



CUMS
www.cums.org.uk

Cambridge University Musical Society

Monday 27th October 2008 at 8pm
West Road Concert Hall, Cambridge
Pre-concert talk by Peter Stark at 7pm in the Concert Hall

SEASON LAUNCH CONCERT

Arnold Peterloo Overture
Walton Viola Concerto
Holst The Planets

CUMS I ORCHESTRA

Ladies of the CUMS Chorus

Peter Stark *conductor*

Rosie Ventris *viola*

(winner of the Granta DFAS/CUMS Concerto
Competition)

CUMS is grateful for
the support of
West Road Concert Hall,
the Faculty of Music,
The 800th Anniversary
Campaign, Granta DFAS,
British Antarctic Survey,
and Ridgesons

Malcolm Arnold *Peterloo Overture op.97*
(1921–2006)

Malcolm Arnold's sympathy for the theme of rebellion – the subject of this programmatic overture – is perhaps reflected in many of the important decisions he took during his life. During a wild childhood he was attracted to the creative freedom of jazz; he was inspired to take up the trumpet after seeing Louis Armstrong play in Bournemouth. At the age of 17 he won a scholarship to the Royal College of Music and began his career as a trumpeter at the London Philharmonic Orchestra, where he eventually secured the principal position. He was also a trumpeter in the BBC Symphony Orchestra for a season following his return from military service back to civilian life. An act of rebellion had prompted this move too: when he discovered that the army only wanted him for the military band, he shot himself in the foot to escape from the job. By the age of thirty however, he had finally devoted himself entirely to composition, where he was able to explore his interests in many musical elements: classical, jazz, popular and folk.

Arnold's most significant works are generally considered to be his nine symphonies, but he also wrote many film scores, the most famous of which is undoubtedly *Bridge on the River Kwai*. He named Hector Berlioz as a significant influence and critics have also drawn comparisons with Jean Sibelius. His unique style has been enjoyed by many, particularly by youth and amateur orchestras due to the sheer 'playability' of his music. He was a favourite at the Proms concerts and the Hoffnung Festival for several years. Since the 1980s there have been frequent concerts and festivals dedicated to his music, notably the Malcolm Arnold Festival in his birthplace, Northampton.

A vivid sense of musical drama informs the overture *Peterloo*, composed in 1968 in response to a commission from the UK Trades Union Congress. The work captures a rebellious incident, which happened on August 1819, in St. Peter's Fields, Manchester, when a huge crowd of 80,000 met to hear a speech on political reform. They were interrupted under the orders of the magistrates and the yeomanry attempted to seize the banners they carried and arrest their speaker, Henry Hunt. The political protesters were brutally quashed by the cavalry; eleven killed and four hundred injured. The overture portrays these happenings musically: the opening main theme played by the strings has the character of an anthem, thus illustrating the unity of the protesters in their desire for political reform. This is further emphasized by the use of drum rolls, which effectively represent two groups both with military personalities – the first the protesters and the second the cavalry. The latter attracted a negative reputation following this event and this is presented through the use of dissonances throughout the work which disrupt the harmony within the community of the ordinary people. The second theme in a minor key contrasts the first one, further expressing the barbaric scenes between the two groups through the use of imitation between various instruments in the orchestra. The chromatic passages, which often consist of insistent repeated notes, describe the forceful battle. The sudden stillness half way through the piece evokes the chaos that has been calmed by the fall of those people who gave their lives for what they believed was a positive cause. The return of the main theme at the end with the added brass section ends the piece in triumph, representing the idea that the protesters have won victory over the government: those who suffered have not died in vain.

Although Arnold's private life later saw a decline in health and finance, works like these which portrayed Britain musically have always won him acclaim. He was made a CBE in 1970 and knighted in 1993; not a rebel but a world-class musician with a deep social conscience. Arnold died on 23 September 2006.

William Walton **Viola Concerto (1961 version)**
(1902–83)

Andante comodo

Vivo, con molto preciso

Allegro moderato

Although Walton began his musical career as a chorister of Christ Church Cathedral in 1912, he did not complete his musical education with a degree from the University. His good fortune was to fall into the hands of the literary Sitwell family: Edith Sitwell's poetry became the basis of Walton's first popular piece, *Façade* in 1922.

