Commemorating World War I: Conflict and Creativity

Friday 11 November 2016
Saturday 12 November 2016
Sunday 13 November 2016
Welcome to St David's Hall

2016 marks the centenary of the Battle of the Somme and Cardiff University’s Centre for Interdisciplinary Research in Opera and Drama (CIRO) commemorates this event by exploring WWI conflict and creativity. How is the Great War represented in history, music and visual cultures? And how is it remembered today, in Wales and the wider world?

Public events in collaboration with Welsh National Opera and National Museum Cardiff have brought together not only leading researchers from the Cardiff University schools of Music, Modern Languages, History, Archaeology and Religion, and Journalism, Media and Cultural Studies, as well as representatives from international partner institutions and world-renowned artists, such as Sir Thomas Allen.

I hope you enjoy the events taking place this weekend.

Professor Kenneth Hamilton
Head of Cardiff University School of Music
Commemorating World War I: Conflict and Creativity
A series of collaborative public events

Friday 11 November 2016, 7 pm
Reardon Smith Theatre, National Museum Cardiff
Sir Thomas Allen (baritone)
Connie Gillies (reciter)
Caroline Dowdle (piano)

Saturday 12 November 2016, 1.05 pm
Reardon Smith Theatre, National Museum Cardiff
Iwan Llewelyn-Jones and Caroline Rae (piano)

Sunday 13 November 2016
St David’s Hall, The Hayes, Cardiff
2pm Level 3
John Jewell, Toby Thacker and Jon Gower: propaganda and the battle – discussion
3 pm Main auditorium
Battle of the Somme (1916) Film by Geoffrey Malins and John McDowell
Musical score by Laura Rossi
Cardiff University Symphony Orchestra, Mark Eager (conductor)

Sunday 13 November 2016, 6 pm
The City Church of St John the Baptist
Canon Reverend Dr Sarah Rowland Jones
Cardiff University Chamber Choir, Peter Leech (director)
A commemoration with prayer, music and readings for Remembrance Sunday
Reardon Smith Theatre, National Museum Cardiff, Park Place, Cardiff
Friday 11 November 2016, 7pm

Sir Thomas Allen (baritone)
Connie Gillies (reciter)
Caroline Dowdle (piano)

Programme

Poem by Edward Thomas  Adelstrop
John Ireland  If there were dreams to sell
Poem by Wilfred Owen  Strange Meeting
Poem by Herbert Asquith  The Volunteer

George Butterworth  A Shropshire Lad (Nos.1-3)
Poem by Fredegond Shove  The Farmer
George Butterworth  A Shropshire Lad (No.4)
Poem by Siegfried Sassoon  Attack
Johann Sebastian Bach arr. Busoni  Ich ruf zu dir, Herr Jesu Christ (piano)
Poem by Laurence Binyon  For the Fallen
George Butterworth  A Shropshire Lad (Nos.5-6)

Poem by Thomas Hardy  We Field-Women
Gustav Mahler  'Der Tamboursg'sell' from Des Knaben Wunderhorn
Charles Ives  Tom Sails Away
Eric Coates  I heard you singing

INTERVAL

Ralph Vaughan Williams  Linden Lea
Love-sight
Silent Noon

Roger Quilter  Now sleeps the Crimson petal
Hey, ho, the wind and the rain
Take, O take those lips away
O mistress mine

Edward Frederick Lockton  I’ll walk beside you
Annie Fortescue Harrison  In the gloaming
Eric Coates  Bird songs at eventide
Programme notes

Adlestrop
Poem by Edward Thomas
(1878-1917)

The Gloucestershire village of Adlestrop was immortalised by the British war poet Edward Thomas in his poem of 1917, which describes an uneventful journey that Thomas took on 24 June 1914 on the Oxford to Worcester express. The train made an unscheduled stop at Adlestrop railway station, and although Thomas did not alight from the train, he describes a moment of calm pause in which he hears ‘all the birds of Oxfordshire and Gloucestershire’. Thomas died in the Battle of Arras on 9 April 1917, aged 39.

If there were Dreams to sell
John Ireland
(1879-1962)

John Ireland studied with Charles Villiers Stanford at the Royal College of Music from 1897 and published this song in 1918. Like many of his generation, Ireland was attracted to the texts of A. E. Housman, Thomas Hardy, Christina Rossetti, John Masefield and Rupert Brooke for his songs. This song, however, sets a Romantic text by Thomas Lovell Beddoes (1803-49) entitled ‘Dream-Pedlary’, drawn from The Poems Posthumous and Collected of Thomas Lovell Beddoes, published in 1851, which was set by more than two dozen other composers during the twentieth century.

Strange Meeting
Poem by Wilfred Owen
(1893-1918)

Written sometime in 1918 and published in 1919 after Owen’s death, Strange Meeting has been described as one of Owen’s most haunting and complex war poems. The poem is narrated by a soldier who goes to the underworld to escape the hell of the battlefield where he meets the enemy soldier he killed the day before. The poem is among those set in the War Requiem of Benjamin Britten. Owen was killed in action, aged 25, on 4 November 1918, exactly one week before the signing of the Armistice that ended the war.

The Volunteer
Poem by Herbert Asquith
(1881-1947)

Second son of the British Prime Minister H. H. Asquith, Herbert served with the Royal Artillery in World War I. A world away from the poet denunciations of war by Wilfred Owen and Siegfried Sassoon, Asquith’s poem uses archaic language and chivalric imagery in a pro-war paean. Written during the early stages of the war, which Asquith survived, the poem presents the image of a soldier fulfilling his destiny in death.
A Shropshire Lad

George Butterworth
(1885-1916)

1. Loveliest of trees
2. When I was one and twenty
3. Look not in my eyes
4. Think no more, lad
5. The lads in their hundreds
6. Is my team ploughing?

The six songs which make up George Butterworth’s *A Shropshire Lad* (1911), based on A. E. Housman’s set of poems of the same name (1896), are broken up through the first half of the programme and interwoven with war poems and a piano solo. The first three of the set are heard as a group, the remaining songs following separately.

The poems of *A Shropshire Lad* build upon the notion of an idealized rural England fashionable since the industrial Victorian period. The imagery is highly nostalgic and presents an English pastoral idyll, focussing on the March lands and rolling hills of Shropshire, Herefordshire, Worcestershire and Gloucestershire. Butterworth’s song cycle has become a monument of twentieth-century British art song, and the music is inspired by the 450 folksongs he collected during the 1910s, trips to the English countryside often taken with his close friend Ralph Vaughan Williams. The last song of the Housman & Butterworth cycle, ‘Is my team ploughing?’, a haunting dialogue between two men, one dead and one living, the former asking how life goes on without him, and came to represent the conflict of World War One. Butterworth died on the Somme on 5 August 1916, aged 31.

