

**First Violins**

Carrie Topley  
Amanda Nash  
Susie Scott  
Ellie Walsh  
Samuel Park  
Jos Franks  
Maria Saeki  
Tafara Craig  
Bea Craker-Horton  
Luzia Whitestone  
Anna Gallagher

**Second Violins**

Gráinne Kenny  
Edward Parkinson  
John Baldwin  
Caleb Assirati  
Simeon Laidley-Brooks  
Angel Lambo  
Mia Anastasiou  
Kevin Eaton  
Laura Büllsbach  
Buki Bayode  
Tally Berens

**Viola**

Peter Brown  
Lucas Rushton  
Esther Evans  
Beccs Mitchell  
Sally Chang  
Rob Farhat

**Cello**

Neha-Tamara Patel  
Simon marsh  
Abigail Brooks  
Clare Taylor  
Ben Davies  
Wendy Cooper  
Camille Frost  
Jordan Choy

**Double Bass**

Sophie Flinders

**Flute**

Jack Adams  
Mhairi Bartlett  
Phoebe Tsou  
Akiko Kobayashi  
Matilda Wilde  
Jocelyn Stockbridge  
Stacey Williams  
Laura Hodgson  
Eve Evans Perks  
Pippa Burgess  
Joanna Magill  
Florence de Schlichting

**Oboe**

Laura Mitchell  
Phoebe Jenkins  
Gloria Nzuli  
Agnes Cameron  
Eleanor King

**Clarinet**

Emily Molly Rose Prisk  
Becca Illiffe  
Yukiko Ikehara  
Catherine Steinmann  
Luke Atkinson-Coyle  
Arnold Chukwu  
Lydia Harris

**Bass Clarinet & Piccolo Clarinet**

Steffy Bugs

**Alto Saxophone**

Kenny Addeh  
Finn Page  
Lewis Johnston  
Amy Ryder  
Chipp Jansen

**Bassoon**

Jyoti Mehta  
James Horton  
Hilary Dodd  
Zoë Azalea Drake

**French Horn**

Joseph Cosgrave  
Elizabeth Sills

**Trumpet**

Joe Kenway  
Callum Orkney  
Dan Johnston  
Marion Willingham  
Emily Herbert  
Andrew Gilyead  
Bridget Spencer

**Trombone**

Roxy Walsh  
Felix Shepherd  
Celine Lessard  
Orlando Gili  
Tim Burns

**Tuba**

Darren Mason

**Percussion**

Tam Cooper  
Nausicaa Ramerino  
Pete Hubble

**Piano/Keys**

Nausicaa Ramerino

**Harp**

Alison Blackhall

**WEDNESDAY****15th APRIL****2026****COPELAND PARK****UNIT 8  
SE15 3SN****CONCERT #32****SMYTH: Overture to The Wreckers****MAHLER: Resurrection Symphony (Excerpt)****THE VERVE X TAYLOR: Bitter Sweet Symphony****VARIOUS X P. BROWN: Old Kent Road****B. DAVIES: Wuthering Heights****DOORS & BAR: 7:30pm  
PERFORMANCE: 8:30pm****ADMISSION FREE! ALL WELCOME!**

## **Bitter Sweet Symphony: The Verve**

*Conducted by Becs Mitchell*

This 1997 track is one of the defining anthems of the Britpop era – capturing the beauty and tension of modern life, and the push and pull between ambition, disillusionment and our need for connection.

The Verve famously built the track from a 1966 orchestral sample of ‘The Last Time’ by The Rolling Stones, recorded by the Andrew Oldham Orchestra. When The Verve’s lead singer, Richard Ashcroft, heard it he knew it could be “turned into something outrageous,” looping four bars and building outward into the layered, hypnotic track we know today.

In that same spirit, Clare Taylor’s arrangement for Peckham Chamber Orchestra reimagines The Verve’s hit for a full ensemble. The iconic looping strings and driving pulse remain, expanded through a rich, romantic countermelody passed between sections – creating movement, texture and a sense of conversation across the orchestra.

