

MUSIC@ CAMBRIDGE

The magazine of the Faculty of Music, University of Cambridge

ISSUE 1 LENT TERM 2015



Remembering Christopher Hogwood

The Truth about the Stalin Prize

 UNIVERSITY OF
CAMBRIDGE

Rossini's World Tour

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on the cover
Christopher Hogwood
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Welcome



I am delighted to introduce the first edition of *Music@Cambridge*. With this magazine we offer a snap-shot of the Music Faculty in 2015. The writers range from senior academics to undergraduates, and the topics they address cover everything from Stalin to samba, from outreach in Cambridge to opera in Calcutta.

Cambridge often seems to be an institution that struggles to change – Sarah MacDonald’s piece offers a distinctive perspective on this theme. However, anyone who came back to the Music Faculty today after even a short time away would be struck by just how many initiatives have recently been launched. As Nicholas Cook describes in his article, in the last five years we have completely revised the Music Tripos, introduced the first entirely new Music degree in

over half a century, and branched out into many different areas of the discipline – all this while maintaining those core aspects of the subject that have made a Cambridge Music degree so special.

I hope that those unfamiliar with recent developments at the Music Faculty will find something intriguing in the following pages, and that those who know the Faculty principally through the West Road Concert Hall will enjoy a glimpse of our wider activities.

The Music Faculty is buzzing.
Welcome to the hive!

A handwritten signature in black ink, appearing to read 'Martin Ennis'.

Martin Ennis

Chairman, Faculty Board of Music

Britten Sinfonia

At Lunch

Hour-long concerts in Cambridge, Norwich and London's Wigmore Hall, featuring specially selected chamber masterpieces, alongside new works co-commissioned by Britten Sinfonia and Wigmore Hall.



Dynamic progression

Nicholas Cook reflects on an era of change



© James Appleton

The Faculty has emerged from the worst financial crisis since the Great Depression in excellent shape; as I write, we have just topped the Complete University Guide's 2015 ranking of UK music departments. A new undergraduate curriculum is up and running; it retains the high-level technical skills that have long been a hallmark of the Cambridge Music Tripos, while opening up new areas such as performance and popular music. A Masters programme in Music Studies, now in its fifth year, opens up all areas of study to graduate students, while our doctoral programme now accommodates work in composition and research-led performance; it is also available in part-time mode – good for composers and performers who want to study while building up their professional careers. As a result, our graduate community is thriving, and we currently have around 70 graduate students – roughly equal to our undergraduate cohort, and covering just about every imaginable subject.

And it's not just students who are thriving. Our postdoctoral community has around a dozen fellows researching topics from sixteenth-century religious music and nineteenth-century opera to music in Andalusia, India, and Nigeria; college-based Junior Research Fellows are complemented by fellows funded under a wide range of externally funded programmes, all of them extremely competitive. This is just part of a much broader development in research

funding. Our return in last year's REF (the Research Excellence Framework on which much of our institutional funding depends) showed that the Faculty's research funding had increased more than tenfold over five years (to an annual figure of nearly £800,000), and – in part as a result of the growth in postdoctoral numbers – we were able to submit work by 24 researchers, up by 50% from the equivalent 2008 exercise.

Unlike previous research assessment exercises, the REF took account of the impact of our research, and so we were able to document multiple ways in which our research has reached a wide public: through composition, through scholarly research feeding into performance, through research that arises from performance, and from the work of our Centre for Music and Science. Over the last five years the Faculty has been fortunate to obtain funding for outreach – we are indeed the only UK music department with a dedicated outreach officer – which means that we are building associations with local schools and that our students regularly bring their music-making into the local community, for example at Addenbrooke's Hospital. Our developing work in performance – which goes all the way from the undergraduate programme through graduate work to staff research – also means that we are strengthening our links with communities both within and beyond the University.

There is also great potential for further development. In recent decades there has been an exponential increase in the areas music graduates need to know about – ranging from popular and multicultural music to digital sound technology. UK music departments have not grown in the same proportion, and we would struggle to deliver some areas of our curriculum without permanent staff being regularly bought out on research grants, enabling us to hire early-career scholars with the necessary specialist knowledge. Our postdoctoral fellows have greatly expanded the range of areas and approaches represented in the Faculty, but of course they stay with us for only a few years, so we cannot build them into our future planning. As the economy revives we look forward to new opportunities to develop our teaching and research on a sustainable basis, together with the infrastructure and economy that support them. Most importantly, there is now active discussion of completing the Faculty's building programme, which would replace the Victorian building that currently houses our administrative staff with purpose-designed accommodation for music teaching and research. In short, we are poised to move forward.

INFORMATION

Nicholas Cook is 1684 Professor of Music, and currently a British Academy Wolfson Research Professor.



Gioachino Rossini in 1865 by Carjat

Round the world with Rossini

Benjamin Walton charts the birth of global opera

“ Heard and talked about in Montevideo as in Philadelphia, in Santiago as in Macao, and in Mexico City as in Havana, Rossini became the first world-famous composer. ”

In 1823, a few years before writing his first novel, Stendhal decided to cash in on the overwhelming popularity of the operas of Gioachino Rossini by writing a ‘biography’ filled with more fiction than fact. And he started with a provocative comparison: ‘Since the death of Napoleon, there is another man talked about every day, in Moscow as in Naples, in London as in Vienna, in Paris as in Calcutta’.

It’s one of the most famous lines of all nineteenth-century writing about music and a gift to generations of programme-note writers, who quote it without a second thought. But what, I wondered some time ago, is Calcutta doing here? The immediate answer to my question didn’t, at first sight, seem helpful. Stendhal’s arresting opening gambit turns out to have been lifted from Giuseppe Carpani, an Italian writer long resident in Vienna. There is a difference, though: in place of Stendhal’s imagined chatter, for Carpani, it is Rossini’s melody that is heard simultaneously in Calcutta and everywhere else. And, taken together, these two versions provide part of a much bigger answer. Calcutta, in this reading, revisits an older fantasy of European music

spreading around the world, now given new life by the unprecedented success of Rossini.

It was still a fantasy for Carpani and Stendhal; nevertheless, their words hint at (or foresee) a larger truth. At some point in the early 1820s, Rossini would indeed have been discussed by the English colonial population in Calcutta, and his music played from imported sheet music. And in the following years, his melodies would be heard and talked about in Montevideo as in Philadelphia, in Santiago as in Macao, and in Mexico City as in Havana; in these terms, he becomes the first world-famous composer. My initial question, it turns out, opens up the story of how opera spread across the globe; a tale that starts with Rossini, but ultimately leads to legendary institutions such as the Teatro Colón in Buenos Aires or the Met in New York, to iconic buildings like the Sydney Opera House, and on to the recent construction of grand venues for opera in, for example, Astana, Muscat and Guangzhou.

Even restricted to its earliest stages, this is too large a tale for a single book. And so in my current project, I decided to focus on the first opera troupe to enact Carpani’s fantasy in literal terms, and to



Chowringhee Theatre, Calcutta

take Rossini's music all the way round the world. Although to describe them as a troupe would be a stretch: two basses, two altos (one specialising in trouser roles, the other a fading prima donna), some others tagging along at different points; and, for most of the time, no tenor at all.

The challenges and pitfalls endured by this motley bunch inevitably form a central strand of my story, as they move from Italy to Brazil, and then around Cape Horn to Lima, before heading out across the Pacific. But alongside all the illnesses, the poor performances, the vicious reviews, the makeshift theatres and other travails, fantasy and reality begin, at times, to intertwine. Their travels are mythologised in the European press, and they are responsible for the introduction of Italian opera to various countries, including some of the newly independent republics of South America, where they contribute to the adoption of *bel canto* as a sort of early national style (still audible in the national anthems of countries including Brazil and Chile).

At last, in early 1834, they reached Calcutta, almost exactly a decade after Stendhal published his biography of Rossini. But there would be no grand

finale. The troupe fell apart, and not all of them would make it home; none of them merit even the briefest mention in later annals of operatic history.

To reconstruct their journey, then, is to argue for the significance of recovering the lives of lost musicians; it is also to suggest that only through such reconstructions of events which might, at first, appear marginal, can a rich topic such as the history of opera outside Europe come fully into view. But above all, it is to remind us that in expanding our vision of the histories of nineteenth-century music beyond the same old narratives, even plagiarised overstatements as familiar as Stendhal's opening sentence might, on occasion, hold the key to unimagined revelations.

INFORMATION

Benjamin Walton is University Senior Lecturer in Music, Director of Studies at Jesus College, and co-editor of Cambridge Opera Journal.

Returning to source

Marina Frolova-Walker tracks down the truth about the Stalin Prize

The whirlwind of teaching, admin and intense socialising that every lecturer in Cambridge experiences is exhilarating, perhaps even addictive. The only problem is that these activities can easily fill all available time, making research feel like a furtive vice conducted in secret, and stealing time from other commitments and the relentless stream of e-mail. When I was offered the chance to pursue my research full-time in the form of a two-year Major Research Fellowship funded by the Leverhulme Trust, I felt both elated and disorientated, since this would entail a significant change in lifestyle.

My project was to investigate the Stalin Prize, the most prestigious award given to composers and other musicians in the Soviet Union between 1941 and 1952. Several hundred of these were awarded annually in the arts and sciences: Prokofiev took the lead, with six prizes, followed by Shostakovich, with five. Who received a prize when was very clear; the problem was to determine how the decisions were made. Many commentators on the period simply assumed that it was all down to Stalin. Solomon Volkov, for example, the controversial editor (author?) of Shostakovich's memoir, *Testimony*, created the story of Stalin listening to Shostakovich's Piano Quintet and deciding, against advice to the contrary, that it should take the prize. The Quintet has always fascinated me, and I never felt that the story rang true; the challenge, now, was to move beyond armchair speculation and track down the evidence.

The project required an enormous trawl through four Moscow archives. The Stalin Prize materials proved to be more abundant and more fragmented than anyone had realised, scattered across different collections and institutions (many institutions, and not merely Stalin, were involved in the awards process). The most fascinating part of the research was reading word-by-word transcripts of committee meetings: they read like a film script, and with my knowledge of the participants (their appearance, habits, reputations, problems), I could vividly imagine it fleshed out on screen. The participants would argue with each other, make unguarded remarks, fall prey to various anxieties, or fly into a rage. The film was a multi-part epic, but I never tired of it.

This kind of immersion demanded serious commitment, not just from me, leading the life of a hermit for the duration, but also from my family. My son had to cope with switching between his laid-back Cambridgeshire school and his new school in Moscow, where he wore a suit and tie, sat upright at his desk, and strove to follow instructions in Russian; in the end, he not only coped, but thrived there. For me, a native Muscovite, the culture shock was not as strong,

but even I struggled with the strictures of Russian archives. I was particularly stressed by the difficulty of access to one of them, which was housed in the building of the President's Administration. I had to part with my trusty laptop (no computers are allowed), pass through airport-style security, and for a few days walked through the winding corridors with a 'minder'. Perhaps my Cambridge letter of identification raised suspicions.

Once inside the fortress, however, exceptionally pleasant and helpful *babushkas* led me to my most exciting discoveries. One of them, relying purely on her memory, pulled out a folder of recently declassified Politburo materials, unlisted in the catalogue. This was the absolute climax of the whole two years: I now had papers I could only have dreamt of before: Stalin's own comments, written by hand on the printed lists of Prize nominees. One afternoon the *babushkas* and I passed the papers back and forth in fits of laughter: Stalin's forthright comments on Soviet paintings (including portraits of himself) were truly hilarious – he could say what he wanted, after all, since no one was looking over *his* shoulder.

I'd be fooling myself to think that all the hard-won knowledge I've amassed from documentary sources will immediately quash the many popular legends in circulation; legend can be more gratifying, or at least more instantly gratifying, than the truth. For example, I received a call last year from the organizer of a major music festival who wanted an essay on the Russian piano school. He started on a story he thought I should include, namely that the great Russian pianist Maria Yudina presented all the money from her Stalin Prize to the Orthodox Church. I had to interrupt him. Yudina was never awarded a Stalin Prize. She was never even nominated for one, since she lived a strange life on the margins of society; she was a deeply religious and highly eccentric woman who played unapproved repertoire and maintained contact with friends in the labour camps.

