



—— MANCHESTER UNIVERSITIES' ——
CHOIR & ORCHESTRA SOCIETY PRESENTS



SPRING CONCERT 2025

Saturday May 24th

Holy Name Church, Oxford Road,
Manchester, M13 9PG



A Word from our Co-Chairs



Good evening and welcome to the CAOS Spring Concert 2025! We're delighted to be back at Holy Name to showcase the pieces we've been working on this semester. Tonight, we have a wide variety of music in store, including classical, film, folk, jazz and musical theatre.

Manchester Universities' Choir and Orchestra Society (CAOS) is an inclusive, non-audition, social choir and orchestra society. We have members from the University of Manchester and Manchester Metropolitan University, as well as a number of non-students. A few highlights from this year include: our logo rebrand in September; our annual residential trip, this year we returned to Hawkshead to perform for the local community; our many socials, from pub crawls to picnics; our Winter concert, which broke CAOS records with around 400 attendees; and last but not least the opportunity to open for a charity event at the Bridgewater Hall.

We hope you enjoy tonight's performance! After the concert, you are invited to join us at 532 (the UoM SU Bar) across the road, where we have a number of tables booked.

And with all of that out of the way, please sit back, relax and enjoy the show...

Andrew & Michael

Thanks

We would like to give a big thanks to...

Valentino Zanella for photography.

Kitty Pinnock and Zak Norris for filming our concert.

And finally, Holy Name Church for the space.

Committee

| | |
|-----------------------------------|--------------------------|
| MMU Chair | Andrew Chang |
| UoM Chair | Michael Lowe |
| UoM Secretary | Hannah Skelton |
| MMU Secretary | Evelyn Fletcher Bird |
| UoM Treasurer | Ruby Cooke |
| MMU Treasurer | Ellie Harrison |
| Inclusions Officer | Noah Gribbon |
| Social Secretary | Eve Clark |
| | Noah Gribbon |
| Publicity Secretary | Niall Trowsdale Stannard |
| Residential Manager | Ethan Maggs |
| Concert Manager | Ryan Hutton |
| New Members Representative | Kate Marshall |
| Choir Librarian | Hannah Lucy Craven |
| Orchestra Librarian | Joel McCarton-Smith |

Winter Concert 2024



CONDUCTORS

Joseph Tanner

Hi, I'm Joe, Choir Conductor for CAOS. I'm a Music and Maths graduate and have been conducting choirs since 2016. I have sung with groups such as the Welsh National Opera and do regular work as an oboist. This is my fourth year with CAOS and it has been a pleasure to work with the choir in rehearsals. Everyone has worked so hard, and I can't wait for you to hear them perform!



Francesca Peilober-Richardson

Hi, I'm Chesca - I'm the Orchestra Conductor for CAOS. I'm a secondary school Music and Religious Education teacher, currently studying part-time for a second Masters, this one in Education at the Royal Northern College of Music where I am exploring my love for teaching and musical performance. My first Masters degree was in Orchestral Conducting, so I've been conducting

for a while now and it's never once been a boring affair, especially with CAOS! The CAOS orchestra is incredible - the hard work, effort and enjoyment evident in each rehearsal shines out with our amazing concerts; each year we're building on our previous repertoire, from films, musicals and classical alike and this year we're exploring combined pieces with the Choir counterpart. This concert will be a wonderful example of what a group of people with a passion for music can produce and I am sure you will not be disappointed by the performances!

CHOIR

SOPRANO

Zandile-Monique Adedipe-Ncube

Mia Buckman

Jiayi Che

Annabel Cooper

Hannah Lucy Craven

Evelyn Fletcher Bird

Jodie Glasgow

Sonja Hames

Melissa Hoover

Laura Jarvis

Gabrielle Kaufman

Lucy Miller

Erin Moore

Eva Nikolova

Aimee Pearson

Ella Singleton

Charlotte Syner

TENOR

Joshua Kemp

Dan Kershaw

Chun Pong Lau

Huanguo Li

Ethan Maggs

Tom Sparks

Niall Trowsdale Stannard

Paris Virnuls

ALTO

Faiyaz Ahmed

Lila Beaman-Patel

Eve Clark

Ruby Cooke

Awan Ebrahimi

Lottie Harold

Jessica Lee

Ashley Ng

Carolyn Ruhe

Sophie Sun

Jemma Westlake-Guy

BASS

Jozef Bača

Joshua Bode

Sviatoslav Cherniak

Andrew Chang

Evan Hopkin

Joseph Latham

Michael Lowe

Robert James

George Jacobs

Alfie Ward

ORCHESTRA

VIOLIN

Ella Armitage
Isla Caborn
Jasmine Catubay
Louise Chapman
Annabel Cooper
Ellie Harrison
Edward Miller
Lucy Miller
Toby Nicholson
Aimee Pearson
Hugo Poon
Jane Prowse
Lucille Trojanovich
Niall Trowsdale Stannard
Hannah Wakely
Janet Xu

