



CAMBRIDGE UNIVERSITY MUSICAL SOCIETY  
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Principal Guest Conductor **Sir Roger Norrington CBE**  
Principal Conductor CUMS Chorus **Stephen Cleobury CBE**  
Principal Guest Conductor Cambridge University Chamber Orchestra **Peter Stark**  
Directors Cambridge University Chamber Choir **Martin Ennis and David Lowe**

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Saturday 28 February 2015, 8pm  
West Road Concert Hall, Cambridge

**Mendelssohn** 'Fingal's Cave'

**Mozart** Piano Concerto No. 24

**Beethoven** Symphony No. 7

# CAMBRIDGE UNIVERSITY CHAMBER ORCHESTRA

Christopher Seaman conductor

Stephen Kovacevich piano

CUMS is grateful for the support of

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CUMS is grateful to Macmillan Cancer Support for supporting this concert

# WE ARE MACMILLAN. CANCER SUPPORT

## No one should face cancer alone.....

.....and yet as research for Macmillan Cancer Support has shown, this is the case for one in four people receiving a cancer diagnosis.

Macmillan Cancer Support is the only cancer charity that encompasses all the needs of cancer patients and their families; whatever the cancer, your age or ethnicity.

Macmillan is known for not only giving medical support through their nurses, doctors and other health-related professionals, but also practical, emotional and financial advice and help.

However, did you also know that Macmillan, in partnership with Boots the Chemist now provides 'over the counter' advice from the Macmillan trained pharmacists as well as having a range of informative guides and brochures?

Did you know that Macmillan, in partnership with Toni & Guy hair stylists, provides consultations and advice about hair care and wig styling for patients undergoing treatment?

Did you know that Macmillan, in partnership with No 7 cosmetics, provides consultations and advice about skincare and makeup to help patients look their best while undergoing treatment?

These are just some of the ways in which this charity is looking to serve cancer patients

Although the Charity is known nationwide, the funds that are collected in Cambridgeshire are used to help cancer patients and their families living in this county.

Last month, thanks to the wonderful support from local people, Macmillan opened a new Information and Support Centre, near to the reception area of the Oncology Department in Addenbrooke's Hospital. Here people can drop in to talk to trained advisors, search online for information or read some of the many helpful leaflets available, helping them to make informed decisions about their care and treatment.

With one in two people now likely to receive a cancer diagnosis at some time in their lives, there has never been a more pressing need to raise funds to support this very important charity. Please give generously on your way out of the concert tonight.

Thank you

## WELCOME

### A Message from the President

CUCO has a long and distinguished history. Founded as part of the Cambridge University Music Club in 1899, the orchestra has since worked with such figures as the late Sir Colin Davis, Sir Mark Elder, Nicholas Collon and continues to maintain its ongoing relationship with the brilliant Sir Roger Norrington, Principal Guest Conductor of CUMS.

Although a relative latecomer to the society, joining only in 2010, as part of CUMS, CUCO has gone from strength to strength, firmly establishing itself as the leading University orchestra in Britain. Each year CUCO attracts extraordinarily talented musicians as dedicated to their studies as they are to first-class music-making – the orchestra of 2014/15 are no exception.



Tonight we warmly welcome Christopher Seaman, who leads the orchestra in a programme of Mendelssohn, Mozart and Beethoven. Further, it is a great pleasure to introduce Stephen Kovacevich, one of the leading pianists of his generation, who is the soloist in Mozart's Piano Concerto No. 24 in C Minor. Stephen will also be giving a Masterclass tomorrow (Sunday 1 March 2015) at 11am in King's College, working with the University's most talented pianists. All members of the public are welcome to attend.

After an extremely successful start to the year, most recently with Brahms' *Requiem* in King's College Chapel, we move towards spring and our collaboration with the University Chamber Choir under the direction of the fantastic Carlos Izcaray in a programme of Prokofiev, Brahms and a new work by Peter Yarde-Martin (9 May). And, as the year races on, we begin to look forward to the 2015/16 season and the many exciting plans afoot.