The Farmer (extract)

Poem by Fredegond Shove
(1889-1949)

Shove’s 1917 poem *The Farmer* taps into the theme of the pastoral idyll, and has been included in a number of twentieth-century anthologies of war poems. In 1918, the publisher B.H. Blackwell released a volume of her poems, *Dreams and Journeys*, four of which were later set to music by Ralph Vaughan Williams in his *Four Poems by Fredegond Shove* for baritone and piano of 1922.

Attack

Poem by Siegfried Sassoon
(1886-1967)

The rawest text of all the poems presented this evening, Sassoon’s *Attack* was published in a collection entitled *Counter-Attack and Other Poems* in 1918 after time spent in Craiglockhart War Hospital near Edinburgh, where he met and befriended Wilfred Owen. Sassoon was instrumental in bringing Owen’s work to the attention of a wider audience after the war, which he survived, despite numerous serious injuries.
Ich ruf zu dir, Herr Jesu Christ

Johann Sebastian Bach, arr. Busoni
(1685-1750) (1866-1924)

Ferruccio Busoni transcribed this hauntingly beautiful chorale prelude Ich ruf zu dir, Herr Jesu Christ from Bach’s Orgelbüchlein for piano. It was one of four chorale preludes for organ transcribed by Busoni and published as Sechs Tonstücke in the long-running series of Bach-Busoni transcriptions by Breitkopf & Härtel in Leipzig in 1916.

For the Fallen

Poem by Laurence Binyon
(1869-1943)

Moved by the already high number of casualties of the British Expeditionary Force in 1914, Laurence Binyon wrote For the Fallen, with its ‘Ode of Remembrance’ (the third and fourth stanzas). The poem was published by The Times in September 1914 and is now widely used in Remembrance Sunday services for the Allied forces. Despite being too old to enlist in the First World War, Laurence Binyon volunteered in British field hospitals in France during 1915 and 1916. He wrote about his experiences in his book For Dauntless France (1918).

We Field-Women

Poem by Thomas Hardy
(1840-1928)

We Field-Women was first published posthumously in Winter Words in Various Moods and Metres in 1928. Although not one of his most famous poems, We Field-Women is highly characteristic of his so-called Wessex style, and demonstrates some of his endearing poetic qualities and gritty realism. The poem is explicitly related to his famous novel Tess of the D’Urbervilles (1891) with which it shares subject matter.

Der Tamboursg’sell
from Des Knaben Wunderhorn

Gustav Mahler
(1860-1911)

Set to music by Mahler in 1901, ‘Der Tamboursg'sell’ [The Drummer Boy] is drawn from a collection of German folk poems assembled by Achim von Arnim and Clemens Brentano that were published between 1805 and 1808. A collection of 12 songs published in 1899 under the title Humoresken formed the basis of what is now known as Lieder aus Des Knaben Wunderhorn. The songs were conceived from the first as being for voice and orchestra even though Mahler's first step was the production of playable and publishable versions for voice and piano. After 1901, two of these songs, which had been incorporated into his second and third symphonies, were removed from the published collection, and two other songs, including ‘Der Tamboursg'sell’ were substituted.
Charles Ives (1874-1954)

Charles Ives published nearly 200 songs, from sentimental ballads to complex and dissonant philosophical discourses. ‘Tom sails away’ from Three Songs of War of 1917 uses text written by Ives himself, and creates a haze of childhood memories shadowed by the consciousness of war in Europe. Several popular tunes are incorporated into the song: ‘Over there’, ‘Araby’s daughter’ and ‘Columbia, the Jewel of the Ocean’. The elegiac close to the song suggests that the younger brother Tom who has enlisted and sailed ‘over there’ will not return.

I heard you singing  
Eric Coates (1886-1957)

Under the pseudonym Royden Barrie, Rodney Richard Bennett, father of the composer Richard Rodney Bennett, wrote song lyrics for many composers in the early part of the twentieth century. Best known in Britain as the composer of the theme tune to BBC Radio Four’s Desert Island Discs (By the Sleepy Lagoon, 1930) and The Dam Busters’ March (composed before its use in the 1955 film), Eric Coates wrote this song in 1923. It was one of over 130 songs he composed displaying easy melodic invention.

******* INTERVAL *******

Three Songs  
Ralph Vaughan Williams (1872-1958)

Linden Lea
Love-sight
Silent Noon

The second half of tonight’s recital begins with probably the most famous of English songs, Vaughan Williams’s Linden Lea. While it sounds like a folksong, it is not based on one, but sets text by the nineteenth century Dorset poet William Barnes. The song was published in April 1902 in the first edition of The Vocalist, one of several periodicals to give new impetus to the composition, publication and dissemination of English art song at the start of the twentieth century. ‘Love-sight’ and ‘Silent Noon’ were published in 1903 and form the first two songs from the cycle The House of Life, setting poems by Dante Gabriel Rossetti. ‘Silent Noon’ quickly became a favourite with concert-singers as well as amateurs, and was also published separately. In all three of the beautiful Vaughan Williams’s songs sung here, the composer was just establishing his career as a song writer, his personal voice heard in ‘Silent Noon’ becoming more distinctive in his following cycle Songs of Travel (1901-4) which sets poetry by Robert Louis Stevenson.
Roger Quilter published his first songs in 1900 when the popular drawing-room ballad was still thriving. ‘Now sleeps the Crimson petal’ (Op. 3 no. 2) published in 1904, is in this style but shows great sensitivity to Alfred Lord Tennyson’s text as well as flexible phrasing. It has been republished many times owing to its immediate and enduring popularity. The two songs ‘Hey, ho, the wind and the rain’ and ‘Take, O take those lips away’ are drawn from Quilter’s set of *Five Shakespeare Songs* Op. 23 of 1921. The second was also given a memorable setting by Quilter’s contemporary Peter Warlock. Indeed, many of the art song writers of the period were drawn to Shakespeare, as well as to the Romantic poets Shelley and William Blake. Quilter composed four sets of songs to Shakespeare texts from 1905 to 1938. The last Quilter song ‘O mistress mine’ is the second of his *Three Shakespeare Songs* Op. 6, composed in 1905. Peter Warlock described this song in 1912 as ‘one of the very few things that very simply send me into ecstasies every time I play it’! The text, drawn from *Twelfth Night*, expresses an uncertainty in the future and Quilter’s setting evokes resignation and the transitoriness of youth and joy.

