

EC4 music

in aid of Coram

Royal Festival Hall
Monday, 14th April 2014



**SOUTHBANK
CENTRE**

TICKETS 0844 847 9910
SOUTHBANKCENTRE.CO.UK

Welcome

I am delighted to welcome you to The Royal Festival Hall for this very special evening.

Coram is honoured to be the chosen charity for tonight's concert. This year, we are celebrating the 275th anniversary of the creation of Coram as the Foundling Hospital, the birthplace of children's social care. We've been creating better chances for the most vulnerable children for over 275 years and today help children develop their skills and emotional health, we find adoptive parents and we uphold children's rights, creating a change that lasts a lifetime.

Sadly, today there are more children in the care system than ever before. We need to raise more than £200,000 every week to continue our vital work. So, I would like to thank EC4 Music from the bottom of our hearts for their efforts in organising tonight's wonderful concert. May I also thank all of you. By supporting tonight's event, you are helping us to give many more vulnerable children and young people the chance to start their journey towards a happier future.

Do visit our website at www.coram.org.uk and join our supporters, adopters, young people and celebrities by adding your name to our anniversary pledge.

I hope you enjoy this evening's concert.

A handwritten signature in black ink that reads "Carol Homden". The signature is fluid and cursive, with "Carol" on the top line and "Homden" on the bottom line.

Dr Carol Homden CBE
Chief Executive, Coram



Tim Crosley conductor

Claire Ashby leader

Overture, The Hebrides (Fingal's Cave) Op. 26

Felix Mendelssohn (1809 – 1847)

Cloudburst

Eric Whitacre (b. 1970)

Adagio from Spartacus

Aram Ilyich Khachaturian (1903 – 1978)

Interval: 20 minutes

Symphony No.1 (A Sea Symphony)

Ralph Vaughan Williams (1872 – 1958)

Claire Seaton soprano

Derek Welton baritone

The performance will end at approximately 9.45pm

Welcome to Southbank Centre and we hope you enjoy your visit. We have a Duty Manager available at all times. If you have any queries please ask any member of staff for assistance.

Eating, drinking and shopping? Southbank Centre shops and restaurants include Foyles, EAT, Giraffe, Strada, YO! Sushi, wagamama, Le Pain Quotidien, Las Iguanas, ping pong, Canteen, Caffè Vergnano 1882, Skylon, Concrete, Feng Sushi and Topolski, as well as cafes, restaurants and shops inside Royal Festival Hall, Queen Elizabeth Hall and Hayward Gallery.

If you wish to get in touch with us following your visit please contact the Visitor Experience Team at Southbank Centre, Belvedere Road, London, SE1 8XX, phone 020 7960 4250, or email customer@southbankcentre.co.uk

We look forward to seeing you again soon.

**SOUTHBANK
CENTRE**

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How much has changed in the past 275 years?



Not enough.

Back in 1739, hundreds of babies were being left to die on the streets of London, their mothers trapped in poverty without the means to support them.

Only one man refused to walk past and ignore these children: our founder, Thomas Coram. He began a campaign to create a home for these babies, with the support of the leading figures of the day, including the artist William Hogarth and the composer, George Frideric Handel.

In 1739, Coram set up The Foundling Hospital, Britain's first home for abandoned children. The Foundling Hospital went on to save the lives of many thousands of children.

But 275 years later, not enough has changed. Today his charity, now known as Coram, helps more than a million children each year.

Help us spread the word

Join our supporters, adopters, young people and celebrities by adding your name to our supporter wall at www.coram.org.uk/pledge

Twitter #Coram275

Registered Charity No. 312278

275 years of transforming lives

Coram is here for today's children, just as we were back in 1739. We still have a vision that every child should have the best possible chance in life. We help children and young people develop their skills and emotional health. We find adoptive parents and uphold children's rights. We create a change that lasts a lifetime.

Our ground-breaking **Creative Therapy** uses art and music therapy to help vulnerable children and young people express their feelings. For many children it is the first step towards dealing with their feelings of frustration and emotional trauma so that they can start to learn to trust, love and lead happier lives.