As ever, we are extremely grateful to all our audience and especially those who generously support the orchestra through our CUMS Supporters' Circle as friends, donors and benefactors. Thank you. It is only with your support that the orchestra can reach the highest musical standards.

Once again, I very much hope that you enjoy tonight and I look forward to seeing you again as the 2014/15 Season comes to a close.

With best wishes,

Harry Hickmore

President, Cambridge University Chamber Orchestra (CUCO) 2014-15



**Mendelssohn (1809-1847)****The Hebrides Overture (1830)**

“In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there.” These were the words which Felix Mendelssohn wrote upon a postcard, sent to his sister, Fanny Mendelssohn, following a visit to the Hebrides in Scotland. Accompanying this text was a sketch of the first phrase of the work – the tumultuous violin line, rising and falling like the ocean.

Written in 1830 following his Scottish excursion, Mendelssohn’s overture became ingrained in the public memory, with few unable to recognise the most familiar opening melody – testament surely to the composer’s invention. The work belongs with the genre of the ‘Concert Overture’, which, although familiar to the concert-goer today, was relatively young at the time of composition. It represented a shift from the writing of ‘absolute music’ – music without reference to something that is tangible – to the favouring of ‘programme music’, music which depicted a landscape, legend or lucid dream in the case of Berlioz’s famous *Symphony Fantastique*.

The work is clearly programmatic in its depiction of the stunning, rough landscapes of Scotland, and its harmonies are equally raw and persuasive, with parallel and bare sounding fifths in the opening passage evoking perhaps the folk-element of Celtic

culture.

Following the famous opening theme, the work expands in an effortless way, moving through sparkling string passages (which are notoriously fiendish to play!), to a beautiful second subject, marked in the cello section – a glorious rising melody in D major, which makes its way through a number of harmonic areas before we hear a recurrence of the opening theme.

The programmatic element, although vague in the opening section, is clear with the onset of the ‘storm’, with strong chromatic runs in the strings, and the introduction of trumpet fanfares. The lower strings thrash out thundering semiquavers, to create a strong contrast with the beautiful second theme.

The storm clears, however, and we once again hear the second, beautiful theme, in the clarinets, this time producing a sweet sonority in thirds, before Mendelssohn inserts a fast-paced Coda. While we may expect the *Overture* to finish with the wonderful resolution and second theme, Mendelssohn subverts our assumptions, and composes his Coda, which revisits much of the material from the opening sections, thereby arguably giving the impression of on-rushing water – that the majesty of the ocean rolls on, in perpetual motion.



**Mozart (1756-1791)****Piano Concerto No. 24 in C minor (1786)***Allegro**Larghetto**Allegretto (variations)*

Mozart's autograph manuscript for his C minor Piano Concerto, K. 491, contains a plethora of corrections, mistakes, and general scribbles – this may come as a surprise to those who know that the composer's manuscripts are famously neat and tidy, due to the fact that he composed in such a way as to have formulated his entire work mentally before transcribing. This was famously demonstrated in his overture to *Le Nozze di Figaro*. However, the manuscript for this piano concerto is quite notable for its messiness! This clearly demonstrates that for this work, Mozart forsook his process of composition, the notion of *Ausdenkung* (to think out), in favour of correcting as he went. What is more, we know that the concerto so occupied the very thoughts of Mozart, that he interrupted his work on *Le Nozze di Figaro*, in order to complete it – a very Beethovenian image of the 'troubled romantic' composer!

To the listener, however, this process is inaudible; the work has long been considered one of Mozart's finest concerti, and indeed Beethoven famously professed to fellow musician, Johann Cramer, that he would "never be able to do anything like that"!

