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Cambridge University Musical Society

Saturday 14th June 2008 at 8pm
King's College Chapel, Cambridge

Pre-concert talk by Dr John Barber at 7pm in Keynes Hall, King's College.

Borodin *Polovtsian Dances from
Prince Igor*

Shostakovich *Violin Concerto*

Rachmaninov *The Bells*

CUMS CHORUS and CUMS I ORCHESTRA

Violin Charles Siem

(joint winner of the CUMS Concerto Competition)

Soloists Sally Harrison, Joshua Ellicott, Jeremy White

Conductors Daniel Hill, Stephen Cleobury

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Alexander Borodin **Polovtsian Dances from *Prince Igor***

(1833–1887)

Borodin falls into the somewhat unusual category of highly successful composers who were not in fact composers by profession: he was trained as a doctor and chemist, and was appointed a professor of chemistry in the St Petersburg Medical School at the age of 31. While there he published important research papers on the group of organic chemicals called aldehydes, and helped found a medical school for women.

Thus, most of his composition took place in the holidays and around his busy teaching career; indeed, much of his music, like the opera *Prince Igor*, was left unfinished when he died. He was a slow composer, working methodically over every score: his second symphony took so long to write (7 years) that his friends gave him an ashtray in the shape of a tortoise.

Despite being left unfinished and completed by Rimsky-Korsakov, his opera *Prince Igor* is one of his greatest masterpieces. Based on a narrative called *The Saga of Igor's Army* by his friend Vasily Stassov, the opera tells the story of Prince Igor, whose city, Puitvil, was overrun in the year 1185 by the Polovtsi, a Mongol-like nomadic tribe led by Khan Konchak.

By the end of Act I Prince Igor has been captured by the Polovtsi and much of the opera's second act is given over to a ballet sequence in which the male and female slaves of the Polovtsi dance to entertain Igor and the Khan. This dance sequence quickly enjoyed great success as a separate concert piece – the “Polovtsian Dances.” The version usually performed omits the chorus; however, tonight's performance is of the complete suite with chorus, as it would appear in the opera.

The dances fall into four sections. The first, prefaced by coiling woodwind, is a wonderfully beautiful aria for the sopranos and altos. The second is a vigorous orchestral dance, based on the woodwind opening, its thematic repetitions (but wonderfully varied scoring) tracing an arching climax. After a brief hiatus, a terrifically exciting third section lifts the roof. The dying clamour is supplanted by the almost manic dotted rhythm of the final and longest section. The pulse does not slacken through a reprise of the first section, before the dotted rhythms take over again to build up to a resplendent final cavalcade.

DANIEL HILL

Uletai na krilyakh vyetra
tyi vkrai rōdnoi, rōdnaya pyessnya nasha,
tuda, gdye myi tyebya svōbodno pyeli,
gdye bylo tak privol no nam stōboyu.

Fly away, our songs of freedom.
Fly away on gentle breezes;
fly swiftly songs of love, to greet our homeland
where once we lived in hope and knew no sorrow,
where once we sang, rejoicing in our freedom.

Tam pōd znoinym nyebom
nyegoi vozdukh polon,
tampōd govor moray dryemlyut goryi voblakakh;
Tam tak yarko solntsye svyetit,
rōdnyiye goryi svyetom zalivaya,
vdōlinakh pyishno roza rasstsvyeyayet,
i solōvyi pōyut vlyessakh zelyonyikh,
pōyut vlyessakh.
Tam tyebye privolnyei, pyessnya,

There beneath the burning sky
languid breezes cooled us,
there the cloud capp'd mountains dream above the silver sea;
there our days were long and carefree
amid the sunlit hills and shady meadows
and there the scent of roses in the valleys
once filled the sultry air with sweetest perfume.
There skylarks sing.
Fly away, our songs of freedom.

Tam tak yarko solntsye,
tam roza tsvyetyot
i sladkii vinōgrad rasstyot.
Tyi tuda i ulyetai!

There our days were carefree,
There roses blossomed
and fertile vineyards yield sweet wine.
Fly away, our songs of freedom!

Poitye pyessni slavyi khanu! Poi!
Slavtye silu, dobyest khana! Slav!
Slavyen Khan! Khan! Slavyen on,
khan nash!
Blyeskom slavyi solntsu ravyen Khan!
Nyetu ravnyikh slavoï khanu! Nyet!
Chagi khana, chagi khana,
Slavyat khana. Slavyat khana svoyevo.

Vidish li plyennits tyi smorya dalnyevo,
Vidish krassavits mönyikh izza Kasspiya?
O skazhi, drug, skazhi tolko slovo mnye,
khochesh, lyubuyu iz nikh ya
tyebye podaryu.

Slavoï dyedam ravyen Khan nash!
Khan, Khan Konchak!
Slavyen Khan, Khan, Konchak!

Uletai na kryilyakh vyetra
tyi vkrai rödni, rödnaya pyessnya nasha,
tuda, gdye myi tyebya svöbodno pyeli,
gdye bylo tak privol no nam stöboyu.

Vkrai tot, gdye pod znöi nyim nye bom
Nye bom yuga gdye pod golyut
Goryi voblakakh

Tam tak yarko solntsye svyetyt,
Roza tam vsadakh tsvyetyot,
Sladki vinögrad rasstyot.

Tam tak yarko solntsye svyetyt,
rödniye goryi svyetyom ozaryaya;
vdölinakh pyishno roza rasstsvyetyet,
i solövyi pöyut vlyessakh zyelyonyikh,
pöyut vlyessakh.
Tam tyebye privolnyei, pyessnya!

Slavoï dyedam ravyen Khan nash!
Khan, Khan Konchak!
Slavoï dyedam ravyen on,
Groznyi Khan, Khan Konchak!
Slavyen Khan, Khan Konchak!

Plyasskoi vashei tyeshnye khana,
Plyasskoi tyeshnye khana, chagi!
Khana svoivo, svoievo!
Khan Konchak!