To this day, there is no commitment from government sources to fund this vital area of Coram's work. We rely on the generosity of our supporters and fundraising events like EC4 Music.

The money raised tonight will help us to make 2014 the year that every child has the best possible chance in life.

Thank you.

Help Coram make music

Text CORAM to 70660 to give £10

Texting CORAM costs £10 plus network charge. Coram receives 100% of your donation. Obtain bill payer's permission. All gifts will go to the areas of our work that need the most funding. Coram may contact you in the future to tell you more about our work. If you do not wish to be contacted please text NOCALL to 70004.



Milly's story

Milly was four and her brother Joe was six months old when they were taken into care. Their birth parents' alcoholism meant that the children were severely neglected, both physically and emotionally.

Coram found them new parents, Jan and Steve, who were very motivated to help the children after their difficult start in life.

Jan said: "*Milly was fiercely independent and was used to having to look after Joe and carrying him around with her, so found it difficult to let us do the caring. Joe often woke at night, taking a long time to settle. We needed Coram's support to help us understand their behaviour.*"

Coram arranged for Milly to receive music therapy to help her express her feelings. Nine months later, both children are doing well. Jan said: "*I'll never forget the first time Milly came to sit on my lap and asked me to read her a story. For me, it wasn't just acceptance, it was about Milly being able to be a child again.*"

Story is real but names have been changed and models used to protect confidentiality

Our supporters

Tonight's concert is all about raising as much money as possible for Coram. EC4 Music is proud to have supported such a deserving charity in this way over the last seven years. In addition to the money raised this evening through ticket sales, we are delighted to acknowledge the generous donations received from several firms and individuals connected with the orchestra and choir. On behalf of Coram, and EC4 Music, we would like to say thank you.

Memery Crystal LLP

Royal Bank of Scotland Group plc

Kiln

Saco The Serviced Apartment Company Ltd

Dr Paul Barrett

Shilton Sharpe Quarry

We would like to offer our sincere thanks to Leonie Girard at the International Bar Association and Monkey Puzzle for their very generous assistance in producing this programme.

We would also like to thank Dr Carol Homden CBE, Chief Executive, Coram for her introduction this evening.

The gifts presented to our soloists this evening were kindly provided by Lavenders Blue and Moet Hennessey UK.



Tim Crosley *conductor*

Claire Ashby *leader*

Formed in 1995, the choir and orchestra of EC4 Music still draw many of their numbers from those who work in the EC4 postcode area of London, accessing the huge musical talent that resides in the office-based environment of the City and beyond, and feeding on the enthusiasm and commitment that its performers bring with them. Over the last nineteen years, the group has performed sell-out annual midsummer concerts in St Bride's Church, Fleet Street, with which it continues to have a close link, and has, each year, raised a considerable sum of money for chosen charities.

The group is still expanding, and remains as keen as ever to give new and existing members the opportunity to rekindle their love of music and to experience the pleasure of working together to achieve excellence outside the four walls of their workplace. At full strength, the choir and orchestra total over 250 musicians from over 100 firms and organisations, many of them based in and around the City. There is a great sense of pride in what the group achieves both musically and charitably, and EC4 Music is establishing a reputation as one of the leading amateur groups in London.

EC4 Music made its Barbican debut in 2003 performing a fundraising concert for The Prince's Trust. This began a series of biennial concerts which have to date raised over £150,000 for the charity. The orchestra was also invited to perform at the Barbican in December 2008, with Ian Bostridge singing the title role in Britten's *St Nicholas* and Laurence Cummings conducting.

In March 2004, EC4 Music took part in the first ever Genius of the Violin Festival, performing at the Duke's Hall in a concert which provided a platform to show off some of the rich talent at London's principal colleges of music. Since then, EC4 Music has made three further appearances at the Duke's Hall, most recently with a hearty Russian programme showcasing the talent of the young Belarusian pianist, Olga Stezhko.

EC4 Music made its Royal Festival Hall debut in 2011 to mark the grand finale of the Lord Mayor's Appeal 2011, raising over £20,000 with a celebratory all-English programme, concluding with Walton's stunning *Belshazzar's Feast*. It continued this relationship with a second fundraising concert for the 2012 Appeal with Verdi's *Requiem* in the magnificent setting of London's Guildhall.

