



VERDI MESSA DA REQUIEM

JAC VAN STEEN
conductor

CAMBRIDGE UNIVERSITY
ORCHESTRA

CHOIRS OF
GONVILLE & CAIUS, JESUS,
SELWYN AND ST CATHARINE'S
COLLEGES

CAMBRIDGE UNIVERSITY
CHAMBER CHOIR

Saturday 27 January 2018, 8.00pm
King's College Chapel



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Cambridge University Orchestra
Choirs of Gonville & Caius, Jesus,
Selwyn and St Catharine's Colleges
Cambridge University Chamber Choir

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Verdi Messa da Requiem

Jac van Steen conductor

Elizabeth Atherton soprano

Claudia Huckle contralto

David Butt Philip tenor

Darren Jeffery bass

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PROGRAMME NOTES

Giuseppe Verdi (1813-1901)

Messa da Requiem

The stage will be set as the inside of a temple in Italian-Byzantine style, and in the centre a choir, which would – according to the conception of the scenographer, our distinguished [Pietro] Bertoja, son and student of Professor [Giuseppe] Bertoja, pride of the Venetian school of painting, who died some years ago – have been a copy of the one in Santa Maria dei Frari; but demands of space impossible to overcome necessitated certain modifications, both in the form of this choir and in the lighting... [nonetheless] the verdict is unanimous that the fates are smiling propitiously on this daring enterprise, and that close to the victorious chariot of Italian art the equally beautiful and smiling goddess of Fortune runs with her wheel.

Gazzetta musicale di Milano (8 July 1875), cited in *Il Requiem del M. Giuseppe Verdi a Venezia al Teatro Malibran nel luglio 1875* (Venice: Tipografia della Gazzetta 'Venezia', 1875), 46

It is July 1875, and Verdi's latest work is about to receive its Venetian première at the Teatro Malibran, with a cast of eminent soloists including as Teresa Stoltz and Maria Waldmann. After the huge success of *Aida* three years earlier, expectations were high; yet, as the *Gazzetta musicale* tells us, the success of the whole enterprise was in the hands of Bertoja and his scene-shifters. This episode in the composer's biography would be of comparatively little interest, were it not for the fact the production in question was not of an opera, but the Requiem. The church-like staging was described in the *Gazzetta di Venezia* (issue 184, undated):

On the audience's right were placed the choruses, to their left the orchestra; in the centre, on the apron of the stage, were the concertmaster and the conductor, and close to these, a little to the left, were the soloists. The orchestra and male choristers were dressed in black; the female choristers were in white, as were the signore Stoltz and Waldmann. Centre stage there was a large chandelier lit by gas, and along the battery of lights [...] was a carpet of flowers. On the proscenium, high up in the centre, Verdi's name could be read, circled by a garland, and around it, circled by more garlands, the names of certain of Verdi's main works.

As Laura Basini put it, 'far from imitating faithfully the trappings of a church, the Requiem at the Teatro Malibran was replete with contradictions: the church had been shunned for a theatre, but the theatre was being turned

into a temple; the choir loft took centre stage, but the choristers were at the sidelines; Verdi and his works took up the posts of the Almighty and his apostles.'

Verdi had originally conceived the idea of a commemorative Requiem Mass on the death of Gioachino Rossini in 1868 when, along with fourteen colleagues, he set about composing the so-called *Messa per Rossini*, which would be performed on the first anniversary of the great composer's death. Following in the wake of *il Risorgimento* ('The Resurgence') and the unification of Italy in 1861, the work was defined as much by the glorification of the newly-created Italian nation as music or religion – a question 'not of personal interest, but of art and of the fame and honour of one's own land', as Verdi put it in a letter to his publisher, Ricordi (dated 11 November 1868). But the project was ill-fated, firing-up professional rivalries and resulting in little more than a *pot-pourri* of individual movements, and so the organising committee cancelled the performance with only nine days to go. Verdi shelved the idea of a commemorative Requiem until the death four years later of another great Italian, Alessandro Manzoni (1785-1873), the celebrated author of *I promessi sposi* ('The Betrothed', 1827) who was widely regarded, especially by the Milanese, as the central figure of Italian culture. This Requiem, however, was to capture the composer's mind with a far greater ardour and intensity than the previous project: as Barbara Reynolds put it, 'Manzoni's death is very far from being an "occasion" for the composition [of the Requiem]. The work is the artistic expression by a man of genius of an important and widespread emotion, of which he was himself a principal participant.'

Put simply, Verdi had idolised Manzoni – so much so, in fact, that when he had an opportunity to meet this 'lofty spirit' he decided to respect the great poet's privacy and stay away. Manzoni sent Verdi a photograph of himself with the inscription, 'To Giuseppe Verdi, glory of Italy, from a decrepit Lombard writer.' Verdi still kept his distance, but he hung the photograph on his bedroom wall, and sent Manzoni a picture of himself inscribed with the words, 'I esteem and admire you as much as one can esteem and admire anyone on this earth, both as a man and as a true honour of our country so continually troubled. You are a saint, Don Alessandro!' In 1867, Verdi wrote in a letter to his friend, the Countess Clarina Maffei: 'Would that I might kneel before him [...] How I envy my wife [Giuseppina Strepponi] that she has seen this great man.' On returning to Sant' Agata after her audience with the great author, Giuseppina wrote in a letter to the Countess (dated May 1867):

Wanting to break the news at once, I said [to Verdi] with affected indifference: "If you go to Milan, I will present you to Manzoni. He wants to meet you, and I was at his house the other day with the Countess." The bombshell was so great and unexpected that I didn't know whether to open the carriage windows to give him more air, or close them in case he leapt out in a paroxysm of surprise and joy. He went red, pale, he perspired, he took off his hat and turned

it round and round in his hands until it was nearly reduced to a limp rag. And more (but keep this between ourselves), the proud and fierce ‘bear of Busseto’ had tears in his eyes, and both of us were so moved and overwhelmed that we were completely silent for ten minutes.

And so Verdi’s wish was finally realised in May 1868, when he was introduced to Manzoni in the Countess’s salon. ‘What can I say of Manzoni?’, he wrote to the Countess after his visit. ‘How to describe the extraordinary, indefinable sensation the presence of that saint, as you call him, produced in me?’ This episode seems all the more remarkable when we remember that by this time Verdi had himself reached ‘the zenith of his renown’, and that Manzoni shared in the worldwide admiration of the composer’s genius.

