day fee with free instrumental tuition on up to two instruments, including weekly organ tuition. The Organ Scholarship is open to both internal and external candidates.

For more information, please telephone 020 7963 1017
or email music.office@westminster.org.uk

Westminster School is a charity (No. 312728) established to
provide education

Head Master's Welcome

Those of you with a longstanding association with Westminster will know that we have been giving concerts here annually since 2011. However, last year we upscaled the operation significantly with a record 450-plus performers taking to the stage. Concerts like these demonstrate and celebrate the power of music to enable partnership at so many different levels. Our pupil singers and instrumentalists transcend year-group boundaries to sing as one choir and to play as one orchestra. Our community of parents, staff, OWs and parents of OWs — all under the banner of the Westminster Choral Society — joins its significant institutional memory with the fresh energy and skill of our current pupil body. In addition, the musical network of local Tri-borough schools, which is now an established partnership of which we are enormously proud to be a part, unites for what is becoming an annual event in its calendar. Truly, this is musical partnership in action.

The Westminster Choral Society will be accompanied this evening by the School's symphony orchestra in a performance of Johannes Brahms' *Ein deutsches Requiem*. I last attended a concert of this complex, powerful work at the Konzerthaus Berlin and am very excited to be hearing it again here in London. We are delighted to be joined by the soprano, Aoife Miskelly, and the baritone (and Head of Singing at Westminster School), Matthew Hargreaves.

In the first half of the concert, after a performance of Brahms' *Geistliches Lied*, the combined choirs of Burdett Coutts and Townsend Foundation CofE School, Harris Westminster Sixth Form Academy, Pimlico Academy, Pimlico Musical Foundation, The Grey Coat Hospital, Westminster City School, Westminster Under School, and Westminster School will perform 'Everyday Wonders: The Girl from Aleppo' in the presence of the composer, Cecilia McDowall, and the librettist, Kevin Crossley-Holland.

It is fascinating to read the commentary on page 8 of this programme, and thrilling that the massed children's choir will be accompanied by pianist Richard Gowers, and violinist Suzie Collier.

Please do support our chosen charity this year, UNICEF, which works in over 190 countries and territories to save children's lives, to defend their rights, and to help them fulfil their potential from early childhood through adolescence.

My thanks, as ever, to the Music Department for all their hard work and dedication to enabling young people to enjoy music-making of the highest order, and particular thanks, as ever, to the Director of Music, Tim Garrard.

Thank you all for being with us tonight.

Dr Gary Savage



Please try to refrain from coughing until the normal breaks in the performance. Please ensure that mobile phones are turned off during the performance. In accordance with the requirements of the licensing authority, persons shall not be permitted to stand or sit in any of the gangways. No camera, tape recorder, or other types of recording apparatus may be brought into the auditorium. It is illegal to record any performance unless prior arrangements have been made with the concert promoter concerned. No smoking in the auditorium.



Johannes Brahms

Arranged for strings by Tim Garrard

Geistliches Lied

Westminster School Strings

Tim Garrard *Conductor*

Cecilia McDowall

Everyday Wonders: The Girl from Aleppo

Burdett Coutts C of E Primary School,
Harris Westminster Sixth Form Academy, Pimlico Academy,
Pimlico Musical Foundation, The Grey Coat Hospital,
Tri-borough Music Hub, Westminster City School,
Westminster Under School, Westminster School

Suzie Collier *Violin*

Richard Gowers *Piano*

Tim Garrard *Conductor*

Interval

Johannes Brahms

Ein deutsches Requiem, Op. 45

*I: Selig sind, die da Leid tragen II: Denn alles Fleisch, es ist wie Gras
III: Herr, lehre doch mich IV: Wie lieblich sind deine Wohnungen
V: Ihr habt nun Traurigkeit VI: Denn wir haben hie keine bleibende Statt
VII: Selig sind die Toten*

Choir of Westminster School

Westminster Choral Society

Westminster School Symphony Orchestra

Aoife Miskelly *Soprano*

Matthew Hargreaves *Baritone*

Tim Garrard *Conductor*

Johannes Brahms

When Johannes Brahms, protégé of Robert Schumann, composed the *Geistliches Lied* (spiritual song) at the age of 23, he was hailed as the 'Minerva' through whom the German tradition of systemic study of advanced polyphony and chorale composition would live on through. The *Geistliches Lied* draws directly on the German tradition of exulting god through dizzyingly complex contrapuntal tapestries, serving as the only published work from a competitive exchange of contrapuntal studies with virtuoso violinist Joseph Joachim through Viennese coffeehouses, in a tradition established in similar establishments in Leipzig by Johann Sebastian Bach. Tracing this compositional thread from the great master of German sacred music, of whose manuscripts Brahms was an avid collector, was a fundamental pillar in Schumann's proposed resolution of the compositional crisis following the death of "The Giant", Ludwig van Beethoven.

The academic rigour of this work, whilst still maintaining a profoundly expressive, contemplative 'affekt' is testament to the influence of Bach on this Romantic reflection on the German choral tradition. Brahms composed this work as a double canon on the ninth, the soprano and tenor and the alto and bass parts perfectly imitating each other, weaving together yearning suspensions and symmetrical contours creating a highly complex texture. Further adding complexity is the organ accompaniment, also serving to articulate the three emotionally charged verses by 17th century German poet, Paul Flemming, through the gentle prelude and interludes which, much like the vocal music, undenounced to the listener relishing in the personal depth of the work incorporate even further layers of canonic writing, again on the unusual interval of a ninth. Brahms cements his compositional virtuosity by writing in the archaic 4/2, double cut, time signature, a highly unusual choice for a typical Romantic choral composition, conjuring up ancient echoes of early renaissance compositions by Palestrina and Byrd, further inspirations for this sacred revival.

Brahms writes in the traditional ternary form, the outer two verses being in E-flat major, whilst the inner verse, which sees the canonic subject inverted, is in C minor. Biographers of Brahms's offer conflicting stories for the origin of the thematic subject of this work, possibly the most exciting of these being that the theme draws on a fantasy by Clara Schumann, a close companion and supposed lover of Brahms. The consolatory text and lamenting melodic material, depicting a sorrowful submission to fate, have been proposed as an attempt to comfort Clara Schumann as she and Robert suffered the effects of his psychological instability.

Geistliches Lied

Brahms skilfully fuses this text with the music towards one emotional goal, centring the symmetrical canonic form by having the two canons coincide at the lines “sei stille” (be calm) and “steh feste” (be steadfast), again nodding to Bach, who frequently implemented such structural feats.

