

The University of Manchester's Symphony Orchestra and Chamber Choir is part of the University's Music Society, which is an entirely student-run society.

Ensembles such as the Symphony Orchestra and Chamber Choir work with student conductors throughout rehearsals during each semester, working on individual projects and performing regularly within the academic year!

Being able to take this music on tour is a great privilege and an amazing opportunity, and we hope you enjoy our concert!



A huge thanks to our student conductors for all their work throughout the year and their continuous dedication.

Also, to our tour managers, Minerva Docal and Rishi Bhalla for all their work in making this tour happen!

Thank you to our managers, Joe Watson, Lucy Thompson, Niamh Mullaney and Madeleine Vaudin for their work and support this year! Lastly, we'd like to thank the church for providing us with a wonderful venue to perform in.

Thank you for coming and supporting us!

@uommusicsociety



*University of Manchester*

CHAMBER CHOIR AND  
SYMPHONY ORCHESTRA

TUESDAY 16<sup>TH</sup> JUNE 2026

19:30

KIRCH ST. LAURENTIUS, WUPPERTAL

OUR PROGRAMME INCLUDES MENDELSSOHN  
SYMPHONY NO.3, CHORAL PIECES BY BACH,  
HOLST, WHITACRE AND MORE!

*Join us for our concert!*

FREE ADMISSION | ANY DONATIONS WILL BE GREATLY APPRECIATED

## **University of Manchester Chamber Choir**

*A selection of pieces from:*

O große Lieb', o Lieb' - Bach  
Over Hill, Over Dale – Vaughan Williams  
Virga Jesse – Bruckner  
Justorum Animae – Stanford  
I was Glad – Purcell  
Nunc Dimittis – Holst  
Upon Your Heart – Daley  
Standing as I do before God – McDowall  
Regina Caeli – McDowall  
It will not shine again – Hallopeau  
Earth Song – Ticheli  
Blue and the Sun – Kelly  
Come to Me – Antognini  
'Kalá kallá' from *Five Hebrew Love Songs* - Whitacre

## **University of Manchester Symphony Orchestra**

'Scottish' *Symphony No.3* – Mendelssohn  
Pan og Syrinx (Op.49) – Nielsen

## **Symphony Orchestra and Chamber Choir**

'Wie lieblich sind deine Wohnungen' from  
*A German Requiem (Op.45)* – Brahms

Conducted by Anne-Charlotte Campos-Cornell, Arjan Dhatt,  
Ben Gibson, Hiba Hana, Emily Monk, Louis Moss and  
Dewi Thistlewood.

## **Chamber Choir Singers**

### Sopranos

Hiba Hana  
Eva Gowen  
Leo Lord-Cloke  
Anne-Charlotte Campos Cornell

### Altos

Rosaline Beesley  
Jodie Bailey-Ho  
Olivia Young  
Emma Hocking  
Violeta Varela  
Madeleine Vaudin  
Rebecca Horton  
Damien Ryan  
Emily Monk  
Mia Thorpe-Negbi

### Tenors

Calum Stratton  
Matthew Cassie  
Arjan Dhatt  
Kyle Davis

### Basses

Alexandre Watson  
Gethin Hegarty  
Samuel Murray  
Fernando Lee  
Oreon Lewisson  
George Mitchell

## **Symphony Orchestra Players**

### Flutes

Madeleine Vaudin  
Aoife Thompson  
Lucy Kitson

### Oboes

Jamie Dickinson (Cor  
Anglais)  
Isabel Brown  
Minerva Docasal Quijano

### Clarinets

Rosie Edwards  
Ben Gibson  
Lucy Thompson  
Hiu Nam Tsui

### Bassoon

Ella Parfitt

### French Horns

Juliet Samuel  
Filippa Swensson

### Trumpets

William Garside  
Finnley Hoffer

### Trombones

Dewi Thistlewood  
Imogen Scunthorpe  
Guzman Lopez Woodward

### First Violins

Joseph Watson (leader)  
Christopher Chi  
Olivia Howdle  
Anne-Charlotte Campos Cornell  
Chen-Chen White  
Annelies Struthers