I turned to Wikipedia, just in case, and there indeed was the whole colourful story, presented as established fact. A footnote directed me to a book on Yudina by a Russian author styling himself 'John the Blessed' (a.k.a. Veniamin Bereslavsky). His book amplifies the legend, telling us how Stalin once heard a performance of Mozart's Piano Concerto No. 23 on the radio, and was so moved that he had to get a copy of the recording. His request caused some alarm among the arts officials unwilling to disappoint Stalin by telling him that he had heard a live, unrecorded broadcast. The performer, of course, was Yudina, and the officials immediately brought her back to record the same concerto. The very next day, Yudina was awarded a Stalin Prize, cash in hand. Unimpressed, she wrote a



The Russian Connection: Marina Frolova-Walker with Alexander Glazunov, who was awarded a Cambridge Honorary Doctorate in 1907; inset: from left to right: Sergei Prokofiev, Dmitri Shostakovich, Aram Khachaturian, 1945

letter to Stalin, calling him a mass murderer. She told him she would pray for his soul, while the prize money would all go to her church. Or so the story goes...

The standard source of dubious information on Stalin-period musical life is the afore-mentioned *Testimony*. A couple of my colleagues reminded me that *Testimony* does indeed contain details of the Yudina anecdote, but stops short of crowning it with the especially ridiculous Stalin Prize element – both Shostakovich and Volkov would have known perfectly well that Yudina had never won the Prize, and that, for better informed Russian readers, any such allegation would reduce the story’s credibility to zero. My attempts to get in touch with John the Blessed and query his sources were unsuccessful. However, I was scouted out by two young disciples of the Blessed One, quite independently of my earlier enquiries, and over a fine lunch at Clare College, they finally divulged the source: John the Blessed bases his writings on the mystical visions God grants him.

Ah well, I can’t compete. We have a dubious collection of memoirs and divine visions, all converging in Wikipedia, whereby everyone ‘knows’ about Yudina’s Stalin Prize (does that now make my refutation from archival sources a conspiracy theory?). Academic research operates under heavy

constraints that don’t bother fantasists; we academics offer intricate narratives, painstakingly woven from a multitude of tiny details. Even the obvious heroes and villains of popular accounts become harder to distinguish in the moral mists as they make decisions in circumstances not of their choosing. But although we cannot colour our stories by resorting to fantasy and fabrication, we should still provide conscientious readers with something that rewards their efforts. The results of our research should not be a dry and tedious list of factual atoms; the atoms must be collected, yes, but then assembled into a complex of relationships, a molecule of DNA with a character of its own that can engage and fascinate readers. Will I succeed in doing so while juggling all the dates and obscure names? Will I be able to convey my own excitement of archival time-travelling even to those who have previously been tempted by some of the tall tales I’ve now disproved? Time will tell, and there is little of it left: the publisher expects my manuscript by the end of the year.

INFORMATION

Marina Frolova-Walker is Professor of Music History and Director of Studies at Clare College.

Sempre Chris

Christopher Hogwood (1941–2014)

Cambridge musicians share personal memories of a charismatic scholar and performer



Christopher Hogwood (portrait by Marco Borggreve)

Iain Fenlon, Professor of Historical Musicology, and Fellow of King's College.

At Cambridge, where Christopher read Classics and Music at Pembroke and graduated in 1964, he came into contact with two men who were to shape his future career as a musician: Thurston Dart and Charles Cudworth. His debt to Dart, a keen promoter of the 'Early Music Revival' and an accomplished keyboard player, is obvious. That to Cudworth, a virtually self-educated man of Dickensian appearance who presided benevolently

over the somewhat chaotic library in the Music School in Downing Place, is perhaps less so. Charles had wide-ranging interests, but the one enthusiasm that gave his many (fugitive) writings substance was that of music in and of eighteenth-century England. Christopher's debt to him is acknowledged in a volume of essays in his memory (he died in 1977), to which he contributed a chapter on Thomas Tudway, and which he edited together with Richard Lockett. By this stage Christopher had established himself in London as a harpsichordist with the Academy of St Martin in the Fields, had co-founded the Early Music Consort with David Munrow, and had created the Academy of Ancient Music (AAM), which went on to become one of the most powerful advocates anywhere for what Andrew Porter had christened 'historically informed performance'. Little or no vibrato, gut strings, and fortepianos were now the order of the day. As one of the four groups to emerge from the 'Class of '73', the Academy exerted a powerful influence throughout the musical world both here and on the other side of the Atlantic. The introduction to the Music Tripos, by Peter Le Huray, of a course dealing with 'Performance Practice' was just one consequence of the insistence on period instruments and styles of execution that Christopher relentlessly advocated; the foundation of the Faculty's own Collegium Musicum (of which he was Patron) was another.

Christopher's career was as much about scholarship as it was about performance. Throughout his life he edited, performed, recorded, and wrote about music, above all that of the Baroque; his contribution to Handel studies was recognized by the award of the Halle Handel Prize in 2008. Cambridge honoured him with his appointment as Honorary Professor in the Faculty, and with an Honorary Doctorate from the University. Once described as 'only half-heartedly living in the modern world', he lived in two large nineteenth-century houses in the city, recently amalgamated to adequately accommodate his books, watercolours, porcelain, and a substantial collection of antiquarian music and keyboard instruments. This was the engine-room of a passionately pursued activity that united music-making and scholarship. Christopher was accustomed to signing his letters 'sempre'. There is no doubt that his legacy will endure, as will our memories of his many contributions to the Faculty where it all started.

Margaret Faultless, Director of Performance Studies at the Faculty of Music, Bye-Fellow of Girton College, Musician in Residence at St John's College, Head of Historical Performance at the Royal Academy of Music, and Co-Leader of The Orchestra of the Age of Enlightenment.

Whether as a director, musicologist or speaker, Chris displayed breath-taking knowledge and depth of understanding. I was lucky enough to have played my first concert on a period instrument under his baton, in the Academy of Ancient Music – a slightly terrifying performance of Beethoven's Fifth at the Barbican. It was in the days when all instrumentalists were experimenting with equipment and techniques, and the results were raw and individually very 'authentic'. Chris was a trailblazer, unafraid of challenges, and he genuinely changed the public's listening habits. A recording contract with Decca enabled us lucky players to explore relatively unknown pieces, and to rediscover well-known works in a new light. The Haydn symphony project was one such revelation.

Outside the studio, his tours to perform recently recorded repertoire were legendary and brilliantly managed. Chris allowed himself to be part of the group, and alongside fascinating conversations about music and many other topics, he soaked up the cultural life of the countries visited. A month-long trip to Brazil and the USA performing *The Four Seasons* (with four famous period-instrument violinists in the solo roles) cleverly included a weekend in Rio for us to recover from jet-lag – unheard of in today's market-place. We all, Chris included, headed for Copacabana beach. One of the party stayed to guard our belongings but, though very diligent, he was no match for the sand boys, and emerging from the water in our bathing costumes Chris and I found all our clothes missing. With laughter, aplomb and dignity, he hailed a taxi to escort me back to our hotel where the concierge, recognising Chris, obligingly paid for our journey.

On the concert platform Chris always put music first, being certain that it would speak for itself if spoken correctly. He didn't search for personal, quirky interpretations. A master in the recording studio, he knew what would survive the test of time.

The loss of Chris and his kind guidance will be felt by many of us in the profession and beyond. As someone who turned to him often for help and advice about many aspects of performance, I, personally, shall miss him greatly.

Andrew Jones, University Senior Lecturer in Music (1976–2011), Director of Studies in Music at Selwyn College (1976–2014), and Music Director of the Cambridge Handel Opera Group (1985–2013).

Tributes to Christopher Hogwood have rightly concentrated on his distinguished double career as a performer and scholar, and the numerous honours that he received testify to the high esteem in which he was held throughout the world. Less well known to the general musical public was his outstanding ability as a lecturer. Chris gave two lectures to the Part II Performance Practice group: the first summarised the development of musicology in this field over the preceding century and a half; the second was entitled *Mozart adapted: a survey of some early arrangements of Mozart and their importance to the modern performer*. Both were models of what a good lecture should be: delivered with clarity and enthusiasm, they not only imparted deeper understanding but also generated thoughtful responses in the audience. If there were a prize for virtuosity in lecturing, the Mozart lecture would have won it. I have a vivid memory of Chris sitting still for ten minutes before the lecture, deep in concentration. He then delivered the lecture without notes, without once faltering or losing the thread, and with a total command of the material. It was a truly stunning performance.

Chris was also a man of unflinching kindness. When I asked him (at the suggestion of our Company Manager, Fiona McLauchlan) to become the Patron of the Cambridge Handel Opera Group, he happily agreed. (I later wondered whether he noticed an entirely fortuitous link between his name and ours: CHOGwood.) Chris warned me that professional commitments on the other side of the world might prevent him from attending our productions, but he did come whenever he was able to do so, and invariably offered kind words afterwards. I had reassured Chris that the post of Patron carried no obligations at all, but on one memorable occasion he volunteered to help with the unappealing job of poster distribution: I met him by chance in King's Parade while I was putting up posters for our next Handel opera; seeing my bundle of posters, Chris immediately offered to put one up in his hairdresser's salon.

In other equally unostentatious ways, Chris helped other musicians. He was generous, for example, in allowing undergraduates and others access to his early keyboard instruments at Brookside and to his early editions of music. Serving on committees is probably not a highly favoured occupation among professional musicians, but Chris



©Helen Bengtson

responded positively to many invitations. Among the organisations that benefited from his guidance were the Handel Institute, of which he was the President, the Handel House Association (he served on the executive committee), and the Gerald Coke Handel Foundation, of which he was a Trustee – not to mention numerous boards and committees throughout the UK, mainland Europe, the USA, and Australia. I should like to think that he attached special importance to his position as Patron (1991–1995) of the Right to Peace and Quiet Campaign.

Christopher Lawrence, Bursar of Wolfson College, and former General Manager of the Academy of Ancient Music (1997–2007).

I first met Chris in 1997 at Henry Wood Hall in London. Chris and the AAM were recording their latest disc of Mozart piano concertos with Robert Levin for Decca, and I had gone to meet Chris to be interviewed for the post of General Manager of the AAM. I introduced myself in the lunch break, and just a few minutes later, as we queued for lunch in the crypt, Chris introduced me to Robert as ‘the new manager of the AAM’ – I had clearly passed the subtlest of tests! Thus began a ten-year working relationship and a friendship that lasted right up until Chris’s untimely death.

In those years of running the AAM, I worked from an office in the (then) rented house next door to his own. Chris would be out of the country for at

least half the year, with conducting and lecturing engagements, but when back in England he much preferred to spend his time at home in Cambridge rather than at his flat in London. So at the end of the working day, I would regularly pop next door for a gin-and-tonic before heading home – and this tradition continued after I left the AAM to become a Bursar. I hate to think quite how much gin Chris and I drank in each other’s company over the course of 17 years, but it provided the opportunity for much discourse. In my AAM days, this was often work-related, such as programming concerts, choosing soloists (singers were always tricky), or discussing orchestral personnel. Through such conversations, I was able to grasp the ethos with which Chris had established the AAM in 1973 and steered it since. I learned about high standards both on and off the stage, and under Chris’s guidance I tried to shape an organisation every bit as world-class behind the scenes as it was in performance. Importantly, I also learned about respect for the composer and for the score.

In more recent years, conversation would turn to other subjects, such as the life of a Bursar, or my son’s progress as a trumpeter, but always with the happy mix of friendly enquiry and intellectual rigour that was one of Chris’s hallmarks. What typified Chris’s character most of all for me, however, was quite simply his generosity of spirit. Many musicians and many friends benefited from this generosity, and we shall miss you, Chris.

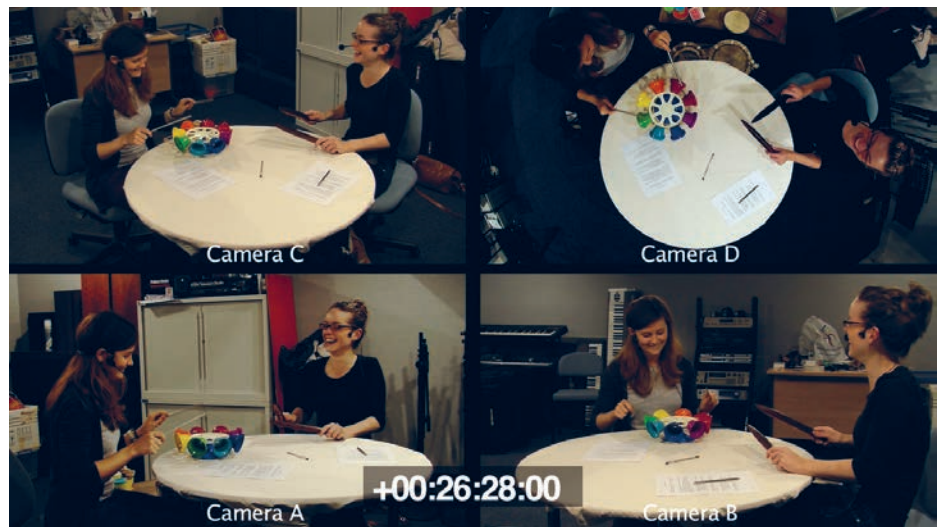
Joining in

Sarah Hawkins explores the relationship between conversation and music-making

It's not what you say; it's how you say it. Google this phrase and you'll find pages of results explaining how body language and tone of voice are crucial to the way in which messages are understood. Some 937,000 popular sources offer tips on communication covering most areas of human activity: technology, business, entertainment, popular psychology, education, family/workplace negotiation. Yet people who find social interaction difficult benefit little from such advice. We may agree that it's "how we say it" that matters, but little is known about what exactly makes a communication successful or not. Instructions like "Make eye contact", "Turn towards the speaker" can have disastrous effects if used unskillfully. With few exceptions, such instructions are presented as 'rules for an individual', whereas the starting premise of our recent work is that what is crucial is not action *per se*, but action relative to the other person's behaviour.

