

**The Cambridge Concert Orchestra's
50th Anniversary Concert**

**A celebration of light music
composers past and present**

(Conductor Suzanne Dexter-Mills)

including two world premieres

***The Lakes of Cold Fen* by Nigel Hess**

and

***Grantchester Variations* by Tim Brooks**

**in aid of
Voluntary Service Overseas**

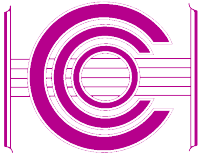
**Saturday 8th July 2017 7:30pm
West Road Concert Hall
Cambridge CB3 9DP**



www.cco.org.uk
Charity number: 263524



www.vsointernational.org
Charity number: 313757



Cambridge Concert Orchestra

playing for pleasure

The Cambridge Concert Orchestra has been making music, and making it fun, for many years and this evening's concert marks the group's 50th anniversary. The CCO enjoys playing a wide repertoire of light orchestral music and is very fortunate to have its own extensive library of sheet music, much of it donated to the orchestra by Charles Shadwell (formerly of BBC Variety Orchestra). This means that every concert is different and there is always something for everyone. While the orchestra's emphasis is on enjoyment, the concerts also serve to raise money for local, national and international charities, raising approx. £20,000 in the past five years. Wider details about the orchestra can be found in subsequent pages, so we sincerely hope you enjoy this evening's concert.



VSO

Voluntary Service Overseas (VSO) began in 1958 when Alec and Moira Dickson recruited and sent 16 British volunteers overseas in response to a letter from the Bishop of Portsmouth asking for people to teach English in Borneo.

Much has changed since then. Over the years VSO has engaged more than 43,000 volunteers to work on international development programmes in over 120 countries. Today VSO is a truly global organisation. We recruit skilled volunteers from all over the world and from all sectors of society, including business leaders, parliamentarians and young people.

Last year our organisation:

- trained over 66,000 teachers in 16 countries, benefiting more than 850,000 school children
- increased the knowledge and skills of 31,863 health practitioners
- supported over 984,000 people to access better health services
- improved access to food and income for 146,000 people in 15 countries.

We are always looking for new ways to turn human energy and ingenuity into lasting change. We still send professionals to share their skills with their local counterparts, but we have embraced a range of methods that allow us to provide whatever kind of help is needed most, including promoting international understanding and action, knowledge sharing, and youth exchanges partnered with the International Citizen Service (ICS).

VSO's vision is a world without poverty. We know, from almost sixty years of experience, that when teachers pass on their skills to others, when community groups are shown reliable sources of income, and when governments help to make systems fairer, this brings about lasting change.

MESSAGES FROM OUR FRIENDS

From our President, Brian Kay:

Light Music has been with me for as long as I can remember: my late father's favourite programmes were Friday Night is Music Night, Melodies for You and the New Year's Day concert from Vienna. Sadly, he died before I had the good fortune to present all three for radio and television. I made my singing debut with Max Jaffa on the Spa at Scarborough and, when I came to Cambridge as a choral scholar in the mid 60s, I got to know Charles Shadwell at his pub in Trumpington! – all a far cry from the rarefied atmosphere of King's chapel, but in its very different way just as near to my heart. Presenting nine years of Music in Mind on Radio 4 (in succession to Richard Baker), fifteen years of the Vienna concert (ditto!) and seven years of my own Brian Kay's Light Programme on Radio 3 were among the highlights of my life as a broadcaster, and the sad thing now is that the BBC has largely turned its back on what my former colleague David Jacobs used to call 'our kind of music'! But the melodies linger on, thanks to people like you, and there is no doubt that you are right up there with the best of them. I am sure I speak for so many when I say thank you for the music and long may you keep the flame alight in your own magnificently splendid way.

From Nigel Hess:

May I take this opportunity to wish the Cambridge Concert Orchestra the heartiest of congratulations on their 50th Anniversary, and I am sure that the next 50 years will be equally fulfilling and inspiring!