### Second Violins

Susie Tucker  
Kishan Bhatia  
Samuel Barlow  
Trisha Mathews  
Wanting Yan  
Chiamanda Animba

### Violas

Sami Rao  
Rishi Bhalla  
Leandro Veiga  
Marie Seeler

### Cellos

Benjamin Childs  
Edward Houghton  
Eva Gowen  
Francesca Hughes  
Fernando Lee  
Violeta Varela

### Timpani

Murray Davis

### Percussion

Hiba Hana  
Calum Stratton  
Emily Monk

The Chamber Choir repertoire consists of a mixture of sacred and secular pieces drawn from the 17<sup>th</sup> to 21<sup>st</sup> Centuries. This music has been part of the choir's repertoire throughout the year, alongside some pieces that are some of our conductors' favourites! This programme includes an array of European and North American composers, some of which will be well-known by our audience.



By way of introduction to some of the less well-known composers:

Kelly, a US-Canadian composer, specialises in choral music inspired by film scores. The contemporary sound world Kelly creates captures the narrative of the words effortlessly.

McDowall is a British composer, with choral music dominating her work, often using religious texts or poetry. Her writing is hauntingly atmospheric, aided by a fusion of contemporary harmony with intricate rhythm that leads to sensitive and emotive music.

Lastly, Antognini, a Swiss composer, has roots in classical piano and jazz which has inspired a lot of his choral work. His writing is uplifting and aims to uplift listeners, playing into the mystery of music in our time.

*Felix Mendelssohn — Symphony No. 3 in A minor, “Scottish” (1842)*

We didn’t want to perform this tour without bringing a grand Germanic symphony with us, and Mendelssohn’s “Scottish” felt like the perfect companion. Although the spark came from his 1829 journey through the Highlands, Mendelssohn only completed the symphony in 1842, distilling years of impressions into a work that feels both atmospheric and deeply personal.

The opening movement grows from the sombre “Holyrood” theme into an agitated Allegro that seems to breathe the shifting weather and rugged landscapes of Scotland. The scherzo that follows is pure exhilaration — a relentless, quick-footed game for the whole orchestra, full of darting rhythms and bright colours that capture the spirit of Scottish dance without ever quoting it.

The Adagio offers a sudden stillness: lyrical, noble, and touched with a quiet melancholy, as if contemplating Scotland’s long, windswept history. Then the finale bursts in with a heroic Allegro, driven by urgent strings and bold brass calls. Its energy feels almost combative, yet Mendelssohn ultimately transforms this tension into a glowing, major-key epilogue — a moment of unexpected warmth that lifts the symphony into the light. Performing this work in Germany feels like a fitting way to round off a cultural exchange rooted in shared musical heritage.

*Johannes Brahms - ‘Wie lieblich sind deine Wohnungen’ from A German Requiem, Op.45 (1868)*

Movement IV of Brahms’s Ein Deutsches Requiem, Op.45 (“How lovely are thy dwellings”) glows in the glorious warmth of E-flat major, opening with a descending flute line that drifts in and out like a distant memory. Its lilting melody creates a quiet centre of stillness — a gentle meditation on heavenly beauty and eternal life. A grounded bass line and subtly shifting string colours give the music emotional depth, while a brief central fugue rises in radiant, collective praise.

*Carl Nielsen — Pan og Syrinx, Op. 49 (1918)*

Nielsen’s nine-minute symphonic poem revisits the ancient legend in which the god Pan pursues the nymph Syrinx, only for her to escape by transforming into hollow river reeds. When Pan’s breath brushes across them, their eerie vibration becomes the first sound of the pan pipes — a moment of loss, invention, and strange consolation.

Nielsen responds to this story with music written at the height of his powers, shortly after completing his Fourth Symphony. The score is vigorous yet poetic, shaped by the presence of Syrinx herself: woodwind solos thread through the texture, from the shy cor anglais line that first suggests her presence to the clarinet’s impulsive, searching cadenzas. The drama never becomes grandiose. Instead, it dissolves into high, whispering strings, leaving Pan — and us — with a quiet, haunting afterglow.

