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Friday 6 March 2015, 8pm

King's College Chapel, Cambridge

Frederick Septimus Kelly Elogy for harp and strings ,
In memoriam Rupert Brooke

Vaughan Williams Sea Symphony

EAST ANGLIA CHAMBER ORCHESTRA

CUMS CHORUS

Stephen Cleobury conductor

Jane Irwin soprano

Duncan Rock baritone

Rowena Bass harp

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Frederick Septimus Kelly (1881-1916)

Elegy for Harp and Strings, In memoriam Rupert Brooke (1915)

Born in Sydney, Frederick Kelly spent much of his short life in Britain, and was a man of many talents. During his time at Eton in the final years of the 19th century, he was known primarily as a rower: he was stroke in the winning Eton boat in the Ladies' Challenge Plate at Henley, securing the last in a run of Eton victories at a competition normally dominated by University teams. He pursued rowing for the best part of the next decade, in a career which included a season in the blue boat during his final year at Balliol College, Oxford and culminated with a gold medal at the 1908 London Olympics.

Although his subject was history, Kelly had gone up to Oxford with a musical scholarship, and music occupied much of his time as a student, becoming his main occupation after his retirement from sport; by the second decade of the 20th century he was gaining a formidable reputation as a concert pianist. The outbreak of the Great War saw the end of his performing career – though not his compositional activities, which had been kindled while a student by the encouragement of the organist of Balliol, Ernest Walker, and which he had continued unproductively during his twenties. Indeed, he composed more during two years in service

than he had done during the entirety of his rowing career – one small benefit, perhaps, of the wounds he received while fighting at Gallipoli and the recuperation time that ensued.

It was while at Gallipoli in late April 1915 that Kelly's close friend, the poet and fellow of King's College, Cambridge, Rupert Brooke, died – not from battle wounds but of septicaemia caused by a mosquito bite. Kelly began his Elegy during Brooke's final hours and completed it soon after his friend's death. It is a work of poignant sadness, somewhat recalling Vaughan Williams' famous *Fantasia on a Theme of Thomas Tallis* in the modality of its more hymn-like passages, while in others, solo instruments sear through the surrounding undulating accompaniment with yearning, nostalgic melodies – passages which from time to time evoke the haunting D minor second subject of the opening movement of Ravel's String Quartet. Tragically, Kelly was not to survive the war: he fell on 13th November the following year, in the closing days of the Battle of the Somme.

Matthew O'Donovan

Ralph Vaughan Williams (1872-1958)

Sea Symphony (1903-10)

'One day in 1918, and only a few weeks before his death, Sir Hubert Parry said to me: "Before you die, go and see St Mark's, Venice! There are other things I dearly wish to do before journey's end. I'd like to play the flute's penultimate note in the final bar of the *St Matthew Passion*... and I'd like to be one of those who played trumpet or trombone in the first two bars of the Vaughan Williams *Sea Symphony*.'

Thus Herbert Howells reported a conversation with another great British composer, about one of the most stirring moments of British music, the opening of *A Sea Symphony*. More than a century after the symphony's first performance, these few bars are still electrifying. The brass fanfare, in B flat minor, of which Sir Herbert Parry would have liked to have played a part (actually for trumpets and horns), is answered by the chorus: 'Behold, the sea

itself', and on the word 'sea' there is a wonderful transformation of the harmony into D major, supported by organ and timpani and then by the full orchestra, with the addition of harps, cymbal and triangle. As a depiction of a great wave breaking against rocks it could not be more vivid.

It was an effect achieved by the composer after years honing his skills of orchestration and after some time pondering how best to open this, his first, symphony. Years later, he wrote: 'In my original score... I started the full orchestra on the first beat of the bar. I then realised this would obscure the word "sea" sung by the chorus. On the other hand, I did not wish to have nothing for the orchestra and asked [Donald] Tovey's advice; he suggested the plan I have carried out – only the timpani and the organ on the first beat.'

A Sea Symphony was long in gestation. Vaughan

PROGRAMME NOTES

Williams began work on the piece in 1903 and it was completed only in 1910. Quoting a great friend, he wrote 'Gustav Holst used to say that if a thing was worth doing at all, it was worth doing badly. I entirely agree, with this proviso - that this "doing" must be a sincere attempt towards self-expression. Superficiality, half-heartedness, sham, and swagger must have no part in the scheme. Granted this sincerity of purpose, we may well say with [the poet] Calverley:

Play, play your sonatas in A

Heedless of what your neighbour may say!