Co-written by Edward Frederick Lockton and Alan Robert Murray in 1936 when Edward VIII briefly ascended to the British throne, this elegant song was one of the last ballads to enter the repertoire and smacks of a bygone era. Like many of these ballads, they were popularised during the 1930s and 1940s on recordings by the popular Irish tenor John McCormack. The song was so popular during World War Two that it inspired the British film *I’ll walk beside you* (1943) about a couple who meet through music but are separated by war. The film not only borrowed the title but also used the song for the opening credits and as a haunting refrain throughout. Edward Frederick Lockton (also known as Edward Teschemacher) was an American lyricist, arranger and composer of popular music between 1900 and the late 1920s.

Composed almost 60 years earlier than the previous song, *In the gloaming* set one of Meta Caroline Orred’s *Poems*, published in 1874. The song was extremely popular in the year of its publication, 1877.
Bird songs at eventide

Eric Coates
(1886-1957)

Although composed in 1926, the last song setting text by Royden Barrie (composer Richard Rodney Bennett’s father) returns us to the spirit of the Edwardian drawing room where love songs using the imagery and evocation of birds, roses and gardens were popular, and which later provided a reminder of the beauty of nature during the harsh days of World War I.

Programme notes: Cardiff University School of Music

Sir Thomas Allen is an established star of the great opera houses of the world. At the Royal Opera House, Covent Garden, where in 2011 he celebrated the 40th anniversary of his debut with the company, he has sung over fifty roles. The same year he also celebrated the 30th anniversary of his debut at the Metropolitan Opera, New York.

He has been particularly acclaimed for his Billy Budd, Pelléas, Eugene Onegin, Ulisse and Beckmesser, as well as the great Mozart roles of Count Almaviva, Don Alfonso, Papageno, Guglielmo and, of course, Don Giovanni. Opera appearances this season include Music Master (Ariadne auf Naxos) at the Royal Opera House, Covent Garden and a return to the Salzburg Festival in the world premiere of Thomas Adés’ The Exterminating Angel.

Equally renowned on the concert platform, he appears in recital in the United Kingdom, throughout Europe, in Australia and America, and has appeared with the world's great orchestras and conductors. The greatest part of his repertoire has been extensively recorded with such distinguished names as Solti, Levine, Marriner, Haitink, Rattle, Sawallisch and Muti.

He made a triumphant directing debut in 2003 with ‘Albert Herring’ at the Royal College of Music and he has recently directed tremendously successful productions of ‘Don Giovanni’ and ‘Così fan tutte’ for Samling Opera at The Sage, Gateshead. He made an equally acclaimed U.S. directing debut with ‘Le
nozze di Figaro’ for Arizona Opera in 2006 and has since returned to direct ‘Cosi’ at the Boston Lyric Opera and ‘Don Pasquale’ at the Chicago Lyric Opera. He is a regular guest at Scottish Opera where his productions include ‘The Barber of Seville, ‘The Marriage of Figaro’, ‘The Magic Flute’ and, most recently ‘Don Giovanni’.

He is Chancellor of Durham University. His many honours include the title of Bayerischer Kammersänger awarded by the Bayerische Staatsoper, an honorary doctorate from the Royal Academy of Music and Royal College of Music, Prince Consort Professor of the Royal College of Music, the Hambro Visiting Professorship of Opera Studies at Oxford University, Fellowship of the Royal College of Music, Fellowship of the University of Sunderland, M.A. from Newcastle University and a Doctorate of Music from Durham University and the University of Birmingham.

In the New Year's Honours of 1989 he was created a Commander of the British Empire and in the 1999 Queen's Birthday Honours he was made a Knight Bachelor. Among his proudest achievements is having a Channel Tunnel locomotive named after him; and most recently, being awarded the Queen’s Medal for Music 2013.

Thomas Allen's first book, 'Foreign Parts - A Singer's Journal' was published in 1993. His film credits include ‘Mrs Henderson Presents’ and ‘The Real Don Giovanni’.

**Caroline Dowdle** was born in South Africa and studied music at the University of Cape Town, where she was taught by the eminent chamber musician Lamar Crowson. There she qualified with a Masters in Music before moving to England to study at the Royal Northern College of Music as a solo pianist, under Renna Kellaway. She was awarded a fellowship in accompaniment at the college, a post which she held for 2 years, before moving to London to begin her career as a freelance pianist.

For many years she was a staff pianist at the Britten Pears School in Aldeburgh, where she worked alongside many of the most eminent singers and instrumentalists of their generation.
Since then she has performed widely in Britain and in Europe, giving recitals with singers and instrumentalists at the South Bank and Wigmore Hall, London, in Paris for Radio France, in Vienna and in Moscow. Since the summer of 2008 she has run the Opera Academy at the Verbier International Music Festival. She has also performed in the Festival itself. Recently she has appeared in numerous recitals with the esteemed baritone, Sir Thomas Allen.

She has worked for Opera de Rouen in 2009 and 2011 as “chef de chant” and pianist in performances of Britten’s *The Turn of the Screw* and *Albert Herring*.

She works regularly as a coach with the singers on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, the Royal College of Music, and with the Samling. She is the Musical Director of both the Samling Academy for young singers in the North-east of England, and the Academy of French Song and Opera, a course run in France each summer.

**Connie Gillies** is fourteen and lives on a farm in Devon. She is currently in year ten at Shebbear College. She is a keen sportswoman but her favourite subjects are English and Drama.

Connie recently attained her Grade 8 Gold LAMDA award. She has appeared in numerous school plays and at the Plough Arts Centre and at the Northcott Theatre, Exeter.

She has also narrated a short film. "Spider Island".
Reardon Smith Theatre, National Museum Cardiff, Park Place  
Saturday 12 November 1.05pm

**Piano Recital by Iwan Llewelyn-Jones and Caroline Rae**

**Commemorating World War I: Conflict and Creativity**

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This miniature 3-part fugue based on the theme that was to become the German national anthem in 1922 was the last of Reger’s many works for solo piano. Originally composed by Haydn in 1797 to text by Lorenz Leopold Haschka as a birthday anthem for the last Holy Roman Emperor, the melody was reworked as a set of variations in the so-called ‘Emperor’ quartet Op.76 No.3. After the dissolution of the Holy Roman Empire in 1806, ‘Gott erhalte den Kaiser’ was adopted as the official anthem of the Austrian, and Austro-Hungarian, Empire. In the 1840s, the melody was set to the text ‘Deutschland, Deutschland über alles’ (Germany, Germany above all else) by the German poet August Heinrich Hoffmann von Fallersleben, and, as Das Lied den Deutschen, became a rousing patriotic song epitomising the struggle for German national unity that erupted during the political upheavals of 1848. First performed in an official ceremonial in 1890 when Germany took ownership of the Heligoland archipelago where Hoffmann von Fallersleben also wrote his poem ‘Deutschland, Deutschland über alles’, Das Deutschlandlied again became popular during World War I. The song grew to symbolise heroic sacrifice for the Fatherland following the 1914 Battle of Langemark at Ypres in Belgium when German regiments suffered heavy casualties under relentless British machinegun fire. Composed in 1916, Reger’s short fugal setting corresponds with this episode of the song’s history. Following the dissolution of the Austrian monarchy in 1918, Das Deutschlandlied was eventually adopted as the anthem of the new Weimar Republic. As the first stanza of Hoffmann von Fallersleben’s poem became tarnished through its association with the Nazi’s quest for world domination during the period of the Third Reich, the third stanza ‘Einigkeit und Recht und Freiheit’ (unity and justice and freedom) was substituted as the anthem’s official text after World War II.

