



Sunday 4th March 2018 4pm  
Butterworth Hall

**Dvořák** Te Deum  
**Paul McGrath** Beyond Your Elsewhere  
**Dvořák** Symphony No.9 From the New World



Good afternoon Ladies and Gentlemen and welcome to today's gala concert.

This programme feels very University of Warwick! We celebrate a sense of exploration, of internationalism, of the links across cultural borders and the spirit of participation!

The composer Dvořák took his Czech cultural sensibilities with him when he travelled to New York in the late 19th Century and he is now viewed as being an iconic historical figure who reached beyond cultural frontiers.

The Music Centre at the University of Warwick has been developing a world music provision for our students for a number of years now and we are proud of our unique achievements in this area. We celebrated a 7th large scale world music spectacular just 2 weeks ago—Warwick Fused 7.

My own experiences as an arranger and composer in this environment has led to the creation of the piece that we are going to perform today. It is my 4th major collaboration with the French writer Véronique Meunier and it is a work in which we not only cross multilingual borders but also cross historical time zones and continents. I feel immensely proud to bring in 4 close chums from the opera world and to have them collaborate with our amazing university choirs, student instrumentalists and an outreach project with the boys who are singing today.

Paul McGrath  
Director of Music

# Programme

## Dvořák Te Deum

**Paul McGrath** conductor  
**Paula Mooneyhan Sides** soprano  
**Nicholas Lester** baritone

## Paul McGrath

### Beyond Your Elsewhere *(World Premiere)*

**Paul McGrath** composer/conductor  
**Véronique Meunier** writer  
**Paula Mooneyhan Sides** soprano  
**Gaynor Keeble** mezzo soprano  
**John Graham Hall** tenor  
**Nicholas Lester** baritone

## Interval

## Dvořák Symphony No.9 From the New World

**James Ham** conductor

## Paul McGrath conductor



Paul McGrath was born in London, raised in Switzerland and then later came to school in the UK. His grandparents were Irish, Scottish, Maltese and Polish. After an early career in jazz, Paul began working in the theatre as a répétiteur and rehearsal pianist, joining the music staff at the Royal Opera House, Covent Garden, (where he also assisted Georg Solti), English National Opera, English National Ballet, and as Chorus Master at the Spanish National Opera in Madrid. Paul studied at the National Opera Studio, London and was a conducting fellow at the Royal Northern College of Music, Manchester. While still a student, Paul made his professional opera conducting debut in Italy, and was then appointed associate conductor to the Royal Liverpool Philharmonic for a two year period. His opera conducting career began to flourish, and to date he has

conducted more than 75 opera productions in opera houses all over the world - in Italy, Holland, Belgium, Germany, Ireland, Switzerland, Spain and the USA, as well as nearly a decade as a principal guest conductor with English Touring Opera. Paul has also conducted the world premieres of 5 new operas, by composers including Jonathan Dove and Michael Nyman. During his time at Warwick, Paul has developed the provision of world music, which began with various trips to India with the University Symphony Orchestra and has led to the annual spectacular, Warwick Fused. These projects have involved Paul as an arranger and this area of interest has led to forays into original composition. In 2014 Paul was commissioned by the Confucius Institute in Beijing to write a transcultural work, mixing western and Chinese instruments, singing and massed participation, a second commission followed in 2015 and to date 'Evidence Pop' and 'Evidence Frontiers' have been performed in Arras and Naples and have been broadcast on CCTV television. These two works were written with Veronique Meunier and they have subsequently written a transcultural cantata, The Monkey King which has been performed in Nice and Warwick Arts Centre.

Paul has appeared on television on the BBC Late Show, ITV The South Bank Show, Cor Op Reis TROS TV Netherlands and as a conducting mentor on the BBC TV series, 'Maestro at the Opera'.

## James Ham conductor



James Ham is Principal Conductor of the London Orchestra Project. He was Conducting Fellow with Birmingham Royal Ballet for 2013-14, during which time he led several performances in Birmingham and on tour, and the Sir Charles Mackerras Conducting Fellow at Trinity Conservatoire from 2013-15. In 2016, he was Conducting Fellow at the Lucerne Festival Academy.

Recent and future performances include concerts with the Magdeburg Philharmonic, Südwestdeutsche Philharmonie, Ensemble Modern Akademie, London Sinfonietta Academy, London Orchestra Project and education concerts with the Royal Philharmonic Orchestra. Other orchestras James has conducted include the Brandenburg Symphoniker, Jena Philharmonic,

Fort Worth Symphony Orchestra, Orquestra do Algarve, Lucerne Festival Strings and Hong Kong Philharmonic. Recent opera performances have included A Midsummer Night's Dream, Il Tabarro and Le Nozze di Figaro.

