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Principal Conductor CUMS Chorus **Stephen Cleobury CBE**  
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Saturday 17 January 2015, 8pm

King's College Chapel

**Dvořák** Symphony No.8  
**Brahms** Ein deutsches Requiem

**CAMBRIDGE UNIVERSITY CHAMBER ORCHESTRA**  
**MEMBERS OF CUMS SYMPHONY ORCHESTRA**

**CHOIRS OF CLARE, GONVILLE & CAIUS, JESUS**  
**AND SELWYN COLLEGES**  
**MEMBERS OF CUMS CHORUS AND CAMBRIDGE**  
**UNIVERSITY CHAMBER CHOIR**

**Howard Shelley** conductor  
**Elinor Rolfe Johnson** soprano  
**Jonathan Sells** bass  
**Tim Brown** chorus master

CUMS is grateful for the support of

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## PROGRAMME NOTES

**Antonin Dvořák (1841 - 1904)**

**Symphony No. 8 in G major, Op. 88**

*Allegro con brio*

*Adagio*

*Allegretto grazioso - Molto vivace*

*Allegro ma non troppo*

With his Eighth Symphony, Dvořák expressed his intention to avoid the 'usual, universally applied and recognised forms' and to compose something 'with individual thoughts worked out in a new way', thus making way for one of his most original, genial and well-loved compositions. Written in the seclusion of his countryside home Vysoká between August and November 1889, the Eighth Symphony reveals more than any other Dvořák's fondness for Czech and Slavonic music while the relaxed surroundings in which it was composed is reflected in the abundance of melodic material throughout. It stands alone in Dvořák's output in style - free from the dark demeanour of the preceding Seventh (1884-85) which was composed in the shadow of his mother's death, and unaffected by the emotional ambivalence of the Ninth (1893), in which the excitement of new and vibrant cultures collides with a pervasive sense of homesickness.

The symphony for a time bore the subtitle 'English', for no other reason than its publication in London by Novello in 1890 after Dvořák fell out with his own publishers, Simrock. It was in fact through Simrock that Dvořák's music was promoted after having been helped early on by the other most

popular living composer of the day who shared the same publisher, Johannes Brahms. No symphony had been published in G major since Haydn, this key being associated with a rustic or song-like quality. The Eighth has been described as having a youthful quality and it is intriguing that the next major symphony written in this key was Mahler's Fourth, a work full of the evocation of childhood. The two symphonies also share many beautiful moments for the cellos, not least in the G minor opening of the Eighth.

This opening contains a great sense of pathos and reappears at key structural points throughout the movement: prior to the exposition, before the start of the development and to introduce the recapitulation. The tonic key is introduced by a solo flute 'bird call' before the movement launches forward in a succession of sprightly melodies. Leoš Janáček said of this music: 'You've scarcely got to know one figure before a second one beckons with a friendly nod, so you're in a state of constant but pleasurable excitement'.

The second movement is characterised by alternation between C major and C minor and contains



## PROGRAMME NOTES

some of Dvořák's most idyllic and bucolic music. Like Beethoven's *Pastoral* Symphony, it is inspired by tranquil landscapes before being interrupted by a thunderstorm in its central climax. The third movement is a melancholy waltz in G minor. The *Allegretto grazioso* marking is the same one Brahms used for the third movement of his First and Second symphonies, while the coda at the end of the movement introduces a 2/4 bohemian folk-dance which heralds the return to G major for the final movement.

When rehearsing the final movement of the Eighth, conductor Rafael Kubelik once said: 'Gentlemen, in Bohemia the trumpets never call to battle - they always call to the dance!' So the trumpet fanfare introduces a hybrid theme and variations finale as the cellos state a lyrical theme recalling the flute