Programme note © Caroline Rae

Poems of 1917, Op.41  Leo Ornstein  
(1893-2002)

1. No Man’s Land (Andante espressivo)
5. Night Brooding over the Battlefield (Moderato e misterioso)

A celebrated child prodigy, the Russian-American composer-pianist Leo Ornstein completed his early piano studies at Saint Petersburg Conservatoire and, after emigrating to the United States in 1906 to escape the Russian pogroms, at New York’s Institute of Musical Arts (later the Juilliard School of Music). Early on in his career Ornstein began to defy convention by incorporating avant-garde contemporary works in his concert programmes including pieces by Bartók, Kodály and Schoenberg. Under the influence of the Futurist art movement he composed music that celebrated the era of speed and noise, and at his London debut recital in March 1914 his programme was devoted entirely to what he termed Futurist Music, namely his own compositions and piano works by Schoenberg. His cycle of ten piano pieces, Poems of 1917, date from this period and are musical reflections on the horrors of the First World War. The work is prefaced by the words of one of
Ornstein’s closest friends, the American poet, liberal writer and social reformer Waldo Frank; the text speaks of years of torment and anguish as the following short extract illustrates: ‘O how wide was the world of my pain! And how innumerable were the ways of my sorrow! For sorrow had come. I had spread upward. My knowing was a blossom of warm petals above a wracked black field. I had come to understand. I had come to sorrow.’

The first Poem, ‘No Man’s Land’, is bleak and elegiac in character, with unrelenting accompanimental ostinati built up of chord clusters. There are overt references to the music of Debussy in the opening melody which recalls ‘Cloches à travers les feuilles’ from the second book of *Images* through its whole tone configuration, while brisk disjunct motifs allude to similar figurations in the piano prelude ‘Canope’. The fifth Poem, ‘Night Brooding over the Battlefield’, explores arabesque-like polyrhythmic patterns, using much repetition and sudden contrasts in tessitura, dynamic and tempo. Despite Ornstein’s dense harmonic language, these short works attest to his consummate skill in eliciting from the instrument a wholly original soundworld that pushed the boundaries of pianistic colour. The *Poems of 1917* are dedicated to the great virtuoso pianist Leopold Godowsky.

Programme note © Iwan Llewelyn-Jones

**Vers la flamme, Op.72**  
**Alexander Scriabin**  
(1872 [O.S. 1871]-1915)

Written during the spring of 1914, the single-movement tone poem *Vers la flamme* (Towards the Flame) is among the last of Scriabin’s many works for piano, the instrument with which he was most closely associated as both composer and performer. The mystic title of the piece reflects Scriabin’s consuming passion for a type of music that could express his quest for the ecstatic and ethereal beyond, an idea that he explored in the Fifth Piano Sonata (1907) and which also dominates the orchestral works *Poem of Ecstasy* (1905-1908) and *Prometheus: The Poem of Fire* (1910). He originally planned *Vers la flamme* as part of his never-to-be-completed magnum opus *Mysterium*, an immense orchestral work intended to be performed at the foothills of the Himalayas over a period of seven days after which the world would dissolve in an apocalypse with great sheets of fire consuming all earthly life. Beginning slowly and intimately with an intense chromatic expressivity underlined by yearning minor seconds – the main melodic idea – the piano work suggests the earth’s fiery destruction through a single long crescendo that is progressively intensified by a gradual expansion of registers to embrace the full encompass of the instrument, shimmering tremolandi and impassioned repeated chords as the music pulls inextricably towards the final blazing immolation. The world was indeed on the brink when Scriabin composed this piece, which may be seen to presage the catastrophic destruction of World War I.

Programme note © Caroline Rae
1. Nel Belgio: sfilata si artiglieria pesante tedesca
   [In Belgium: advance of the heavy German artillery]
2. In Francia: davanti alle rovine della cattedrale di Reims
   [In France: in front of the ruins of Reims Cathedral]
3. En Russia: carica di cavalleria cosacca
   [In Russia: cavalry charge of the Cossacks]
4. En Alsazia: croci di legno
   [In Alsace: wooden crosses]

Although by the beginning of World War I cinema was still in its infancy, nations were quick to recognise the importance of the new technology for propaganda purposes and for recording the events and effects of war. These early silent films, often shown as cinema newsreels, inspired the Italian composer Alfredo Casella to write his four-hand piano suite *Pagine di guerra* (Pages of War). Each of the four movements, described by Casella as ‘short impressions’, is associated with a specific cinematic image of wartime Europe. Set in Belgium, the first movement depicts the relentless advance of the heavy German artillery, dissonant pounding in both piano parts evoking the monstrous brutality of the invasion.

The second movement shifts to France where the great thirteenth century cathedral at Reims, commissioned as a hospital at the outbreak of war, has been laid partially to ruins by German shellfire; gently descending chords suggest distant bells in a mood of resigned lamentation that alludes to Debussy’s prelude ‘La cathédrale engloutie’. Again dissonant and percussive, the third movement moves to Russia and the Eastern Front where the German invaders are charged by the Cossack cavalry in a furious accelerando that pounds towards a terrifying climax in a single crescendo. The last impression is that of fields of wooden crosses – war graves in Alsace; ethereal and transparent, sombre and resigned, a gently swaying berceuse laments the victims of war. Originally composed in 1915, Casella orchestrated the suite in 1918 and added a fifth movement depicting Italian battleships in the Adriatic. Following the first performance of the orchestral version at the Teatro Augusteo in Rome on 12 June 1919, Casella published another four-hand version of the suite in 1922 with an arrangement of the new fifth movement. It is the original 1915 version that is performed in today’s concert.

