

The Beaufort Ensemble

Violin I

Katie Lodge, Richard Ballard, Margaret Hartley, Jeremy Richardson, Vicki Corke, Helen Longfils, Sam Borin

Violin II

Duana Chan, Deborah Grayson, Olivia Marshall, Hannah Fiddy, Lucy Hosker, Emma Shall

Viola

Peter Conlon, Stephen Butler, Paul Peeling, James Hindson

Violoncello

Camilla Farrant, Sheli Levenson, Victoria Pearce-Smith, Hannah Granroth, Zoe Pollington

Double Bass

Catherine Sutherland, Austin Anderson, Lizzie Wheeler

Flute

Ellie Fiahlo, Eily Macqueen

Oboe

Alex Shannon, Ruth Sykes

Clarinet

Mary Hughes, Chris Webb

Bassoon

Oliver Hadelers, Alex Marianski

French Horn

Julian Black, Catherine White

Trumpet

Alasdair Amos, Ali Roe

Percussion

Amanda Foan

Christ's College Music Society

28th February 2007

Emmanuel United Reformed Church



Christ's College Music Society Committee

President	Professor David Rowland
Senior Treasurer	Dr Gavin Alexander
Chair	Vicki Corke
Treasurer	Charlotte Greenhow
Secretary	Ruth Rushworth
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Recitals Manager	Camilla Farrant
Orchestral Fixer	Julian Black
Special Events	Tiffany Stirling
Publicity	Rachel Beaumont and Joseph Skelker
First Year Representatives	Hannah Fiddy and Amanda Foan

A Date for Your Diary...

Christ's College Presents

Handel's Messiah

in the beautiful setting of **Great St. Mary's Church, Cambridge**

Christ's College Orchestra and Voices, Conducted by **Julian Black**

10th March 2007—7.30pm

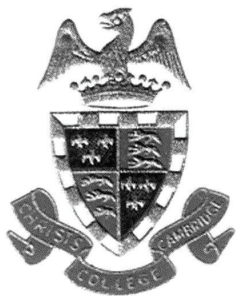
Tickets can be purchased in advance in the interval at tonight's concert and by emailing ara31@cam.ac.uk

Tickets £8 and £4 (Students)

The CCMS committee would like to thank the Master, the Fellows and Chaplain of the College for the use of College Facilities for rehearsal. We would also like to thank Emmanuel United Reformed Church for their help. Also, Ann Keith and the College library for the loan of the music.

*The Beaufort
Ensemble*

Conducted by Joseph Skelker



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Divertimento for Strings Nr. 1 *Wolfgang Amadeus Mozart*

Mozart's Divertimento in D major, Kv 136 is the first of a group of works collectively known as the "Salzburg" symphonies. These works stand apart from Mozart's remaining symphonies, in that they are set for strings alone, rather than for the otherwise customary mixed instrumentation including winds. A further point which separates these compositions from Mozart's others in the symphonic genre, is that they are comprised of just three, rather than four individual movements, each lacking the usual Minuet. The brilliant inventiveness and virtuosity of the D major Divertimento is, to echo the words of Alfred Einstein (writing about another closely related work, Mozart's perennial Eine kleine nachtmusik, the Serenade in G, K. 525) "a masterpiece of masterpieces, on the smallest possible scale."

Konzert Nr. 3 fur Pianoforte (Op. 37) *Ludwig van Beethoven*

Soloist Bas Van-Bommel
(A short interval will follow)

Ludwig van Beethoven's Piano Concerto No. 3 in C minor, Op. 37 was composed in 1800, and first performed on April 5, 1803 with the composer as soloist. The concerto was incomplete at its first performance. Beethoven's friend, Ritter von Seyfried, who turned the pages of the music for him that night, later wrote:

"I saw practically nothing but blank pages. At the most I noticed here and there a few hieroglyphics which meant absolutely nothing to me, but which he had scribbled down to provide him with a few milestones. He played almost the entire solo part by memory; as was often the case, he had not had time to commit it all to paper."

Symphony Nr. 4 in Bb Major (Op. 60) *Ludwig van Beethoven*

i) Adagio ii) Adagio
iii) Allegro Vivace iv) Allegro

A cliché holds that the odd numbered symphonies of Beethoven are majestic, while the even numbered symphonies are peaceful. Though it arguably contrasts heavily with the 3rd and the 5th symphonies, one has to squint to envision the "slender Greek maiden between two Norse gods" that Robert Schumann saw in this work.

Count Franz von Oppersdorff was the relative of Beethoven's patron, Prince Lichnowsky. When the Count traveled to Lichnowsky's summer home, he managed to meet Beethoven, who was having a summer vacation. Von Oppersdorff listened to Beethoven's Symphony No. 2 in D Major, and liked it so much that he offered a great amount of money for Beethoven to compose a new symphony for him. Beethoven went to work, using the cheerful mood of the Second Symphony. The dedication was made to "the Silesian nobleman Count Franz von Oppersdorff." Along with the 1st, this is one of the most neglected of the Beethoven symphonies.

The Christ's College Music Society Annual General Meeting will follow the concert.
This will take place in the Todd Building, Christ's College.

Tonight's Conductor

Joseph Skelker is a second year music student at Christ's College. He began studying music at the age of nine with trumpet lessons and in 2005 won the brass section of the Band of the Welsh Guards performance awards. Since coming to Cambridge he has played with a variety of orchestras around the university and in several musical theatre productions including "South Pacific", "The Jungle Book" and "Pirates of Penzance". Joseph started studying conducting last year with Sydney Fixman in London and continued studying with the conductor Itay Talgam in Israel over the summer and winter holidays. He has conducted the college orchestra in joint concerts and this is his second concert conducting the Beaufort Ensemble.

Tonight's Soloist

Bas van Bommel was born in Amsterdam in 1979. He started piano playing at the age of 6. In June 2002 he finished with distinction his study with Jan Wijn at the Conservatorium van Amsterdam.

Bas van Bommel has won several prizes. In 1999 he was prize-winner at the fourth international Hummel Piano Competition in Bratislava (Slovak Republic).

In 1991 he won the first prize at a Dutch Mozart competition, in 1992 the first prize at the Steinway competition and in 1994 and in 1996 first prizes at the Prinses Christina competition.

Bas gave recitals in the United States, Venezuela, Spain, England, and in several cities in The Netherlands. He also participated in masterclasses by renowned teachers as Karl-Heinz Kämmerling, Claude Helffer and György Sebök.

Bas van Bommel performed with several orchestras, including the Residentie Orchestra, the Noordholland Philharmonic Orchestra and Nieuw Sinfoniëta Amsterdam.

After studying piano Bas studied Classics at the University of Amsterdam. Currently he is doing an MPhil in Classics at the University of Cambridge.

Christ's College

Christ's College was first established as God's-house in 1437 by William Byngam, a London parish priest, for training grammar school masters. Shortly after receiving its Royal Licence from Henry VI in 1446, God's-house was forced to move from its original site, as this was needed for the King's new project (what was to become King's College). God's-house moved to its present site in 1448 and in the same year received a second Royal Licence. This licence may be regarded as the foundation charter.

Following the death of her third husband, and the accession of her son as King Henry VII, the Lady Margaret Beaufort turned her energies to good causes. No doubt at the suggestion of her confessor, Bishop John Fisher, she decided to enlarge God's House. In 1505, with a royal charter from the King, the College was re-founded as Christ's College. Lady Margaret has been honoured ever since as the Foundress.