The final Amen that concludes this masterpiece, sung over an E-flat tonic pedal, “spirito sancto nella musica” has been hailed as one of the most profound to have ever been written, Brahms artfully crafting a “holy” plagal cadence with glorious, aching suspensions, serving as a poignant emotional release following the comparative reserve of the rest of the setting.

Cyrus Tahbaz
Westminster School Pupil

Geistliches Lied

Laß dich nur nichts nicht dauren
Mit Trauren,
Sei stille!
Wie Gott es fügt,
So sei vergnügt
Mein Wille.

Was willst du heute sorgen
Auf morgen?
Der Eine
steht allem für;
Der gibt auch dir
das Deine.

Sei nur in allem Handel
Ohn' Wandel,
Steh' feste!
Was Gott beschleußt,
Das ist und heißt
das Beste.

Amen.

Spiritual Song

Let nothing afflict you
with grief;
be calm!
As God ordains,
so may my will
be contended.

Why worry today
about tomorrow?
The One,
who is watching over all,
also gives to you
what is yours.

In all your doings
be steadfast;
stand firm!
What God decrees
is, and is acknowledged,
the best.

Amen.

Cecilia McDowall

Early in 2017 Cecilia McDowall told me she had been invited by the National Children's Choir of Great Britain to write a substantial piece with the theme of 'children in conflict' for their twentieth anniversary, and just wondered whether I had any ideas...

Shortly after, my wife Linda and I flew to benighted Dubai for its enlightened literary festival, and there I met Nujeen, the spirited Kurdish girl with cerebral palsy who — when she was sixteen — had been pushed in a wheelchair by her sister Nasrine through seven countries to asylum in Germany. Her harrowing and deeply moving story had already been described and co-authored by Christine Lamb in *Nujeen* (later retitled *The Girl from Aleppo*). "Nujeen inspired me to dream without limits," wrote Malala Yousafzai. "She is our hero. Everyone must read her story."

I saw at once that Nujeen's story might make a powerful secular cantata - the story of a girl in war-torn Syria, trapped in a fifth-floor apartment, unable to go to school, who taught herself English by watching television documentaries, soap operas, even cookery programmes; the experiences of a refugee, full of great bravery, great resilience and sheer spirit. There and then, I discussed the idea with Nujeen and Christina (who later and most generously allowed me to base my libretto on her fine account).

So Cecilia and I travelled to talk to the directors of the National Children's Choir at their bi-annual residential course in Shrewsbury. Step by step by step...

Reviewing now my swollen files of correspondence about the form and length of the piece and revisiting my cornucopia of drafts and Cecilia's many comments, I can scarcely believe we reduced the whole story to five short sections and a mere eighty, often terse lines.

Accompanying the choir, Cecilia introduced a solo narrative for the violin threading its way through the cantata, evoking an Arabic sound world! "I have come to understand so much more of the terror," she wrote, "the distress and helplessness experienced by those driven from their homes by the horror of war. As a composer, I felt it important for the music not to obscure the text in any way, but to allow the words to tell the story, from despair, through hope and ultimately (and surprisingly) joy."

She spoke, and speaks, for us both.

© Kevin Crossley-Holland

The Girl from Aleppo

Wherever one looks, innocent children are caught up in conflict. During these last years alone, thousands and thousands of child refugees have trekked from Syria to Turkey and on into Europe in search of asylum. And of course, the shocking displacement continues every day.

One of these children was Nujeen Mustafa, a Kurdish teenager with cerebral palsy. She was pushed in her wheelchair by her elder sister, Nasrine, from Aleppo to Germany. Unsurprisingly, her journey was the subject of much publicity and followed by journalists Christina Lamb (co-author of *I am Malala*) and Fergal Keane. Throughout many months Nujeen remained stunningly brave, blithe and articulate, never missing an opportunity to speak the language she had learned in a fifth-floor flat in Aleppo by watching American quiz shows, natural history and cookery programmes.

In this cantata Nujeen's story unfolds in the musical narrative; chorales, haunting vocal solos, intense solo violin playing, restless choruses, body percussion, all driving a course from country to country to arrive, thankfully, in Germany. It is a journey of hope and extraordinary fortitude against all the odds.

Commissioned by The National Children's Choir of Great Britain on its 20th Anniversary and first performed by the Choirs in Birmingham Town Hall on 10 August, 2018, Harriet Mackenzie, violin, Claire Dunham, piano, conducted by Dan Ludford-Thomas.

© Cecilia McDowall and Kevin Crossley-Holland



1. Orphans of the World

Chorale

This wreath of words is what we have,
And flowers of song all we can give.
Singing sorrow but singing tomorrow.
Singing the song of life itself.

Nujeen. Nujeen.

New life. That's me!

But I can't walk, can't balance.

My two legs have lives of their own.

Plaster, braces, operations.

I'm stuck forever on tiptoes.

I often dream about being an astronaut.

Floating in space, your legs don't matter.

The scent of rosewater, hookah pipes,
Pistachios. That's how Aleppo used to be.
Dust, rubble. Every window broken.
Aleppo, Aleppo. . . like a ghost town.

We Kurds : orphans of the world.

My mother, father, my siblings.

All ten of us in three rooms.

TV was my school, TV was my friend. I learned

Soap-opera English by watching TV.

Shelling, looting, hammering, bombing.

We knew we had to leave.

Just me, my sister Nasrine, and my wheelchair.

Sometimes sisters can be as sweet as birds.

Chorale

Remember me? Remember.

I'm not a baby, not a girl, not a boy.

I'm just a number, an obstacle.

I'm on the wrong side.

Remember. Remember me?

2. Thousands milling at the border (The Journey)

Thousands milling at the border. Suitcases.

Bundles. Refugees — nothing!

We sold heirlooms. Family homes.

One man said he sold his kidney.

We raised money to buy life jackets,

A place on a dinghy, freedom.

3. I'd never seen the sea before

I'd never seen the sea before,

The mist, the spray. How beautiful it is!

Our phones we tied inside party balloons

To keep them dry on the crossing.

Of course I can't swim. I've never been in water.

None of us could swim. I became Poseidon.

That dove pebble a little Afghan boy

Gave me : I held it for luck between my awkward fingers

4. A lost tribe pushed from border to border

A lost tribe pushed from border to border.

Stampeding for a bus, swarming across fields.

In the camps children drew pictures

With coloured pencils: a flower bright as blood.

The guards lobbed food at us — lawyers, doctors,

Professors, businessmen. We aren't animals.

The jerking, the jolting, the pain, the pain.

And Nasrine always pushing, pushing.

Greece, Macedonia, Serbia, Hungary,

Croatia, Slovenia, Austria. . .

'Please, Germany? Where is Germany?'

The policeman smiled.