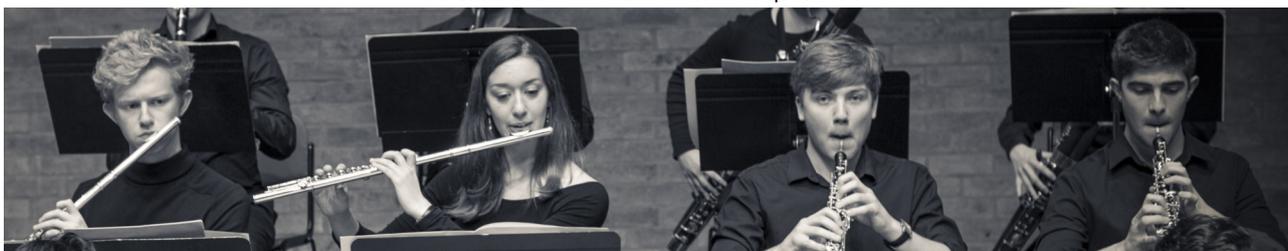
'bird call' of the first movement. Three variations follow, the second of which is returned at the end of the movement in a frenzied coda to bring the work to a rousing close.

The first performance was conducted by Dvořák on 2 February 1890 in Prague, after which he went on to conduct performances across Europe, including one in the Guildhall, Cambridge on 15 June 1891. Dvořák agreed to give the concert with CUMS for the occasion, the night before he was to receive an honorary doctor of music degree from the University. 'Nothing but ceremony, and nothing but doctors' he later recalled: 'All faces were serious, and it seemed to me as if no one knew any other language but Latin'.

Declan Kennedy

— A SHORT PAUSE —

Please do not leave the chapel



**Johannes Brahms (1833 - 1897)**

***Ein deutsches Requiem* ('A German Requiem') Op. 45**

*Selig sind, die da Leid tragen*

*Denn alles Fleisch es ist wie Gras*

*Herr, lehre doch mich*

*Wie lieblich sind Deine Wohnungen*

*Ihr habt nun Traurigkeit*

*Denn wir haben hie keine bleibende Statt*

*Selig sind die Toten*

'Blessed are they that have sorrow, for they shall be comforted'. So words from Christ's Sermon on the Mount begins Brahms' intense exploration of human sorrow and mourning. *Ein deutsches Requiem* is not a Mass for the Dead but instead one to console and comfort the living, as the work focusses on faith in the Resurrection rather than fear of the Day of Judgement. This central feature of the Catholic liturgy is omitted as Brahms' personalised selection of biblical texts reveals not only his own agnosticism but also the humanistic nature of the work - the forces of life are asserted throughout rather than the burdens of death. The text of

the Requiem is drawn from sixteen chapters of ten books from the Old and New Testaments and the Apocrypha, the close-knit fabric of individual passages demonstrating the composer's deeply profound knowledge of scripture.

The exact reasons for the origin of the Requiem are ambiguous; Brahms was certainly deeply affected by the death of his great friend and mentor Robert Schumann in 1856 and of his mother in February 1865. The first mention of a Requiem appeared in a letter to Clara Schumann in April 1865 in which he commented upon a completed movement from, as he described it, 'a kind of German Requiem'. The

## PROGRAMME NOTES

work was written between 1865 and 1868 and received no less than three premieres: the first, a performance of the first three movements in Vienna in December 1867, was unsuccessful owing to a rogue timpanist; the second was a performance of six movements which took place on Good Friday, April 1868, with Brahms himself conducting. In May 1868, Brahms composed what would become the fifth movement and the final version was premiered in Leipzig on 18 February 1869.

The complex textual composition of the work is mirrored in its musical architecture as Brahms created a broad structural symmetry which serves to unify what is his longest composition. The first three movements are marked by uncertainty and doubt while the last three transition from grief to affirmation; the central movement conveys an essential theme of consolation – ‘blessed are they that dwell in your house, they will praise you evermore’.

The serenity of the opening movement sets an intimate tone that permeates the whole work, with an orchestration that omits violins, trumpets and clarinets creating an understated solemnity. The first three notes from the chorus, ‘*Selig sind*’, serve as a unifying motif throughout the Requiem.

