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The next issue will be published in Michaelmas Term 2019. 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 2 December 2019.

Cover: Twentieth Century scores held in the Faculty of Music’s Pendlebury Library.
Photo by Nick Rutter
Tuesday, 22 October 2019
7.30pm, West Road Concert Hall

Rejoice!

Clarke  
Mr Shore’s Trumpett Tune
Handel  Rejoice greatly, O daughter of Zion from Messiah
Corelli  Concerto Grosso in D major, Op. 6 No. 7
Torelli  Concerto for Trumpet in D major
Handel  Gloria in Excelsis Deo
Purcell  Sound the Trumpet from The Indian Queen, Z.630
Handel  Let the Bright Seraphim from Samson
Handel  Concerto Grosso in G major, Op. 6 No. 1

Rowan Pierce, soprano
David Blackadder, trumpet
Bojan Čičić, director & violin
Academy of Ancient Music

of dazzling, virtuosic movements. Pierce is joined by the AAM’s principal trumpeter David Blackadder, who is also the soloist for Torello’s high-spirited Concerto in D major. With the programme also including the thrilling Let the Bright Seraphim from Handel’s Samson and Clarke’s ever-popular Trumpet Tune, this is a concert that promises to send you home with a smile on your face and a spring in your step.

**TICKETS:** £33, £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

Tuesday, 3 December 2019
7.30pm, Trinity College Chapel

Handel Messiah

Barnaby Smith, director
VOCES8
Apollo5
VOCES8 Scholars
Academy of Ancient Music

Following 2018’s performance, AAM return with the VCM Foundation choirs – VOCES8, Apollo5, VOCES8 Scholars and more – for this seasonal favourite, directed by Barnaby Smith.

“With the Academy of Ancient Music providing fiery orchestral colour, this Messiah rocked along with breathtaking fervour, but left space for contemplation”

THE OBSERVER

Please note: this concert is not part of the AAM 19/20 series

**TICKETS:** £33, £27; students and children: £5. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets
**ENDELLION STRING QUARTET**

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

**Wednesday, 23 October 2019**
7.30pm, West Road Concert Hall

**Beethoven** String Quartet in E minor, Op. 59 No. 2: Razumovsky
**Beethoven** String Quartet in B flat, Op. 130 (with Große Fuge finale)

**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 November 2019**
7.30pm, West Road Concert Hall

**Beethoven** String Quartet in A, Op. 18 No. 5
**Beethoven** String Quartet in G, Op. 18 No. 2
**Beethoven** String Quartet in A minor, Op. 132

**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, 1 October 2019
1.00pm, West Road Concert Hall

At Lunch One 2019–20

C.P.E. Bach Quartet in A minor
De Falla Harpsichord Concerto
Laurence Osborn New Work (world premiere tour)
Strauss Suite from Capriccio

Mahan Esfahani, harpsichord & director
Members of Britten Sinfonia

Celebrated harpsichordist and regular collaborator with Britten Sinfonia Mahan Esfahani (above) joins principal players in the first concert of Britten Sinfonia’s annual At Lunch series. The centerpiece of the concert is Manuel de Falla’s seminal but rarely heard Concerto for Harpsichord accompanied by flute, oboe, violin, cello

and clarinet; and the performance also features a scoring of Richard Strauss’s suite from Capriccio for violin, cello and harpsichord. A new work by Laurence Osborn for the same instrumentation as the De Falla will also receive its world premiere.

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

Laurence Osborn discusses his new work

TICKETS: Free for concert ticket holder
Saturday, 26 October 2019
7.00pm, West Road Concert Hall

Pre-concert Talk

Nicholas Marston discusses how Beethoven’s *Eroica* symphony changed music forever. Nicholas will be joined by Master of the Queen’s Music Judith Weir to discuss her piece Heroic Strokes of the Bow.

8.00pm, West Road Concert Hall

Season Launch Concert

**Festival of Ideas: Beethoven’s *Eroica***

*Judith Weir* *Heroic Strokes of the Bow*
*Rossini* Bassoon Concerto
*Beethoven* Symphony No. 3: *Eroica*

Cambridge University Orchestra
Jonathan Bloxham (1), conductor
Francis Bushell (2), bassoon (CUMS Concerto Competition 2019 prize-winner)

**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

Friday, 22 November 2019
7.30pm, West Road Concert Hall

**A Tribute to Nat King Cole**

Cambridge University Jazz Orchestra
Mads Mathias (3), vocals

This year marks 100 years since the birth of one of the greatest jazz stars who ever lived and, as part of the Cambridge Jazz Festival, CUJO will be celebrating with “Denmark’s leading male jazz vocalist” (Politiken) Mads Mathias.

CUJO consists of some of the best jazz musicians in the university, and plays traditional big band repertoire alongside newer compositions, including original works and arrangements by band members. The ensemble has collaborated with several notable musicians including Soweto Kinch, Trish Clowes, Barry Forgie and Yazz Ahmed.

CUJO will be repeating the concert at 12.00pm on Saturday 23 November in Pizza Express, Soho as part of the London Jazz Festival.