'Wilkommen! Welcome to Germany!'

5. Everyday Wonders

My head, my heart. Skipping and singing.

What delights me are everyday wonders :
People talking to me because I'm smiling.

My head, my heart. Skipping and singing.

Happy frogs croaking, summer rain falling,
Even the ducks seemed to welcome me.
A chance to brush my teeth in the morning.
Everything on time, all the strict rules,
Waking early, my first ever morning at school,
My pink-and-blue rucksack, red subject folders.

Sometimes in my dreams I make friends. . .

The animals at the zoo, some are as weird
As I am. A smiling refugee. Am I an alien?
Laugh as long as you breathe. Love as long as you live.
These are my favourite sayings.

My head, my heart. Skipping and singing.

Nujeen. Nujeen. New life. That's me.

Chorale

This wreath of words is our choice.

These flowers of song, they are our voice.

Singing sorrow, singing tomorrow, singing tomorrow.

Singing the song of life itself.

Johannes Brahms

First premiered in 1868, *Ein deutsches Requiem* — ‘A German Requiem’ is considered to be Brahms’ most triumphant choral work. He began composing it around the time of the death of his friend Robert Schumann in 1856, who had struggled with serious mental health problems, but abandoned it and instead used elements of the themes that he had composed in his first Piano Concerto. He returned to the work in 1865 after the death of his mother and completed it three years later, and then revised the work after its premiere and published the score in 1869. Although it is titled *Requiem*, the words of the music are not the traditional Latin mass. Brahms was a Protestant and selected passages from Martin Luther’s German Bible himself, giving the work a deeply personal tone, as well as its name. Brahms also commented that its focus on the humanist and natural elements of the Bible — and its avoidance of statements of Christian dogma — almost led to its name being ‘A Human Requiem’.

As opposed to being a mass for the dead, as a traditional Requiem would be, the work has been characterised as ‘a comfort for the living who are mourning the dead’. This can be seen from the very beginning of the work, with its opening line translating to ‘Blessed are they that mourn, for they shall be comforted’. The music that accompanies the text of the first movement echoes these words; the instrumental writing feels bittersweet. The second movement has a more sinister tone in places, but always returns to the warm F major theme stated at the beginning of the movement. The third movement features a baritone soloist contemplating how he will meet his own end in a brooding minor opening section, after which he takes comfort in the knowledge that he may trust that the souls of the ‘righteous’ who have left the world are with God in a glorious finish in D major. The fourth movement is the shortest of the work, a simple song of praise based on the words of Psalm 84. It almost alleviates the worries of the soloist of the third movement, talking of heaven and how blessed are those who dwell there. The fifth movement is the only one to feature a soprano soloist, whose text seems to fit the idea of a ‘comfort for the living’ the best; the words are taken from the scene before Jesus’ arrest in the Gospel of John, when he tells the disciples that although he may be departing the earth, they will see Him again. The penultimate movement features the baritone soloist, contrasting his questioning about the afterlife with explosive antiphony with the full chorus and orchestra expressing God’s triumph over death on Judgement Day. The words of the final movement complete the circle, blessing the dead just as the living were blessed in the first movement, as the piece ends in the same key that it began, F major, a final tonal reassurance for the listener.

I. Chorus

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

II. Chorus

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

III. Baritone and Chorus

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

I.

Blessed are they that mourn, for they shall be comforted. *Matthew 5:4*

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. *Psalms 126: 5,6*

II.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. *1 Peter 1:24*

Be patient therefore, O my brethren, unto the coming of the Lord. See how the ploughman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the morning and evening rain. *James 5:7*

But the word of the Lord endureth for evermore. *1 Peter 1:25*

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. *Isaiah 35:10*

III.

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.

Behold, Thou hast made my days as a handbreadth; and mine age is as nothing before Thee.

Surely every man walketh in a vain show: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? My hope is in Thee. *Psalms 39: 4-7*

But the souls of the righteous are in the hand of God and there shall no torment touch them. *Wisdom of Solomon 3:1*

IV. Chorus

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

V. Soprano and Chorus

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie einen seine Mutter tröstet.

VI. Baritone and Chorus

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis. Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

VII. Chorus

Selig sind die Toten, die in dem Herren sterben von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

IV.

How lovely is Thy dwelling place, O Lord of hosts!

My soul longeth, yea fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God.

Blessed are they that dwell in Thy house: they will praise Thee evermore. *Psalm 84: 1,2,4*

V.

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. *John 16:22*

Ye see how for a little while I labour and toil, yet have I found much rest. *Ecclesiasticus 51:27*

As one whom his mother comforteth, so will I comfort you. *Isaiah 66:13*

VI.

For here have we no abiding city, but we seek one to come. *Hebrews 13:14*

Behold, I show you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?
1 Corinthians 15:51,52,54,55

Thou art worthy, O Lord, to receive glory and honour and power: for Thou hast created all things, and for Thy pleasure they are and were created. *Revelation 4:11*

VII.

Blessed are the dead, which die in the Lord, from henceforth. Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.
Revelation 14:13

Cecilia McDowall

Cecilia McDowall (b.1951) is one of the UK's leading composers of sacred and secular choral music and has won many awards including the British Composer Award Choral category in 2014 for her haunting work, *Night Flight*. McDowall's distinctive style fuses fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance.

Her music has been commissioned and performed by such leading organisations as the City of London Sinfonia, London Mozart Players, Royal Scottish National Orchestra and Chorus, St Paul's Cathedral, BBC Singers, The Sixteen, Tenebrae, Oxford and Cambridge choirs, Kansas City Chorale and at festivals worldwide.

In 2020 McDowall was presented with the prestigious Ivor Novello Award for a 'consistently excellent body of work'. This was a 'Gift' from The Ivors Academy. Many of her works have been recorded, including her sacred works by the Choir of Trinity College, Cambridge, in 2021. Also in 2021 McDowall was given the coveted annual commission by King's College, Cambridge, to write the carol for the Choir of King's College and their music director Daniel Hyde, to be part of the much-loved *Festival of Nine Lessons and Carols* broadcast worldwide on Christmas Eve. The carol, *There is no rose*, is published by Oxford University Press and has been recorded by St Martin's Voices on Resonus Classics, 2023.

In 2023, Signum released a CD of McDowall's *Da Vinci Requiem* and orchestral song cycle, *Seventy Degrees Below Zero*, performed by Roderick Williams, Kate Silver, Ben Hulett, Wimbledon Choral with the City of London Sinfonia, and conductor Neil Ferris.