What would become the second movement originated as the slow movement of a piano concerto and then as a *scherzo* for a planned symphony before Brahms abandoned both ideas, reworking the material into its present form. The chorus proclaims the inevitability of man’s fate, ‘For all flesh is as grass’, before a lighter central episode provides respite. The funeral march returns before an *allegro* proclaims the word of God in unison, as darkness is transfigured into light: ‘But the word of the Lord endures forever’.

In the third movement the baritone soloist yearns for consolation: ‘Now, Lord, how shall I find comfort?’ There is once again affirmation as the soloist and chorus come together in a colossal fugue proclaiming that ‘the souls of the righteous are in the hand of God, and no torment touches them’, sustained over an omnipresent pedal D in the orchestra.

With the symmetry of *Ein deutsches Requiem*, its fourth movement lies at the heart of the work. With its simple tone of consolation and contentment, recalling Brahms’ lieder in its long-winding vocal lines, it is some of the most beautiful music he ever set. Whereas the baritone soloist in the third movement sings of grief and doubt, in the fifth movement the soprano’s message is one of maternal consolation.

The sixth movement is the dramatic climax of the Requiem with a brooding meditation on the last judgement. Brahms employs the full power of orchestra and chorus as death is confronted: ‘Death, where is your sting? Hell, where is your victory?’ These two lines are the most emotionally charged of the entire work as an extraordinary cadence into C major, recalling a similar climax achieved at the ‘light’ reached in Haydn’s *The Creation*, introduces a triumphant fugue.

The final movement brings together the introspective and meditative character that embodies the work in an understated prayer for the deceased. In concluding with the same word which began the Requiem, ‘*Selig*’ (‘blessed’), Brahms provides a tender reminder that those living shall be blessed by the memories of those who have passed before.

Declan Kennedy



**Text and Translation**

*Movement I*

Blessed are they that have sorrow,  
for they shall be comforted.  
They that sow in tears  
shall reap with joy.  
They go forth and weep  
and carry precious seed  
and come with joy  
and bring their sheaves with them.

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.  
Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen samen,  
und kommen mit Freuden  
und bringen ihre Garben.

(Matthew 5:4; Psalm 126: 5-6)

*Movement II*

For all flesh is as grass  
and the splendour of man  
is like the flower of the field.  
The grass withers  
and the flower falls.  
So be patient, dear brothers,  
until the coming of the Lord.  
See how the farmer waits  
for the precious fruit of the earth  
and is patient for it  
until he receives  
the Spring rains and the Autumn rains.  
But the word of the Lord endures forever.  
The redeemed of the Lord shall return  
and come to Zion with shouts of joy;  
eternal joy shall be upon their heads,  
  
they shall obtain joy and gladness  
and pain and suffering shall flee away.

Denn alles Fleisch es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.  
So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe  
den Morgenregen und Abendregen.  
Aber des Herrn Wort bleibet in Ewigkeit.  
Die Erlöseten des Herrn werden wiederkommen,  
und gen Zion kommen mit Jauchzen;  
Freude, ewige Freude, wird über ihrem Haupte  
sein,  
Freude und Wonne werden sie ergreifen,  
und Schmerz und Seufzen wird weg müssen.

(1 Peter 1:24; James 5:7, 8a; 1 Peter 1:25; Isaiah 35:10)

*Movement III*

Lord, let me know  
that I must have an end,  
that my life has a term,  
and that I must pass on.  
See, my days  
are as a hand's breadth before you  
and my life is as nothing before you.  
Truly, all men that still walk the earth  
are hardly as anything.

Herr, lehre doch mich,  
dass ein Ende mit mir haben muss,  
und mein Leben ein Ziel hat,  
und ich davon muss.  
Siehe, meine Tage sind  
einer Hand breit vor Dir,  
und mein Leben ist wie nichts vor Dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.

## PROGRAMME NOTES

They go hence like a shadow  
and all their noise comes to nothing,  
they heap up their wealth  
but do not know who will inherit it.  
Now, Lord, how shall I find comfort?  
I hope in you.  
The souls of the righteous are in the hand of God,  
and no torment touches them.