It is easy to see how Beethoven took his inspiration from the work; the concerto begins with a deeply chromatic section. Furthermore, this opening theme manages to make use of all twelve notes of the chromatic scale – some feat, indeed far removed from earlier works and from the oeuvre of contemporary composers and colleagues. The concerto is not only unique in this way: it is also the only Piano Concerto to be in the key of C minor, and the only one to finish in the same, minor

key. This certainly shows Mozart's deep confidence in his compositional skill, not conceding to the norm and ending the work in the major key.

The role of the piano soloist is equally remarkable in this work: this is the only concerto in which Mozart scores for the solo instrument after their Cadenza. Additionally, the composer creates a sense that the pianist is a 'stage character', in dialogue and often opposition to the Orchestra, a tension which is resolved only through the unfolding of the work.

You may notice the enlarged orchestration of Mozart's concerto: the inclusion of timpani and trumpets is notable in this genre, as is the scoring for both oboes and clarinets. This provides Mozart with the opportunity for a great deal of dramatic effect, and increased orchestral, textural possibilities. The woodwind, unlike in his earlier concerti, are provided with greater emphasis, testament to the composer's daring and craft.

Unusual for an opening of this type of work, the first movement of the concerto is in triple metre, and, together with employing a deep chromaticism, it introduces the solo piano through a series of fragments, or broken-up phrases. This is to be followed by a tumultuous development section, which precedes an odd end to the movement – the piano's quiet arpeggios, played over a pedal note, provide an unnerving close.

The second movement is calmer in temperament, and the key of Eb major provides welcome respite from the stormy first movement. The opening theme recurs on

## PROGRAMME NOTES

five occasions throughout the work, and we hear concurrently Mozart's true ingenuity in his writing for woodwind.

The final movement is unusual in as far as Mozart replaces the standard light, playful rondo form with a strict, march-like metre, which is alternately stately, portentous and

ferocious. The major key is hinted at, but Mozart remains steadfastly in the key of C minor, in which he ends the work. There is a more light-hearted 6/8 dance-like rhythm to be heard in the final variation of the set, however heavy chromaticism again dispels any sense of light or hope.

— INTERVAL —



**Beethoven (1770-1827)**

**Symphony No. 7 in D major (1811-12)**

*Poco sostenuto - Vivace*

*Allegretto*

*Presto - Assai meno presto*

*Allegro con brio*

Beethoven's address to the audience at the premiere of his seventh symphony, performed in December of 1813 in aid of soldiers wounded in the Battle of Hanau, included the following words: "We are moved by nothing but pure patriotism and the joyful sacrifice of

our powers for those who have sacrificed so much for us." Aside from earning kudos from the benefactors, Beethoven's words resound truthfully in the joyous and exuberant music of his Symphony No. 7 in D major.

## PROGRAMME NOTES

Composed between 1812-13, during a period of improving health for Beethoven, the work is as highly regarded among listeners and concert-goers today, as it was at the time (famously the second movement was encored upon rapturous applause with its premiere). The symphony nonetheless remains something of a taboo among many musicians and symphonic players, be that because of its deceptive difficulty (Toscanini, following a rehearsal of the fourth movement, famously spent a great deal of time berating his string players for playing dotted rhythms incorrectly), or thanks to its 'overplayed' image, however it is still heard regularly in concert halls across the world, thanks to its undeniable accessibility, and the perception of the work as more light-hearted and joyful than many of Beethoven's stormy works.

The first movement begins with a stately, broad introduction in a slow tempo, before quickly launching into a playful, but fiendishly fast *Vivace*, by means of syncopated introduction in the flute. The movement is forthwith characterised by a lilting rhythm, and a carefree character, with great emphasis on syncopated rhythms, coming shortly to a dramatic close.

The second movement is perhaps most famous of all, and is used widely in film. It is stately and emotionally rich, however of note is its *Allegretto* marking - this 'slow movement' is in fact not particularly slow! The tempo poses a conductor's nightmare: the audience may recognise the melody and hum the tune, however thanks to its rich and beautiful line, are likely to imagine a slower speed than that which is prescribed by Beethoven (and of course Beethoven's tempi in his manuscript copies are notoriously, yet surprisingly accurate). It is the musicians' job,

therefore, to inject this movement with an incredible emotional depth, while not failing to lose sight of Beethoven's original tempo marking. The movement begins with an odd, eerie first inversion chord, which it is destined to conclude upon, and develops effortlessly into an impassioned crescendo.