The Viola Concerto emerged in 1928. *Façade*, a chic, jazzy entertainment for narrator and ensemble had caused a stir in the compositional world. The patronage of the Sitwell family introduced Walton to the leading artists of the day. Thus conductor Sir Thomas Beecham suggested Walton should write a concerto for violist Lionel Tertis, who had already done much to establish the viola as a solo instrument. Tertis, however, did not appreciate the piece's 'modern excesses', influenced by Prokofiev's First Violin Concerto, and returned the completed score to the composer. Fortunately, violist-composer Paul Hindemith agreed to give the première instead, and this took place on 3 October 1929 at a Henry Wood Prom in London's Queens Hall, with Walton conducting. Tertis later admitted his misjudgement of the new concerto, explaining that he 'had not learnt to appreciate Walton's style', and gave the first of his many performances to come in 1930. Walton however, never forgot Hindemith's gesture of support; this becomes evident in the composition of *Variations on a Theme by Hindemith* for orchestra, completed in 1963.

Compared to Walton's earlier works, the Viola Concerto announced a more mature, deeper musical spirit; the composer's incisive technical skills are now integrated with wistful Romanticism. The transformation can be traced in the concerto's dedication 'To Christabel'. The Hon. Mrs Christabel MacLaren (later Lady Aberconway) was a beautiful, intelligent society hostess and an unofficial patroness of artists. Walton was deeply smitten. The two never became lovers, but their close relationship played an unmistakable part in the concerto's creation.

In 1961 Walton revised his original score, reducing its triple woodwind to double, omitting the tuba and third trumpet, and adding a harp. Much of the accompanying figuration is radically altered and there are also major changes in the scoring and tempo; the second movement, for instance, has a faster tempo marking in the revised version. Interestingly, however, Walton did not withdraw the original score, whilst stating that the later version was preferable.

The concerto opens with a lyrical theme announced by the soloist, underpinning the harmonic 'false relation' in the *Andante comodo*. This highlights the two very different styles which Walton was heavily influenced by: 1920s jazz and the Tudor church composers whose music he often sung while he was a chorister in Oxford. The second theme in the viola explores the lower register, creating a more restless character and this is contrasted by the gentler accompaniment by the flutes and clarinets. This leads to a busy development where the climax is punctuated by the brass. The opening theme is reinstated by the flute and the clarinet in the recapitulation, with a viola obbligato in the counterpoint, the movement leading towards a quiet conclusion.

The *Vivo, con molto preciso* is a scherzo driven by the soloist's non-stop activity. The movement remains its high energy through the use of cross-rhythms that often catch out the listener, whilst the brass pronounces a bold second theme.

The *Allegro moderato* is built from two main tunes; the first is a triplet-heavy theme in the bassoon stated in the opening of this finale, the second in the viola above an accompaniment by the harp, giving it a more lilting character. Through the passionate climaxes, the soloist remains silent as the work draws towards a

conclusion. The final fugue is constructed from the restatement of themes within the finale; the work ends with an epilogue from the *Andante* played by the soloist, combined with the first theme of the *Allegro*, this time on the bass clarinet, as well as the C natural/C sharp ‘false relation’ which opened the work, resonating until the very final bars.

— INTERVAL —

Gustav Holst *The Planets*
(1874–1934) Suite for large orchestra, op.32

Mars, the bringer of war
Venus the bringer of peace
Mercury, the winged messenger
Jupiter, the bringer of jollity
Saturn, the bringer of old age
Uranus, the magician
Neptune, the mystic

It was not until the sudden success of *The Planets* that Holst achieved major recognition as a composer. Although born into a family of successive musical generations, his career had not been easy; neuritis in his right arm from an early age made it clear that he was unlikely to earn a living as a pianist or violinist. He toyed with composition during his teens but it was in fact the trombone, the instrument he adopted after giving up the piano, which later proved to be most useful in his early professional career.