Musicians devote many hours to the achievement of expression and timbral balance within ensembles. Most talkers, equally skilled, attend much less consciously to these things. Indeed, few are aware that the parameters underpinning cooperative spoken communication are essentially musical. Both music and speech require tight timing between contributors and finely coordinated patterns of pitch, loudness, articulation and gesture, each having its own significance as the interaction unfolds over time. Further, little is known about how people achieve these exquisitely coordinated joint actions, and our recent work seems to be the only direct comparison of music and conversation, despite their similarities.

Our research exploits these similarities to elucidate how cooperation is achieved and maintained even during disagreement. We have analysed data from pairs of friends, as they happen to chat while improvising on simple but unfamiliar instruments (see photo), and in casual conversation while not making music. One finding is that, when their music has a tightly timed tactus, interactants seem to temporally entrain with each other (i.e. pick up the same beat) not only musically, but in their speech as well. A regular pulse may emerge in their speech, just before they begin to play their instruments, manifest as regularly timed pitch-peaks on accented syllables; when this



“ Most parameters underpinning cooperative spoken communication are essentially musical. ”

happens, that pulse is carried over into the music so that spoken and musical pulses are more tightly aligned in time than when there is a less regular pulse in the music. This is true whether the players are non-musicians or musicians, used to improvising or not. (These analyses exclude instances when players were counting themselves in, or agreeing to play a known tune, both of which obviously encourage tightly coordinated timing.) Another finding is that, at the end of a talker's question, the last two to three pitch-peaks on accented syllables become relatively regularly timed, and the second talker's answer begins on beat.

It is as if interactants create a temporal scaffold to handle their interaction moment-by-moment; in speech, they time accented syllables according to this underlying framework, and in music they time the tactus to it. The framework is not rigid: it can be manipulated to start a new activity by changing the tempo or by not aligning with the current rhythm. These findings encourage a shift away from forms of linguistic and musical analysis which emphasise structure towards one that emphasises the dynamics of how such structures arise and how they

can be manipulated to achieve shared understanding and communication.

Our team – Hawkins, Ian Cross in the Music Faculty's Centre for Music and Science, Richard Ogden (York) and Marcus Pearce (Queen Mary, London) – has just submitted an Economic and Social Research Council proposal to develop this work. It involves further naturalistic data collection (e.g. to examine how disagreements are resolved), behavioural and EEG experiments to test specific hypotheses, and computational modelling which emulates how prediction of temporal events facilitates entrainment. It also proposes musical and language games aimed at sensitising vulnerable people who have communication problems to what we think are the critical factors in aligning one person's behaviour with another's. This programme will be delivered with CaMEO, the Faculty's Outreach Office, together with music therapists and mediators.

INFORMATION

Sarah Hawkins is Director of Research in Speech and Music Science.

For further information, see: Hawkins, S., Cross, I. and Ogden, R.: 'Communicative interaction in spontaneous music and speech', in M. Orwin, C. Howes, and R. Kempson (eds.): *Language, Music and Interaction, Communication, Mind and Language Vol. 3*. (London: College Publications, 2013), 285–329



Music and memory

Ph.D. student **Torbjørn Skinnemoen Ottersen** examines the intersection of art and history

“ Though the discourse of memory has invaded many humanities disciplines, references to it are generally absent from musicology. ”

When in 2010 the then Education Secretary Michael Gove, supported by Simon Schama, proposed a new national history curriculum, Richard J. Evans offered a scathing diagnosis: ‘Gove, Schama and their allies are confusing history with memory.’ But Evans’s description of Gove’s confusions is itself confusing, if one is not familiar with the concept of ‘memory’ that has made its way through the humanities in recent decades. Evans is not speaking of Gove’s and Schama’s own personal memories of British history, but of ‘collective’ or ‘cultural’ memory produced by what might be described as memory objects: the diverse ‘sites of memory’ that embody interpretations of selected events of the past, from war memorials and poetry to films and advertising campaigns. Evans’s point is that such popular conceptions of the past stand in opposition to the critical investigations of historians.

Pierre Nora, the French historian who coined the term ‘sites of memory’, initiated in 1984 a catalogue of France’s collective memory that mushroomed into

seven fat volumes spawning numerous imitators from Denmark to Quebec. Though these national projects catalogue a vast array of diverse cultural objects, music is in general strikingly absent. Likewise, though the discourse of memory has invaded many humanities disciplines, references to it are generally absent from musicology. This is perhaps not so surprising: Carl Dahlhaus famously asserted that the *art* value of a musical work is inversely proportional to its *historical* value.

My research springs from this double absence. For my thesis I have selected works written in commemoration of three events of the Second World War: Arnold Schoenberg’s *A Survivor from Warsaw* (1947), normally glossed as commemorating the Holocaust; Rudolf Mauersberger’s *Dresdner Requiem* (1947–8), commemorating the destruction of Dresden by Allied bombers in 1945; and Benjamin Britten’s *War Requiem* (1961–2), commissioned for the consecration of the new Coventry Cathedral following the destruction of the old by German bombing in 1940. Through intensive documentary study I position these works in the contexts of



Left: Bombed Kreuzkirche; above: Coventry Cathedral today; inset: Winston Churchill at Coventry Cathedral

their composition and premières, but also trace changing interpretations of them in light of changing understandings of the events they commemorate.

Dahlhaus feared that emphasising reception might threaten the ‘identity’ of the musical work, and at least in the case of *A Survivor* my research suggests his fear was justified: its reception history is made up of a succession of radically contradictory interpretations. In contrast, there are surprising affinities between British interpretations of the *War Requiem*’s religious content and those of the officially atheist German Democratic Republic (where the work was also highly popular). However, when it came to the music of the *War Requiem*, the features GDR critics praised were the very ones that caused concern in the West. In the same way, changes in the interpretation of Mauersberger’s *Dresdner Requiem* – which has rarely been performed outside Dresden – matched changing attitudes both in the GDR and after the reunification of Germany.

Dahlhaus’s distinction between art and history is untenable. During the decades since the Second

World War, these works have acted as sites of memory: through both performance and critical interpretation, they have served the twin needs of aesthetic experience and historical commemoration. But more than that, they have acted as sites where different aesthetic and political ideologies have confronted one another, anvils on which personal, ethnic, and national identities have been hammered out. It is by reading art in terms of history, and history in terms of art, that we may do justice not only to the past, but also to the present.

INFORMATION

Torbjørn Ottersen is currently working on a Ph.D. at Girton College, supervised by Nicholas Cook and funded by a Cambridge International Scholarship from the Cambridge Commonwealth, European, and International Trust. His current work lies at the intersection between the study of cultural memory and music, with an emphasis on music since WWII.



Learning to lead

Course Director **Edward Wickham** explains the M.Mus. in Choral Studies

Once upon a time, not so long ago, one didn't talk about it. It was something that should come naturally, if you'd been through the right choirs, schools and colleges. Still less was it something one would sign up to study.

But choral conducting has changed. The range of skills required by somebody hoping to make a career working with choirs is ever more diverse, including anything from preparing editions and interpreting early music to inspiring a class of energetic 10-year-olds. Those qualities, essential for a good choral conductor which, until now, have been considered the product of lifelong nurturing rather than short-term study – authority, charisma, 'musicianship' – are also coming under closer pedagogical scrutiny. You might not be able to teach a choral conductor how to acquire a musical personality, but through close, one-to-one coaching, masterclasses and exposure to a range of models, it is possible to accelerate the development of the next generation of choral professionals.

This is at the heart of what we do in the M.Mus. in Choral Studies. Cambridge can boast one of the greatest concentrations of high-level choirs and professional choral directors in the world, and students on this one-year postgraduate course have the opportunity to engage with many, if not most, of them. Led by a team including Stephen Cleobury (King's), Stephen Layton (Trinity), Graham Ross (Clare), Geoffrey Webber (Gonville and Caius) and Mark Williams (Jesus), the core conducting

programme features weekly coaching on an individual and group level and is supplemented by weekly meetings of a specially constituted rehearsal choir, where students can receive guidance from a wider group of choral directors.

“ Students have ‘gone native’ in Cambridge; taking direction of ensembles and following their own repertorial interests. ”

Much of this takes place within classes, seminars and rehearsals, but perhaps as much learning occurs through the placement scheme which enables students to be linked to particular college choirs. Establishing a relationship with a single choir – singing with, directing and perhaps accompanying them – gives students some sense of the unique eco-system of collegiate choral music. As Course Director, I've been especially gratified to see how quickly students have 'gone native' in Cambridge: taking direction of ensembles, forming ad hoc groups for themselves and following their own repertorial interests. In support of these diverse activities and interests, the course offers seminars on a range of practical issues including vocal health, the particular challenges of working with boys' and girls' voices, and music within education.

The M.Mus. in Choral Studies arose as a result of two principal ambitions, the first being to exploit the rich choral resources of the collegiate University for the benefit of student conductors. The second, equally important, has been to provide a focus for academic study into choral repertoire, cultural history and social function. To this end, the academic strand of the course comprises two seminar courses – one on Music, Theology and Liturgy, the other on the English Choral Tradition – which encourage students to explore topics that complement their practical interests. For example, students are taught the principles of musical editing and how to negotiate, as performers, the pitfalls of dealing with (sometimes distinctly un scholarly) editions; they learn about the historical and cultural forces which shaped the liturgies and repertoire on show every day of the week in the college chapels, and also have the chance to engage with non-Western, non-classical styles.

So, in fact, the M.Mus. in Choral Studies has a good deal to say – both to those who have some experience of The English Choral Tradition (but not necessarily of the diversity of practice it embraces), and to those who are drawn to it from outside. While the choral environment in Cambridge is still best known for its intimate, exquisite evensongs, this course is also about the bustle and business of choral music in its many manifestations.



Left: M.Mus. student Julius Stein-Supanich conducting in Clare College Chapel; above: conducting workshop with Graham Ross

INFORMATION

Edward Wickham is Course Director for the M.Mus. in Choral Studies, and Director of Music at St Catharine's College.

Study for an M.Mus. in Choral Studies at one of the choral capitals of the World

The M.Mus. in Choral Studies draws on the rich resources of Cambridge University and its world-famous collegiate choirs to deliver a combination of practical and scholarly expertise. During the course musicians are trained in the art of choral conducting, instructed in the history and practice of choral music, and provided with the technical skills required to work with historic repertoire.

The course features

- Weekly group and individual tuition in choral conducting
- Regular masterclasses and weekly rehearsal choir
- Seminars on the English Choral Tradition and Music within the Liturgy
- Singing and conducting placements within Cambridge college choirs

Conducting tutors include

- Stephen Cleobury (King's College)
- Stephen Layton (Trinity College)
- Graham Ross (Clare College)
- Geoffrey Webber (Gonville and Caius College)
- Mark Williams (Jesus College)



The M.Mus. in Choral Studies is a ten-month course beginning in October. It is expected that students will be resident in Cambridge throughout University terms.

For further information see

mus.cam.ac.uk/applicants/grad-admissions/m-mus1

or email Course Director,

Dr Edward Wickham:

music@caths.cam.ac.uk



Images © Alice Boagey

Key change for choristers

Sarah MacDonald spells out recent changes to the Choral Awards Scheme



Selwyn College Choir

Question: ‘How many Cambridge academics does it take to change a light bulb?’ Answer (uttered with wide-eyed incredulity): ‘Change...???’ This ancient University preserves many charming traditions, and can at times proceed cautiously when confronted with inevitable modernisation. Elderly alumni return to revisit old haunts, reminisce in familiar lecture theatres, note that College rooms have not changed since they were ‘up’, and wonder that antiquated Fellows still sit in their same places at High Table (though it may take them a little longer to totter up there now).