**TICKETS:** £16.88, £13.50; concessions: £14.63, £11.25; students and under-18s: £11.25, £6.75. Available from Cambridge Live Tickets. T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets
Saturday, 23 November 2019
8.00pm, West Road Concert Hall

Bernstein Three Dance Episodes from On the Town
Gershwin Piano Concerto in F major
Bartók Concerto for Orchestra

Cambridge University Orchestra
Jamie Phillips, conductor
Louis Schwizgebel (4), piano

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

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Tuesday, 3 December 2019
8.00pm, West Road Concert Hall

De Falla trans. Bram Wiggins Ritual Fire Dance
John Williams arr. Donald Hunsberger Star Wars Trilogy
Jay Bocook Into the Light
Handel arr. William A. Schaefer Music for the Royal Fireworks
Holst Jupiter from The Planets

Cambridge University Wind Orchestra
Carlos Rodríguez Otero, conductor

TICKETS: £10; 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, 30 November 2019
7.30pm, Ely Cathedral

Elgar The Kingdom

Cambridge University Symphony Chorus
Leeds Philharmonic Chorus
Faust Chamber Orchestra
David Hill (5), conductor
Mary Bevan, soprano
Jane Irwin, mezzo-soprano
Ed Lyon, tenor
Gareth Brynmor John, bass

TICKETS: £40, £35, £30, £20; students and under-18s: £36, £31, £26, £16 or £5 on the door, subject to availability. Available from Ely Cathedral Box Office. T: 01353 660349; W: www.elycathedral.org/events, or available on the door

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Friday, 6 December 2019
8.00pm, West Road Concert Hall

Tchaikovsky Violin Concerto in D major, Op. 35
Sibelius Symphony No. 1

Cambridge University Sinfonia
Tess Jackson (6), conductor
Leo Appel (7), violin

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
The Cambridge University Lunchtime Concert Series offers a wonderfully broad selection of repertoire to enjoy throughout the year, featuring some of Cambridge University’s best performers, conductors and compositions old and new. This year, with concerts ranging from Rameau’s Osiris to John Rutter’s The Wind in the Willows and everything in between, there is certainly something for everyone. All concerts are free admission.

**Tuesday, 15 October 2019**
1.10pm, West Road Concert Hall

**The Invicta Quartet**

**Beethoven** String Quartet in E-flat major, Op. 74 No. 10

James Jones, violin
Coco Inman, violin
Nils Jones, viola
Samuel Ng, cello

**TICKETS:** Admission free; retiring collection

**Tuesday, 22 October 2019**
1.10pm, West Road Concert Hall

**Eagle Consort**

**John Rutter** Wind in the Willows

Maxim Meshkvichev (2), director

**TICKETS:** Admission free; retiring collection
Tuesday, 29 October 2019
1.10pm, West Road Concert Hall

Messiaen Quartet for the End of Time

Owen Saldanha, piano
Yuma Kitahara, clarinet
Patrick Bevan, violin
Samuel Weinstein, cello

TICKETS: Admission free; retiring collection

Tuesday, 5 November 2019
1.10pm, West Road Concert Hall

Operazone Collective

Rameau Osiris

Luke Fitzgerald (1), director

TICKETS: Admission free; retiring collection

Tuesday, 12 November 2019
1.10pm, West Road Concert Hall

Messiaen Visions de l’Amen

Peter Asimov & Toby Hession, piano

TICKETS: Admission free; retiring collection

Tuesday, 19 November 2019
1.10pm, West Road Concert Hall

Max McLeish (3) & Friends

Some of Cambridge’s top jazz musicians, including members of CUJO, present an hour of jazz at lunchtime.

TICKETS: Admission free; retiring collection

Tuesday, 26 November 2019
1.10pm, West Road Concert Hall

James Mitchell presents

Walton Façade – An Entertainment

TICKETS: Admission free; retiring collection
Thursday, 17 October 2019
8.00pm, Kettle’s Yard

Van Kuijk Quartet

Mozart Divertimento, K.138
Shostakovich String Quartet No. 8
Beethoven String Quartet, Op. 59 No. 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, 24 October 2019
8.00pm, Kettle’s Yard

Lonarc Oboe Trio

Johan Went Variations on a Theme by Haydn
Beethoven Trio in C major, Op. 87
Josef Triebensee Trio in F major
James Horan Variations Humoresque on Carnival of Venice

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, 31 October 2019
8.00pm, Kettle’s Yard

Giuseppe Guarrera

Bach/Busoni Chaconne (Partita No. 2 in D minor, BWV.1004)
Scriabin Prelude & Nocturne for Left Hand, Op. 9
Scriabin Eight Etudes, Op. 42
Prokofiev Piano Sonata No.7, Op. 83

Giuseppe Guarrera, piano

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 November 2019
8.00pm, Kettle’s Yard

Daniel Rowland & Craig White

Mozart Violin Sonata No. 21, K.304
Debussy (arr. Craig White) Five Preludes for Violin and Piano
Stravinsky Divertimento for Violin and Piano after The Fairy’s Kiss
Lili Boulanger Nocturne

KETTLE’S YARD
Ravel Pièce en forme de habanera
Franck Sonata for Violin and Piano