Glory, honour, praises to our Khan!
Fearless, mighty, ruthless warrior! Hail!
Sing his praise, praise! Great Konchak,
praise him!
Fiercer than the scorching midday sun!
None can equal him in splendour, none!
Slaves and captives, all acclaim him,
slaves and captives all acclaim his glorious name.

Look at those slaves of mine, aren't they beautiful?
Captives I took from the tribes of the Caspian.
They can make you forget all your loneliness,
choose anyone who attracts you and
she shall be yours.

Braver far than all before you, mighty Khan,
great Konchak!
Praise our Khan, Konchak!

Fly away on gentle breezes;
fly swiftly songs of love, to greet our homeland
where once we lived in hope and knew no sorrow,
where once we sang, rejoicing in our freedom.

As we all sang there languid breezes cooled us,
there we saw the silver sea.

There our days were long and carefree,
roses scented all the air,
and fertile vineyards yield sweet wine.

There our days were long and carefree
amid the sunlit hills and shady meadows
and there the scent of roses in the valleys
once filled the sultry air with fragrant perfume,
there skylarks sing.
Fly away, our songs of freedom!

Braver far than all before you, mighty Khan,
great Konchak!
Braver far than all before
mighty Khan, great Konchak!
Praise our Khan, Khan Konchak!

Dance and sing for Konchak's pleasure,
Let all people praise him singing/dancing!
Offer songs of homage
to our glorious Khan Konchak!

FREE TRANSLATION: DAVID LLOYD-JONES

Dmitri Shostakovich
(1906–1975) **Violin Concerto**

External perceptions relating to the life and works of Dmitri Shostakovich have fluctuated perhaps to greater extremes than with many leading composers. Even the last ten or fifteen years have seen a material readjustment in the respect in which his work is held. The weaker music written under political pressures has become better understood, while outstanding accomplishments such as the very fine string quartet cycle have become much more widely appreciated. It is therefore little surprise to find that the background of his First Violin Concerto is a complex matter.

After the popular success of his opera *Lady Macbeth of Mtsensk* had incurred the serious disapproval of Stalin in January 1936, Shostakovich was forced to operate with enormous circumspection regarding what he might write. The *Fifth Symphony* of 1937 established that he could write music with some real emotional content without falling further foul of the authorities – but only provided its finale delivered a positive message. The *Seventh Symphony* achieved for him his highest level of official acclaim, before the *Eighth Symphony* of 1943 with its bleak finale brought him back under suspicion. Stalin had hoped for a Ninth Symphony to compare with earlier great Ninths, but was bemused by the deflationary tone of what actually emerged in 1945. By the time of writing the *First Violin Concerto* in 1947–8, Shostakovich was working, so to speak, at two desks, with a modest output of film scores and politically publishable works, alongside a growing pile of deeper music which he held back for a more auspicious time. This was a solution he had first resorted to as early as 1936, when the *Fourth Symphony* was withdrawn from rehearsals after the *Lady Macbeth* uproar, only finally to be premièred in 1961. The list of works held back also included the *Fourth Quartet*, the *Songs from Jewish Poetry* and the *Pushkin Monologues*.

Stalin died in 1953, which enabled Shostakovich to write his major symphonic masterpiece, the *Tenth Symphony*, and to release a number of earlier works for performance. The *First Violin Concerto* was premiered by its dedicatee David Oistrakh in Leningrad in October 1955. Venyamin Basner, a violinist who attended classes given by Shostakovich in 1948, described his experience of the interaction between soloist and composer:

I attended all the rehearsals. The Concerto is a relentlessly hard, intense piece for the soloist. The difficult Scherzo is followed by the Passacaglia, then comes immediately the enormous cadenza which leads without a break into the finale. The violinist is not given a chance to pause and take breath. I remember that even Oistrakh, a god for all violinists, asked Shostakovich to show mercy. “Dmitri Dmitriyevich, please consider letting the orchestra take over the first eight bars in the Finale, so as to give me a break, then at least I can wipe the sweat off my brow.” Immediately Dmitri Dmitriyevich said “Of course, why didn’t I think of it?”

Shostakovich accepted the suggestion, and the finished work was quickly a success. Overshadowing its “little brother”, the almost equally brilliant but smaller scale *Second Violin Concerto*, the First is emerging, along with the Beethoven, Brahms and Berg, as one of the finest in the repertoire.

The work is built as a free variation on the classical concerto design. There is no sonata allegro; instead, in company with several of Shostakovich’s greater symphonic designs, the first movement is marked Moderato. It takes the form of a brooding, atmospheric nocturne in A minor which Oistrakh described as a “suppression of feelings”. The following scherzo is a full blown *Allegro* in D flat, involving woodwind duets and sparse use of strings in a frenzied dance. The DSCH (D natural, E flat, C natural and B natural) motif representing the composer’s initial and part surname appears here, as it does in key works such as the wartime *Piano Trio*, the *Tenth Symphony* and the *Eighth String Quartet*. This motif, perhaps more than any other signature effect in Shostakovich’s music,

arguably represents his conviction that the vitality of the individual should ultimately be stronger than any state control.

The violent scherzo gives way to one of Shostakovich's greatest Passacaglia inventions, a deeply moving, extended Andante in F minor which builds to a resonant and eloquent climax. The Passacaglia theme is thought by some to be an extension of the "power" motif from the *Lady Macbeth of Mtsensk* opera and *Seventh Symphony*. Does it represent oppression here, or is its new form a metamorphosis into a sombre world of transitional possibilities? The soloist then engages with the cadenza, which here is a truly gripping statement although it is challenging to many ears on first hearing. It is rare that pure solo violin writing can achieve something so close to a symphonic statement.

The tension is finally released in the brilliant Burleske finale, a rondo-like structure whose theme, like that of the Passacaglia, is ambiguous – is it an unmotivated show of optimism or is the conclusion an organic dance of jubilation? The sheer fact of Shostakovich choosing to hold back the score for six years suggests he felt the work at the least was sailing close to the wind in terms of risking being interpreted as a criticism of the regime.