It’s my first time conducting and I can’t think of a better way to break the mould than with this epic, rolling reinvention of an anthem that captures the highs and lows we experience every day. Because it really is a bittersweet symphony, this life.

**Enjoying the concert so far? Feel free to take photos and videos and tag us! Follow us if you’re not already doing so on:**

 **PeckhamChamberOrchestra**

## **Overture to ‘The Wreckers’: Ethel Smyth**

*Conducted by Ben Davies*

‘The Wreckers’ is considered a masterpiece of early 20th-century British opera, known for its powerful orchestration and intense drama. Composed in 1903–04, it presents an isolated Cornish fishing village whose inhabitants set lights to lure ships onto the rocks in order to plunder the wreckage.

The overture stands alone as a great dramatic work. Hold fast as the opera’s main swashbuckling themes steer us between the crashing waves of the Cornish coast and the frantic, gleeful energy of the villagers planning their next wrecking scheme – all interspersed with lyrical Cornish folk melodies, pastoral lushness, choral fervour, romantic longing and mob mentality. Waves Ahoy! Beware the rocks!!

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## **Wuthering Heights: Ben Davies**

*Conducted by Buki Bayode*

Originally composed in 2014 for Helen Tennison’s stage adaptation of Emily Brontë’s ‘Wuthering Heights’ at the Rosemary Branch and Yvonne Arnaud Theatre, these two short extracts evoke recollections of freer, happier times for the protagonist, Cathy. In the novel, she reflects: “I wish I were a girl again, half savage and hardy, and free... I dream that I’m free to be out on these moors” and “My love for Heathcliff resembles the eternal rocks beneath.”

The curlew, the lapwing “wheeling over our heads in the middle of the moor” represent an untamed freedom intuitively known in childhood, yet so often blotted out by worldly preoccupations in later life. A reminder that we deny life’s true calling at our peril. In the second cue a simple, yearning, rising motif becomes entwined as Cathy’s longing pervades the landscape.

## **The Resurrection Symphony (excerpt): Gustav Mahler**

*Conducted by Jyoti Mehta*

I became obsessed with this particular segment of the fifth movement of Mahler’s second symphony over a decade ago and vowed one day to do something with it. Today is that day. Completed in 1894, the full symphony is around 90 minutes long but in this 11-minute excerpt alone, Mahler takes us through a dizzying array of emotional and spiritual states. Peppered throughout it is a funeral theme sampled from 13th-century Gregorian chant – the hugely famous ‘Day of Wrath’ tune. But this apocalyptic piece is ultimately about resurrection, renewal and transcendence. So for anyone going through re-births, re-starts or re-inventions, this one’s especially for you.

## **Wot Cher! Knocked ‘em in the Old Kent Road: Various x Peter Brown**

*Conducted by Peter Brown*

This popular chorus song about Bill and his wife, who inherit a donkey shay (cart) from rich uncle Tom from Camberwell and ride it in pomp along the Old Kent Road, was written by Albert Chevalier in 1891, the height of the music hall era. This version – my first composition – aims to capture the road’s raucous quality, but to set the scene I start with some other tunes from the same period: ‘Where did you get that hat?’ (1888), ‘Ta-ra-ra-boom-de-ay’ (1891), ‘After the ball’ (1891) and ‘Daisy Bell’ (1892). After that medley listen out for the donkey’s hooves, which introduce the main theme.

## **PCO WOULD LIKE TO THANK:**

**Copeland Park** – our venue partner, for use of this incredible space at Unit 08, a place that feels very ‘PCO’. And thanks to The Social for the pop-up bar created especially for this evening. They’ll continue serving after the concert. Copeland Park’s support of our community arts group demonstrates the ‘Peckham spirit’ at its very best.

**COPELAND PARK**