From Peter Bumstead:

I am greatly honoured that the Cambridge Concert Orchestra has chosen to perform my piece, Smoke-Screen, in their 50th Anniversary Concert, and I wish them and their conductor every success in the future.

MESSAGES FROM THE ORCHESTRA

From Suzanne Dexter-Mills – Musical Director:

It has been a privilege to be the conductor of the Cambridge Concert Orchestra for the past 15 years and to be here tonight to celebrate 50 years of music making. The CCO is fortunate to have an extensive library from which to select repertoire, but it is important to encourage new light orchestral music to be written and performed. To mark our 50th anniversary we have invited Nigel Hess and Tim Brooks to write new works for the occasion. Five pieces in tonight's programme are by living composers, but we have also included some well-known pieces from the light-music repertoire too. The CCO is widely known for its eclecticism in performing a wide range of music and raising large sums of money for charity. Long may it continue.

From Jan Mentha – Chairman:

It has been my privilege to chair the Cambridge Concert Orchestra for the last 17 years. In that time, I am pleased to boast, we have gone from strength to strength. I extend my warmest thanks to previous Chairmen, committee members and all members of the orchestra past and present who laid the foundations for what you see (and hear!) today. Thanks to you, our audience – without whom we would be just a rehearsal orchestra. My wish for the next 50 years (and beyond) is that we maintain our commitment to light music, and remain a friendly and welcoming orchestra.

MEMBERS OF CAMBRIDGE CONCERT ORCHESTRA

Conductor – Suzanne Dexter-Mills

Leader – Susan Chapman

Compère – Jan Mentha

1st Violin	Anne Machova Edwin Sung Helen Wingfield Suzanne Fuld Kathleen Long Rob Millman Roisin Rampley Jeanne Mann Alana Thackray	Harp	Lorna Whittle
		Flute	Imogen Duncan Liz Huelin
		Flute/Piccolo	Susan Thomas
		Oboe	James Chapman
		Oboe/Cor Anglais	Philippa Elloway Rosalind Bubb
2nd Violin	Louise Walsh Sheila von Rimscha Laura Gerlach Barbara Taylor Tim Regan Sarah Sangster John Wintle Hannah Hare Stephen Bowell Richard Jones	Clarinet	Alison Jones Angela Starr David Widmer
		Clarinet/Bass Clarinet/Saxes	Caroline Barlow
		Bassoon	Julia Herrick Alison Sinclair Cathy Greenwood
		Horn	Neil Greenham Chris Rogers Simon Crick Stephen Bowring Katrina Crawford
Viola	Miranda Garfoot Jan Mentha Tricia Mathieson Mary Pountain		
Cello	Athena Wu Hannah Wright Laura Millman Karen Cheung Matthew Gretton-Dann Matthew Kitson Dinan Gunawardena Katrina Sung	Trumpet	Evert Bokma Ellie Rugg-Gunn Catherine Houlston
		Trombone	Jim Rowley Sue Conrad
		Bass Trombone	Roger Nunn
Double Bass	Peter Koyander Rosemary Hughes Rowland Thomas	Percussion	Pat Welch Steve Melnikoff Viv Scott