In the last analysis the work remains a fascinating enigma. Shostakovich reintroduces the Passacaglia theme at the end of the Burleske, and as with the conclusion of several of his more personal works, it is left to the performer to interpret whether the outcome represents the system ultimately drowning the individual or the individual emerging heroically above the maelstrom. Of course it is hard to resist the "blaze of glory" option here, but the music at its core embraces both possibilities.

NICHOLAS GOULDER

Sergei Rachmaninov **The Bells**

(1873–1943)

The Bells is a true rarity, a Choral Symphony where the choir is central to all four movements. There is no hybrid mixing of pure orchestral movements with solo and chorus movements; the work is a genuine blend, at once in the main stream of the Romantic Symphonic tradition whilst fully engaging with the human themes of its texts. It was long one of Rachmaninov's personal favourites among his compositions, and has rightly found itself a steady place in the modern choral repertory.

The almost perverse story of its genesis is an illustration of the adage that wondrous trees can grow from very strange seeds. The American author Edgar Allen Poe (1809–1849) gained a reputation for his prose writings, in particular his ghost stories. At the end of his short life he tried his hand at poetry, and at the third attempt found a publisher willing to take a three-page poem called *The Bells*. It contained lines such as

In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people - ah, the people -
They that dwell up in the steeple,
All alone ...

Whilst the verse is easy to lampoon, Poe nonetheless had found a kernel of a genuinely poetic idea in the four-part concept of thinking about sleigh bells, wedding bells, fire alarms and funeral bells. Poe's text found its way to the Russian symbolist poet Konstantin Balmont (1867–1942). He chose to create a free rewriting of the Poe themes, maintaining the four-part kernel but trimming some of the flimsier ideas. His version happened to catch the attention of a young pupil of Rachmaninov named Masha Danilova. She, too shy to ask her teacher

directly, typed up the Balmont text, added a postscript drawing attention to its musicality, and sent it anonymously to the 39-year-old composer in the summer of 1912. Fortunately the approach caught the imagination of the composer. The work took shape over the following months, partly in Rome where the piano score was finished in March 1913 and partly back in Rachmaninov's summer home at Ivanovna, near Tambov to the south-east of Moscow, where the full score was completed in July. It was completed in time for a St Petersburg première in November 1913 and a first Moscow performance eleven weeks later, both conducted by the composer.

The greatness of the work lies in its masterly characterisation of four types of bell sounds within a framework that at once embraces that of the traditional four-movement romantic symphony while at the same time poetically depicting four ages of man. The opening light *allegro* shaking of sleigh bells brings alive the magical qualities of peaceful, cheerful childhood; the *lento* love themes of the wedding bells give way to the *presto* alarm bells of the potential for a maturity in conflict and adversity; the *lento lugubre* finale is embedded in funereal imagery. Whether Poe conceived his poem as an ages-of-man image must be seriously doubted. His last section admits mention of Ghouls, an obsessive topic of Poe's, but so much in the piece is so naïve that it is hard to feel that the key ages-of-man theme really started out with Poe. Rather, one suspects that it came from Balmont, whose version omits the Ghouls and moves the context towards humanity's fear of death.

Each of the four movements sustains its own unity of mood. The first (*Allegro ma non troppo*) deploys harps, celeste and small bells to create a wholly fresh and original sound world. Its slightly slower middle section has the chorus humming expressively in unison, evocative of cradle music. The second (*Lento*) develops from a short descending phrase given to the contraltos that is interrupted by the bells of romantic youth, into a chain of lyrical gestures. The third movement is marked *Presto*, a dramatic blaze of invention with the uncertainties of a large-scale conflagration woven into its tumultuous sound world. Finally the deeply atmospheric fourth movement (*Lento lugubre*) opens with a grieving cor anglais melody which gives way to the baritone solo, who voices, it seems, a sense of acceptance and resignation. The short, elegiac orchestral coda is particularly haunting.

The Bells was Rachmaninov's last major orchestral composition before the Russian Revolution swept away his possessions in 1917 and precipitated his flight, first to Helsinki and then to America. In all the remaining twenty six years of his life in America, he only wrote six further works. Whilst part of this was pragmatic, for in America he needed to work extensively as a performer, one can only wonder at what might have become of his talent in the absence of the Great War and 1917 if visions such as *The Bells* could have emerged as a platform for development instead of an end in themselves.

NICHOLAS GOULDER

I

Slišiš', sani mčatsya v ryad,
Mčatsya v ryad.
Kolokol'čiki zvenyat,
Serebristim lyogkim zvonom, slukh naš sladostno tomyat,
etim pen'yem i guden'yem o zabven'i govoryat.

O, kak zvonko, zvonko, zvonko,
točno zvučnij smekh rebyonka,
v yasnom vozdukhe nočnom
govoryat oni o tom,
čto za dnyami zablužden'ya
nastupayet vozrožden'ye,
Čto volšebno naslažden'ye naslažden'ye nežnim snom.

I

Hear, the sleighs fly past in line,
fly past in line.
The little bells ring out,
their light silvery sound sweetly torments our hearing;
with their singing and their jingling they tell of oblivion.

Oh, how clearly, clearly, clearly,
like the ringing laughter of a child,
in the clear night air
they tell the tale
of how days of delusion
will be followed by renewal;
of the enchanting delight, the delight of tender sleep.

Sani mčatsya, mčatsya v ryad,
Kolokol' čiki zvenyat
Zvyozdi slušayut, kak sani, ubegaya, govoryat,

I, vnimaya im, goryat,
I mečtaya, i blistaya, v nebe dukhami paryat;

I izmenčivim siyan'yem,
Molčalivim obayan'yem,
Vmeste zvonom, vmeste s pen'yem, o zabven'i govoryat.

II

Slišiś', k svad'be zov svyatoy,
zolotoy.

