



UNIVERSITY OF
CAMBRIDGE

NUITS D'AFRIQUE:
THE MUSIC OF
JUDITH WEIR

CAMBRIDGE UNIVERSITY
NEW MUSIC ENSEMBLE

PATRICK BAILEY
conductor

DONNA BATEMAN
soprano

Friday 17 November 2017, 8.00pm
St John's Old Divinity School



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Pre-concert talk at 7.00pm: Richard Causton in conversation with Judith Weir, Camden Reeves, Jeremy Thurlow and Patrick Bailey.

Judith Weir	Three Chorales
Camden Reeves	Starlight Squid
Judith Weir	Nuits d'Afrique
Richard Causton	Phoenix
Barbara White	My barn having burned to the ground I can now see the moon
Judith Weir	Day Break Shadows Flee
Jeremy Thurlow	The Pedlar of Swaffham
Judith Weir	Blue-Green Hill
Patrick Bailey	conductor
Donna Bateman	soprano

PROGRAMME NOTES

Judith Weir

Three Chorales (2016)

Joy Lisney, *cello*

Naomi Woo, *piano*

These three pieces for cello and piano are meditations – personal, secular and musical – on images from religious poetry.

The title of No. 1 *Angels bending near the earth* comes from a carol which begins ‘It came upon the midnight clear’ by the Massachusetts pastor and poet, Edmund Sears. The full reference is to “angels bending near the earth/ to touch their harps of gold” and this is the inspiration for the music, with piano arpeggios swooping down over the rich central band of sound produced by the cello.

No. 2’s title, *In death’s dark vale* is a brief paraphrase (from a Scottish hymn) of Psalm 23; the full quotation is “yea, though I walk through the valley of the shadow of death, I will fear no evil”. The image here is of human life lived against the prospect of impending death. The cello plays a hasty, self-absorbed continuo, whilst around it, piano motifs and chords of different height and depth create an evolving backdrop.

No. 3, *O sapientia* is the only movement which quotes a musical original; Hildegard of Bingen’s hymn *O virtus sapientiae* – “O strength of wisdom”. This is a calm, elegiac set of variations for the cello on Hildegard’s melody, accompanied by mostly bright, optimistic reflections from the piano.

© Judith Weir

Camden Reeves

Starlight Squid (2001)

Peter Grishin, *violin*
Sophia Ramnarine, *cello*

Ursula Perks, *piano*

Much of my music has taken inspiration from natural phenomena, both organic and inorganic. In recent years it has been more abstract processes that lay behind the music – things like chaotic maths, entropy and the idea of an ‘emergent property’ (which is one way of understanding human consciousness and the self). In earlier pieces such sources of inspiration were more specific. For a while, I was really fascinated by squid. The thing that interested me about these beautiful animals was their miraculous ability to transform their shape and colour with great rapidity and to startling effect.

The piano trio *Starlight Squid* takes as its main theme the 10th Century plainchant *ave maris stella* (“Hail Star of the Sea”), a melody that has fascinated numerous composers over the ages (including Josquin Des Près, Victoria and more recently Sir Peter Maxwell Davies). This melody provides the central thread for the work’s structure, much in the manner of a cantus

firmus. At the beginning of the work the melody is clearly heard on the pizzicato strings. As the music progresses the mensuration of this cantus firmus gradually increases (that is, its tempo gets slower), such that it moves further and further into the background. By the centre of the piece it is hardly perceivable at all, whereupon the process reverses and its mensuration begins to decrease (that is, its tempo accelerates) until it emerges again on the musical surface towards the conclusion of the work.

© Camden Reeves

Judith Weir

Nuits d'Afrique (2015)

Donna Bateman, *soprano*
Andreas Wildner, *piano*

Catriona Bourne, *flute*
Sophia Ramnarine, *'cello*

Nuits d'Afrique was written as a companion piece to Ravel's *Chansons madécasses* and shares its instrumentation; soprano, flute, cello and piano.