One of Cambridge’s best-loved traditions is, of course, its choral tradition. Since the dawn of time (or at least since 1928), Christmas has been defined for millions by a solo treble’s hushed ‘Once in royal’ from beneath that famous fan-vaulting. No-one is particularly bothered that the service of Nine Lessons and Carols actually only dates from 1880, nearly 700 years after the founding of the University, and actually originated in Truro, some 350 miles south-west of King’s Chapel. Historical accuracy is less important than ‘tradition’. Indeed, since the 1970s,

when previously all-male colleges began to admit female undergraduates – some changes do happen eventually – several mixed-voice choirs have made names for themselves, and services sung beautifully by boys, men, women, and girls can be heard across Cambridge every day during Full Term.

Musical alumni will no doubt recall the rather quirky September Choral Trials, whereby candidates used to apply for a Choral Scholarship *before* applying for an academic place. This application process differed significantly from that for Organ Scholarships, where musical and academic assessments have always taken place simultaneously (and still do). The ordering of the assessments had the unfortunate effect of implying that choral ability was relevant to an academic application, which it was not. Over the years, the ratio of successfully auditioned singers in the September Choral Trials to those who gained an academic offer after the December interview worsened, much to the chagrin of Directors of Music. Therefore, after much wailing and gnashing of teeth, the Inter-Collegiate Choral Award Scheme changed! Since 2012, choral auditions have taken place *after*

A new choir for Cambridge

Daniel Trocmé-Latter celebrates the achievements of Homerton's Charter Choir



academic assessment, and only those holding an academic offer may apply. This realignment not only reduces candidates' and conductors' disappointment, but also emphasises that in this high-achieving academic institution, where extra-curricular activities (notably choral music) do indeed thrive, those activities remain manifestly *extra-curricular*.

The following three events now take place for choral applicants each year (full details of the process are available on the University website):

Choral Open Day (early Easter Term, for pupils in Years 11, 12, and 13): an information-gathering day in Cambridge with talks, singing workshops, and informal meetings with Directors of Music.

Vocal Guidance Days (September, for those applying the following month): applicants sing to up to eight colleges, listed in an order of preference. This event, at which no academic information is provided, and which takes place before the UCAS deadline, is designed to help candidates make a musically informed choice of college, in order to maximise their chances of gaining a Choral Award if they are successful academically.

Choral Trials (mid-March, offer-holders only): all offer-holders at all colleges are invited to apply for a Choral Award. This widely increases the awareness of choral opportunities available in Cambridge. The college at which an applicant holds an academic offer must be his/her first preference. Further colleges can be listed in an order of preference. If a candidate is unsuccessful chorally at his/her offer college, his/her academic offer can be transferred to another college on his/her preference list. This mechanism seeks to maximise the number of singers in colleges who are Choral Award holders singing in their own college choirs.

Although this is a significant change to an age-old process, readers will no doubt be reassured to know that we still punt on the Cam, sing Choral Evensong, run be-gowned from chapel to hall, participate in elaborate graduation ceremonies in Latin, and marvel affectionately at the elderly academics at High Table. The clock that Rupert Brooke wrote about with such fondness does still stand at ten-to-three, and there is honey still for tea – at least for now.

INFORMATION

Sarah MacDonald is Director of Music at Selwyn College and Director of Ely Cathedral Girls' Choir. From 2000–2014 she was Co-ordinator of the Choral and Organ Scholarships Scheme.

Homerton College has been on a steep upward trajectory for the past decade and a half, during its evolution from teacher-training institution to full Cambridge college. In 2010, in celebration of Homerton gaining its Royal Charter, the Charter Choir was founded to provide the college with a chapel-choir-like ensemble to sing Evensong and concerts throughout the year. When I took over as Director of Music in 2011, the first task was to increase the choir's numbers and to find an accompanist. As luck had it, among the first-year NatSci intake was a willing organist who became Homerton's very first organ scholar.

An arrangement was established with the Church of St John the Evangelist on Hills Road, enabling the Charter Choir to sing Evensong there every other Tuesday during term-time, and in 2012 Homerton entered the University's Intercollegiate Organ and Choral Awards Scheme. The choir has now grown to 24 singers (of whom almost all are choral scholars) and two organ

scholars, and Evensong is sung weekly.

The Charter Choir's main quirk continues to be that it is not 'resident' anywhere, as Homerton has no chapel of its own. Until such time as a dedicated space is built, regular services will continue at St John the Evangelist, and organ scholars will continue to use the organ there as their main practice instrument. This limitation, however, has not prevented an ambitious programme of external events; in the past three years the choir has toured to France, Croatia and Ireland, and has sung in Ely, Norwich, and Southwark cathedrals as well as in churches in and around Cambridge; they have also collaborated with other college choirs in joint services. Last year, the Charter Choir recorded its first CD.

Homerton's development continues, with the college's fellowship and estate set to expand in the years to come. The Charter Choir will hopefully mirror this exciting growth through its own expansion and progress.

INFORMATION

Daniel Trocmé-Latter is Director of Music, Director of Studies, and Praelector at Homerton College; and also Director of Studies at Magdalene College.

Finding a creative voice

New data supports an innovative approach to practice.

A three-year research project on ‘creative learning and original musical performance’ based in the Music Faculty has had fascinating and surprising results. Led by John Rink, Professor of Musical Performance Studies and Director of Studies in Music at St John’s College, the project involved fieldwork at the Guildhall School of Music & Drama and the Royal College of Music; this was conducted by Dr Mirjam James and Dr Karen Wise, both of whom were employed as Research Associates in the Faculty.

The aim was to investigate how musicians develop a ‘creative voice’ over time in both the teaching studio and the practice room. To do this, the research team used a range of methods such as questionnaires, focus-group discussions, practice diaries, and observation of teachers and students followed by ‘video-recall’ interviews. They were able to identify four main characteristics of creative expression in practice and performance as perceived by project participants, namely freedom, flexibility, a sense of being ‘in the moment’, and a commitment to ‘giving’ the music to an audience (even if the audience exists only in the musician’s imagination while practising or even thinking about performing).

“ Mental practice can involve more than just thinking about how instruments are used.”

The team was startled by the early discovery that many of the students surveyed felt that these four characteristics could not be learned or developed: either a musician ‘had them’ or did not. This was quite the opposite of what their teachers believed – a revelation which led some of the participant teachers to re-evaluate previous assumptions about students’ views of their own potential.

To gain access to the innermost thoughts of students and teachers alike, the team employed an innovative video-recall technique, which involved filming one-to-one performance lessons and then asking each student and teacher to watch the films separately. While doing so, they were invited to identify moments when they felt especially creative in their playing or teaching, or when something new emerged about their understanding of a piece. Interviews were then conducted by Dr James and Dr Wise, who coined the term ‘creative episodes’ to describe these breakthrough experiences.

Some students were also filmed practising on their own; in addition, they kept practice diaries as they prepared for their exams and public performances. The videos were, again, watched by the participants; designated ‘creative episodes’ were then discussed in individual interviews, after which the team compared students’ reflections with the contents of their diaries.



Pablo B. Ortiz de Urbina Morata (Royal College of Music) filming his horn practice

The films include one session in which a horn student was undertaking private practice. When he watched the videos of himself practising, the student identified 34 creative episodes – of which 23 took place while he was not using his instrument but instead was singing, whistling, playing the piano, and beating out the rhythm of the piece. Yet in 40 entries recorded by the same student in his practice diary, 28 pertained to the technical use of the instrument itself.

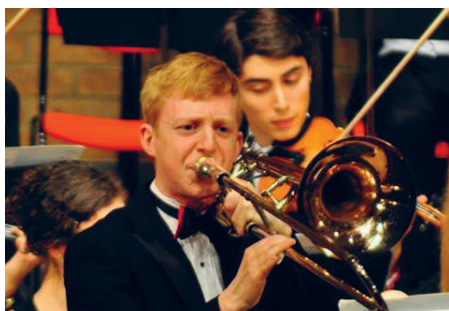
“During the ‘creative episodes’ that he identified, the horn player was engaged in all kinds of activities to embed the music in his mind, but many were not directly related to his actual instrument”, Professor Rink says. “Interestingly, he was not fully aware that this was happening. This performer’s work away from the instrument may be unusual in its extent, but it is by no means atypical in and of itself. When researchers and practitioners talk about ‘mental practice’ they generally mean thinking about how the instrument is used; less emphasis is placed on thinking about the actual music or how it might be internalised. Yet, as this case shows us, exploration and experimentation without the instrument may be an important part of how musicians learn and become creative.”

INFORMATION

The Creative Learning project is featured in a video, ‘Passionate about Performance’, which is available on the University of Cambridge YouTube site. Much of it was filmed in Cambridge in 2013. The project is one of five hosted by the AHRC Research Centre for Musical Performance as Creative Practice, a collaboration launched in 2009 between Cambridge, Oxford, King’s College London, and Royal Holloway, and funded by the Arts and Humanities Research Council. Details of the Centre, which is based in the Music Faculty at Cambridge under Professor Rink’s direction, can be found at www.cmpcp.ac.uk.

Best of both worlds

In 2013, Director of Performance Studies Margaret Faultless set up CAMRAM, a scheme that allows Cambridge Music undergraduates access to instrumental lessons and workshops at the Royal Academy of Music in London. Here, three participants share their experience of this innovative collaboration.



Michael Buchanan (trombone)

Conservatoire or university? This is the perennial question for music students. Like so many applicants, I was torn between the two throughout my sixth-form days. The CAMRAM scheme, introduced in my final year, would certainly have made the decision easier. The opportunity to study at Cambridge while reaping the benefits of a connection to the Academy was, for me, extremely rewarding; it enhanced enormously the already rich musical experiences enjoyed at Cambridge.

One of the greatest (and perhaps unexpected) benefits I found was the exceptional – and sometimes daunting – amount of musical freedom the University allows you. Outside the degree course itself, Cambridge brims with opportunities for ‘stage-time’, and these opportunities come at rapid pace. The vibrancy of this student-led musical life calls not just for self-sufficiency, but for ever more inventive and self-critical ways of rising to creative and technical challenges.

While such a set-up is both exciting and effective, external and professional advice remains vital. Regular access to the Academy’s ‘world’, with the peer-support and camaraderie of students and the guidance of knowledgeable professors, was, I found, the ideal complement to my university education. The more self-exploratory aspects of performing at Cambridge and the clear, sometimes hard-line guidance I received while studying as an instrumentalist at the conservatoire turned out, for me, to be the perfect combination.

Raphael Colman (cello)

Extra-curricular music at Cambridge is nothing short of astonishing. The quantity and variety of productions and concerts offer opportunities to every sort of performer, and it is particularly amazing that students maintain such a high level of playing on top of their extremely demanding degrees.

For a music student who wants to take performance seriously, it can be tempting to take part in everything, possibly at the expense of practice and music lessons. When I started, that was certainly my experience. Music lessons are expensive and time-consuming, and on top of concerts and essays they seemed an untenable option. I had come to Cambridge from the Royal Academy of Music, having finished the first year of the undergraduate course on the cello and, for me, the real benefit of the CAMRAM scheme was the stability it offered; that guarantee of music lessons – I was able to keep my teacher from the previous year – imposed necessary structure on an otherwise chaotic musical year. The scheme has allowed me to progress as a cellist, and it puts musicians at Cambridge in an excellent position if, after graduating, they intend to apply to conservatoire.



Eleanor Kornas (piano)

I was thrilled when, in my second year at Cambridge, the opportunity came to study piano with Rustem Hayroudinoff as part of the CAMRAM scheme. My teacher was very flexible, and I was really pleased that we managed to arrange lessons around my full Cambridge schedule of lectures, rehearsals and choir commitments (amongst other things!). I found it extremely useful to get different and even conflicting opinions on pieces I had studied before with other teachers, as it helped me to think more about my own ideas and what I wanted to do with the music. It was also simply very exciting and fun to go into the Academy and feel the ‘vibes’ of such a place and to feel myself a part of that. I would certainly recommend the scheme if only because the experience encourages Music undergraduates to consider options that may never have crossed their mind before.

INFORMATION

For more information about studying performance at Cambridge, see: mus.cam.ac.uk/applicants/undergrad-admissions/courses/performance for information about our resident groups, performance opportunities, series of masterclasses and the CAMRAM scheme.