James studied conducting at the St Petersburg Conservatory and in international masterclasses with Sir Colin Davis, Alan Gilbert, Susanna Mälkki, Bernard Haitink, Gerd Albrecht and Martyn Brabbins, conducting sessions with the London Symphony Orchestra, BBC Scottish Symphony Orchestra and Scottish Chamber Orchestra.

Since 2016, he has been mentored by Sakari Oramo and has assisted him in a number of projects with the BBC Symphony Orchestra. Other conductors he has assisted include Karel Mark Chichon, Garry Walker, Nicholas Kraemer, Martin André and Kristjan Järvi.

In 2013, James was awarded a BBC Performing Arts Fund Music Fellowship. He is currently a Help Musicians UK supported artist and has also received awards from the Tillett Trust and Barber Trust.

James is the Assistant Director of Music at the University of Warwick for this academic year, 2017/18.

## Paula Mooneyhan Sides soprano



Paula Sides was born in Cookeville, Tennessee, graduating with honours in music from Columbus State University. She studied on the opera course at the Royal College of Music, where she received the Tagor Gold Medal. Other prizes included the Karaviotis Prize at the Les Azuriales International Competition, the Coutts & Co. Award and the Sir Thomas Allen Scholarship, supported by a Clayton Award.

Operatic roles include Tosca, Lauretta Gianni Schicchi, Pamina The Magic Flute, Atalanta Xerxes, Clizia Teseo, Emilia Flavio, Susanna Le nozze di Figaro all for English Touring Opera; Norina Don Pasquale, Gilda Rigoletto (Preggio Opera Festival, Italy); Atalanta Atalanta (Handel Society); Bastienne Bastien und Bastienne (Skipton Camerata); Mimi La Boheme,

Inez Il Travatore (Opus 1 Opera); Grasshopper The Cunning Little Vixen (RCM).

Covers include Governess Turn of the Screw (Opera North); Ginevra Ariodante, Servilia La Clemenza di Tito (ETO).

Concert engagements include Ralph Vaughan Williams' 7th Symphony for Opera North and the Stavanger Symphony Orchestra under the baton of Richard Farnes, Mozart Unwrapped (King's Place with Roger Vignoles), City of Dreams (Philharmonia Orchestra concert series, Exultate Jubilate and Messiah with the Skipton Camerata, the Mozart Requiem for Thames Philharmonic Choir, the Vivaldi Gloria in St. Martin-in-the-Fields, the Rossini Stabat Mater for Putney Choral Society, the Brahms Requiem, Elijah for the RCM, Carmina Burana with the London Gala Orchestra. Paula has also recorded a soundtrack for a Peroni advertisement on TV and cinemas. Current season/future plans: Paula completed a spring tour singing the title role of Tosca for English Touring Opera, and upcoming engagement include Wesendonck Lieder with the South Birmingham Sinfonia, and Benjamin Britten's The Company of Heaven with the Harrogate Festival.

# Gaynor Keeble mezzo soprano



Gaynor Keeble won scholarships to the University of Warwick & the Royal Academy of Music. She joined Welsh National Opera where she performed and covered many roles including Carmen, Meg Page Falstaff Maddalena Rigoletto Marcellina Figaro Flora & Annina Traviata Ragonde Count Ory.

In 2006 she made her ENO debut as Katisha Mikado & in 2008 her Royal Opera House debut as 3<sup>rd</sup> Lady Die Zauberflöte . Recent roles have included Voice of the Mother Hoffman & Annina ( Traviata) for ROH, Gertrude Romeo & Juliet, Hippolyta Midsummer Night's Dream Witch/ Mother Hansel & Gretel Dame Hannah ( Ruddigore) Opera North, Auntie in the highly acclaimed "Grimes on the Beach".

Roles elsewhere include Tisbe Cenerentola La Marquise Fille du Regiment, Baba Rake's Progress Mrs Sedley, Peter Grimes Olga/Larina, Eugene Onegin. Popova The Bear Quickly Falstaff Delilah Samson & Delilah, Amneris Aida Dame Hannah ( Ruddigore) Opera North.

Recordings include Lady Bellaston Tom Jones 2009 Naxos and Pickwick Retrospect Opera released in Jan 2017.

She has performed most of the oratorio repertoire with orchestras including CBSO, London Mozart Players and Royal Philharmonic Orchestra.

Current and future plans include Lady Angela ( Patience ETO) Kostelnicka (Jenufa) for Longborough Festival, Annina ROH Marcellina ( Marriage of Figaro) Opera North and further performances of 3<sup>rd</sup> Lady (ROH).