In response to Ravel's texts (by Évariste de Parny, who claimed that his 'Madagascar Songs' were translations from folk sources, although he had never been there), I searched for poetry by contemporary African women, and found it in Irène Assiba d'Almeida's French-language anthology *A Rain of Words*.

The three writers represented here, Fatou Ndiaye Sow, Véronique Tadjó and Marie-Léontine Tsibinda come from Senegal, Ivory Coast and Congo-Brazzaville respectively. All were born in the 1950s. The poems evoke local life: a lullaby, the sound of drums, the appearance of a crocodile. The final poem, describing the continuity of village life, closes with a simple invocation which may recall the ending of Ravel's composition. *Nuits d'Afrique* is warmly dedicated to Ailish Tynan. My thanks also to Michel Vallat for his advice about French prosody.

© Judith Weir

Richard Causton

Phoenix (2006)

Catriona Bourne, *flute*
Ben Graves, *clarinet*

Rachel Flint, *'cello*
Andreas Wildner, *piano*

Phoenix was composed between March and September 2006. The music hinges on the relationship between the piano – the only instrument in the ensemble whose notes die away as soon as they are played – and the four other instruments. The piano's only hope of sustaining a single note is through constant, rapid repetitions (just as a succession of points, if they are close enough to one another, looks like a line); whereas all the other instruments can not only sustain, but get louder as the note proceeds.

The title refers to the mythical bird which was said to rise from the ashes of its own funeral pyre every five hundred years – a bright image of rebirth which

kept coming to mind as I worked on one of the final passages. *Phoenix* was commissioned by the London Sinfonietta with the generous support of Henry Greenfield, and was written in memory of his wife Joanna (1940–2005).

©Richard Causton

INTERVAL

Barbara White

My barn having burned to the ground I can now see the moon (2008)

Peter Grishin, *violin*
Rachel Flint, *'cello*
Catriona Bourne, *flute*

Ben Graves, *clarinet*
Ursula Perks, *piano*

In January, 2005, I encountered the poem by Masahide, “My barn having burned to the ground, I can now see the moon.” (That’s the entire poem!—or one translation, at least.) Through several years of twists and turns, detours and surprises, these words stayed with me, hinting that they might inform the quintet I was due to write soon. In 2007, just as I began writing this piece, I was diagnosed with cancer, and the poem became yet more poignant. It also informed the music of the quintet.

The brief poem suggests not only personal sentiments but musical images as well. This is evident in the work’s focus on activity moving toward stillness, in the revelation of materials that are ever-present but take some time to emerge from obscurity, and most of all in an attention to the resonance and decay of individual sounds.

When I began the piece, I was viewing Masahide’s imagery more poetically than literally, but in January 2008, as I completed a first draft, I caught the nearly full moon shining into my studio, lighting up the score, and I found myself composing the last several sections of the piece by the light of the moon.

My barn having burned to the ground, I can now see the moon was commissioned by the Aspen Music Festival and School. It bears a dedication to Deborah Barnekow, my friend and colleague in Aspen.

©Barbara White

Judith Weir

Day Break Shadows Flee (2014)

Naomi Woo, *piano*

Day Break Shadows Flee, written for Benjamin Grosvenor, is a Two-Part Invention, a Piano solo composition in which the two hands work in close co-ordination but independently. My intention was generally to avoid using thick chords (although octaves and other clear sonorities are included) while allowing both the right and left-hand lines to be free, mobile and expressive.

The treble and bass sectors of the keyboard are clearly contrasted and often widely separated. In atmosphere and expression the music is another kind of two-part invention, contrasting bright, upwards-arching phrases (heard at the opening and evoking the arrival of light at the beginning of the day) with veiled, mysterious scurrings, suggesting the stranger, more nervous life lived at night and in the early morning.