(Psalm 39:4-7; Wisdom of Solomon 3:1)

### *Movement IV*

How lovely are your dwellings,  
Lord of Sabaoth!  
My soul longs and faints  
for the courts of the Lord;  
my body and soul rejoice  
in the living God.  
Blessed are they that dwell in your house;  
They will praise you evermore.

(Psalm 84: 1, 2, 4)

### *Movement V*

You now have sorrow;  
but I will see you again,  
and your heart shall rejoice,  
and your joy shall no man take from you.  
Look on me:  
For a short time I have had  
sorrow and labour  
and have found great comfort.  
Thee will I comfort  
as one whom a mother comforts.

(John 16: 22; Isaiah 66: 13; Ecclesiasticus 51: 35)

### *Movement V*

You now have sorrow;  
but I will see you again,  
and your heart shall rejoice,  
and your joy shall no man take from you.  
Look on me:  
For a short time I have had  
sorrow and labour  
and have found great comfort.  
Thee will I comfort  
as one whom a mother comforts.

(John 16: 22; Isaiah 66: 13; Ecclesiasticus 51: 35)

Herr, lehre doch mich,  
dass ein Ende mit mir haben muss,  
und mein Leben ein Ziel hat,  
und ich davon muss.  
Siehe, meine Tage sind  
einer Hand breit vor Dir,  
und mein Leben ist wie nichts vor Dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.

Wie lieblich sind Deine Wohnungen,  
Herr Zebaoth!  
Meine Seele verlanget und sehnet sich  
nach den Vorhöfen des Herrn;  
Mein Leib und Seele freuen sich  
in dem lebendigen Gott.  
Wohl denen, die in Deinem Hause wohnen,  
die loben Dich immerdar.

Ihr habt nun Traurigkeit;  
aber ich will euch wiedersehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch nehmen.  
Sehet mich an:  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt,  
und habe grossen Trost funden.  
Ich will euch trösten,  
wie einen seine Mutter trösten.

Ihr habt nun Traurigkeit;  
aber ich will euch wiedersehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch nehmen.  
Sehet mich an:  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt,  
und habe grossen Trost funden.  
Ich will euch trösten,  
wie einen seine Mutter trösten.

## PROGRAMME NOTES

### *Movement VI*

For we have no abiding city,  
but we seek one to come.  
Behold, I tell you a mystery:  
We shall not all sleep,  
but we shall all be changed;  
and that quickly in a moment  
at the sound of the last trumpet.  
For the trumpet shall sound,  
and the dead shall be raised  
incorruptible;  
and we shall be changed.  
Then shall be fulfilled  
the word that is written:  
'Death is swallowed up in victory.  
Death, where is your sting?  
Hell, where is your victory?'  
Lord, you are worthy to receive  
praise and glory and power,  
for you have created all things,  
and by your will were they created  
and have their being.

(Hebrews 13: 14; 1 Corinthians 15: 51, 52, 54, 55;  
Revelation 4: 11)

### *Movement VII*

Blessed are the dead  
which die in the Lord  
from now on.  
Yea, says the spirit,  
that they may rest from their labours,  
for their works follow after them.

(Revelation 14:13)

English from the Lutheran Bible

Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.  
Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich in einem Augenblick  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten werden auferstehen  
unverweslich;  
und wir werden verwandelt werden.  
Dann wird erfüllet werden  
das Wort, das geschrieben steht.  
Der Tod is verschlungen in den Sieg,  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, Du bist würdig zu nehmen  
Preis und Ehre und Kraft,  
denn Du hast alle Dinge geschaffen,  
und durch Deinen Willen haben sie das Wesen und  
sind geschaffen.

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

German from Michael Musgrave



### Howard Shelley

Since winning the premier prize at the Royal College of Music at the end of his first year, making his recital debut in 1971 and giving a televised Prom the same season with the London Symphony Orchestra, Howard Shelley has enjoyed a distinguished career, regularly touring on all continents including 30 consecutive years to Australia.

As pianist he has performed with leading orchestras and conductors including Ashkenazy, Boulez, Boult, Davis, Jansons, Rozhdestvensky and Sanderling.