Kevin Crossley-Holland

Kevin Crossley-Holland is a prize-winning children's author, poet, translator, librettist, and editor. He has won the Carnegie Medal and the Guardian Children's Fiction prize, and his *Arthur* trilogy sold more than one million copies and was translated into twenty-six languages. He is the author of *The Penguin Book of Norse Myths*, *Arthur the Always King*, and retellings of British folktales in *Between Worlds*, and has translated *Beowulf* from Anglo-Saxon.

Philip Pullman has written of his work, "Kevin Crossley-Holland is a master, a magician and commander of the language, the roots of whose work are deeply entwined with ancient patterns of truth and knowledge. I salute and venerate him."

Kevin's most recent collection of poems is *Gravity for Beginners* (2021) and his *Collected Poems* will be published by Arc later this year. His memoir of childhood, *The Hidden Road*, revolving around the sanctity and splintering of family, is steeped in the landscape and layers of England.

He has collaborated with many leading composers and artists, including Sir Arthur Bliss, Nicola LeFanu, Bob Chilcott, and Charles Keeping, John Lawrence and Norman Ackroyd. He is a Fellow of the Royal Society of Literature and of the Society of Authors, and an Honorary Fellow of Saint Edmund Hall, Oxford.

He has an American wife, four children and nine grandchildren, and lives in North Norfolk.



Aoife Miskelly, *Soprano*

Described by The Times as offering “charming, sparkling, and exquisite singing,” Northern Irish soprano Aoife Miskelly is known for her extensive breadth of repertoire and versatility as a singing actress. She is an award-winning graduate and Associate of the Royal Academy of Music London.

Her recordings include Ino in the Gramophone Award Nominated recording of Eccles’ *Semele* with the Academy of Ancient Music.

After several seasons singing major roles as a principal soprano at Oper Köln, she is now a freelance soloist. Her career takes her across Europe and beyond, with appearances at major houses including the Festival d’Aix-en-Provence, Hyogo Performing Arts Center, Japan and the Royal Opera House Oman, as well as with Irish National Opera, Northern Ireland Opera, Nevill Holt Opera, Opera North, Welsh National Opera and Longborough Festival Opera.

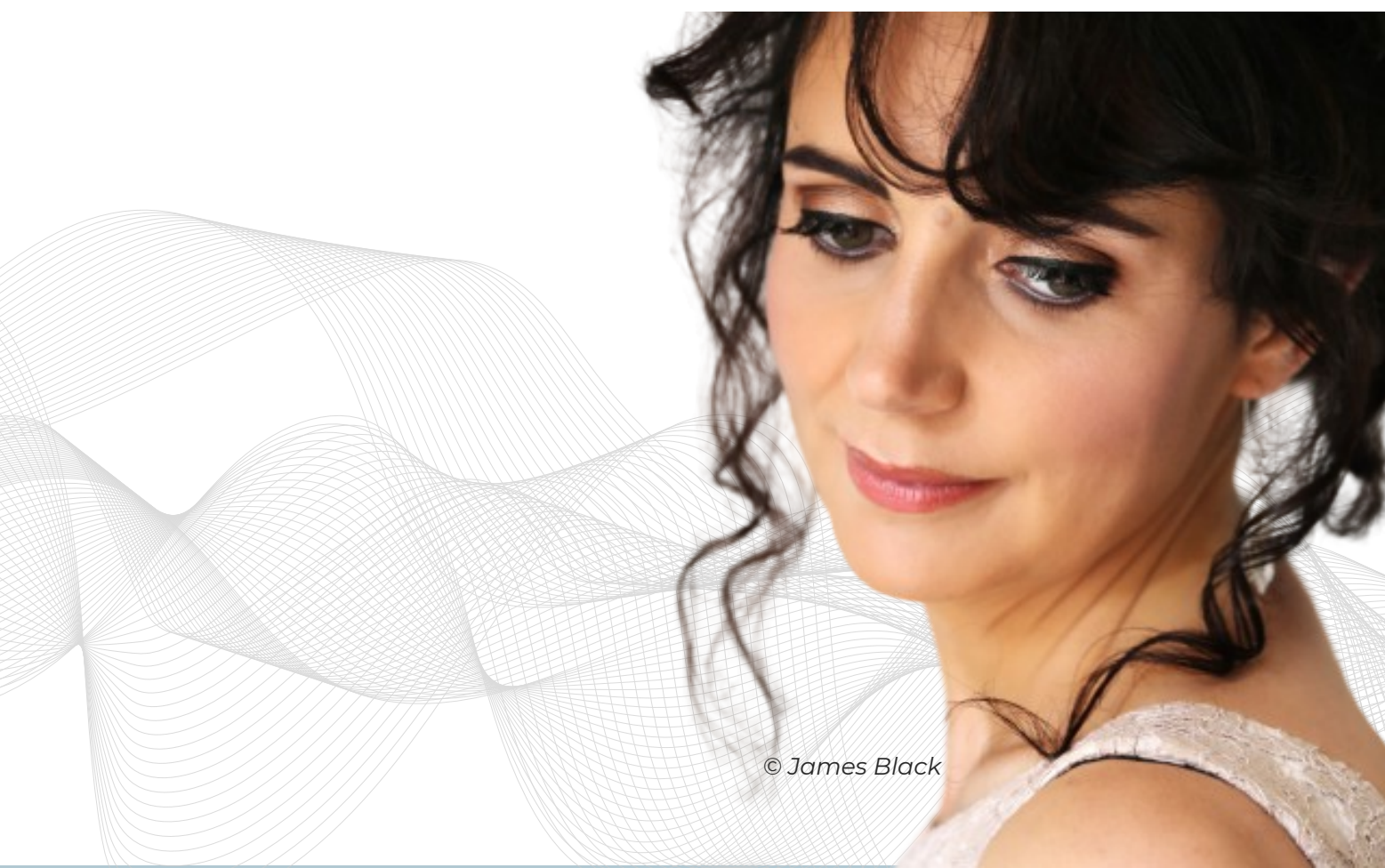
Blessed with perfect pitch, Aoife Miskelly’s contemporary experience includes Sophie Scholl in the world premiere of Peter Maxwell Davies’ *Kommilitonen!*, Cecily Cardew in the Irish premiere of Gerald Barry’s *The Importance of Being Earnest*, Harey in the German premiere of Detlev Glanet’s *Solaris*, alongside premieres by Donnacha Dennehy, Jonathan Dove and Mark-Anthony Turnage.

Her repertoire further includes Pamina *Die Zauberflöte*, The Governess *The Turn of the Screw*, Vixen Sharp-Ears *The Cunning Little Vixen*, Thérèse *Les mamelles de Tirésias*, Snegurochka *The Snow Maiden*, Donna Elvira *Don Giovanni*, and Gretel *Hansel und Gretel*.