## John Graham Hall tenor



John Graham-Hall studied at King's College, Cambridge (1974-77) and the Royal College of Music (1980-83). He sings regularly with all the major British opera companies where roles include Albert Herring, Shuisky Boris Godunov, Tanzmeister Ariadne auf Naxos, Basilio and Monostatos (Royal Opera House, Covent Garden), Kudrjas Katya Kabanova, Flute Midsummer Night's Dream, Basilio, Bob Boles, Mayor/Abrenuncio Love and Other Demons, Eisenstein Die Fledermaus, Aschenbach, Lysander, Albert Herring and Ferrando (Glyndebourne), Valzacchi, Basilio, Monostatos, Tikhon, Herod, Ajax 1 La Belle Helene, Vitek The Makropulos Case, Shuisky, Mime, Lysander (English National Opera), Cassio (Welsh National Opera), Eisenstein, Schoolmaster The Cunning Little Vixen (Scottish Opera), Mayor Albert

Herring, Tikhon, Elcius Croesus and Dr Caius (Opera North) title role The Excursions of Mr Broucek (Opera North and Scottish Opera), and Kurt Schwitters in the premiere of Nyman's Man and Boy: Dada (Almeida Opera).

Recent and future engagements include Aron Moses und Aron (Opéra National de Paris and Teatro Real, Madrid), Aschenbach Death in Venice (for which he won the 2012 Franco Abbiati prize for best male singer from the Italian National Association of Music Critics) and Grimes Peter Grimes, also on DVD (both La Scala, Milan), Basilio, Valzacchi Der Rosenkavalier and Triquet Eugene Onegin (Metropolitan Opera), Peter Grimes (title role) for Opéra de Nice, Ashenbach (ENO and on DVD), Shuisky Boris Godunov (ROH, Paris, Toulouse, Oviedo and Pamplona), Mayor Albert Herring (Théâtre du Capitole, Toulouse), Zivny Osud (Staatsoper Stuttgart), Monostatos The Magic Flute (ENO), Monostatos and First Armed Man (Northern Ireland Opera), Henze Kammermusik 1958 (Nuremberg Chamber Music Festival).

John Graham-Hall has worked with conductors such as Haitink, Harnoncourt, Boulez, Colin Davis, Mackerras, Andrew Davis, Tate, Rattle, Gardiner and Abbado. He has given concerts all over Europe and with the major British orchestras, and appeared frequently at the Barbican and the South Bank.

## Nicholas Lester baritone



Australian baritone Nicholas Lester studied at the National Opera Studio, London, sponsored by Glyndebourne Festival Opera (Anne Woods/Johanna Peters Award). Nicholas was a recipient of an Independent Opera/National Opera Studio Postgraduate Voice Fellowship, awards from the Simon Fletcher and Tait Memorial Trusts and is very grateful for support from Chris Ball and Serena Fenwick.

Previous appearances at Warwick Arts Centre include various roles including Theseus, The Count, Figaro, Onegin and Marcello with English Touring Opera and concert performances of the Brahms, Fauré and Mozart Requiems.

Most recently, Nicholas performed Eugene Onegin for Welsh National Opera and premiered the role of DaddyBearPig in Goldilocks And The

Three Little Pigs (The Opera Story).

Future plans include Guglielmo *Così fan tutte* (Opera Holland Park), Marcello *La bohème* (New Zealand Opera), concerts at The Royal Albert Hall for Raymond Gubbay and multiple appearances (still to be announced) for his debut with a major London-based Opera House.

Recent and previous engagements include Valentin Faust (Dorset Opera), Figaro *Il barbiere di Siviglia* (Welsh National Opera), Dandini *La Cenerentola*, Figaro *Il barbiere di Siviglia* and Frédéric Lakmé (Opera Holland Park), Valentin Faust (Dorset Opera Festival), Josef K in Philip Glass's *The Trial*, Germano *La Scala di Seta*, Dr Malatesta *Don Pasquale* and Ping Turandot (Scottish Opera), Marcello *La bohème* (Iford Festival and Lyric Opera Productions, Dublin), Guglielmo (Danish National Opera) and Bohuš *The Jacobin* (Buxton Festival).

Nicholas created the role of Edward Lear in *Ode To Nonsense*, a co-production between Slingsby and State Opera of South Australia.

Notable concert engagements include Vaughan Williams' *A Sea Symphony* with Brighton Philharmonic and Mahler's *Lieder eines fahrenden Gesellen* with English National Ballet. He has sung the Brahms Requiem in Beijing, Vaughan Williams' *Five Mystical Songs* with the City of Birmingham Symphony Orchestra and *Messiah* under Laurence Cummings.