As Albert Maecklenburg put it, what Verdi especially admired in Manzoni was ‘the genuine folk quality of his art, wherein all the characters, imbued with real life, present themselves not as mere puppets constructed according to the faded postulates of some theory, but as sprung from the soil of true folklore and an intuitive apprehension of reality. [...] as Verdi himself unreservedly acknowledged, he found in Manzoni’s works an ideal standard for his own.’ In a letter to the Countess (dated 24 May 1867), Verdi rationalises his admiration of Manzoni’s *I promessi sposi*: ‘The fact is that this is a *true* book, as true as Truth itself. If only artists could understand once and for all what this *truth* is, there would no longer be musicians of the *future* or of the past; nor purist, realist, idealist painters; nor classical and romantic poets; but true poets, true painters, true musicians.’ This hunger for truth permeated both artists’ everyday existence as much as their artistic lives. Daniela Macchione writes: ‘Verdi deeply admired Manzoni’s moral rigour. For Manzoni, the path to a moral life was guided exclusively by truth; for Verdi, too, truth was at the centre of his artistic and personal creed.’

At first, both Verdi and Manzoni had held sceptical attitudes toward religion; at the height of his *sturm und drang* ('storm and stress') period, Manzoni applied his analytical spirit to a somewhat personalised strain of moralistic agnosticism, rejecting both the institution of the Roman Catholic Church and her most sacred traditions. Then in 1815 he announced his conversion to Catholicism with the publication of four *Inni sacri* ('Sacred Hymns') on the subjects of Christmas, Good Friday, Easter, and the Blessed Virgin Mary. In his *Romantiker in Italien*, Johann Wolfgang von Goethe described this epiphany as Manzoni’s self-identification as ‘a Christian without rhapsodising, as Catholic without bigotry, as a zealot without austerity.’ Likewise, Verdi has often been viewed as having wallowed in a self-satisfying ‘happy agnosticism’; the composer’s second wife, Giuseppina Strepponi, wrote in a letter to the Countess (dated 3 September 1872):

Verdi is busy with his grotto and with his garden. He is extremely well and in the best of spirits. Happy man! May God keep him so for many years. There are certain virtuous natures who need to believe in God; and others, equally

perfect, who are happy not believing in anything and merely observing rigorously every precept of strict morality.

But scholars have argued that, like Manzoni, Verdi underwent a conversion experience – or, at least, discovered ‘a profound reverence for God’, as one writer put it – which is partly attribute to the death of his first wife, Margherita Baretti, in 1840, closely following the deaths of their two children. Nevertheless, it was Verdi’s grief for Manzoni which, according to Maecklenberg, stirred a profoundly spiritual (if not conventionally religious) response in Verdi’s heart:

Through his Requiem in honour of Manzoni, Verdi conquered the daemonic powers of doubt and death that had always tortured him. When other colleagues died, Verdi had expressed his feelings only in a resigned “Triste! triste! triste!” The death of Manzoni was his first “enduring experience”, summoned him “solemnly to conjure death” (Weissmann), to reconcile himself with its abiding tragic power by [placing] confidence in the eternity of God. The profound religious impulses that had long lain hidden beneath the brilliance and the fame of his career, found vent in this sonorous Requiem that counsels the spirit to silent adoration.

Indeed, Verdi’s admiration for Manzoni might be regarded as the closest he ever came to religious sentiment: Alessandro Luzio refers to Verdi’s ‘idolatrous veneration for Manzoni’, and Francis Toye wrote of ‘his almost mystical veneration for the author’. In a letter to the Countess (dated 7 July 1868), the composer had written:

I would have knelt before him, if men might be worshipped. They say that it is not allowed, and so be it, although we bow down before many who have neither the talent nor the virtues of Manzoni, and who have even been villains. When you see him, kiss his hand for me and tell him of my veneration.

By this time, however, Manzoni’s health was beginning to weaken; the death of his eldest son, Pier Luigi, on 28 April 1873 only added to the pain, and he finally succumbed to cerebral meningitis on 22 May. A Requiem Mass was held in the Church of San Marco, then his body lay in state for several days before being taken to the Cimitero Monumentale. Verdi was too grief-stricken to attend the funeral – ‘I have not heart enough to be present’, he wrote to Ricordi – but told the Countess Maffei, ‘I shall come soon to see his tomb, alone and without being seen, and perhaps (after ulterior reflecting, and after having weighted my forces) to propose something to honour his memory.’ Appalled by the somewhat superficial tributes paid to Manzoni in the press, Verdi wrote: ‘Not one speaks the way it should [...] Many words, but none of them deeply felt.’ He advised Ricordi that he planned to compose a Requiem to be performed on the first anniversary of the author’s death. Shortly thereafter, Ricordi despatched a proposal to the Mayor of Milan; it

was soon agreed that the city council would cover the costs of rehearsal and performance, but Verdi himself would pay for publication of the score and parts, in return for retaining the rights to the work. He quickly set to work, and eight months later announced the completion of what he referred to as 'that devil of a Mass'.

The first performance of Verdi's *Messa di Requiem* took place on 22 May 1874, the first anniversary of Manzoni's death, in the Church of San Marco, Milan. (The work performed in 1874 was essentially the same work we know today, with the exception of the *Liber scriptus*, which was originally set to a distinctly second-rate fugue for chorus and orchestra, which Verdi later replaced with a somewhat grandiloquent soprano solo.) The work was received warmly, despite the number of problems which had beset preparations for the performance: first, Verdi had insisted the commemoration took place exactly on the anniversary of Manzoni's death, or not at all; secondly, the composer's preferred mezzo-soprano, Maria Waldmann, could not be hired as she was engaged in rehearsals for a revival of *Aïda* in Florence (Verdi even attempted to prevent his publisher from loaning the score and orchestral parts to the theatre!); thirdly, Verdi had to reconcile his composition with a liturgy comprising a curious blend of the Roman and Ambrosian rites. Finally, he had to negotiate the issue of female choristers, which resulted in the Archbishop insisting they be hidden behind a grill, and clad in full-length black dresses and mourning veils. Comical though it seems, this should not, however, be viewed as something particularly curious or exceptional: the *Gazzetta musicale di Milano* (14 June 1874) reported, for example, that the Parisian première of the Requiem was performed in front of closed curtains.