Daniel Rowland (2), violin
Craig White, piano

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 November 2019
8.00pm, Kettle’s Yard

Gildas Quartet & Carola Darwin

Purcell Chaconne & Fantasias
Cheryl Frances-Hoad Endless Forms Most Beautiful
Nicola LeFanu But Stars Remaining
Mozart String Quartet in C major, No. 19 K.465: Dissonance

Gildas Quartet
Carola Darwin, soprano

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, 5 December 2019
8.00pm, Kettle’s Yard

The Jim and Helen Ede Concert

Haydn String Quartet, Op. 71 No. 3
Traditional Scottish Folk Music
Joey Rukens Visions at Sea
Schubert String Quartet No.14: Death and the Maiden

Maxwell Quartet (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

You can also purchase an annual subscription ticket, which allows entry to all fifteen concerts in the Kettle’s Yard Chamber Music series:

TICKETS: £190; students: £65. Available from Kettle’s Yard website or Kettle’s Yard front desk.
T: 01223 748100; E: music@kettlesyard.cam.ac.uk;
W: kettlesyard.co.uk/music. Subscription tickets will be available to collect at the first concert you attend.
CUSO Michaelmas Concert

Prokofiev Symphony No. 1: *The Classical Symphony*
Mozart *Flute and Harp Concerto*
Tchaikovsky *Symphony No. 5*

Anna Ryan, flute
Eleanor Medcalf, harp
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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Saturday, 30 November–Monday, 2 December 2019
8.00pm, Fitzpatrick Hall, Queens’ College

**CUOS presents The Last Hotel**

**Donnacha Dennehy** and **Enda Walsh**

*The Last Hotel*

"And still this need to be watched, to be awed, to be loved in each second, and feel my throat close with that need, my heart ache with that need, my stomach sour, my brain tear with that need".

A silent caretaker stands alone in a hotel. This is the location an English couple have chosen to meet with an Irish Woman, offering her an unnamed service. Over the course of the night, each of them must face what they fear. As the music envelopes all, not everyone will live through the night.

A show combining theatre and opera, Donnacha Dennehy and Enda Walsh’s *The Last Hotel* is a poignant and visceral exploration of love and death in modern day capitalist society. Two of Ireland’s leading artists, Walsh (multi-award winning playwright, screenwriter and Tony Award winner in 2012 for the book of the musical ‘Once’) and Dennehy (founder of the Crash ensemble and renowned composer) create a truly breathtaking work that reaches the heights of what modern opera can achieve.

"And death falls to the floor - and with new skin - take to the stars. Rise above and float. Disappear into the ether. Past withers. Space eases me to rest. No eyes on me, no words to hear - just this floating. This forgetting. This beginning. This new”.

CW: mental health, suicide

**TICKETS:** £12; concessions £10; students £8. Available from Tessera; W: www.tesseraticketing.com, or available on the door. For general enquiries: president.cuos@gmail.com
Wednesday, 13 November 2019
8.00pm, Senate House

Baroque Suites

Handel Water Music Suite in F major
Bach Third Orchestral Suite
Vivaldi Recorder Concerto in C major
Telemann Suite in A minor for Recorder and Strings

Cambridge University Collegium Musicum
Margaret Faultless (1), director
Sophie Westbrooke (2), recorder (CUMS Concerto Competition 2019 prize-winner)

TICKETS: £25, £20, £10; students and under-18s: £5. Available from Cambridge Live Tickets.
T: 01223 357851; E: tickets@cambridgelivetrust.co.uk; W: www.cambridgelivetrust.co.uk/tickets
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 (including those not reading Music) wishing to take part in any classes should email Margaret Faultless (mf413@cam.ac.uk)

Thursday, 17 October 2019
2.00pm-3.15pm & 3.30pm-4.45pm, Recital Room at the Faculty of Music

Alexander Technique with Dorothea Magonet (1)

Following on from her highly successful classes last year, Dorothea is returning to Cambridge.

The Alexander Technique is an invaluable tool for the mental and physical process of learning music and many musicians consider it an indispensable foundation discipline on which to build their professional skills. This workshop will explore practically the underlying principles and learn simple practices, which participants can take into their daily lives as well as into their music practice and performance. It will involve understanding how the force of habit can interfere with functioning and learning, and applying conscious thought to bring your whole self into a better condition – ‘to tune your-self’.

The classes are limited to 12 places in each class - please apply early.

These classes are not open to observers.

Thursday, 24 October 2019
2.00pm-4.30pm, Recital Room at the Faculty of Music

Conducting Masterclass with Ben Glassberg (2)

Featured repertoire – Beethoven Coriolan Overture
Ben Glassberg graduated from Girton College in 2015 and then went on to study at The Royal Academy of Music. He is already in great demand as an opera and symphonic conductor across Europe and further afield. This class will be a fascinating opportunity for current Cambridge students to learn from and discuss with Ben how his technique and career have developed since his time at Cambridge. The class will include work on conducting technique and gestures, and there will also be the opportunity to also discuss practical aspects of conducting itself and of being a freelance conductor, with all its joys and challenges.