Skol'ko nežnago blaženstva v etoy pesne molodoy!
Skvoz' spokojniy vozdukh noči
slovno smotryat č'i-to oči, i blestyat,
iz volni pevučikh zvukov na lunu oni glyadyat.
Iz prizivnikh divnikh keliy,
polni skazočnikh veseliy,
narastaya, upadaya, brizgi svetliye letyat.
Vnov' potukhnut, vnov' blestyat,
i ronyayut svetliy vzglyad
na graduščeye, gde dremlet bezmyatežnost' nežnikh snov,
vozveš ayemikh soglas'yem zolotikh kolokolov.

III

Slišiś', voyuščiy nabat,
točno stonet medniy ad.
Eti zvuki, v dikom muke, skazku užasov tverdyat.
Točno molyat im pomoč',
krik kidayut pryamo v noč',
pryamo v uši tyomnoy noči
každyy zvuk,
to dlinneye, to koroče,
vozveščayet svoj ispug, –
i ispug ikh tak velik,
tak bezumen každyy krik,
čto razorvanniye zvoni, nesposobniye zvučat',
mogut tol'ko bit'sya, bit'sya kričat',
kričat', kričat'.

Tol'ko plakat' o počade,
i k pilayuščey gromade
vopli skorbi obraščat'.
A mež tem ogon' bezumniy,
I glukhoy i mnogošumniy,
vsyo gorit
to iz okon, to na kriše,
mčitsya više, više, više,
i kak budto govorit:
Ya khoču
više mčat'sya, razgorat'sya, vstreču lunomu lunu,
il' umru, il' totčas vplot' do mesyatsa vzleču.
O, nabat, nabat, nabat,
yesli b ti vernul nazad
etot užas, eto plamya, etu iskru, etot vzglyad,
etot perviy vzglyad ognya,
o kotorom ti veščayeš', s voplem, s plačem i zvenya.

A teper' nam nyet spasen'ya,
vsyudu plamya i kipen'ye,
vsyudu strakh i vozmuščen'ye.

The sleighs fly past, fly past in line,
the little bells ring out;
the stars listen as the sleighs fly away
with their tale,
and listening, they glow,
and dreaming, and glimmering, spread a scent in the heavens;
and with their flickering radiance
and their silent enchantment,
together with the ringing, together with the
singing, they tell of oblivion.

II

Hear the holy call to marriage
of golden bells.

How much tender bliss there is in that youthful song!
The call to marriage through the tranquil night air is like some-
one's eyes, glowing,
and gazing at the moon through the waves of singing sounds.
From beckoning, wondrous cells
filled with fairytale delights,
soaring and falling, fly out sparks of light.
Dimmed again, glowing again,
they shed their radiant light
on the future where tender dreams slumber tranquilly,
heralded by the golden harmony of golden bells.

III

Hear, the howling of the alarm bell,
like the groaning of a brazen hell.
These sounds in a wild torment keep repeating a tale of horror.
As though begging for help,
hurling cries into the night,
straight into the ears of the dark night,
every sound,
now longer, now shorter,
proclaims its terror;
and so great is their terror
so desperate every shriek,
that the tortured bells, incapable of ringing out,
can only batter, batter, and shriek,
shriek, shriek.

Only weep for mercy,
and to the thunderous blaze
address their wails of grief.
But meanwhile the raging fire,
both heedless and tumultuous,
ever burns;
from the windows, on the roof,
it soars higher, higher, higher,
as though announcing:
I want
to soar higher and aflame meet the beams of moonlight;
I will die, or now, now fly right up to the moon. Oh, alarm bell,
alarm bell, alarm bell,
if you could only take back
the horror, the flames, the spark, the look,
that first look of the fire,
which you proclaim with your howls and cries and wails.

But now we are past help,
the flames seethe everywhere,
everywhere is fear and wailing.

Tvoy priziv,
dikikh zvukov nesoglasnost'
vozveščayet nam opasnost',
To rastyot beda glukhaya, to spadayet, kak priliv.
Slukh naš čutko lovit volni v peremene zvukovoy,
vnov' spadayet, vnov' ridayet medno-stonuščiy priboy!

IV

Pokhoronniy slišen zvon,
dolgiy zvon!
Gor'koy skorbi, slišni zvuki, gor'koy žizni kon en son.
Zvuk železniy vozveščayet, o pečali pokhoron.
I nevol'no mi drožim,
ot zabav svoikh spešim,
I ridayem, vspominayem, čto i mi glaza smežim.
Neizmenno-monotonniy,
etot vozglas otdalonniy,
pokhoronniy tyažkiy zvon,
točno ston,
skorbniy, gnevniy,
i plačevniy,
virastayet v dolgiy gul.
Vozveščayet, čto stradalets, neprobudnim snom usnul.
V kolokol'nikh kel'yakh ržavikh,
on dlya pravikh i nepravikh
Grozno vtorit ob odnom:
čto na serdtse budet kamen', čto glaza somknutsya snom.
Fakel' traurniy gorit,
s kolokol'ni kriknul, kto-to gromko govorit,

Kto-to čyorniy tam stoit,
i khokhočet, i gremit,
i gudit, gudit, gudit,
k kolokol'ne pripadayet,
gulkiy kolokol kačayet,
gulkiy kolokol ridayet,
stonet v vozdukhe nemom
i protyažno vozveščayet, o pokoye grobovom.

Your call,
this wild, discordant noise,
proclaims our peril,
the hollow sounds of misfortune flowing and ebbing like a tide.
We can clearly hear the waves in the changing sounds,
now ebbing, now sobbing – of the brazen, groaning surf!