Programme note © Caroline Rae

**Berceuse héroïque**

*Claude Debussy* (1862-1918)

The German invasion of the neutral state of Belgium in August 1914 catalogued some of the worst atrocities of World War I: looting of houses, burning of libraries and the rape and execution of innocent civilians. Outcry swelled across Europe and the British declared war on Germany. Although maintaining an army a tenth of the size of the Germans, Belgium held up the offence for almost a month and gave Britain and France time to gather their forces. Admiration for the defiance of the Belgian people and their King grew, and the
British looked for ways to provide financial support. As part of a fundraising campaign for the devastated population, The Daily Telegraph published *King Albert’s Book*, a collection of tributes to the Belgian King and his people by the great and good of Europe including Henri Bergson, Anatole France, Sarah Bernhardt, Rudyard Kipling, G.K. Chesterton, Lord Asquith, David Lloyd George, Winston Churchill, Emmeline Pankhurst, Maurice Maeterlinck, Claude Monet, Marcel Prévost and many others. Among the composers commissioned to write short pieces for the volume were Edward Elgar, Camille Saint-Saëns, André Messager and Claude Debussy who described his contribution – the *Berceuse héroïque* – as ‘melancholic and discreet, a simple visiting card with no intention other than that of paying homage to so much resigned suffering’. This solemn work expresses its sorrow quietly, and gently alludes to the Brabançonne, the Belgian national anthem, as if a distant and nostalgic memory.

Programme note © Caroline Rae

**Le Tombeau de Couperin**  
Maurice Ravel  
(1875-1937)

1. Prélude  
2. Fugue  
3. Forlane  
4. Rigaudon  
5. Menuet  
6. Toccata

This suite of six short pieces began life in July 1914 and was eventually completed by November 1917. Although the title pays homage to the great French Baroque composer François Couperin, Ravel’s intention was also to direct his tribute to French music of the eighteenth century at large. This sense of homage is taken one step further in that each of the pieces is dedicated to six of Ravel’s friends who lost their lives during the Great War. (Ravel was sent as a lorry driver to support the troops at Verdun during 1916-1917). Despite these tragic associations, the work seems to eschew any sense of sadness or morbidity and Ravel’s writing is clear, light and refreshing throughout, combining elegance and wistfulness.

As his starting point Ravel turned to structural templates often associated with the Baroque era - a prelude and fugue, three dances and a toccata. In the opening ‘Prélude’, changing-note figurations are swiftly exchanged between the hands, and according to Marguerite Long who gave the first performance in April 1919, Ravel’s two main concerns were that ‘one should be able to hear all the notes and that ornaments were to be played on the beat’. Likewise in the ensuing three-part ‘Fugue’, clarity of execution seems to be uppermost in his mind as he stipulated that only the fingers (no wrists) should be used to play this movement. Three contrasting dances follow: a ‘Forlane’, containing some of Ravel’s most daring and piquant harmonies, an ebullient ‘Rigaudon’ and an elegant ‘Minuet’. The grand finale is given over to an energetic ‘Toccata’, which, in the words of Ravel, was ‘pure Saint-Saëns’.  

Programme note © Iwan Llewelyn-Jones
Iwan Llewelyn-Jones

‘A pianist of impeccable taste, confidence and stylish sensitivity.’ (Daily Telegraph)

‘The power and clean-cut precision of his playing brought out by sparing and beautifully-judged pedalling had all the more impact for being so regularly set against daringly gentle pianissimos of jewelled clarity.’ (The Guardian)

Born and raised in North Wales, Iwan Llewelyn-Jones has established himself as one of the finest pianists of his generation. He studied with Kendall Taylor and Phyllis Sellick before building a close collaboration with the pianist Cécile Ousset. Iwan is a graduate of the University of Oxford and the Royal College of Music where he won several awards and competitions for both academic and pianistic excellence. Further prizes followed in international piano competitions in Spain, France, Italy and Great Britain. He has performed at many of the world’s prestigious concert halls such as London’s Wigmore Hall and Queen Elizabeth Hall, Leipzig Gewandhaus, Sydney Opera House and Cardiff St David’s Hall. Festival appearances have included Aldeburgh, Swansea and Fishguard Festivals and he has been a featured artist at the North Wales International Festival, Music Fest Aberystwyth, Presteigne Festival and Machynlleth Festival. Iwan is a Steinway Artist.

As a soloist Iwan is particularly renowned for his insightful interpretations of French music. His recordings include a CD of solo French piano works entitled ‘French Portraits’ and of contemporary Welsh solo piano music, ‘Welsh Portraits’, which features works composed especially for him by Alun Hoddinott, John Metcalf, Richard Elfyn Jones, Pwyll ap Sion and Sir Karl Jenkins. Iwan’s highly successful solo recording of Welsh song transcriptions, ‘Caneuon heb eiriau’, was released in Spring 2011. A recording of William Mathias’ works for violin and piano with violinist Sarah Trickey for the Naxos label was launched at the 2011 Gregynog Festival. Further recordings to be released in 2017 include a disc of Chopin’s best loved piano works and the world premiere recording of Iwan’s own transcription of Chopin’s First Piano Concerto for solo piano. Iwan appears regularly on television and radio, and a documentary ‘Iwan and the Piano’ was made for Channel 4 Wales in 2000. He has been the recipient of several awards and
honours, including the Sir Geraint Evans Award in recognition of his significant contribution to Welsh music, a Creative Wales Award from the Arts Council of Wales, the Presidency of the Anglesey Music Trust and the Vice-Presidency of the William Mathias Music School. In April/May 2016 Iwan curated and directed the Wales International Piano Festival at Galeri Caernarfon.

In June 2011 Iwan was awarded a scholarship by Cardiff University to pursue doctoral research into pianistic performance practices in twentieth century France. He received a further scholarship to continue his research at the Université de Paris-Sorbonne in 2014. He has given lecture recitals and presented research papers on aspects of French pianism at symposia throughout the UK including the 2015 ‘City of Light: Paris 1900-1950’ International Conference at the Institut français in London, and at the universities of Southampton, Birmingham, Liverpool Hope and Huddersfield.

Caroline Rae

Caroline Rae is a Reader in Music at Cardiff University and has been a visiting lecturer at the universities of Paris-Sorbonne, Paris 8, Rouen and Cologne, and Visiting Scholar at St John’s College Oxford. She has published widely on French music since Debussy with particular reference to Messiaen, Dutilleux, Jolivet, Ohana and Debussy, and also works on Latin American music and criticism, and is an authority on the musical writings of Alejo Carpentier. The author of *The Music of Maurice Ohana* (Ashgate, 2000), she is currently preparing the first study of André Jolivet in English (forthcoming with Routledge). Her research has been supported by the AHRC and British Academy.

