



CAMBRIDGE
UNIVERSITY
MUSICAL
SOCIETY

BRITTEN
WAR REQUIEM

Saturday 19 January 2019, 8.00pm
King's College Chapel



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BRITTEN WAR REQUIEM

Cambridge University Orchestra
Cambridge University Sinfonia
Choirs of Clare, Jesus, Selwyn
and Trinity Colleges
Cambridge University Chamber Choir
Choristers of Jesus and
St Catharine's College Choirs

Saturday 19 January 2019, 8.00pm
King's College Chapel

Graham Ross	conductor
Natalya Romaniw	soprano
Ed Lyon	tenor
Gareth Brynmor John	bass

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The Postlethwaite Music Foundation

CUMS is grateful for the support of the Postlethwaite Music Foundation for this concert.

The Postlethwaite Music Foundation was founded in 2015 by Mrs Ruth Holmes in memory of her mother's family who all shared a great love of music. The Foundation gives grants to registered charities that promote music through education, therapy or live music in the community.

The Foundation has recently supported a community opera in Leeds, jazz at Lincoln Cathedral, music summer schools, chamber music festivals and music therapy sessions for children. For more information email: postlethwaitemusicfoundation@gmail.com.



PROGRAMME NOTES

Benjamin Britten (1913-1976)

War Requiem

The internal conflicts of Britten's War Requiem are writ as large as the contrast between the new Coventry Cathedral (the 1962 consecration of which the Requiem was composed for) and the ruins of the adjacent bombed-out medieval cathedral that it was built to replace. In the War Requiem, the forces onstage are split in two: the main orchestra joins the chorus and soprano soloist, who sing entirely in Latin, and a chamber orchestra joins the tenor and baritone soloists, who sing only settings of Wilfred Owen's war poetry - with the exception of a single line at the end of the Agnus Dei movement. Britten then adds an off-stage choir of children's voices, accompanied only by organ, who sing parts of the Latin text.

The bitter irony that Britten's War Requiem lends to the *Missa pro defunctis* (that is, the traditional Latin requiem mass) is summed up powerfully and succinctly by the tritone (F#-C) that separates the sopranos and tenors from the altos and basses in the opening setting of the phrase "Requiem aeternam dona eis Domine". This interval underpins much of the musical material that ensues across the piece's span. From this discomforting point onwards, the Latin text must be interpreted in light of the piece's titular concentration on war, both because of the composer's interpolation of poems by Owen describing the horrors of the First World War into the Latin mass and through Britten's musical setting itself. The result is a work of great weight in terms of scale but also in terms of emotional and political content. The precise matching of Owen poems to certain parts of the Latin requiem text is carefully planned and symbolic; for example, "The Parable of the Old Man and the Young" is itself a twisted parody of the biblical episode concerning Abraham to which the Latin text of the *Offertorium* refers. This in turn lends a dark and sombre meaning to the ensuing "Hostias et preces" (sacrifices and prayers) offered up by the children's chorus.

Wilfred Owen's own opinion of religion had become soured and disenchanting by the time he wrote his war poetry; he wrote in 1913 that 'no religion is worth the having'. And from his decisive 'down with the Germans!' in a letter of 1914, Owen's poetry written amid the experience of trench warfare takes on a decisive anti-war slant, forcefully highlighting the horrors and futility of conflict. This message, along with the sheer power of Owen's vividly descriptive verse, makes the poems selected by the pacifist Britten ideal as a violently contrasting companion to the Latin requiem text for a work intended as a solemn memorial to the dead (including the four friends of Britten's to whom the work is dedicated) and a warning to the future.

The stark juxtapositions do not end with the text: bells and bugles are recurring reminders of the opposing themes of prayer and battle. Particularly striking instances of these themes include the bells at the opening and in

the *Sanctus*, and the brass fanfares that appear most prominently in the *Dies Irae* and at the climax of the final *Libera me* movement, evoking the calls to battle of man as much as a celestial 'last trumpet'. It is these louder moments, too, that most closely resemble the Verdian models that several commentators have identified in the work. The music set for the different voices takes on vividly characterized roles, the two male soloists taking on the guise of soldiers, the soprano soloist a maternal voice of prayer for those in combat, with the distant children's chorus a reminder of lost innocence and perhaps evoking the young ages of many of the men who lost their lives in the World Wars of the twentieth century. These vivid, and separate, musical characters have not gone unnoticed, and the work has often been described as operatic - indeed, 2018 saw the War Requiem staged at the English National Opera. The full orchestral and vocal forces combine only at the end of the work, where the texts "In paradisum" and "let us sleep now" join before the tritone call of the tubular bells that were central to the piece's opening announces the final return of the chordal coda material that closed the first two movements.

The War Requiem in Cambridge

After its composition Britten's War Requiem was very quickly acknowledged as one of the great choral-orchestral works of the twentieth century. Its large scale and the potent symbolism of both its premiere performance in Coventry and its own content have led to a lasting connection between the War Requiem and significant historic occasions, often but not always connected with remembrance. Cambridge University Musical Society's performances of the work since its composition in 1962 have been no exception, beginning with performances in June 1964 in both King's College Chapel and Ely Cathedral under the joint direction of Sir David Willcocks and Benjamin Britten, with soloists including Peter Pears and Heather Harper, who had performed at the premiere. Since then CUMS has performed the work on at least 7 further occasions, including on other significant anniversaries such as the society's 150th anniversary in 1994, the 60th anniversary of the bombing of Coventry in Coventry Cathedral in 2000, and on the final night of the University's 800-year celebrations in January 2010. Most recently, in November 2014, CUMS players took part in the performance of the Requiem as part of Cambridge Music Festival to mark 100 years since the outbreak of World War 1. We now perform it again to commemorate the end of that war and, as always, to reinforce the horrors of war and the importance of the arts in documenting and transcending those horrors.