In 1983 he gave a unique series of five London recitals, broadcast by the BBC, of Rachmaninov's complete solo piano music.

Since his conducting debut with the LSO in 1985, Shelley has conducted all four London symphony orchestras, the Royal Scottish National Orchestra, Ulster Orchestra, the RTE National Symphony in Dublin and BBC National Symphony of Wales as well as the Hong Kong Philharmonic, Filarmonica de la Ciudad de Mexico, Munich Symphony, St Gallen Symphony, Seattle Symphony, Naples Philharmonic, Singapore Symphony Orchestra and the Melbourne Symphony. His engagements are now mostly in the dual role of conductor/soloist with particularly close relationships with a number of chamber orchestras around the world. He has held positions of Associate and Principal Guest Conductor with the London Mozart Players and toured with them in Europe and Asia. Their many recordings together have received critical acclaim. Shelley has also been Principal Conductor of Sweden's Uppsala Chamber Orchestra. In addition to close relationships with the Orchestra di Padova e del Veneto in Italy, Orchestra Svizzera Italiana in Switzerland, Poland's Sinfonia Varsovia and the Tasmanian Symphony Orchestra with most of whom he also records regularly, other chamber orchestras with whom he has worked include the Northern Sinfonia, the English Chamber Orchestra, Swedish Chamber, Zurich Chamber, Netherlands Chamber & Stuttgart Chamber orchestras, Våsterås



Sinfonietta, Hong Kong Sinfonietta, Ensemble Orchestral de Paris, Orchestre de Picardie and Camerata Salzburg.

Television highlights include the 100th anniversary of the BBC Proms, a broadcast on Swiss-Italian television of Vaughan Williams' London Symphony and a documentary on Ravel made in 1998 by the ABC which won the Gold Medal for the best arts biography of the year at the New York Festivals Awards.

Shelley's discography is set to reach 150 cds this season on Chandos, Hyperion, and EMI includes the complete Rachmaninov piano music and concertos, series of Mozart, Hummel, and Mendelssohn concertos, Gershwin's works for piano & orchestra and many British concertos for Chandos. World première contributions to Hyperion's Romantic Piano series include concertos by Moscheles, Herz, Hiller, Kalkbrenner and many others. Recent issues feature boxed sets of Haydn's 'London' symphonies and a 14-CD survey of Clementi for Hyperion, and Beethoven's complete works for piano and orchestra for Chandos as well as discs of Chopin's sonatas and piano concertos by Dobryznski and Lessel for the Chopin Institute in Warsaw.

Howard Shelley is married to Hilary Macnamara and they have two sons. An Honorary Fellow of the Royal College of Music, he was awarded an OBE for services to classical music in 2009.

## BIOGRAPHIES

**Elinor Rolfe Johnson** (soprano) graduated from Cambridge University with a Masters degree in Music and studies with Susan Roberts. She completed her two years on the Opera school at the Royal Conservatoire of Scotland in Summer of 2013. As an RCS scholarship holder Elinor was also very kindly supported by the Russell Sheppard Trust Vocal Scholarship and the Richard Stapely trust. She has performed at venues including the Theatre Royal Glasgow, L'Archeveche and Grand Theatre Aix-en-Provence, St John's Smith Square, Leeds Town Hall, Snape Maltings and St. George's Hanover Square.

Operatic roles include Pamina; *Die Zauberflöte*, both Countess and Susanna; *Le nozze di Figaro*, Fiordiligi; *Così fan Tutte*, Rosalinde; *Die Fledermaus* and Tytania; *A Midsummer night's Dream*; Song repertoire comprises works by Britten, Poulenc, Schubert, Schumann, Wolf, Debussy and Strauss and Oratorio by Bach, Mozart, Haydn, Handel, Tippett, Vaughan Williams and Brahms.