Described by the legendary German conductor Hans von Bülow as '[an] opera in church vestments', Verdi's Requiem has been surrounded by debates on its identity as 'sacred' or 'secular' almost since the first performance. The most scornful criticism came from upper echelons of the church music hierarchy; a passage from Fr. Guerrino Amelli's speech at the Italian Catholic Congress of 1874 provides one such example:

Here, then [or so it seemed], was the new Palestrina [i.e. Verdi], so long awaited by the nineteenth century; here the new *Missa Papæ Marcelli*. This, in fact, was asserted and believed by many; this was rightly implied by the composer's fame and the imposing religious circumstance that inspired him. Except, gentlemen, that we [then] heard it; and while the prestige of art and the appearance of the performance could well draw from us a sense of artistic admiration, we were all too seldom made to feel the emotions of religious sentiment, which should have emanated abundantly from every note. Therein, the most terrible truths, [...] announced with the most powerful artistic means and displayed in the most vivid colours, roused our fantasy, not our intellect or our will [...]

It cannot, however, be denied that Verdi responded to the Latin *Missa pro defunctis* in a manner quite unlike the libretti of Temistocle Solera (*Nabucco*), Antonio Ghislanzoni (*Aïda*), or Francesco Maria Piave (*Il traviata*), for example. When in the midst of composing the Requiem, Verdi had written a letter to Camille DuLocle (dated 24 February 1874) expressing such a view: 'I feel as if I've become a solid citizen and am no longer the public's clown who, with a tambourine and bass drum, shouts "come, come, step right up", etc. etc. As you can imagine, when I hear operas spoken of now, my conscience is scandalised, and I immediately make the sign of the cross!' Yet, without question, the Requiem is charged with those same raw – even unrefined, and at times agonising – emotions we find in the famous death scene of Radames and Aïda (*Aïda*, Act IV, Scene ii). It comes as no surprise, for example, that the famous melody of the *Lachrymosa* has its origins in a discarded duet for tenor and bass from *Don Carlos* (1867). In June 1875, Giuseppina Strepponi wrote in a letter: 'I say that a man like Verdi must write like Verdi, that is, according to his way of feeling and interpreting the texts. Then, if religions have a beginning, a development, modifications or transformations, etc., according to the times and according to the people, clearly the religious spirit and the works that express it must carry the imprint of the time, and (if you will) of the individual.' This, surely, is the reason that Verdi's gothic masterpiece is as popular now as it ever has been. Such a view is taken by Maecklenburg:

[E]ven in the Requiem, Verdi remains faithful to the sensuous ideal of beauty that ever hovered before him, and uses the age-old liturgical phrases [of text] as the bearers of his colourful melody; but over the vocal soli, the unisons [e.g. *Agnus Dei*], over the artfully wrought polyphony of ensembles and choruses, there wafts a breath of eternity, the mighty purpose of an earnest spirit that has felt the healing contact of the cross, and, hearkening to the muffled beating of the pinions of approaching death, has purified and exalted its higher self in pondering the mystery of life and the craving for eternity. Both the imagery of the Catholic school, speculating on the impressionability of the senses, and Verdi's specific artistry, are, indeed, visible in the Requiem, but marvellously clarified, reflecting the light of divinity itself. [...] Those who in these materialistic times have preserved a trace of responsiveness to thoughts and sensations of eternity, who can still accept it in a spirit of belief, will know that the Requiem produces this profound effect because it was conceived and born of faith and grew to maturity through the most soul-searching experiences in the life of the composer.

Thomas Neal

TEXT & TRANSLATION

I. REQUIEM AND KYRIE

CHORUS

Requiem aeternam
dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

QUARTET AND CHORUS

Kyrie eleison.
Christe eleison.
Kyrie eleison.

I. REQUIEM AND KYRIE

CHORUS

Grant them eternal rest, O Lord;
and may perpetual light
shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in
Jerusalem. Hear my prayer:
all earthly flesh will come to you.

QUARTET AND CHORUS

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. SEQUENCE

CHORUS

Dies irae, dies illa,
solvet saeculum in favilla, teste David
cum Sibylla.

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

Tuba mirum spargens sonum,
per sepulcra regionem,
coget omnes ante thronum.

BASS

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

MEZZO-SOPRANO AND CHORUS

Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.

II. SEQUENCE

CHORUS

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

How great will be the terror,
when the Judge comes
who will smash everything completely!

The trumpet, scattering a marvellous
sound through the tombs of every land,
will gather all before the throne.

BASS

Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

MEZZO-SOPRANO AND CHORUS

A written book will be brought forth,
which contains everything
for which the world will be judged.

Therefore when the Judge takes His
seat, whatever is hidden will be
revealed: nothing shall remain
unavenged.

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

*SOPRANO, MEZZO-SOPRANO,
AND TENOR*

Quid sum miser tunc dicturus? Quem
patronum rogaturus,
cum vix justus sit securus?

SOLO QUARTET AND CHORUS

Rex tremendae majestatis,
qui salvandos salvas gratis:
salva me, fons pietas.

SOPRANO AND MEZZO-SOPRANO

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus;
redemisti crucem pacem:
tantus labor non sit causas.

Juste judex ultiōnis:
donum fac remissionis
ante diem rationis.

TENOR

Ingemisco tamquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

BASS AND CHORUS

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

CHORUS

Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.

*SOPRANO, MEZZO-SOPRANO,
AND TENOR*

What can a wretch like me say? Whom
shall I ask to intercede for me,
when even the just ones are unsafe?

SOLO QUARTET AND CHORUS

King of dreadful majesty.
who freely saves the redeemed ones,
save me, O font of pity.

SOPRANO AND MEZZO-SOPRANO

Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.

In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been
in vain.

Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

TENOR

I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.

You, who absolved Mary Magdalen,
and heard the prayer of the thief,
have given me hope, as well.

My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.

Give me a place among the sheep, and
separate me from the goats, placing
me on your right hand.

BASS AND CHORUS

When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.

I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

CHORUS

The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

SOLO QUARTET AND CHORUS

Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine:
dona eis requiem.
Amen.

III. OFFERTORIO*QUARTET*

Domine Jesu Christe, Rex gloriae:
libera animas omnium fidelum
defunctorum de poenis inferni
et profundo lacu;
libera eas de ore leonis;
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti et
semini ejus.

