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Faculty of Music
University of Cambridge
11 West Road
Cambridge CB3 9DP

W: www.mus.cam.ac.uk
E: facultyevents@mus.cam.ac.uk

The next issue will be published in Michaelmas Term 2020.
If you think your event should be included in the next issue
please email facultyevents@mus.cam.ac.uk with details.
All event information for the next issue must be submitted to
the editor by August 2020.

Score:
Scores dating from 17th and 18th Centuries held in the Faculty of Music’s Pendlebury Library
John Blow, Amphion Anglicus (XRa.850.64B.A1)
Domenico Scarlatti, Essercizi per gravicembalo, (XRa.850.68S.S1)
Antiphonarium Romanum (XRaa.850.16B.C1)
Photo © Mustafa Beg
Wednesday, 15 January 2020
7.30pm, West Road Concert Hall

Sacred Cantatas: Bach and the Divine

J.S. Bach Wilkommen, werther Schatz from Schwingt Freudig euch empor, BWV. 36
J.S. Bach Sinfonia from Ich steh mit einem Fuss in Grabe, BWV. 156
J.S. Bach Am Abend, da es kühle war from St Matthew Passion, BWV. 244
J.S. Bach Mache dich, mein Herze, rein from St Matthew Passion, BWV. 244
J.S. Bach Sinfonia from Ich hatte viel Bekümmernis, BWV. 21
J.S. Bach Ich habe genug, BWV. 82
J.S. Bach Sinfonia from Wir müssen durch viel Trübsal, BWV. 146
J.S. Bach Air from Suite No. 3 in D major, BWV. 1068

Benjamin Appl (above), baritone
Leo Duarte, oboe
Masato Suzuki, director & harpsichord
Academy of Ancient Music

Benjamin Appl is already one of the most exciting lieder-singers of his generation, and here he gets back to Bach in a very personal recital that’s just as thoughtful and intimate as any lieder recital.

‘Bach belongs not to the past, but to the future’ said George Bernard Shaw, and it’s only in the era of modern recordings, perhaps, that we’ve been able to grasp the full scope and richness of Bach’s 200-plus cantatas. Tonight’s programme ranges from extracts from the iconic St Matthew Passion to some of Bach’s least known but loveliest cantatas.

TICKETS: £35, £27, £16; students and children: £5.
Available from Cambridge Live Tickets. T: 01223 357851;
E: tickets@cambridgelivetrust.co.uk;
W: www.cambridgelivetrust.co.uk/tickets
Sunday, 23 February 2020
7.00pm, West Road Concert Hall

The Art of Lute with Thomas Dunford

Vivaldi Concerto from Trio Sonata in C major, RV. 82
Vivaldi Concerto for Lute in D, RV. 93
J.S. Bach Orchestral Suite, BWV. 1067
J.S. Bach Suite in G minor, BWV. 995
Buxtehude Trio Sonata, BuxWV. 255

Thomas Dunford (1), director & lute
Academy of Ancient Music

Virtuosic lutenist Thomas Dunford joins the Academy of Ancient Music to direct and perform an enthralling programme of Bach and Vivaldi. One of early music’s brightest stars, Dunford’s compelling, charismatic musicianship and exceptional technique has brought him countless accolades and collaborations with Iestyn Davies, Nicola Benedetti, Anne-Sophie von Otter, and Trevor Pinnock among other highlights.

In a programme showcasing the lute’s attributes as a solo instrument, hear the music of J.S. Bach, Buxtehude and Vivaldi, culminating in the latter’s glorious Concerto for Lute in D, RV93. Revel in this repertoire with one of the instrument’s most acclaimed interpreters, whom BBC Music Magazine crowned ‘the Eric Clapton of the lute’ following the launch of Dunford’s debut album release in 2013. With his fleet fingers, glowing tone and natural abilities as a communicator, this will surely be a performance to remember.

T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets

Thursday, 12 March 2020
7.30pm, West Road Concert Hall

Handel’s Heroines

Handel The Arrival of the Queen of Sheba from Solomon, HWV. 67
Handel Volare, amori from Ariodante
Handel Dolce riposo ed innocente pace from Teseo
Handel Felicissima quest'alma from Apollo & Daphne, HWV. 122
Handel Suite of dances from Ariodante, HWV.33
Handel Lasica la spina cogli la rosa from Il trionfo del Tempo e del Disinganno, HWV. 46a
Handel Concerto Grosso in B-flat major, Op.3 No.2 HWV. 313
Handel Will the sun forget to streak from Solomon, HWV. 67

Mary Bevan (2), soprano
Jennifer France, soprano
Laurence Cummings, director & harpsichord
Academy of Ancient Music

Few composers faced feistier sopranos than Handel, nor wrote for them with such love and understanding, celebrating their voices in some of the most dazzling operatic arias ever written.

From Handel’s exhilarating Arrival of the Queen of Sheba to the meltingly lovely Lascia la spina and Semele’s outrageous display of virtuosity, Myself I shall adore this is a concert of high-wire musical thrills and heart-stopping emotions.

Celebrated Handelian Laurence Cummings brings his unmistakable flair and zest to a programme that roams through the composer’s best-loved operas and oratorios, including Serse, Ariodante, Rinaldo, Semele, setting their finest arias and duets alongside some of the composer’s characterful works for orchestra.
Bringing glittering coloratura brilliance and lyrical ease to Handel’s melodies, sopranos Mary Bevan and Jennifer France join Cummings and the AAM as soloists for what promises to be a joyous evening of music-making.

**TICKETS:** £35, £27, £16; students and children: £5. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets

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**Tuesday, 7 April 2020**

**7.30pm, King’s College Chapel**

**Bach: St. John Passion**

Daniel Hyde, conductor
The Choir of King’s College, Cambridge
Academy of Ancient Music

‘Haste, ye deeply wounded spirits…’

J.S. Bach’s *St. John Passion* is an intensely personal experience, bringing to life the humanity of the passion story. For these performances, we’re delighted to be collaborating with several illustrious conductors and celebrated choirs.

Daniel Hyde is a versatile musician: a conductor of orchestras and choirs, a world-class organist and a broad-minded academic; now in the prestigious role of Director of Music at King’s College, Cambridge, succeeding Stephen Cleobury. Daniel will conduct the Choir of King’s College; one of today’s most accomplished and renowned choral groups.

**TICKETS:** £41, £31, £21, £16; students: £5 on the door, subject to availability. Available from King’s College Visitor Centre and Box Office. T: 01223 769340; W: shop.kings.cam.ac.uk, or available on the door

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**Thursday, 23 April 2020**

**7.30pm, King’s College Chapel**

**Glories of Venice**

Richard Egarr (3) *director & harpsichord*
Academy of Ancient Music

The Academy of Ancient Music returns to a revolutionary period of Italian music with the Second Book of Sonatas by Venetian man of mystery Dario Castello.

Working at the same time as Claudio Monteverdi, Dario Castello wrote innovative and ground-breaking sonatas that had a profound effect on generations of Italian composers. But next to Monteverdi, Castello enjoys a more modest reputation. Indeed, there is some question around whether he existed at all or whether the name is an anagram of that of the real composer of his music.

AAM Music Director Richard Egarr is a lifelong advocate of Castello, and following his critically acclaimed performances and recording of the First Book of Sonatas in 2016, he directs members of AAM in this Second Book of fiercely virtuosic, adventurous and expressive sonatas that are full of imagination and colour.

**TICKETS:** £35, £27, £16; students and children: £5. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets
These four concerts conclude the Endellion String Quartet’s final season. We are so grateful for all of the music they have brought to West Road over the past years, and they will be greatly missed.