But Vaughan Williams's journey towards self-expression seems nevertheless to have been marked by a determination to do it well. At the age of 35, although already a recognised British composer, Vaughan Williams still thought his works were 'lumpy and stodgy', that he had 'come to a dead end' and that 'a little French polish would be of use.' A few days after hearing Delius's *Piano Concerto* at a Prom in 1907, he wrote the following touchingly modest letter:

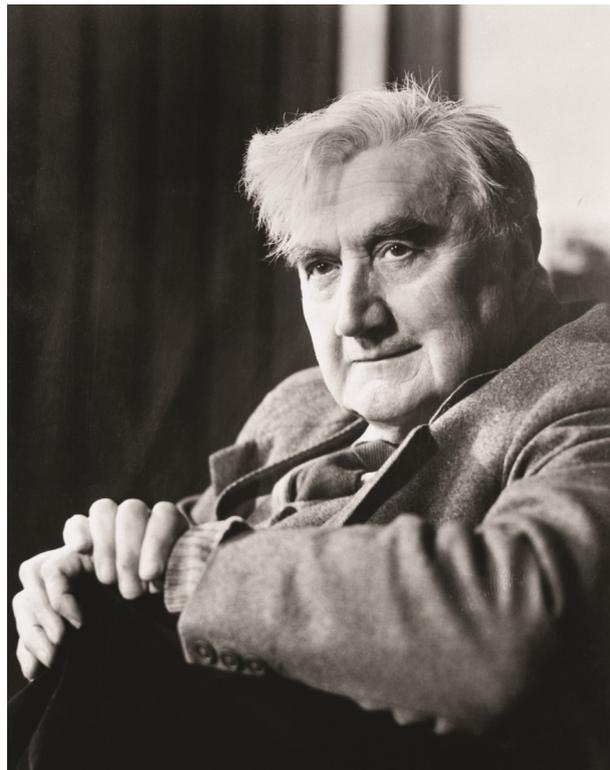
Dear Mr Delius,

I hope you will not think I am making a very audacious request. I should so much like to show you some of my work. I have had it in my mind (and especially now that I have heard your beautiful concerto) that I should profit very much by your advice and if you saw my work you might be able to suggest ways I could improve myself - either by going to Paris or not. Have you ever any time to spare - and if you have would you allow me to come and see you? I don't know if I ought to ask this on so slight an acquaintance.

Yours very truly, R. Vaughan Williams

The meeting duly took place, and the younger man describes the way in which he 'burst in on the privacy of Delius... and insisted on playing through the whole of my Sea Symphony to him. Poor fellow! How he must have hated it! But he was very courteous and contented himself with saying "Vraiment, il n'est pas mesquin". (History fails to relate why two British composers were conversing in French.)

But the real breakthrough for Vaughan Williams



was the three months of lessons he received from Ravel from January 1908, chiefly concentrating on orchestration. This intensive time of learning was, according to Vaughan Williams, 'exactly what I was looking for'.

'I am getting a lot out of Ravel', he wrote, 'I hope it doesn't worry him too much. Only I feel that 10 years with him would not teach me all I want.' But the admiration was clearly mutual, for Ravel described his pupil as 'the only one who does not write my music'. And there were results. The three *Whitman Nocturnes*, written after the lessons with Ravel, have a freer choral style which must also have influenced his intensive revision of *A Sea Symphony* during the years 1908-1909.

So Vaughan Williams's cardinal rule of being true to oneself and that one's music must be a vehicle for self-expression was never compromised, not even by the following admission:

I spent several hours at the British Museum studying the full scores of the *Enigma Variations* and *Gerontius*. The results are obvious in the opening of the finale of my *Sea Symphony*. I find that the Elgar phrase which influenced me most was "Thou art calling me" in *Gerontius*. I am astonished... to find on looking back on my own earlier works how much I cribbed from him, probably when I thought I was being most original. Real

cribbing takes place when one composer thinks with the mind of another, even when there is no mechanical similarity of phrase. When, as often happens, this vicarious thinking does lead to similarity of phrase, the offence is, I think, more venial. In that case one is so impressed by a certain passage in another composer that it becomes part of oneself.

Certainly Vaughan Williams was not being original in his first symphony's subject matter. He was caught up in a wider artistic enthusiasm for the notion of the sea, both as a physical phenomenon and as a powerful symbol of the human spirit, a place where men and women can 'steer for deep waters' and set sail 'where mariner has not yet dared to go'. A number of composers were attracted to the sea as a thematic device at the turn of the century, this being perhaps due to a feeling that the sea and voyages symbolized the spirit of adventure which characterized the start of a century. Elgar, who wrote his *Sea Pictures* in 1900, found in the sea and its many moods an image of the soul and its search for fulfilment; Delius's *Sea Drift* (1903) is drenched with sounds of the sea; Stanford's *Songs of the Sea* (1904), Debussy's *La Mer* (1905 and first performed in London in 1908) and Frank Bridge's *The Sea* (1910-11) similarly draw out the huge possibilities of nautical themes and, looking further ahead into the twentieth century, Britten's 'Four Sea Interludes' in *Peter Grimes* (1945) powerfully evoke the parallel between the inner life of an individual with the character of the sea.