Aoife has performed with orchestras including the Academy of Ancient Music, Britten Sinfonia, the London Philharmonic Orchestra, the Philharmonia Orchestra, Royal Northern Sinfonia, the Irish Chamber Orchestra, the RTÉ Concert and National Symphony Orchestras, Ensemble Pygmalion, the Akademie für Alte Musik, Berlin, the Gürzenich Orchester and the NDR Radio Philharmonie.

Aoife sang Idaspe in the Olivier Award winning production of Vivaldi's *Bajazet* presented in collaboration by Irish National Opera and The Royal Opera House, Covent Garden, and her recent engagements have further included Euridice L'Orfeo for Longborough Festival Opera Musetta *La bohème* for Welsh National Opera, the *St. Matthew Passion* on tour with RIAS Kammerchor, Handel *Aminta e Fillide* for Bridgepoint Baroque, *Laudate Pueri Dominum* with the Akademie für Alte Musik, Berlin, and *Messiah* with the Ulster Orchestra.

Upcoming engagements include Helena in Britten's *A Midsummer Night's Dream* with L'Opéra de Lausanne, Bird in Judith Weir's *Blond Eckbert* for English Touring Opera, Bach's *Magnificat* at Winchester Cathedral, Mozart's *Requiem*, and Marianna Martines' *Dixit Dominus* in London.



Matthew Hargreaves, *Baritone*

Matthew Hargreaves was senior chorister at Westminster Abbey and went on to study at the Guildhall School of Music and Drama with Rudolf Piernay, first as an undergraduate and then on the opera course. He won various prizes including The Decca Prize in the Kathleen Ferrier Awards.

Matthew has appeared in many productions for Welsh National Opera, Opera North and English National Opera, singing a wide variety of roles. Further afield he has sung at La Scala, Milan, as well as touring widely across Europe, Japan and North America appearing in opera and on the concert platform.

He is currently singing the role of Doctor Bartolo in *Il Barbiere di Siviglia* on tour with Diva Opera. Recent performances include singing in *The Corn is Green* at the National Theatre where he also appeared in their production of *Amadeus*; other roles include The Inspector *A Dog's Heart* at La Scala, Milan; Kommissar *Der Rosenkavalier* for the WNO; Leporello *Don Giovanni* and Death *Swanhunter* for Opera North; Angelotti *Tosca* and Baron Douphol *La Traviata* for the ENO; Gremin *Eugene Onegin* and Pistol *Falstaff* for Cambridge Philharmonic Society; Eisenring *Biedermann and the Arsonists* for Independent Opera; Osmin *Die Entführung aus dem Serail*, Alidoro *La Cenerentola*, The Villains *Les Contes d'Hoffmann*, Don Alfonso *Così fan Tutte*, Leporello *Don Giovanni* for Diva Opera; Nardo *La Finta Giardiniera* at Buxton Festival; Montano/Herald *Otello* for BBC Philharmonic; and Ceprano *Rigoletto* for London Symphony Orchestra, both under Gianandrea Noseda.

As well as a busy performing schedule, Matthew is the Head of Scholarships and Artistic Planning at The Drake Calleja Trust, awarding scholarships and supporting musicians from all over the world who are studying in the UK.

Matthew is Head of Singing at Westminster School.



Suzie Collier, *Violin*

Suzie is an internationally sought-after teacher, conductor and violinist, combining a wealth of experience with an extraordinary ability to inspire students and audiences alike.

Suzie's exceptional career is defined by her lifelong passion for communication through music. She is widely known for sharing her expertise and nuanced musical philosophy with thousands of people across the globe, and enabling every individual to find their artistic voice and reach their full musical potential. Suzie's approach to music education has not only shaped the lives of her students, but has also changed the face of social media by offering positive support to musicians and creatives across Instagram, YouTube, Twitter and Patreon. As a conductor, Suzie is constantly in demand. She has conducted the recording sessions for Jacob Collier's *Djesse Volume 4* album in Amsterdam with the Metropole Orkest, for Stormzy on the orchestral version of his song, *Firebabe*, at the Abbey Road Studios in London, and is looking forward to being a guest conductor with the Britten Sinfonia. As a violinist, Suzie freelances with orchestras around the world and has played many times at the BBC Proms. Suzie also appears as the soloist on the track *Once You* from Jacob Collier's Grammy-winning *Djesse Volume 1* album. Suzie is the creator and host of the podcast, *Suzie Explores*, in which she invites internationally acclaimed musicians from around the world to discuss their thoughts on music and life. Yo-Yo Ma, Nicola Benedetti, Chris Thile and Steve Vai have been among her guests.

Her premise is simple: to enable each and every musician she meets to make a true connection with music, to show that they often have the power to find the answers to their own questions, and to inspire and guide this process with openness, honesty and wisdom. She is well-known for the unparalleled energy she brings to all she does and everybody she meets.



Richard Gowers, *Piano*

Richard Gowers joined the music department at Westminster in September 2020 as a part-time academic teacher for one year, and has remained as a visiting teacher of theory and harpsichord. He also teaches at the Royal Academy of Music, Cambridge University, and Tiffin School.

Richard also maintains an international career as an organist, pianist and conductor. As a concert organist he has given recitals across Europe, the United States and Australia, and will make his debut at the Berlin Philharmonie later in 2024, joined by the brass of the Berlin Philharmonic. He performs with all the major London orchestras, including at the BBC Proms and on international tours with the London Symphony Orchestra.

Richard has a growing reputation as a conductor, and made his debut with the Academy of Ancient Music in October 2023 at the Monreale Festival of Sacred Music in Sicily. In March 2024 he directs Bach's *St John Passion* at the London Handel Festival. Meanwhile he works extensively as a collaborative pianist, performing with singers at Wigmore Hall and the Lieder Festivals in Oxford and Leeds. As a rehearsal pianist he regularly plays for the BBC Singers, London Symphony Chorus and privately for conductors and instrumentalists such as Sir Simon Rattle, Edward Gardner, Leonidas Kavakos and Steven Isserlis.

Richard grew up in Cambridge in a family of academics, and read Music at King's College, where he was organ scholar and a former chorister. He moved to London in 2017 to study Piano Accompaniment at the Royal Academy of Music with Michael Dussek and Joseph Middleton. He is the Director of Music at St George's Hanover Square.



Tim Garrard, Conductor

Tim Garrard read Music at King's College, Cambridge, where he was the recipient of the College's Gollin Prize and the Senior Choral Scholar of the Chapel Choir. He was appointed Director of Music at Westminster School in 2011. Tim is the Partnerships Lead for the Music Teachers' Association and a trustee of the Tri-borough Music Trust.