Echoes of Venice



Echoes of Venice was conceived as a sequel to last year's enormously successful *Glories of Venice* concert, as part of a project masterminded by the formidable triumvirate of Martin Ennis, Jeremy West and Margaret Faultless. Whilst budget restrictions prevented the lowering of performers from the ceiling on a cloud machine, as they possibly did at the first performance of Striggio's *Ecce beatam lucem*, this was nonetheless a lavish undertaking, involving 28 singers from Cambridge and 23 instrumentalists drawn from Cambridge's Collegium Musicum and conservatoires around the country. The concert explored the diaspora of Venetian style to the far corners of Europe during the Renaissance and the early Baroque period.

The concert was bookended by Hugh Keyte's reconstructions of Giovanni Gabrieli's 33-part *Magnificat* and *Nunc Dimittis*, the latter of which was a first performance. The reconstruction of the *Nunc Dimittis* was inspired by the performance of the *Magnificat* in the *Glories of Venice* concert in 2013, which Hugh Keyte described as 'barn-storming'. The interval was framed by two rarely heard forty-part motets: Tallis's *Spem in alium* and Striggio's *Ecce beatam lucem*. In between were a number of more intimate chamber works performed by smaller groups.

This concert ranks among the most enjoyable experiences of my time at Cambridge. The four days of intensive rehearsal and performance gradually reconditioned my jaded modern ears, and dissolved the distance between Girton and sixteenth-century Italy. I shall never forget those few awe-inspiring moments where the entire ensemble played together, and you could feel the air around us throbbing with the glorious intensity of fifty performers converging on three perfectly-tuned notes. It was a profoundly transformative experience.

Edward Picton-Turbervill
Organ Scholar, St John's College

The Art of Bach



© Brand Heath

Professor Angela Hewitt presented a superb series of musical and musicological events during her visit to Cambridge as Humanitas Visiting Professor in Chamber Music in April 2014. Renowned for her recordings and especially for her Bach interpretations, Angela Hewitt received glowing praise from people within the Faculty of Music and throughout the University for a memorable and artistically inspiring residency. Hewitt's illustrated lecture-recital 'Interpreting Bach on the Piano' explored the possibilities and pitfalls that arise when playing Bach on the modern piano. Among other things, considerable attention was given to Bach's notation, which does not specify many of the performance intentions of the day (much was simply assumed). Her four-hour master-class focused on works by Franck, Liszt, Beethoven and Ravel performed by student musicians. It included a thrilling demonstration, from the keyboard, of Liszt's Dante Sonata, in which Hewitt explained the essence of her own performance of this work.

In a symposium Hewitt discussed *The Art of Fugue* with the eminent Bach expert Professor John Butt (University of Glasgow). She played excerpts on the piano in an attempt to make the work more accessible and to dispel the idea that the work was composed as a purely cerebral exercise. She completed her residency with a piano recital. The bulk of the concert was given over to a performance of *The Art of Fugue*, which was left incomplete at the time of Bach's death. After an extended silence, Hewitt finished with the chorale prelude thought to have been dictated by Bach on his deathbed. It was a moving and thoroughly impressive performance, testifying not only to the art of Bach but also to the art of Angela Hewitt.

David Mawson
CMPCP Administrator (2009–14)

Bringing the experts on-side

Rachel Stroud has just begun an M.Phil. in Music Studies at Christ's College. After graduating from Cambridge with first-class honours in Music, she studied Baroque violin at the Royal Conservatory of the Hague. A member of the Council of the Academy of Ancient Music, Rachel took part in AAMplify's 2014 side-by-side workshop with Cambridge University's Collegium Musicum. Music@Cambridge asked for her impressions of the event.

Q. What is AAMplify?

A. The AAMplify programme was introduced by the Academy of Ancient Music (AAM) in 2010 to help young musicians – and their future audiences – further their study in Baroque music and historically informed playing.

Q. What is your previous experience and involvement with AAMplify?

A. In my first year after graduating from Selwyn College I worked as an administrator for the Cambridge University Collegium Musicum (CUCM) and was closely involved with the organisation and development of the inaugural side-by-side workshop at the University. It was a very exciting project to be involved with, and I remember being very impressed by the enthusiasm and dedication of the members of the Academy of Ancient Music team who helped to make the dream become a reality. The day itself was a storming success, and a very experienced colleague of mine described it as 'absolutely the best musical experience of my life'. Now in its fourth year, the side-by-side workshop has rapidly become the most exciting event of the year for CUCM.

Q. How is the event structured?

A. This year's workshop showcased Handel's wonderful Concerti Grossi, Op.3 No.4 and Op.6 No.10. The afternoon began with sectional workshops with principal players of the AAM, before a full tutti rehearsal with Richard Egarr. We rounded off the day with a performance of both Concerti, followed by a drinks reception in the Faculty where we were able to meet and talk to members of the orchestra.

Q. How do AAMplify side-by-side workshops develop your playing?

A. The side-by-side workshops offer an unparalleled opportunity to learn first-



Performers from The Academy of Ancient Music perform alongside Cambridge musicians.

hand from the best period instrumentalists in the profession, and to gain insight into the life and work of a professional orchestral musician. It is inspiring to be able to play alongside some of the players my generation of young performers have been watching in concerts for years, and it is also a powerful way to absorb and internalise a playing style. I should also point out here that the benefits of the workshops are not only directed at performers: the participation of the audience was also a crucial ingredient in the original conception of the workshop. Audience members are included in the rehearsal process and are able to sit and move about on stage, giving them a unique opportunity to observe the inner workings of the group at first hand.

Q. How was this workshop different from previous side-by-sides?

A. A fantastic development in the structure of the most recent side-by-side workshop was the inclusion of sectional rehearsals. This enabled us to approach the repertoire in greater detail, and we benefited from more personal and specific advice from the section principals in a

smaller setting. The focus on sectional rehearsal also changed the emphasis of the workshop. For example, last year's workshop was a 'crash course' in the French school of Baroque playing: this style was completely new for many participants, and a lot of new information had to be learned and absorbed. This time, by playing more familiar repertoire, the focus was more on achieving the highest standard of performance possible. It was an experience I would recommend to any young period performer.

INFORMATION

AAM works in partnership with the University of Cambridge, Guildhall School of Music & Drama, and Royal Northern College of Music to provide opportunities for their students, ranging from masterclasses with AAM Music Director, Richard Egarr, and guest artists such as Richard Tognetti to side-by-side ensemble workshops with AAM musicians.

AAMplify members are eligible for £3 tickets for AAM concerts in London and Cambridge.

Pop politics

Temporary Lecturer **Kariann Goldschmitt** explores the links between Brazilian popular music, national identity and democracy



In 2005, I saw the famous Brazilian guitar duo Sérgio and Odair Assad in concert at UCLA. Instead of sticking to the usual *samba* and *bossa nova*, the Assads played a variety of genres, from études by Heitor Villa-Lobos to *forró* (a type of Brazilian country music) and *choro* (a virtuosic instrumental genre). I was so moved by that concert that I applied for a grant to learn Brazilian Portuguese in Salvador da Bahia and, within a year, I was drafting the prospectus for my doctoral dissertation.

My research in Brazilian popular music focuses on its relationship to the media industries (recording, television, film, video games, and advertising), and how it represents national identity. For my main project, I have spent an extensive amount of time in Brazil interviewing music industry professionals and studying how musicians and independent record label personnel perceive the global music market. My goal is to place current Brazilian popular music within the larger context of new distribution technologies in light of Brazil's global

economic aspirations. I believe that Brazil is attempting to re-brand itself through music. A good example of this is the variety of Brazil-themed mix tapes and compilations that have circulated on music websites in the lead up to the 2014 World Cup. There is a significant gap between the music on official outlets such as National Geographic or the BBC and what circulates on lesser-known, 'edgier' websites.

I am interested in popular music studies more broadly (my MA in music at UC San Diego focused on traditions such as jazz and electronic dance music) and in the role played by commercialisation and branding in how people identify with the music of their daily lives. To that end, I am also working on a collaborative project on music and branding with Mark Samples (Millikin University). Due to my focus on the music industry, I study a wide variety of genres, including styles more associated with global cities, such as hip-hop, rock, pop, and underground dance music, as well as their relationship to traditional and popular genres from Latin America.

Teaching is one of my favourite things about being a scholar. This term, I am teaching a course titled 'Latin American Music and the Politics of Representation' which I believe encapsulates one of the major themes in my work: how music comes to represent different groups of people and, eventually, to assume political agency. Next year, I would like to offer a course on the global popular music industries and another on race and popular music genres.

Being a popular music scholar means that I pay attention to what is happening in the music industry, and to that end, it also means that I am curious about the kinds of music that students here at Cambridge care about. I look forward to getting to know more about Cambridge's rich musical community in the coming two years.

INFORMATION

Kariann Goldschmitt is Lecturer in Music and a Bye-Fellow at Girton College.

Rocking the canon

Monique M. Ingalls looks back on her time as Teaching Fellow in Cambridge



I left the USA some three years ago to start a teaching fellowship at Cambridge. I was brought in to teach 'popular music' – a broad term that I was left free to define. Some of my classes addressed the 'canonical' figures and institutions of blues, rock, and pop, from Chuck Berry to Katy Perry, Motown to Sugar Hill. In others, we traversed new musical territory, from electronic dance music-gamelan fusion to Ugandan Islamic gospel (*sic*). Throughout these courses, I enjoyed watching my students become budding musical ethnographers. In student projects, complex portraits of contemporary music-making emerged around local folk clubs, churches and synagogues, a mixtape club, and a Zumba studio.

My research, which centres on pop-rock worship music within contemporary evangelical-charismatic Christianity, was

deeply enriched. I hadn't anticipated the rich variety of other groups, networks, and initiatives within and outside the Music Faculty that would influence my development as a scholar-teacher. I joined postgraduate and postdoc reading groups and found like-minded colleagues within the Digital Humanities Network and the Centre for The Arts, Social Sciences and Humanities.

What have I taken away from my time at Cambridge? First, the value of a grounded interdisciplinarity: starting off with strong core competency in a particular field and building bridges to other topics and methods. Second, the conviction that performance can – and, indeed, should – inform scholarship; it was instructive to see Faculty members and students bucking the trend towards a cerebral, armchair musicology divorced from the world of

performance. Finally, I've seen first-hand the importance of engaging international perspectives. Conversations with scholars from universities outside Europe and North America have underscored how different perspectives can challenge us to ask different questions or to ask questions differently.

I have now taken up a post as Assistant Professor at the Baylor University School of Music in Central Texas and remain grateful for these core values learned at Cambridge, which will, I am sure, continue to inform my teaching and scholarship.

INFORMATION

Monique M. Ingalls was Postdoctoral Teaching Fellow in Popular Music & Culture (2011–14), and a Visiting Fellow at Wolfson College.

They shoot, he scores...

Xiaotian Shi, Postdoctoral Fellow in Screen and Media Music Composition, welcomes students to the Faculty's newest initiative



My background is in classical music and the crossover to writing for film was gradual. As a teenager, I was captivated by John Barry's scores for films such as *Somewhere in Time*, *Out of Africa* and *Dances with Wolves*. I was training to be a concert pianist at the time, and I was given the very good advice that if you want to be a film composer, you first need to learn to compose! As a film composer, you will be composing in very many different styles, so you really need that secure grounding in harmony and counterpoint and all the traditional tools of a classical composer at your disposal.

I have always been a very tonal composer and I love the power and drama of film. There are so many subtle and creative ways in which the score can support a film. You can either go along with the flow of images, or you can work against that to create an 'underscore' hinting at different scenarios; the 'action' may not be telling the truth, and it is the film composer's job to keep the audience abreast of these narrative shadings.

Writing for film is like writing a symphonic suite. You have to consider the whole structure and leave room for

the music to grow organically throughout the film. Of course it's lovely to write wonderful, rich, lush themes, but the challenge is not simply to write the most beautiful and complicated music you are capable of; the challenge is to work towards a shared creative vision with the director, producer and director of photography. You need to be flexible and develop your people-management skills. You need to know how to deal with the fact that your writing is just not 'clicking' with the people who hired you. At the same time, your music must have its own integrity and stand the test of time. So it's not the job for a composer with a raging ego!

For TV series and programmes, over 75 per cent of the music you hear comes from production music libraries. It's something that has changed over the last five or six years and, speaking from a personal, professional point of view, I don't think it's a change for the better; it can be frustrating when you spend all this time writing a piece of music which will just go into a sea of a million different tracks. On the other hand, production libraries have tens of thousands of composers working for them, so it's something that opens a lot of doors for many people.

Recent advances in technology have made writing for media much more accessible, and the lines between music and 'sound design' are becoming increasingly blurred. Music for video games is a huge growth market. And it can be interesting work, because the music for games is not linear – there's a lot of looping and layering. Gamers play at different levels; one may be stuck on a level for hours, another will go through it in five minutes, and you need to write music that deals with both of these eventualities and everything in between.