Thursday, 31 October 2019
2.00pm-4.00pm, Recital Room at the Faculty of Music

Practising with Robert Cohen: (3)
Essential, inspiring, fulfilling.

Following on from his popular classes on practising, Robert Cohen returns to explain how to be time efficient and highly productive, and how to find great enjoyment and satisfaction in your daily work.

“I explain the journey of learning while answering fundamental questions on how to analyse and solve technical issues. How to handle the different stages of music preparation so that you arrive at your performances feeling prepared and excited. So you can perform at your best! Practising well is a life skill. It is the art of learning.”

During 35 years of his distinguished international career, Robert Cohen has been hailed as one of the foremost cellists of our time. As well as being invited to perform concertos worldwide, he has made many recordings and is an inspiring conductor. In 2010 he became Professor at the Royal Academy of Music, where he gives lectures on practising, sound, memory, performance anxieties and concentration.
Thursdays, 7 November 2019
2.00pm-4.30pm, Recital Room at the Faculty of Music

Collaborative Piano Masterclass with Michael Dussek (4)

Michael Dussek returns to give another inspiring class on collaborative music making in chamber ensembles. Michael is Head of Accompaniment at the Royal Academy of Music as well as having a truly significant career as a solo and chamber music pianist. He will coach repertoire for pianists playing with instrumentalists or singers.

Thu 14 November 2019
2.00pm-4.30pm, Recital Room at the Faculty of Music

Vocal Masterclass with Catherine Wyn-Rogers (5)

We are delighted to welcome the internationally acclaimed mezzo-soprano Catherine Wyn-Rogers for her debut Practising Performance Class. Catherine is a regular performer at English National Opera, the Royal Opera House, Covent Garden and the Bavarian State Opera, Munich. Catherine will be leading a revelatory vocal class focusing on singing, rhetorical delivery and performance.

Singers should bring an accompanist.

Thu 28 November 2019
2.00pm-3.15pm & 3.30pm-4.45pm (non-beginners), Recital Room at the Faculty of Music

Yoga for Musicians with Anna Camilla Goldbeck-Wood (6)

Yehudi Menuhin, who suffered crippling pain as a result of his violin practice, considered his yoga teacher to be his “best violin teacher”. All too often demands of musicianship can lead to debilitating physical and mental health problems. The body is our first instrument, and yet a musical training gives little chance to really understand it.

Yoga is a practice of balance, perspective and integration, and rests on the intelligence that our most exceptional practice is harnessed when we understand that knowing and looking after ourselves is an act of generosity. Practicing yoga can help musicians regain strength, flexibility and balance of body, mind and psyche, and to cultivate a practice that is sustainable, compassionate and in which disparate-seeming factors such as micro-motor technique, the nuance of phrasing, and future ambition are all rooted in one intention.

The classes are limited to 12 places in each class – please apply early.

These classes are not open to observers.
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 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, 9 October 2019
5.00pm, Recital Room at the Faculty of Music

Min Yen Ong,
University of Cambridge

'We Are Protectors Not Protesters': Reclaiming the Native Hawaiian Voice Through Music

Wednesday, 16 October 2019
5.00pm, Recital Room at the Faculty of Music

Peter Sheppard, (1)
Royal Academy of Music

Two Seventeenth-century Treasure Chests: Exploring the Klagenfurt Manuscript (1685) and a small Stradivari Violin (1685)

Wednesday, 23 October 2019
5.00pm, Recital Room at the Faculty of Music

Julia Prest, (2)
University of St. Andrews

Francophone and Creole Opera in Colonial Saint-Domingue

Wednesday, 30 October 2019
5.00pm, Recital Room at the Faculty of Music

Linda Barwick, (3)
Conservatorium of Music,
University of Sydney

Making time in Australian Song

Wednesday, 6 November 2019
5.00pm, Recital Room at the Faculty of Music

Jonathan Impett, Orpheus Institute,
Ghent/Middlesex University, London

The Orpheus Institute, the figure of the artist-researcher and a case-study: Music, Thought and Technology
Wednesday, 13 November 2019  
5.00pm, Recital Room at the Faculty of Music  

Emily Payne, (4)  
University of Leeds  

Time, Temporality, and Expectation in Indeterminate Music: A Case Study of John Cage’s Concert for Piano and Orchestra  

Wednesday, 20 November 2019  
5.00pm, Recital Room at the Faculty of Music  

Stephen Crist, (5)  
Emory University, Atlanta  

Pushing the Limits: Bach and the Aesthetics of Excess  

Wort Lectures:  

Suzanne Cusick, (6)  
New York University  

Wednesday, 27 November 2019  
5.00pm, Recital Room at the Faculty of Music  

What if music IS sex???  

Friday, 29 November 2019  
11.00am, West Road Concert Hall  

Acoustical Violence and the End of Music  

Public Lecture, Admission Free
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, 15 October 2019**
**2.00pm, Recital Room at the Faculty of Music**

**Richard Causton** (1)

Richard Causton, the Music Faculty’s Reader in Composition, has been described as “one of the most courageous and uncompromising artists working today”. He introduces this term’s Composers’ Workshops and welcomes to the Faculty those interested in new music before speaking about his own work, focussing on his recent piece Ik zeg: NU, which was premiered by the BBC Symphony Orchestra earlier this year to critical acclaim.