© Judith Weir

Jeremy Thurlow

The Pedlar of Swaffham (2007)

Donna Bateman, *soprano*
Peter Grishin, *violin*
Sophia Ramnarine, *'cello*

Catriona Bourne, *flute*
Ben Graves, *clarinet*
Jeremy Thurlow, *piano*

This is the second of my folktale settings, written in 2007 for Lesley-Jane Rogers and the Bergamo Ensemble. The story of the poor pedlar who dreams of good news comes from the diary of Abraham de la Pryme, a 17th-century cleric who knew Pepys and Newton, among others, and had a delightful way with words. I have always enjoyed the sounds of this particular instrumental group combining with the soprano voice. When writing this piece both the musical ideas and the narrative gave rise to their own twists and turns; the challenge (and the fun) was to tangle them together.

Constant tradition says that there lived in former times in Swaffham, in Norfolk, a certain pedlar, who dream'd that if he went to London Bridge, and stood there, he should hear very joyfull newse, which he at first sleighted, but afterwards, his dream being dabled and trebled upon him, he resolv'd to try the issue of it, and accordingly, went to London.

© Jeremy Thurlow

Judith Weir

Blue-Green Hill (2013)

Peter Grishin, *violin*
Sophia Ramnarine, *'cello*
Catriona Bourne, *flute*

Ben Graves, *clarinet*
Freddie Redding, *piano*

Blue-Green Hill has its origins in a tour of India I made with a small group of musicians in 2000. Realising at the last moment that a simple overture to the programme was needed, I hastily assembled a short suite of Scottish folk music from memory. Hearing this material repeatedly within a short period, I became fascinated by its melodic gestures made up of tiny repeated cells and thought how interesting it would be to reassemble some of these cells into new structures – in a simple version of serialism, but using the consistently tonal intervals of folk music.

I then mostly forgot about it for the next decade, until Richard Pittman invited me to write a new work for his venerable group, Boston Musica

Viva, and I was able to resume work on this project – resulting eventually in Blue-Green Hill, a 3-movement 12-minute work scored for the ur-modernist grouping of flute, clarinet, violin, cello and piano.

The title, by the way, is a simple translation of ‘Tullochgorum’ (‘Tulach Gorm’ would be more correct in modern Gaelic orthography) one of the famous Scottish tunes included in my earlier folk-music suite, but no longer audible in Blue-Green Hill. Gaelic is one of many languages which uses the same basic word for ‘blue’ and ‘green’.

© Judith Weir

TEXT & TRANSLATION

NUITS D’AFRIQUE

Poems from *A Rain of Words*

1. BERCEUSE

(Fatou Ndiaye Sow – Senegal)

Eye Sama Néné Touty!
Si tu sèches tes larmes
Je te ferai un berceau
Des merveilles de l’Univers
Eye Sama Néné!
Si tu sèches tes larmes
Je te porterai dans un pagne
Tissé de rayons de soleil
Eye Sama Néné
Si tu sèches tes larmes
Je t’offrirai un bouquet d’étoiles
Pour retrouver ton sourire aurore
Eye Sama Néné!
Ayo Béyo Béyo
Ayo...

1. LULLABY

Ey Sama Neene Tutti!
If you dry your tears
I will sing you a song
Of the wonders of the Universe
Ey Sama Neene!
If you dry your tears
I will carry you in a pagne
Woven out of sun rays
Ey Sama Neene
If you dry your tears
I will give you a bouquet of stars
To find again your smile at dawn
Ey Sama Neene!
Aayoo Béyo Béyo
Aayoo ...

2. LE TAM-TAM

(Fatou Ndiaye Sow)

Connais-tu le langage du tam-tam?	Do you know the language of the drum?
Le tam-tam du jour de fête,	The drum of the day of celebration,
Le tam-tam qui appelle les génies,	The drum that calls the spirits,
Le tam-tam du lutteur ruisselant de sueur,	The drum of the wrestler dripping with sweat,
Le tam-tam de la mort.	The drum of death.
Connais-tu le langage du tam-tam?	Do you know the language of the drum ?
C’est le secret de la forêt.	It’s the secret of the forest.