During my two-year fellowship at Cambridge, I hope to establish a flourishing screen and media department in the Faculty. I have set up a series of talks, running every two weeks, with professionals in the industry, from Hollywood orchestrators to music librarians and commercial producers, and I am always pleased to share my own experience. There are so many opportunities for young musicians in media music, and I hope to inspire students to step into this thrilling area of composition.

INFORMATION

Xiaotian studied composition at the Royal Academy of Music, London. He won First Prize at the 2008 International Composition for Orchestra Competition in Los Angeles and at the Transatlantyk International Film Music Competition, held in Poznan, Poland in 2013.

Xiaotian's commercial output spans music for feature films, TV series, video games and advertising. Credits include scoring for the Hollywood film *November Man* and TV music for National Geographic and Fox Sport. He composed end credits and additional scoring for the Discovery Channel's Emmy-Award-winning *Stephen Hawking's Universe*, and worked as additional composer and arranger on the BBC drama *What Remains*. He has been commissioned to score the forthcoming feature film *Greystone* for Aviary Films, and his trailer music album *Resurgence* is set for international release.

A society for all seasons



Ben Glassberg reflects on an extraordinary first year as CUMS president

For the first time in its distinguished history, the Cambridge University Musical Society (CUMS) has decided to appoint a student to the role of President. I am delighted to fill this new role and am very excited about what the Society – run by students, for the students – is now able to achieve. Our aim is to provide a world-class, extra-curricular musical education for all members of Cambridge University, regardless of their academic discipline.

Within CUMS there are several different ensembles, each run by a dedicated committee of students supported by industry professionals; these teams govern everything from the programming for the year (very exciting), to the nitty-gritty of budgeting (less exciting, but a great skill to develop). The ensembles provide something for everyone, whether you want the high-intensity professionalism of CUCO (our flagship Chamber Orchestra) or the more relaxed, weekly commitment



“ The ensembles provide something for everyone, whether you want high-intensity professionalism or a more relaxed commitment. ”

of our Concert Orchestra. Some ensembles are directed by our top student conductors, whilst others (notably CUCO and the Symphony Orchestra) regularly welcome world-renowned visiting conductors. Recent guest artists have included conductors Sir Mark Elder and Sir Richard Armstrong and pianist Peter Donohoe.

The 2013/14 Season was one of the most successful and creative in CUMS' history. November saw a DVD recording of *The Epic of Everest*, a reconstruction of the original film score to the 1924 black-and-white epic. A screening was held in West Road Concert Hall and CUCO, conducted by Andrew Gourlay, performed the soundtrack live. They then recorded the score, which has since been released by the British Film Institute. It was certainly a unique challenge for the musicians. In December, we were joined by Cambridge alumnus Sir Roger Norrington for a performance at Kings Place, London. The flagship event of our



year, however, remains the January concert in King's College Chapel. This year, the combined forces of CUCO, the Symphony Orchestra and some of Cambridge's top college choirs were joined by conductor Nicholas Collon and top professional soloists, including Sophie Bevan, to perform Tippett's astonishing *A Child of Our Time*, alongside Vaughan Williams's emotionally devastating Sixth Symphony.

My personal highlight of the year, however, was the CUMS May Week concert, which marked the end of my tenure as CUMS Conducting Scholar. Conducting Elgar's *Enigma Variations* with the Symphony Orchestra, in the glorious setting of King's Chapel, was something I shall never forget. The performance of Janáček's *Glagolitic Mass* (with the CUMS Chorus, Stephen Cleobury and four top soloists) was another masterful event to witness.

The season ended with two overseas tours. CUCO travelled to Bordeaux for the Orpheus and Bacchus Festival to perform Beethoven's third and fifth symphonies, and the Symphony Orchestra took part in the celebrated Ghent Festival in Belgium.

The 2014/15 season is set to be equally exciting. We are incredibly lucky to be performing the Requiems of Britten, Brahms and Verdi over the course of the year. In November, our very own Stephen Cleobury conducts CUCO (side-by-side with the Britten Sinfonia) in Britten's *War Requiem*, at Ely Cathedral; this will feature the choirs of Jesus and Girton Colleges and CUMS Chorus. In January, combined choirs and orchestral forces will perform Brahms's *Ein deutsches Requiem* under the baton of Howard Shelley. And in June, the great David Hill will join us for a performance of Verdi's magnificent *Requiem*, rounding off what promises to be a phenomenal season of music-making.

www.cums.org.uk



The view from West Road

From beginners to Brendel, all are welcome at the Faculty's Concert hall says WRCH manager **George Unsworth**

The concert hall that sits in the middle of the Music Faculty's buildings is one of the main gateways between town and gown in Cambridge. It's heavily used for student rehearsals and performances during term-time of course, but also hosts local groups, professional ensembles, recordings, broadcasts, operas and conferences. While we are primarily a resource for the Music Faculty, our excellent facilities are widely in demand; the BBC is a frequent visitor (*Question Time* and *Children in Need*), as are Chandos Records and English Touring Opera. Some of the biggest names in classical music appear and make recordings at West Road (Barry Douglas, winner of the 1986 Tchaikovsky Competition, is a regular booking), and tickets are available to students at a generous concession.

We're incredibly fortunate to have three internationally renowned resident groups – the Academy of Ancient Music, Britten Sinfonia and Endellion String Quartet, all of which put on regular series of concerts in the Hall; they also collaborate in Faculty events, such as workshops and master-classes. West Road has long been a venue for the Cambridge Music Festival – this year alone we have staged concerts by the Borodin String Quartet and Viktoria Mullova – and latterly the Concert Hall has been used for the

Humanitas Visiting Professor scheme; recent lecture-recitals were delivered by Alfred Brendel, Robert Levin and Angela Hewitt, and we look forward to appearances by Murray Perahia, Mitsuko Uchida, Sir John Tomlinson and Joyce DiDonato in the next couple of years.

West Road is also a well used community resource; throughout the year we're delighted to host events for local children, from the regular Holiday Orchestra courses to end-of-term concerts and awards ceremonies. We enjoy these a great deal and, interestingly, our interval bar always does very good business as fond parents stream out of the Hall in need of a stiff drink!

The architect of the Concert Hall, Sir Leslie Martin, also designed the Royal Festival Hall in London (though we would argue that, at West Road, he got the acoustics right). Great care has been taken over the years to make sure that any refurbishment doesn't interfere with the wonderful sound that can be achieved in the auditorium. Regular visitors will have noticed a fairly dramatic makeover when the new seats and curtains were installed in August 2014. We are very pleased with this latest enhancement to the West Road experience, and hope, in coming seasons, to cement our reputation as a vibrant and welcoming venue and the hub of music-making in Cambridge.



Performing miracles

Recent graduate **Rhiannon Randle** shares her experience of performance opportunities at Cambridge

Music at Cambridge offers one of the most varied and intense musical experiences an undergraduate student is ever likely to encounter. For my first two years, I was lucky enough to hold the position of principal second violin in the Cambridge University Symphony Orchestra; working on a wide range of repertoire including Act III of *Parsifal*, Shostakovich's Seventh Symphony and Beethoven's *Missa Solemnis*, we played at West Road Concert Hall and London's Cadogan Hall, worked with the leader of the BBC Symphony Orchestra and were conducted by Sir Mark Elder and Sir Roger Norrington. With Cambridge University Chamber Orchestra I toured twice to Bordeaux, performing as part of the Orpheus and Bacchus Music Festival, and recorded Mozart and Haydn symphonies with Norrington (now on Spotify). I was also recruited to play in numerous college orchestras in beautiful venues including the chapels of King's, Trinity and Clare. And I was able to gain valuable conducting experience when, with another budding conductor, I established the Girton Sinfonia.

Some of the best playing fun I've had has been with the Cambridge University Pops Orchestra – our 'Disney in Trinity concerts' are legendary! For musicians interested in historical performance

there is the Collegium Musicum, led by Director of Performance Studies, Margaret Faultless. I played with this ensemble in my first two years, using a Baroque violin on loan from the Faculty. We performed in several concerts and enjoyed two workshops playing alongside members of the Academy of Ancient Music.

In my final year I chose to follow my passion for opera and to become more involved in the Cambridge University Opera Society; I was leader for two extraordinary Mozart productions – *Don Giovanni* and *The Magic Flute* – performed to a superb standard with chorus, cast, production team and orchestra entirely made up of students.

For the whole of my time as an undergraduate I was fortunate to be part of the University Instrumental Awards Scheme, which offers coaching, performance opportunities and a grant to help towards the cost of instrumental lessons. I continued to play in a quartet I had formed pre-Cambridge, and the Scheme enabled us to have coaching from members of the Endellion String Quartet and others. This encouraged us to grow as an ensemble, resulting in successful performances of quartets by Schubert, Brahms and Mozart and a tour to Bordeaux – achievements we could never have imagined before coming here.

Some of the best choirs in the country are found in Cambridge. Singing with Girton College Chapel Choir was a relatively low commitment in terms of rehearsals, but not in terms of quality, and I absolutely loved my three years as a choral scholar. In addition to weekly evensong, the choir, led by renowned tenor Nicholas Mulroy, sang many extra services and concerts, including a highly acclaimed Remembrance Day Service broadcast on BBC Radio 4. We toured northern Spain, the US and Canada, and performed in Lichfield, Salisbury and Norwich Cathedrals and York Minster. I also had the opportunity to deputise in some other Cambridge choirs, and took part in a BBC Radio 3 broadcast with the choir of Gonville and Caius, while with the Cambridge University Chamber Choir I sang in an exciting Monteverdi and Gabrieli concert, 'The Glories of Venice'. I had the chance to try my hand at opera, too, performing quartets, duets and arias from *Don Giovanni* and *Fidelio* with other choral scholars and full orchestra.

I'm a composer, and having my compositions performed in Cambridge has been an exceptional experience. From the moment I arrived, I was involved in masterclasses with Sir Peter Maxwell Davies, Giles Swayne and Robin Holloway. I've had pieces performed in West Road, and my string quartet was premiered at Kettle's Yard by the Cambridge University New Music Ensemble. Performances of new works are made possible by the extraordinary dedication of Cambridge musicians. People are able and keen; there's never a shortage of good musicians willing to become involved in your projects, and never a shortage of excellent projects to become involved with! I'm passionate about Britten

and, in my second year, together with another Britten enthusiast, I conceived and put on a production of Britten's *The Rape of Lucretia* to celebrate the composer's centenary. The production was hailed as one of the most exciting and highly-acclaimed student operas in Cambridge that year.

Producing *The Rape of Lucretia* taught me what is necessary to stage a production – how to audition singers, how to fix an orchestra and much, much more, all of which came in useful when, in 2014, I put on performances of my own opera *Temptations*. I was able to attract a fantastic conductor and an orchestra, and my singers for *Temptations* were top choral scholars from King's, St John's, Caius and Girton. *Temptations* received standing ovations and five-star reviews, and gave me some of the most memorable nights of my life. I'm now a postgraduate in the Music Faculty, studying for an M.Phil. in Composition, and will most certainly be writing more operas. I'm keen to set up a new group to support and encourage student composers who want to write opera, to show that achieving the highest level of student production is more than just possible at Cambridge – it's probable.

Left: The Fourier Quartet perform in Bordeaux as part of the Cambridge University Chamber Orchestra Tour

Below: Rhiannon Randle (right) with Henrietta Hill and Sir Roger Norrington



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A composer of many parts

New music is flourishing in Cambridge, says **Richard Causton**

A freelance composer for the best part of twenty years, I was hugely excited to come to the Faculty of Music in October 2012 to take up the newly created post of Lecturer in Composition. Cambridge has the kind of reputation for composition that would turn most conservatoires, let alone university music departments, green with envy: since the mid 1970s, many of the country's leading composers have been trained in the Faculty under the tutelage of Alexander Goehr, Robin Holloway and Hugh Wood.

Since I arrived, one of my main priorities has been the expansion of our provision for postgraduate composers: October 2013 saw the introduction of a new doctorate in composition, finally bringing the Faculty into line with other British universities. This enables us to compete for the most talented students internationally and to offer them training at the highest level. We are proud to have composers from Asia and the UK already enrolled, and the number of applications is rising year on year as news of the programme spreads. Similarly, numbers of MPhil composition students have increased dramatically so that, for the first time, we now have a real postgrad composition community – a lively, friendly and energetic group whose work encompasses a variety of styles and aesthetics.