Luke Fitzgerald

TEXT & TRANSLATION

I. REQUIEM AETERNAM

CHORUS

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.	<i>Lord, grant them eternal rest; and let the perpetual light shine upon them.</i>
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CHILDREN

Te decet hymnus, Deus in Sion: et tibi reddetur votum in Jerusalem;	<i>Thou shalt have praise in Zion, of God: and homage shall be paid to thee in Jerusalem;</i>
exaudi orationem meam, ad te omnis caro veniet.	<i>hear my prayer, all flesh shall come before Thee.</i>

CHORUS

Requiem aeternam dona eis, Domine; et lux perpetua luceat eis.	<i>Lord, grant them eternal rest; and let the perpetual light shine upon them.</i>
---	--

TENOR

What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, - -
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them at all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

CHORUS

Kyrie eleison Christe eleison Kyrie eleison	<i>Lord, have mercy upon them Christ, have mercy upon them Lord, have mercy upon them</i>
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II. DIES IRAE

CHORUS

Dies irae, dies illa, Solvat saeculum in favilla: Teste David cum Sibylla. Quantus tremor est futurus, Quando Judex est venturus, Cuncta stricte discussurus! Tuba mirum spargens sonum Per sepulchra regionum Coget omnes ante thronum.	<i>This day, this day of wrath Shall consume the world in ashes, As foretold by David and Sibyl. What trembling there shall be When the judge shall come To weigh everything strictly! The trumpet, scattering its awful sound Across the graves of all lands Summons all before the throne.</i>
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Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

*Death and nature shall be stunned
When mankind arises
To render account before the judge.*

BARITONE

Bugles sang, saddening the evening air;
And bugles answered, sorrowful to hear.
Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.
Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

SOPRANO

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Judex ergo cum sedebit
Quidquid latet, apparebit:
Nil inultum remanebit.

*The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear:
Nothing will remain unavenged.*

CHORUS

Quid sum miser tunc dicturus?
Quem patronem rogaturus,
Cum vix justus sit securus?

*What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?*

SOPRANO AND CHORUS

Rex tremendae majestatis,
Qui salvandos salvas gratis,

*King of awful majesty,
Who freely savest those worthy of
salvation,*

Salva me, fons pietatis.

Save me, fount of pity.

TENOR AND BARITONE

Out there, we've walked quite friendly up to Death:
Sat down and eaten with him, cool and bland,-
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,-
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorused when he sang aloft;
We whistled while he shaved us with his scythe.
Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death - for Life; not men - for flags.

CHORUS

Recordare Jesu pie,
Quod sum causa tuae viae:

*Remember, gentle Jesus,
That I am the reason for Thy time on
earth,*

Ne me perdas illa die.
Quarens me, sedisti lassus:

*Do not cast me out on that day.
Seeking me, Thou didst sink down
wearily,*

Redemisti crucem passus:

Tantus labor non sit cassus:
 Ingemisco, tanquam reus:
 Culpa rubet vultus meus:
 Supplicanti parce Deus.
 Qui Mariam absolvisti,
 Et latronem exaudisti,
 Mihi quoque spem dedisti.
 Inter oves locum praesta,
 Et ab haedis me sequestra,
 Statuens in parte dextra.
 Confutatis maledictis,
 Flammis acribus addictis,
 Voca me cum benedictis.
 Oro supplex et acclinis

Cor contritum quasi cinis
 Gere curam mei finis.

*Thou hast saved me by enduring the
 cross,*

*Such travail must not be in vain.
 I groan, like the sinner that I am,
 Guilt reddens my face,
 Oh God spare the suppliant.
 Thou, who pardoned Mary
 And heeded the thief,
 Hast given me hope as well.
 Give me a place among the sheep
 And separate me from the goats,
 Let me stand at Thy right hand.
 When the damned are cast away
 And consigned to the searing flames,
 Call me to be with the blessed.
 Bowed down in supplication I beg*

*Thee,
 My heart as though ground to ashes:
 Help me in my last hour.*

BARITONE

Be slowly lifted up, thou long black arm,
 Great gun towering toward Heaven, about to curse;
 Reach at that arrogance which needs thy harm,
 And beat it down before its sins grow worse;
 But when thy spell be cast complete and whole,
 May God curse thee, and cut thee from our soul!

CHORUS

Dies irae, dies illa,
 Solvet saeculum in favilla:
 Teste David cum Sibylla.
 Quantus tremor est futurus,
 Quando Judex est venturus,
 Cuncta stricte discussurus!

*This day, this day of wrath
 Shall consume the world in ashes:
 As foretold by David and Sibyl.
 What trembling there shall be,
 When the judge shall come,
 To weigh everything strictly!*

SOPRANO AND CHORUS

Lacrimosa dies illa,
 Qua resurget ex favilla,
 Judicandus homo reus:
 Huic ergo parce Deus.

*Oh this day full of tears
 When from the ashes arises
 Guilty man, to be judges:
 Oh Lord, have mercy upon him.*

TENOR

Move him into the sun –
 Gently its touch awoke him once,
 At home, whispering of fields unsown.
 Always it woke him, even in France,
 Until this morning and this snow.
 If anything might rouse him now
 The kind old sun will know.