A finalist at the 2010 London Handel Festival Competition, Elinor more recently performed the role of Ismene in Telemann's *Orpheus* for the Classical Opera Company. In September 2013 she sang her debut recital at the Wigmore Hall with William Vann. Summer 2014 Elinor covered at the Aix-en-Provence Festival for the Bach, *Trauernacht* project, under Raphael Pichon and worked alongside the Freiburger Barockorchester, with Pablo Heras-Casado in the festival's production of *Die Zauberflöte*. In October she performed the role of Rosa-



linde for Opera Danube's *Die Fledermaus* at St John's, Smith Square.

Up-coming performances include Bach, *St Matthew Passion* at St John's, Smith Square for the Anton Bruckner Choir in March of 2015 and the role of Countess for Regents Opera's *Le Nozze di Figaro* in May-July 2015.



## BIOGRAPHIES

**Jonathan Sells** graduated from the International Opera Studio at the Zurich Opera House in 2012, after gaining distinctions both at the University of Cambridge (Music and Musicology) and on the opera course at the Guildhall School of Music and Drama, where he was subsequently a Guildhall Artist Fellow. In 2009, he won the Rose Bowl at the Guildhall Gold Medal, and was awarded the Prix Thierry Mermod at the Verbier Festival Academy and the Worshipful Company of Musicians' Silver Medal. He was awarded the bronze Gottlob Frick Medal in 2011.

Operatic roles include Bottom, Monteverdi's Orfeo, Don Alfonso, Count Almaviva, Leporello, Der König (Orff *Die Kluge*), and Rossini's Bartolo and Figaro, with companies including Opéra de Paris, Opéra de Dijon, Glyndebourne Festival Opera, Teatro Real, Madrid and Opernhaus Zürich. In concert he works regularly with John Eliot Gardiner and William Christie, and has recorded a number of discs with I Fagiolini. Plans for 2015 include *Der Kaiser von Atlantis* at the Opéra de Dijon, a Monteverdi tour with Les Arts Florissants, Papageno at the Oper Schloss Hallwyl (CH) and a European tour with his baroque collective, Solomon's Knot.

Artsong is a crucial part of Jonathan Sells' work. He gave his debut recital at Wigmore Hall in 2010, and his debut at the Liederstunden in Bern in 2013. He will sing for



'Liedrezital Zürich' with Edward Rushton in the Tonhalle in the 2015/16 season.



## CUCO & CUMS SYMPHONY ORCHESTRA

### VIOLIN I

Nicholas Bleisch, *K*  
 Gabi Jones, *T*  
 Angus Bain, *CAI*  
 Sam Alberman, *T*  
 Teddy Truneh, *CHU*  
 Lydia Caines, *SE*  
 Alberto Rorai, *Institute of Astronomy*  
 Clare Rees-Zimmerman, *T*  
 Ziruo Zhang, *HH*  
 Joseph Swartzentruber, *JE*  
 Sinead Cook, *MUR*  
 Louise Ayrton, *T*  
 Bobby He, *Q*  
 Shentong Wang, *CL*

### VIOLIN II

Aditya Chander, *M*  
 Natalie Rickard, *PET*  
 Kate Apley, *T*  
 Konrad Bucher, *G*  
 Stephane Crayton, *K*  
 Charles Gurnham, *F*  
 Ward Haddadin, *K*  
 Jaina Mistry, *CL*  
 Eleanor Thompson, *SE*

Amelia Drew, *CAI*  
 Neil Grant, *PEM*  
 Roland Slade, *Ridley Hall*

### VIOLA

Nathalie Green-Buckley, *HO*  
 Roc Fargas i Castells, *SE*  
 Phoebe Williams, *EM*  
 Hannah Gardiner, *K*  
 Konrad Viebahn, *EM*  
 Malinda McPherson, *CHU*  
 Angela Wittmann, *N*  
 Rachael Booth, *T*  
 Georgia Powell, *TH*  
 Matthew McConkey, *PEM*

### CELLO

Ben Michaels, *CL*  
 Alex Maynard, *R*  
 Kathryn Schulz, *PEM*  
 Laurence Cochrane, *PEM*  
 Rachel Flint, *PET*  
 Alex Dalgleish, *R*  
 Magdalene Christie, *MUR*  
 Ben Grant, *CAI*