## Véronique Meunier writer



Veronique Meunier was born in Escherange, France, into a family of mathematicians and electronics/IT pioneers. When she was 7 years old the family moved to Paris and Veronique began to study music, theatre and dance at the Conservatoire Marly Le Roi. She also began playing the harp at this time, and her life long love of the Chinese language and culture was triggered by reading an Atlas of World Civilisations that was on the book shelf in the family home. At the age of 16 Veronique went to study Theatre, Film and Communications at Nanterre University, Paris West and the following year she enrolled at the University of Paris II, to study Chinese and Hindi. Following these studies Veronique signed a four year contract with Theatre D'Avignon Opera as a soprano 'artiste en troupe', during which time she also began working for her father Denis Bernot's IT company. In the next phase of her life, Veronique began teaching Chinese language courses and initiated an academic research partnership with the distinguished Chinese scholar Fei Yun

from Editions You Feng, research that involved building bridges between the basics of the language and the latest information about the linguistic/archeological roots of Chinese, research that informed the content of her subsequent Manga publications - books that are now a core curriculum element in Chinese teaching in Confucius Institutes in France.

Veronique was commissioned by the Director of Editions You Feng to create new encyclopaedic dictionaries, both printed and online, and after years of research her first book *Chine Mon Amour* was published. Veronique began giving conferences and lectures on Chinese Culture and Writing at universities, lycées and colleges. Her novel *L'enfance* was published by Gallimard DDB, désclee de brouwer and she has numerous publications at Editions You Feng publishing house, Paris. Her successes as a writer were formally acknowledged when she was awarded the Médaille de Vermeil by the Société Académique Arts, Sciences, Lettres at a ceremony in Paris, and was appointed Director of Collections for all bilingual publications and official state translations for the Chinese Government at Editions You Feng, Paris.

For more information about her work and her collaborations with Paul McGrath, Francois Dumetz, Denis Bernot, Tangi and Atelier Odil visit: [www.evidence-officiel.com](http://www.evidence-officiel.com)

## Antonín Dvořák Te Deum

*Te Deum*

*Tu Rex Glorïae*

*Aeterna Fac*

*Dignare Domine*

In the late 19th Century, the American cultural establishment was acutely aware that it did not have the musical heritage and institutions enjoyed by Europe and was therefore keen to take steps to rectify the situation by establishing an American musical tradition. It was decided that a suitably distinguished figure to head the Conservatory would give weight and impetus to this objective, and so it was that in October 1891 Dvorak was appointed Director of the National Conservatory in New York, his duties to commence the following autumn. It had been a very exhausting year for Dvorak, so in January 1892 he decided to give himself a long rest before setting off for the United States. However, in June he received a request from Jeanette Thurber, the founder of the National Conservatory (and soon to be his new employer), to write a cantata to celebrate the 400th anniversary of the discovery of America by Christopher Columbus. This would also be, she wrote, a celebration of Dvorak's arrival. The promised text failed to arrive, so Dvorak turned instead to the great Latin hymn, Te Deum Laudamus. He sketched the work out in less than a week and had completed it by the

## Antonín Dvořák

### Symphony No. 9 From the New World

*Adagio— Allegro molto*

*Largo*

*Scherzo: Molto vivace*

*Allegro con fuoco*

The ethnic influences on this work are interesting from the perspective of the composer's own assertions. In a New York Herald article Dvořák emphasised its purported Native American connections, citing parallels to Longfellow's poem "The Song of Hiawatha" He claimed that the Scherzo related to the section of Longfellow's poem that describes the dance of Pau-Puk-Keewis:

*"It was he who in his frenzy  
Whirled these drifting sands together,  
On the dunes of Nagow Wudjoo,  
When, among the guests assembled,  
He so merrily and madly  
Danced at Hiawatha's wedding."*

This Scherzo dance is introduced by a motif borrowed from Beethoven's 9th Symphony. The last movement evolves out of a march theme that seems perfectly appropriate to a middle European symphony of the time. The musical world of Dvořák's day had become polarised between what was viewed as Brahmsian conservatism and Wagnerian experimentalism and one of the great achievements of Dvořák's late music is the extent to which it bridges even that politically charged divide.

# Paul McGrath

## Beyond Your Elsewhere

### A TRANSCULTURAL CANTATA

for soprano, mezzo, tenor, baritone  
soli, SATB choir, children's voices,  
symphony orchestra, chinese orchestra  
& world drums

#### SYNOPSIS - Part 1

##### No. 1 WEDDING STORM

A wedding in the south of France.  
Present day.