Reinvigorating the Cambridge University New Music Ensemble has been another priority. Although this group has often worked at an extremely high level in the past, it tended to be run on an ad hoc basis, according to the commitment and organisational ability of the students who were around at any given time – a factor that sometimes limited the scope of what it could attempt. The appointment of Gerry Cornelius, one of the country's leading exponents of contemporary music, as principal conductor has allowed it to function more like a professional ensemble and to tackle complex and demanding works such as Robin Holloway's *The Rivers of Hell*, which was featured in a special concert celebrating the composer's 70th birthday in 2013.

Another development has been the establishment of a new concert series based at King's College – *Chapel Lates* (held between 10 and 11 pm) which takes advantage of the magical night-time atmosphere of the College Chapel. The first of these concerts comprised electroacoustic music (Stockhausen's *Gesang der Jünglinge* and Harvey's *Mortuos Plango, Vivos Voco*) alongside a mass by Josquin Desprez. In the second, the sound of Javanese gamelan was allowed to resonate through the Chapel's wonderful acoustic in a programme of modern and traditional music. I also had the pleasure of programming the



New Music Series at Kettle's Yard, which provided excellent opportunities for co-ordination between the Series and Faculty activities such as Composers' Workshops and the undergraduate course *Italian Music Since 1945*.

“Causton is among our most imaginative composers and these five works, all substantial, often with a flaring brilliance, are almost too much to take in. They will repay repeated listenings.”

Paul Driver, *The Sunday Times*:
review of *Millennium Scenes*

Alongside University work, my own composition has continued unabated, with works for the Bath Festival and the London Sinfonietta, as well as a BBC commission for the Nash Ensemble in its 50th anniversary year. A further milestone earlier last year was the release of a new recording of my orchestral and ensemble music on the NMC label (*Millennium Scenes* NMC D192, performed by the Hallé Orchestra and the Birmingham Contemporary Music Group) and generously supported by the Faculty of Music.

INFORMATION

Richard Causton is University Lecturer in Composition and a Fellow of King's College.



Kate Honey at Kettle's Yard

Composing to connect

Kate Honey explains how Cambridge influenced her quest for a new music of engagement

It's been over a year since I graduated with a degree in Music from Robinson College, and I'm currently renting a shared house in North Cambridge. I made the decision to live in Cambridge since, despite being expensive to live in, it's a pretty unbeatable place for pursuing a musical career. The amateur choirs here are as skilled as professional ones elsewhere, and I'm hoping to write for a large variety of ensembles in the city. I also look forward to collaborating with artists from other disciplines: in particular, I hope to collaborate with a computer game designer on a new rhythm-action game, and with a playwright on a 'play with music' about fracking.

I also hope to develop my compositional technique through further study. Following the release of my Free Composition portfolio results, I was awarded the 2013 Arthur Bliss Prize for Composition. I am using the prize money towards funding further composition study at the University of Winchester.

Many of my current and recent projects were a direct result of my time at the Music Faculty. Last year I was supported by members of the Music Faculty in applying

for a grant from the Performing Rights Society's 'Women Make Music' fund: this resulted in a new work for violin and piano – *Stay Together, Learn the Flowers, Go Light* – which was premiered last April at Kettle's Yard by Peter Sheppard Skaerved and Roderick Chadwick. I have also been collaborating with the Lucy Cavendish Singers, and hope to work with them again through the 'Adopt a Composer' scheme.

My time at the Music Faculty was wonderfully nourishing for me as a composer. The courses in Post-1945 Italian Music, Britten, and Music and Science were constantly fascinating and introduced me to some of my favourite pieces of music. I was also very fortunate to be supervised by three outstanding composers: Jeremy Thurlow, Giles Swayne and Richard Causton.

Even more inspiring than the courses was witnessing the music-making of other students. Various fellow composers excelled in putting on rather crazy but brilliant new music events at the last minute: Joe Bates and Anthony Friend's *Filthy Lucre* nights; Gregor Forbes's *Nae Balls*; Kate Whitley's chamber operas.

I'm delighted, post-graduation, to see these initiatives continue, and inspired to

observe my contemporaries working out for themselves how to compose (and make a living) in the 21st century.

For myself, I continue to explore the question of contemporary engaged music. When not writing or playing music, my other passion is exploring the question of how to live sustainably and tread lightly on the earth. I believe climate change to be an issue of enormous moral significance and one that raises profound political and economic questions. My own calling is to explore in my compositional work the questions that climate change raises.

Drawing on contemporary eco-philosophy and psychology, I hope to create works of art (both purely musical and in partnership with other art-forms) that are 'engaged' in a new way. George Monbiot theorizes, in the context of environmental journalism, that language which creates a sense of threat and induces fear is counter-productive; such emotions can cause people to cling tightly to what they own. My own preference, in a world where isolation and individualism are the norm, would be to use music to reconnect people to what they value and love.



Pianos in the streets of Cambridge as part of the Play Me, I'm Yours project in 2012

Beyond the ivory tower

Current undergraduate **Jonathan Schranz** describes the work of the Music Faculty's outreach programme

I have a background in jazz and orchestral youth outreach projects, through school and my local music service in Devon, and Cambridge Music Education Outreach (CaMEO) was an important factor in my choosing Cambridge over other universities. In an institution so often criticised for being insular, it is refreshing to know that the Faculty of Music has such a commitment to taking its musicians to work with the community in 'the real world'. As rewarding as it is to strive for technical excellence in performance, I have found that it is very often music-making at grassroots level which touches people most deeply.

My first involvement with CaMEO took place a few weeks into my first term as part of the 2012 Festival of Ideas. Upright pianos were decorated by various local organisations and placed in public areas throughout the city centre. The project, replicated around the world, encouraged anyone who walked by to engage with

the instruments, whether performing, observing or listening. A number of Cambridge music students were filmed improvising on the pianos for a video which synthesised performances from all over the city. Other recent CaMEO initiatives include the staging of interactive musical theatre and opera as well as visits to local schools, care homes and hospitals.

The striking thing about CaMEO is that it's so open to new ideas. Students here are imaginative and, when a department is as keen as the Music Faculty to support its students, nothing is beyond the realms of possibility. The main CaMEO event I've been involved with has been the choral singing project in HMP Bedford. The initial idea of performing at a prison carol service has developed into a series of workshops in which the prisoners themselves form a choir and perform to other residents and prison staff. A team of music students led a morning workshop, beginning with gentle vocal exercises and teaching familiar pop and folk

songs before tackling more challenging repertoire. By the end of the workshop, two participants had stepped forward and volunteered to sing solos in the afternoon concert performance. There was a real sense of togetherness as singers from Cambridge chapel choirs stood alongside prisoners and made music together, and the experience has had a long-lasting impact on all involved.

I feel that there's only so much we can learn from slaving away in the library unless we actually go out and engage with people on a musical level; my involvement with CaMEO has contributed just as much to my development as a musician as my studies have. I can honestly say that teaching a room full of prisoners how to sing Lady Gaga was one of the most memorable, surreal, and transformative experiences of my life, and I can't wait to see where CaMEO takes me next.

More information is available on the CaMEO website: www.outreach.mus.cam.ac.uk

In memoriam: Richard Marlow

Mark Williams pays tribute to an inspirational musician and scholar



Richard Marlow, who has died aged 73, was one of the leading choral conductors of the twentieth century. Director of Music at Trinity College for 37 years, he inspired generations of students, both as choral director

and teacher. As a conductor, he directed several critically acclaimed recordings with the Cambridge University Chamber Choir and the Choir of Trinity College, in addition to recording as a solo organist and harpsichordist and publishing widely as an editor and composer. His choirs were renowned for their purity of tone, immaculate tuning, dynamic variety, expressive range and musical elegance.

Born in Banstead, Surrey in 1939, Richard was a chorister at Southwark Cathedral and sang at the coronation of Queen Elizabeth II in 1953. He was educated at St Olave's School, London and went on to become Organ Scholar and later Research Fellow at Selwyn College. A student of Thurston Dart, he based his doctoral studies on the seventeenth-century virginalist Giles Farnaby, whose keyboard works he edited and published as part of the *Musica Britannica* collection.

Richard's influence as a key figure in Cambridge musical life for over forty years extended over all those who heard him lecture or perform, including many who went on to pursue distinguished careers in the world of music and the arts; his influence was felt most keenly by those whom he taught and those who sang and played for him on a daily basis. His care and affection for all his students was matched only by his devotion to Trinity College, of which he was proud to be a part.

Richard invented the practice of Singing from the Towers, which now takes place in the Great Court of Trinity on the last Sunday of the academic year, and he revived the tradition of Singing on the River, using the occasion to raise funds for the Cambridgeshire Handicapped Children & Adults Group, with whom he was closely involved. Following the admission of women undergraduates to Trinity, he founded the College's mixed choir in 1982. Under Richard's direction the group released more than forty recordings, exploring both familiar and new repertoire; works by composers such as Sweelinck, Schütz, Lassus and Praetorius were recorded for the first time in the early days of the compact disc. *Classical Music* magazine observed that 'Richard Marlow has fashioned a marvellously responsive instrument from his mixed undergraduate choir ... its repertoire

is impressively wide and there is an intelligence and responsiveness which makes the transition from Parry to Schütz, Purcell to Walton, wholly congruous.' In 1975 he commissioned the firm of Metzler to design and build a new organ for the chapel at Trinity College; the instrument is regarded as one of the finest neo-classical organs in the UK and continues to be used for large numbers of solo recordings.

The Cambridge University Chamber Choir, which Richard founded in 1969, quickly established an international reputation for its stylish performances of music rarely tackled by undergraduate ensembles. The group was one of the first student choirs to travel widely and regularly collaborated with orchestras and instrumental groups, notably in performances of the passion settings of J.S. Bach in which the tenor Peter Pears sang the role of the Evangelist. As a conductor, Richard's gentle, understated manner, coupled with musical discipline and scholarly integrity, he drew from singers performances of which few had imagined themselves capable. His insightful and expressive interpretations of music from Byrd to Stravinsky shone new light on familiar repertoire and opened up works unheard for centuries to choral singers across the world.

Active as an editor, contributing articles and reviews to scholarly journals and books including the *New Grove Dictionary of Music and Musicians* and the *Dictionary of National Biography*, Richard held the position of Visiting Professor at universities in Tokyo, Texas, New England and New Zealand. As Honorary General Editor of the Church Music Society for many years, he was responsible for a number of publications which now form the staple diet of church, cathedral and collegiate choirs across the world.

Richard retired as Director of Music at Trinity College in 2006. He continued to work regularly with choirs, particularly in Tokyo, New England, California and Oregon (where he was the Artistic Director of the annual William Byrd Festival), until 2011 when he was diagnosed with cancer. He taught his last undergraduate supervision in February 2013. He is survived by his wife Annette, whom he married in 1964, their two sons Giles and Andrew, and four grandchildren.

Richard Kenneth Marlow (1939–2013)

INFORMATION

Mark Williams was Organ Scholar at Trinity College and is currently Director of Music and College Lecturer at Jesus College.

Alumni news

Dame Judith Weir (King's, 1976) was appointed Master of the Queen's Music in 2014.

Sir Andrew Davis (King's, 1963) was appointed Conductor of the Melbourne Symphony Orchestra in 2013.

Courtney Lewis (Gonville & Caius, 2005) has been appointed Assistant Conductor of the New York Philharmonic with effect from September 2014.

Leo Hussain (St John's, 2000) has been appointed Principal Conductor of the Opéra de Rouen Haute-Normandie with effect from September 2014.

Sir John Eliot Gardiner (King's, 1961) returned to King's in March 2013 to conduct a performance of Monteverdi's *Vespers of 1610*. This performance, broadcast live on BBC Radio 3, marked the 50th anniversary of the pioneering performance that Sir John gave while a student at King's.

Fergus Macleod (Fitzwilliam, 2006) has recently been appointed The Charles Mackerras Fellow at English National Opera.

A new CD of vocal music by **Cheryl Frances-Hoad** (Gonville and Caius, 1998), entitled 'You Promised Me Everything', has recently been released by Champs Hill Records.

Sasha Siem's (Girton, 2002) show, *Most of the Boys*, was premiered at the Linbury Studio, Royal Opera House, in 2013.

Elsbeth Brooke's (St Catharine's, 2006) first opera, *The Commission*, was premiered at Aldeburgh, and the Linbury Studio, Royal Opera House, in 2014.

Kate Whitley (King's, 2007) is the 2014 Borletti Buitoni Trust Special Award Winner (piano, composition) and 2013-14 Music Fellow at Rambert Dance Company.

Mateusz Borowiak (Girton, 2006) won the Audience Prize and third place overall at the 2013 Queen Elisabeth Competition in Brussels.