Andrew Watkinson, violin
Ralph de Souza, violin
Garfield Jackson, viola
David Waterman, cello

Wednesday, 29 January 2020  
7.30pm, West Road Concert Hall

Beethoven String Quartet in B flat, Op. 18 No. 6
Beethoven String Quartet in F, Op. 135
Beethoven String Quartet in E flat, Op. 74: Harp

TICKETS: £28; OAP: £26; reg. disabled: £14; students and under 16s: £6. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets

Wednesday, 26 February 2020  
7.30pm, West Road Concert Hall

Beethoven String Quartet in F minor, Op. 95: Serioso
Beethoven String Quartet in C minor, Op. 18 No. 4
Beethoven String Quartet in F, Op. 59 No. 1: Razumovsky

TICKETS: £28; OAP: £26; reg. disabled: £14; students and under 16s: £6. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets

Wednesday, 22 April 2020  
7.30pm, West Road Concert Hall

Beethoven String Quartet in F, Op. 18 No. 1
Beethoven String Quartet in C, Op. 59 No. 3: Razumovsky
Beethoven String Quartet in C sharp minor, Op. 131

TICKETS: £28; OAP: £26; reg. disabled: £14; students and under 16s: £6. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets

Wednesday, 20 May 2020  
7.30pm, West Road Concert Hall

Beethoven String Quartet in D, Op. 18 No. 3
Beethoven from Piano Sonata in E major
Beethoven String Quartet, Op. 130: Alternative Finale
Beethoven String Quartet in E flat, Op. 127

TICKETS: £28; OAP: £26; reg. disabled: £14; students and under 16s: £6. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets
Tuesday, 21 January 2020
1.00pm, West Road Concert Hall

At Lunch Two 2019–20

Leclair Trio Sonata, Op. 2 No. 8
Mahler arr. Freya Waley-Cohen Rückert-Lieder
Lutosławski Bukoliki
Freya Waley-Cohen Spell Book (world première tour)

Katie Bray, mezzo-soprano
Members of Britten Sinfonia

A performance featuring music by the award-winning young composer Freya Waley-Cohen, including her arrangement of Mahler’s Rückert-Lieder, settings of five emotive poems by the influential German Romantic author whose poetry was a huge influence on Mahler’s composition. The concert also features a new chamber piece for mezzo-soprano and chamber ensemble, receiving its world première in this series of concerts.

TICKETS: £10; concessions: £3. Available from Cambridge Live Tickets. T: 01223 357851;
E: tickets@cambridgelivetrust.co.uk;
W: www.cambridgelivetrust.co.uk/tickets

Tuesday, 23 June 2020
1.00pm, West Road Concert Hall

At Lunch Three 2019–20

Purcell arr. Watts So when the glitt’ring Queen of Night
Wolf arr. Watts Sun of the Sleepless
Gurney arr. Watts All Night under the Moon
Tim Watts A world in the Moone (world première tour)
Schoenberg Verklärte Nacht

Iestyn Davies, countertenor
Members of Britten Sinfonia

A very special programme of music featuring the incomparable countertenor Iestyn Davies, performing a programme of music composed and arranged by Tim Watts, taking scores by composers including Purcell, Ivor Gurney and Hugo Wolf. The concert also features the world première of a new work for countertenor and string sextet.

TICKETS: £10; concessions: £3. Available from Cambridge Live Tickets. T: 01223 357851;
E: tickets@cambridgelivetrust.co.uk;
W: www.cambridgelivetrust.co.uk/tickets

2.15pm, West Road Concert Hall

In Conversation

TICKETS: Free for concert ticket holders
Saturday, 18 January 2020
8.00pm, King’s College Chapel

**Mahler Symphony No. 2**

**Mahler** Symphony No. 2: *The Resurrection*

Cambridge University Orchestra
Members of Cambridge University Sinfonia and Wind Orchestra
Choirs of Clare, Gonville & Caius, Jesus and Selwyn Colleges
Cambridge University Chamber Choir

Andrew Gourlay (1), conductor
Graham Ross, chorus master
Elin Pritchard, soprano
Kathryn Rudge, mezzo-soprano

**TICKETS:** £35, £30, £20, £6; students: £31, £26, £16, £3 or £5 on the door, subject to availability. Available from King’s College Visitor Centre and Box Office. T: 01223 769340; W: shop.kings.cam.ac.uk, or available on the door

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Saturday, 29 February 2020
5.00pm, Trinity College Chapel

**Varsity Concert: Oxford & Cambridge University Wind Orchestras**

**John Powell arr. Bertrand Moren** How to Train Your Dragon
**Elliot del Borgo** Do Not Go Gentle into That Good Night
**Nigel Hess** Global Variations
**Adam Gorb** Dances from Crete

Oxford University Wind Orchestra
Cambridge University Wind Orchestra
Chris O’Leary, conductor
Carlos Rodríguez Otero, conductor

**TICKETS:** £10; concessions: £8; students and under-18s: £3. Available from ADC Ticketing. T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com, or available on the door

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Wednesday, 4 March 2020
1.00pm, West Road Concert Hall

**Cambridge University Wind Orchestra Schools Concert**

A varied and playful programme aimed at sparking the imagination of children whilst teaching them about music. Pieces will be accompanied by a colourful projected presentation.

If your school would like to attend please contact Emma Macrae at ejm212@cam.ac.uk. The concert welcomes home-schooled children.
Saturday, 7 March 2020
8.00pm, West Road Concert Hall

**Exotic Nights**

Borodin *Polovtsian Dances from Prince Igor*
de Falla *Nights in the Garden of Spain*
Rimsky-Korsakov *Scheherazade*

Cambridge University Sinfonia
Tess Jackson, (4) conductor (CUMS Conducting Scholar 2019-20)
Mark Zang (4), piano (CUMS Concerto Competition 2019 prize-winner)

**TICKETS:** £15, £10, £8; concessions: £13, £8, £6; students and under-18s: £3. Available from ADC Ticketing. T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com, or available on the door

Saturday, 14 March 2020
5.30pm, King’s College Chapel

**King’s Foundation Concert**

Mendelssohn *Hebrides Overture*
Beethoven *Mass in C major, Op. 86*

Cambridge University Orchestra
Members of the Choir of King’s College (past and present)
Daniel Hyde (6), conductor

For further information about the Beethoven 2020 festival, visit www.beethoven2020.co.uk or the Beethoven 2020 Facebook page.

**TICKETS:** £35, £27, £22, £25; students and under-18s: £5. Available from King’s College Visitor Centre and Box Office. T: 01223 769340; W: shop.kings.cam.ac.uk, or available on the door

Sunday, 8 March 2020
8.00pm, West Road Concert Hall

**Les sirènes**

Boulanger arr. Joy Lisney *Renouveau*
Boulanger arr. Joy Lisney *Les sirènes*
Ravel *Trois Poèmes de Stéphane Mallarmé*
Boulanger arr. Joy Lisney *Soir sur la plaine*
Ravel *Introduction and Allegro*
Messiaen *O sacrum convivium*
Boulanger arr. Joy Lisney *Sous-bois*
Ravel/Robin Holloway *Un grand sommeil noir*
(world premiere)
Dukas arr. Toby Hession *Les sirènes*
Boulanger arr. Joy Lisney *Hymne au Soleil*

Cambridge University Symphony Chorus
Seraphin Project
Richard Wilberforce (S), conductor
Mary Bevan, soprano
Thursday, 23 April 2020
8.00pm, Robinson College Chapel

**Songs of Love and Destiny**

**Brahms** *Neue Liebeslieder*, Op. 65
**Brahms** *Schicksalslied*, Op. 54
**Brahms** Works for piano duet

Cambridge University Chamber Choir
Martin Ennis, *director*
Edward Reeve, *piano*
Adam McDonagh, *piano*

This performance is part of the fourth Cambridge Brahms Festival, which runs from Sunday 19 to Saturday 25 April 2020. For further details, please visit: adcticketing.com/brahmsfestival

**TICKETS:** Admission free

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Saturday, 2 May 2020
8.00pm, West Road Concert Hall

**Beethoven 2020: Symphony No. 7**

**Michael Boyle** New Work (world premiere)
**Beethoven** Violin Concerto
**Beethoven** Symphony No. 7

Cambridge University Symphony Orchestra
Thomas Gould (6), *violin & director*
Joel Sandelson (7), *conductor*

For further information about the Beethoven 2020 festival, visit www.beethoven2020.co.uk or the Beethoven 2020 Facebook page.