The third movement is arguably the least familiar to the listener, and has a vivacious character, like the first movement, and holds a dance-like metre - it is effectively a Minuet and Trio on a grand scale. The woodwind once more feature prominently, and Beethoven rarely strays from his chosen tonic key of D major, even though the first section is in the key of F.

The finale is a whirligig, foot-stomping, furious movement, with strong accents on the main beats, creating a dance-like effect. The semiquaver movement is intense and unrelenting, as are the broadly loud dynamics; this is the only instance in which Beethoven calls for the dynamic of *fff*, in the final Coda! With fiendishly difficult string writing, this movement is incredibly effective in performance, and brings with it a sense of "Bacchic fury", as the critic Tovey writes. Following the initial syncopated interjections of the timpani and trumpets, the opening theme sets off in a fury (the first subject is purported to be based upon an old Irish folk melody, heard in his collection of twelve folk melodies, entitled "Save me from the grave and wise"! ) and leads to an unfolding of a traditional sonata-form movement.

With three of its four movements appearing to take the shape of lively jigs or dances (and the second movement resembling a stately court dance), Beethoven's symphony has rightly become a favourite in the concert hall repertoire.

## BIOGRAPHIES

British conductor **Christopher Seaman** has a worldwide reputation for inspirational music making.

With a long and distinguished career in the US, Christopher was Music Director of the Rochester Philharmonic Orchestra (New York) until 2011 and was subsequently named Conductor Laureate. During his 13-year tenure - the longest in the orchestra's history - he raised the orchestra's artistic level, broadened its audience base and created a new concert series. This contribution was recognised with an award from the American Society of Composers, Authors and Publishers.

Christopher has previously held the positions of Music Director of the Naples Philharmonic Orchestra, Conductor-in-Residence with the Baltimore Symphony Orchestra and Artistic Advisor of the San Antonio Symphony. Within the UK, Christopher has held the positions of Principal Conductor with both the BBC Scottish Symphony Orchestra and Northern Sinfonia.

Highlights in the 2014-15 season and beyond include the Warsaw and Rochester Philharmonic orchestras, Milwaukee, Nashville and Adelaide Symphony orchestras, and the Auckland Philharmonia and Orquestra Filarmônica de Minas Gerais in Brazil. Recent guest conducting engagements include concerts with the orchestras in Pittsburgh, Detroit, Houston, San Francisco, St Louis and Seattle; and the Orquestra Sinfónica do Porto Casa da Música and Orchestra of Opera North. He is also a regular guest at the Aspen Music Festival. He frequently visits Australia and Asia where he has conducted the Hong Kong Philharmonic Orchestra and the National Taiwan, Sydney, Melbourne and Singapore Symphony orchestras, amongst others.

In May 2009, the University of Rochester made Christopher an Honorary Doctor of Music, acknowledging his outstanding leadership as conductor, recording artist,



teacher and community arts partner. In 2013 the University published his first book, *Inside Conducting*, illustrating Christopher's wealth of experience as a conductor and a teacher. The book was chosen by both *The Financial Times* and *Classical Music* magazine as one of their books of 2013; while *The Spectator* wrote that it "demystifies the art and the figure of the conductor."

Christopher's diverse musical interests are reflected in his range of repertoire and he is particularly known for his interpretations of early 20th century English music, Bruckner, Brahms and Sibelius. He makes a point of encouraging young talent and has held the post of Course Director of the Symphony Services International Conductor Development Programme in Australia for many years, devoting a number of weeks each year to teaching and directing training programmes for young conductors. He has also worked with the National Youth Orchestra of Great Britain and the Guildhall School of Music and Drama.