So although it is possible to view the *Sea Symphony* as 'a breezy, salty evocation of nautical moods', it was plainly not primarily intended to be so by the composer who carefully chose those words of Whitman that 'support an analogy between the voyager on the sea and the voyage of the soul into the unknown'. Here, points out his biographer Michael Kennedy, 'is expressed in music the liberal-radical, questing, agnostic, hopeful attitude of Vaughan Williams's generation', adding that Freud described religion as 'that vast oceanic feeling'. To this one may add Matthew Arnold's use of the theme of the 'Sea of Faith' in his seminal poem *Dover Beach*. And so the final mystical movement of *A Sea Symphony* is burdened by deep thoughts and questions: humankind 'with never-happy hearts' ... humanity's 'sad incessant refrain'; 'Wherefore unsatisfied soul? Whither O

mocking life?' and, at the end of the work, the 'ship of the soul' disappears into the unknown in the ambiguous harmony of lower strings and repeated minor chords of high violins.

That said, the colourful word painting in *A Sea Symphony* brilliantly evokes the purely physical qualities of the sea. In the first movement swirling string figurations transform themselves into an arching theme, which the chorus articulates with the words 'and on its limitless heaving breast'. In the second movement a low sea swell is depicted, which reminds the baritone of a mother singing a cradle-song. And the third movement, a 'virtuoso portrait of a ship in full sail, pursued by whistling winds', was such a hit at the symphony's earliest performances that it soon took on a life of its own in concert performances.

One notable feature of the work is that despite its nautical and therefore very British theme, it was not remotely jingoistic in the 'Britannia rules the waves' sense. Vaughan Williams lays his stress on the word 'all' in the phrase 'And out of these a chant for the sailors of *all* nations'. Vaughan Williams may be thought of as a very British composer who drew on the traditions of his country and from its folk music heritage, but he was open to what he considered the best influences from abroad.

Poetry was for Vaughan Williams an important source of inspiration. In the early years of the twentieth century Tennyson, the Rossettis and R.L. Stevenson had prompted tunes from him. But it was his discovery of Walt Whitman's *Leaves of Grass*, when he was an undergraduate at Trinity in 1892, which was to leave a lasting impression upon his mind. He carried a pocket edition of *Leaves of Grass* with him whilst serving in France in the First World War. And in the last month of his life, he spoke of various literary enthusiasms of his lifetime which had 'gone off the boil' for him. But with respect to Whitman he said: 'I've never got over him, I'm glad to say.'

Again, he was not being original. He had been introduced to Whitman's poetry by Bertrand Russell, but his teacher, C.V. Stanford, had set Whitman in 1884 and Charles Wood, who had taught Vaughan Williams at Cambridge, had set the 'Dirge for Two Veterans' for the 1901 Leeds Festival, as well as writing a solo song to 'Ethiopia saluting the Colours'. His great friend, Gustav Holst

had written *A Whitman Overture* in 1899 and had also set 'The Mystic Trumpeter' in 1905, a text Hamilton Harty was also to use for a cantata in 1913. W.H. Bell, a College contemporary of Holst and Vaughan Williams, had written a *Whitman Symphony* which was first performed in 1900. Whitman's texts continued to be popular with twentieth century composers and his words were later to be set by Hindemith, Sessions and Rorem.

It is a pity Whitman did not live to hear such settings. He himself was greatly influenced by the music he heard as a regular devotee of the Metropolitan Opera in New York. In 'Proud Music of the Storm' he addresses the world of music:

Composers! mighty maestros!

And you, sweet singers of old lands, sopani, tenori, bassi!

To you a new bard, caroling [sic] in the west,

Obeisant, sends his love.

Vaughan Williams, however, regretted that Whitman 'seemed to think that music consisted of nothing but Italian coloratura singers and cornets playing Verdi'!