The choir and orchestra of EC4 Music are delighted to return to the Southbank Centre to mark the 275th anniversary of the UK's first children's charity, Coram.

Overture, The Hebrides (Fingal's Cave) Op. 26

Felix Mendelssohn (1809 – 1847)

Whether or not it was actually the sight of Fingal's Cave, on the tiny Scottish island of Staffa, which provided the inspiration for this famous overture is still a matter of some debate (for those who are interested, it seems that the sketch of the opening string theme was penned the day before he endured the bumpy boat ride past the cave itself). It is clear, though, from this wonderful piece of early programme music that the Scottish coastline, and the restless power and unpredictability of the waters that surround it, had a profound effect on the young composer (only 20 at the time).

The opening few bars introduce the first subject in the lower strings (soon taken up by the violins), a motif which binds the work together. The second, more tender, subject is then introduced by the cellos. Quite a lot is squeezed into ten minutes of music – one can imagine all of storm and calm, mist, rain and sun in the short development section. This is capped by an exquisite clarinet duet repeating the second subject over hushed strings, before the storm returns to wreck the stillness, with the piece finishing as mysteriously as it began.

Cloudburst

Eric Whitacre (b 1970)

Eric Whitacre is a Grammy award winning American composer and conductor whose choral output in particular is played and learnt across the world. EC4 Music (or perhaps more particularly its conductor, although he hopes that the choir still shares his enthusiasm...) is rather fond of his music, having performed *Sleep* in 2005 at the Barbican and a selection of his other choral works in between.

The less said about the piece the better for a first time listener (in a good way). Eric describes Cloudburst as "a ceremony, a celebration of the unleashed kinetic energy in all things ... the performer must take the spiritual journey with total respect for the power of the water and profundity of the rebirth". All we will say is that during its 9 minutes we witness an incredible thunderstorm, and that half the piece is performed off-by-heart, and that you will understand by the end of the piece why that has to be the case!

Adagio from Spartacus

Aram Ilyich Khachaturian (1903 – 1978)

Aram Khachaturian never set out to Moscow in 1921 to be a musician. But once he was there biology never competed with first his cello and then his composition studies at the Gnessin Institute. He was talented and very hard working, and a fiercely patriotic Armenian. Although he towed the Communist Soviet line for most of his life, he was one of the “big three” (with Prokofiev and Shostakovich) who was vilified and persecuted by the Communist Party in 1948 for being too “formalistic” and “anti-popular”.

His ballets *Spartacus* and *Gayane* are his two largest scale works, and the *Adagio* from *Spartacus* together with the *Sabre Dance* from *Gayane* are his most well-known music. The *Adagio* is the love scene between Spartacus and Phrygia and, to quote Askold Makarov who played the part of Spartacus in the first performance of the ballet in 1956, this “anthem to immortality” is played after Phrygia “rises from her knees and stands next to Spartacus like a monument of grief ... The theme grows, embracing the entire orchestra.”

The programme link to sea and storm is admittedly rather tenuous. However, if you were a regular watcher of BBC programmes between 1971-1980 you will not fail to recognise this piece as the theme tune to the *Onedin Line*...

Symphony No.1 (A Sea Symphony)

Ralph Vaughan Williams (1872 – 1958)

Claire Seaton soprano

Derek Welton baritone

I. A Song for all Seas, All Ships

II. On the Beach at Night Alone

III. (Scherzo) The Waves

IV. The Explorers

For a first symphony, this is truly an incredible achievement. It took seven years to write, and is set to the words of the American poet Walt Whitman. The sea was a popular subject at the time for composers, with pieces such as Elgar’s *Sea Pictures*, Delius’ *Sea Drift* and Debussy’s *La Mer* still fairly hot off the press. “The plan of the work is symphonic rather than narrative or dramatic” – these are Vaughan Williams’ own words, being part of his programme note for the *Sea Symphony* at its first performance in Leeds in 1910. This is a puzzling remark, since the work sizzles with drama (with nothing more dramatic than the opening fanfare and choral entry “Behold the Sea”) and frequently conjures up vivid pictures of the sea and shore.