One could argue that Holst’s rejection from Trinity College of Music, London was the ultimate turning point in his musical studies. As a result, he was sent to study counterpoint with an organist of Merton College, Oxford. This eventually gained him a place at the Royal College of Music in 1893, where he was accepted into Stanford’s composition class and was also guided by Parry. He was awarded a scholarship in 1895, and it was this year where he met Vaughan Williams, who was later to become his closest friend and a profound influence. Holst’s second study at the Royal College of Music was the trombone, enabling him to undertake freelance engagements, including work with the Queen’s Hall Orchestra under Richard Strauss. Though he was offered an extension of his scholarship in 1898, he continued with his orchestral career, thus enabling him to learn about the orchestra from the inside. However, he took the decision to give up his orchestral career in 1903 and was appointed Head of Music at St. Paul’s Girls’ School, succeeding Vaughan Williams.

It was thanks to the soundproofed music room at St. Paul’s that Holst successfully completed the composition of *The Planets* at weekends and the school holidays over a period of two years. Holst’s real incentive to compose this work was an introduction to astrology given by Clifford Bax, Arnold Bax’s brother, while holidaying with a small group of English artists in Majorca in 1913. Each movement is intended to convey ideas and emotions associated with the influence of the planets on the psyche, rather than the Roman deities. When the work received its first performance in 1919, Holst was concerned about the interpretation of the work:

‘These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it can be used in a broad sense.’

When the score was published, Holst was careful to give it the plain subtitle 'Suite for Large Orchestra', suggesting that *The Planets* should be considered primarily as a piece of abstract music, even though some commentators suggest that the pictorial elements in Mussorgsky's *Pictures at an Exhibition* are also an important influence. Inspired by Wagner, Strauss, Stravinsky and Debussy, Holst started to sketch *Mars, the bringer of war*. The date of the first performance (1918) often leads to the assumption that Holst wanted to illustrate the horrors of the First World War. However, his daughter Imogen reminds us that Holst had finished the work in 1914, before the outbreak of the war that August; it could be argued that this broad ABA movement, with a strong climax in each section, is rather an emotional presentiment of what the future would bring.

Venus in contrast presents several peaceful figures; its celestial wind chords, calm harp-strumming and floating violin melodies were the sounds that people wanted to hear in 1919. *Mercury, the winged messenger* begins as a light scherzo in the style of Mendelssohn, though the range of instrumentation is more reminiscent of Wagner's orchestra. Its modernity is also illustrated through the use of two keys in nearly every bar, eventually reaching a powerful climax. *Jupiter, the bringer of jollity* evokes all-permeating, radiant happiness in an ABACABA structure, representing a friendly and inviting atmosphere. It is said that the cleaners of Queen's Hall put down their mops and started to dance during the first rehearsal of this movement. *Saturn* is said to be Holst's favourite movement: it represents old age in the form of a march, making humankind seem very small and insignificant. *Uranus'* character of a Magician is illustrated through the invention of new themes which are constantly passed around the orchestra, with several changes in time signature and the avoidance of any firm sense of a central key.

The work closes with *Neptune, the Mystic*, which describes the planet with the farthest distance from the earth through the use of quiet dynamics and chilling sound effects. Though Holst claimed that he was never a disciple of Debussy, these textures created in *Neptune* show that he was to a certain extent influenced by the composer. Debussy used a wordless female chorus in *Sirens*, and a similar technique is also evident here in *Neptune*, where a single measure of music is repeated quietly each time until the sound fades away into silence.

Although Holst's reputation had been steadily growing during the years before World War I, it was due to the popularity of *The Planets* that his earlier works were published and performed. The opera *Sāvitrī* (1908) was composed during his immersion in Sanskrit and Hindu Literature, and the *Hymn of Jesus* (1917) represents perhaps the most original work of his maturity.

PROGRAMME NOTES BY MARI SHIBATA



Peter Stark

conductor



Peter Stark's performances are exhilarating, imaginative and thought-provoking, and his teaching has inspired thousands of musicians across the world. At the heart of all Peter's work as conductor, teacher and consultant lies a passion and commitment to the study and practice of music to profit humanity.

Whilst having conducted a number of the world's leading ensembles including London Symphony Orchestra, Malaysian Philharmonic Orchestra, Orchestra of the Age of Enlightenment and English Chamber Orchestra, he retains the hunger to work with any orchestra that simply wants to play with spirit and enthusiasm.

Over the years Peter has had the privilege of assisting many of the world's finest conductors, including Pierre Boulez, Sir Colin Davis, Lord Menuhin, Sir Roger Norrington and Klaus Tennstedt. He is Artistic Director to the West of England Philharmonic Orchestra (2002 – present) and Principal Conductor of the Cambridge University Chamber Orchestra.