Matthew Fletcher (Gonville and Caius, 2007) won the Accompanist Prize at the Kathleen Ferrier Awards in 2014.

James O'Donnell (Jesus, 1982) was awarded an Honorary Doctorate by the University of Aberdeen in 2013.

Robert Quinney (King's, 1995), a former organ scholar, was appointed Director of Music at New College, Oxford in February 2014.

Charles Harrison (Jesus, 1992) was appointed Organist and Master of the Choristers at Chichester Cathedral in May 2014.

Parker Ramsay (King's, 2010), former organ scholar, won first prize in the 2014 Sweelinck International Organ Competition.

Michelle Phillips (Wolfson, 2008) has been appointed Assistant Head of Undergraduate Programmes at the Royal Northern College of Music.

Alec Frank-Gemmill (Robinson, 2003), Principal Horn of the Scottish Chamber Orchestra, has been named as one of the 2014 BBC Radio 3 New Generation Artists.

Gerald Finley (King's, 1981) was appointed Officer of the Order of Canada in July 2014; this honour is awarded for a lifetime of achievement and dedication to Canada.

Iestyn Davies (St John's, 1999) won the Recital Category in the 2014 Gramophone Awards.

The Hermes Experiment – **Anne Denholm** (Newnham, 2010), **Oliver Pashley** (Clare College, 2010), **Marianne Schofield** (Murray Edwards, 2010), and **Héloïse Werner** (Clare, 2010) – won the 2014 Nonclassical Battle of the Bands Competition; their 2014-2015 season will include premieres of new works by **Kim Ashton** (Pembroke, 2001), **James Brady** (Churchill, 2008), **William Cole** (Clare, 2010), **Sasha Millwood** (Girton, 2010), **Jonathan Woolgar** (Fitzwilliam, 2010), **Misha Mullov-Abbado** (Gonville and Caius, 2009), **Freya Waley-Cohen** (Clare, 2008), **Kate Honey** (Robinson, 2010), and **Josephine Stephenson** (Clare, 2008).

Misha Mullov-Abbado (Gonville and Caius, 2009) won the 2014 Kenny Wheeler Jazz Prize, which includes the release of an album on the Edition record label.

Misha Mullov-Abbado and **Joseph Shiner** (Gonville and Caius, 2009) have been named as two of City Music Foundation's 2014 Artists.

Andrew Staples (King's, 1998) and **Christopher Purves** (King's, 1980) were soloists in the opening concert of the 2014 BBC Proms. Elgar's *The Kingdom* was conducted by Sir Andrew Davis (King's, 1963).

Julian Gregory (St John's, 2009) was appointed a member of the King's Singers in September 2014.

Joel Williams (King's, 2011), a former choral scholar, won the 2014 Sir Anthony Lewis Prize. His accompanist was the senior organ scholar, **Douglas Tang** (King's, 2012).

Staff news

Nicholas Cook was Lurcy Distinguished Visiting Professor, University of Chicago, from March to June 2013, and was appointed Honorary Doctor of Humane Letters, University of Chicago, in June 2013; he is British Academy Wolfson Research Professor from 2014 to 2016.

Ruth Davis has been awarded the Association for Recorded Sound Collections 2014 Award for Excellence in Historical Recorded Sound Research for the publication of *Robert Lachmann's 'Oriental Music' Broadcasts, 1936–1937: A Musical Ethnography of Mandatory Palestine* (Middleton WI: A-R Editions, 2013).

Iain Fenlon has been elected to the Musicology and History of Arts and Architecture section of the Academia Europaea; he has also been awarded a two-year research grant by the Wiener-Anspach Foundation to pursue a research project with the theme 'Crossing Boundaries, Defining States: Confession, Music and Territoriality in the Southern Netherlands and the Principality of Liège (c.1500–1650)', in collaboration with Marie-Alexis Colin of the Université Libre de Bruxelles.

Marina Frolova-Walker was promoted to a personal Chair in June 2014, and was elected a Fellow of the British Academy in July 2014.

Monique Ingalls took up a position of Assistant Professor at Baylor University, Texas, in October 2014.

Kariann Goldschmitt joined the Faculty of Music as lecturer in September 2014; she was previously an Adjunct Instructor at New College, Florida.

Xiaotian Shi joined the Faculty of Music as Mellon Fellow in Screen and Media Music Composition; his period of appointment is two years, starting from October 2014.

Matthew Machin-Autenrieth joined the Faculty of Music as a Leverhulme Early Career Fellow; he is based in Cambridge for three years, starting from October 2014.

Alan Howard (Selwyn, 1999) has been elected Fellow, Lecturer and Director of Studies in Music at Selwyn College with effect from October 2014.

Rachel Adelstein joined the University in October 2014 as Donnelley Research Fellow at Corpus Christi College.

Sean Curran joined the University in October 2014 as a Junior Research Fellow at Trinity College.

Francesca Vella joined the University in October 2014 as a Junior Research Fellow at St John's College.

Publications

Eudardo Aubert

'Historicizing Neumatic Notation: Medieval Neumes as Cultural Artifacts of the Early Modern Times', in K. Fugelso (ed.): *Studies in Medievalism* 21 (2012), 65–88

Sam Barrett

'The Melodic Tradition of Boethius, "De consolatione philosophiae" in the Middle Ages', *Monumenta Monodica Subsidia*, Series VII, 2 vols., (Kassel: Bärenreiter, 2013)

Stefano Castelvocchi

Sentimental Opera: Questions of Genre in the Age of Bourgeois Drama (Cambridge: Cambridge University Press, 2013)

Richard Causton

Millennium Scenes (NMC D192); the CD contains 'Millennium Scenes' (1999, rev. 2001, Hallé Orchestra, cond. Nicholas Collon); 'Notturmo' (1998, rev. 2001), 'The Persistence of Memory' (1995) and 'As Kingfishers Catch Fire' (2007, rev. 2008, Birmingham Contemporary Music Group, cond. Gerry Cornelius); and 'Chamber Symphony' (2009, rev. 2010, cond. Ryan Wigglesworth)

Nicholas Cook

Beyond the Score: Music as Performance (Oxford: Oxford University Press, 2013)

Ian Cross

"Does not compute"? Music as real-time communicative interaction', *AI & Society* 28/4 (2013), 415–430

Ruth Davis

Robert Lachmann's 'Oriental Music' Broadcasts, 1936–37: *A Musical Ethnography of Mandatory Palestine* (Middleton, WI: A-R Editions, 2013)

Iain Fenlon

 (ed. with Inga Mai Groote)

Heinrich Glarean's Books: The Intellectual World of a Sixteenth-Century Musical Humanist (Cambridge: Cambridge University Press, 2013)

Marina Frolova-Walker (with Jonathan Walker) *Music and Soviet Power, 1917–32* (Woodbridge: The Boydell Press, 2012)

Sarah Hawkins

Hawkins, S., Cross, I. and Ogden, R.: 'Communicative interaction in spontaneous music and speech', in M. Orwin, C. Howes, and R. Kempson (eds.): *Language, Music and Interaction*, Communication, Mind and Language Vol. 3. (London: College Publications, 2013), 285–329

Juniper Hill

 (ed. with Caroline Bithell)

The Oxford Handbook of Music Revival (Oxford and New York: Oxford University Press, 2014)

Monique Ingalls (ed. with Carolyn Landau and Tom Wagner)

Christian Congregational Music: Performance, Identity and Experience (Farnham: Ashgate, 2013)

Nicholas Marston

Heinrich Schenker and Beethoven's 'Hammerklavier' Sonata (Farnham: Ashgate, 2013)

Renata Pieragostini

'Augustinian Networks and the Chicago Music Theory Manuscript', *Plainsong and Medieval Music* 22 (2013), 65–85

Matthew Pritchard

"A Heap of Broken Images"? Reviving Austro-German Debates over Musical Meaning, 1900–36', *Journal of the Royal Musical Association* 138/1 (2013), 129–174

Susan Rankin

'Identity and Diversity: The Idea of Regional Musical Notations', in Frank Hentschel and Marie Winkelmüller (eds.): 'Nationes', 'Gentes' und die Musik im Mittelalter (Berlin and Boston: Walter de Gruyter Inc, 2014), 375–393

John Rink

'Playing with the Chopin Sources', in Irena Poniatowska (ed.): *Jan Ekier: artysta stulecia w darze Chopinowi* (Warsaw: Narodowy Instytut Fryderyka Chopina, 2013), 171–185

David Skinner

 (ed. and director)

The Gibbons Hymnal: Hymns and Anthems (London: Novello & Co., 2014); *The Spy's Choirbook: Petrus Alamire & the Court of Henry VIII*, Alamire, directed by David Skinner (Obsidian, CCL CD 712)

Daniel Trocmé-Latter

'Thieves, Drunkards, and Womanisers? Perceptions of Church Musicians in Early Reformation Strasbourg', in R. G. Hobbs and A. Noblesse-Rocher (eds.): *Bible, Histoire et Société – Mélanges offerts à Bernard Roussel* (Turnhout: Brepols, 2013), 383–399

Benjamin Walton

"More German than Beethoven": Rossini's *Zelmira* and Italian Style', in Benjamin Walton and Nicholas Mathew (eds.): *The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism* (Cambridge: Cambridge University Press, 2013), 159–177

Gavin Williams

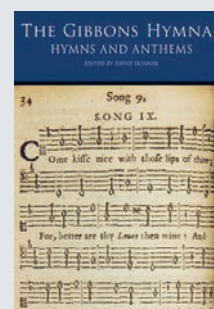
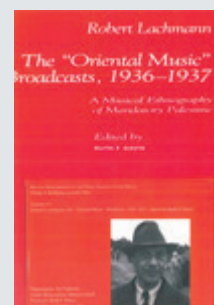
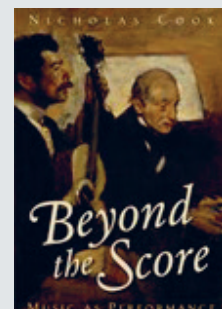
'A Voice of the Crowd: Futurism and the Politics of Noise', *19th-Century Music* 37/2 (2013), 113–129

Flora Willson

'Of Time and the City: Verdi's *Don Carlos* and its Parisian Critics', *19th-Century Music* 37/3 (2014), 188–210

Chloe Zadeh

'Formulas and the Building Blocks of *thumrī* style – a Study in "Improvised" Music', *Analytical Approaches to World Music* 2/1 (2012), 1–48



The Endellion String Quartet

Quartet in Residence, University of Cambridge

Andrew Watkinson

Ralph de Souza

Garfield Jackson

David Waterman



Photo: Eric Richmond

'A beautifully wrought set of Britten's quartets ... The Endellion is a seasoned ensemble with a clear, holistic vision ... dazzling performance of the Divertimenti ... compelling tension, depth and quietude ... boyish wit ... thrillingly virtuosic ... intensely sweet tone ... fantastically resonant ... penetrating vigour ... enormously moving'

'Chamber Music Choice', BBC Music Magazine

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Wednesday, 18 March 2015

Beethoven String Quartet Op.18 No.6
Fauré Piano Quartet No.1 Op.15
Schumann Piano Quintet Op.44
Oliver Schnyder (Guest Pianist)

In this concert we introduce the mercurial young Swiss pianist Oliver Schnyder to our audience. The Schumann Piano Quintet is a perennial favourite for its celebratory energy and glorious tunes. Faure's Op.15 is equally loved (if a little less well known) for its youthful verve and melody. We start with an early Beethoven quartet which perfectly links his Classical roots to his Romantic aspirations.

Wednesday, 20 May 2015

Mozart String Quartet No.16 K.428
Ravel String Quartet
TBC Quintet with Cambridge University student

The work with an outstanding Cambridge student is a surprise package! The slow movement of the Mozart quartet is harmonically quite extraordinary; and with his innovative textures and tonal invention Ravel creates a unique and magical sound world.

Both concerts begin at 7.30 p.m. and end at c. 9.30 p.m.

Tickets (including booking fee): £26, £24 (OAP), £12 (Reg. disabled), £5 (Student, Under 16s).

Group discount: 20% off for groups of 10+ (plus free programmes for each group member).

Tickets available from: Cambridge Corn Exchange and City Centre Box Office, 2 Wheeler Street, Cambridge CB2 3QB.

Opening times: Telephone: Mon-Sat, 10 a.m. - 6 p.m.
In person: Mon-Fri, 12 p.m. - 6 p.m.; Sat, 10 a.m. - 6 p.m.

Box office tel: 01223 357851; **email:** boxoffice@cambridge.gov.uk

Mailing list: To be put on the Endellion String Quartet's mailing list, please email info@hazardchase.co.uk or phone Hazard Chase on 01223 312400.



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