Tim's musical career began as a treble soloist in Benjamin Britten's opera *A Midsummer Night's Dream* at the Opéra Comique, Paris, the Aix-en-Provence Festival and the London Coliseum with English National Opera. He also performed as a soloist at the Royal Albert Hall and live on BBC Radio 3 on Friday Night is Music Night.

As Associate Director of Trinity Boys Choir, Tim worked on productions at the Royal Opera House, Glyndebourne Festival Opera and English National Opera. He coached the Boys Choir for appearances at the Royal Variety Performance, Children in Need and the Pride of Britain Awards, and for performances of Howard Shore *The Lord of the Rings: Return of the King*.

Conducting engagements have included Bach's *Magnificat*, Beach's Gaelic Symphony in E minor, Beethoven's Symphony No. 3 and No. 5, Dvořák's Symphony No. 8 and No. 9, Saint-Saëns' Symphony No. 3 and Tchaikovsky's Symphony No. 5 at St. John's Smith Square, Bernstein's *Chichester Psalms*, Brahms' *Ein deutsches Requiem*, Britten's *Rejoice in the Lamb* and *Saint Nicolas*, Fauré's *Requiem*, Mozart's Symphony No. 40, Orff's *Carmina Burana*, Parry's *Coronation Te Deum*, Poulenc's *Gloria*, Puccini's *Messa de Gloria*, Rossini's *Petite Messe Solennelle*, Rutter's *Magnificat* and Vivaldi's *Gloria* at the Barbican, Handel's *Messiah* with the London Mozart Players and in Westminster Abbey, and directing the King's Scholars of Westminster School during their acclamations of 'Vivat Rex Carolus' in Parry's *I Was Glad* at the Coronation of King Charles III in Westminster Abbey on 6 May 2023.

In 2019, Tim directed the Choir of Westminster School in its debut recording on the Signum international record label. *Now may we singen: Music for Advent and Christmas* was included in BBC Music Magazine's Top 10 Playlist for Christmas 2019 and was album of the week on John Brunning's Drive on Classic FM.



Schools' Choir

Burdett Coutts C of E Primary School, Harris Westminster Sixth Form Academy, Pimlico Academy, Pimlico Musical Foundation, The Grey Coat Hospital, Tri-borough Music Hub, Westminster City School, Westminster Under School, Westminster School

Fenet Aba-Gero
Joshua Abrams
Anjola Adesina
Lucienne Adjei Asamoah
Jeremy Adu-Poku
Lidia Afshar
Sarina Ahktar
Joseph Aitken
Shireen Akhavi
Pelumi Akinbanjo
Zoe Akladios
Temi Aladejuyigbe
Omowunmi Alouoke-Oladosu
Adam Amri
Danny Andrews
Bianca Phoenix Ante-Ferko
Alec Apostu
Grace Archer
Alexandre Assant
Olivia Awuku
Hugo Bamford
Sabbie Bamford
Luke Bannister
Alexander Barchenkov
J C Bennett
Ingrid Berg
Raphael Bertrand
Aiden Bhak
Max Bingham
Ollie Blatt
Madison Grace Bochard
Raina Bonnici-Milchev
Joshua Bornstein-Sturge
Benjamin Botton
Jemima Brod
Esther Buglione
Ava Burdett
Eitan Butwick
Gabriel Buvat
Alexandre Campant
Hugo Canning-Jones

Jaedon Casey
Felipe Castro
Qihan Chai
Ray Chan
Tristan Chan
Leo Chatterjee
Seazar Chen
Zach Chertlur
Valerie Choi
Sheraz Chong
Tehila Choy
Skylar Clarke-Williams
Sholto Cleeve
Orlando Cliff
Bilal Conteh
Natalia Couto
Leyla Cowan
Ada Dalgleish
David Dang
Agathe Danzin
Kit Davies
Peniel Davies
Emmanuel Davis
Blanca Davison
Oliver De La Vega Varadi
Daniel Dekker
Alexia de Silva
Emmanuel Diaz Torres
Luke Dong
Anayah Dottin
Joshua Dougall
Sebastian Eatwell
Azyza El Sheike
Yaoyao Fang
Jinzi Feng-Huang
Sophia Fotouhi
Keita Fujioka
Alex Gao
Maria Garcia
Adela Garcia-Rodenas
Anna Garratt

Charlotte Gauldie
Silvia Gelosio
Nour Ghannam
Rollo Gibson
Portia Gitau
Arabella Gitau
Mia Gomes Davis
Brant Gotink
Jessica Grant
Sophie Grey
Congrui Gu
Elizabeth Guo
Vihaan Gupta
Chloe Hallett
Aelwen Hamley
Antonio Harb
Gianna Hartley
Rosanna Heffernan
Natasha Henshaw
Toby Ip
Alexander Ireland
Hezron Izilein
Vivaan Jajodia
Ari Jalil
Zeb Jenkins-Hall
Tyrell Johnson
Anton Johnson-Needle
Ava Joseph
Kamilla Kaci
Naushka Kanevsky
Annika Kennedy
Mimi Keric
Zechariah King
Frida King
Leolin Kort Price
Ojasvi Kumar
Indi Kurti
Johnnie Kyei
Louis Labbe
Millie Lall
Sasha Lastovskaya

The Girl from Aleppo

Hannah Lee
Zakaria Lhiani
Andy Li
Jixuan Li
Naomi Lim
Franklin Liu
Johnny Liu
Crystal Liu
Madeleine Lockett-Green
William Louie
Hannah Louie
Nina Luong
Bonnie Maclean
Lusanda Majazi
Sasha Maksimov
Bailei Marshall-Gray
Carolina Martins De Sousa
Scarlett Mash
Luke Maynard
Laura M'Bow
Charlie McGonagle
Kaylee McGuinness
Kerel Medina
Sofia Mehmeti
Dara Mendez Guerrero
Elena Milenti
Jack Milenti
Rosetta Millar
Charlotte Moore
Charles Morris
Charlotte Morton
Arthur Mouro
Maya Murali
Nebeyou Natan
Austin Niu
Hettie Nolan
Raphael Noman
Sacha Noursadeghi
Temidire Obatola
Toluwalase Obatola
Rose O'Connell