The first movement (like the last) is divided into distinct sections, often prefaced by the baritone or soprano soloist. The mighty first section gives way to a folk-song like chapter introduced by the baritone ("Today a rude brief recitative"), which comes complete with waves, spray and wind. The baritone continues ("And out of these a chant"), describing those who man the ships and the next section introduces the soprano soloist ("Flaunt out, O Sea"). A more introspective section follows ("Token of all brave captains") before the dramatic line "Emblem of man elate above death" is reprised at some length. Following "A pennant universal", the first theme is triumphantly repeated with "One flag above all the rest" leading to an exquisite finish where the soprano soloist soars above a largely unaccompanied chorus, repeating the opening words of the movement in hushed awe.

The second movement is altogether a less complicated affair. Close your eyes and "on the beach at night alone" is exactly where you will imagine yourself! The music has a dream-like quality and beautifully captures the stillness of the shore under moonlight. The deeply contemplative mood continues with "A vast similitude", building slowly to an explosion of sound towards the end of the movement which signals, perhaps, a sudden understanding of the implications of the thoughts expressed earlier. The movement finishes as it began.

The third movement is all bravado, and includes some very challenging technical passages for choir and orchestra. Here we are now on the unpredictable high seas, and the wind is definitely blowing strongly too. This is a thrilling eight minutes to sing, play or listen to.

The fourth, and longest, movement has a rather different message and could really pass as a symphony all by itself. Up to now the piece has mainly been describing the sea and those things and people that sail on it. Now the sea is used a symbol for the insatiable urge of the human race to explore and question, challenge and analyse. After the chaos of the previous movement, we have a hugely contrasting, hymn-like opening (if you don't like the first five minutes of this last movement, then Vaughan Williams will just never be your cup of (very English) tea!). This develops into a discussion, led by the men in the choir, on the biblical origins of man, with a female unaccompanied semi-chorus twice questioning the meaning of life. The music becomes steadily more positive ("Yet soul be sure"), climaxing with the wildly exuberant "singing his songs" before we launch into the next section for the soprano and baritone soloists. There is a near ecstasy in the soloists' singing and an eager chorus is finally and enthusiastically drawn in ("O thou transcendent", which were the words chosen by Tony Palmer as the title of the biographical film of Vaughan Williams' life).

Then, finally, it is time to set sail ("Away O Soul!") with chorus and soloists expressing their heady desire to let go and explore to the ends of the earth. The piece finishes with the ship sailing into the distance, and the music fading to nothing after a final pianissimo exhortation from the chorus: "O farther sail!"

Claire Seaton soprano

Born in Wolverhampton, Claire studied at the Birmingham School of Music, at the Royal Academy of Music with Rae Woodland and Kenneth Bowen, and subsequently with Linda Esther-Grey. She joined Kent Opera during her final year at the Academy, was awarded the Wessex Glyndebourne Association Prize in 1998 and in 1999 made her Glyndebourne Festival Opera debut singing the role of Vitellia (*La Clemenza di Tito*). Further engagements at Glyndebourne included covering the roles of Ellen Orford (*Peter Grimes*) and the Countess (*Le Nozze di Figaro*), followed by contracts with Opera de Lyon and Opera Europa.

One of the country's most adaptable sopranos, Claire also enjoys remarkable success in the early music field where she has worked with ensembles such as The Tallis Scholars and the Gabrieli Consort, with whom she made her BBC Proms debut in Handel's *Dixit Dominus* and is known for her performances of the soprano solos in Allegri's *Miserere*.

Claire's oratorio experience is extremely broad and she is particularly renowned for her performances of Verdi's *Requiem*, Brahms' *Requiem* and Mozart's C Minor Mass. Her recent repertoire has ranged from regularly performed favourites such as Verdi's *Requiem* and Mozart's *Requiem* to less common works such as Symanowski's *Stabat Mater* and Elgar's *The Light of Life*.