After seven years of writing and revision, *A Sea Symphony* received its first performance at the Leeds Festival of 1910, conducted by the composer on his thirty-eighth birthday, just a month after the première of his *Fantasia on a Theme by Thomas Tallis* at the Three Choirs Festival. He stood up in front of an orchestra packed with the most famous players of the day: Claude Hobday, the great double bass player; Ethel Hobday, the pianist; horn players, Aubrey Brain and F. Pairsch; Solomon, the trumpeter; Harry Barlow on tuba; the Manchester harpist, Charles Collier; and W.H. Reed and several of the sons of the great player J.T. Carrodus among the violins. The baritone soloist was Campbell McInnes and the soprano was Cicely Gleeson-White. He liked to tell the story of his nervousness before the first performance and of how C.A. Henderson, the timpanist, told him: 'You just give us a good square four-in-the-bar and we'll do the rest.' (Vaughan Williams was a notoriously bad conductor so it is likely that the orchestra did indeed 'do the rest'!)

The symphony was the first item in the Leeds concert and was followed by Rachmaninov's playing of his own *C minor concerto* and by Strauss's *Don*

Juan. The Festival had burnt its fingers with new commissions in the years running up to 1910 and, as a result, only two 'novelties' were included in the 1910 Leeds Festival: *A Sea Symphony* and Stanford's *Songs of the Fleet*. In this case, the risk paid off, and the critic of the *Yorkshire Post* congratulated the Festival and in so doing attacked the cautious attitude forced on musical ventures, an attitude which finds echoes in some contemporary views of new music:

Novelties do not pay, and in times so precarious for all artistic enterprises it becomes doubly necessary to proceed warily, especially when a festival is linked with a charity and its mission is to make a profit, as seems to be essential in this country where a purely artistic aim is regarded with suspicion.

He went on to comment on the composer's 'very modern' method and on its 'trickiness', but admired its breadth and grandeur.' *The Times* critic agreed, adding that 'it will not be surprising if the Festival of 1910 is remembered in the future as the "Festival of the Sea Symphony" '.

The *Manchester Guardian* announced that the symphony 'definitely places a new figure in the first rank of our English composers'.... 'the finest piece of sea music that we, a sea-faring folk above everything, possess. It accepts right away the challenge thrown down by Wagner to all composers of sea music when he wrote *The Flying Dutchman*...'

A Sea Symphony had to wait two and a half years for a performance in London. In the meantime it was sung at Oxford, Cambridge, and Bristol. Adrian Boult sang in the Oxford performance and the CUMS performance on 12 June 1908, conducted by the composer, had E.J. Dent, a future Professor of Music at Cambridge, as a percussionist, and Marie Hall as one of the violins, who, ten years on, was to give the first performance of Vaughan Williams' *The Lark Ascending*. Vaughan Williams took some delight in the eminence of members of orchestras he conducted. Much later, when he conducted the *Sea Symphony* with the Hallé in 1952, Sir John Barbirolli ended up playing cello in the performance, at the composer's request, explaining that he had 'once conducted an orchestra with Kreisler playing in it, and I would like to boast that I conducted an orchestra with Barbirolli playing in it'.

Emma Cleobury

All lyrics are taken from poems contained Walt Whitman's 'Leaves of Grass'

I. A Song for all Seas, all Ships

Behold, the sea itself,
 And on its limitless heaving breast, the ships;
 See, where their white sails, bellying in the wind,
 speckle the green and blue,
 See, the steamers coming and going, steaming in
 or out of port,
 See, dusky and undulating, the long pennants of
 smoke.
 Behold, the sea itself,
 And on its limitless heaving breast, the ships.
 Today a rude brief recitative,
 Of ships sailing the seas, each with its special flag
 or ship-signal,
 Of unnamed heroes in the ships - of waves
 spreading and spreading far as the eye can reach,
 Of dashing spray, and the winds piping and
 blowing,
 And out of these a chant for the sailors of all
 nations,
 Fitful, like a surge.
 Of sea-captains young and old, and the mates, and
 of all intrepid sailors,
 Of the few, very choice, taciturn, whom fate can
 never surprise nor death dismay,
 Picked sparingly without noise by thee old ocean,
 chosen by thee,
 Thou sea that pickest and cullest the race in time,
 and unitest nations,
 Suckled by thee, old husky nurse, embodying thee,
 Indomitable, untamed as thee.
 Flaunt out, O sea, your separate flags of nations!
 Flaunt out visible as ever the various ship-signals!
 But do you reserve especially for yourself and for
 the soul of man one flag above all the rest,
 A spiritual woven signal for all nations, emblem of
 man elate above death,
 Token of all brave captains and all intrepid sailors
 and mates,
 And all that went down doing their duty,
 Reminiscent of them, twined from all intrepid
 captains young and old,
 A pennant universal, subtly waving all time, o'er all
 brave sailors,
 All seas, all ships.