The Vicar is interrupted by a violent storm. Parts of the roof start to fall on the Bride and torrential rain comes flooding in. Grandma Martha summons the children to a safe area inside the church. The Groom tries to rescue the Bride who is trapped by the falling masonry and the Vicar is terrified that the whole ceiling might collapse! The children are enjoying the rain that's falling indoors, while all the adults are fretting! All of them then reach the relative safety of the crypt, but it's completely dark and there seems to be no way of switching on the lights. Martha reassures the Bride and then decides to tell a story to try to keep everyone calm.

##### No. 2 LONG AGO, FAR AWAY

The story that Martha begins to tell is set in ancient China, in a time of war. A father travels south with his two children, following the death of his wife, their mother.

##### No. 3 THE FATHER ESCAPED WITH THE CHILDREN

When they arrive in southern China the father dies. The children have no money for the funeral so the girl, Zhang Haitang, decides she will have to become a Geisha.

##### No. 4 NEVER DO THAT FOR ME!

Zhang Lin, her younger brother, is distraught at this turn of events.

##### No. 5 NO MORE THUNDERBOLTS FROM THE SKY

Ma Junqing, a rich merchant, tells her that he will love her, that he will help her overcome her sadness, and that he hopes she will give him a son.

##### No. 6 SILK

Haitang faces up to her destiny.

##### No. 7 WHEN MY MOTHER DIED

The Bride remarks that this story is reminiscent of Martha's own life. Martha concurs, explaining that when she was a young woman, during WW2, her mother had died, and that she had then escaped to the south of France with her father and brother. Soon after arriving there, (echoing the Chinese story she has been telling), her father also died. The young Martha was suddenly all alone with her brother.

##### No. 8 SAILOR, TRIUMPHANT

Young Martha then discovered love, sunshine and freedom. There were

all these handsome men in uniform.  
Her innocence and naïveté had  
consequences.

#### No. 9 THE PAPER PLANES

Martha's brother found her a husband  
- it would have been impossible to  
have a baby and not be married. So  
Martha married a Naval Officer who  
was from a wealthy family and who  
had, up until that point, been  
protected from having to go and fight.  
Martha admits that she did not love  
him to begin with.

#### No. 10 I WANT TO BE THE HARBOUR

The responsibility of becoming a  
husband inspires the Naval Officer, so  
he decides he will fight against the  
Germans and travel to reach the  
Résistance in England.

### Part 2

#### No. 11 CHOO, CHOO

It is the first time that Martha's  
husband has ventured abroad, and he  
is amazed by the trains and boats and  
by the fact that the cars drive on the  
other side of the road. He writes  
poignant love letters to Martha  
thanking her for having led him to feel  
such courage and a sense of freedom,  
feelings he would never have had, had  
he not met her.

#### No. 12 ONE LONG, EMPTY WEEK

The calm before the storm of war, in  
the days before the Normandy  
landings.

#### No. 13 GO ON! GO ON!

The emotional maelstrom of battle. In  
her love letters to her husband,  
Martha forgives him and in his love  
letters to her, he thanks her for  
having made him a man. The soldiers  
encourage and support each other in  
these terrifying moments of warfare.

#### No. 14 ESMERALDA

Martha's husband has fought his way  
to a liberated Paris. Martha travels to  
Paris to meet him there. While there  
together they travel all over town,  
and feel a deep love for each other.  
On a visit to Notre Dame, he likens  
their story to Esmeralda and  
Quasimodo, as he has been so  
inspired by her. He also feels a conflict  
in this moment, because he feels duty  
bound to continue fighting with his  
comrades so the war can finally be  
over.

#### No. 15 MY LITTLE SIREN

Outside the Sacré-Cœur, looking into  
a snow globe of a little siren, Martha  
tries to dissuade him from continuing  
to fight - she is proud of him, but  
thinks he's done enough. Her husband  
however, is feeling compelled to  
continue fighting the war to the bitter  
end.

Martha then sorrowfully concludes  
her storytelling by saying that her  
husband was the last soldier killed in  
the war.

#### No. 16 JOINED TOGETHER

The bad weather has cleared, so the

wedding ceremony is reconvened. The Bride interjects, exclaiming that she cannot marry, because the Groom is not the father of the child she is carrying! The Groom declares that his love for her is greater than all her fears.

#### No. 17 BEND ME NOW

So, the wedding ceremony proceeds. The Bride feels loved, forgiven and happy. Martha feels unburdened for having told her story and revealing her secret, the Groom knows that love makes you invincible and the Vicar is relieved that the ceremony is being safely concluded!

Romance is celebrated!