SOPRANO AND CHORUS

Lacrimosa dies illa...

Oh this day full of tears...

TENOR

Think how it wakes the seeds -
 Woke, once, the clays of a cold star.
 Are limbs, so dear-acheived, are sides,
 Full-nerved - still warm - too hard to stir?
 Was it for this the clay grew tall?

SOPRANO AND CHORUS

...Qua resurget ex favilla... *...When from the ashes arises...*

TENOR

Was it for this the clay grew tall?

SOPRANO AND CHORUS

...Judicandus homo reus. *...Guilty man, to be judged.*

TENOR

- O what made fatuous sunbeams toil
 To break earth's sleep at all?

CHORUS

Pie Jesu Domine, dona eis requiem. *Gentle Lord Jesus, grant them rest.*
 Amen. *Amen.*

III. OFFERTORIUM*CHILDREN*

Domine Jesu Christe, Rex gloriae,
 libera animas omnium fidelium
 defunctorum de poenis inferni,
 et de profundo lacu:
 libera eas de ore leonis, ne absorbeat
 eas
 tartarus, ne cadant in obscurum.

*Lord Jesus Christ, King of glory,
 deliver the souls of the faithful
 departed from the pains of hell,
 and the bottomless pit:
 deliver them from the jaw of the lion,
 lest hell
 engulf them, lest they be plunged into
 darkness.*

CHORUS

Sed signifer sanctus Michael
 repraesentet eas in lucem sanctam:
 Quam olim Abrahae promisisti,
 et semini ejus. *But let the holy standard-bearer Michael
 lead them into the holy light
 as Thou didst promise Abraham
 and his seed.*

TENOR AND BARITONE

So Abram rose, and clave the wood, and went,
 And took the fire with him, and a knife.
 And as they sojourned both of them together,
 Isaac the first-born spake and said, My Father,
 Behold the preparations, fire and iron,
 But where the lamb for this burnt-offering?
 Then Abram bound the youth with belts and straps,
 And builded parapets and trenched there,
 And stretched forth the knife to slay his son.
 When lo! and angel called him out of heaven,
 Saying, Lay not thy hand upon the lad,
 Neither do anything to him. Behold,
 A ram, caught in a thicket by its horns;

Offer the Ram of Pride instead of him.
 But the old man would not so,
 but slew his son, –
 And half the seed of Europe, one by one.

CHILDREN

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.

CHORUS

...Quam olim Abrahae promisisti
 et semini ejus.

*Lord, in praise we offer to Thee
 sacrifices and prayers, do Thou
 receive them
 for the souls of those whom we
 remember*

*this day: Lord, make them pass
 from death to life.
 As Thou didst promise Abraham
 and his seed.*

*...As Thou didst promise Abraham
 and his seed.*

IV. SANCTUS

SOPRANO AND CHORUS

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

*Holy, holy, holy
 Lord God of hosts.
 Heaven and earth are full of Thy glory.
 Hosanna in the highest.
 Holy.
 Blessed is he who cometh in the name
 of the Lord.
 Hosanna in the highest.
 Holy.*

BARITONE

After the blast of lightning from the East,
 The flourish of loud clouds, the Chariot Throne;
 After the drums of time have rolled and ceased,
 And by the bronze west long retreat is blown,
 Shall life renew these bodies? Of a truth
 All death will He annul, all tears assuage? –
 Fill the void veins of Life again with youth,
 And wash, with an immortal water, Age?
 When I do ask white Age he saith not so:
 “My head hangs weighed with snow.”
 And when I hearken to the Earth, she saith:
 “My fiery heart shrinks, aching. It is death.
 Mine ancient scars shall not be glorified,
 Nor my titanic tears, the sea, be dried.”

V. AGNUS DEI

TENOR

One ever hangs where shelled roads part.
 In this war He too lost a limb,

But His disciples hide apart;
And now the Soldiers bear with Him.

CHORUS

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

*Lamb of God,
that takest away the sins of the world,
grant them rest.*

TENOR

Near Golgatha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

CHORUS

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

*Lamb of God,
that takest away the sins of the world,
grant them rest.*

TENOR

The scribes on all the people shove
and bawl allegiance to the state,

CHORUS

Agnus Dei,
qui tollis peccata mundi...

*Lamb of God,
that takest away the sins of the world...*

TENOR

But they who love the greater love
Lay down their life; they do not hate.

CHORUS

...Dona eis requiem sempiternam.

...Grant them everlasting rest.

TENOR

Dona nobis pacem.

Grant us peace.

VI. LIBERA ME*CHORUS*

Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:

*Deliver me, O Lord, from eternal death
in that awful day*

Dum veneris judicare saeculum per
ignem.

*when the heavens and earth shall be
shaken
when Thou shalt come to judge the
world by fire.*

SOPRANO AND CHORUS

Tremens factus sum ego, et timeo
dum discussio venerit, atque
ventura ira.

*I am seized with fear and trembling,
until the trial shall be at hand and the
wrath to come.*

Libera me, Domine, de morte aeterna.
Quando coeli movendi sunt et terra.

*Deliver me, O Lord, from eternal death.
When the heavens and earth shall be
shaken.*

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

*That day, that day of wrath, of calamity
and misery, a great day and
exceeding bitter.*

Libera me, Domine.

Deliver me, O Lord.