VIOLA

Andrew Chang
Olivia Kirby

CELLO

Lila Beaman-Patel
Charlotte Brown
Danny Carter
Matt Conradi
Ruby Cooke
Evelyn Fletcher Bird
Frankie Holman
Fiona Kirkpatrick
Thomas Linwood
Jennifer Pastrana-Dix

DOUBLE BASS

Jonathan McCubbin

FLUTE

Isabel Broomhead
Alexandra Dávila-Cimmarrusti
Melissa Hoover
Huanguo Li
Megat Ahmad Shafeeq
Hannah Skelton
Caitlin Taylor

ORCHESTRA

CLARINET

Eleanor Aspinall
Carola Dautzenberg
Noah Gribbon
Lottie Harold
Emily McCulloch
Madeleine Oxley
Sophie Todd
Alfie Ward

OBOE

Helen Wray

PICCOLO

Melissa Hoover

BASS CLARINET

Joel McCarton-Smith

TRUMPET

Angus Mayo
Evan Hopkin
Joe Tucker
Josh Porter

TROMBONE

Toby Owen-Hughes

HORN

Louison Dumond

SAXOPHONE

Charlie Barnett
Joshua Bode
Eve Sproats

PERCUSSION

Nok Hin Naomi Tam
Ryan Hutton
Euan McCabe
Joe Taylor

PIANO

Azra Ozyonum

TIMPANI

Anyia Patel

Choir

Shadowland: from The Lion King The Musical

*Music by Hans Zimmer, Lebo M, Mark Mancina
Lyrics by Tim Rice and Lebo M.*

***Soloists: Hannah Lucy Craven,
Zandile-Monique Adedipe-Ncube,
Eva Nikolova***

'Shadowland' is a powerful song from the globally acclaimed musical The Lion King. While not featured in the original 1994 animated film, it was specifically written for the stage adaptation, which premiered in 1997. The song is a poignant moment for the character Nala, who, when faced with the devastation of her homeland under Scar's rule, makes the difficult decision to leave in search of help. The lyrics are a blend of English and Zulu, with the prominent phrase "Fatshe leso lea halalela" translating to "This ground is sacred".

Shenandoah

Trad. Arr. James Erb

***Solosists: Gabrielle Kaufman, Lucy Miller
Jiayi Che, Ethan Maggs, Evan Hopkin***

The tune of 'Shenandoah' is believed to have originated among fur traders and river boatmen in the 19th century America. It is often interpreted to be a traveller's yearning for the Shenandoah River valley in Virginia, or perhaps for a Native American chief's daughter of the same name. Erb's arrangement, first published in 1970, has become a staple for choirs worldwide, known for its ability to convey both the vastness of the American landscape and the ache of homesickness.

Gaelic Song of the Boatman

Trad. Arr. Philip Lawson

***Soloists: Awan Ebrahimi, Laura Jarvis,
Ashley Ng***

"Fear a' Bhàta" (which translates from Scottish Gaelic to "The Boatman") is a beautiful and melancholic traditional song telling of a young woman's love and longing for a boatman. The lyrics speak of her worries for his safety on the stormy seas and her deep affection for him. It is a classic example of a Hebridean love song, filled with imagery of the sea and the natural landscape of the Scottish islands. Philip Lawson, a renowned baritone and former member of The King's Singers, is a highly respected and prolific arranger and has expertly balanced the song's authentic folk character with contemporary, captivating harmonies.

Surge Illuminare

Michael John Trotta

Trotta is a contemporary American choral composer who most often writes sacred acapella works. 'Surge Illuminare' is one of his most recent compositions which arose from a

collaboration with London's Tenebrae Choir and conductor Michael Short.

The text is a Latin setting of "Arise, shine; for thy light is come, and the Glory of the Lord is risen upon thee." This passage, famously set in Handel's Messiah, speaks of hope, renewal, and divine presence.

Mack The Knife

Kurt Weill Arr. Russ Robinson

***Soloists: Sviatoslav Cherniak,
Jodie Glasgow***

Originally titled 'Die Moritat von Mackie Messer', 'Mack the Knife' originated in Kurt Weill and Bertolt Brecht's 1928 play, The Threepenny Opera. This moritat (a medieval murder ballad) introduces the charismatic criminal Macheath, or Mack the Knife, and outlines his villainy in a surprisingly cheerful but still unsettling jazz tune. The song quickly became a worldwide hit and has been covered by artists such as Louis Armstrong, Bobby Darin, and Frank Sinatra, establishing it as a iconic song of the 20th century.

INTERVAL

Orchestra

Can-Can: from Orpheus in the Underworld

Jacques Offenbach arr. Steven Klaus

Klaus's arrangement of the Can-Can from Offenbach's Orpheus in the Underworld is a burst of musical mischief that practically kicks its way off the stage. Best known as the soundtrack to flying legs, flying skirts, and general mayhem, this piece whirls through a frenzy of high-octane hilarity with unrelenting speed and cheeky charm. With its feeling of chaotic energy, this arrangement turns every note into a wink, a nudge, and a high kick (although the orchestra have promised to be on their best behaviour this evening!) It's not just music— my favourite association of this piece (as my family would agree!) is the film Stardust, where a certain scene has Robert De Niro invoke the power of the can-can; a gleeful reminder that classical music is for all characters and audiences out there!