Peter's reputation as a teacher is renowned; he is Professor of Conducting at the Royal College of Music in London, Leverhulme Professor of Conducting to the National Youth Orchestra of Great Britain, and his courses in conducting have taken him across the world. Peter is deeply committed to the training of young orchestras. As well as working with the Royal College, he has also conducted youth orchestras ranging from Hertfordshire County Youth Orchestra (Principal Conductor since 1994) to the New South Wales Public Schools' Symphony Orchestra, Australia, and in 2009 will have his Japanese debut conducting the Toyota Junior Symphony Orchestra.

2008 saw his introduction to the world of television; as Series Consultant to the BBC2 series 'Maestro' he was responsible for overseeing the teaching of eight celebrity 'students'. In 2009 Peter will begin his book on the psychology of leadership, using the relationship between conductor and orchestra as his vehicle. The public profile afforded by his media work will lead to further opportunities to exercise his ambition to promote 'music for all'.

Numerous awards have included the Tagore Gold Medal from the Royal College of Music, and Honorary Doctor of Music from the University of the West of England, given 'in recognition of his outstanding contribution to music'.

Rosie Ventris

viola



Rosalind is currently reading music at Corpus Christi College. This year she has won the Cambridge University Musical Society Concerto Competition and the Nigel W Brown Music Prize. She was the youngest competitor at the 2006 Lionel Tertis International Viola Competition where she received the Gwynne Edwards memorial prize for the most promising British entrant, and the prize of an engagement with the European Union Chamber Orchestra, following which, she took part in a tour of Finland and Italy this summer as their principal viola and the soloist in Hindemith's Trauermusik at the Emilia Romagna Festival.

Before coming up to Cambridge, Rosalind studied at the Purcell School and the Junior Department of the Guildhall School of Music and Drama, and now learns privately with David Takeno in London. Following success in the Purcell School's Concerto Competition she performed Hindemith's concerto 'Der Schwanendreher' with the Purcell Chamber Orchestra at St. John's Smith Square. A keen chamber musician, Rosalind is a Cambridge University Instrumental Award holder, performing frequently with the pianist Kate Whitely. She has played in ensembles on international tours, and at venues such as Conway Hall, St.Martin-in-the-Fields and the Wigmore Hall. Her viola was made by Andreas Hudelmayer in 2003.

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 premiering at least one new work each year.

Recent performances have 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.

Last 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.

CUMS wishes to express its sincere gratitude to Granta NADFAS for sponsoring the concerto competition

Granta Decorative and Fine Arts Society ('Granta') has 430 members and is one of three societies in Cambridge affiliated to the National Association of Decorative and Fine Arts Societies (NADFAS). Granta, which aims to advance the decorative and fine arts through lectures and by encouraging young artists and performers, is pleased to sponsor the CUMS Concerto Competition.

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.

CUMS Officers & Committee 2008/09

<i>President</i>	Vacant	<i>Publicity Officer</i>	Rosica Bates
<i>Vice Presidents</i>	Richard Andrewes Sir John Meurig Thomas FRS Sir David Willcocks CBE MC	<i>Marketing Manager</i>	Dan Hill
<i>Chairman</i>	Simon Fairclough	<i>Webmaster</i>	Alex Selby
<i>Vice-Chairmen</i>	Robert Culshaw MVO Jo Whitehead	<i>Recruitment Manager</i>	Claire Pike
<i>Conductor</i>	Stephen Cleobury	<i>Instrument Manager</i>	Sam Kemp
<i>Assistant Conductors CUMS I</i>	Mark Austin Carlos del Cueto Joseph Fort	<i>Librarian</i>	Maggie Heywood
<i>Assistant Conductors CUMS II</i>	Mark Biggins Carlos del Cueto Dan Hill Fergus Macleod	<i>Faculty of Music Representative</i>	Martin Ennis
<i>Assistant Conductor CUWO</i>	Simon Thomas Jacobs	<i>Convenor, CUMS I</i>	Fiona Wilkinson
<i>Assistant Conductor CHORUS</i>	Joe Fort	<i>Convenor, CUMS CHORUS</i>	Lizzie Davis
<i>Treasurer</i>	Nick Shaw	<i>Convenor, CUWO</i>	Rachel Croft
<i>Secretary</i>	Jennifer Howells	<i>Convenor, CUMS II</i>	Vacant
<i>Chorus Manager</i>	Caroline Goulder	<i>Co-opted members</i>	John Barber Christopher Lawrence Paul Nicholson
<i>Orchestra Manager</i>	Mark Austin	<i>Trustees of the CUMS Fund</i>	Alan Findlay Chris Ford Peter Johnstone
<i>Fundraising Manager</i>	Michael Sharp	<i>Development Board</i>	Nigel Brown OBE Sarah Chambre David Charters Simon Fairclough Andy Swarbrick (Chairman)
<i>Supporters Circle Secretary</i>	Christine Skeen		
<i>Alumni Secretary</i>	Maggie Heywood		