In addition to recording the Allegri Claire's discography includes the role of The Believer in Rutland Boughton's *Bethlehem* for Naxos, Brahm's *Deutsche Requiem* with Jeremy Backhouse and the Vasari Singers for Guild, and the world premiere of Jonathan Dove's *The far theatricals of day* with Nicholas Cleobury. Claire has also recorded the Pergolesi *Stabat Mater* with the counter tenor Andrew Watts.

Claire recently created the role of *Matriarch* for the world premiere of Paul Mealor's cantata *The Farthest Shore* with the BBC singers, broadcast live on Radio 3 from St David's Cathedral.

Forthcoming events include Verdi's *Requiem* in the Albert Hall and Britten's *War Requiem* in Chichester Cathedral.

Derek Welton *baritone*

Since completing his opera studies at the Guildhall School of Music and Drama, Derek Welton has appeared with Teatro dell'Opera di Roma as Pangloss, Martin and Cacambo (*Candide*) under Wayne Marshall and as Der Pfleger des Orest (*Elektra*) under Stefan Soltesz. He made his debut with Opera North as Donner (*Das Rheingold*) under Richard Farnes and with Pinchgut Opera as Creonte (*L'anima del filosofo*) under Antony Walker.

In the current season Derek Welton makes several debuts including the Hamburgische Staatsoper as Voland in a new production of *Meister und Margarita*, his company debut as Harasta (*The cunning little vixen*) with the Opéra de Lille and a role debut as Graf Dominik (*Arabella*) for the Osterfestspiele Salzburg under Christian Thielemann. He also performs *Parsifal* at the Beijing Music Festival and returns to Festspielhaus Baden-Baden for a new production of *Faust* under Thomas Hengelbrock.

Last season Derek Welton made his debut at the Osterfestspiele Salzburg as Gralsritter (*Parsifal*) under Christian Thielemann and appeared as Figaro (*Le nozze di Figaro*) for Glyndebourne on Tour. Other roles have included Count Almaviva (*Le nozze di Figaro*), Don Giovanni and Masetto (*Don Giovanni*), Papageno and Sprecher (*Die Zauberflöte*), the Bonze (*Madama Butterfly*), Farfarello (*L'amour des trois oranges*), Tobias Mill (*La cambiale di matrimonio*), Sir John Falstaff (*Salieri's Falstaff*), King (*Sallinen's The King Goes Forth to France*), Geisterbote (*Die Frau ohne Schatten*), Monterone (*Rigoletto*) and Nick Shadow (*The Rake's Progress*).

Derek Welton has performed Handel's *Jephtha* with the London Handel Festival orchestra conducted by Laurence Cummings, *Saul* at the Aldeburgh Festival with the Britten-Pears Orchestra conducted by Richard Egarr, Susanna with the Early Opera Company under Christian Curnyn and *Messiah* with the Hallé orchestra also under Christian Curnyn and the Royal Scottish National Orchestra under Paul Agnew. He sang Pilate and bass arias in Bach's *Johannes-Passion* with the Orchestra of the Age of Enlightenment at Theater an der Wien under Stephen Layton, Beethoven's Mass in C Major with the Royal Philharmonic Orchestra under Nicholas Cleobury and Fauré's Requiem at the City of London Festival with the London Symphony Orchestra and Tenebrae under Nigel Short. Most recently he made his debut with Orchestre Philharmonique du Luxembourg as De Brétigny in a performance of *Manon* conducted by Christoph Altstaedt.

Derek Welton features on two recordings: 'On Christmas Day' (folk song arrangements by Vaughan Williams) with Iain Burnside for Albion Records; and as Creonte in Haydn's *L'anima del filosofo* for Pinchgut Live. Competition successes include first place at the 2012 Emmerich Smola Förderpreis and first prize in the 2007 Handel Singing Competition.

A graduate of the University of Melbourne and the Guildhall School of Music and Drama, Derek Welton was also a member of the Salzburger Festspiele 2011 Young Singers Project.