II. On the Beach at Night, alone

On the beach at night alone,
 As the old mother sways her to and fro singing her
 husky song,
 As I watch the bright stars shining, I think a thought
 of the clef of the universes and of the future.
 A vast similitude interlocks all,
 All distances of place however wide,
 All distances of time,
 All souls, all living bodies though they be ever so
 different,
 All nations, all identities that have existed or may
 exist,
 All lives and deaths, all of the past, present, future,
 This vast similitude spans them, and always has
 spanned,
 And shall forever span them and compactly hold
 and enclose them.

III. (Scherzo) The Waves

After the sea-ship, after the whistling winds,
 After the white-gray sails taut to their spars and
 ropes,
 Below, a myriad, myriad waves hastening, lifting up
 their necks,
 Tending in ceaseless flow toward the track of the
 ship,
 Waves of the ocean bubbling and gurgling, blithely
 prying,
 Waves, undulating waves, liquid, uneven, emulous
 waves,
 Toward that whirling current, laughing and buoyant
 with curves,
 Where the great vessel sailing and tacking
 displaced the surface,
 Larger and smaller waves in the spread of the
 ocean yearnfully flowing,
 The wake of the sea-ship after she passes, flashing
 and frolicsome under the sun,
 A motley procession with many a fleck of foam and
 many fragments,
 Following the stately and rapid ship, in the wake
 following.

IV. The Explorers

O vast Rondure, swimming in space,
 Covered all over with visible power and beauty,
 Alternate light and day and the teeming spiritual
 darkness,
 Unspeakable high processions of sun and moon

SEA SYMPHONY TEXT

and countless stars above,
Below, the manifold grass and waters,
With inscrutable purpose, some hidden prophetic
intention,
Now first it seems my thought begins to span thee.
Down from the gardens of Asia descending,
Adam and Eve appear, then their myriad progeny
after them,
Wandering, yearning, with restless explorations,
questionings, baffled, formless, feverish, with
never-happy hearts, that sad incessant refrain, -
"Wherefore unsatisfied soul? Whither O mocking
life?"
Ah who shall soothe these feverish children?
Who justify these restless explorations?
Who speak the secret of impassive earth?
Yet soul be sure the first intent remains, and shall be
carried out,
Perhaps even now the time has arrived.
After the seas are all crossed,
After the great captains and engineers have
accomplished their work,
After the noble inventors,
Finally shall come the poet worthy that name,
The true son of God shall come singing his songs.
O we can wait no longer,
We too take ship O Soul,
Joyous we too launch out on trackless seas,
Fearless for unknown shores on waves of ecstasy to
sail,
Amid the wafting winds (thou pressing me to thee, I
thee to me, O Soul),
Caroling free, singing our song of God,
Chanting our chant of pleasant exploration.
O Soul thou pleasest me, I thee,
Sailing these seas or on the hills, or walking in the

night,
Thoughts, silent thoughts, of Time and Space and
Death, like water flowing,
Bear me indeed as though regions infinite,
Whose air I breathe, whose ripples hear, lave me all
over,
Bathe me, O God, in thee, mounting to thee,
I and my soul to range in range of thee.
O thou transcendent,
Nameless, the fibre and the breath,
Light of the light, shedding forth universes, thou
centre of them.
Swiftly I shrivel at the thought of God,
At Nature and its wonders, Time and Space and
Death,
But that I, turning, call to thee O Soul, thou actual
me
And lo, thou gently masterest the orbs,
Thou matest Time, smilest content at Death,
And fillest, swellest full the vastnesses of Space.
Greater than stars or suns,
Bounding O Soul thou journeyest forth;
Away O Soul! Hoist instantly the anchor!
Cut the hawsers - haul out - shake out every sail!
Sail forth, steer for the deep waters only,
Reckless O Soul, exploring, I with thee, and thou
with me,
For we are bound, where mariner has not yet dared
to go,
And we will risk the ship, ourselves and all.
O my brave Soul!
O farther, farther sail!
O daring joy, but safe! Are they not all the seas of
God?
O farther, farther, farther sail!



BIOGRAPHIES

Stephen Cleobury has for over quarter of a century been associated with one of the world's most famous choirs, that of King's College, Cambridge. His work at King's has brought him into fruitful relationships with many leading orchestras and soloists, among them the Academy of Ancient Music and the Philharmonia. He complements and refreshes his work in Cambridge through the many other musical activities in which he engages. At King's, he has sought to maintain and enhance the reputation of the world-famous Choir, considerably broadening the daily service repertoire, commissioning new music from leading composers, principally for A Festival of Nine Lessons and Carols, and developing its activities in broadcasting, recording and touring. He has conceived and introduced the highly successful annual festival, Easter at King's, from which the BBC regularly broadcasts, and, in its wake, a series of high-profile performances throughout the year, Concerts at King's. One of the most exciting innovations in this context was the first ever live simultaneous transmission of a concert (Handel Messiah) direct to cinemas across Europe and North America. Between 1995 and 2007 he was Chief Conductor of the BBC Singers and since then has been Conductor Laureate.