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

Libera animas omnium fidelum
defunctorum de poenis inferni;
fac eas de morte transire ad vitam.

IV. SANCTUS*DOUBLE CHORUS*

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in
nomini Domini.
Hosanna in excelsis!

SOLO QUARTET AND CHORUS

That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.

Merciful Lord Jesus:
grant them peace.
Amen.

III. OFFERTORIO*QUARTET*

O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from
the deep pit;
deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer
Michael show them the holy light;
which you once promised to Abraham
and his descendants.

We offer to you, O Lord,
sacrifices and prayers.
Receive them on behalf of those souls
whom we commemorate today.
Grant, O Lord, that they might
pass from death into that life
which you once promised to Abraham
and his descendants.

Deliver the souls of all the faithful dead
from the pains of hell; Grant that they
might pass from death into that life.

IV. SANCTUS*DOUBLE CHORUS*

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are filled with
your glory. Hosanna in the highest!
Blessed is he that comes
in the name of the Lord.
Hosanna in the highest!

V. AGNUS DEI

*SOPRANO, MEZZO-SOPRANO,
AND CHORUS:*

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

V. AGNUS DEI

*SOPRANO, MEZZO-SOPRANO,
AND CHORUS*

Lamb of God, who takes away the
sins of the world, grant them rest.

Lamb of God, who takes away the
sins of the world, grant them rest
everlasting.

VI. LUX AETERNA

*MEZZO-SOPRANO, TENOR,
AND BASS*

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam;
quia pius es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternam;
quia pius es.

VII. LIBERA ME

SOPRANO AND CHORUS

Libera me, Domine, de morte
aeterna in die illa tremenda;
quando coeli movendi sunt et terra:
dum veneris judicare saeculum
per ignem.

Tremens factus sum ego et timeo, dum
discussio venerit atque
ventura irae, quando coeli movendi
sunt et terra.

Dies irae, dies illa
calamitatis et miseriae;
dies magna et amara valde.

Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte
aeterna in die illa tremenda.

Libera me, Domine, quando coeli
movendi sunt et terra;
dum veneris judicare saeculum
per ignem.

Libera me, Domine, de morte aeterna
in die illa tremenda.

Libera me.

VI. LUX AETERNA

*MEZZO-SOPRANO, TENOR,
AND BASS*

Let eternal light shine upon them, O
Lord, with your saints forever;
for you are merciful.

Grant them eternal rest, O Lord, and
may perpetual light shine upon them
with your saints forever;
for you are merciful.

VII. LIBERA ME

SOPRANO AND CHORUS

Deliver me, O Lord, from eternal
death on that awful day,
when the heavens and the earth shall
be moved: when you will come to
judge the world by fire.

I tremble, and I fear the judgment and
the wrath to come,
when the heavens and the earth shall
be moved.

The day of wrath,
that day of calamity and misery;
a great and bitter day, indeed.

Grant them eternal rest, O Lord, and
may perpetual light
shine upon them.

Deliver me, Lord, from eternal death
on that awful day.

Deliver me, O Lord, when the heavens
and the earth shall be moved;
when you will come to judge the
world by fire.

Deliver me, Lord, from eternal death
on that awful day.

Deliver me.

BIOGRAPHIES

Jac van Steen

Jac van Steen was born in Eindhoven, The Netherlands and studied conducting at the Brabants Conservatory of Music. In September 1985 his participation in the BBC European Conductor's seminar resulted in guest engagements with the BBC Philharmonic Orchestra.

From 1986 to 1990 he was conductor and music director of the Bach Choir in Nijmegen. He was also Music Director of the National Ballet, Amsterdam, a post which he held up until the end of the 1993-94 season. The Bochumer Symphoniker in Germany appointed him in the 1992-93 Season as their permanent guest conductor, a position which he held until September 1994.

In September 1997, Jac van Steen was appointed chief conductor of the Nuerenberg Symphony Orchestra in Germany and in September 1999 was also appointed Chief Conductor and Music Director of the New Berlin Chamber Orchestra.

In August 2002 Jac van Steen became Music Director of the Deutsches National Theater Weimar and chief conductor of the Staatskapelle Weimar (up to August 2005) and in that same year he took up the position of chief conductor of the Musikkollegium Winterthur, Switzerland.

As per August 2007, Jac van Steen has been appointed General Music Director of the Dortmund Philharmonic Orchestra and Opera Theatre Dortmund, a position he held for 5 seasons.

His first visit to the BBC Symphony Orchestra in London in 1997 lead to immediate return engagements, CD recordings and his Proms debut. In August 2005 he returned to the Proms with the BBC National Orchestra of Wales, which also marked the formal start of his appointment as Principal Guestconductor with this orchestra. Besides his BBC engagements, he works both in concert and recordings with various orchestras and ensembles in the U.K., such as the London Sinfonietta, the Royal Scottish Orchestra, the Halle Orchestra, the CBSO Birmingham, CBSO Youth Orchestra, Royal Philharmonic London, Philharmonia London, BBC Philharmonic Manchester, Bournemouth Symphony Orchestra. He is a regular guest conductor with the finest Dutch, Swiss and German orchestras and made his debut in Japan in 2017 with the New Japan Philharmonic.

At present he is Principal Guest Conductor of the Ulster Orchestra (Belfast) and the Prague Symphony Orchestra (CSSR).



© Simon van Boxtel

Jac van Steen has built up a large opera repertoire, working extensively with acclaimed opera houses such as Weimar and Dortmund, as well as with Opera North and the Garsington Opera in the UK and the Volksoper in Vienna. In 2018-19 he will make his debut with the Oslo Opera with two productions.

Beside his activities as a conductor, Jac van Steen also teaches conducting at the Royal Conservatory of Music in The Hague. Working with young musicians and students are of great importance to him and he is one of the initiators of the 'National Masters' of the Royal Conservatory of The Hague, an initiative which offers a selected group of young conducting students to work with various Dutch professional orchestras as part of their education. Orchestras such as the The Hague Philharmonic, the Netherlands Philharmonic and several of the provincial orchestras have joined and offer these master students a chance to prepare and work in concert with them. He also frequently works with the Chetham School of Music, the Royal Northern College of Music in Manchester as well as the Royal Academy of Music and the Royal College of Music, both in London. In the Summer of 2011, Jac van Steen participated in the Summer Tour of the ECYO (European Community Youth Orchestra), conducting concerts in Austria and in the Amsterdam Concertgebouw, and has conducted the CBSO Birmingham Youth Orchestra on several occasions.