**Tuesday, 22 October 2019**
**2.00pm, Recital Room at the Faculty of Music**

**Lore Lixenberg** (2)

One of the most adventurous and creative performers working today, Lore Lixenberg is at the forefront of new music in the UK. A performer of breathtaking versatility, she has sung at the Royal Opera House and English National Opera, and with ensembles such as Klangforum Wien, Ensemble Intercontemporain and the London Sinfonietta. Here she discusses writing for voice and demonstrates some of her remarkable vocal capabilities.

**Tuesday, 29 October 2019**
**2.00pm, Recital Room at the Faculty of Music**

**Laurence Osborn** (3)

Laurence Osborn is a British composer based in London, where he is studying for a PhD in Composition at King’s College London, supervised by Sir George Benjamin.

Already renowned for his excellent ear and the care with which he crafts each of his works, Laurence has written for the London Symphony Orchestra, London Philharmonic Orchestra, Britten Sinfonia, English National Ballet, and at Tête-à-Tête Opera. This workshop promises a fascinating insight into his creative approach.

**Tuesday, 5 November 2019**
**2.00pm, Recital Room at the Faculty of Music**

**Naomi Belshaw** (4)

Naomi Belshaw is Composer Relations and PR Executive at WildKat PR, and has expert knowledge in the fields of copyright, music royalties, funding and publishing. Here she discusses how an emerging composer can make their way in today’s rapidly changing music industry. Her presentation will touch on subjects such as marketing, branding, public relations and use of social media.

**Tuesday, 12 November 2019**
**2.00pm, Recital Room at the Faculty of Music**

**Stephen McNeff** (5)

Belfast born Stephen McNeff first made his name with his film noir operatic version of *The Wasteland* (1994) and his many scores for the Unicorn Theatre. Operatic work continued with *Gentle Giant* for the Royal Opera, and *2117/Hedd Wyn* for Welsh National Opera. Aside from composition, Stephen has also served as Chairman of the British Academy of Songwriters, Composers & Authors (BASCA). Here he discusses his current work-in-progress *Beyond the Garden*, a new opera scheduled for performance in 2020.
Tuesday, 19 November 2019
2.00pm, Recital Room at the Faculty of Music

Raymond Yiu (6)

Raymond Yiu is a Hong-Kong born, London-based composer, jazz pianist, conductor and writer on music. Raymond originally trained as an engineer, before turning to composition. His 'hugely impressive' (The Guardian) Symphony was premiered during the Proms in 2015 by Andrew Watts, BBC Symphony Orchestra and Edward Gardner. Several subsequent collaborations with the orchestra have followed – most recently Xocolatl in July 2019 as part of the 10th Music in Summer Air Festival in Shanghai.

Tuesday, 26 November 2019
2.00pm, Recital Room at the Faculty of Music

Deirdre Gribben (7)

Hailed as "a charismatic and intriguing new voice in contemporary music" (The Independent), Dierdre Gribbin's 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 December 2019
2.00pm, Recital Room at the Faculty of Music

David Gompper (8)

The music of the award-winning American composer, pianist and conductor David Gompper has been performed worldwide, including at the Carnegie Hall, Lincoln Center, the Vienna Konzerthaus. It combines an acute sensitivity to gesture and luminous scoring with a flair for large dramatic forms. He is currently working on the last of a series of discs with the Royal Philharmonic Orchestra, and this visit to Cambridge co-incides with a concert (see page 25) and joint workshop of student works to be given with the cellist Tim Gill. Not to be missed!
Friday, 18 October 2019
2.00pm–3.30pm, Emmanuel College Chapel

Feeling (Like) Bach?
What did J. S. Bach’s music do to the bodies, minds and souls of his listeners? Join Bettina Varwig, renowned Baroque violinist Margaret Faultless and a group of specialist musicians to find out if we can recapture some of the transformative effects that this music allegedly inspired in its time.

Saturday, 19 October 2019
4.00pm–4.40pm, Lecture Room 2 at the Faculty of Music

Sounding (Out) Italy
Musical, particularly operatic, sound is central to how Italy has spurred the global imagination. Yet what of the tolling of church bells or the echoes of Venetian canals? Francesca Vella takes us on a tour of sonic objects and experiences beyond traditional aural markers of Italian-ness.

Saturday, 26 October 2019
1.00pm–3.00pm, Cudworth Room & Lecture Room 3 at the Faculty of Music

Gamelan Music and Dance as Changing Tradition
Join master musician Pak Bagus Baghaskoro Wisnu Murti in a hands-on gamelan workshop in two parts, one for music and one for dance, with a short final session to incorporate both. No previous experience necessary. Participants are welcome to try both music and dance.

Saturday, 26 October 2019
7.00pm–7.30pm, West Road Concert Hall

Pre-Concert Talk with Nick Marston
See page 6 for more details

This is a pre-concert talk ahead of the CUMS Season Launch concert (also on page 6).