**TICKETS:** £20, £14, £10; concessions: £18, £12, £8; students and under-18s: £5. Available from ADC Ticketing, T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com, or available on the door

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Tuesday, 12 May 2020
8.00pm, West Road Concert Hall

**Bridges Over the River Cam**

Programme to include:
**Bourgeois** *Bridges Over the River Cam*
**Kozhevnikov** Symphony No. 3: *Slavyanskaya*
**Mike Mower** Concerto for Flute and Wind Orchestra

Cambridge University Wind Orchestra
Carlos Rodríguez Otero, *conductor*
Jenny Whitby (8), *flute*

**TICKETS:** £10; concessions: £8; students and under-18s: £3. Available from ADC Ticketing. T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com, or available on the door

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Saturday, 13 June 2020
8.00pm, King’s College Chapel

**Mozart Requiem**

**Mozart** Symphony No. 35 in D, K. 385: *Haffner*
**Mozart arr. Süssmayr** Requiem in D minor, K. 626

Cambridge University Symphony Chorus
East Anglia Chamber Orchestra
Richard Wilberforce, *conductor*
Sophie Bevan, *soprano*
Kate Symonds-Joy, *mezzo-soprano*
James Way, *tenor*
Ashley Riches, *bass-baritone*

**TICKETS:** £38, £35, £25, £14; students and under-18s: £34, £31, £21, £10 or £5 on the door, subject to availability. Available from King’s College Visitor Centre and Box Office. T: 01223 769340; W: shop.kings.cam.ac.uk, or available on the door
Friday, 31 January 2020
7.30pm, Museum of Zoology, Downing Street

Zoology Late:
Acoustic Spaces / Hidden Places

John Luther Adams  The Light that Fills the World
Benjamin Graves The Visions of Elizabeth Barton (CUMS Composer in Residence 2019/20)
Kaija Saariaho Terrestre
Grisey Périodes
Siri Livingston New Work
Hugh Rowlands New Work

University of Cambridge New Music Group
Darren Bloom, conductor

In one way or another all of the composers featured here are concerned with the world and their place in it. Therefore, a concert in the museum of Zoology – which starkly reminds us what tiny a percentage of Natural History Humans inhabit – is apt. John Luther Adams’ preoccupation with the wide-open vistas of his homeland of Alaska, Benjamin Graves’ interest in societal issues, and Kaija Saariaho and Grisey’s focus on the building blocks of sound itself come together to create a concert that scrutinises what it means to be a very small member of a very large world.

TICKETS: £12; students: £3. Available from Cambridge Live Tickets. T: 01223 357851;
E: tickets@cambridgelivetrust.co.uk;
W: www.cambridgelivetrust.co.uk/tickets, or available on the door
After a cracking first term for CULC 2019/20, where we witnessed phenomenal performances of Jean-Philippe Rameau, Olivier Messiaen, and an afternoon of jazz, we’re even more excited to be able to present these concerts, some of which are as part of the the Minerva Festival and the Beethoven2020 Festival, as well as our annual CUMS Concerto Competition Finals and Chamber Choir concert. If that isn’t enough, you can also be treated to three splendid concerts in the Easter term, ranging from J.S Bach, presented by Sophie Westbrooke to Francis Poulenc’s rarely performed ‘La Voix Humaine’, performed by the Raikes Consort directed by Jamie Conway. As always, concerts are on Tuesdays at West Road Concert Hall at 1.10pm (unless otherwise stated), and admission is free. Hope to see many of you there!

Maxim Meshkvichev, CULC President

**Tuesday, 28 January 2020**
1.10pm, West Road Concert Hall

**Minerva (formerly the Cambridge Female Composers) Festival 2020**

Performances as part of the Minerva Festival 2020

**TICKETS:** Admission free; retiring collection

**Tuesday, 4 February 2020**
1.10pm, St John’s Old Divinity School

**Cambridge University Collegium Musicum**

*See page 24 for more information*

**Tuesday, 11 February 2020**
1.10pm (to finish approximately at 2.15pm), West Road Concert Hall

**CUMS Concerto Competition Final 2020**

Performances by the CUMS Concerto Competition finalists

**TICKETS:** Admission free; retiring collection
Tuesday, 18 February 2020
1.10pm, St John's Old Divinity School

Cambridge University Instrumental Award Scheme

See page 23 for more information

Tuesday, 25 February 2020
1.10pm, West Road Concert Hall

The King’s Men

A concert of jazz and close harmony from the choral scholars of the King’s College Choir

TICKETS: Admission free; retiring collection

Tuesday, 3 March 2020
1.10pm, West Road Concert Hall

The Bach Family Archive

A programme of Bach family motets alongside works by contemporaries

Cambridge University Chamber Choir
Nicholas Mulroy, director

TICKETS: Admission free; retiring collection

Tuesday, 10 March 2020
1.10pm, West Road Concert Hall

The Athena Ensemble

Beethoven Septet, Op. 20
Leo Appel, director

TICKETS: Admission free; retiring collection

Tuesday, 21 April 2020
1.10pm, West Road Concert Hall

Sophie Westbrooke Presents a Bach Family Affair

TICKETS: Admission free; retiring collection

Tuesday, 28 April 2020
1.10pm, West Road Concert Hall

Raikes Consort

Poulenc La Voix Humaine

Jamie Conway, director

TICKETS: Admission free; retiring collection

Tuesday, 5 May 2020
1.10pm, West Road Concert Hall

The Leopold Ensemble

Mozart Piano Concerto No. 20 in D minor, K. 466
Mendelssohn Hebrides Overture

Matthew Gibson, director & piano

TICKETS: Admission free; retiring collection
Bryn Harrison’s music is an everchanging texture built from beautiful shards of flickering sound, reminiscent of Morton Feldman, his main influence, whose own works were often inspired by the mesmerising patterns of Persian carpets. Simplicity is also at the heart of the Canadian Linda Catlin Smith’s music, and with Aisha Orazbayeva and Mark Knoop, we have two towering musicians who perform these pieces with robust commitment but immaculate delicacy.

Aisha and Mark have both recorded extensively; together their recordings of Bryn Harrison and Morton Feldman have received critical acclaim including a Diapason d’or review for Feldman’s ‘For John Cage’ (ATD1).

TICKETS: £12; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk. T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door

### Friday, 24 January 2020
12.15pm, Kettle’s Yard

**Student Concert Series:**
**Leo Appel and Friends**

Leo and his band explore Sephardic music ranging from Spain and the Maghred to the Middle East, including Jewish composers from the Early Modern period (ca. 1500-1700) and his own arrangements of traditional Jewish tunes.