TENOR

It seems that out of battle I escaped
 Down some profound dull tunnel, long since scooped
 Through granites which titanic wars had groined.
 Yet also there encumbered sleepers groaned,
 Too fast in thought or death to be bestirred.
 Then, as I probed them, one sprang up, and stared
 With piteous recognition in fixed eyes,
 Lifting distressful hands as if to bless.
 And no guns thumped, or down the flues made moan.
 "Strange friend," I said, "here is no cause to mourn."

BARITONE

"None", said the other, "save the undone years,
 The hopelessness. Whatever hope is yours,
 Was my life also; I went hunting wild
 After the wildest beauty in the world,
 For by my glee might many men have laughed,
 And of my weeping something had been left,
 Which must die now. I mean the truth untold,
 The pity of war, the pity war distilled.
 Now men will go content with what we spoiled.
 Or, discontent, boil boldly, and be spilled.
 They will be swift with swiftness of the tigress,
 None will break ranks, though nations trek from progress.
 Miss we the march of this retreating world
 Into vain citadels that are not walled.
 Then, when much blood had clogged their chariot-wheels
 I would go up and wash them from sweet wells,
 Even from wells we sunk too deep for war,
 Even from the sweetest wells that ever were.
 I am the enemy you killed, my friend.
 I knew you in this dark; for so you frowned
 Yesterday through me as you jabbed and killed.
 I parried; but my hands were loath and cold.
 Let us sleep now..."

*CHILDREN, THEN CHORUS,
 THEN SOPRANO*

In paradisum deducant te Angeli;
 in tuo adventu suscipiant te Martyres,

et perducant te in civitatem sanctam
 Jerusalem. Chorus Angelorum te
 suscipiat,
 et cum Lazaro quondam paupere
 aeternam

habeas requiem.

CHILDREN

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

CHORUS

In paradisum deducant etc.

*Into Paradise may the Angels lead thee:
 at thy coming may the Martyrs receive
 thee,*

*and bring thee into the holy city
 Jerusalem. May the Choir of Angels
 receive thee*

and with Lazarus, once poor,

may thou have eternal rest.

*Lord, grant them eternal rest,
 and let the perpetual light shine upon
 them.*

Into Paradise, etc.

SOPRANO

Chorus Angelorum, te suscipiat etc.

*May the Choir of Angels, etc.***TENOR AND BARITONE**

Let us sleep now.

CHORUS

Requiescant in pace. Amen.

*Let them rest in peace. Amen***BIOGRAPHIES****Graham Ross**

Graham Ross has established an exceptional reputation as a sought-after conductor and composer of a very broad range of repertoire. His performances around the world and his extensive discography have earned consistently high international praise, including a *Diapason d'Or*, *Le Choix de France Musique* and a *Gramophone Award* nomination. As a guest conductor he has worked with Australian Chamber Orchestra, Aalborg Symfoniorkester, Aurora Orchestra, Orchestra of the Age of Enlightenment, Royal College of Music Symphony Orchestra, and Salomon Orchestra,



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making his debuts in recent seasons with the BBC Concert Orchestra, BBC Singers, DR Vokal Ensemble (Danish National Vocal Ensemble), London Mozart Players, European Union Baroque Orchestra, Malaysian Philharmonic Orchestra, as well as acting as Assistant Conductor to Vladimir Jurowski. He is co-founder and Principal Conductor of The Dmitri Ensemble, and, since 2010, Fellow and Director of Music at Clare College, Cambridge, where he directs the internationally-renowned Choir. Highlights in the 2018/19 season include concerts with the Choir of Clare College in the Palau de la Música Barcelona, Westminster Cathedral and across the USA, Canada, Mexico and Spain, and his conducting debut with the London Philharmonic Orchestra in the Brighton Dome.

In recent seasons his work has taken him to Sydney Opera House, Hong Kong, Malaysia, Singapore and across the USA and Europe. At the age of 25 he made his BBC Proms and Glyndebourne debuts, with other opera work taking him to Jerusalem, London, Aldeburgh and Provence. A passionate believer in the unveiling of both unjustly-neglected and newly-written works, he has conducted and recorded world premières of a wide spectrum of composers, including James MacMillan, Judith Bingham, Giles Swayne, Vaughan Williams, Imogen Holst, Lydia Kakabadse, Nico Muhly, Jocelyn Pook, Brett Dean and Matthew Martin. Since 2011 he has recorded exclusively for Harmonia Mundi. His latest recordings are the *O lux beata Trinitas* with the Choir of Clare College, and *Reformation 1517-2017* with the Choir and Clare Baroque.

As a composer commissions have included BBC Concert Orchestra, City of London Sinfonia, National Youth Choir of Great Britain, O Duo, Park Lane Group, The Prince Consort, Solstice Quartet and the Wigmore Hall. As an amateur and through outreach work he has conducted projects in Tower Hamlets, Wigmore Hall, English National Opera and Glyndebourne Festival Opera, and overseas in Nigeria, Palestine, across Europe and the USA. He is Artistic Director of Fringe in the Fen, a music and arts festival in Fenstanton, Cambridgeshire raising funds for Macmillan Cancer Support, and director of Singers Abroad, running annual courses for singers of all ages.

He studied music at Clare College, Cambridge and conducting at the Royal College of Music, London. He held a conducting scholarship with the London Symphony Chorus, has served as assistant conductor for Sir Roger Norrington, Vladimir Jurowski and Diego Masson, and acted as Chorus Master for Sir Colin Davis, Sir Mark Elder, Ivor Bolton, Edward Gardner, Richard Tognetti and Lars Ulrik Mortensen.