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:

Friend: £50–£99 per annum

Donor: £100–£249 per annum

Friends and Donors enjoy:

- contributing membership of the Society, entitling them to priority booking for performances
- acknowledgement in CUMS concert programmes and on the website

- invitations to drinks at each performance at West Road Concert Hall
- an invitation to the annual CUMS Garden Party
- regular updates on key CUMS projects and events

Benefactor: £250–£499 per annum

Principal Benefactor: £500–£999 per annum

All of the above, plus:

- an invitation to dine at a conductor's table at the annual CUMS Dinner
- opportunities to sit in on selected rehearsals

The Stanford Circle: £1,000+ per annum

All of the above, plus the opportunity to be recognised as the supporter of a specific activity each season.

To become a Member of the CUMS Supporters' Circle, please complete a membership form and return it to the address shown thereon. If you pay UK or Capital Gains Tax, CUMS is able to boost your donation by 28 pence per pound through Gift Aid.

In helping us reach our targets, you will become part of an extraordinary musical tradition.

Thank you.

Members of the CUMS Supporters' Circle

The Stanford Circle

£1000+ per annum

Monica Chambers
Brenda and David Charters
and an anonymous donor

Principal Benefactor

£500–£999 per annum

Peter Ducker
Simon Fairclough

Benefactors

£250–£499 per annum

David Munday
Howarth Penny
Wolfson College
Robert Culshaw

Peter Johnstone
Tom Kohler
Jane Mackay
Erica Penman
Elizabeth Sinclair
Robert & Christine Skeen
Grahame & Cilla Swan
Heather J. Turnham
Sir John Meurig Thomas
Jo Whitehead
and an anonymous donor

Donors

£100–£249 per annum

Richard Andrewes
Margaret Barnes
Philip and Lesley Helliar

Friends

£50–£99 per annum

Judith Arthur
Sheila Ball
John Barber
Edo Boek
John Bridger
Lorely Britton
Helen Campbell
W R Cornish
Fleur d'Antal
Martin Darling
Anthony de Groot
H J Field
Alan Findlay
Colin Fitch
Chris Ford
Paul Fray
Wendy Fray
Julian Gardner
Andrew Goldsbrough
Caroline Goulder
Jean Gulston
Mel Gulston
Mark Hill
Sylvia Horwood-Smart
Lady Jane Howard
David James
Lady Jennings
The Hon Ann Keynes
Ann King

Jennie King
Colin Kolbert
Christopher Lawrence
Gilliver MacCorkindale
Sue Marsh
Anita Martin
Celia Milstein
Andrew Morris
Lady Newns
Val Norton
Donald Nowell
Julie and Chris Pope
Sheila Rushton
Charity Scott Stokes
Catherine Sharp
Michael Sharp
Ian Simmons
Tricia Simmons
Robert Stopford
Matthew Sumpter
Motomi Tsugami
Greta Wakefield
Ruth Williams
Harold Wiseman
Mrs Athene Withycombe
Alan Woodward
Marnie Woodward
Lawrence Wragg
David Wright
and three anonymous donors

Honorary Life Member

Maggie Heywood

Violin 1

Josie Robertson *leader*
Sue-Mae Saw
Julian Azkoul
Thomas Flint
Sarah Li
Fra Rustumji
Isobel Smith
Olivia Jarvis
Ashley White
Matt Bilyard
Chris Lynch
Rona Bronwin
Katie Lodge
Cheryl Roussel