Elizabeth Atherton

"Startling, inventive and compelling" (*The Independent*), Elizabeth Atherton is equally at home on the opera stage or the concert platform. Her versatility as a musician and an actress means that she has sung roles ranging from Monteverdi, Handel and Mozart through to Verdi, Bizet and Britten, and she had the roles of **Eurydice** in Sir Harrison Birtwistle's operas *The Corridor* and **Medea** *The Cure* created for her to considerable critical acclaim.

Having won several prestigious prizes including the Maggie Teyte Prize, Elizabeth's debut was as **Helena** *Midsummer Night's Dream* for English Touring Opera. She subsequently became an Associate Artist at Welsh National Opera, performing roles including Mozart's **Countess** and **Pamina**, and has since gone on to become a regular performer at Opera North enjoying much success with roles including Mozart's **Fiordiligi** and Britten's **Governess**.

In concert, Elizabeth has worked with such eminent conductors as Sir Richard Hickox, Sir Andrew Davis, Sir Charles Mackerras, Antonio Pappano, Sir Neville Mariner, Pierre Boulez, Carlo Rizzi, Harry Christophers and Thierry Fischer. She appears frequently with BBC National Orchestra of Wales and other highlights include performances with BBC Symphony, LSO, Philharmonia,



© Karen Riddell

RLPO, Orchestra Sinfonica di Milano, Orchestre de Paris, Hong Kong Philharmonic, The Sixteen and The Hallé.

Recent and upcoming engagements include Elizabeth's debut as **Leonore Fidelio** for Longborough Festival Opera, **Meni** in Thomas Adès' *The Exterminating Angel* at ROH, a return to Opera North as **Donna Elvira** *Don Giovanni*, concerts with BBC NOW / Xian Zhang, LPO / Vladimir Jurowski, RSNO / Laurence Cummings, St. Paul Chamber Orchestra / Paul McCreesh, Handel's *Saul* with Harry Christophers / Handel and Haydn Society, Boston and song recitals with Roger Vignoles in London and Madrid.

Claudia Huckle

British contralto Claudia Huckle studied at the Royal College of Music, London, the New England Conservatory and the Curtis Institute of Music. She was the 2004 Grand Final Winner of The Metropolitan Opera National Council Auditions and is a graduate of the prestigious Domingo-Cafritz Young Artist Program at Washington National Opera. Claudia is the 2013 winner of the Birgit Nilsson Remembrance Award at Plácido Domingo's Operalia competition at Verona – the first female, and first British recipient. She was a member of the ensemble at Leipzig Opera for four seasons from 2009.

Plans this season and beyond include **Olga Eugene Onegin** for Welsh National Opera; **Erda Das Rheingold / Siegfried** for Leipzig Opera; **Flosshilde Das Rheingold** for Teatro Real, Madrid; and a return to the Royal Opera to sing **First Norn Götterdämmerung** and **Schwertleite Die Walküre** in their 2018 Wagner Ring Cycle. Concert plans include *Dream of Gerontius* and Mahler Symphony No 2 with Hallé Orchestra; Elgar *Sea Pictures* with BBC National Orchestra of Wales and Tadaaki Otaka; Bach *St Matthew Passion* with the Orchestra of the Age of Enlightenment and Mark Padmore; and Mendelssohn-Handel *Israel in Ägypten* with the King's Consort.

Opera roles include **Erda Das Rheingold / Siegfried** for Opera North; the title role in Britten *The Rape of Lucretia* and **Suzuki Madam Butterfly** for Glyndebourne on Tour; **Hippolyta** in Britten *A Midsummer Night's Dream* for Glyndebourne Festival Opera; **Marfa** in Mussorgsky *Khovanshchina* for Birmingham Opera Company; **Hänsel** for Garsington Opera; **Smeton** in Donizetti *Anna Bolena* for Washington National Opera; **Mérope Oedipe** with the Royal Opera, Covent Garden where she also appeared as **Third Lady Zauberflöte**, a role she has sung at the Festival d'Aix en Provence and for Dresden Semperoper; **Olga, Hänsel, Third Lady** for Leipzig Opera; and **Dalila** in Saint-Saëns *Samson et Dalila* for the Chelsea Opera Group. In concert, she has sung **Schwertleite Die Walküre** with Sir Andrew Davis for the Edinburgh International Festival; **Anna** in Berlioz *Les Troyens* with Valery Gergiev and



Maxwell Davies' *Hogboon* under Sir Simon Rattle, both with the LSO, **Second Maid Elektra** with Andris Nelsons and the Boston Symphony Orchestra.

Past concerts include Schubert *Mass in A flat* and Beethoven *Choral Fantasy* with Kent Nagano and the Deutsches Symphonie Orchester; **De Falla** *El amor brujo* with Britten Sinfonia; Mahler *Symphony No 3* with Real Filharmonía de Galicia and in King's College Cambridge, both with Paul Daniel; *Lieder eines fahrenden Gesellen*, *Kindertotenlieder* on tour in Spain and *Rückert Lieder* with the Britten Sinfonia and the Royal Scottish National Orchestra; *Missa Solemnis* with Sir Roger Norrington at King's College, Cambridge and Mary Magdalene in Elgar *The Apostles* at the Three Choirs Festival

Claudia has also sung *Messiah* with the National Symphony Orchestra, Washington, the San Francisco Symphony, Academy of Ancient Music, Huddersfield Choral Society, Royal Liverpool Philharmonic Orchestra and Orquesta Sinfónica di Navarro; **Zelenka** *I Penitenti a Sepolcro del Redentore* with the Freiburger Barockorchester and Bach *St John Passion* with the Ulster Orchestra.

David Butt Philip

British tenor David Butt Philip is an alumnus of the Jette Parker Young Artists Program, Royal Opera House. In 2014, shortly after leaving the program he made a hugely acclaimed English National Opera debut as **Rodolfo** *La bohème*. Recent debuts as **Erik** *Der fliegende Hollander*, **Froh** *Das Rheingold* and **Grigoriy Boris Godunov** have attracted serious attention and have established him as one of the exciting young helden Britain has to offer today.