The narrative structure of the work tells 3 stories from 3 different time zones: present day France, World War II and 13th century China. These 3 layers are textually delivered by the soloists, and a fourth layer of post

surrealist love poetry is added as a mood and commentary backcloth by the choir. The work is scored for large symphony orchestra and choir and the multi layers of the narrative are coloured by the sounds of children's voices (No. 5), traditional Chinese instruments, and by a world drumming group, who reinforce not only the storm music (No. 1) and the sounds of warfare (Nos. 13/14), but also add a meditational quality (No. 10) through the sounds of 'Firefly bells' - bells specially made for this piece by Warwick undergraduate Ben Simms. There is a display board in the foyer where you can read the full libretto. Paul McGrath and Veronique Meunier have also been working with the cartoonist/illustrator Tangi on a pop up book which tells the story of Beyond Your Elsewhere in coloured illustrations. Samples of this work in progress are also on display in the Arts Centre foyer.



*"Wedding Storm"* Illustration by Tangi

# University of Warwick Symphony Orchestra

## **Violin 1**

Ronan Thomas\* (leader)

Jane Jiang

Madeleine Jessop

Joanne Rose

Rachel Gaskell

Arka Chakraborty

Shameem Golestaneh

Chanel Fernandes

Janice Kwok

Hugo Thomas

Sophie Munnings-Tomes

Sophie Tuckwood

Natalie Allen

Anne-Sophie Faivre

## **Violin 2**

Emily Olsen (leader)

Martina Kluvancova

Ellie Church

Laura Tachon

Makiko Tanada

Isabel Alexander

Jaimee Kerven

David Morris

Yeshurun Tanna

Emma Gordon

Alexa Wittkop\*

Justin Reed

Harry Fallows

Elizabeth Evans

## **Viola**

Jessie Kolvin (leader)

Jacob Jones

Antoinette Clare

Kye Phoenix

Aggie Martin

## **Cello**

Ruby Hiles (leader)

Elliot Tolaini

Lizzie Bolitho

Simon Donohue

Fan Ray Wen

Katherine Kinnear

Maria Dunkley

Ellie Davidson

Nick Roberts

## **Double Bass**

Christopher Jennings (leader)

Rahul Shorthose

Milly Wald-Harding

Michael Vangelatos

## **Flute**

Jenny Wheeler

Lorenzo Pellis

## **Clarinet**

Hau Yan Ho Jasper\*

James Wills

## **Oboe**

Rebecca Windsor

Philippe Michaud-Rodgers\*

## **Cor Anglais**

Philippe Michaud-Rodgers\*

## **Bassoon**

Alicia Harris

Emily Holt

**French Horn**

Victoria Eden  
Andrew Darlington  
Angus Leong  
Gediminas Pazera\*

**Trumpet**

Stefano Colombo  
Laurie Duncan^  
Matt Jackman  
Daniel Brennan

**Trombone**

Christopher Yau  
Kristian Herath

**Bass Trombone**

Simon Hogg

**Tuba**

Conor Black

**Percussion**

Melissa Martin  
Philippe Michaud-Rodgers\*  
Ewan Thomas  
Tom Dove

**Piano**

Lynn Arnold

\*Music Scholar

^Music Exhibitioner

The University of Warwick

Symphony Orchestra is one of the larger Music Centre groups and is comprised mainly of University students, together with some staff and members of the local community. The Orchestra

perform throughout the year at various venues, including Birmingham Town Hall, Coventry Cathedral, St John's Smith Square and the Butterworth Hall in the Warwick Arts Centre. The wind and brass sections are auditioned and the strings un-auditioned.

The Orchestra also tours biannually with the University Chorus and their last tour to Slovenia in March 2016 was a huge success. The Symphony Orchestra also has a Chamber Orchestra, selected by audition for certain events. They have performed at LSO St Luke's with the University of Warwick Chamber Choir and have performed Peter and the Wolf in the Butterworth Hall, Warwick Arts Centre. In the past the Orchestra have also been invited to perform at three prestigious Indian weddings, in Lucknow, Delhi and Monte Carlo, where they were the support act for Akon. As part of the 50th anniversary celebrations the University of Warwick held a gala concert with the Royal Philharmonic Orchestra and the Symphony Orchestra were privileged to desk share with the orchestra for Gershwin's An American in Paris. They are looking forward to their upcoming tour to Prague at the end of this month.