Sleeping Beauty Waltz No. 5

Pyotr Ilyich Tchaikovsky

In my humble opinion, the Sleeping Beauty Waltz is one of the most enchanting moments from Tchaikovsky's 1890 ballet The Sleeping Beauty. It is a shimmering jewel of elegance,

grace, and lyrical charm, appearing in Act I during a jubilant garden celebration for Princess Aurora's birthday. With its lilting 3/4 rhythm, sweeping melodies, and richly textured orchestration, the music evokes a world of regal splendor and youthful joy. Silken strings and glistening woodwinds swirl in a dance, while radiant dynamics create a sense of fairytale magic. Tchaikovsky's vivid musical storytelling shines throughout, transforming a simple waltz into a sublime expression of romance, fantasy, and the timeless beauty of classical ballet.

Tico Tico No Fubá

Zequinha de Abreu

Abreu's Tico-Tico no Fubá is a dazzling, high-spirited showpiece that brims with playful charm and infectious energy. Originally composed in 1917, this piece is a Brazilian choro song; it literally translates to "rufous-collared sparrow in the cornmeal". Very suitable, when you consider the music dances and darts with irrepressible mischief, as if teasing the listener with every unexpected twist and turn. One of my favourite recordings is by the Berlin Philharmonic, conducted by Daniel Barenboim, whose eyebrows mostly conduct this piece with a cheeky spark in his eye. Sparkling with virtuosic runs and a flirtatious swagger, Tico-Tico exudes a sense of wonderful spontaneity in a technical masterpiece.

James Bond Medley

Monty Norman arr. Victor Lopez

López's James Bond Medley is a thrilling, stylish tribute to the iconic music of the world's most famous secret agent. The medley moves seamlessly from the bold, brassy swagger of the original James Bond Theme to the sultry elegance of For Your Eyes Only, the powerhouse drama of Goldfinger, and the explosive rock energy of Live and Let Die. With its cinematic flair (and a touch of espionage-inspired suspense!), this medley celebrates the enduring allure of Bond through music that allows you to truly picture the dangerous and seductive world 007 inhabits.

Danzón No.2

Arturo Márquez

Soloists: Evelyn Fletcher Bird, Edward Miller, Josh Porter

Márquez's Danzón No. 2 is a lively and expressive composition that blends rhythmic complexity with rich orchestral textures. The piece opens with a smooth, sweeping melody in the clarinet, followed by the strings, setting a sophisticated tone, before gradually introducing a more energetic and syncopated rhythm that reflects the dance's vibrant, swaying nature.

introducing a more energetic and syncopated rhythm that reflects the dance's vibrant, swaying nature. As the piece progresses, the brass section takes center stage with bold, fanfare-like motifs, contrasting beautifully with the more lyrical moments in the woodwinds and strings. The piece expertly balances moments of elegance and grace with bursts of vitality, capturing both the fluidity of the dance and the intensity of its lively, celebratory spirit. With its infectious rhythm and expressive orchestration, our very own guest conductor Alfie Ward showcases Márquez's mastery of blending tradition with innovation.

Pirates of the Caribbean

Klaus Badelt arr. Ted Ricketts

Ted Ricketts' medley of Klaus Badelt's Pirates of the Caribbean score is a swashbuckling musical adventure packed with heroic energy and seafaring drama. Featuring themes from Fog Bound, The Medallion Calls, To the Pirate's Cave, The Black Pearl, One Last Shot, and the iconic He's a Pirate, this arrangement brings the bold spirit of the high seas to life with thunderous rhythms, soaring melodies, and dramatic contrasts. With its thunderous percussion, sweeping strings, and bold brass fanfares, this medley immerses listeners in the thrilling world of pirates, treasure, and legendary adventure. As the unforgettable Captain Jack Sparrow once said "Not all treasure's silver and gold, mate"; I believe the music you will have heard here tonight is a testimony to this truth.

Choir & Orchestra

The Awakening

Joseph Martin

'The Awakening' carries a profound message of healing, borne from a devastating event in Martin's formative years. His beloved music teacher and childhood inspiration, Doris Clark, was murdered in the choir room following a concert. Martin explains "'The Awakening' is my journey back to joy... it is my testament to the power of music to heal."

Premiering in 2000 for the Texas Choral Director's Association, Martin wrote the lyrics and tune with the music teacher's and directors in mind, to encourage them in their work and remind them of how important they are to the lives of our young people.

The piece lays out into three sections. The first section is a dream sequence (closer to a nightmare) where there is only silence and despair. The middle section is representative of the coming of dawn and the hope of a new day. The song, no longer dormant, emerges from the shadows and begins to shine. The final shouts of exaltation banish the darkness of the opening dream forever with the proclamation "Let Music Live!"

Performance at Bridgewater Hall May 2025 for Access All Ages Charity Event



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