In the 2017/18 season, Butt Philip makes his company debut with Teatro Real as **Robert Devereux, Earl of Essex** in Sir David McVicar's new production of *Gloriana* as well as taking on the title role of Brett Dean's *Hamlet* with Glyndebourne on Tour. Other highlights include **Folco** in Mascagni's *Isabeau* at Opera Holland Park and **Narraboth** *Salomé* at Royal Opera House. On the concert platform, Butt Philip sings Elgar's *Dream of Gerontius* with the Hallé Orchestra and Sir Mark Elder, Verdi's *Requiem* with the Royal Liverpool Philharmonic Orchestra, Britten's *War Requiem* with Opera Orchestra National Montpellier and Orquestra Sinfonica Portuguesa, Brett Dean's *From Melodius Lay* with Vladimir Jurowski and the Rundfunk-Sinfonieorchester Berlin and Prokofiev's *Seven, they are seven* with the Philharmonia under the baton of Vladimir Ashkenazy. He also makes his role debut as **Faust** *La damnation de Faust* in a concert performance with the Orchestra of Opera North.

Last season, Butt Philip returned to Opera North to sing the role of **Luigi // Tabarro**, and made debuts as **Erik** *Die Fliegende Hollander* at Opéra de Lille



and Laertes in the premiere of Brett Dean's Hamlet at Glyndebourne Festival Opera. Concert engagements included **Froh Das Rheingold** with the Hallé Orchestra and the Boston Symphony Orchestra at the Tanglewood Festival, **Beethoven 9** with both the Yomiuri Nippon Symphony Orchestra, Tokyo and the London Philharmonic Orchestra at the Royal Festival Hall, Elgar's *The Dream of Gerontius* with the Tonkünstler Orchestra at Musikverein Vienna, Handel's *Messiah* with the Mozart Festival Orchestra at the Royal Festival Hall and Prokofiev's *Seven, they are seven* with the Bournemouth Symphony Orchestra at the BBC Proms.

Recent engagements include **Rodolfo La bohème** with Glyndebourne on Tour and English Touring Opera and **Don José Carmen** at Nevill Holt Opera. During his time as a Jette Parker Young Artist at the Royal Opera House he appeared in productions of *Nabucco*, *Die Zauberflöte*, *Gloriana*, *Turandot*, *Parsifal*, *La Traviata*, *Die Frau ohne Schatten*, *Dialogues des Carmélites* and *Ariadne auf Naxos*.

on the concert platform he has performed in Mahler *Das Klagende Lied* with Vladimir Jurowski and the London Philharmonic Orchestra, Rossini *Petite Messe Solennelle* at the Barbican, Haydn *Nelson Mass* with the Hallé under Sir Mark Elder, Britten *Folk Songs* with the Royal Philharmonic Orchestra and recitals at the Wigmore Hall with Simon Lane and the Solstice Quartet.

Butt Philip was born and brought up in Wells in Somerset and was a chorister at Peterborough Cathedral. He is a graduate of Royal Northern College of Music, the Royal Academy of Music, and the National Opera Studio and also a Samling Artist, an Associate of the Royal Academy of Music and winner of the prestigious John Christie Award in 2011.

Darren Jeffery

Darren Jeffery is as much in demand on the operatic stage as he is on the concert platform. His versatility enables him to sing roles from Handel to Wagner and the more contemporary works of Britten, Stravinsky, Weill and Birtwistle.

Darren studied at the Royal Northern College of Music in Manchester with Patrick McGuigan. He received the RNCM's highest accolade, the Curtis Gold Medal and performed the title role in its award winning production of Verdi's *Falstaff*. From 2001-2003 he was an inaugural member of the Royal Opera Young Artists Programme, where he made his professional debut as **Sciarrone**, *Tosca*. Since then he has worked regularly with the Royal Opera House and has sung over fifteen roles including most recently **Sprecher / Die Zauberflöte**, **Monterone / Rigoletto** and **Bill / Mahagonny**.



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He has also appeared regularly at English National Opera with roles such as **Leporello/Don Giovanni**, **Donner/The Rheingold**, **Speaker/The Magic Flute**, **Mr. Flint/Billy Budd**, **Hobson/Peter Grimes** and he will sing the role of **Dr Roman** in Nico Muhly's new opera, *Marnie* in the 2017/18 season. Other recent opera engagements have included **Lt. Ratcliffe/Billy Budd** and **Kothner/Die Meistersingers** at Glyndebourne Festival Opera (and covering Hans Sachs at the same time), **Theseus** and **Bottom/A Midsummer Night's Dream** for Opera North, **Pizarro/Fidelio**, the title role in Rossini's *Maometto II* and **Simon/Silver Birch** for Garsington Opera and, further afield, **Mr Flint/Billy Budd** for the Bolshoi, **Bill/Mahagonny** at the Teatro dell'Opera di Roma, **Capulet/Romeo et Juliet** at the Salzburg Festival, *Theseus* for the Aix en Provence Festival as well as the title role in *Der Fliegende Holländer* for Nationale Reisopera.

A firm favourite as a soloist in Oratorio and Concert he has collaborated with several of the world's leading conductors and orchestras. Darren has sung **Christus** in Bach's *St. Matthew Passion* with Sir Mark Elder and the Hallé Orchestra, appeared regularly at the BBC Proms (*Elijah*, *Le Rossignol*, *Les Troyens*, *Serenade to Music*, *Peter Grimes*, Haydn's *Seven Last Words from the Cross*) and has regularly performed Elgar's *The Dream of Gerontius*, Beethoven's *Symphony No. 9*, Handel's *Messiah*, Bach's *B Minor Mass*, *St. John* and *St. Matthew Passions*, Mendelssohn's *Elijah* and the *Requiem Masses* of Verdi, Brahms and Mozart. Recent engagements and future plans include **Créon/Oedipus Rex** with the BBC Symphony Orchestra in Manchester and Vienna, performances of the *Messiah* with the Colorado Symphony Orchestra under Douglas Boyd, concert performances of *La Clemenza di Tito* with Classical Opera Company, Mendelssohn's *Elijah* with the RTE Symphony, Bach *St John Passion* with Bournemouth Symphony Chorus and the Mozart *Requiem* with the Royal Liverpool Philharmonic Orchestra. He has appeared on several occasions with the acclaimed Accademia Nazionale di Santa Cecilia in Rome.