Natalya Romaniw

Welsh soprano Natalya Romaniw is one of Europe's most promising young stars. Winner of the 2017 Critic's Choice Award for Music, for her 'big toned, generous, gut-wrenching performances' (*Sunday Times*) and her 'glowing voice capable of astonishing power' (*Financial Times*), she is often hailed by the British press as 'the outstanding soprano of her generation' (*Telegraph*).



Highlights of her 2018/2019 season include her house debut with English National Opera as **Mimi** in Puccini's *La Bohème*. She will make highly anticipated returns to Garsington Opera as **Mařenka**, in Smetana's *The Bartered Bride*, and to Opera Holland Park to take the title role in Tchaikovsky's *Iolanta*. On the concert stage, she will give the world premiere of Mark Anthony Turnage's *Testament* with the Bournemouth Symphony Orchestra, and will make her first solo recital recording in collaboration with pianist Lada Valesova, featuring repertoire by Dvořák, Janáček, Novák and Rachmaninov.

Natalya received unanimous critical acclaim in 2016 for her portrayal of **Tatyana** in Tchaikovsky's *Eugene Onegin* at Garsington Opera. She has since performed the role with the Welsh National Opera, and in Oliver Mears's new production for Scottish Opera. Other notable engagements include her European debut as **Suzel** in *L'amico Fritz* for Den Jyske Opera, **Lisa** in *Pique Dame* with Opera Holland Park and National Theatre Brno, title role in Janacek's *Jenůfa* with Grange Park Opera, and Beethoven Symphony No.9 with the Hallé orchestra under the baton of Sir Mark Elder.

She is a graduate of the Guildhall School of Music and Drama, where she was awarded the prestigious Gold Medal in her final year. Since graduating Natalya has gone on to win many competitions including the Loveday Song Prize and the renowned Kathleen Ferrier Awards in 2012; she was a prize winner in the Houston Grand Opera Eleanor McCollum Competition; the 2017 operatic nominee in *The Times* breakthrough category of the Southbank Sky Arts Awards, and a finalist for the Song Prize in Cardiff Singer of the World 2009. After graduating, Natalya joined the Houston Grand Opera Studio, where she debuted roles such as **Mimi** in Puccini's *La Bohème*, **Rosalinde** in *Die Fledermaus*, **Micaela** in Bizet's *Carmen* and **Krystina** in Weinburg's *The Passenger*. After finishing her time with Houston Grand Opera, she returned as a guest for her role debut as **Ortlinde** in Wagner's *Die Walküre*.

Ed Lyon

Ed Lyon studied at St John's College Cambridge, the Royal Academy and the National Opera Studio. He enjoys an international career in a wide repertoire ranging from the baroque to contemporary music and has appeared in many of the world's leading opera and concert venues including the Royal Opera House Covent Garden, Glyndebourne Festival Opera, the Bayerische Staatsoper Munich, the Netherlands Opera, the Teatro Real Madrid, the Aix, Edinburgh, Holland and Aldeburgh Festivals, Théâtre du Châtelet Paris, BAM New York, the Theater an der Wien and the BBC Proms, with conductors including Antonio Pappano, William Christie, René Jacobs, Ivor Bolton, Emmanuelle Haïm, Teodor Currentzis and Christian Curnyn.



Recent and future operatic projects include the central role of **Colin**/Denisov's *L'écume des jours* for Stuttgart Opera, **Steva**/*Jenufa* for Opera North, the world premiere of Nicolas Lens' *Shell Shock* and **Tamino** for *La Monnaie*, Brussels, *L'Ormino* for the ROH at the Globe, **Don Ottavio**/*Don Giovanni* and **Lurcanio**/*Ariodante* for Scottish Opera, **Freddy**/*My Fair Lady* for the Châtelet in Paris, *Ariadne auf Naxos*, *Tristan und Isolde*, *Der fliegende Holländer* and *Tannhäuser* for Royal Opera House, **Jaquino**/*Fidelio* and **Pane**/*La Calisto* in Madrid, **Don Alonze**/*L'amant Jaloux* and **Septimus**/*Theodora* for Pinchgut Opera in Sydney, Eduardo in Ades' *Exterminating Angel* at the Salzburg Festival and the Royal Opera House, **Peter Quint**/*The Turn of the Screw* for Garsington Opera, **Jupiter**/*Semele* in Karlsruhe, **Belmonte**/*Die Entführung aus dem Serail* for The Grange Festival, *King Arthur* with Capella Mediterranea at the Grand Théâtre de Genève, a concert performance of *Dido and Acteon* with Early Opera Company and acclaimed performances of *The Diary of One who Disappeared* in Brussels, London, Brno, Rome and at the Beijing Festival.

Other highlights have included extensive tours with Les Arts Florissants and William Christie including Paris, London, Amsterdam and New York in repertoire including the title roles in Lully's *Atys*, Rameau's *Pygmalion* and *Hippolyte* and Charpentier's *Actéon*, the title role in Monteverdi's *Orfeo* at the Aix Festival with René Jacobs, the title role in Rameau's *Hippolyte et Aricie* and Purcell's *Fairy Queen* for Glyndebourne and **Pane/La Calisto** and **Lysander/A Midsummer Night's Dream** for the Royal Opera, and Haydn's *L'anima de filisofo* with Currentzis.