### DOUBLE BASS

Joe Cowie, *CL*  
 Myles Nadarajah, *PET*  
 David Valinsky, *F*  
 Dominic Nudd \*  
 David Bossanyi, *JN*  
 Alan Bowman \*

### FLUTE

Simone Maurer, *CLH*  
 Harry Hickmore, *EM*  
 Rosalind Ridout, *HH*

### OBOE

Rees Webster, *TH*  
 Miriam Farkas, *JE*

### CLARINET

Chloe Allison, *SE*  
 Daniel Malz, *T*

### BASSOON

Joseph Donnelly, *CHU*  
 Freddie Brewer, *F*  
 David Bennett, *SE*

### HORN

Jake Rowe, *T*  
 Tom Archer, *K*  
 James Liley, *DAR*  
 Jeremy Judge, *F*

### TRUMPET

Joe Pennaligon, *CL*  
 Katie Lodge, *EM*

### TROMBONE

Shao-Tuan Chen, *R*  
 Ewan Day-Collins, *PET*  
 Tom Byrne, *CAI*

### TUBA

Chris Gilmartin, *CAI*

### TIMPANI

Sami Alsindi, *CC*

### HARP

Elsbeth Wilson \*  
 Stephen Wilkinson, *G*

\* *Guest players*

## CHORUS

### Soprano

Sapphire Armitage  
 Charlotte Barrett-Hague  
 Elizabeth Bate  
 Emily Baycroft  
 Katie Braithwaite  
 Sarah Choi  
 Catherine Clark  
 Caroline Daniel  
 Janneke Dupré  
 Polly Furness  
 Eleanor Gregson  
 Carrie Gothard  
 Alice Halstead  
 Mary Hamilton  
 Sarah Hargrave  
 Alice Higgins  
 Katie Hind  
 Eleanor Holroyd  
 Holly Holt  
 Harriet Hunter  
 Eleanor Hussey  
 Emily Kay  
 Marie Lemaire  
 Roshni Mansfield  
 Nattie Mayer-Hutchings  
 Cleo Newton  
 Anna Nicholl  
 Esther Nye  
 Eloise Pedersen  
 Jessica Scaife  
 Madeleine Seale  
 Imogen Sebba  
 Zoë Silkstone

Julia Sinclair  
 Eleanor Smith  
 Julia Snodgrass  
 Rebekah Sturge  
 Lucy Taylor  
 Anna Tindall  
 Saffron Usher  
 Ellie Walder  
 Clover Willis  
 Sophie Woodhead  
 Hannah Woodhouse

### Alto

Henrietta Box  
 Jemma Cleary  
 Liam Crangle  
 Eilish Crassidy  
 Rosalind Dobson  
 Elizabeth Edwards  
 Emily Galvin  
 Hetty Gullifer  
 Shanna Hart  
 Ines Heimann  
 Maisie Hulbert  
 Corinne Hull  
 Suvi Joensuu  
 Emma Kavanagh  
 Giverny McAndry  
 Ana-Sofia Monk  
 Sophie Nairac  
 Rhiannon Randle  
 Thomas Rothwell  
 Eva Smith Leggatt  
 Andrew Stratton

Charlotte Sutherell  
 Olivia Symington  
 Rosie Taylor  
 Eleanor Warner  
 Mark Williams  
 Aleksandra Wittchen

### Tenor

Bertie Baigent  
 Stephen Bick  
 David Booer  
 Laurence Booth-Clibborn  
 Mark Bostock  
 William Bosworth  
 Harry Bradford  
 Liam Darling  
 Mark Darling  
 Jake Dyble  
 Will Hann  
 Sam Holmes  
 Robert Humphries  
 William Kilvington-Shaw  
 Christopher Loyn  
 Matthew Maitra  
 Toby Miller  
 Alexander Peter  
 Alexander Porteous  
 Jackson Riley  
 Gary Rushton  
 Will Searle  
 Jaliya Senanayake  
 Laszlo Seress  
 Jonathan Schranz  
 Joshua Stutter  
 Eric Tuam