Recordings include *Fidelio*, *Benvenuto Cellini*, Mozart *Requiem* and the Grammy winning *Falstaff* / Sir Colin Davis and *Billy Budd* / Daniel Harding all with the London Symphony Orchestra. He has also recorded the title role in Garsington Opera's production of *Maometto II*. Darren has featured in a number of DVD performances including *A Rake's Progress*, *Don Carlo* and *Billy Budd*.

CAMBRIDGE UNIVERSITY ORCHESTRA

VIOLIN I		Charlie Pearce, Ellie Tedstone, CELLO	F	Stewart Bates, Ella McCoshan, Louis Wilson,	CHR
James Jones,	HO	Chris Hedges,	G	Nick Smith,	HO
Leora Cohen,	HO	Orla Papadakis,	N	Ed Liebrecht,	JE
Naomi Warburton,	CL	Catherine Porter,	R	Tom Edinburgh,	CL
Peter Grishin,	Q	Tadhg Sauvey,	ED	Patrick Sanguineti,	ED
Joel Robson,	K	Dominic Martens,	CL	Katie Lodge,	EM
Patrick Bevan,	Q	Sebastian Ober,	CAI	Cara James,	JE
Carlos Rodriguez,	Q	Ollie Pickard,	SID	Martin Dibb-Fuller,	CTH
Lizzie Millar,	SE	Venus Ma,	N	Toby Saer,	Q
VIOLIN II		DOUBLE BASS		TROMBONE	
Ward Haddadin,	K	Alex Jones,	SE	Max McLeish,	PEM
Charlotte Connal, MUR		Sam Fitzgerald,	SE	Oliver Shenton,	CC
Anna Ponek*		Kazuo Newcombe*		Max Wilkinson,	T
FLUTE		TUBA		TIMPANI	
Victoria		Leonie		Paul Farr*	
Daramy-Williams,	JE	Stevenson-Jones,	CC	Richard Moulange,	T
Natalie Jones,	T	Jack Mainwaring,	CHU		
Emily Newlyn,	CHR	Pia Rose			
CLARINET		PERCUSSION		ASSISTANT CONDUCTOR	
Hermione Kellow,	Q	Daniel Malz,	T	Jane Chan,	N
Sophie		Holly Eade,	JE	Naomi Woo,	CL
Westbrooke,	EM				
Marco Gasparetto,	HH				
Juan Álvaro Muñoz,	Q				
Roy Navid,	T				
Sofia Greaves,	LC				
Jacqueline Siu,	CHU				
Jiamin Zhou,	CAI				
Alex Gunasekera,	CC				
Susanna Alsey,	N				
Kieran Agg,	DOW				
Caroline Bassett,	T				
VIOLA		OBOE		* Guest player	
Dorothy Hoskins,	JE	Adam Phillips ,	CL		
Claire Watters,	CHR	Helena Mackie,	CL		
Harry Perkin,	CL				
Daniel Jackson,	PEM				
Angela Wittman,	N				
Sophie Wilkowske,	K				
BASSOON		HORN		CELLO	
Peter Ford*		Axel Kölschbach		Chris Hedges,	G
		Ortego,	SE	Orla Papadakis,	N
		Nathaniel Vilas,	EM	Catherine Porter,	R
		Aiden Hilton,	M	Tadhg Sauvey,	ED
		Izzy Monnickendam,	JE	Dominic Martens,	CL
HORN		TROMBONE		FLUTE	
		Grant Wilder,	CHR	Alex Jones,	SE
				Sam Fitzgerald,	SE
				Kazuo Newcombe*	
				Joe Cowie,	CL
ASSISTANT CONDUCTOR		TUBA		CELLO	
		Leonie		Chris Hedges,	G
		Stevenson-Jones,	CC	Orla Papadakis,	N
		Jack Mainwaring,	CHU	Catherine Porter,	R
		Pia Rose		Tadhg Sauvey,	ED
CLARINET		TUBA		CELLO	
		Scattergood,	CL	Dominic Martens,	CL
OBOE		TUBA		CELLO	
				Chris Hedges,	G
				Orla Papadakis,	N
BASSOON		TUBA		CELLO	
		Axel Kölschbach		Chris Hedges,	G
		Ortego,	SE	Orla Papadakis,	N
		Nathaniel Vilas,	EM	Catherine Porter,	R
		Aiden Hilton,	M	Tadhg Sauvey,	ED
HORN		TUBA		CELLO	
		Izzy Monnickendam,	JE	Dominic Martens,	CL

CHOIR

Our very grateful thanks goes to Chorus Master and Director of Music, Gonville and Caius College, Geoffrey Webber for preparing the singers for this performance and for the support of Richard Pinel, Director of Music, Jesus College, of Sarah Macdonald, Director of Music, Selwyn College, of Edward Wickham, Director of Music, St. Catharine's College and Edward Reeve, rehearsal pianist.

SOPRANO

St Catharine's

Gemma Cooper
Emily Dunstan
Sian Ellis
Beatrice Greenhalgh
Jasmine Hunt
Isobel McKellar
Isabella Savage
Jesus

Amy Butterworth
Sarah Mansfield
Elizabeth Nightingale
Jacqueline Rowe
Martha Spencer
Gonville and Caius

Fronia Cheng
Matilda Farmery
Maisie Hulbert
Emily Myles
Harriet Spring
Gemma Taylor
Lucy Walker

Selwyn

Alice Bedwell
Maia Béar
Elizabeth Campion
Maryam Dorudi
Amy Gee
Catriona MacKenzie
Charlie Pemberton
Grace Wood
CU Chamber Choir

Katharine Ambrose

Alice Chilcott

Catherine Clark
Abi Crook
Jess Kinney
Rachel-Ann Minor
Rebecca Nichols
Isla Stevens

ALTO

St Catharine's

Annabel Butler
Juliet Everson
Rhianna Jones
Frey Kalus
Naomi Lefroy
Ash Peacock
Amber Reeves-Piggot
Jesus

Dewi Eburne
Matthew Rodgers
Anna Semple
Victoria Taylor
Laurence

Gonville and Caius

Katharine Curran
Fiammetta Fuller Gale
Matthew Holland
Sang-Hwa Lee
Tristan Selden
Alice Webster
Selwyn

Abigail Birch
Eleanor Ferguson
Shanna Hart

Celia Petrie

Mads Studholme
Hania Wyciszczok
CU Chamber Choir
Hana Edwards
Octavia
Henderson-Cleland
Liv Hofseth
Pippa Stevens