2. THE DRUM

3. CROCODILE

3. CROCODILE

(Véronique Tadjo - Côte d'Ivoire)

Ce n'est pas facile d'être un crocodile	It's not easy to be a crocodile
Surtout si on n'a pas envie D'être un crocodile	Especially if you don't want To be a crocodile
Celui que vous voyez	The one you see
N'est pas bien	Is not happy
Dans sa peau	In his croc's
De croco	Skin
Il aurait aimé	He would have liked
Etre différent	To be different
Il aurait aimé	He would have liked
Attirer	To attract
Les enfants	Children
Jouer	Play
Avec eux	With them
Converser	Talk
Avec les parents	With their parents
Se balader	Walk around
Dans	In
Le village	The village
Mais, mais, mais	But, but, but
Quand il sort	When he comes out
De l'eau	Of the water
Les pêcheurs	Fishermen
Lancent des sagaies	Throw spears
Les gamins	Children
Détalent	Take off
Les jeunes filles	Young girls
Abandonnent leurs canaris	Abandon their water jugs
Sa vie	His life
Est un vie	Is a life
De solitude	Of solitude
Et de tristesse	And sadness
Sans ami	Without a friend
Sans caresse	Without affection
Nulle part	Nowhere
Où aller	To go
Partout	Everywhere
Etranger	A stranger
Un crocodile	A crocodile
Crocodile	Vegetarian
Végétarien	Crocodile
Et bon à rien	And good for nothing

Quia
 Une sainte horreur
 Du sang
 S'il vous plaît
 Ecrivez
 Ecrivez à:
 Gentil Crocodile
 Baie N° 3
 Fleuve Niger.

Who has
 A holy horror
 Of blood
 Please
 Write
 Write to:
 Nice Crocodile
 Bay N° 3
 Niger River.

4. LE VILLAGE

4. THE VILLAGE

(Marie-Léontine Tsibinda- Congo)

Peut-on jamais oublier le village?
 Peut-on jamais oublier ses rives
 d'où, monte le soir le clapotis
 de l'eau?

Can you ever forget the village?
 Can you ever forget its shore
 from where the splashing of water
 rises in the evening?

Peut-on jamais oublier ses sources
 Peut-on jamais oublier ses feuilles
 de bananiers

Can you ever forget its springs?
 Can you ever forget its banana
 leaves

qui bruissent dans les ténèbres?
 Ecoute ce chant qui passe:
 c'est un éhoeur d'enfants dans
 la pirogue

that rustle in the darkness?
 Listen to the song that unfolds:
 it is a chorus of children in
 the pirogue

qui glisse dans la rivière
 Sens-tu vibrer l'air du jour

that glides on the river
 Can you feel the air of the day
 vibrate

et sens-tu frémir la terre grasse

and can you feel the rich soil
 tremble

quand l'ardeur du train bouscule le
 silence des montagnes?

when the fire of a train pushes
 through the silence of
 the mountains:

Regarde le soleil qui s'endort
 comme lui étale ta natte et dors
 car demain est un autre jour.

Look at the sun falling asleep
 like him unfold your mat and sleep
 for tomorrow is another day.

English translations by Janis A. Mayes

BIOGRAPHIES

Richard Causton

Richard Causton's music has been performed by the BBC Symphony Orchestra, Philharmonia Orchestra, City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, Sinfonieorchester Basel, Rundfunk-Sinfonieorchester Saarbrücken, London Sinfonietta, Birmingham Contemporary Music Group, Britten Sinfonia and the Nash Ensemble. It has been recorded on the Metier, Orchid, Prima Facie and Delphian labels as

well as on NMC, whose portrait disc – Millennium Scenes NMC D192 – was listed as ‘Outstanding’ in International Record Review and was No.1 in the Sunday Times’ 100 Best Records of the Year 2014 (Contemporary Composers section). A review of this release in International Record Review stated that *“Richard Causton has been a significant figure in contemporary British music for almost two decades now...this is an invaluable release that anyone with an interest in contemporary music – British or otherwise – needs to acquire.”*

Causton’s more recent works include *Twenty-Seven Heavens* for orchestra, commissioned as part of the London 2012 Cultural Olympiad and premièred at the Amsterdam Concertgebouw and Edinburgh Festival under the direction of Gianandrea Noseda. Awards include the Mendelssohn Scholarship, First Prize in the International ‘Nuove Sincronie’ Composition Competition, a British Composer Award and a Royal Philharmonic Society Award.