Ed Lyon's many concert engagements have included performances at the BBC Proms (including Bach with The English Concert and Maxwell Davies with the BBC Singers), with the Bach Choir, City of Birmingham SO (Tom Rakewell in a concert performance of *The Rake's Progress*), London Symphony Orchestra, Mozarteum Orchester Salzburg, New London Concert, Musikkollegium Winterthur, Royal Liverpool Philharmonic, The King's Consort, Easter at King's, Ludus Baroque, Die Kölner Akademie, Israel Camerata and the English Chamber Orchestra. His repertoire includes the baroque and nineteenth century oratorios as well as major tenor concert works such as *The Dream of Gerontius*, *Elijah* and the Britten tenor repertoire. Recent and forthcoming concerts include performances of *Messiah*, *St John Passion* (arias), *Elijah*, B minor mass at the Royal Festival Hall, *Seven Deadly Sins* by Macmillan, performances of the *War Requiem* with the Royal Liverpool Philharmonic and NDR Hannover as well as with the Cambridge University Music Society, a concert performance of *Solomon* with the Early Opera Company on stage at Covent Garden and *St Matthew Passion* (Evangelist) for the Bach Choir at the Royal Festival Hall.

He enjoys a close collaboration with Ludus Baroque in Edinburgh with whom he has recorded Handel's *Alexander's Feast* and *Ode for St Cecilia's Day* to great critical acclaim. The most recent release is *The Triumph of Time and Truth*. Other recordings include *Les Troyens* (DVD) with the ROH Covent Garden and Antonio Pappano and *L'enfance du Christ* with the Mozarteum Orchester Salzburg and Ivor Bolton.

Gareth Brynmor John

Winner of the Kathleen Ferrier Award, baritone Gareth Brynmor John studied at St John's College, Cambridge and the Royal Academy of Music where, in his final year, he won the Royal Academy of Music Patrons' Award. He studied at the National Opera Studio where he was supported by the Royal Opera House, Richard Carne Trust and Chris Ball and highlights included singing the title role in *Don Giovanni* as well as being involved in *Opera Scenes* directed by Graham Vick.



With the Royal Academy Opera, his roles included **Eugene Onegin**, **Claudio** (*Béatrice et Bénédicte*) under Sir Colin Davis, **The Ferryman** (*Curlew River*),

Sprecher (*Die Zauberflöte*), and **Sir Thomas Bertram** (*Mansfield Park*, Jonathan Dove). Other roles include **Papageno** (*The Magic Flute*), **Sid** (*Albert Herring*), **Theseus** (*A Midsummer Night's Dream*) for Shadwell Opera, **Il Conte** (*Le nozze di Figaro*) for the Amersham Festival, **Gendarme** (*Les Mamelles de Tirésias*), and **Hymen** and **Sleep** (*Fairy Queen*). He created **Carl** in Gervasoni's "*Limbus Limbo*" which premièred at the Strasbourg Festival Musica.

After leaving the National Opera Studio he performed **Sharpless** (*Madama Butterfly*) for Bury Court Opera and at the Anghiari Festival in Tuscany, and **Pallante** (*Agrippina*) for Iford Arts Opera. With English Touring Opera, he sang **Edoardo** in Donizetti's *The Siege of Calais*, and also understudied **Marcello** (*La bohème*). He understudied **Silvio** (*I Pagliacci*), **Cecil** (*Maria Stuarda*), **Roderick** (*Usher House*) and **Man/Ephraimite** (*Moses und Aron*) for Welsh National Opera before making his house début in Spring 2017 singing **Schaunard** (*La Bohème*). He returned in 2017/18 to cover and sing the title role in *Eugene Onegin* as well as singing **Masetto** (*Don Giovanni*) and has also covered the role of **Andrei** in their recent production of *War and Peace*. Other recent and future engagements include **Papageno** / *Die Zauberflöte* and **Robert** / *Les Vepres Sicilliennes* for Welsh National Opera, **Ishmeron** / *The Indian Queen* for Opéra de Lille and the bass role in *Lucio Papirio Dittatore* by Caldara in the 2019 Buxton Festival.

Gareth has performed extensively on the concert platform with a number of the UK's leading orchestras and ensembles including The Philharmonia, the Bournemouth Symphony Orchestra and the London Mozart Players. Recent highlights include *Elijah* with the Really Big Chorus at Birmingham Town Hall; *Carmina Burana* with the Bach Choir at the Royal Festival Hall and with Hertfordshire Chorus at the Barbican; Handel *Messiah* at the Royal Albert Hall; Fauré *Requiem* at the Royal Albert Hall; *Dream of Gerontius* with the Leeds Philharmonic Chorus; Bach *St Matthew* and *St John Passions*; Handel *Judas Maccabeus*, *Israel in Egypt* and *Alexander's Feast*; Vaughan Williams *Sea Symphony*; Rachmaninov *The Bells*; and Britten's *War Requiem* at Guildford and Chichester Cathedrals. Recent and future events include the *Sea Symphony* at Salisbury Cathedral, *Israel in Egypt* at the Saffron Walden Concert Hall, *Carmina Burana* at York Minster, Brahms *Requiem* with the Ulster Orchestra, *Belshazzar's Feast* at Guildford Cathedral, *Stanford Mass Via Victrix* with the BBC National Orchestra of Wales, *The Kingdom* and *Claudio / Béatrice et Bénédicte* both with the BBC Philharmonic Orchestra, Britten *War Requiem* with the Cambridge University Music Society as well as recitals in the London Song Festival, the Leith Hill Music Festival, the Ludlow Festival of Song, Oxford Lieder and on a tour of Norway.