**TICKETS:** Admission free
Thursday, 30 January 2020
8.00pm, Kettle’s Yard

Britten, Strauss and Mahler

Julien Van Mellaerts (2), baritone
Simon Lepper, piano

Selected for this year’s Cardiff Singer of the World competition, Van Mellaerts’ varied programme includes Mahler’s Rückert-Lieder, Strauss’ Morgen & Cäcilie, Britten’s folksong arrangements and songs from Schubert to Cole Porter.

TICKETS: £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door

Friday, 31 January 2020
12.15pm, Kettle’s Yard

Student Concert Series:
Nina Vinther and Zach Yarrow

Nina Vinther sings a collection of iconic jazz standards with improvised piano accompaniment from Zach Yarrow.

TICKETS: Admission free

Thursday, 6 February 2020
8.00pm, Kettle’s Yard

Quartetto Noûs playing Berg and Beethoven

Berg Lyric Suite
Beethoven String Quartet in Eb major, Op. 127

Quartetto Noûs (3), formed in 2011, has established itself in a short time as one of the most interesting chamber music ensemble of its generation. Its immersive performances are the result of a professional training where the Italian tradition and the most influential European schools are combined.

Noûs (nûs) is an ancient Greek word whose meaning is ‘mind’, and thence ‘rationality’, but also ‘inspiration’ and ‘creativity’.

TICKETS: £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door
Friday, 14 February 2020
12.15pm, Kettle’s Yard

Student Concert Series: Cambridge University Instrumental Award Scheme

See page 23 for more information.

Thursday, 20 February 2020
8.00pm, Kettle’s Yard

Beethoven, Rachmaninov and Tchaikovsky

Beethoven Variations on *Ein Mädchen oder Weibchen* (from *Magic Flute*)
Rachmaninov Vocalise
Popper *Elfentanz*, Op. 39
Popper *Hungarian Rhapsody*, Op. 68
Tchaikovsky *Pezzo capriccioso*, Op. 62
Lutoslawski *Sacher Variation*
Brahms *Cello Sonata No.2*, Op. 99

Jamal Aliyev, *cello*
Jâms Coleman, *piano*

In 2017 Jamal made his BBC Proms debut and won the Arts Club – Sir Karl Jenkins Music Award. His debut CD *Russian Masters* was released by Champs Hill Records to critical acclaim. From Anglesey, North Wales, Jâms Coleman is a pianist who enjoys a rich and varied musical life performing as a soloist, chamber musician and vocal accompanist. He finds it inspiring and fascinating to collaborate with different musicians and values the rewards of this process.

**TICKETS:** £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.

T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door.

Friday, 21 February 2020
12.15pm, Kettle’s Yard

Student Concert Series: Aida Lahlou

Aida presents an exciting programme of classical piano greats including Debussy and Liszt, linked together by improvised preludes.

**TICKETS:** Admission free

Thursday, 27 February 2020
8.00pm, Kettle’s Yard

Britten Oboe Quartet playing Mozart, Lutyens and Berkeley

Thea Musgrave *Cantilena*
Jacqueline Shave *Machair to Myrrh*
Elizabeth Lutyens *Driving out Death*
Lennox Berkeley *Oboe Quartet*
Mozart *Quartet in C major*
Nicholas Daniel founded the Britten Oboe Quartet together with his colleagues and co-principals of the award-winning Britten Sinfonia; they all bring to this ensemble not only the highest musical standards but also the experience of playing together over many years, resulting in warm, expressive and above all enjoyable playing. They perform music of the highest quality and explore lesser-known works both from Britain and from abroad, as well as standard classics such as Mozart’s oboe quartet.

**TICKETS:** £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk. 
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; 
W: www.kettlesyard.co.uk/music, or available on the door.

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**Friday, 28 February 2020**  
**12.15pm, Kettle’s Yard**

**Student Concert Series: Sophie Westbrooke and Friends**

Inspired by pieces in the Kettle’s Yard collection, recorder player Sophie connects newly composed and improvised segments of music with works from across centuries and continents to create a unified story of struggle, flight and liberation.

**TICKETS:** Admission free

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**Thursday, 5 March 2020**  
**8.00pm, Kettle’s Yard**

**Albion Quartet playing Beethoven, Maconchy and Brahms**

**Beethoven** String Quartet in A major, Op. 18 No. 5  
**Elizabeth Maconchy** Quartet No. 3  
**Brahms** Quartet No. 3, Op. 6

Formed in 2016, the Albion Quartet brings together four of the UK’s exceptional young string players who are establishing themselves rapidly on the international stage. Having made their debuts last season at the Concertgebouw Amsterdam as well as the Auditorium du Louvre in Paris, the 2018/19 season sees the Albion Quartet’s debuts at the Wigmore Hall and at Town Hall/Symphony Hall Birmingham.

The ensemble is passionate about exploring new repertoire and premiered a new work for soprano and string quartet by Kate Whitley at THSH Birmingham and a new full-length quartet by Freya Waley-Cohen at the Wigmore Hall in 2019.

**TICKETS:** £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk. 
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; 
W: www.kettlesyard.co.uk/music, or available on the door.

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**Friday, 6 March 2020**  
**12.15pm, Kettle’s Yard**

**Student Concert Series: Cadenza**

Cambridge University’s premier a capella group, Cadenza, perform their own arrangements of pop songs through the ages.

**TICKETS:** Admission free
Thursday, 12 March 2020
8.00pm, Kettle’s Yard

New Music Concert:
Birdsong: Solem Quartet

Cassandra Miller Warblework
John Luther Adams The Wind in High Places
Bartók String Quartet No. 4 (3rd movement)
Kaare Husby String Quartet No. 2
John Luther Adams Dreams of the Canyon Wren

John Luther Adams is an American counter-cultural hero. In the 1970s he dropped out of mainstream Californian life and vanished into the Alaskan wilderness, but in 2014 his originality was finally acknowledged when he was awarded the Pulitzer Prize for Music. Cassandra Miller’s Warblework contains dreamy transcriptions of Canadian birdsong and Kaare Husby’s second String Quartet is a beautiful cacophony of avian melodies. But is that really Bartók in a concert of ‘new music’? All will be revealed…

TICKETS: £12; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door

Thursday, 2 April 2020
8.00pm, Kettle’s Yard

New Music Concert: Collections for Juliet

Lisa Illean A through-grown earth
Sivan Eldar New work (world premiere)
Nomi Epstein Collections for Juliet
Lawrence Dunn While we are both

Juliet Fraser, soprano

This concert is a complete performance of Juliet Fraser’s latest solo album (on Huddersfield Contemporary Records) – four pieces all composed for her spectacular voice with only the accompaniment of electronics. It includes a world premiere from Sivan Eldar (commissioned by Kettle’s Yard), which promises to be a crystalline soundscape from this fascinating Israeli composer, alongside recent works by Lisa Illean (Australia), Nomi Epstein (USA) and Lawrence Dunn (GB). Such an international collection of composers indicates the esteem in which Juliet is held throughout the world.

This concert is followed by a Q&A session with Juliet and a CD signing.