Causton is currently Reader in Composition at the University of Cambridge. He has held a position as House Composer at English National Opera and is currently working on a new orchestral piece for the BBCSO.

Camden Reeves

Camden Reeves is a composer of instrumental and vocal music for concert performance, and a music educator. His catalogue includes a large amount of chamber music – including three string quartets and two piano trios (the first, *Starlight Squid*, has received over thirty performances world-wide), orchestral music (including a Piano Concerto) and works for solo instruments. In recent years he has become particularly renowned for his piano music. His music is published by Edition Peters and Composers’ Edition, and a great deal is available through commercial recordings. Reeves is currently Professor of Music at the University of Manchester, where he has taught since 2002.

Jeremy Thurlow

Jeremy Thurlow is a composer, writer and pianist. His music has been described as ‘seductive, innovative, full of freshness’ by Henri Dutilleux. It has been performed by the BBC Philharmonic, the Kreutzer Quartet, the BBC Singers, Endymion, the Aronowitz Ensemble, Matthew Schellhorn, the Fitzwilliam String Quartet, The Schubert Ensemble, Peter Sheppard Skaerved, Sequitur (New York), Rolf Hind and Kevin Bowyer among others, and was awarded the George Butterworth Prize. Recent works include string quartets for The Schubert Ensemble and the Kreutzer Quartet, a trumpet concerto for Bede Williams and the SCO chamber ensemble and a flute concerto for Abigail Dolan and Symphonova.

Judith Weir

Judith Weir was born into a Scottish family in 1954, but grew up near London. She was an oboe player, performing with the National Youth Orchestra of Great Britain, and studied composition with John Tavener during her school days. She went on to Cambridge University, where her composition teacher was Robin Holloway; and in 1975 attended summer school at Tanglewood,

where she worked with Gunther Schuller. After this she spent several years working in schools and adult education in rural southern England; followed by a period based in Scotland, teaching at Glasgow University and RSAMD.

During this time she began to write a series of operas (including *King Harald's Saga*, *The Black Spider*, *A Night at the Chinese Opera*, *The Vanishing Bridegroom* and *Blond Eckbert*) which have subsequently received many performances in the UK, Germany, Austria, the Netherlands, Belgium and the USA. The most recent opera is *Miss Fortune*, premiered at Bregenz in 2011, and then staged at the Royal Opera House Covent Garden in 2012.

As resident composer with the City of Birmingham Symphony Orchestra in the 1990s, she wrote several works for orchestra and chorus (including *Forest*, *Storm* and *We are Shadows*) which were premiered by the orchestra's then Music Director, Simon Rattle. She has been commissioned by the Boston Symphony Orchestra (*Music Untangled* and *Natural History*) the Minnesota Orchestra (*The Welcome Arrival of Rain*) and the London Sinfonietta (*Tiger under the Table*); and has written concert works for some notable singers, including Jane Manning, Dawn Upshaw, Jessye Norman and Alice Coote. Her latest vocal work is *Good Morning, Midnight*, premiered by Sarah Connolly and the Aurora Orchestra in May 2015.

She now lives in London, where she has had a long association with Spitalfields Music Festival; and in recent years has taught as a visiting professor at Princeton, Harvard and Cardiff universities. Honours for her work include the Critics' Circle, South Bank Show, Elise L Stoeger and Ivor Novello awards, a CBE (1995) and the Queen's Medal for Music (2007). In 2014 she was appointed Master of The Queen's Music in succession to Sir Peter Maxwell Davies. In January 2015 she became Associate Composer to the BBC Singers.

Much of her music has been recorded, and is available on the NMC, Delphian and Signum labels. In 2014-15 there were releases of *The Vanishing Bridegroom* (NMC) and *Storm* (BBC Singers/Signum). Judith Weir's music is published by Chester Music and Novello & Co. She blogs about her experiences of cultural life in the UK at judithweir.com.