Christopher's recordings with the Rochester Philharmonic Orchestra have received great critical acclaim. Their 2012 harmonia mundi recording of Vaughan Williams' *A London Symphony* was described by *The Sunday Telegraph* as a "fine recording of an English classic... as impressive as I have ever heard." He has also conducted recordings with the Royal Philharmonic Orchestra, Philharmonia Orchestra and National Youth Orchestra of Great Britain.

## BIOGRAPHIES

**Stephen Kovacevich** is one of the most searching interpreters. As a pianist he has won unsurpassed admiration for his playing of Beethoven, Brahms, Mozart and Schubert. .

Born in Los Angeles, Stephen Kovacevich made his concert debut as a pianist at the age of eleven. When he was eighteen he moved to England to study with Dame Myra Hess. Since then his international reputation has been built both on his concert appearances, renowned for their thoughtfulness and re-creative intensity, and on the highly acclaimed recordings he has made throughout his career. He has appeared with many of the world's finest orchestras and conductors including Colin Davis, Hans Graf, Bernard Haitink, Kurt Masur, Simon Rattle and Georg Solti.

Stephen Kovacevich remains a consummate and insightful performer: After a recent performance in Barcelona in January 2014, one critic remarked "Kovacevich gave, without any limitation, the measure of a truly great artist" (El Mundo)

Performance highlights this season include two recitals at the Salle Pleyel Paris (December 2014 and May 2015), an extensive tour of the Far East including Korea, Taiwan and China, alongside a live BBC Radio 3 broadcast to celebrate their week long focus on Brahms in October 2014 as well as recitals in London (Wigmore Hall), Boston, Dublin and Cardiff to name a few. Recent concerto highlights include a triumphant return to Montreal Symphony Orchestra (under David Zinman), Yomiuri Nippon Symphony Orchestra (with Sylvain Cambreling), Malaysian Philharmonic (Jacek Kaspszyk), Orchestre de chambre de Paris (John Nelson) and Sydney Symphony Orchestra (Vladimir Ashkenazy). Stephen recently performed to a sell out audience for his recital at the International Piano Series at the Queen



Elisabeth Hall in London. In addition, Stephen is a regular soloist at the Verbier and Lugano festivals.

Stephen Kovacevich has enjoyed two long-term relationships with recording companies, first Philips and then EMI. Great projects of his work with EMI include a compelling series of Schubert Sonatas and a set of the 32 Beethoven Sonatas completed in 2003, hailed as one of the most authoritative ever recorded. One critic described *The Hammerklavier* as: 'an unflinching, sometimes combative view of a titanic masterpiece, and a version to be spoken of in the same breath as those of Brendel, Gilels and Pollini... Kovacevich announces the music's potency from the first bar.' He also worked extensively with Colin Davis recording the Piano Concertos of Beethoven and Brahms and most notably Bartok's Piano Concerto No.2.

## BIOGRAPHIES

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In 2009 Stephen Kovacevich released, to unanimous critical praise, Beethoven's *Diabelli Variations* for Onyx Classics, exactly forty years after his first recording of the work for Philips in 1968. The Financial Times wrote, '*a temperamental, almost explosive approach that resonates with rhythmic and nervous energy but also leaves room for elegance, wit and introspection. Kovacevich's journey is always engrossing and never less than Beethovenian.*' This recording won the 2009 Classic FM Gramophone Editor's Choice Award.

Stephen Kovacevich is a committed chamber music player who, from the beginning of his career, collaborated with Jacqueline du Pré for their celebrated recording of Beethoven's Sonatas No. 3 and 5. Other past and present partners include Steven Isserlis, Gautier Capuçon, Renaud Capuçon, Kyung-wha Chung, Truls Mørk, Emmanuel Pahud, Anna Larsson, Khatia Buniatishvili, Belcea Quartet, Philippe Graffin, Alina Ibragimova and Martha Agerich.