Henry O'Connor
Clive Odame boateng
Samuel Ogradnik
Stephen Temitope Ogunbanjo
Kymeirah Okojie
Isabella Okoli-Kallon
Egypt Okoye
Sarah Olawale
Edward Olugboja
Jonathan Olugboja
Mirar Omer
Thomas Ormond
Nelly Osawe
Alexander Pang
Lulu Pelzer
Amy Phan
Michael Pickering
Magdalena Pietrzak
Alex Pilz
Glennis Poku
Rio-Junaid Pusey
Tiffany Quainoo
Masai Robinson-Miller
Max Rozenfeld
Anhelina Rubanets
Eliza Ruffle
Oscar Rupf
Zhalia Sadik
Ezana Samuel
Amelia Rose Santhonnax Bochard
Alban Seddon
Razi Shabeeh
Jaiveer Shah
Eva Shen
Daniel Shillingford
Dima Solomakhin
Roushui Song
Isabel Soole Sanchez
Joao Sousa
Dalziel Stevenson
Arthur Stevenson

Wenqing Su
Koichiro Suzuki
Amelia Swainson
Arran Syed-Raja
Cyrus Tahbaz
Emily Tan
Lulyana Teferi
Desiree Tekeste
Rui Teo
Asher Tewolde
Harvey Thomas
Tahlia Thompson
Adelina Topsakhalova
Grayson Tsomik
Edith Tunnicliffe
Chiedozi Ukandu
Sophia Ulisses
Valentina Velez
Joshitha Vogireddy
Alisha Vyas
Lucian Walker
Maximus Walker
Alex Warren
Izzy Watson
Beatrix Wellings-Thomas
Moahnishan Wignakumar
James Wilkinson
Larissa Wong
Nathan Wong
Henry Wootton
Daisy Wright
Max Xue
William Yu
Hermona Zeleke
Julius Zhang
Matt Zhao
Hugo Zhou
Richard Zinobi
Sophie Zirps

Choir of Westminster School

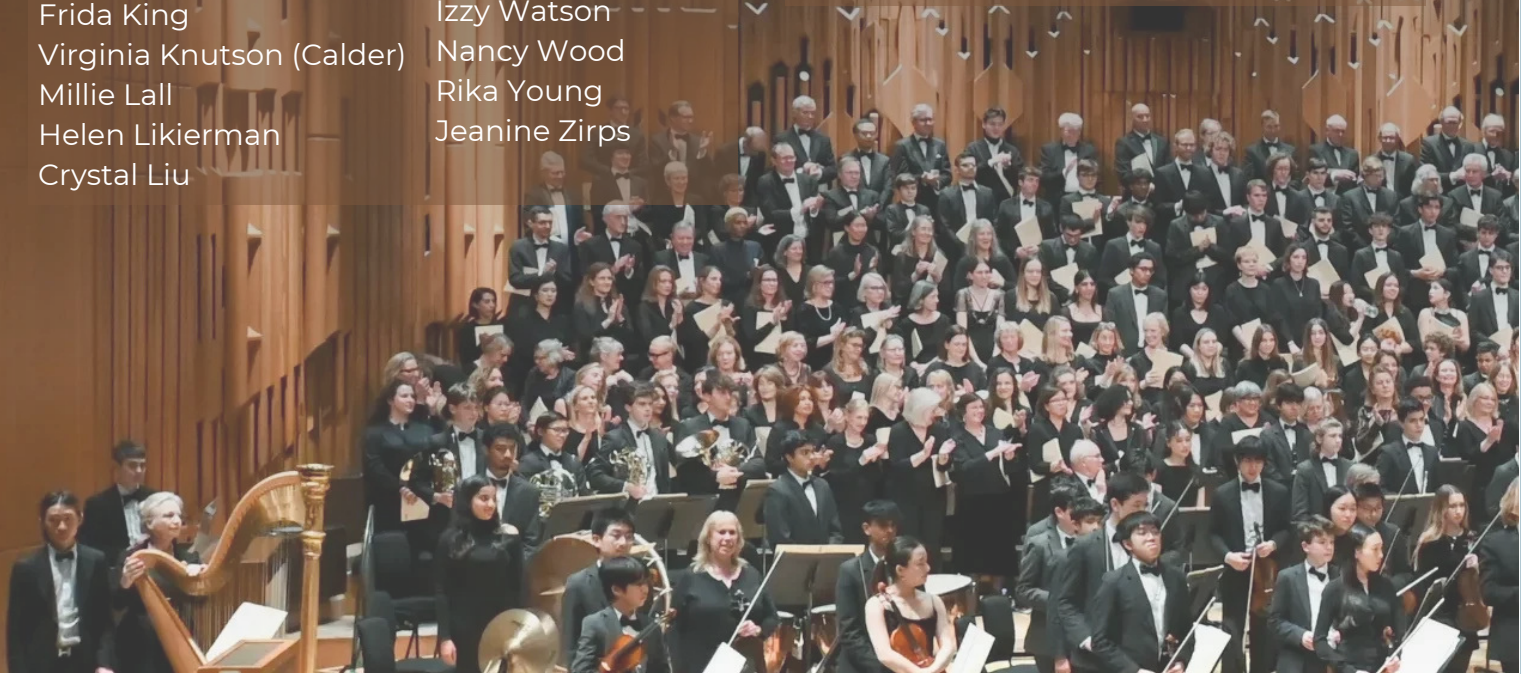
Soprano

Frances Alderson
Yvonna Arzt Jones
Anna Bacon
Susan Balgarnie
Farida Barma
Debbie Beckerman
Ingrid Berg
Sanem Bilgin Erkurt
Kate Broxham
Anne Casey
Tristan Chan
Sophie Cogan
Patti Cook
Olga Cowling
Sarah Daultry
Luci de Nordwall Cornish
Victoria Dearborn
Julie Edwards
Nicola Ellard
Jinzi Feng-Huang
Adela Garcia-Rodenas
Diana Gasson
Lucy Gray
Rowena Greenfields
Elizabeth Guo
Caroline Illingworth
Cherry James
Ahjung Kim
Jeanie Kim
Frida King
Virginia Knutson (Calder)
Millie Lall
Helen Likierman
Crystal Liu

Lorraine McConnon
Miranda Moody
Charlotte Moore
Maya Murali
Hilary Natzler
Hettie Nolan
Henry O'Connor
Pilar O'Connor
Alidz Pambakian
Alex Pilz
Madeleine Plaut
Amy Richdale
Tiffany Ruffle
Loveday Shewell
Meng Neo Sim
Elspeth Sinclair
Siobhan Squire
Arthur Stevenson
Dalziel Stevenson
Sarita Strike
Nadia Swann
Arran Syed-Raja
Patricia Towey
Anne-Marie Virazels
Alisha Vyas
Anna Wagstyl
Lucian Walker
Emie Wang
Jill Ware
Izzy Watson
Nancy Wood
Rika Young
Jeanine Zirps