TENOR

St Catharine's

Felix Barbour
William
Barnes-McCallum
Owen Reid
Dáire Toal

Jesus

Jack Bazalgette
Amar Gandhi
Hamish MacGreggor
Jacob Oberholzer
Owen Winter

Gonville and Caius

David Bick
Sebastian Blount
David
Edmonson-Jones
Kavi Pau
Edan Umrigar
Selwyn

Thomas Athorne
Mark Bostock
Mark Darling
Thomas Grieg

Neil MacAlasdair	Mickey	Richard Sharman
James Martin	Wongsanthapornpat	Selwyn
Lewis Nicolson	Richard Woods-Rogan	Hector Gardiner
<i>CU Chamber Choir</i>	<i>Jesus</i>	Dāvids Heinze
Wilfrid Jones	Harry Cheatle	Keir McGregor
Tobias Muller	Ben Dennes	Zachary Price
Ryan Nevill	Edwin Jarratt-Barnham	Kieran Reed
Andrei Smid	Tom McIver	<i>CU Chamber Choir</i>
BASS	George Raikes	Laurence Carden
<i>St Catharine's</i>	Jordan Wong	Jim Cooper
Ed Cheung	<i>Gonville and Caius</i>	Tim Fairbairn
Benedict McConnell	Daniel Gilchrist	Josh Geddes
Richard Mifsud	Sam Huston	Saul Jones
Conrad Watt	Krishnan Ram-Prasad	Edward Reeve
		Mark Thornton



Sir Mark Elder conducting the Cambridge University Orchestra in
King's College Chapel, December 2017

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY

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 over 170 years. It has educated Sir Andrew Davis, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Christopher Hogwood and Robin Ticciati, has premièreed works by Brahms, Holloway, Lutoslawski, Rutter, Saxton and Vaughan Williams, and has given generations of Cambridge musicians the experience of performing alongside visiting conductors and soloists including Britten, Dvořák, Kodály, 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 Symphony Chorus, Sir Roger Norrington was appointed as Principal Guest Conductor and a series was launched to expose CUMS members to a succession of world-class visiting conductors.

In 2010, CUMS entered another new phase 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 our finest musical talent. In 2011 it welcomed the Cambridge University Chamber Choir, which is directed by Martin Ennis and David Lowe and Nicholas Mulroy. In 2014, the Cambridge University Jazz Orchestra and the Cambridge University New Music Ensemble joined CUMS as associate ensembles. Most recently, in 2017, CUMS Orchestras undertook a restructure, forming two ensembles (Cambridge University Orchestra and Cambridge University Sinfonia) as opposed to three, with the aim of creating a greater number of opportunities for students to play under some of the best professional conductors.

CUMS continues to provide opportunities for our finest student soloists and conductors by awarding conducting scholarships and concerto prizes, and it encourages new music by running a composition competition and premièreing at least one new work each year. Recent highlights have included a recording of *The Epic of Everest*'s original score for the British Film Institute, Verdi's *Otello* (Act I) conducted by Richard Farnes, J.S. Bach's *Mass in B minor* conducted by Sir Roger Norrington and Brahms' *Symphony No.1* conducted by Sir Mark Elder.

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Cambridge University Musical Society is a registered charity, limited by guarantee (no.1149534) with a board of trustees chaired by Stuart Laing. The Society also administers The CUMS Fund with its own board of Trustees. The day to day running of the ensembles is undertaken by the student presidents and their committees with professional support.

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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.

Each year, 500 students — reading everything from Music and Maths to Medicine and Modern Languages — take part in up to 40 concerts, as conductors, instrumentalists, singers and composers. CUMS offers these students opportunities to work with world-class conductors and soloists, tackle ambitious repertoire and develop as musicians.

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FLUTE QUARTET
- Tuesday 30 January
**CAMBRIDGE UNIVERSITY
BRASS ENSEMBLE &
KING HENRY'S VIII**
- Tuesday 6 February
(St John's Divinity School)
**CAMBRIDGE UNIVERSITY
COLLEGium MUSICUM**
- Tuesday 13 February
**CUMS CONCERTO
COMPETITION FINAL 2018**
- Tuesday 20 February
(St John's Divinity School)
**CAMBRIDGE UNIVERSITY
CHAMBER CHOIR**
- Tuesday 27 February
THE EMPYREAN ENSEMBLE
- Tuesday 6 March
**CAMBRIDGE UNIVERSITY
INSTRUMENTAL AWARD
SCHEME**
- Tuesday 13 March
SIEGFRIED SINFONIA



Saturday 17 February 2018
at 8.00pm
West Road Concert Hall, Cambridge

MAHLER

Symphony No.1

NICO MUHLY
Mixed Messages

BRUCH
Violin Concerto No.1

CAMBRIDGE
UNIVERSITY
ORCHESTRA



BEN GERON

BEN GERON
conductor

STEPHANIE
CHILDRESS
violin
(CUMS Concerto
Competition 2017 Winner)



Tickets £20, £14, £10 (Concessions £18, £12, £8, Students £5)
Booking www.adcticketing.com 01223 300085
Monday - Saturday 1pm - 7pm
Find us on Facebook & Twitter @CamUniMusSoc

CUMS SUPPORTERS' CIRCLE MEMBERSHIP FORM

SECTION 1: 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+)
- The Vaughan Williams Circle (£2,500+)
- The Stanford Circle (£1,000–£2,499)
- Principal Benefactor (£500–£999)
- Benefactor (£250–£499)
- Donor (£100–£249)

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 10298672 the sum of £.....

(Print amount:
..... pounds)

Per month quarter year

Starting on

Signed

Date

Full name

.....

Address

.....

.....

.....

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.

SECTION 3: GIFT AID DECLARATION

Cambridge University Musical Society (CUMS) is a registered charity (no. 1149534) and as such can claim Gift Aid on eligible donations.

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 25p of tax on every £1 that I give on or after 6 April 2008.

TitleFirst 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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Principal Guest Conductor
Sir Roger Norrington CBE

CUMS Conductor Laureate
Stephen Cleobury CBE

Artistic Advisor
Sian Edwards

Cambridge University Musical Society
West Road Concert Hall
Cambridge
CB3 9DP
www.cums.org.uk