From 1983 to 2009 he was Conductor of the Cambridge University Musical Society, one of the UK's oldest music societies, a role in which he has not only conducted many orchestral works, but most of the major works for chorus and orchestra. Highlights have included Mahler Symphony No. 8 in



the Royal Albert Hall and Britten War Requiem in Coventry Cathedral on the 50th anniversary of its bombing. His recordings with CUMS include Verdi Quattro Pezzi Sacri and Goehr The Death of Moses. As part of the 800th anniversary celebrations of Cambridge University he gave the première of The Sorcerer's Mirror by Peter Maxwell Davies. He is currently the Principal Conductor of CUMS Chorus. A celebratory dinner was held in Cambridge to mark thirty years' association with CUMS. Stephen is also a distinguished organist and has given recitals all over the world.

Stephen has played his part in serving a number of organisations in his field including the Royal College of Organists and is currently Chairman of the IAO Benevolent Fund, which seeks to support organists and church musicians in need. He was appointed CBE in the 2009 Queen's Birthday Honours.



Photo credit: Clive Barda

Jane Irwin studied at Lancaster University and at the Royal Northern College of Music. As a concert and recital singer she has appeared regularly in Britain, Europe and America. In 2002 she made her Carnegie Hall debut with the Pittsburgh Symphony under Mariss Jansons. She has sung for the BBC Proms, at the Edinburgh International Festival, the Berlin Festival, the Concertgebouw and the Musikverein. She has worked with many of the world's leading orchestras in the UK, Europe and US and with conductors including Myung Whun Chung, Günther Herbig, Semyon Bychkov, Ivor Bolton, Andrew Davis, Libor Pesek, Donald Runnicles, Antonio Pappano, Sakari Oramo, Mark Elder, Matthias Bamert, Trevor Pinnock, Petr Altrichter, Paul Daniel, Joseph Swensen, Sir Richard

BIOGRAPHIES

Armstrong and Jakov Kreizberg. She has given recitals at the Châtelet, Paris, London, Edinburgh, Geneva, Aix-en-Provence and Japan.

She made her debut at the ROH in a new production of *Götterdämmerung*/Second Norn under Bernard Haitink returning in 2003 to sing Suzuki/*Madam Butterfly*. She has sung in *Die Walküre* at Bayreuth, and Brangäne/*Tristan und Isolde* for San Francisco Opera and English National Opera, Mère Marie/*Dialogues des Carmélites* for the Lyric Opera of Chicago, and appears regularly with Scottish Opera in roles including Waltraute/*Götterdämmerung* and Anezka in *The Two Widows* by Smetana at the Edinburgh Festival.

Duncan Rock studied at the Guildhall School of Music and Drama and subsequently at the National Opera Studio. Fast establishing himself as an outstanding young singer and performer he was a Jerwood Young Artist at the Glyndebourne Festival and the recipient of the 2010 John Christie Award. He was also the winner of the 2012 Chilcott Award - the inaugural award from the Susan Chilcott Scholarship to support a 'major young artist with the potential to make an international impact'.

His engagements in the 2014/15 season include Tarquinius in Fiona Shaw's production of *The Rape of Lucretia* for the Deutsche Oper, Berlin and at the Glyndebourne Festival; the title role in a new production of *Don Giovanni* in his début for the Boston Lyric Opera; Marullo *Rigoletto* in his début for the Royal Opera, Covent Garden and English Clerk & Guide *Death in Venice* in his début for the Teatro Réal in Madrid. Future seasons see him return to the Glyndebourne Festival, the English National Opera, Opera North, the Teatro Réal in Madrid and make his début with the Houston Grand Opera.

Notable successes have included Papageno *The Magic Flute* at the English National Opera; Novice's Friend *Billy Budd* at the Glyndebourne Festival, the BBC Proms and in New York at the Brooklyn Academy of Music; Marcello *La bohème* for Opera North and Billy Bigelow *Carousel* at the Théâtre du Châtelet in Paris

Recent and future engagements include a recital at Pollok House, concerts with Manchester Camerata, Northern Sinfonia, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, City of Birmingham Symphony Orchestra (with Sir Simon Rattle), Cambridge University Musical Society, Wells Cathedral Oratorio Society, National Youth Orchestra of Scotland, San Diego Orchestra, Finnish Radio Symphony, Orchestre National de Lyon and Sao Paulo Symphony Orchestra as well as Brangäne in *Tristan und Isolde* for the Deutsche Opera Berlin conducted by Donald Runnicles and directed by Graham Vick and the role of Isolde for Regensburg opera and in concert with the Real Filharmonia de Galicia.