Sunday, 27 October 2019
6.00pm–6.30pm, Recital Room at the Faculty of Music

I Say Now: The Birth of a Composition
How do compositions come to life? Where does a composer begin in the search to translate ideas into new sounds? Award-winning composer Richard Causton offers an insight into the compositional process, and tells the story behind his latest, highly acclaimed orchestral work, I say NOW.

This is a pre-concert talk ahead of the Cambridge East Anglian Young Composer of the Year concert.
Friday, 18 October 2019
6.00pm, St Catharine’s College Chapel

Kellaway Concert: Baluji Shrivastav

Baluji Shrivastav, *sitar & tabla*
with James Welland and Linda Shanson

A chance to hear a joyful fusion and counterpoint using the shared improvisational backgrounds of modern jazz and Indian classical music. A combination of joint performances of Baluji Shrivastav's original compositions seen through the lens of jazz improvisation and a number of James' jazz/classical compositions seen from the opposite angle. The set will also include a special solo performance from Baluji and a song by Linda Shanson.

Baluji Shrivastav OBE is one of the greatest instrumentalists India has produced excelling in sitar, surbahar, dilruba, pakhavaj and tabla. The outstanding characteristic of Baluji’s musical career is his versatility. His ability to concentrate on sound as his primary mode of interaction with the world has enriched his musicality and his courageous attitude to life is reflected in his approach to music. Firmly established in the Hindustani classical tradition he delights in exploring music in all its forms. He has worked with Stevie Wonder, Massive Attack, Coldplay to name but a few.

**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, 19 October 2019
4.30pm, Stanley Library at Girton College, Cambridge

Nicholas Mulroy, *tenor*
Martin Ennis, *piano*

One of the leading tenors of his generation, Nicholas Mulroy appears here in repertoire rather different from the Baroque works with which he is usually associated. Together with Martin Ennis, he performs Beethoven’s *An die ferne Geliebte*, Op. 98, and songs by Schubert, Schumann, Brahms, Fauré and Vaughan Williams on the theme of the distant beloved.

Please note that this concert forms part of a day of celebrations linked to Girton College’s 150th Anniversary. The event is open to the public, but anyone wishing to attend must register in advance at development@girton.cam.ac.uk; it is not anticipated that tickets will be available on the door.

**TICKETS:** Admission free; retiring collection

Saturday, 19 October 2019
6.30pm, St John’s College Chapel

Bach Cantata Evensong

**Durante** Magnificat and Nunc Dimittis Primi Toni
**J.S. Bach** Cantata No. 8: *Liebster Gott, wenn werd ich sterben?*

Choir of St John’s College
St. John’s Sinfonia
Andrew Nethsinga, *conductor*
Margaret Faultless, *leader*

Please be aware that this service will finish at 7.50pm.

**TICKETS:** Admission free
Saturday, 2 November 2019  
2.00pm, Recital Room at the Faculty of Music  

Managing a Performance Career (and a Life)  
A talk by pianist Clare Hammond  

**TICKETS:** Admission free  

Monday, 4 November 2019  
7.30pm, Murray Edwards College  

**Ruth Crawford-Seeger: Preludes and Folk Transcriptions**  
Music by Ruth Crawford-Seeger, Scarlatti and Satie  
Christina McMaster, Piano  

“One to watch” International Piano Magazine  

Christina McMaster is a highly creative pianist, collaborator, curator, composer, and speaker. She has performed extensively nationally and internationally with broadcasts and live performances on BBC Radio and Classic FM. Christina has worked with a whole host of artists and industries from folk to jazz musicians, rappers, scientists, and fashion designers, and is dedicated to promoting women composers. This concert will be part of a UK tour highlighting the music of American composer Ruth Crawford-Seeger, and her differing interests in modernist and folk music.  

**TICKETS:** Admission free; retiring collection  

Wednesday, 6 November 2019  
7.30pm, King’s College Chapel  

**Handel Coronation Anthems**  
Handel *Zadok the priest*  
Handel *Let thy hand be strengthened*  
Handel *My heart is inditing*  
Handel *The King shall rejoice*  

Choir of King’s College  
Academy of Ancient Music  
Donal McCann, organ  
Daniel Hyde, conductor  

In his inaugural concert as Director of Music, Daniel Hyde conducts the Academy of Ancient Music and the Choir of King’s College in a spirited performance of Handel’s four great *Coronation Anthems.*  

**TICKETS:** £35, £27, £22, £15; students: £5. Available from The Shop at King’s. T: 01223 769342; E: shop@kings.cam.ac.uk; W: http://shop.kings.cam.ac.uk/box-office-s/1514.htm  

Friday, 8 November 2019  
6.00pm, St Catharine’s College Chapel  

**Kellaway Concert: Julian Perkins**  
Julian Perkins, *clavichord*  
Handel’s *Attick*  

As a child, Handel was known to steal up to the attic while his family were asleep and practice on the soft-sounding clavichord. This programme gathers together some of the repertoire that inspired the young Handel, including works by Purcell, Pachelbel and Frescobaldi.
This programme offers the perfect introduction to an instrument which, though now generally overlooked, was an essential part of the musical lives of Handel, Bach and many other Baroque masters.