Alto

Caroline Aldred
Kay Ashton
Nickie Austin
Maria Bentley
Niki Boyce
Karen Brind
Elena Broun
Natalia Canning-Jones
Mary Cartisser
Qihan Chai
Chris Child
Shareen Chua
Philippa Collie Cousins
Amanda Conceicao
Ina De
Jane Dockeray
Lisa Erickson
Kelly Fagan Robinson
Elena Fitkov-Norris
Kate Gibbons Bates
Olga Goshchanskaya
Clare Gough
Helen Gray
Aelwen Hamley
Penelope Harley
Natasha Henshaw
Odile Heyl
Jane Hickman
Kathy Hughes
Helen Jones
Margy Kinmonth
Hannah Lee
Ping Lim
Hannah Louie
Charlotte Mafi
Eleanor Main
Simona Malone
Liz Marsden
Carla McGonagle
Jane McNeill
Andrea Muirhead
Lucy Newmark
Victoria Pikovsky
Zuzana Princova
Lucy Pujos
Juliet Rix
Eliza Ruffle
Oscar Rupf
Claire Saron
Bijal Shah
Bindal Shah
Karolyn Shindler
Elizabeth Shirras
Joanie Speers
Georgina Stewart
Helen Stocker
Naglaa Walker
Miaomiao Yu



Westminster Choral Society

Tenor

Giles Armstrong	Martin Kitchen
Geoffrey Austin	Amanda Little
Philip Best	Paul McGonagle
Michael Bithell	Becket McGrath
Alexandre Campant	Lesley Pan
Didier Campant	Susanna Pancaldo
Lei Chen	Amanda Parker
Roland Cornish	Alexander Popper
Oleg Goshchanskyi	Kim Randall
David Harper	Sarah Snoxall
Joy Hinson	David Soanes
Julia Irvine	Michael Switsur
Vivaan Jajodia	Andrea Sylvester
Christine Jenkins	Moahnishan Wignakumar
Zeb Jenkins-Hall	

Bass

Joshua Abrams	Jeremy Gray
Jeremy Adu-Poku	Julian Gray
Christopher Anderson	James Holt
Jim Ashton	Julian Johnston
Alexandre Assant	George Levantis
Luke Bannister	Roger Mears
Paul Bolton	John Montes
Joshua Bornstein-Sturge	Sebastien Mourot
Aymeric Brochard	Sacha Noursadeghi
Roger Buchdahl	Eduardo Ocampo
Alan Budgen	Gideon Osen
Hugo Canning-Jones	Kevin Rodgers
Andrew Carpenter	Max Rozenfeld
Ron Chatterjee	James Shirras
Nicholas Conceicao	Heneage Stevenson
Greg Cowling	Stephen Tedbury
Tim Dowley	Maximus Walker
John Ellard	Tim Ware
Richard Eveleigh	Yno Wijnholds
Robin Farquhar-Thomson	Richard Zirps



Symphony Orchestra

Violin 1

Hector Elwes †
Adela Garcia-Rodenas
Izzy Watson
Christopher Elmebrandt
Gabriel Demeester
Yugo Kobayashi
Leo Chatterjee
Lui Kato
Allegra Hooper
Sam Song
JJ Jiang
Raaghav Das

Violin 2

Emily Tan †
Jonathan Chan
Louis Labbe
Rishi Patel
Alec Apostu
Tej Pandey
Daniel Richardson
Daniel Nowrouzi
Kiri Tran
Oliver Qu
Devansh Agrawal
Paula Wyatt ◦

Viola

Nathan Wong †
Eddie Jiang
Aiden Bhak
Christopher Kim
Bryan Chen
Jemima Brod
Jixuan Li
Vincent Ji
Robin Ashwell ◦
Zoe Tuoff ★

Cello

Oscar Wang †
Luqmaan Markar
Alex Li-Rentzos
Anson Hua
Lucas Samson
Danny Andrews
Arnav Sinha
Rebecca Jordan ◦

Double Bass

Blake Morris
Hewei Chen
Ojasvi Kumar
Daniil Margulis ◦

Harp

Jane Lister ◦

Piccolo

Adam King

Flute

Sebastian Eatwell †
Cyrus Tahbaz

Oboe

Jeremy Ching †
Victor Cai

Clarinet

Shiv Thakrar †
Emily Jo

Bassoon

Oliver Davis †
Andrew Cheng

Horn

Alexander Pang †
Nicholas Taylor
Lachlan Gray
Siddhartha Shah
Miles Hewitt ◦

Trumpet

Lukas Talmacsi-Marby †
Klara Devlin

Trombone

Mercutio Silmon-Clyde †
Nobuki Smolders
Milo Anderson
Jon Stokes ◦

Tuba

Albert Sparks

Timpani

Zac Saville

Organ

Ben Bloor ◦

◦ *Staff*

★ *OW*

† *Section Leader*



STEVEN

HOW YOUR MONEY HELPS TO TRANSFORM CHILDREN'S LIVES

UNICEF works to support children and young people like Steven in central Malawi.

"I used to wake up at 3am to fetch water", Steven recalls. "I was often too tired to go to school." And the water made him sick. "I sometimes missed classes for a week or two."

In 2021 UNICEF helped to install a solar-powered water system. Now running water is piped to six taps in the village, freeing Steven and his ambition. *"I want to be a pilot - this wasn't possible when I was missing classes."*

Every donation supports UNICEF's vital work for children around the world.

£20 could buy **100 bars of soap** to keep hands clean.

£56 could buy **20,000 water purification tablets** to provide safe drinking water.

£140 could buy a **bicycle** for a school child or health worker.

£514 could buy **2 water pumps** for a school or community, providing clean water.

£1,042 could provide a **tent** for a temporary school or clinic during conflict or disaster.

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for every child

Westminster School



SIXTH FORM ENTRY 2025

Online registration will open in June
Open Days on Saturday 15 June and Monday 9 September 2024
Bookings will be taken from Saturday 1 April 2024
For 16+ admissions enquires please e-mail
sixthformadmissions@westminster.org.uk

13+ ENTRY

Registration for entry in 2027 is now open
To download a prospectus or to request a 13+ visit please visit our website
www.westminster.org.uk/admissions/

For 13+ admissions enquiries please e-mail
registrar@westminster.org.uk

Westminster School is a charity (No. 312728)
established to provide education

Acknowledgments

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Elisabetta Bell
Karen Brind
Aymeric Brochard
Daniel Cecile
Derek Carden
Hawys Elis-Williams
Richard Gowers
Sarah Hughes
Thomas Kaal
Ben Lewis-Smith
Andrew Macmillan
Sarah Mansfield
Lucy Mullin
Richard Ogden
Jack Quilligan
Steve Sylvester
Rebecca Thorn
Richard Zirps

Programme designed by Katie Osborn