TICKETS: £12; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door
New Music Concert: Philip Thomas plays Feldman

Allison Cameron New work (world premiere)
Morton Feldman Extensions 3
Michael Finnissy Fourth Political Agenda
Christopher Fox The Calm of Mountains
Morton Feldman Palais de mari
Christian Wolff Keyboard Miscellany

Philip Thomas, piano

Gently shimmering and unfolding like a sustained whisper, the music of Morton Feldman is like nothing else. Tonight, Philip Thomas will play Feldman’s final masterpiece, Palais de Mari. Allison Cameron is a major figure in Canadian music, and this will be the world premiere of a substantial new work, commissioned by Kettle’s Yard. Tirelessly dedicated to the promotion of new music, Philip will also play the violent virtuosity of Michael Finnissy, eccentric minimalism from Christopher Fox, and a taste of the great experimentalist Christian Wolff.

**TICKETS:** £12; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door.

Mendelssohn, Dodgson and Schumann

Mendelssohn String Quartet, No. 1, Op. 12
Stephen Dodgson Piano Quintet in C
Schumann Piano Quintet, Op. 44

The Tippett Quartet
Emma Abbate, piano

The Tippett Quartet regularly appear at Kings Place, Purcell Room, Wigmore Hall, Queen Elizabeth Hall and Bridgewater Hall and frequently perform on BBC Radio 3. They have performed at the BBC Proms and toured Europe, Canada and Mexico.

The Neapolitan pianist Emma Abbate enjoys a demanding career as a piano accompanist and chamber musician. Described as “an amazingly talented pianist” by the leading Italian magazine *Musica*, she has performed in duo recitals for international festivals and concert societies in Salzburg, Lisbon, Naples, Ischia, and Koscierzyna, and at many prestigious UK venues such as the Wigmore Hall, Southbank Centre, Royal Opera House, St John’s Smith Square, St George’s, Bristol and at the Aldeburgh Festival, in addition to broadcasts on BBC Radio 3.

**TICKETS:** £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door.
Thursday, 21 May 2020
8.00pm, Kettle’s Yard

Beach, Musgrave and Farrenc

Amy Beach *Pastorale & Caprice*, Op. 90: *The Water Sprites*
Hilary Tann *In the Theatre of Air Louise*
Farrenc Trio, Op. 45
Thea Musgrave *Canta, Canta*
Fanny Mendelssohn Piano Trio, Op. 11

The Marsyas Trio

The London-based Marsyas Trio, formed in 2009 by graduates of the Royal Academy of Music, is dedicated to music for flute, cello & piano from the Classical era onwards. Aiming to inspire a generation of new works for this genre, they are uncovering lesser-known repertoire and are proactive in commissioning new music.

The Marsyas Trio takes its name from Greek mythology – inspired by the bold, spirited passion of Marsyas, the celebrated pipe-playing satyr who dared to challenge Apollo in a musical contest.

**TICKETS:** £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door

Thursday, 28 May 2020
8.00pm, Kettle’s Yard

Mendelssohn and Beethoven

Mendelssohn *String Quartet No. 5 in E flat major, Op. 44 No. 3*
Beethoven *String Quartet No. 14 in C sharp minor, Op. 131*

Consone Quartet

Formed at the Royal College of Music in London, the Consone Quartet is dedicated to exploring Classical and Early Romantic repertoire on period instruments. The quartet are BBC New Generation Artists for the 2019-2021 season, making them the first and only period string quartet to have been accepted onto the scheme in its history.

**TICKETS:** £20; students: £5. Available from Kettle's Yard website or from the Kettle's Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door
Thursday, 4 June 2020
8.00pm, Kettle’s Yard

Schubert, Schumann and Poulenc

Schubert *Impromptu*, D.935 No. 1
Fauré *Thème et Variations*, Op. 74
Schumann *Faschingsschwank aus Wien*, Op. 26
Poulenc *Trois Novelettes*
Schubert Sonata in A major, D.959

Alasdair Beatson, *piano*

Scottish pianist Alasdair Beatson works prolifically as soloist and chamber musician. Highlights of the 2018/19 season include appearances at Wigmore Hall, Amsterdam’s Concertgebouw, Aldeburgh, Resonances and Ernen festivals and two appearances in the Time Unwrapped series at Kings Place.

**TICKETS:** £20; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk. T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door

Thursday, 11 June 2020
8.00pm, Kettle’s Yard

New Music Concert: A Theatre of Sound

Brian Ferneyhough *Unity Capsule* (for solo flute)

Kathryn Williams, *flute*
Bastard Assignments

Brian Ferneyhough’s music pushes performers to the very edge of technical and expressive limits. When it’s played by Kathryn Williams, his music transforms into jaw-dropping physical theatre. For this one-off collaboration, Kathryn’s fearless style will perfectly complement Bastard Assignments – four composer/performers whose appearances over the last few years have left audiences shocked, amused and ultimately amazed. Their performances blend experimental music with outrageous spoken word and brilliantly choreographed use of space. They’re impossible to define – so come and experience them for yourselves!

Also works by Timothy Cape, Larry Goves, Edward Henderson, Caitlin Rowley and Josh Spear.

**TICKETS:** £12; students: £5. Available from Kettle’s Yard website or from the Kettle’s Yard front desk. T: 01223 748100; E: music@kettlesyard.cam.ac.uk; W: www.kettlesyard.co.uk/music, or available on the door
Cambridge University Opera Society presents their 2020 Mainshow, Rossini’s *La Cenerentola*, based on the classic fairy tale Cinderella. The story follows the kind and gentle Angelina, who is forced to live a life of drudgery by her vain and vacuous step-family. When it is announced that the Prince, Don Ramiro, is seeking a bride, Angelina has the chance to free herself. Rossini’s retelling is more grounded than many versions, but no less magical and romantic.

This ambitious production, the biggest in the CUOS calendar, places the story in 1950s Rome, inspired by the classic Hollywood romance starring Audrey Hepburn, *Roman Holiday*. Beautiful sets and costumes evoking the Eternal City combine with Cambridge’s finest singers and musicians to create a breathtaking night of opera.

**TICKETS:** £18; concessions: £12; students: £8. Available from ADC ticketing. T: 01223 359547; E: ticketing@adctheatre.com; W: www.adcticketing.com/whats-on/opera/la-cenerentola/; or available on the door

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**CUOS shorts**

**Thomas Chesworth and Paul Norris** *The Wings of the Dove*

**Samuel Macdonald** *Jonah on the Hill*

**Yvette Murphy and James Hendy** *An Age’s End*

**Sophie Westbrooke** *Judith*

Cambridge University Opera Society presents a night of four new student chamber operas, composed by current Cambridge undergraduates and staged in the beautiful surroundings of Trinity Chapel, with libretti ranging from texts by Virginia Woolf to original prose. Produced by members of CUOS and accompanied by some of Cambridge’s top instrumentalists, this promises to be a truly unique event in the Cambridge opera calendar.

**TICKETS:** £8; concessions: £6; students: £5; free for TCMS members. Available from Tessera ticketing. E: president.cuos@gmail.com; W: www.tesseraticketing.com/; or available on the door
Monday, 2 March 2020
8.00pm, West Road Concert Hall

CUSO’s 30th Anniversary Concert

Strauss *Die Fledermaus* Overture
Beethoven *Triple Concerto*
Brahms *Symphony No. 1*

Naoki Toyomura, piano
Patrick Bevan, violin
Laurence Cochrane, cello
Francis Bushell and Naoki Toyomura, conductors

**TICKETS:** £12; concessions: £8; students, children, staff, and alumni: £5. Available online from www.cuso.org.uk approximately one month before the concert. For general enquiries: cuso-ticketing@srcf.ucam.org

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Friday, 14 February 2020
12.15pm, Kettle’s Yard

Lunchtime Concert

Chamber music performances by musicians from the Cambridge University Instrumental Award Scheme

**TICKETS:** Admission free. Doors open at 12pm, spaces available on a first-come, first-served basis

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Tuesday, 18 February 2020
1.10pm, St John’s Old Divinity School

Lunchtime Concert

**TICKETS:** Admission free; retiring collection

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Friday, 6 March 2020
8.00pm, Emmanuel College Old Library

An Evening of Chamber Music

The finest chamber musicians in the University, who hold Instrumental Awards, present a varied programme of chamber works in the beautiful surroundings of Emmanuel College Old Library. For full programme details visit www.mus.cam.ac.uk nearer the time.