Programme

Overture: Saturday Market

Anthony Hedges

Jumping Bean

Robert Farnon

Grantchester Variations

Tim Brooks

By the Sleepy Lagoon

Eric Coates

Light Blue Suite

Matthew Curtis

1. Overture

2. Barcarolle

3. Galoppe

Interval

The 20th Century Express

Trevor Duncan

The Lakes of Cold Fen

Nigel Hess

Blue Tango

Leroy Anderson

Smoke-Screen

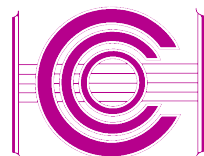
Peter Bumstead

Little Brown Jug

Arr. Clive Richardson

The Devil's Galop

Charles Williams



ABOUT TONIGHT'S PROGRAMME

SATURDAY MARKET Our overture is an evocation of the bustling centre of Beverley in East Yorkshire where Anthony Hedges has lived since 1967. It began life as a test piece for the National Youth Brass Band Competition. At the publishers' request, Hedges made an arrangement for concert band in 1985. Years later the conductor Gavin Sutherland (now president of the Light Music Society), who had played in the original version as a schoolboy, urged the composer to make an orchestral transcription. The resulting orchestral version dates from 2008. A recording is available on the CD 'British Light Music Premieres' Volume 6, released by Dutton Epoch (CDLX 7283), where Sutherland conducts the Royal Ballet Sinfonia.

Anthony Hedges:

Born in Bicester in 1931, Anthony Hedges studied music at Keble College, Oxford, and left university with a first class honours degree and a post-graduate degree in composition. Following National Service as solo pianist and arranger with the Royal Signals Band, he spent the next five years as a lecturer at the Royal Scottish Academy of music. During that time he was a regular contributor on music to many national newspapers and journals. In 1962 he moved to Hull University where he became, until his retirement in 1995, Reader in Composition. In 1972 he was elected Chairman of The Composers' Guild of Great Britain, served as joint-Chairman in 1973 and was subsequently elected to the Guild's Council. He has been a member of the music panels of Yorkshire Arts and Lincolnshire and Humberside Arts, the Music Board of CNNA, and a Council member of the SPNM. A Council member of Westminster Central Music Library for 15 years, he instituted its publishing scheme for contemporary British scores. As a pianist he has given regular solo recitals, and as an accompanist he has worked with many leading performers. In the late 1970s he founded the Humberside Sinfonia, with whom he gave numerous successful concerts as well as recording a highly praised LP of his music.

JUMPING BEAN A piece that perhaps many people know, but cannot quite place. It is quintessential light music, often heard in the background of 'nostalgia' documentaries and newsreels, and reputed to have been used as a signature tune more than any other piece. Like the eponymous Bean, the piece bounces along, and the listener (and player!) may be caught out by the shifting harmonies and craftily placed off-beats. Many recordings are available but, to quote Andrew Lamb (on Hyperion's British Light Music Classics Volume 1, featuring the New London Orchestra, conducted by Ronald Corp (CDA66868)), this piece *'exemplifies as well as anything the characteristic of so many ... light-music classics, that the title and the composer may mean little but the piece itself is instantly and gratifyingly familiar.'*

Born in Canada, **Robert Farnon** (24 July 1917 – 23 April 2005) made his name during the war with the Canadian band of the Allied Expeditionary Forces, settling in Guernsey for the rest of his life. A major figure in light music, he even had a society founded in his name. He is a former honorary Life President of the CCO!

WORLD PREMIERE

GRANTCHESTER VARIATIONS As the composer explains: *I was honoured to be asked to write a piece for the Cambridge Concert Orchestra's 50th birthday and pleased to reconnect with an orchestra I played with sometime around 1986–88. I was given a time limit (5–7 mins) and an orchestra spec (very similar to the community orchestra I had been conducting for the previous 3 years). My immediate plan was to write something that accommodated all the players, would be (hopefully) fun to play and challenging. The very beginning and end came quite quickly – and then it stopped. I had no clue as to how to fill the remaining 5 minutes. I hit on the idea of it being influenced by something about Cambridge – and then Pink Floyd came to the rescue.*

Based on the Pink Floyd song Grantchester Meadows, Grantchester Variations has no 'theme' and the variations are continuous. All the variations are influenced by elements of the song, some references more obvious than others. This piece is a tribute to Cambridge music-makers – and here's to the next 50 years of the Cambridge Concert Orchestra.