### Bass

John Bachelor  
 Gregory Barber  
 Max Cockerill  
 Charles Cooper  
 Anthony Daly  
 Nicholas Doig  
 Amatey Doku  
 Stephen Fort  
 Laurence Harris  
 Oliver Hazell  
 Matt Innes  
 Matthew Jorysz  
 Declan Kennedy  
 Peter Lidbetter  
 Charlie Littlewood  
 Jack May  
 Matthew Nixon  
 Joshua Pacey  
 Cole Perkinson  
 Hugo Popplewell  
 Leo Popplewell  
 James Proctor  
 David Rice  
 Chase Smith  
 Robert Smith  
 Tillman Taape  
 Sean Telford  
 Humphrey Thompson  
 Jonathan Venwell  
 Nic Walker  
 Louis Wilson  
 Nick Wright

Thanks to:

Tim Brown (Chorus Master) for preparing the singers for this performance and for the support of Sarah McDonald (Director of Music, Selwyn College), Graham Ross (Director of Music, Clare College), Martin Ennis (Director of Music, CUMS Chamber Choir), Geoffrey Webber (Director of Music, Gonville and Caius College), Mark Williams (Director of Music, Jesus College), Ben Morris (rehearsal pianist), and Ute Lepetit-Clare (language coaching).

**Cambridge University Musical Society (CUMS)** is one of the oldest and most distinguished university music societies in the world. It offers a world-class musical education for members of the University and local residents, nurturing the great musicians of the future and providing performing opportunities for over 500 Cambridge musicians every year.

The Society has played a pivotal role in British musical life for almost 170 years. It has educated such luminaries as Sir Andrew Davis, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Christopher Hogwood and Robin Ticciati, has given world or UK premieres of works by Brahms, Holloway, Lutoslawski, Maxwell Davies, Rutter, Saxton and Vaughan Williams, and has given successive generations of Cambridge musicians the experience of visiting conductors and soloists including Britten, Dvořák, Kodaly, Menuhin and Tchaikovsky. Since the 1870s, CUMS has enjoyed the leadership of several of Britain's finest musicians, including Sir Charles Villiers Stanford, Sir David Willcocks, Sir Philip Ledger, and, from 1983 to 2009, Stephen Cleobury.

In 2009 Stephen Cleobury assumed a new role as Principal Conductor of the CUMS Chorus, and Sir Roger Norrington was appointed as Principal Guest Conductor. Martin Yates, 'one of the most exciting and versatile British conductors of his generation' in the words of *The Times*, joined the team as Principal

Conductor of the CUMS Symphony Orchestra; and a Great Conductors series was launched with the objective of exposing CUMS members to a succession of world-class visiting conductors.

In February 2010 CUMS entered another new phase of its development when it merged with the Cambridge University Chamber Orchestra and Cambridge University Music Club. In October 2010 the Society launched the Cambridge University Lunch-time Concerts — a new series of weekly chamber recitals at West Road Concert Hall showcasing the University's finest musical talent. In 2011 it merged with the Cambridge University Chamber Choir, which is directed by Martin Ennis and David Lowe.

CUMS continues to provide opportunities for the University's finest student soloists and conductors by awarding conducting scholarships and concerto prizes, and it actively encourages new music by running a composition competition and premièring at least one new work each year. Recent highlights have included Wagner's *Parsifal* (Act III) conducted by Sir Mark Elder, a recording of *The Epic of Everest's* original score for the British Film Institute, a concert of Haydn and Mendelssohn at Kings Place, London conducted by Sir Roger Norrington and Britten's *War Requiem* conducted by Stephen Cleobury.



<b>Student President</b>	Ben Glassberg
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<b>Principal Guest Conductor, Cambridge University Chamber Orchestra</b>	Peter Stark
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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 provide opportunities for the finest young musicians of the twenty-first century, are invited to join the CUMS Supporters' Circle. Membership of the Circle is through annual donation to CUMS. There are seven levels of donation:

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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 25 pence per pound through Gift Aid.

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(Print amount ..... pounds)

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Starting on .....

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Date .....

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