Claire Ashby *leader*

Claire Ashby has performed as orchestra leader and chamber musician since she was eight, at venues such as St John's, Smith Square, the Barbican and Wigmore Halls, and as soloist, including Bach's *Double Violin Concerto* at the Purcell Room (1984) and Vivaldi's *Four Seasons* at Charterhouse, Godalming (1987). She studied as a Scholar at the Royal College of Music with Professor Andrievsky and there founded the Sammons Quartet, which she led in recitals in the UK and Europe, and took part in the International Quarternion. She led all the Royal College orchestras, and prizes won included the Fred Brough Orchestral Leadership prize and the Hester Lavene Award.

Claire has led EC4 Music since 2000, performing Saint-Saëns' *Danse Macabre* at EC4 Music's Barbican concert in 2009, guest led the Apollo Chamber Orchestra and appeared as lead violinist with Wired Strings who perform and record with rock/pop artists including Mary J Blige, Kanye West, Paul Weller and Rod Stewart. Since 1996, her day job has been in marketing and publicity for organisations including Mind, the BBC Proms and the Royal Albert Hall, and she is currently Associate Director in healthcare for Red Door Communications.

Tim Crosley *conductor*

Tim Crosley studied piano from a young age under Reginald Thompson in Devon, culminating in four concerto appearances playing Mozart, Beethoven and Grieg at the Purcell Rooms in London as a teenager. At Cambridge University he performed several solo piano recitals and another Beethoven concerto at the West Road concert hall. He also sang as a tenor in various choirs while at University, including Clare College Chapel Choir and the Cambridge University Chamber Choir, which involved tours to India, Russia and the United States as well as much of Europe.

Tim has been heavily involved with EC4 Music since its debut concert in St Bride's Church in 1995, playing solo piano in past years and taking over as conductor of the EC4 Choir and EC4 Orchestra in 1997. He remains as keen as ever to continue to improve on what the group has achieved so far. Tim's other choral conducting includes the Purbeck Chamber Choir and the "City Consort of Voices" chamber choir formed as an offshoot of EC4 Music. In March 2010, he conducted Deloitte choir as winners of the "Office Choir of the Year" competition. Tim works as a partner and Head of Tax at solicitors Memery Crystal.

EC4 Music Orchestra

Violin 1

Claire Ashby (leader)
Angharad Lewis-Jones
Amy Challen
Kenneth Donaldson
Laura Riley
Ellie Hoskin
Markus Linckelmann
Laurence Hanesworth
Louise Ryder
Thibaud Marec
Linda Fyles
Jonathan Leech
Richard Moudiotis
Claire Jackson

Violin 2

Helen Maginn
Bronwen Pickering
Carl Bradford
Alex Carney
Amy Haynes
Lauren Welstead
Lizzie Kerr
Gerald Shea
Caroline Legg
Jo Paradise
Tom Pestell
Alice Beagley
Rhia Pratsis

Viola

Edmund Knollys
Clare McNeil
Sophie Whitcombe
Orla O’Kane
Josh Sturges
Lucy Ellis
Maeve Lynch
Joanna Livesey
Liz Jackson
Lizzie Burch
Sarah Love

Cello

Tom Yates
Pritheeva Rasaratnam
Gareth Beddoe
Rowan Boase
Louise Carne
Claudia Mair
Lucia Crimp
Hugh Yendole
Jessica Higginson
Steve Woodward
Tim Shaw
Anne Crofts

Double Bass

Helen Garson
Lowri Morgan
Laura Murphy
Dominic Nudd
Ben Wolstenholme
James McCreath

Flute

Nili Newman
Katherine Birtles
Maryann Kernan
(and piccolo)

Oboe

Suzanne Wheatley
Lisa Stonham
(and Cor Anglais)