**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.

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**Saturday, 9 November 2019**
7.30pm, Dining Hall at Clare Hall College

**Revolution and Romance**

**Schubert** Quartettsatz in C minor, D.703

**Helen Grime** String Quartet

**Beethoven** String Quartet in F minor, Op. 95 No. 11: *Serioso*

**Mendelssohn** String Quartet, Op. 12 No.1

Sacconi Quartet

Ben Hancox, violin
Hannah Dawson, violin
Robin Ashwell, viola
Cara Berridge, cello

The renowned Sacconi presents a programme by four composers, each inventing and revolutionising the medium of string quartet. Beethoven's *Serioso* Quartet is a mastery of form and precision where drama is maximised using a minimum of notes. Mendelssohn's mastery of Romantic lyricism and emotional drama is epitomised perfectly in his opus 12 quartet, paving the way for later Romantic quartet writing. Helen Grime takes up the string quartet mantle and takes the form to new extremes of sound and emotion, lyricism ever abounding.

**Sunday, 10 November 2019**
2.30pm, Girton College Chapel

**Music for Remembrance Sunday performed by one of South Africa’s leading cellists.**

Peter Martens, *cello*

Peter Martens, noted for his ‘aristocratic poise, poetry and rhythmic flexibility’ (*The Strad*), performs two of J. S. Bach’s works for solo cello – the Suite No. 2 in D minor, BWV 1008, and the Suite No. 5 in C minor, BWV. 1011.

**TICKETS:** Admission free; retiring collection

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**Sunday, 10 November 2019**
6.00pm, King’s College Chapel

**Requiem: Sung in a Liturgical Setting**

The Choir of King’s College, Cambridge
Daniel Hyde, *conductor*

**TICKETS:** Admission free
Variations, from Mozart to Adès

Mozart Variations on Ah, vous dirai-je, maman, K. 265
Thomas Adès Five Eliot Landscapes
Brahms Variations on Verstohlen geht der Mond auf, Op. 1b
Mendelssohn Variations sérieuses, Op. 54
Thomas Adès Life Story

Renowned soprano Rebecca Hardwick and pianist Peter Foggitt present a varied programme of music for solo piano and for voice and piano, from Mozart’s virtuosic turns on a nursery song to Life Story, in which ‘Thomas Adès sets Tennessee Williams’ chronicle of pillow talk during a one-night stand to music that curls and stings like cigarette smoke’ (Newsday).

TICKETS: Admission free

Purcell 360: Music & Shakespeare

Mendelssohn Overture to a Midsummer Night’s Dream
Borne Fantaisie brillante für Flöte: Carmen
Purcell Selections from The Fairy Queen (adapted from Midsummer Night’s Dream)

Orchestra on the Hill
Chloë Gamlin, flute
Rebecca Doherty, conductor

Purcell 360 is a disparate series of concerts in the Michaelmas term honouring Purcell’s 360th birthday, and celebrating the variety of his continuing influence on music. Orchestra on the Hill is the joint orchestra of Churchill, Fitzwilliam, and Murray Edwards Colleges but welcomes members from many other Cambridge Colleges.

TICKETS: Pay-what-you-want, but recommended £10; concessions: £5; students: £3. Available on the door, refreshments included. W: www.Orchestraonthehill.co.uk

Mateusz Borowiak, piano

Mateusz Borowiak, a prize-winner at numerous international competitions, including the Queen Elisabeth (Brussels) and the Maria Canals (Barcelona), returns to his alma mater for a recital featuring works by Chopin and Brahms.

TICKETS: Admission free; retiring collection
**Saturday, 30 November 2019**  
7.30-10.30pm  
(doors remain open through concert)  
Old Hall, Queens’ College

**Gamelan Wayang Shadow Puppetry**

Bagus Baghaskoro Wisnu Murti, *dhalang puppeteer*  
Cambridge Gamelan Society  
Robert Campion, *ensemble director*

Pak Bagus, a master dhalang puppeteer from Indonesia, joins the Cambridge Gamelan for an evening of wayang kulit, traditional shadow puppet theatre from Java, including music and dance. As with traditional wayang, the audience may (quietly) come in/out throughout the evening. Light refreshments included with admission.

**TICKETS:** £10; students and members of Queens’ College: £5. Available from ADC Box Office.  
T: 01223 300085; E: boxoffice@adctheatre.com;  
W: www.adcticketing.com

**Thursday, 5 December 2019**  
7.30pm, Robinson College Chapel

**New Music for Cello and Piano**

A feast of cutting-edge new repertoire for cello and piano performed by two virtuosi from the UK and the US.

Music by Ades, Webern, Messiaen, Gompper, Xenakis, Causton and Martlew alongside a premiere by Jeremy Thurlow.

Tim Gill, *cello*  
David Gompper, *piano*

Tim Gill has a deep and lifelong commitment to contemporary music. He has been principal cellist with both the Royal Philharmonic Orchestra and London Sinfonietta, drawing critical acclaim for his solo performances of music by Stravinsky, Xenakis and Maxwell Davies. He now focusses on his solo and chamber music commitments while retaining his association with the London Sinfonietta. He has appeared throughout the world as a soloist, most recently at the BBC proms and at London’s Kings Place “Cello Unwrapped”.