# University of Warwick Chorus

## **Soprano**

Heather Alford  
Jacky Allsopp  
Naomi Awre\*  
Gillian Ball  
Karen Blackburn  
Christine Blackmore  
Jennifer Bollands  
Amélie Bouché  
Claire Branson  
Hazel Brazier  
Emma Briggs  
Tiffany Choyer  
Stephanie Chung  
Ruth Corbett  
Sue Cox  
Margaret Crompton  
Polly Davis  
Pam Dobedoe  
Kate Dodds  
Alison Field  
Tiffanie Gould  
Margaret Hall  
Juliet Hancox  
Valerie Holt  
Caroline Joyner  
Sue Langmead  
Veronica Lawrence  
Ronni Littlewood  
Anqi Liu  
Barbara Moore  
Elizabeth Moore  
Felicity Mowbray-  
Brown  
Pam Nye  
Pam Roberts  
Maeve Sinclair

Jan Spalding  
Ellie Sterland\*  
Julia Storm\*  
Marion Townsend  
Caroline Trutz  
Elisa Wang  
Mary White  
Lizzy Whyte  
Loretta Williams  
Christine Williams  
Sheila Wilson  
Elizabeth Yeats\*

## **Alto**

Juliet Amery  
Cynthia Barnes  
Vicki Behm  
Una Bennett  
Margaret Birch  
Sarah Blackshaw  
Margie Bray  
Carole Briggs  
Sheila Bunney  
Patricia Chilton  
Audrey Craddock  
Julia Dain  
Keva Doyle  
Wendy Eades  
Laura Elwyn  
Eileen Errington  
Hazel Evans  
Gill Evans  
Susan Evans  
Beth Fearnley  
Doreen Frydman  
Glenn Gibson  
Rosemary Givens

Marisa Gunn  
Georgie Hale  
Kathryn Hardy  
Sue Hogg  
Pan Hu  
Helen Ireland  
Jan Kelway  
Jane Kenney-Herbert  
Jenny Lamb  
Rosemary Lawrence  
Sophia Lyons  
Jean Marchant  
Rowan Marshall-Rowan  
Liz Maycock  
Rhiannon McDonagh  
Jenny Middleton  
Hilary Minns  
Sandy Morgan  
Emily Newman  
Mariana Oliveira  
Amy Page  
Barbara Purser  
Janis Raishbrook  
Sue Ralph  
Janet Read  
Ute Reh  
Klaudija Salciute  
Kath Shortley  
Amanda Slater  
Tamsin Slater  
Louise Smith  
Carolyn Spittle  
Corinne Steele  
Eluned West  
Robynn Wiszniewska  
Aileen Withington  
Shauna Yardley



Tianwen Zheng

### **Tenor**

Phyllis Davies  
David Grantham  
Margaret Grantham  
Martin Lammertsma  
Florian Panzneri  
Peter Robinson  
Florian Theil  
Kenneth Wallis  
Jonathan Winfield

### **Bass**

Andrew Adam  
David Bain  
Graham Booth  
Paul Chilton  
Edward Daly\*  
John Evans  
Kevin Griffiths  
Phil Hodgson  
Victor Jones  
Alex Kaye  
Michael Leyland  
Mike Lyle  
Paul McManus  
Finn Meinecke  
David Morris  
Johannes Müller  
Lee North  
Charles Potts  
Chris Tovey  
Colin Wilding  
Rhys Williams  
John Wilson

The Chorus is the largest Music Centre society at the University of Warwick and consists of both student and non-student members. They sing a variety of classical music, with a repertoire ranging from popular to lesser-known and more challenging pieces such as Stravinsky's Symphony of Psalms, Gretchaninov's Vespers and Verdi's Macbeth.

The Chorus is non-auditioned, and people of all abilities are welcome to join. They rehearse once a week with regular social events in between. Concerts take place in the Butterworth Hall, and in venues off campus including Coventry Cathedral and Birmingham Town Hall. Chorus and Symphony Orchestra tour together every two years, travelling to countries including Poland, Italy, France, Belgium, and Holland. Recent tours have been to Milan (2012) and Konstanz (2014), and in March 2016 they toured with the Symphony Orchestra to Ljubljana, Slovenia. This month they will be touring to Prague and will be giving a concert on 20th March in St. John of Nepomuk Church in Kutná Hora.



\*Music Scholar

# Warwick Chinese

## Orchestra Society

Founded in 2011, Warwick Chinese Orchestra Society is determined to present the beauty of Chinese traditional music to the public. Members of WCOS are Warwick students who are proficient in various types of Chinese traditional instruments. They have participated in many performances and have held their own concerts. WCOS is a vibrant student society in Warwick music community.