Gareth is part of the Songsmiths, and regularly sings in the London English Song Festival. He has also given recitals at St John's Smith Square, Wigmore Hall, Barber Institute, King's Place, King's Lynn Festival, North Norfolk Music Festival, Haddo Festival, Buxton Festival and Leeds Lieder. His recording of Mahler *Lieder eines fahrenden gesellen* with Trevor Pinnock was recently released by Linn Records.

**CAMBRIDGE UNIVERSITY ORCHESTRA
AND MEMBERS OF CAMBRIDGE UNIVERSITY SINFONIA**

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VIOLIN I		DOUBLE BASS		BASSOON	
James Jones	<i>HO</i>	Alex Jones	<i>SE</i>	Francis Bushell	<i>R</i>
VIOLIN II		FLUTE		HORN	
Patrick Bevan	<i>Q</i>	Jenny Whitby	<i>PEM</i>	William Jones	<i>JE</i>
VIOLA		OBOE		TIMPANI/PERCUSSION	
Claire Watters	<i>CHR</i>	Helena Mackie	<i>CL</i>	Daniel Watt *	
CELLO		CLARINET		HARP	
Dominic Martens	<i>CL</i>	Thomas McFarlane	<i>HH</i>	Eleanor Medcalf	<i>Q</i>

SYMPHONY ORCHESTRA

VIOLIN I		Butterfly Paterson *		Chris Winkless-Clark	<i>K</i>
Carlos Rodriguez	<i>Q</i>	Lotte Hondebrink	<i>CL</i>	Alexander Fruh	<i>Q</i>
Hanna Lee	<i>EM</i>	Laurence Cochrane	<i>PEM</i>	Alice Greenwood	<i>MUR</i>
Ludwig Cheng	<i>CTH</i>	Lachlan Lindsay	<i>CAT</i>	Moritz Grimm	<i>R</i>
Louie McIver	<i>G</i>	Nathanael Smalley	<i>K</i>	TRUMPET	
Hermione Kellow	<i>Q</i>	DOUBLE BASS		Ed Liebrecht	<i>JE</i>
Roy Navid	<i>T</i>	James Kiln	<i>TH</i>	Daniel Shailer	<i>PEM</i>
Sophie Westbrooke	<i>EM</i>	Sam Fitzgerald	<i>SE</i>	Owen Aljabar	<i>CAI</i>
Jim Tse	<i>SID</i>	Ella Collier	<i>K</i>	Martin Dibb-Fuller	<i>CAT</i>
Hannah Erlebach	<i>TH</i>	FLUTE/PICCOLO		TROMBONE	
William Rose	<i>Q</i>	Felix Blake	<i>SE</i>	Victoria Starling	<i>PEM</i>
Tess Jackson	<i>CL</i>	Lloyd Hampton	<i>G</i>	Patrick Morris	<i>CL</i>
Hannah Bostock	<i>SID</i>	Pia Rose Scattergood	<i>CL</i>	Max Wilkinson	<i>T</i>
VIOLIN II		OBOE		TUBA	
Esme Lewis	<i>PET</i>	Katrina Mulheran	<i>F</i>	Will Freeman	<i>CL</i>
Henrietta McFarlane	<i>EM</i>	Yoorie Chang	<i>PEM</i>	TIMPANI	
Susanna Alsey	<i>N</i>	COR ANGLAIS		Zaneta Lo	<i>JE</i>
Lucas Huysmans	<i>R</i>	Thomas Hammond	<i>R</i>	PERCUSSION	
Alice Beardmore	<i>CAI</i>	CLARINET		Agnes Fung	<i>JE</i>
Emily Newlyn	<i>CHR</i>	Madeleine Morris	<i>G</i>	Sam Porteous	<i>CL</i>
Gabriel Rumney	<i>CAT</i>	Eleanor Fox	<i>EM</i>	Liam Grant	<i>JO</i>
Andreas Theocharous	<i>CHU</i>	BASS/E FLAT CLARINET		Murray Chapman	<i>SE</i>
Giselle Overy	<i>K</i>	Owen Saldanha	<i>PEM</i>	PIANO	
Kieran Mathiak	<i>PEM</i>	BASSOON		Hugh Rowlands	<i>SID</i>
Esme Cavendish	<i>CHR</i>	Jack Stebbing	<i>CTH</i>	CHAMBER ORGAN	
VIOLA		Siobhan Connellan	<i>PET</i>	Dewi Rees	<i>JE</i>
Alex Gunasekera	<i>CC</i>	CONTRABASSOON		ORGAN	
Angela Wittmann	<i>N</i>	Hannah Harding	<i>DOW</i>	Donal McCann	<i>K</i>
Nancy Shen	<i>N</i>	HORN			
David Liu	<i>Q</i>	James Liley	<i>DAR</i>		
Jonathan Shaw	<i>EM</i>	Aiden Chan	<i>JE</i>		
Jonathan Shaw	<i>EM</i>				
Krishna Amin	<i>CAT</i>				
CELLO					
Sam Weinstein	<i>PEM</i>				
Daniel Gilchrist	<i>CAI</i>				
Sebastian Ober	<i>CHR</i>				

* Guest player

CHOIR

Our very grateful thanks goes to Graham Ross, Director of Music, Clare Choir, for preparing the singers for this performance as well as conducting and to Richard Pinel, Director of Music, Jesus College, for conducting the children's choir this evening behind the choir screen. We are also thankful for the support of Stephen Layton, Director of Music, Trinity College, of Paul Nicholson, Head of the Chapel and Music Office, Trinity College, of Sarah Macdonald, Director of Music, Selwyn College, of Edward Wickham, Director of Music, St. Catharine's College, and to Hugh Rowlands and Toby Hession, rehearsal pianists.