**TICKETS:** £10; students and under-18s: £3. Tickets include a glass of wine at the interval. Available from ADC Ticketing. T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com, or available on the door
Tuesday, 4 February 2020  
1.10pm, St John’s Old Divinity School  

Movements from **Lully** *Le Bourgeois Gentilhomme* (LWV. 43)

Luke Fitzgerald, director & harpsichord  
Cambridge University Collegium Musicum

Written in 1670, *Le Bourgeois Gentilhomme* marks the high point of the foremost collaborative pairing in French court theatre in the 17th Century, between Jean-Baptiste Lully and Jean-Baptiste Poquelin (Molière), known as the ‘deux Baptiste’. Since they began writing *comédies-ballets*, these productions had included more and more elaborate and dramatic music, with *Le Bourgeois Gentilhomme* one of the final theatre pieces they produced before they parted company due to a feud over artistic royalties. Cambridge University Collegium Musicum explore the drama woven deep into the music Lully wrote for this play, both the instrumental suites or ‘Intermèdes’ that punctuated the drama and portions of sung dialogue that point the way to Lully’s later operas written from the 1670s onwards.

**TICKETS:** Admission free; retiring collection
The Faculty’s series of Composers’ Workshops is open to students in all years of the undergraduate music course, as well as Master’s and doctoral students, indeed anyone with any interest in the creation of new music. Because space is limited, please email Richard Causton (rjc94@cam.ac.uk) if you are not a Faculty member and wish to attend.

**Tuesday, 21 January 2020**
2.00pm, Recital Room at the Faculty of Music

**Freya Waley-Cohen**

Described as ‘at once intimate and visionary’ (BBC Music Magazine) Freya Waley-Cohen’s music has been commissioned by institutions and ensembles including the LA Philharmonic, BBC Proms, Wigmore Hall, Philharmonia Orchestra, King’s Singers, the Aldeburgh, Cheltenham, Presteigne, Santa Fe, and Cheltenham festivals, and released on Signum, Nimbus, Nonclassical, and NMC records. Freya is the Associate Composer of the Wigmore Hall, where the 2019 season featured a day of concerts focusing on her music. She is also associate composer of St. David’s Hall’s contemporary music series, Nightmusic. Winner of a 2017 RPS Composition Prize, she held an Open Space Residency at Snape Maltings from 2015-2017 and was 2016-18 Associate Composer of Nonclassical. She is a founding member and artistic director of Listenpony concert series and record label.

**Tuesday, 28 January 2020**
2.00pm, Recital Room at the Faculty of Music

**Peter Hill**

Pianist and writer Peter Hill (above) is one of the leading British pianists of his generation, highly esteemed for his performances and recordings of twentieth-century and contemporary music. His complete cycles of Messiaen and of Berg, Schoenberg and Webern have received superlative acclaim. The Messiaen was described as ‘one of the most impressive solo recording projects of recent years’ (New York Times), and won Messiaen’s endorsement: ‘Beautiful technique, a true poet: I am a passionate admirer of Peter Hill’s playing.’ His writings include three books on Messiaen, among them a ground-breaking biography (Messiaen, Yale) based on unprecedented access to the private Messiaen archive.

This presentation centres on Peter’s experience of working with Messiaen preparing performances of his piano music.
Tuesday, 4 February 2020
2.00pm, Recital Room at the Faculty of Music

Úna Monaghan

Úna Monaghan (below) is a harper, composer, researcher and sound artist from Belfast. She collaborates, improvises and performs with poets, visual artists, computers, writers, musicians, and others. Úna has held artist residencies at the Centre Culturel Irlandais Paris, the Institute for the Public Life of Arts and Ideas Montréal, and the Future Music Lab at the Atlantic Music Festival, Maine, USA. Úna also works as a sound engineer specialising in Irish traditional music, and experimental, live electronic and multichannel music, a role in which she travels worldwide. Úna was awarded a PhD from the Sonic Arts Research Centre at Queen’s University Belfast in 2015 and held the Rosamund Harding Research Fellowship in Music at Newnham College, University of Cambridge from 2016-2019. Her research examines the intersections between Irish traditional music, experimental music practices, improvisation and interactive technologies.

Tuesday, 11 February 2020
2.00pm, Recital Room at the Faculty of Music

Byron Wallen

Renowned jazz composer and bandleader Byron Wallen talks about the Hurricane Bells, a collaborative project with artist Peter Shenai. The bells are modelled on the structure of Hurricane Katrina; hung in a line and struck in order, these cyclonic, irregularly-shaped instruments produce descending tones, indicating the growing power of the storm as it headed across the Gulf of Mexico towards land. The exhibition builds on a visit to New Orleans and features audio material from Hurricane Katrina survivors.

Byron Wallen is building on these ideas to write an extended piece for the bells. Wallen’s career began as a trumpeter for legendary artists including George Benson, Chaka Khan, and Courtney Pine. He has since released innovative jazz albums such as 2007’s Meeting Grounds and 2003’s Indigo. He is also an eclectic musical expert and instrument collector, working closely with Balinese musicians and engaging with music traditions from across Africa.
Tuesday, 18 February 2020  
2.00pm, Recital Room at the Faculty of Music  

Cambridge students  

Some of Cambridge's finest young composers discuss their recent work from the point of view of both poetic and technical considerations. An insight into some of the most exciting creative work being produced on home turf.

Tuesday, 25 February 2020  
2.00pm, Recital Room at the Faculty of Music  

Deirdre Gribbin  

Hailed as “a charismatic and intriguing new voice in contemporary music” (The Independent), Deirdre Gribbin’s (above) music has been performed at The Lincoln Center in New York as well as garnering awards at the UNESCO International Rostrum of Composers. She also won an Arts Foundation Award for the opera Hey Persephone! for Aldeburgh and Almeida Festivals. Recently, Deirdre has been exploring links between music and genetics at Sanger Institute, Cambridge and UCL London, developing music codes from human DNA. She is Artistic Director of the Venus Blazing Music Theatre Trust, working with young people with learning disabilities.

Tuesday, 3 March 2020  
2.00pm, Recital Room at the Faculty of Music  

Thomas Simaku  

Thomas Simaku’s music has been reaching audiences across Europe, the USA and further afield for three decades, and has been awarded a host of accolades for its expressive qualities and its unique blend of intensity and modernism. His CD released on Naxos 21st Century Classics series in 2008 received much critical acclaim; it reached the best of year list in the USA. In 2013 Simaku was the winner of the International Competition for Lutosławski’s 100th Birthday with Concerto for Orchestra, chosen from 160 compositions submitted anonymously from 37 countries.

In September 2019 he was awarded a coveted Fellowship from the Brown Foundation in the USA for a Residency at the Dora Maar House in France, where he completed his Soliloquy VII, written for the soloist of the Ensemble Intercontemporain Jérôme Comte. Thomas Simaku is a Professor of Composition at the University of York.