### Dizi/Xiao (Chinese flutes)

Xiangtian Dong

### Erhu (Chinese violin)

Gloria Hai

Andy Huang\*

Yue Youyou

### Pipa (Chinese lute)

Yumeng Song

### Liuqin (Chinese mandolin)

Hao Rui

### Guzheng (Chinese zither)

Gou Yudi

Wang Yinuo

# University of Warwick

## Chamber Choir

The University of Warwick Chamber Choir (UWCC) is a student-run mixed choir that prides itself on performing challenging music to a high standard, whilst maintaining an ethos of friendliness and fun. Under the instruction of Paul McGrath, Director of Music UWCC has gone from strength to strength, establishing a distinguished reputation. UWCC's wide ranging repertoire spans sacred, secular and folk music. UWCC performs everything from Byrd and Handel to Cole Porter, with the same dedication and understanding and have premiered works by Howard Skempton, Michael Nyman and Joe Cutler.

### Soprano

Naomi Awre\*

Lucy Nixon

Eleanor Sterland\*

Maeve Sinclair

Laura Wilkins

Wizzie Yeats\*

### Alto

Fiona Emily

Annabelle Lymbery

Eve Miller

Elizabeth Rose

Charlotte Senior

Helen Wood

### Tenor

Joe Weir

Yeshurun Tanna

Simon Brake

Ross Kelly\*

Andrew Lunn

Fionn Robertson

Iain Fraser-Barker

Edwin Kutas

### Bass

Thomas Bruce

George Booth

Edward Daly\*

Low Jia Ler

Peter Morris

## Warwick DrumSoc

Warwick DrumSoc runs a range of different sessions that cater for complete beginners as well as for experienced players. They offer drum lessons, a percussion ensemble and run a steel pan ensemble.

Adam Finchett\*

Ben Simms

Emma Southall

Lawk Mineh

Dave Barrett

## Warwickshire Choristers

### Warwickshire Choristers

Warwickshire Choristers is an open-access choir which brings together enthusiastic boy singers between the ages of 7 and 18. This accomplished group of boys train together to learn the fundamentals of how to use their voices to sing as part of a team and performs and experiences a wide range of repertoire.

The Choristers have been selected for the finals of the National Festival of Music for Youth at Symphony Hall for the last three years. In December 2010 they were one of six choirs in the Grand Final of the BBC Choir of the Year at the Royal Festival Hall. The boys have also toured France, Belgium and Portugal, produced three CDs and appeared on radio and TV. They have won awards at the Cornwall International Male Voice Festival, and

have sung at Birmingham Town Hall as guests of the renowned Canoldir Male Voice Choir.

We're always looking for boys to join our team of dedicated boys: just email [choristers@choristers.org](mailto:choristers@choristers.org) to get involved with this award-winning team.

### Benjamin Hamilton

#### Warwickshire Choristers Director

Benjamin's aim is to bring high-quality musical experiences to all, as audience members and performers. Working to inspire a love of singing in all, Benjamin heads Warwickshire Choristers (for all boys aged 7+) as well as directing Ex Urbe and the Hampton Singers (for the slightly more than 7+!). Benjamin is a strategic arts leader, having initiated and led a wide range of artistic projects as conductor, translator and facilitator. Work includes translating and conducting Carmen for the Warwick Arts Centre, and a translation of Don Giovanni for Hampstead Garden Opera. Benjamin is a Springboard Artist at the Belgrade Theatre where his opera company, HighTime, is in residence. He also holds a PhD from the University of Warwick.

\*Music Scholar

# Music Scholarships & Exhibitions at Warwick

**Warwick Music Scholarships and Music Exhibitions enable the Music Centre to offer financial assistance to talented student musicians, many of whom are participating in this afternoon's performance.** Thanks to the generosity of our donors, we are able to make these awards to undergraduates who take a leading role in our music-making activities.

There is no music degree course at Warwick, so music-making opportunities are open to all students from all academic disciplines. Scholarships are available to all students and for all instruments (including voice)

and are awarded through a competitive audition process. Donations enable us to award scholarships valued at £500 per year to assist our most talented and committed student musicians in paying for tuition, sheet music and maintenance of instruments.

We would like to say **thank you** to all our generous donors who have supported Music Scholarships to date, and we hope that we can count on your continued support.

## HOW YOU CAN SUPPORT US

If you have enjoyed this afternoons performance and would like to make a donation to support music scholarships at Warwick, please contact Faye Smith on 024 7657 4375 or at [faye.smith@warwick.ac.uk](mailto:faye.smith@warwick.ac.uk) You can also make a gift online at [www.warwick.ac.uk/givenow](http://www.warwick.ac.uk/givenow)

We would like to thank you for all your support and look forward to welcoming you to the rest of our concerts this term and in the future!

Lizzy Whyte **Music Centre Administrator**  
James Vegnuti **Assistant Administrator**

### Keep in touch!

University of Warwick Music Centre  
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