Barbara White

In addition to being a prolific composer of chamber music, Barbara White creates theatrical performances incorporating words, movement, video, and onstage ceremony. She is also an idiosyncratic clarinetist, exploring the wonders of the sounding breath through a kinship with the solo Zen repertoire of the Japanese bamboo flute. Current composing/performing projects include duos with shakuhachi performer Riley Lee and with Cape Breton guitarist Charles MacDonald.

Honors and awards include a Fellowship from the Radcliffe Institute for Advanced Study, three awards from the American Academy of Arts and Letters, and a 2003 Guggenheim Fellowship. White's fourth solo CD, a recording of the opera *Weakness* with a libretto by the composer, was released

on Albany Records in 2013. In 1998, she joined the faculty of the Princeton University Music Department, where she is now Professor.

Patrick Bailey

Patrick has conducted concerts with the Philharmonia Orchestra, Royal Philharmonic Orchestra, Britten Sinfonia, London Sinfonietta, New Music Players, ViVA, Cambridge University Music Society and many others. He has given concerts across Europe and in Dubai, India, Oman and the USA. In this country he has appeared at festivals in Aldeburgh, Brighton, Bath, Buxton and Cheltenham, broadcast concerts and opera for BBC Radio 3 and recorded for NMC and Tartan Film.

From 2000-2008 he was Music Director of The Opera Group with whom he conducted numerous new productions and tours including *Blond Eckbert* and *The Nose* (Royal Opera House), *The Shops* (world premiere, Bregenz Festival, Austria) and *Street Scene* (Young Vic & winner of the Best Musical at the Evening Standard Awards). Other notable performances include the UK premiere of Nono's gargantuan *Prometeo* with the London Sinfonietta at the Royal Festival Hall. He is the director of *Kevos* - a contemporary music ensemble based in Cornwall where he currently lives. *Kevos'* current season included premieres of work by Alison Kay and Jonathan Woolgar and performances of music by Ed Hughes, Judith Weir, Stef Conner, Denis Smalley and others.

As a composer, workshop leader and presenter, Patrick has led projects and written and presented concerts for BBC orchestras, BBC Proms, London Philharmonic Orchestra, Philharmonia, Royal College of Music (where he taught from 2002-2008), Trinity-Laban Conservatoire of Music and Dance and Bournemouth Symphony Orchestra (where he is currently an Associate).

Patrick Bailey studied conducting and composition at the Royal College of Music and continued his conducting study with Diego Masson at the Dartington International Summer School and Oliver Knussen at the Britten-Pears School for Advanced Musical Study

Donna Bateman

Donna Bateman is an award-winning Soprano who has been honored as an Associate of the Royal Academy Of Music.

She sang her first major role, **Marzelline**, in Birmingham Opera Companies award-winning production of *Fidelio* and has returned to sing **Cunegonde** in *Candide* and **Eletra** in *Idomeneo*. Other roles include **Susanna** *Le Nozze di Figaro* and *Rusalka* for English Touring Opera.

Her expertise in contemporary repertoire has earned her several major world premieres, including her debut for The Royal Opera House, ROH2 in *The Gentle Giant*; **Estella** in *Life is a dream*, by Jonathan Dove, **Khin Myo** *The Piano Tuner* by Nigel Osborne co-commissioned by Music Theatre Wales and the Royal Opera House, **Miss Pescado** in Judith Weir's *Armida*, and **Lulu** in

American Lulu – Neuwirth/Berg for The Opera Group, Young Vic, Scottish Opera and Bregenz Festspiele co-production.

Concert highlights include *Le Rossignol* with the CBSO and *Bernstein's Mass* at the Barbican with the London Symphony Orchestra conducted by Marin Alsop and recorded live by Radio 3.

Future and recent engagements include: **Fortuna/Melanto** in *Il ritorno d'Ulisse in patria* for The Grange Festival, **Emilie** in the British premiere of Ernest Toch's *Egon Und Emilie* at King's Place London, **Marcella** in the British premiere of *Il furioso all'isola di San Domingo* and her debut next season with English National Opera.