IV

Hear the funeral knell,
lengthy knell!
Hear the sound of bitter sorrow ending the dream of a bitter life.
The iron sound proclaims a funeral's grief.
And we unwittingly shiver,
hurry away from our amusements,
and we weep, and remember that we too shall close our eyes.
Unchanging and monotonous,
that faraway call,
the heavy funeral knell,
like a groan,
plaintive, angry,
and lamenting,
swells to a lengthy booming.
It proclaims that a sufferer sleeps the eternal sleep.
From the belfry's rusty cells
for the just and the unjust
it sternly repeats its theme:
that a stone shall cover your heart, that your eyes will close in sleep.
As the mourning torch burns
someone shrieks from the belfry, someone is loudly talking;

someone dark is standing there,
laughing and roaring,
and howling, howling, howling.
He leans against the belfry
and swings the hollow bell,
and the hollow bell sobs
and groans through the silent air,
slowly proclaiming the stillness of the grave.

Next CUMS concert



CUMS
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Cambridge University Musical Society

Wednesday 18th June 2008
at 7pm

West Road Concert Hall, Cambridge

Copland *Appalachian Spring*
Chaminade *Flute Concerto*
Sibelius *Symphony No. 1*

CUMS II ORCHESTRA

Flute Paul Skinner

Conductors Fergus Macleod, Julian Black

(Conductor) **Stephen Cleobury**



Stephen frequently appears in this country and abroad as a conductor, leader of conducting workshops and solo organist. As a conductor he has worked with many ensembles, including the City of Birmingham Symphony Orchestra, the BBC Concert Orchestra, the Philharmonia, the London Philharmonic, Southbank Sinfonia, the Academy of Ancient Music, the Irish Chamber Orchestra, the Estonian Philharmonic Chamber Choir, Endymion and His Majesty's Sagbutts and Cornetts. Of late, performances as an organ recitalist have taken him to venues as diverse as Hong Kong, Haderslev Cathedral in Denmark and Salt Lake's huge LDS Conference Center. He has directed the Mormon Tabernacle Choir in Salt Lake City, conducted the Israel Camerata in Tel-Aviv and Jerusalem, and the National Chamber Choir of Ireland in Dublin.

Stephen Cleobury is committed to working with student musicians and, throughout his time at King's, has been Conductor of the Cambridge University Music Society, where he has trained generations of student instrumentalists and singers in the CUMS Chorus and Orchestra. He recently directed the summer school of the Young Philharmony Belgium (Belgium Youth Chamber Orchestra); he has given two series of masterclasses at the Symphony Hall in Chicago for 'Chorus America', visited Uppsala, giving conducting masterclasses for students from all over the world, and adjudicated at the international choral festival in Helsinki.

He is well-known as a choral director, and, in his roles as Director of Music of King's College, Cambridge and Conductor Laureate of the BBC Singers, is associated with two of the world's most famous choirs. At King's he instituted the now 25 year-old tradition of commissioning a new carol for the annual *Festival of Nine Lessons and Carols* and he has founded the festival *Easter at King's* and last year's new series, *Concerts at King's*. He has premiered many works with the BBC Singers, notably Giles Swayne *Havoc* and Harrison Birtwistle *Ring Dance of the Nazarene* at the Royal Albert Hall at the Proms, and Edward Cowie *Gaia*, all with the Endymion Ensemble. He premiered Errollyn Wallen *Our English Heart* in Portsmouth with the BBC Concert Orchestra and Singers as part of the recent Nelson celebrations.

Of late, touring with King's Choir has taken him to Italy, Korea, Singapore, Finland, the Baltic states, Germany and France, Brazil and the USA. Most recently he has been performing with the Choir at the Lufthansa Early Music Festival, the Newbury Festival, the York Early Music Festival, the Beethovenfest in Bonn, and the Ambronay Festival in France. With the BBC Singers he performed last year at the Spitalfields Festival and at the Tampere Festival in Finland. As a concert organist, he performed a series of concerts in Switzerland in November 2007 and gave the first performance of Judith Bingham's *Organ Concerto* in Minneapolis-St Paul. During 2007, the 150th anniversary of Elgar's birth, Stephen conducted a number of the composer's large-scale works, including *The Dream of Gerontius*, *The Music Makers*, *The Light of Life* and *The Apostles*.

(Conductor) **Daniel Hill**



Daniel began playing the violin at the age of 5 and the piano at age 8. He studied at the Junior Guildhall School of Music and Drama with Margaret Norris and Penelope Stirling, respectively, alongside his education at Tiffin School in London. Daniel was leader of the Tiffin Orchestra, and co-principal of the London School's Symphony Orchestra, going on several tours and working with distinguished soloists. In 2004 he gained an Instrumental Scholarship to Cambridge, where he read Music at Emmanuel College, graduating last year.

Whilst at Cambridge Daniel has played violin in the University Symphony and Chamber Orchestras, as well as giving many recitals as both a soloist and chamber musician with his Instrumental Award Scheme quartets. Last year he led the Opera Society's orchestra in its production of Poulenc's *Les Mamelles de Tirésias*. Daniel has also been President of the Emmanuel College Music Society and the Cambridge University Chamber Orchestra, as well as being on the committee for the Opera Society.

At Cambridge Daniel has won the CUMS Conducting Competition two years running, working with both CUMS I and II. He has also conducted the Emmanuel College Orchestra, the Cambridge Beethoven Players and various smaller ensembles. He is in increasing demand as both a chamber musician and soloist, giving performances in Cambridge and London. Daniel is continuing his study on the violin with Nicholas Miller.

(Violin) Charles Siem



Charlie Siem, a young, dashing violinist who graduates from Cambridge this summer is already a popular performer at international festivals and will tour the UK in autumn 2008 with the Moscow Philharmonic.

The top-flight of classical music beckoned from a very early age, and despite a contract with international agent IMG and countless other offers, Charlie has chosen to spend the last three years focusing on both his academic studies at Girton College, Cambridge and his continuing violin studies with his musical mentor, acclaimed Israeli soloist Shlomo Mintz.

The first time Charlie ever heard a violin being played was at the age of three. A radio broadcast of the Beethoven violin concerto with Yehudi Menuhin held him entranced. "It's extraordinary to think", says Charlie, "that I now play the same instrument which Menuhin was so fond of." Legend has it that Menuhin loved this, the 1735 Guarnerius del Jesu 'd'Egville', violin so much that its then owner, Otto Lutz, had to sue him to get it back. On its return he had a gold nail engraved with his initials (O.L.) driven into the centre of the instrument's saddle, which remains intact to this day since removing it would affect the structure of the instrument. Charlie plays this remarkable instrument thanks to the generosity of the Elderberry Foundation.