Tim Brooks:

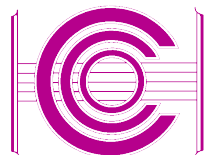
I have always been fascinated by making up music – from an early age I was making up endless over-ambitious piano pieces and, in my teens, writing stuff for any school friend who happened to play an instrument. Deciding to become a 'qualified' composer, I studied composition at York University (and had a great time). While this was a massive explosion of influences for me, during which time I composed a lot of music, I did realise that there was going to be no such thing as becoming an 'official' composer – or a composer at all – unless I continued to make up music, and keep learning along the way. Among other things, that is what I have done since.

BY THE SLEEPY LAGOON was picked up by the BBC in 1942 – the then Home Service – as a theme tune for a radio show and has been used to introduce *Desert Islands Discs* ever since! **Eric Coates** (27 August 1886 – 21 December 1957) is lauded as the King of Light Music. While his output may not have been as prolific as others, the fact that many of his compositions featured as signature tunes to various radio and TV shows meant his music was (and is) frequently heard and lodged in the public consciousness. (Coates was also responsible for *Calling All Workers*, used for *Music While You Work*, broadcast four times a day, five days per week for many years; the *Knightsbridge March* that introduced *In Town Tonight*, and the iconic march for the film of *The Dam Busters*).

LIGHT BLUE SUITE Commissioned for the Cambridge Concert Orchestra by one its members as a celebration of the life of his late wife, Jenny Harvey, the suite received its first performance by the orchestra on 5th July 2014. The title refers both to the orchestra's home town and to the musical idiom – essentially light classical with an occasional nod towards jazz. Overture (which could stand as a concert work in its own right) is followed by a short Barcarolle recalling Cambridge's famous waterways. The final Galoppe does what it says, bringing the suite to a lively conclusion. A recording of the suite is available on *Campion Cameo British Composers Series*, Matthew Curtis: *Orchestral Works* (CAMEO2090); Gavin Sutherland conducts the Royal Ballet Sinfonia.

Matthew Curtis:

Born in Embleton, Cumbria in 1959, as a composer and orchestrator Matthew is largely self-taught. Since 1982 there have been numerous broadcasts of his work, both in the UK and overseas, and his music has been played in concert by several of the main British orchestras. *Campion Cameo* has released six CDs devoted entirely to Matthew's work and he has also contributed to compilation discs issued by ASV White Line, Naxos, Heritage and EM Records. While best known for shorter orchestral pieces in the 'British Light Music' tradition, Matthew has also composed more extended pieces and chamber works.



THE 20TH CENTURY EXPRESS Like *Jumping Bean*, this piece is one of those that is well known, but hard to pin down! The rhythm and energy suggests both a fast moving train, and a fast-moving world. Written in 1950, it encapsulates post-war optimism. **Trevor Duncan** (27 February 1924 – 17 December 2005) is perhaps best known for his *March* from *A Little Suite* – used as the theme tune to BBC TV's 1960s series, *Dr Finlay's Casebook*.

WORLD PREMIERE

THE LAKES OF COLD FEN is a traditional Cambridge folk song, the tune of which was collected by Ralph Vaughan Williams from John Harman in Bassingbourn in 1907. Vaughan Williams was an undergraduate at Trinity College, Cambridge, from 1892–94, and in 1906 he brought his wife to Meldreth for a summer's holiday, returning for visits in 1907 and 1908. Being inveterate cyclists, it is entirely possible that he and his wife cycled to Bassingbourn in their quest to collect the folk tunes of the area. (We know that the meeting with John Harman was on Tuesday, July 30th!). John Valentine Harman was an agricultural labourer who lived at The Tanyard in Bassingbourn with his wife, three sons and four daughters. He was 51 when Vaughan Williams collected *The Lakes of Cold Fen* from him.