Cambridge University New Music Ensemble

Violin: Peter Grishin

Cello: Joy Lisney, Sophia Ramnarine, Rachel Flint

Clarinet: Ben Graves

Flute: Catriona Bourne

Piano: Ursula Perks, Freddie Redding, Andreas Wildner, Naomi Woo

Catriona Bourne initially read Music at Oxford, where she received Choral and Ensemble Isis Scholarships, and now researches Arts, Creativity and Education at Cambridge, where she holds an Instrumental Award. She was a UK Finalist in the 2010 Rotary Young Musician of the Year, performing for The Queen and Princess Alexandra.

Rachel Flint started learning the 'cello at the age of seven, and has since then has developed her study of music through attending the primary and junior departments of the Royal Academy of Music Guildhall. Since being in Cambridge, she has been a member of CUCO and the university's Instrumental Award Scheme for chamber music.

Ben Graves studied clarinet at the Birmingham Conservatoire under Timothy Lines and played in various local ensembles. As composer his works have been performed widely, including in Basel, Darmstadt and Paris and Barbican, Southbank, St John's Smith Square and the Wigmore Hall. Broadcasts include BBCs Radio 3 and Radio Scotland. Festivals include the Aix-en-Provence, City of London and Aldeburgh.

Peter Grishin is a violinist and a third-year Linguistics student at Queens' College. An avid performer of contemporary and new music, he has previously played with the New Music Ensemble, and enjoys working with Cambridge-based composers. He has also been involved in several CUMS ensembles, the IAS, and pit orchestras.

Joy Lisney is a cellist and conductor, also studying for a PhD in Composition at King's College. Joy has performed solo recitals in venues including Amsterdam Concertgebouw, Leipzig Gewandhaus and London's South Bank Centre, and collaborated with artists including Dame Emma Kirkby, the Wihan and Allegri Quartets. She was CUMS Composer in Residence 2016-

17 and has performed her own compositions in venues including St. John's Smith Square and the Wigmore Hall. She is founder and conductor of the Seraphin Chamber Orchestra.

Ursula Perks is reading for a degree in Music at Gonville and Caius college, Cambridge. She has recently performed several solo concerts across Europe at venues such as The Wigmore Hall, The Menuhin Hall, the Konzerthaus Berlin and Palau de la Música (Valencia). Ursula has performed numerous concertos including Beethoven's second piano concerto with the London Gala Orchestra. In February 2018 she will be performing Beethoven's fourth piano concerto with the Surrey Philharmonic.

Sophia Ramnarine is a second year undergraduate reading Music at Newnham. After completing her A-levels, Sophia took a gap year to study cello with Professor David Strange (her current teacher) at the Royal Academy of Music (RAM). She was principal cellist of the CBSO Youth Orchestra in their 2015-16 season after having played with the orchestra since 2011. She continues to enjoy playing with some of the finest musicians in Cambridge and has made the most of every performing opportunity presented to her during her first year as an Instrumental Award Holder and a member of the Cambridge University Chamber Orchestra (CUCO).

Freddie Redding is a first year Undergraduate reading Music at Sidney Sussex College. Over the past year he has taken a gap year, during which he has studied piano at the Junior Department of the Royal College of Music with Ann Martin-Davis. He has taken part in both solo and chamber performances throughout the year, including recitals in Bath Abbey and at Alderney Performing Arts Festival.

Andreas Wildner was born in Vienna and began playing the piano at the age of six. He completed with distinction studies in piano performance and piano education at the University of Music and Performing Arts in Vienna and the Academy of Performing Arts in Bratislava. He won numerous first prizes at national and international piano competitions and performed in solo-recitals as well as with orchestra and as chamber musician.

Naomi Woo is a pianist, conductor, and researcher specialising in contemporary music. In 2017-2018, highlights include conducting Holst's Savitri, performing Carnival of the Animals alongside pianist Tom Poster, and holding the CUMS Conducting Scholar position. Currently a PhD candidate and Gates Cambridge Scholar, Naomi holds degrees in mathematics & philosophy, piano performance, and musicology. www.naomiwoo.com