Not long after hearing the broadcast, Charlie began violin lessons. He continued his studies at the Guildhall School of Music and subsequently at the Royal College of Music under the tutelage of Itzhak Rashkovsky and currently studies with renowned violinist and conductor Shlomo Mintz. "I am lucky to have such inspirational teachers and I remain captivated by the recordings of the greats, especially Jascha Heifetz, David Oistrakh and Ida Haendel. There are other legends of the past like Wieniawski or Paganini, whom we only know through their music who I would say have enhanced the romance of the violin for me. Also the great Norwegian Ole Bull."

Charlie has appeared at the Windsor, Spoleto and St Moritz festivals and has performed with the Royal Philharmonic Orchestra, the London Mozart Players, Israel Camerata, Bergen Philharmonic, National Symphony Orchestra Vilnius and Petrobas Sinfonica Orchestra (Brazil). His recent performance at the Bergen Festival's New Year's concert drew praise with the *Bergens Tidende* newspaper calling his performance simply "brilliant playing".

Charlie has a strong interest in contemporary music and will premiere a new piece written for him by Robin Holloway in 2008. He recently worked with Ballet Rambert, performing music by Gabriel Prokofiev for Ballet Rambert's recent 'New Choreography at The Place' where the *Daily Telegraph* described Patricia Okenwa's *Sleeveless Scherzo*, as 'a wittily heated conversation between a violinist (playing a bracing original score by Gabriel Prokofiev) and Okenwa herself'. Charlie's violin playing features on the haunting soundtrack by Guy Farley for 'Modigliani'.

(Soprano) Sally Harrison

Photo © Lois Elliott-Bickmore



Born in Surrey, Sally Harrison trained at the Royal Northern College of Music with Joseph Ward, and at the National Opera Studio. Since graduating, her career has taken her throughout the UK, to Europe and the Far East. She has appeared with the Classical Opera Company, the English Bach Festival, English National Opera, the Greek National Opera, the Opera Society of Hong Kong, Scottish Opera, and at the Buxton Festival and La Fenice, Venice, in repertoire including Pat Nixon *Nixon in China*, Micaëla *Carmen*, Lucia *Lucia di Lammermoor*, Poppea *Agrippina*, Romilda *Xerxes*, Fiordiligi *Così fan tutte*, Pamina *The Magic Flute*, Countess Almaviva *Le nozze di Figaro*, Musetta *La Bohème*, Yum-Yum *The Mikado* and Gilda *Rigoletto*.

Her concert repertoire ranges from J S Bach, Handel and Mozart through Rossini and Verdi to Elgar, Richard Strauss and Vaughan Williams. Recent engagements have included appearances with the Young Janacek Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Sussex Symphony Orchestra and the Tokyo Symphony Orchestra. Conductors with whom she has worked in opera and concert include Nicholas Braithwaite, Ivor Bolton, Laurence Cummings, Paul Daniel, Noel Davies, Mark Elder, Sian Edwards, Alexander Gibson, Charles Groves, Jan Latham Koenig, Jean-Claude Malgoire, Charles Mackerras, Naoto Otomo, Ian Page, David Parry, Mark Shanahan, Jeffrey Tate and David Willcocks.

Sally Harrison is a specialist in the music of Hans Werner Henze, and has sung Minette *The English Cat* in Berlin, Gütersloh, London and at the Montepulciano Festival, *Cantata della fiaba estrema* with the Scharoun Ensemble of Berlin, *Novae de infinito laudes* with the London Sinfonietta and *Whispers of Heavenly Death* with the Ensemble Modern of Frankfurt. Her recordings include Mercédès *Carmen* for Chandos and Sultana Rose-in-Bloom *The Rose of Persia* for cpo, and her broadcasts include *Friday Night is Music Night* for BBC Radio 2.

(Tenor) **Joshua Ellicott**



Tenor Joshua Ellicott was born in Manchester and read Music at the University of York before continuing his vocal studies at the Guildhall School of Music and Drama.

In 2006, Joshua took four of the top prizes at the International Vocal Competition in s-Hertogenbosch, the Netherlands. He won overall First Prize, as well as the Arleen Auger Prize for ‘all round skill and technique’, Heijmans Prize for the Dutch Song for ‘the exceptional performance’ of the specially commissioned Dutch song by Robin de Raaf and the Opera Zuid Engagement Prize ‘for the finalist who stands out in performing opera repertoire’.

Josh has sung at the Wigmore Hall, Queen Elizabeth Hall, Purcell Room, Royal Albert Hall and the Barbican Hall. He works regularly as a concert soloist with many orchestras, including The Royal Philharmonic Orchestra, the Orchestra of Opera North, the BBC Concert Orchestra, Northern Sinfonia, Scottish Chamber Orchestra, Manchester Camerata, The Academy of St Martin in The Fields and the Northern Chamber Orchestra.

A versatile singer, who is comfortable in song, oratorio or opera, Joshua has been described by *The Times* as singing “with assurance and beautiful tone”. His starting point for any performance of vocal music is always the text and how it is communicated to the audience. This is particularly apparent in his thought-provoking and acclaimed performances of song and in the role of the Evangelist in Bach’s *Passions*.

2008 sees Joshua make his debut at La Monnaie in Brussels where he will perform Der Narr in *Wozzeck*. He will also make his debut as a soloist at the BBC Proms in Vaughan Williams’ *Serenade to Music*.