Nigel Hess works extensively as a composer for television, theatre, film and the concert hall. He has composed music for twenty Royal Shakespeare Company productions (including the recent West End runs of *Love's Labour's Lost* and *Much Ado About Nothing*) and received the New York Drama Desk Award for *Much Ado* and *Cyrano de Bergerac* on Broadway. Previous scores for Shakespeare's Globe have included *The Merry Wives of Windsor*, *Romeo and Juliet*, *Henry VIII*, *The Knight of the Burning Pestle* and *Nell Gwynn*. Nigel has scored numerous American and British television productions, including *A Woman of Substance*, *Vanity Fair*, *Campion*, *Maigret*, *Dangerfield*, *Just William*, *Wycliffe*, *Ballykissangel* and *New Tricks*. He has received the Ivor Novello award twice for Best TV Theme (*Hetty Wainthropp Investigates* and *Testament*) and is well known to Classic FM listeners for his film soundtrack to *Ladies in Lavender*, played by violinist Joshua Bell and the Royal Philharmonic Orchestra, which was nominated for a Classical Brits award. Nigel's music for the concert hall includes: the *Concerto for Piano and Orchestra*, commissioned by HRH The Prince of Wales in memory of his grandmother and premiered and recorded by internationally-renowned pianist Lang Lang; *A Christmas Overture*, commissioned by John Rutter and premiered by the RPO at the Royal Albert Hall; *Jubilate Deo*, commissioned by the City of Birmingham Symphony Orchestra, and *A Celebration Overture*, commissioned by the Royal Liverpool Philharmonic Orchestra. His music for symphonic wind band is played worldwide, and includes commissions from the Royal Air Force and the Band of the Coldstream Guards. Nigel was honoured to be asked to arrange and direct the music for Her Majesty the Queen's private 90th birthday celebration at Windsor Castle, and has recently received an Honorary Fellowship from St Catharine's College, Cambridge.

BLUE TANGO Representing the best of American light music, **Leroy Anderson** (29 June 1908 – 18 May 1975) was a deft composer of novelty pieces, many of which we have in our library, including *The Waltzing Cat*, *The Syncopated Clock* and *The Typewriter*. At first blush, his pieces seem to 'do what they say on the tin', but always with a little twist. Born in Cambridge, Massachusetts, Anderson is widely thought of as America's pre-eminent composer of light concert music. Forever associated with Arthur Fiedler's Boston pops, there is nevertheless a UK connection. **Ernest Tomlinson** (19 September 1924 – 12 June 2015)

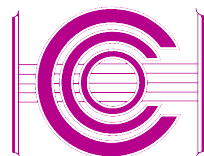
(former president of the Light Music Society) was staff arranger for Mills Music publishing company, Anderson's publishers. While he is not directly credited with every UK Anderson arrangement, it is more than likely he had a hand in them.

SMOKE-SCREEN was written for the South Suffolk Youth Orchestra and was given its first performance by them in 2012. Peter Bumstead revised it earlier this year, tightening it up a little, and expanding the orchestration somewhat. The piece might be described as variations 'backwards'; in other words, the theme does not appear in its entirety until near the end. The variations are rather freely constructed: the first two play with fragments of the theme, the first being slow and mysterious and the second faster and more agitated. The third movement is more expansive and has the character of a minuet, in which a version of the theme is heard in inversion, and is treated canonically. This leads directly into the fourth movement, in which the theme is heard unadorned for the first time, albeit beginning in the middle. On recognising the theme, the listener will no doubt understand the significance of the title, and the dreadful pun contained therein! After a brief reprise of the mysterious opening, Smoke-Screen ends quietly, in the depths.

Peter Bumstead received a musical education in his native Suffolk, studying piano and violin from an early age, and at Christ's College, Cambridge, where he studied composition with Hugh Wood and Alexander Goehr. Since graduation he has pursued a career in organ-building, mostly in a self-employed capacity, constructing a handful of new organs, and restoring a number of notable 18th and early 19th century instruments, in East Anglia and further afield. He has, over the years, been connected with many local musical organisations as a singer, violinist, keyboard continuo player and conductor. In recent years he has found time to return to composition, producing a small number of original works and arrangements for forces great and small.