Also a pianist, she was a pupil of Dame Fanny Waterman from childhood, and later studied with Yvonne Loriod-Messiaen in Paris, and at the Hochschule für Musik und Theater in Hanover where she was a pupil of Karl-Heinz Kämmerling and David Wilde. She is also a graduate of the University of Oxford. Caroline has performed as a soloist internationally as well as in UK and focuses on repertoire relating to her French music
research interests. For many years she maintained a two-piano duo with the late Robert Sherlaw Johnson in which Messiaen’s *Visions de l’Amen* was at the heart of their programmes. Recent performances include Messiaen’s *Oiseaux exotiques* and recitals with her duo partner Iwan Llewelyn-Jones that in December 2014 included the UK premiere of Jolivet’s *Hopi Snake Dance*. She was a jury member for the 2016 BBC Young Musician Competition and the Wales International Piano Competition.

Her French music research has led to involvements with major orchestras. She was Series Advisor to the Philharmonia Orchestra’s landmark international festival of French music, ‘City of Light: Paris 1900-1950’, which was shortlisted for a Royal Philharmonic Society award in 2016. With the BBC National Orchestra of Wales, she was co-organiser of the BBC Discovering Dutilleux Festival (2008), which took place in the presence of the composer, and has been Programming Consultant to the orchestra for other French and 20th century music projects in 2011 and 2012, and for their Dutilleux centenary celebrations of January 2016. In addition to convening and giving research papers at international conferences and symposia, she has given public lectures at the Royal Festival Hall, Barbican and Royal College of Music in London. She broadcasts on BBC Radio 3, recent projects including BBC Ravel Day, the i-Wonder Guide series, BBC Proms Extra and Dutilleux Composer of the Week.
Remembering the Battle of the Somme

This special Remembrance Sunday event is part of the AHRC Commemorating World War I: Conflict and Creativity network organised by Cardiff University’s Centre for Interdisciplinary Research in Opera and Drama (CIRO) and the Cardiff University School of Music.

To mark the centenary of the Battle of the Somme which took place from July to November 1916, today’s special screening of the original silent British documentary war film *The Battle of the Somme*, shot by two official cinematographers Geoffrey Malins and John McDowell, is introduced by a discussion of propaganda and the battle itself by Cardiff University scholars John Jewell of the School of Journalism, Media and Cultural Studies and Toby Thacker of the School of History, Archeology and Religion, chaired by Jon Gower.

Laura Rossi’s score accompanying the film was commissioned by the Imperial War Museum for the 90th anniversary of the battle in 2006 and is performed today by the Cardiff University Symphony Orchestra under their Principal Conductor Mark Eager.

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Saint David’s Hall, Cardiff

Sunday 13 November

Remembering the Battle of the Somme

2 pm Introductory discussion ‘Propaganda and the Battle of the Somme’
John Jewell and Toby Thacker, Jon Gower (Chair)

3 pm  *The Battle of the Somme*  Film by Geoffrey Malins and John McDowell
Musical score by Laura Rossi

With Cardiff University Symphony Orchestra, conductor Mark Eager
Smiling awkwardly at the new-fangled cameras, troops move towards the Front in the Great War. Their actions are far removed from the swagger and march of war films, but then this is ‘real’. *The Battle of the Somme* was premiered in London on 10 August 1916 and was released generally on 21 August. It remains one of the most successful British films ever made. It is estimated that over 20 million tickets were sold in Great Britain in the first two months of release, and the film was distributed world-wide to demonstrate to allies and neutrals Britain’s commitment to the First World War. The source of many of that conflict’s most iconic images, it was made by British official cinematographers Geoffrey Malins and John McDowell. Though not intended as a feature film, once the volume and quality of the footage had been seen in London, the British Topical Committee for War Films decided to compile a feature-length film.

*The Battle of the Somme* gave its 1916 audience an unprecedented insight into the realities of trench warfare, controversially including the depiction of dead and wounded soldiers. It shows scenes of the build-up to the infantry offensive including the massive preliminary bombardment, coverage of the first day of the battle (the bloodiest single day in Britain’s military history) and depictions of the small gains and massive costs of the attack.

*The Battle of the Somme’s* importance was recognised in 2005 by its formal inscription in the UNESCO ‘Memory Of The World’ register – the first British document of any kind to be included, and one of few films that have so far been added to the register. ‘Memory of the World’ is a programme established by UNESCO to raise awareness of the planet’s rich and diverse documentary heritage, and to encourage its preservation. The most visible face of the project is a register of recognised documents and documentary collections.

At its premiere, the film was accompanied by a piano medley written by J. Morton Hutcheson, which reflected the propagandist spirit of the venture, comprising familiar, comforting tunes and uplifting marches. Laura Rossi’s new score was commissioned in 2006 to mark the 90th anniversary of the Battle of the Somme as a soundtrack for the digitally restored film. When embarking on her research on the film and the battle in preparation for her composition, Laura discovered her great uncle, Fred Ainge (whom she knew as he survived the war), was a stretcher-bearer attached to the 29th Division on 1 July 1916. In preparation for composing the new score she visited the Somme Battlefields, using Fred’s diaries to locate the areas in which he served.

Programme notes from Faber & Faber

**Rossi’s Film Score**

Film composer Laura Rossi has written the following about her approach to writing the score, which was first performed by the Philharmonia Orchestra at the Queen Elizabeth Hall, London on 22 October 2006.

I felt the film needed a strong but simple melodic score to help hold it together and sustain
The film has a very loose structure; the preparation of war/the Bombardment/the aftermath of the battle and the continuation of the war, but I think on a first viewing it is quite hard to follow as there are such contrasting scenes placed side by side. As the film was originally compiled into 5 reels, I felt the film lent itself very well to being written in 5 movements... I also felt that the film needed a slight pause between each of the 5 parts so that the viewer is given a brief moment to reflect on the images just seen before quickly launching into the next part of the film... having new musical material at the start of each new movement helps sustain the audiences attention by giving a fresh start each time.

It was very challenging writing music for this film as there are some very contrasting scenes juxtaposed [...] we see happy soldiers receiving mail, then it suddenly cuts to dead bodies in a crater. So music was needed to link these contrasting images, help make them flow and enhance the loose structure of the film. At same time I wanted the music to reflect the appropriate emotion for the image, so I have written a happy marching theme to match the spirit of soldiers marching off to war, but in sensitive scenes of the dead and wounded I often wrote something more simple, to not overpower the images and give the viewer space to think.