SOPRANOS

TRINITY

Katharine Ambrose
Jasmine Coomber
Tilly Dichmont
Susannah Hill
Jessica Kinney
Anita Monserrat
Molly Noon
Megan Marie Smania
Lucy Sun
Ruth Warner

CLARE

Sophie Alabaster
Katie Care

Lottie Greenhow
Jess Hopkins
Rebecca McElroy
Matilda Mills
Julia Morris
Scarlet O'Shea
Louise Turner

SELWYN

Rachel Bedwin
Alex Forrester
Jenny Frost
Katie Guest
Christiana Howell
Charlie Pemberton

Alys Smith
Grace Wood

JESUS

Amy Butterworth
Hetta Friend
Ellie Hargreaves
Becky Kershaw
Jacqueline Rowe
Serena Shah
Martha Spencer
Cesilie Welle

CU CHAMBER CHOIR

Hannah Littleton

ALTOS

TRINITY

Madeline Bryan
Rachel Coombs
Karolina Csathy
Sylvie Field
Thomas Hood
Taya Rosenberg
Ellissa Sayampanathan
Louisa Stuart-Smith

CLARE

Eleanor Carter

Rosina Griffiths
Theo Normanton
Caitlin Obee
Joseph Payne
Tilly Stables
Rosie Taylor

SELWYN

Elizabeth Bate
Rowan Bayliss-Hawitt
Catriona Benn
Abigail Birch
Paul Newton-Jackson

Mads Studholme

JESUS

Henry Darlison
Adam Fyfe
Naomi Reiss
Lucy Roberts
Kieran Smith
Leticia Thomas
Joanna Ward

CU CHAMBER CHOIR

Malika Jumbe

TENORS

TRINITY

Daniel Atkinson
Joe Deery
Henry Hole
Nicholas Lee
Adam Long
Harold Thalange
Zach Yarrow

CLARE

Michael Johnston
Victoria Longstaff

Jonathan Nicolaidis
Howard Winfield

SELWYN

Thomas Athorne
Nicholas Eves
Thomas Greig
Neil MacAlasdair
Michael Stephens-Jones

JESUS

Billy Lee

Hamish MacGregor
Ryan Nevill
Ruari Paterson-Achenbach
Jason Richards
Brian Woods-Lustig

CU CHAMBER CHOIR

Tom Edney
Wilfrid Jones
Tobias Müller
Sven Wang

BASSES**TRINITY**

Jeremy Cowen
Patrick Donnelly
Harry Guthrie
Toby Matimong
Ben Mortishire-Smith
George Nairac
Asher Oliver
Frankie Postles
Benjamin Thurlow
Dillon Whitehead

CLARE

Ashley Chow

Conor Farrell-Foster
Liam Goddard
Toby Hession
Kit Holliday
Michael Hong
Ben Porteous
Harry Swanson

SELWYN

Keir McGregor
Robert Nicholas
Zak Price

JESUS

Ben Dennes
Ben Gibson
Edwin Jarratt-Barnham
Jack Lawrence
Tom McIver

CU CHAMBER CHOIR

Ben de Souza
Tim Fairbairn
Vivek Haria
Benjamin Hartmann
Craig Wallace
Timothy Vaughan

CHILDREN'S CHOIR**ST CATHARINE'S**

Isla Amies
Avni Balan
Henrietta Finlayson-Brown
Flora Harrison
Margaret Purves
Ella Davidson
Matilda Tennant
Susanna Beale
Lilian Gleave
Maya Ruocco
Gabiella Zailer-Fletcher
Anna Morris

Francesca Hope Stevenson
Audrey Suryadarma
Isabella Wickham
Abbie Keegan
Joanna Barrett

JESUS

Nathan Bennett Head
Louis Baird
Arthur Beresford-Jones
Hugh Chippington
Matthew Chippington
Tobias Dealtry

Olly Dunlop
Tobias Lloyd-Carrick
David Low
Joseph Morris
George Norfolk
Oliver Norfolk
Adekoya Okusaga
Elliott Sleight
Eddie Smith
Timothy Smith
William Summers



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 premiered 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, 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 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 premiering 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.

CUMS OFFICERS 2018/19

Cambridge University Musical Society is a registered charity, limited by guarantee (no.1149534) with a board of trustees chaired by Dame Fiona Reynolds. 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.

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 Supporters' Circle plays a vital role in helping to raise the £35,000 needed every year to sustain CUMS' programme of ambitious projects, which includes orchestral coaching from members of the major London orchestras, and the opportunity to work with professional conductors and soloists.

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. As well as helping us to fulfil our ambitions, members of the Supporters' Circle enjoy exclusive benefits, including priority booking, drinks receptions and the opportunity to sit in on rehearsals.

For further details about the Supporters' Circle, please visit www.cums.org.uk/support. Alternatively, please write to Christine Skeen: christineskeen@gmail.com.

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Sir Roger Norrington CBE

CUMS Conductor Laureate
Stephen Cleobury CBE

Artistic Advisor
Sian Edwards

Cambridge University Musical Society
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