Tuesday, 10 March 2020  
2.00pm, Recital Room at the Faculty of Music  

Cevanne Horrocks-Hopayian  

Cevanne Horrocks-Hopayian was ‘composer-in-residence’ with the London Symphony Orchestra at the National Trust’s 575 Wandsworth Road. She won a British Composer Award for Jazz, and Ivors Composer Award nominations in Chamber Music and Sonic Art. Cevanne gave her first solo performance at the BBC Proms 2019 playing wearable electronics developed with Crewdson. That year, she wrote for Birmingham Royal Ballet; an opera with Sabrina Mahfouz; experimental work for the Royal Opera House, and Snape Maltings. While in residence at the Handel & Hendrix museum, her drama for Swedish National Radio was a finalist in the International Prix Marulic. Cevanne is currently the ‘Mary Amelia Cummins Harvey Visiting Fellow’ at her alma mater Girton College, University of Cambridge.
PRACTISING PERFORMANCE SERIES

A series of workshops and masterclasses at the Faculty of Music, curated by Margaret Faultless, Director of Performance. Practising Performance events are open to the public, unless otherwise stated, and admission is free.

University of Cambridge Students wishing to take part in any classes should visit mus.cam.ac.uk on how to apply.

**Thursday, 23 January 2020**

2.00pm-4.30pm, Recital Room at the Faculty of Music

**The Conductor’s Toolkit with Nicholas Cleobury (1)**

Nicholas returns to Cambridge for his popular and inspiring annual conducting workshop. He is one of Britain’s most experienced and respected conductors; an orchestral and operatic interpreter of flair and imagination with a passionate commitment to contemporary music. For this workshop Nicholas will be focusing on Beethoven Symphony No.7 and exploring wider issues of conducting.

To find out more about Nicholas Cleobury please visit: nicholascleobury.net

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**Thursday, 30 January 2020**

2.00pm-3.15pm & 3.30pm-4.45pm, Recital Room at the Faculty of Music

**Alexander Technique for Musicians with Poppy Walshaw (2)**

Poppy Walshaw studied Music and Natural Sciences at Trinity Hall, and is a baroque cellist and Alexander Technique teacher. www.poppywalshaw.com

These classes are only open to participants.

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**Thursday, 6 February 2020**

2.00pm-4.30pm, Recital Room at the Faculty of Music

**Jazz Workshop with Nick Smart (3)**

Head of Jazz at the Royal Academy, Nick Smart is a prominent jazz trumpet soloist and has led his own projects as well as performed in groups such as the Kenny Wheeler Big Band, the James Taylor Quartet and been conductor for Stan Sulzmann’s and Julian Siegel’s Big Bands, among others. Nick will bring repertoire to play in the workshop that will address ensemble skills and playing together, as well as concepts to work on listening to each other and interacting in the moment; when to adapt and when to stay rooted so that the soloist can go in a different direction in counterpoint to the accompanists. This will be a fascinating workshop for all musicians.

To find out more about Nick Smart please visit: nicksmart.co.uk

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Performing Bach with Mark Padmore (4)

A student and Choral Scholar at King’s College, Cambridge, Mark Padmore has established an international career in opera, concert and recital. His appearances in Bach Passions have gained particular notice, especially his renowned performances as Evangelist in the St Matthew and St John Passions with the Berlin Philharmonic Orchestra and Sir Simon Rattle, staged by Peter Sellars. Working with student singers and instrumentalists, Mark Padmore, will lead a revelatory class on Performing Bach.

To find out more about Mark Padmore please visit: maxinerobertson.com/artists/mark-padmore

Feldenkrais for Musicians with Nicolette Moonen (5)

By heightening our awareness of our movement, breathing and posture, the Feldenkrais Method, also known as ‘Awareness Through Movement’, brings us closer to realising our full human potential. In this workshop we will discover how Feldenkrais can help us to play and sing with more pleasure and ease.

Nicolette Moonen is a Feldenkrais teacher and a musician. She is the founder and director of The Bach Players and teaches baroque violin at the Royal Academy of Music.

These classes are only open to participants

Beethoven Masterclass with Krysia Osostowicz (6)

Krysia Osostowicz is best known for her work as leader of the Dante Quartet, and she is highly popular as a teacher of violin and chamber music at the Guildhall School of Music and Drama.

Her passion for Beethoven’s music stems from her early studies with Sandor Vegh - whose recordings of Beethoven’s Quartets are legendary - and her work on the violin sonatas with Radu Lupu. In 1991 she enjoyed total immersion in Beethoven’s symphonies, in the ground-breaking COE recording under Nikolaus Harnoncourt. Four years ago, with her duo partner Daniel Tong, Krysia created the project Beethoven Plus, commissioning 10 composers to write short companion piece for each of Beethoven’s violin sonatas. Since then, Krysia and Daniel have performed this special Beethoven cycle throughout the UK, and recorded it last year for Somm Records, to critical acclaim. They look forward to presenting Beethoven Plus in a series of recitals at King’s College, Cambridge, in March and May this year.

We are delighted that for this Masterclass Krysia will be working with instrumentalists and singers on Beethoven’s solo and chamber music.
The Colloquium series is the main opportunity for members of the Faculty of Music, researchers from other departments, and the general public to come together to hear papers on all aspects of music research, given by distinguished speakers from the UK and abroad. Colloquia are held on Wednesday evenings.

**Wednesday, 22 January 2020**
5.00pm, Recital Room at the Faculty of Music

Elisabeth Giselbrecht (1),
King’s College London

Reading early music: A new approach to early modern musical literacy

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**Wednesday, 29 January 2020**
5.00pm, Recital Room at the Faculty of Music

Richard David Williams (2),
SOAS University of London

Beauty and ‘Empiricism’in Colonial-Era Hindi Musical Scholarship

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**Wednesday, 5 February 2020**
5.00pm, Recital Room at the Faculty of Music

Peter Spissky (3),
Lund University, Sweden

Ups and Downs: Violin Bowing as Gesture

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**Wednesday, 12 February 2020**
5.00pm, Recital Room at the Faculty of Music

Ross Cole,
University of Cambridge

Blood Sings: A Soundtrack for the Alt-Right
in the Recital Room at the Faculty of Music, West Road. Admission is free and all are welcome. Please arrive at 4.50pm for a 5.00pm start. Papers are followed by a discussion and a drinks reception with the speaker.

Wednesday, 19 February 2020
5.00pm, Recital Room at the Faculty of Music

James Cook (4),
University of Edinburgh
Hearing Historic Scotland

Wednesday, 26 February 2020
5.00pm, Recital Room at the Faculty of Music

Anthony Gritten (5),
Royal Academy of Music, London
How to do things with plants: Cage, nature, and improvisation in the 1970s

Wednesday, 4 March 2020
5.00pm, Recital Room at the Faculty of Music

David Irving (6),
Institució Milà i Fontanals (CSIC–IMF)
Hegemonic Musical Euromodernity and the Threshold of the Absolute, c.1800

Wednesday, 11 March 2020
5.00pm, Recital Room at the Faculty of Music

Juniper Hill,
Universität Würzburg
Cultural Imperialism and the Assessment of Creative Work
Monday, 20 January 2020
8.30 pm, Girton College Chapel

King Henry’s VIII

Music for the season of Epiphany performed by an octet made up of leading choral scholars co-directed by Girtonian Ben Thurlow; the concert will feature carols from the Renaissance to the present day including Tallis’s *Videte Miraculum*, Warlock’s *Bethlehem Down* and works by Rathbone and Mäntyjärvi.