LITTLE BROWN JUG Clive Richardson (23 June 1909 – 11 November 1998) was the 'in-house' music arranger in what proved to be one of the BBC's most popular radio comedies ever produced – *ITMA*. First transmitted in 1939, the show ran until 1949 (rebroadcast on R4Extra as recently as March 2017). It starred Liverpudlian comic Tommy Handley, who with Ted Kavanagh created the series named after the phrase newspapers of the time often used to describe Hitler: *It's That Man Again!* From 1944 each episode included a musical interlude comprising a witty arrangement of well-known nursery rhymes, folk tunes and popular melodies, played by the BBC Variety Orchestra, conducted by Charles Shadwell. This evening we are playing from the very same sheet music. In the mid-1990s BBC producer Roy Oakshott 'rediscovered' these arrangements for Radio 2's series *Legends of Light Music*, borrowing the music from the CCO, and taking it full circle back to the BBC.

DEVIL'S GALOP As soon as the audience hears the melody of this piece, a faint whisper of the name of the radio programme it introduced usually floats around the concert hall. We anticipate the same this evening, even though the series in question was discontinued in 1951! A recording is available on Hyperion's British Light Music Classics Volume 1 (CDA66868). **Charles Williams** (8 May 1893 – 7 September 1978) also composed the opening fanfare for *Friday Night is Music Night*, the world's longest-running live orchestral radio programme. Much of his music was recorded as 'mood music', and used uncredited in TV, radio, film and other media.



A POTTED HISTORY OF THE CAMBRIDGE CONCERT ORCHESTRA

The early years

The exact date of birth of the Cambridge Concert Orchestra is unknown, but we do know it began in 1967! In its early days 12–15 players met and made music in the Milton Arms Hotel. The archives record that the first conductor was Billie Bell, with Norma Ellis as violinist. Norma went on to lead the orchestra from 1971–1992. We have a copy of the programme from its first formal concert at the Arts Theatre, Cambridge, on 25 October 1970, when the orchestra was called the Cambridge Light Concert Orchestra.

Helpful friends

1967 also heralded a radical reorganisation of BBC Radio. The Light Programme, Home Service and Third Programme were replaced by Radios 1, 2, 3 & 4, and many of the BBC's orchestras were discontinued. Charles Shadwell had been conductor of the BBC Variety Orchestra, and on leaving the BBC he had the foresight to rescue the remains of its sheet music library from a skip. By 1971 he was landlord of the Green Man in Trumpington, where he met members of the CCO to whom he generously donated his collection. This, along with the library purchased from Arthur Anton (who had his own light orchestra, as well as being a reserve conductor for the BBC's orchestras in the 1940/50s), still forms our core repertoire.

The late 1970s/early 80s saw some crises in the orchestra, with talk of it discontinuing or becoming a rehearsal orchestra. A financial disaster had been avoided in 1981 when Ian Wallace (who had previously been a guest artiste with the orchestra, and was made President in 1980) staged a fund-raising concert at the Guildhall. His quiet words of enthusiasm and support may well have swayed the vote at the 1982 AGM, where the vote was 12 for continuing and 5 for dissolving the orchestra! Ian replaced Charles Shadwell as President of the CCO until 1999, when Richard Baker took on that role. Brian Kay has been president since 2008.

Another figure to whom the orchestra owes a huge debt of gratitude is George Dobinson; with the orchestra from the early days as pianist, he became conductor in 1976 until his unexpected death in 1995. The CCO's longest serving conductor (to date!), George oversaw a steady period in the CCO's history.