I wanted to deal with some of the more shocking or distressing scenes in a sensitive way, not overloading them with over-romantic or tragic music but something more simple that can give you time to think about what you are seeing on the screen. For example for the famous trench rescue scene I decided to just use a couple of instruments: a solo oboe and harp. I didn’t want the music to be too emotional or tell you what to feel, as the images are powerful enough themselves.

The start of Part Three (the attack sequence) is probably the most famous part of the film[...]. I wanted to mark out this moment but it was difficult to know what to write for these images. I considered having a minute’s silence (and later found out that it was sometimes screened this way) but in the end I decided to create an eerie, unnerving atmospheric background by using low drum rumbles with thunder sheet and wind machine. I then had the violins entering one by one playing high string harmonics that gradually builds up to create a high dissonant chord to give the feeling of tension.

One of the most poignant moments in the film is in Part Five where the soldiers are resting and cleaning up after the battle and some wave and smile and show off their souvenirs from the battle. For me this is a very emotional moment as it is one of the few times we actually see the men as individuals (not just a group of soldiers) and really look into their faces. I wanted the music to be emotional and strong here to enhance the images of these men who have just been through this terrible battle yet still put on a brave face and smile at the cameras.

Laura Rossi
Jon Gower grew up in Llanelli, Wales and studied English at Cambridge University.

A former BBC Wales' Arts and Media correspondent, Jon has been making documentary programmes for television and radio for over 30 years. He has several books to his name, in both Welsh and English. They include *An Island Called Smith* (2001), about a disappearing island in Chesapeake Bay, which gained him the John Morgan Travel Award, and *Uncharted* (2010), a novel set in Buenos Aires, Oakland, California and Cardiff, which was described by Jan Morris as 'unflagging and unfailingly inventive'.

In 2009, he was awarded a major Creative Wales award to explore the Welsh settlement in Patagonia and wrote *The Story of Wales*, which was a landmark BBC series broadcast 2012. Jon Gower won the Welsh Language Wales Book of the Year Prize in 2012 for his novel *Y Storiwr* (Gomer 2011). Jon's second volume of short stories, *Too Cold For Snow*, was published in 2012.

He has also written drama, including a multi-media presentation, *On High/Aruchel*, devised and performed with Gerald Tyler and Tomos Williams in 2010; *Drws Nesa*, with Glyn Elwyn in 1986; and two radio plays for BBC Radio Cymru in 1985 and 1983 respectively - *Istanbwl* and *Lawr y Strand i Bicadili*.

Jon Gower lives in Cardiff, Wales, with his wife Sarah and two daughters, Elena and Onwy. He is currently a Hay Festival International Fellow.

John Jewell is the Director of the Undergraduate programme at Cardiff University's School of Journalism, Media and Cultural Studies.

His research and teaching interests include the representation of asylum seekers and refugees in the British media and the history and development of the popular press. He is also interested in advertising, propaganda and political communication.

Toby Thacker’s research concentrates on the cultural, political, and military history of the twentieth century in Europe, focused particularly on the role and place of music in Germany after 1945; on music in the early GDR; and on the relationship between different forms of music and concepts of citizenship in modern Germany. Toby has also written about the end of the Second World War in Europe, and most recently has produced
a full length biography of Joseph Goebbels. He is currently concentrating on British culture, the arts, and the construction of memory during and after the First World War, and is conducting research for a forthcoming book on the subject.

Mark Eager has been at the forefront of professional music making in the UK since leaving the Royal Academy of Music with their highest award. Over the last 25 years Mark has worked with the BBCNOW, LPO, RPO, Philharmonia, CBSO, Hallé, Bournemouth, Ulster, English Chamber, Scottish Chamber, ENO, WNO, Royal Opera and Ballet, BBC Symphony and Concert Orchestras, being full time with BBCNOW for thirteen years. He has recorded extensively for radio, CD, TV and film.

Initially a trombonist, the BBC commissioned two trombone concertos for Mark ‘The Spindle of Necessity’ 1998 by John Pickard and ‘Trombone Concerto’ 2004 by Alun Hoddinott. Mark recorded and broadcast both works for BBC Radio 3 receiving much critical acclaim. Mark was the only UK trombone soloist to regularly play and record concerti for the BBC and was honoured with the Silver Medal from the Worshipful Company of Musicians, the ‘Orchestral Recognition Award’ from the ITA and an ARAM for his services to professional music making.

In 2005 Mark decided that conducting was to take a central role in his career after winning a coveted scholarship to the world renowned Orkney Conductor’s Course.

In 2007 after conducting BBCNOW at Cardiff University, Mark was offered the role of Principal Conductor of Cardiff University Symphony Orchestra. Recently he has relished the thrill of introducing the students to the challenges of performing Messiaen and Takemitsu as well as more conventional repertoire.

Mark tours extensively in Europe, Australia, Malaysia and Tasmania.
The City Parish of St John the Baptist, Cardiff

Hope and Reconciliation

A Commemoration
in Prayers, Readings and Music
with Cardiff University Chamber Choir

“For everything there is a season … a time to kill, and a time to heal” Ecc 3:1,3

Sunday 13 November 2016, at 6pm

Choir: There is an old belief - Parry

Today, this evening, is a time of looking back, and looking forwards. We look back, to times of war – but also to Jesus Christ, who died and rose again, and has broken the chains of death, and opened the gate to eternal life. And so, we look forward, in the hope he has given us, and take up the ministry of reconciliation which he has entrusted to us.

As we begin, let us recall that:
We have come together as the family of God in our Father’s presence,
to offer to him praise and thanksgiving,
to hear and receive his word,
to bring before him the needs of the world
and to seek his grace,
that, through his Son, Jesus Christ,
we may give ourselves to his service.
Therefore, that this evening may be holy, good and peaceful, let us pray to the Lord.

Silence is kept

As our evening prayer rises before you, O God,
So may your mercy come down upon us
To cleanse our hearts and set us free to sing your praise
Now and for ever. Amen

Opening Hymn: 691 – Thy Kingdom Come, O God

Choir: My soul, there is a country - Parry
Ecclesiastes 3:1-4,8
For everything there is a season, and a time for every matter under heaven:
a time to be born, and a time to die;
a time to plant, and a time to pluck up what is planted;
a time to kill, and a time to heal;
a time to break down, and a time to build up;
a time to weep, and a time to laugh;
a time to mourn, and a time to dance;
... there is a time to love, and a time to hate;
a time for war, and a time for peace.