Clarinet

Charlotte Whight
Eve Wieltschnig

Bass Clarinet

Ian Noonan
Eb Clarinet
Jessica Tomlinson

Bassoon

Jeremy Webster
Madeleine Smith
Contra Bassoon
Iona Garvie

Horn

Caroline Emery
Lizzi Tocknell
Chris Eyre
Mark Andrews

Trumpet

Barry Yardley
Matthew Gibbs
Ben Wong

Trombone

Nathan Hamer
Vladimir Bis

Bass Trombone

Paul Smith

Tuba

Chris Cossens

Harp

Meriel Barclay
Elisa Netzer

Organ

Rachel Phillips

Piano

Peter Jaekel

Timpani

Andrew Barnard

Percussion

Fergus Brennan
George English
Ben Hartley
Keith Price

EC4 Music Choir

Soprano

Payal Anand
Kathryn Baildon-Smith
Stephanie Beasley-Suffolk
Victoria Brennan
Clare Brown
Olalla Castro-Alvaredo
Victoria Cowley
Fiona Drummond
Sharli Elahi
Vicky Ellis
Zara Farrar
Anne-Charlotte Fer
Sonja Froehling
Liz Geary
Frances Godden
Sarah Graham-Campbell
Paula Grossman
Antonia Hargardon-Lowe
Sarah Harland
Clare Harland
Denise Hoilette
Johanna Hortolani
Carol Ihnatowicz
Madeleine James
May Kanadasamy
Samantha King
Mandy Little
Caroline Marshall
Paula Melbourne
Alice Melotte
Stephanie-Elise Melrose
Frosso Miltiadou
Caroline Moat
Lindsey Norman
Alexandra Peal
Kate Pitt*
Jane Pike
Victoria Prince
Katy Reece
Tennille Roache
Nicola Saunders
Toral Shah
Claire Sibbick
Diana Statham
Jill Stevens

Jane Tomlinson

Vicky Turner
Camille Van de Velde
Katherine Webbe
Caroline Weiner
Joanna Willcox
Alison Wilkie
Vicky Zimmerman

Alto

Jane Adams
Linda Alderson
Helen Allman
Inez Biagi
Marion Blair
Claire Bloomfield
Amanda Burge
Sarah Burkitt
Helen Christie
Katherine Corbishley
Florence Deleska
Aliette Duquesne
Susan Evans
Sarah Eynstone
Vicki Gilham
Helen Gordon-Lee
Anne Groves
Sarah Groves
Cynthia Haliburn
Christina Hall
Katrina Hartley
Siobhan Hayes
Diana Houghton
Anne Hudd
Georgina Irvine
Robertson
Anna Jackson
Catherine Kavanagh
Sarah Kelleher
Sarah Kohl
Helene Labit
Miranda Latham-Jackson
Veronique Le Ber
Claire Lewis
Jane Macleod
Noella Moreno-Castello

Rachel Neiger

Beth Neilson
Lucy Nutt
Anne Parnell
Charlotte Ridley
Harriet Riley
Natalia Risk
Saskia Roberts
Kirsten Samuel
Sarah Speller
Carrie Standing
Carolyn Tavares
Layla Testi
Philippa Tew
Karen Thompson
Gyorgyi Valenti-Ferrinho
Anjuli Veall
Maria Vittoria Burlina
Rebecca Walker
Astrid Wargenau
Nicole Warne
Rachel Warren Chadd
Lowri Williams

James Webbe

Owain Wilkins
Harry Willetts
David Yeldon

Bass

Steven Alderson
Jonathan Angell
Angus Bantock
Paul Barrett
Chris Bland
Dominic Boardman
Brian Bozic
John Coe
Jon Dalladay
Iain Dixon
Richard Ford*
Nicholas Fowle
James Frampton
Dominic Fry
Richard Hargreaves
Keith Hayward
Matt James
Tim Johnson
Denis Jourdier
Reimer Kuehn
Richard Lingard*
David Merren
Ben Miller
Sam Moore
Owen Northwood
Andrew Parker
David Phillips
George Pickering
Dafydd Pugh
Naveen Rajendran
Owen Stark
Ian Summersgill
George Swan
Owen Thomas
Nick Vincent
Matt Walker
Simon Watson
Malcolm Webbe
Jamie Yule

No child should be invisible



275 years ago, abandoned babies were a common sight on the streets of London. Ignored by everyone, except one man: Thomas Coram.

Since 1739, Coram has been creating better chances for vulnerable children.

But today, too many children are still waiting for the security of a permanent family. Too many children's rights are ignored and too many young people have nowhere safe to call home.

**Our children still need your help.
Sign the pledge at www.coram.org.uk/pledge**

coram

better chances
for children
since 1739