(Bass-baritone) **Jeremy White**



Born in Liverpool and educated at Oxford, Jeremy White enjoys an international career in opera, concert and recording, in repertoire ranging from early music to the latest of contemporary composition. He has had a long association with conductors such as Pinnock, Parrott, Fischer and Christophers in Bach, Handel and Mozart, while engagements in the 20th century repertoire have included Webern with Boulez and Britten with Graf, as well as appearances with Berio, Pärt and Adams in their own works. Concert tours have taken him to most of the major European venues as well as to the USA, Brazil and Israel, and he works regularly with all the leading British orchestras and conductors. Among more unusual experiences in recent seasons, he particularly enjoyed performing Kurt Weill with Sir John Eliot Gardiner and making a special recording for the Millennium in the Raphael rooms at the Vatican.

To his extensive record credits, which include *Israel in Egypt* with Parrott and the *Monteverdi Vespers* with Christophers, he has most recently added (for Chandos Records) Vaughan Williams’ *Pilgrim’s Progress* and Britten’s *Paul Bunyan*, both conducted by Richard Hickox.

Opera appearances have taken him from Aix to the Royal Opera House, Covent Garden, where he has appeared each season since his début in 1991 in roles from Mozart to Janacek. With the Royal Opera he also made his first appearance at the Metropolitan Opera House and sang in the Gala Evening which inaugurated the newly re-opened house.

Recent seasons have included: Kecal, Snug *A Midsummer Night’s Dream* and Lignière *Cyrano de Bergerac* for ROH, Pluto *Orfeo and Salome* for ENO, *Sarasro* for Grange Park Opera, *Tamos in Egypt* for the London Mozart Players, Fabrizio *La Giza Ladra* with the Philharmonia, *Salome* with the LSO, *Where the Wild Things Are* with the Berlin

Philharmonic, *L'Enfance du Christ* at the Proms with Sir John Eliot Gardiner, *Sourin Pikovaya Dama* and Kecál *The Bartered Bride* at ROH, Varlaam *Boris Godunov* and the title role in Rossini's *Il Turco in Italia* for ENO, Achilla *Giulio Cesare* for the Grand-Théâtre de Bordeaux, and Kecál *The Bartered Bride*, Superintendent Budd *Albert Herring*, Il Re *Aida*, Dikoy *Kat'a Kabanova*, Talbot *Giovanna D'Arco* and Tiresias *Oedipus Rex* in concert for Opera North, *La Bohème* for the Bregenz Festival, Enrico *Anna Bolena* for COG, *Les Noces* with the WDR.

Current season/future plans: for ROH: Snug *A Midsummer Night's Dream*, Fifth Jew *Salome*, Benoît, Truffaldino *Ariadne*; Parsons *1984* at La Scala and in Valencia. He will also record Fifth Jew with Sir Charles Mackerras for Chandos, Dansker *Billy Budd* for Glyndebourne Festival Opera.

Jeremy White appears by kind permission of the Royal Opera House.

Cambridge University Musical Society

CUMS is one of the oldest and most distinguished university music societies in the world. It exists to enrich the education of its members and audiences by enabling them to enjoy the highest degree of excellence in orchestral and choral performance.

The Society has played a pivotal role in British musical life for over 160 years. It has helped to launch the careers of such luminaries as Sir Andrew Davis, Sir David Willcocks, Sir John Eliot Gardiner and Mark Elder, has given world premières of works by Britten, Lutoslowski, Rutter, Holloway and Saxton, and has exposed successive generations of Cambridge musicians to visiting conductors and soloists including Tchaikovsky, Dvorak, Britten and Menuhin. Under Stephen Cleobury, the Conductor of CUMS since 1983, the Society's many recordings include Elgar's *Coronation Ode* with the Philharmonia Orchestra for EMI, Tallis *Spem in alium* for Decca, Hadley's *The Hills* with the LPO, Verdi's *Four Sacred Pieces* with King's College Choir for Argo, and Robert Saxton's *Canticum Luminis* on Opera Omnia.

Today's Society delivers a rich and often life-changing programme of education and excellence for over 400 performing members. Its three orchestras and chorus perform for thousands of audience members each year, and act as ambassadors for Cambridge through an ambitious international touring programme. CUMS provides opportunities for the University's finest student soloists and conductors through annual concerto and conducting competitions, and the Society actively encourages new music by running a composition competition and premièring at least one new work each year.

Last season performances included Richard Strauss' *Alpine Symphony* under guest conductor Peter Stark, Handel's *Solomon* in King's College Chapel with Simon Standage as guest leader, the première of David Curington's *Session*, and a performance for the Cambridge Festival in honour of Professor Stephen Hawking.

This season included performances of Elgar's *The Music Makers* with the Philharmonia Orchestra, Messiaen's *Turangalila-Symphonie* in celebration of the composer's centenary, Verdi's *Requiem* with the combined choirs of Gonville and Caius, Christ's, Girton, Selwyn, St Catharine's and Trinity colleges, Duruflé's *Requiem*, Tchaikovsky's *Overture to 'Romeo & Juliet'*, Liszt's *Piano Concerto No.1 in E flat*, and Rachmaninov's *Symphony No.2*.

Future concerts include the world première of a major new work by Sir Peter Maxwell Davies, commissioned by the Society in celebration of the University of Cambridge's 800th anniversary, Chorus concerts with the Philharmonia Orchestra at the Royal Albert Hall and in King's College Chapel, and CUMS I performances directed by Martin André, Sir Roger Norrington, Dmitry Sitkovetsky and Peter Stark.

CUMS I is supported by the Faculty of Music.

CUMS' programme of orchestral coaching has received generous support from the Donald Wort Fund in the 2007–08 and 2008–09 academic years.

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Join the CUMS Supporters' Circle

Since it was founded in 1843, CUMS has provided unique opportunities for successive generations of Cambridge musicians. It has immeasurably enriched the cultural life of the University and City, and, having launched many of the biggest careers in classical music, it has played a pivotal role in the musical world beyond.

CUMS receives no core funding from the University, and income from ticket sales does not meet the full cost of delivering a world-class musical education. The CUMS Supporters' Circle has been established to address this pressing financial need.