Photo credit: Paul Mitchell

Highlights on the concert platform include appearances at the BBC Proms with the BBC Symphony Orchestra and Sir Andrew Davis and Sakari Oramo, the Bournemouth Symphony Orchestra with David Hill and the London Symphony Orchestra with Valery Gergiev and Donald Runnicles.

EAST ANGLIA CHAMBER ORCHESTRA

The East Anglia Chamber Orchestra (EACHO) was founded in 2010 and has been acclaimed as the best chamber orchestra in the region. Although based around Cambridge, the orchestra performs regularly in other parts of East Anglia: 2013-14 saw visits to The Apex in Bury St Edmunds, Ely Cathedral, and Thaxted Parish Church, as well as West Road Concert Hall, St John's College Chapel and King's College Chapel in Cambridge. EACHO focuses primarily on chamber orchestra repertoire, and most programmes contain a mixture of the familiar and the less well known. The orchestra is also a regular platform for the very best of local soloist talent. Recent guest conductors have included Anthony Halstead, Jacques Cohen, Graham Ross, Andrew Watkinson, and Stephen Cleobury. Recent guest soloists have included Donald Clist, Lynette Alcantara, Garfield Jackson, Dame Evelyn Glennie, Maxim Kosinov, Adrian Iliescu and Stephen Stirling. The orchestra's leader is Helen Medlock.

First Violins

Helen Medlock (leader)
Jamie Foreman
Paul Minion
Debbie Saunders
Roz Chalmers
Bruce Godfrey
Rupert Swarbrick
Sally Merson

Trish Davies
Sharon Brandon

Cellos

Sharon Beale
Helen Godfrey
Philippa Jones
Donald Bett
Anna Jones
Claire Hollocks

Second Violins

Sarah Williams
Hannah Vincent
Laura Smith
Caroline Banwell
Gabrielle Sutcliffe
Julie Taylor
John Mascall

Double bass
Julian Brandon
Kate Merrington
Tony Scholl

Harp

Rowena Bass (soloist in
Elegy)
Rohan Platts

Violas

Brenda Stewart
Juliet Brien
Cath Davis
Caughlin Ryder

Flutes

Sally Landymore
Alison Townend

Julian Landymore (picc)

Oboes

Janet Wrench
Rose Hilder
Chris Crosby (cor)

Clarinet

Heather Thorne
Beverley Filby
Stephanie Reeve (Eb)
John Cook (Bass)

Bassoon

Graham Dolby
Laura Macleod
David Cott (contra)

Horns

Paul Ryder
Emma Lewis
Matthew Sackman
Charlotte Blyth

Trumpets

Gavin Bowyer
Kate Goatman
Alex McLean

Trombones

Neil George
Tom Yates
Chris Brown

Tuba

Paul Farr

Timps

Mike Cole

Percussion

Lucy Landymore
Ana Gasco Gomez
Emma Arden

Organ

Matthew Jorysz



CUMS CHORUS

Soprano 1	Emma Maryan Green	Helen Clayton	Jo Whitehead
Kirsten Barr	Liz Morris	Helen Frank	
Lies Blom-Smith	Anne Presanis	Wendy Fray	Bass 1
Tanja Brown	Eleanor Reader-Moore	Caroline Goulder	Peter De Vile
Frances Butler	Sheila Rushton	Philippa Mann	Simon Gough
Jemima Churchhouse	Lucy Santarius	Mao Mao	Mel Gulston
Kate Gaseltine	Jessica Scaife	Lynne Rushton	Connor McCabe
Eleanor Gregson	Katie Symons	Christine Skeen	Ken McNamara
Shirley Holder	Hilary Turner	Mary Stapleton	Gordon Ogilvie
Mateja Jamnik	Helena Tyte	Charlotte Sutherell	Michael Sharp
Charlotte Lee	Mary Ward	Barbara Tuchel	Sean Telford
Elizabeth Lee			Nicholas Ward
Lia McLean	Alto 1	Tenor 1	Alan Woodward
Kate Morris	Lorely Britton	Robert Culshaw	
Valerie Norton	Rita Chow	Paul Fray	Bass 2
Rosalyn Wade	Ruth Cocksedge	Andrew Goldsbrough	Giles Agnew
	Penelope Coggill	Johannes Grosse	John Hobbs
Soprano 2	Gillian Flinn	Patrick Li	Martin Kleppmann
Ann Bergin	Jo Gough	Robin Tunnah	Michael Reid
Fiona Cornish	Nicola Hardy		Ian Richardson
Bridget Ford	Alexandra Hayes	Tenor 2	Martin Richardson
Suzi Haigh	Ines Heimann	Roger Briscoe	Mark Rushton
Hayley Hind	Jenny Reavell	Robert Dewolf	Lawrence Wragg
Rebecca Kippax	Jo Stansfield	Alan Findlay	
Helen Latchem	Rachel Thomas	Chris Ford	
Hester Lees-Jeffries	Miranda Zwalf	Matthew Maitra	Vocal Coach - Lyn Alcantara
Clara Lloyd		Jason Sanders	
Heppy Longworth	Alto 2	Andrei Iosif Smid	Chorus Pianist - Matthew Jorysz
Sarah Lorimer	Rachel Bateman	Robert Turner	