**TICKETS:** Admission free; retiring collection

Friday, 24 January 2020
6.00pm, Yusuf Hamied Theatre, Christ’s College

**Jazz Recital and Masterclass with Gwilym Simcock**

Professor of Jazz Piano at the Royal Academy of Music, Gwilym Simcock is one of the most gifted pianists and imaginative composers on the European scene. Described by James Griffiths of The Guardian as ‘a jaw-droppingly exciting pianist’, Gwilym will be performing a short recital before leading a masterclass with some of Cambridge’s most talented student jazz pianists.

**TICKETS:** Admission free; retiring collection

Tuesday, 28 January 2020
6.15 pm, Stanley Library, Girton College

**Ben Comeau, piano**
Alice McCarthy, voice

Ben Comeau returns to his *alma mater* for a programme of jazz standards, French chansons and original compositions given with Alice McCarthy.

This concert forms part of Girton College’s 150th-anniversary celebrations

**TICKETS:** Admission free; retiring collection

Saturday, 1 February 2020
7.30pm, Clare Hall

**Intimate Engagements Concert Series**

**Cello and Piano: Beyond the Score**

*Marcello* Sonata for cello and piano
*Boccherini* Sonata for cello and piano
*Schumann* Five pieces in Folk Style, Op. 102
*Beethoven* Sonata No. 3 for cello and piano in A major, Op. 69
*Fauré* *Élégie* for cello and piano, Op. 24

Adrian Brendel, *cello*
David Dolan, *piano*

Cellist Adrian Brendel and pianist David Dolan return to further explore the performer’s role as creator over different musical styles. In a programme providing the performers with a scope for extemporisations and following seventeenth and eighteenth centuries performance practice, the duo will embellish repeats and improvise preludes and interludes to create the setting for the pieces performed and to connect between movements and works.

**TICKETS:** £15; Clare Hall members: £10; students: £5.
Available from ticket office. T: 01223 332360; E: music@clarehall.cam.ac.uk; W: www.clarehall.cam.ac.uk/intimate-engagements-2019-2020, or available at the Porters’ Lodge and on the door
**Friday, 7 February 2020**  
**6.00pm, St Catharine’s College Chapel**

**Kellaway Concert: Ensemble Bash**

ensemblebash, *percussion ensemble*

Since the formation of ensemblebash in the UK in 1992, the group has forged a reputation as one of the world’s most innovative and groundbreaking chamber ensembles. Using the music of West Africa as both core repertoire and a guiding spiritual influence, the group mixes contemporary classical, jazz and music theatre into unforgettable performances.

ensemblebash has toured the UK and Europe extensively, including numerous appearances at the Southbank Centre and BBC Proms, most recently in 2012 with Eric Whitacre and Imogen Heap. Four major tours of Italy have included, in 2003, a performance for the Primo Maggio concert in Rome to an audience of more than 500,000. Further afield, ensemblebash has performed throughout Ghana, at the Melbourne and Sydney International Festivals, and in Hong Kong, to mark the handover of the colony to the Chinese in 1997.

**TICKETS:** £10; concessions: £5; students: £2. Available to reserve at www.caths.cam.ac.uk/about-us/music/kellaway-concerts or available on the door

**Tuesday, 18 February 2020**  
**6.00pm, Yusuf Hamied Theatre, Christ’s College**

**Beethoven 250:**  
**Ronan O’Hora Piano Recital**

**Beethoven** Piano Sonatas, Op. 109, 110 & 111

**Ronan O’Hora, piano**

The British pianist Ronan O’Hora has performed throughout the world, playing with such orchestras as the London Philharmonic, Philharmonia Orchestra, the BBC Symphony, and Royal Philharmonic. Multiple broadcasts on radio and television include over 80 concerts on BBC Radio 3. ‘His sound is lustrous,’ writes the Washington Post, ‘his playing is lyrical and full of feeling.’ He will perform Beethoven’s last three piano sonatas to mark the 250th anniversary of the composer’s birth. He is currently Head of Keyboard Studies and Head of Advanced Performance Studies at the Guildhall School of Music and Drama in London.

Prior to the recital, he will give a masterclass to students (4.30pm; all welcome, free of charge).

**TICKETS:** £8; students, retired and unwaged: £5. Available online at: ccms.tessera.events; from Christ’s Porters’ Lodge, or available on the door

**Friday, 6 March 2020**  
**8.00pm, St Catharine’s College Chapel**

**Kellaway Concert: St Catharine’s Consort with Tenor Madness**

Renaissance [dis-]Ruptions

St Catharine’s Consort  
Tenor Madness *jazz trio*

An innovative collaboration between members of St Catharine’s College Choir and the Jazz Trio, Tenor Madness. Renaissance [dis-]Rupture brings together Renaissance polyphony and contemporary improvisation to create an enchanting and provocative new sound-world.

Tenor Madness is a piano trio project that takes Renaissance and Baroque themes and improvises on them in the modern idiom – much as all musicians of previous centuries would have done. Two musicians unusually steeped in both Baroque and jazz music – leading pianist, harpsichordist and composer David Gordon and bassist and broadcaster Sandy Burnett – are joined by brilliant drummer Tom Hooper (Grace Jones, Simple Minds, Omar, Sir John Dankworth).

**TICKETS:** £10; concessions: £5; students: £2. Available to reserve at www.caths.cam.ac.uk/about-us/music/kellaway-concerts or available on the door
Saturday, 14 March 2020  
7.30pm, Clare Hall

**Intimate Engagements Concert Series**  
**String Orchestra: Contemplation and Drama**

**Barber** *Adagio for strings*, Op. 11  
**Tamar Muskal** Concerto for Flute and Orchestra (world premiere)  
**Arensky** *Variations on a theme by Tchaikovsky*, Op. 35a  
**Mahler** *Adagietto* from Symphony No. 5  
**Holst** *St Paul’s Suite*

Symphonova Orchestra  
Shelley Katz, *conductor*  
Abigail Dolan, fl*ute*

Composers reach for the string-orchestra when they want the emotional purity of the string-quartet coupled by the power and drama of an orchestra. The innovative Symphonova Orchestra presents a programme including some of the greatest works written for strings alongside a premiere of a new work for strings and solo flute by the Politzer Prize nominated composer Tamar Muskal.

**TICKETS:** £15; Clare Hall members: £10; students: £5. Available from ticket office. T: 01223 332360; E: music@clarehall.cam.ac.uk; W: www.clarehall.cam.ac.uk/intimate-engagements-2019-2020, or available at the Porters’ Lodge and on the door

Thursday 19 March 2020  
7.00pm, Trinity College Chapel

**Choral Dances**

**VOCES8**

Internationally acclaimed vocal ensemble VOCES8 presents Choral Dances, a foot-tapping celebration of choral music inspired by dance. In a programme featuring music from chapels and courts, to cinemas and clubs, Renaissance repertoire sits alongside more contemporary Jazz arrangements to get you singing in the aisles, giving VOCES8 the chance to showcase its inimitable stage moves.

The programme includes a short presentation by students from education project Roots. Roots is delivered in partnership between the VOCES8 Foundation, the Faculty of Music at the University of Cambridge, Cambridge Early Music, Cambridgeshire Music, Brook Street Band and Anglia Ruskin University. Roots is supported by funding from Arts Council England and the Chapman Charitable Trust.

**TICKETS:** £25; concessions: £23; students: £5 on the door. Available from ticket office. T: 01223 357851; E: info@cambridgeearlymusic.org; W: www.cambridgeearlymusic.org, or available on the door
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<td>27</td>
<td>2.00pm</td>
<td>Feldenkrais for Musicians with Nicolette Moonen</td>
<td>Recital Room, Faculty of Music</td>
<td>29</td>
</tr>
</tbody>
</table>