The turn of the century

Dyfed Griffiths took the baton between 1996–2002. Dyfed enthusiastically embraced the light-music repertoire of the CCO. During this period the orchestra built on its reputation for taking music into the community, and supporting charities and good causes. We ventured into numerous nursing and residential homes, churches, Cherry Trees day centre, and the Royal Albert Homes. We even went on tour – to Biggleswade!

st *21st Century – and onwards*

The arrival of Suzanne Dexter-Mills in 2002 heralded a new era of aspiration for the CCO. We have increased in confidence and, with her encouragement and patience, are expanding our musical repertoire. Suzanne lives and teaches in Suffolk, where she directs ensembles in schools and for the Suffolk County Music Service. Suzanne was formerly conductor of the Suffolk Concert Band and South Suffolk Youth Orchestra and regularly coaches the woodwind section of the National Children's Orchestra. In addition, she finds time to play as Principal Clarinetist in the Wolsey Orchestra, the Churchgate Sinfonia and the Churchgate Wind Octet. We are more than fortunate to have her for our musical director.

We are proud to continue championing light music, and we are especially pleased to be able to present a programme dovetailing our musical heritage with works by living composers. We never forget that the music we play is to be enjoyed, and sincerely hope you enjoy this evening's concert.

RECENT ACHIEVEMENTS

The CCO has a tradition of taking music into the community, far and wide. Averaging three or four concerts per year, a full list of our performances would be too numerous to mention. We have performed in schools, colleges, community centres, nursing homes, churches and concert halls across Cambridge, Ely, Bury St Edmunds and their environs – and even in an aircraft hangar! Further afield, we've been to the BBC's Maida Vale Studios in London, and Chelmsford Cathedral as part of the Somme100 project.

The CCO uses its music-making to support charities and good causes; our performances raise funds and awareness of their important work. The partnership between the CCO and host organisations over the last five years has raised an estimated £20,000 for local, national and international charities and projects, including (among others): Centre 33, Jubilee Sailing Trust, Cambridge Hearing Help, Cruse Bereavement Care, and Cards for Africa. We are pleased to be supporting VSO tonight!



CAMBRIDGE CONCERT ORCHESTRA

Highlights of the last decade

- 2007** 40th Anniversary Concert at St George's Church, Chesterton.
Concerts at Wicken & Wilburton Proms, and Saffron Walden Baptist Church.
- 2008** Grand Charity concert at the Guildhall, with Chesterton Choral Society.
- 2009** World premiere of *Bridges over the River Cam* by Derek Bourgeois at the Wesley Church.
Farmland Museum, Denny Abbey – outdoor concert.
Concert in Fitzwilliam College.
Marshalls Centenary Celebrations – performance in an aircraft hangar!
- 2010** Soham – outdoor concert in a walled garden.
- 2011** Participation in the BBC's Light Fantastic Weekend, culminating in a recording session at Maida Vale Studios.
Joint concert with Chesterton Choral Society at West Road Concert Hall.
- 2012** Concert at the Stephen Perse School as part of the Light Music Society's AGM weekend.
- 2013** Joint concert at the Apex, Bury St Edmunds, with the Suffolk Concert Band.
- 2014** World premiere of Peter Bumstead's orchestral arrangement of *Penseés Musicales* by Louis Lefébure-Wély.
Marshalls Open Day – another performance in the aircraft hangar!
World premiere of *Light Blue Suite* by Matthew Curtis at Histon Baptist Church.
- 2015** Musical accompaniment to Cambridge Community Circus's aerial acrobatics.
- 2016** Joint concert with the Foxtan Singers in aid of the Jubilee Sailing Trust.
World premiere of *The Beauty of Life* by Edwin Sung at Histon Baptist Church.
The Battle of the Somme; orchestral accompaniment for the 1916 documentary film of the same name, first at St George's Church, Chesterton, and then at Chelmsford Cathedral.
- 2017** 50th Anniversary Concert – world premieres of Nigel Hess's *The Lakes of Cold Fen* and Tim Brooks's *Grantchester Variations*. The Cambridge Concert Orchestra is proud to have been able to commission these pieces wholly from funds raised by the Orchestra, as part of its ongoing commitment to light-orchestral music, and as a contribution to the ongoing development of the orchestra's repertoire.