FORTHCOMING EVENTS WITH CUMS CHORUS

VERDI REQUIEM CHORAL WORKSHOP WITH DAVID HILL
 SATURDAY 16 MAY 2015 11.00 - 16.00
 WESLEY CHURCH, CHRIST'S PIECES, CAMBRIDGE CB1 1LG

All welcome to join.

Contact CUMS Chorus Manager, Caroline Goulder for more details caroline-goulder@hotmail.com or look at the CUMS website - www.cums.org.uk on the What's On page for 16th May.

CUMS MAY WEEK CONCERT IN KING'S CHAPEL
 SATURDAY 13TH JUNE 2015 at 20.15
 VERDI REQUIEM

Conductor	David Hill
Soprano	Philippa Boyle
Mezzo	Jennifer Johnston
Tenor	Samuel Furness

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.

Student President	Ben Glassberg
Student Vice-President	Giverny McAndry
Vice Presidents	Richard Andrewes Nicholas Cook Sir John Meurig-Thomas Sir David Willcocks CBE MC
Vice Chairman	Jo Whitehead
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 David Lowe
Executive Director	Justin Lee
CUMS Senior Treasurer	Chris Ford
CUMS Treasurer	Nicholas Shaw
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Orchestra Manager and Marketing Manager	Chloe Davidson
Marketing and Fundraising Coordinator, CUCO	Helen Daniels
Orchestra Manager and CUMS SO Assistant Manager	
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Webmaster	Niall Murphy
CUMS Instrument Managers	Susie Alaghband-Zadeh, Philip Howie
Chairman, Faculty of Music	Martin Ennis
CUMS Brenda Charters Conducting Scholar	Joel Sandelson
Assistant Conductors	Quintin Beer, Benedict Kearns Lucy Morris
President, Cambridge University Chamber Orchestra	Harry Hickmore
President, CUMS Symphony Orchestra	Rosalind Ridout
President, CUMS Chorus	Jenny Reavell
Registrars, CUMS Chorus	Jessica Scaife Charlotte Sutherland
President, Cambridge University Wind Orchestra	Ian Howard
President, Cambridge University Percussion Ensemble	Kevin Heffernan
President, Cambridge University Lunchtime Concerts	Saskia Bunschoten-Binet
Advisors to the ensembles	Ian Christians Maggie Heywood Christopher Lawrence Paul Nicholson Martin Richardson John Willan
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CUMS SUPPORTERS' CIRCLE

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 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:

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*
- *the opportunity to buy a concert season ticket*

Supporters' Circle
As at 12/1/2015

The Britten Circle
£10,000+

Adrian and Jane Frost
and an anonymous donor

The Vaughan Williams Circle
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Monica Chambers

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£1,000-£2,499 per annum

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- *acknowledgement in CUMS concert programmes and on the website*
- *invitations to drinks at each performance at West Road Concert Hall*
- *regular updates on key CUMS projects and events*

Benefactor: £250-£499 per annum
Principal Benefactor: £500-£999 per annum

All of the above plus

- *opportunities to sit in on selected rehearsals*

The Stanford Circle:
£1,000-£2,499 per annum

All of the above plus

- *the opportunity to be recognised as the supporter of a specific activity each season.*

The Vaughan Williams Circle: £2,500+
The Britten Circle: £10,000+

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.

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

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Tom Kohler
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Oscar and Margaret Lewisohn
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John MacInnes
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Val Norton
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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:

- The Britten Circle (£10,000+)
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- The Stanford Circle (£1,000-£2,499)
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Donor (£100-£249)

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I would like to make my donation by:

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- CAF Cheque (please enclose a CAF Cheque made payable to CUMS)
- Standing order (please complete section 2 below)
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SECTION 2: STANDING ORDER MANDATE

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

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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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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.

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Surname.....

Full home address

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

Please notify CUMS if you:

- want to cancel this declaration
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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.



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