Violin 2

Rebecca Lewis
Natasha Neale
Alice Pugh
Dickson Leung
Angie White
Lucy Andrews
Dan Knights
Saskia Rubin
Brandy Ma
Jenny Zhao

Sarah Morley
Gareth Brookfield
Jack Shotton
Lizzie Boulden
Rachel Ambrose Evans
Victoria Mattinson

Violas

Tom Hedges
Miriam Henson
Caughlin Butler
Kirsty Brown
Chris Curry
Iain Gunn
Mitchell Fourman
Rob Jones
Camilla Shotton
Viresh Patel
Elizabeth McLaren

Cellos

Suzanne Gale
Cai GoGwilt
Katarina Majcen
Josephine Stephenson
Yingxin Jiang
Daniel Grace

Conrad Steel
Jon Dumbrill
Catherine Hartley
Chris Stark
Alex Cooke
Kate Roberts
Angela Scarsbrook

Bass

Nick Bown
Catherine Sutherland
Naomi Scott
Stephanie Newman
Jack Hewetson

Flute

Lucy Bell
Lara Acott
Raphaela Clement
Annie Spencer

Oboe

Becka McClaughry
Sarah Penn
Catherine Smale
David Curington

Clarinet

Sarah Schofield
Karen Sayal
Sarah Bowden
Matt McLeod

Bassoon

Tamsin Alexander
Miriam Phillips
Cressida Sharp
Toby Young

Horn

Fiona Wilkinson
Eric Riedl
Duncan Hewitt
Rachel Croft
Oskar McCarthy
Neil Jenkins

Trumpet

Rebecca Crawshaw
Elaine Grant
Michael Collins
Simon Bate

Trombone

Steph Dyer
Vij Prakash/ Noah Rosa
Joe Scott

Euphonium

Vij Prakash

Tuba

Tom Morley

Percussion

James Shires
Jon Pease
Joe Snape
Jude Carlton
Ian Tindale

Harp

Sarah Shucksmith
Katya Herman

Celesta

Henry Parkes

CUMS LADIES CHORUS

Sopranos

Liz Anderson
Liesbeth Blom-Smith
Lizzie Davis
Kristin Hayes

Rebecca Johnston
Suzie McCave
Val Norton
Catherine Penington
Claire Pike

Sally Plummer
Natasha Ritchie
Rosie Robison
Helen Skaer
Ros Wade

Altos

Rosica Bates
Caroline Goulder
Jean Gulston
Alexandra Hayes

Philippa Mann
Tricia Simmons
Christine Skeen
Melanie Stefan

The ladies chorus has been prepared and is conducted offstage tonight by Joe Fort

Forthcoming concerts 2008/9

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

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 2008 8pm

WEST ROAD CONCERT HALL
Stravinsky *Firebird Suite* (1945)
Tchaikovsky *Manfred Symphony*
Conductors Mark Austin, Carlos del Cueto

CUWO MEETS PRIME BRASS

Thursday 27 November 2008 8pm

WEST ROAD CONCERT HALL
Frigyes Hidas *Quintetto Concertante for Brass Quintet and Symphonic Band*

Martin Ellerby *Paris Sketches*

Alfred Reed *Russian Christmas Music*

Gillingham *Apocalyptic Dreams*

Conductor Simon Thomas Jacobs

CUMS CHORUS

Monday 1 December 2008 7.30pm

KING'S COLLEGE CHAPEL
Elgar *The Kingdom*
Philharmonia Orchestra
King's Voices
Choir of Emmanuel College, Cambridge
Conductor Stephen Cleobury
Soprano Rachel Nicholls
Mezzo soprano Louise Crane
Tenor Justin Lavender
Bass Peter Savidge

continued

Forthcoming concerts 2008–2009 *continued*

CUMS CHORUS

Thursday 18 December 2008 7.30pm

ROYAL ALBERT HALL

Haydn *The Creation*

Mendelssohn *Overture to St Paul*

Soloists Ruby Hughes, John McMunn, Giles Underwood

Philharmonia Orchestra

King's College Choir

Philharmonia Chorus

Conductor Stephen Cleobury

2009 LENT TERM

CUMS I AND MASSED CHAPEL CHOIRS

Saturday 17 January 2009 8pm

WEST ROAD CONCERT HALL

Beethoven *Missa Solemnis*

Conductor Christopher Robinson

Soprano Sophie Bevan

Mezzo soprano Kate Symonds-Joy

Tenor Andrew Staples

Bass David Soar

CUWO WITH OUWO

Saturday 21 February 2009 4pm

TRINITY COLLEGE CHAPEL

Programme to include:

Léon Charles *New Work for Symphonic Wind Band and Chamber Choir* (World Premiere)

Vaughan Williams *English Folk Song Suite*

Oxford University Wind Orchestra

Conductor Simon Thomas Jacobs

CUMS CHORUS AND PRIME BRASS

Saturday 7 March 2009 8pm

TRINITY COLLEGE CHAPEL

Walton *Coronation Te Deum*

Henri Tomasi *Procession Nocturne*

Winning work in the CUMS Choral Composition Competition 2008–09

Rutter *Gloria*

Bruckner *Four motets*

Schoenberg *Fanfare on motifs of Die Gurrelieder*,

Lauridsen *O Magnum Mysterium* (brass version)

Timothy Brown *Jesus Christ's Expostulation*

Arvo Pärt *De Profundis*

Walton *Jubilate Deo*

Conductor Tim Brown

Tenor Aidan Coburn

Soloists taken from CUMS Vocal Soloists Competition.

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

Mezzo soprano Catherine Wyn-Rogers

Piano Mateusz Borowiak

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

CUWO

Wednesday 20 May 2009 8pm

WEST ROAD CONCERT HALL

Bernstein *Overture to 'Candide'*

Gershwin *Rhapsody in Blue*

Herbert Owen Reed *La Fiesta Mexicana*

Nigel Hess *East Coast Pictures*

Conductor Simon Thomas Jacobs

Piano Richard Uttley

CUMS I AND CUMS CHORUS

Saturday 13 June 2009 7.30pm

KING'S COLLEGE CHAPEL

Sir Peter Maxwell Davies *new work, commissioned by CUMS in celebration of the University of Cambridge's 800th Anniversary* (world première)

Beethoven *Symphony No. 9*

Conductor Stephen Cleobury

Soprano Lynne Dawson

Mezzo soprano Madeleine Shaw

Tenor Andrew Staples

Bass Gerald Finley

CUMS II

Wednesday 17 January 2009 8pm

WEST ROAD CONCERT HALL

Wagner *Siegfried Idyll*

Stravinsky *Octet*

Villa-Lobos *Brachianas Brasileiras No.9*

Strauss *Le Bourgeois Gentilhomme Suite*

Conductor Daniel Hill



Join the CUMS Supporters' Circle

SECTION 1: MEMBERSHIP INFORMATION

Personal details

Name

Address

Telephone

Email

Membership level

I would like to join the Supporters' Circle at the following level:

- The Stanford Circle (£1000)
Principal Benefactor (£500-£999)
Benefactor (£250-£499)
Donor (£100-£249)
Friend (£50-£99)

Amount of Donation £

Acknowledgement

- Please acknowledge my gift using the following wording
I would prefer to remain anonymous

Payment details

I would like to make my donation by:

- Cheque (please enclose a cheque made payable to CUMS)
CAF Cheque (please enclose a CAF Cheque made payable to CUMS)
Standing order (please complete section 3 below)
Shares (please contact Christine Skeen at the address below)

SECTION 2: GIFT AID DECLARATION

(Please complete this section if you pay UK income tax or capital gains tax at least equal to the tax which CUMS will reclaim on your donations.)

Please treat this donation and all subsequent donations until I notify you otherwise as Gift Aid donations.

Signed

Date

SECTION 3: STANDING ORDER MANDATE

(Please complete this section if you would like to make your donation by standing order.)

Name of your bank

Address of your bank

Your sort code

Your account number

Please pay CUMS, Royal Bank of Scotland, Sort code 16-15-19, Account number 10298672

the sum of £

(Print amount pounds)

Per month quarter year

Starting on

Signed

Date

Full name

Address

Please return your completed form and payment to Christine Skeen, Secretary, CUMS Supporters' Circle, West Road Concert Hall, 11 West Road, Cambridge CB3 9DP