Cambridge Concert Orchestra

Conductor: Suzanne Dexter-Mills and

Foxton Singers
Musical Director: Philly Atkins

All at Sea

a concert of Sea and Watery themed music
in aid of the
Jubilee Sailing Trust

Saturday 5th March 2016 7.30pm

St John's Church, Cambridge

CCO FUTURE CONCERTS

Join us for our next concert:
18 November 2017, 7.30pm
St Luke's Church, Cambridge,
for Freedom from Torture



www.cambridgeconcertorchestra.org
Registered Charity no. 405591

SUMMER FESTIVAL
A concert of seasonal delights featuring
High Wired's stunning aerial acrobatics



Somme 100
FILM
www.somme100film.com

The Battle of the Somme
Live Cinema Performance
by the
Cambridge Concert Orchestra
7.30pm Saturday 10 September 2016

A live orchestral performance of the iconic 1916 film *The Battle of the Somme*, shot by Geoffrey Males and John McDowell, with the acclaimed new score by UK composer Laura Rossi, commissioned by the Imperial War Museum.
Pre-performance talk by Laura Rossi and presentation by Dr Toby Haggith, senior curator from the Imperial War Museum.



"And these troops in the most horrendous or stored at us to a new music score by Laura Rossi, brilliantly effective"
Gael Breen, The Times *****

Wild Road, Cambridge CB4 1LN
St George's Church

Cambridge Film Trust
Arts Council England



THE CAMBRIDGE
CONCERT ORCHESTRA
Conductor Suzanne Dexter-Mills
presents
FANFARE FOR SPRING

Saturday 11
St Luke's Church, Victoria

In aid of Cambridge
Registered
available from enquiries
or 01223 4

Enquiries from musicians wishing to join us are welcome, particularly violinists. We rehearse in the north of Cambridge in term-time throughout the year.

ENQUIRIES

For more information about the Cambridge
Concert Orchestra, please visit our website at
www.cco.org.uk or email
info@cambridgeconcertorchestra.org



CAMBRIDGE
HEARING HELP

We welcome enquiries from charities interested
in working with us towards future concerts



SATURDAY 28 NOVEMBER 2015 at 7.30 pm
City Church, Brickfields House, 15-16 Cheddar's Lane, Cambridge CB5 8LD

Conductor Suzanne Dexter-Mills
A selection of old favourites and new gems such as Jungle Book, Dance Macabre

An evening of light music and readings on a Shakespearean theme

'AS YOU LIKE IT'
or
SATURDAY 2nd JULY 2016 7.30pm

Baptist Church, Histon
Cambridge, CB24 9LN

Including excerpts from 'West Side Story' and featuring the world premiere of
The Beauty of Life by Edwin Sung

Accompanying the orchestral works will be short readings
from the works of Shakespeare
by students from Impington Village College

all takings in aid of
Voluntary Service Overseas

Tickets available from cambridge.vso@gmail.com
or on the door if available.

Tickets include a free glass of wine or fruit juice during the interval

welcoming the blue skies of summer.

SATURDAY JULY 5th 2014 at 7.30pm

In the Chapel Church, Histon,
Cambridge, CB24 9LN

This concert will include the world premiere of

The Light Blue Suite
by Matthew Curtis

In aid of
Voluntary Service Overseas
Registered charity no. 313757

Tickets are available from cambridge.vso@gmail.com,
by phone 01223 276947, or on the door if available.

Adults £10.00, Concessions £8.00, Children £5.00 (aged under 5 free)
Family £20.00 (2 + 2 children)

The price of tickets includes a glass of wine.

This concert has been generously sponsored by
AWEVA
CONTINENTAL PRODUCTIONS