David Gompper (see Composers Workshop, Tuesday 3 December) is equally renowned as a composer and pianist in the United States. He has collaborated with Tim Gill in both capacities and recently completed a Cello Concerto to be recorded by Tim with the Royal Philharmonic Orchestra.

**TICKETS:** £10; concessions: £5. Available on the door
Saturday, 7 December 2019
7.30pm, St John’s College Chapel

_Zadok the Priest: Handel Coronation Anthems and Bach Jauchzet Gott_

_Handel Coronation Anthems_
_J.S. Bach_ Cantata No. 51: _Jauchzet Gott in Allen Landen_

St John’s Voices
Cambridge Baroque Camerata
Jessica Kinney, _soprano_
Russell Gilmour, _trumpet_
Graham Walker, _director_

Handel’s Anthems for the Coronation of George II, which opens with that amazing crescendo at the beginning of _Zadok the Priest_, demonstrate Handel’s genius for the dramatic in music. Combining grandeur with gentleness and excitement with repose, these ever-popular works are juxtaposed with Bach’s magnificent and effervescent Cantata 51, _Jauchzet Gott in Allen Landen_.

**TICKETS:** £15; students: £5 (available on the door only). Full price tickets available through ADC Box Office. T: 01223 300075; E: boxoffice@adctheatre.com; W: www.adcticketing.com

Sunday, 8 December 2019
7.00pm, Chapel of Trinity College, Cambridge

*Handel Messiah*

_**Handel Messiah**, HWV.56_

Choir of Clare College, Cambridge
Orchestra of the Age of Enlightenment
Graham Ross, _conductor_

The Choir of Clare College, Cambridge and the Orchestra of the Age of Enlightenment join forces with an outstanding line-up of international soloists for a performance of Handel’s _Messiah_. Early booking highly advised.

**TICKETS:** £28, £22; students: £10. Available from ADC Box Office. T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com

Sunday, 15 December 2019
7.00pm, Jesus College Chapel

_Celebrate Christmas!_

The Choir of Jesus College, Cambridge
Richard Pinel, _conductor_
Dewi Rees and Jason Richards, _organ_

Come and celebrate the yuletide season with Jesus College Choir. Including Britten’s Ceremony of Carols and other festive favourites.

**TICKETS:** £15, £12; students: £8, £6. Available from ADC Box Office. T: 01223 300085; E: boxoffice@adctheatre.com; W: www.adcticketing.com
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<td>Celebrate Christmas!</td>
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<td>27 6.00pm</td>
<td>Cambridge Festival of Ideas 2019: I Say Now: The Birth of a Composition</td>
<td>Recital Room, Faculty of Music</td>
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<td></td>
<td>29 1.10pm</td>
<td>Messiaen <em>Quartet for the End of Time</em></td>
<td>West Road Concert Hall</td>
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<tr>
<td></td>
<td>29 2.00pm</td>
<td>Composers’ Workshop: Laurence Osborn</td>
<td>Recital Room, Faculty of Music</td>
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<td></td>
<td>30 5.00pm</td>
<td>Colloquium: Linda Barwick</td>
<td>Recital Room, Faculty of Music</td>
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<td></td>
<td>31 2.00pm</td>
<td>Practising with Robert Cohen</td>
<td>Recital Room, Faculty of Music</td>
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<td>31 8.00pm</td>
<td>Giuseppe Guarrera</td>
<td>Kettle’s Yard</td>
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<td>NOV</td>
<td>02 2.00pm</td>
<td>Managing a Performance Career (and a Life): A talk by pianist Clare Hammond</td>
<td>Recital Room, Faculty of Music</td>
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<td></td>
<td>04 7.30pm</td>
<td>Ruth Crawford-Seeger: Preludes and Folk Transcriptions</td>
<td>Murray Edwards College</td>
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<td></td>
<td>05 1.10pm</td>
<td>Operazone Collective</td>
<td>West Road Concert Hall</td>
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<td></td>
<td>05 2.00pm</td>
<td>Composers’ Workshop: Naomi Belshaw</td>
<td>Recital Room, Faculty of Music</td>
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<td></td>
<td>06 5.00pm</td>
<td>Colloquium: Jonathan Impett</td>
<td>Recital Room, Faculty of Music</td>
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<td>06 7.30pm</td>
<td>Handel <em>Coronation Anthems</em></td>
<td>King’s College Chapel</td>
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<tr>
<td></td>
<td>07 2.00pm</td>
<td>Michael Dussek Collaborative Piano Masterclass</td>
<td>Recital Room, Faculty of Music</td>
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<td></td>
<td>08 6.00pm</td>
<td>Kellaway Concert: Julian Perkins</td>
<td>St Catharine’s College Chapel</td>
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<tr>
<td></td>
<td>09 7.30pm</td>
<td>Revolution and Romance: Sacconi Quartet</td>
<td>Dining Hall, Clare Hall College</td>
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