CAMBRIDGE UNIVERSITY CHAMBER ORCHESTRA

**Violin I**

Gabriella Jones, *T*

Lydia Caines, *SE*

Ziruo Zhang, *HH*

Joseph Swartzentruber, *JE*

Natalie Rickard, *PET*

Stephane Crayton, *K*

Sam Alberman, *T*

Clare Rees-Zimmerman, *T*

**Violin II**

Aditya Chander, *M*

Alex Tay, *K*

Eleanor Thompson, *SE*

Amelia Drew, *CAI*

Gabriel Lim, *SID*

Louise Aryton, *T*

**Viola**

Nathalie Green-Buckley, *HO*

Roc Fargas-i-Castells, *SE*

Konrad Viebahn, *EM*

Malinda McPherson, *CHU*

**Cello**

Ben Michaels, *CL*

Alex Maynard, *R*

Jake Eady, *T*

Rachel Flint, *PET*

**Double Bass**

Joe Cowie, *CL*

Myles Nadarajah, *PET*

**Flute**

Simone Maurer, *CLH*

Harry Hickmore, *EM*

**Oboe**

Rees Webster, *TH*

Adam Phillips, *CL*

**Clarinet**

Chloe Allison, *SE*

Daniel Malz, *T*

**Bassoon**

Joseph Donnelly, *CHU*

Freddie Brewer, *F*

**Horn**

Tom Archer, *K*

James Liley, *DAR*

**Trumpet**

Matilda Lloyd, *T*

Katie Lodge, *EM*

**Timpani**

Josh Kellie, *CL*



**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, Dvřorák, 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 Lunchtime 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 premiřring 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.



Sir Roger Norrington conducts Cambridge University Chamber Orchestra and Cambridge College Choirs in King's College Chapel, January 2013.

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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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M. L. Sharp  
SJ Music  
Jo Stansfield  
Mary Stapleton  
Ruth Williams  
Prof Linda Wicker and Dr Roger Briscoe  
*and nine anonymous donors*

**Honorary Life Member**  
Maggie Heywood



SECTION I: MEMBERSHIP INFORMATION

Personal details

Name and Address (if different from Sections 2 and 3) .....

.....
.....
.....
.....

Telephone .....

Email .....

Membership level

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

- Donor (£100-£249)
Friend (£50-£99)
The Britten Circle (£10,000+)
The Vaughan Williams Circle (£2,500+)
The Stanford Circle (£1,000-£2,499)
Principal Benefactor (£500-£999)
Benefactor (£250-£499)

Donor (£100-£249)

Friend (£50-£99)

Amount of Donation: £

Acknowledgement

I would like my name acknowledged in CUMS concert programmes and on the CUMS website as .....

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 2 below)
Shares (please contact Christine Skeen at the address below)

SECTION 2: 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 0298672

the sum of £.....

(Print amount ..... pounds)

Per month quarter year

Starting on .....

Signed .....

Date .....

Full name .....

Address .....

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**SECTION 3: GIFT AID DECLARATION**

Cambridge University Musical Society (CUMS)

Please treat as Gift Aid donations all qualifying gifts of money made

today       in the past 4 years       in the future

Please tick all boxes you wish to apply.

I confirm I have paid or will pay an amount of Income Tax and/or Capital Gains Tax for each tax year (6 April to 5 April) that is at least equal to the amount of tax that CUMS will reclaim on my gifts for that tax year. I understand that other taxes such as VAT and council Tax do not qualify. I understand the charity will reclaim 28p of tax on every £1 that I gave up to 5 April 2008 and will reclaim 25p of tax on every £1 that I give on or after 6 April 2008.

Title ..... First name or initial(s).....

Surname.....

Full home address .....

.....

.....

.....

.....Postcode .....

Signature.....Date.....

Please notify CUMS if you:

- want to cancel this declaration
- change your name or home address
- no longer pay sufficient tax on your income and/or capital gains

If you pay Income Tax at the higher or additional rate and want to receive the additional tax relief due to you, you must include all your Gift Aid donations on your Self Assessment tax return or ask HM Revenue and Customs to adjust your tax code.



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