All those who value Cambridge's splendid musical heritage, and who want the University to continue to provide opportunities for the finest young musicians of the twenty-first century, are invited to join the newly-established CUMS Supporters' Circle. Membership of the Circle is through annual donation to CUMS. There are five levels of donation:

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 Lara Acott
 Emily Andrews
 Annie Spencer

Oboes

Bethan White
 Becka McClaughry
 Peter Facer
 David Curington

Clarinets

Sarah Schofield
 Alastair Penman
 Matt Mcleod
 Mary Hughes

Bassoons

Felix Ketelaar
 Jen Osbourne
 Jonathan Ottaway
 Naomi Ardley

Horns

Fiona Wilkinson
 Duncan Hewitt
 Jonathan Watson
 Ed Sanders
 Clare Henessey
 Tiffany Stirling

Trumpets

Rebecca Crawshaw
 Elaine Grant
 Richard Bowman

Trombones

Stephanie Dyer
 Joe Scott
 Rob Brooks

Tuba

Mark Scott

Percussion

Ben Winstanley
 Belinda Sherlock
 Jonathan Pease
 James Shires

Harp

Elsbeth Pullinger
 Sarah Shucksmith

Celeste

Tom Kimber

Violin 1

Ian Goh (Leader)
 Sue-Mae Saw
 Alice Pugh
 Jo Harrison
 Morna Zhang
 Tessa Monatgue
 Ashley White
 Imogen Crimp
 Lucy Andrews
 Cheryl Roussel
 Matt Hickman
 Sarah Le Brecht
 Hannah Edmonds
 Louise Evans

Violin 2

Georgia Ward-Dyer
 Dickson Leung
 Angela Bradbury
 Jenny Zhao
 William Taylor
 Olivia Marshall
 Jack Shotton
 Angela Fanshawe
 Sheila Lumley
 Annabel Lim
 Lowri Amies
 Tessa Buchanan
 Sophie Erskine
 Victoria Mattinson

Violas

Brendan Gillis
 Tom Hedges
 Simon Nathan
 Peter Ford
 Iain Gunn
 Camilla Shotton
 Cecily Arthur
 Miriam Henson

Cellos

Alex Breedon
 Jonathan Dodd
 Donald Bennet
 Johannes Arning
 Peter Matthews
 Emile Chabal
 Daniel Grace
 Matthew Jarvis

Basses

Catherine Sutherland
 Lizzie Wheeler
 Naomi Scott

Forthcoming concerts 2008/9

Programmes are subject to change. Please check website www.cums.org.uk for full details and up to date information.

ALUMNI WEEKEND 'COME AND SING'

Friday 26 September 2008

Join fellow alumni in the wonderful surroundings of

KING'S COLLEGE CHAPEL

Vaughan Williams *Five Mystical Songs*

Durufle *Requiem*

Conductor Stephen Cleobury

Organist Peter Stevens

Soloists Lucy Taylor, Ashley Riches

Rehearsal starts 4.00pm, 'Performance' 9.30pm

Contact Maggie Heywood mjh64@cam.ac.uk if you would like to take part in this event and for further information.

CUMS I

Monday 27 October 2008 8pm

WEST ROAD CONCERT HALL

Winning work in CUMS Composition Competition 2008–09

Walton *Viola Concerto*

Holst *The Planets*

Viola Rosie Ventris

Conductor Peter Stark

CUMS CHORUS CONCERT TO BE CONFIRMED

CUMS II

Monday 24 November 2008 8pm

WEST ROAD CONCERT HALL

Delius *Walk to the Paradise Garden*

Rautavaara *Piano Concerto No.1*

Dvorak *Symphony No.9*

Conductors Mark Biggins, Fergus Macleod

Piano Kate Whitley

CUMS I

Wednesday 26 November 8pm

WEST ROAD CONCERT HALL

Stravinsky *Firebird Suite* (1945)

Tchaikovsky *Manfred Symphony*

Conductors Mark Austin, Carlos del Cueto

ZEPHYR ENSEMBLE

Thursday 27 November 2008 8pm

WEST ROAD CONCERT HALL

Conductor Simon Thomas Jacobs

CUMS CHORUS, KING'S COLLEGE CHOIR AND PHILHARMONIA ORCHESTRA

Thursday 18 December 2008 7.30pm

ROYAL ALBERT HALL

Raymond Gubbay Christmas Concert

Conductor Stephen Cleobury

2009 LENT TERM

CUMS I AND MASSED CHAPEL CHOIRS

Saturday 17 January 2009 8pm

WEST ROAD CONCERT HALL

Programme tbc

Conductor Christopher Robinson

CUMS CHORUS AND PRIME BRASS

Saturday 7 March 2009 8pm

TRINITY COLLEGE CHAPEL

Conductor Timothy Brown

Programme to include music by Rutter, Bruckner and Walton.

ZEPHYR ENSEMBLE

Wednesday 4 March 2009 1.30pm

WEST ROAD CONCERT HALL

Concert for schools

Conductor Simon Thomas Jacobs

CUMS I

Thursday 12 March 2009 8pm

KING'S COLLEGE CHAPEL

Elgar *Sea Pictures*

Rachmaninov *Piano Concerto No.3*

Respighi *Fountains of Rome*

Conductor Martin André

Sponsored by Cambridge Water in aid of Wateraid

CUMS II

Friday 13 March 2009 8pm

WEST ROAD CONCERT HALL

Wagner *Rienzi Overture*

Schumann *Cello Concerto*

Borodin *Symphony No.2*

Conductors Carlos del Cueto, Fergus Macleod

2009 EASTER TERM

ZEPHYR ENSEMBLE

Wednesday 20 May 2009 8pm

WEST ROAD CONCERT HALL

Conductor Simon Thomas Jacobs

CUMS I AND CUMS CHORUS

Saturday 13 June 2009 7.30pm

KING'S COLLEGE CHAPEL

Sir Peter Maxwell Davies *CUMS commission: World
Première*

Beethoven *Symphony No.9*

Conductor Stephen Cleobury