Choir: I know my soul hath power to know all things - Parry

Futility
Wilfred Owen
(1893-1918)
Move him into the sun -
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, -
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved - still warm - too hard to stir?
Was it for this the clay grew tall?
- O what made fatuous sunbeams toil
To break earth's sleep at all?

http://www.bbc.co.uk/poetryseason/poems/futility.shtml

Choir: In Flanders Fields – Leech (with words by John McCrae)

2 Corinthians 5:17-20
So if anyone is in Christ, there is a new creation: everything old has passed away; see,
everything has become new! All this is from God, who reconciled us to himself through
Christ, and has given us the ministry of reconciliation; that is, in Christ God was reconciling
the world to himself, not counting their trespasses against them, and entrusting the
message of reconciliation to us. So we are ambassadors for Christ, since God is making his
appeal through us; we entreat you on behalf of Christ, be reconciled to God.
Choir: Requiescat - Butterworth
Look-out
Ian House

For now the city's at peace. The sniper's rifle is upright between his knees, his hands are soothed by the barrel and he's posted in an armchair at a crossroads among dangling balconies, torn-off dresses, jagged whisky bottles, sandbags, dolls and listens to vanished disco tunes. Coffee is a memory he tastes and smells. He knows, he knows, the cafes will re-fill with statesmen, poets, astronomers, good-time girls; there will be public worship, evening strolls, bookshops, bakeries, banana splits and table scraps that can be left for dogs.


Choir: Anthem for Doomed Youth – De Lange (from a poem by Wilfred Owen)

Revelation 21:1-7
Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. And I heard a loud voice from the throne saying, ‘See, the home of God is among mortals. He will dwell with them; they will be his peoples, and God himself will be with them; he will wipe every tear from their eyes. Death will be no more; mourning and crying and pain will be no more, for the first things have passed away.’ And the one who was seated on the throne said, ‘See, I am making all things new.’ Also he said, ‘Write this, for these words are trustworthy and true.’ Then he said to me, ‘It is done! I am the Alpha and the Omega, the beginning and the end. To the thirsty I will give water as a gift from the spring of the water of life. Those who conquer will inherit these things, and I will be their God and they will be my children.

Choir: Keep the Home Fires Burning – Ivor Novello
Lord God, you hold both heaven and earth in a single peace. Let the design of your great love shine on the waste of our anger and sorrow. Give peace to your Church, peace among nations, peace in our homes, and peace in our hearts, now and for all eternity. Amen.

Almighty and eternal God, from whose love in Christ we cannot be parted, either by death or life: hear our prayers and thanksgivings for all whom we remember this day; fulfil in them the purpose of your love; and bring us all, with them, to your eternal joy; through Jesus Christ our Lord. Amen.

Our Father, who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us, and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever and ever. Amen.

Hymn: 494 – O God, our Help in Ages Past (During the hymn a collection will be taken)

The Blessing

Choir: Abide with me – Sterndale Bennett

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Cardiff University Chamber Choir 2016-17

Peter Leech (director)

Sopranos
Jessica Atkins
Katharine Beale
Emily Davies
Harriet Edwards
Catriona Holsgrove
Phoebe Manley
Angharad Phillips
Emily Pugh
Robyn Pullen
Eleanor Shaw
Jessica Thomas
Florence Vincent
Megan Ware

Tenors
Carwyn Harris
Joseph Ingram
Stuart Ironside
Thomas Mottershead
Sebastian Noltenius Palos
David Russell

Basses
Freddie Hodkin
Douglas Ives
Matthew Heyburn
Fergus Kittow
Michael Roche
Lewis Tomlinson

Altos
Megan Auld
Amelia Clarkson
Berenice Cunningham-Walker
Sara Davies
Carwen George
Chloe Gerrard
Georgia Hadley
Alessandra Palidda
Elan Richards
Natalie Tan
Cardiff University Symphony Orchestra 2016/17

Flutes
Hope Vaughan-Hughes*
Alexandra Lucas
Jessica Judges
Sebastian Walker
Celyn Riple (CARBS)
Leigh Banner
Allison Renker
Sophie McLauglin

Oboes
Huw Griffiths*
Claire Billingham
Elizabeth Robertson (MEDIC)

Clarinet
Siân Evans* (SOCISI)
Alexander Davis
Hannah Parry
Sophia Rood

Bassoons
Hayley Taylor* (MEDIC)
Kirsty Porter

Contra Bassoon
Hannah Rankin

Trumpets
Catrin Nicholas*
Thomas Mottershead
George Martin
Karla Mawby
Jack Brooker
Angus Porter (MLANG)

Horns
Laura Anderson*
Louise Chiverton
Donald Clist

Trombones
Joseph Hillyard*
Douglas Ives (PHYSX)
Rory Stuart (ENGIN)
Mark Choi
Michael Roche

Tuba
Robert Stevens*
Natalie Tan
Rhys Tomos

Percussion
Matthew Lush
Jesse Goss
Nathaniel Alcolado
Elizabeth Beacom
David Vellacott

Violin I
Joanna Mlot*
Emma Exton*
Nia Emanuel
Thomas Whitehouse
Oscar Emanuel (MEDIC)
Kate Marsden
Imogen Kent
Harriet Naden
Heledd Evans (SOCISI)
Rosalind Farr (MLANG)
Yasmin Chu
Kathryn Grzegorzek
Mollie Allen
Harriet Maine (BIOSS)
Katharina Wallace
Laura-Mae Sutherland
Matthew Heyburn
Gabrielle Ebbens

Violin II
Louise Chartron*
Megan Auld
Eleri Roberts (WELSH)
Katie Batchelor
Elizabeth Sydenham
Paige Hughes
Lucy Mogford
Loo Hui En
Amber Randall
Clare Pooley
Dean Davies
Ebony Love
Joanna Simms
Clodagh Owens
Eleanor Walsh (MEDIC)

Violas
Georgina Arnold*
Julia Howell
Thomas Wilkinson
Hannah Gray (ENCAP)
Elizabeth Hancock (MEDIC)
Chloe Steele
William Donaghy
Lucy McPhee
Robin Freeland
Gina Bertorelli
Mariana Dickson
Joanne Seaby
Bronwenvirgo

Cello
Elin Taylor*
Martha Bagnall
Benjamin Draper
Timothy Johnston
Esther Morris
Thomas Haslehurst
Lucy Hoskins (MEDIC)
Carys Durie (MEDIC)

Double basses
Thomas Phillips*
Hannah Gibbs
Liam Hill (BIOSS)
Jerry Zhuo (CARBS)
Jonathan Brown
Isabel Jackson (Geography and Planning)

Harps
Lucy Jones
Martha Powell

Piano
Christiana Hill

*Denotes section principal

Students are members of the School of Music unless otherwise indicated