



EVENT PROGRAMME

THE PLATFORM A STUDENT SHOWCASE

Thursday, 19 February 2026, 8.00pm
Picture Gallery, Founder's Building

EVENT REPERTOIRE

Franz Limmer (1808 – 1857): 'Allegro assai moderato' from Trio pour trois Violoncellos, Op. 12

Robert Schumann (1810 – 1856): *Liederkreis*, Op. 2

Maurice Ravel (1875 – 1937): *Jeux d'eau*, M.30

Frédéric Chopin (1810 – 1849): Ballade No. 3 in A-flat major & Waltz No. 2 in B minor

Camille Saint-Saëns (1835 - 1921): 'Le Cygne' from *Le Carnaval des animaux*

Jason Howland and Nathan Tysen: 'For Better Or Worse' from *The Great Gatsby*

Fred Ebb and John Kander: 'Maybe This Time' from *Cabaret*

Pedro Iturralde Ochoa (1929 – 2020): *Pequeña Czárdás*

Phil Woods (1931 – 2015): *Sonata for Alto Saxophone and Piano, Mvt. 1*

Charles Koechlin (1867 – 1950): *Etudes for Alto Saxophone and Piano, Op. 188*

There will be no interval during this evening's event.
Estimated event finish time: 9.15pm

Please no flash photography or visual/audio recording throughout the event.
For news about our future events, please visit royalholloway.ac.uk/music/events

PROGRAMME NOTES

FRANZ LIMMER (1808-1857)

'Allegro Assai Moderato' from Trio Pour Trois Violoncellos, Op.12

Performed by Claudia Buchanan, Isabella Hughes, Kian Jan Dickens (cello)

Recognised early as a musical talent, Limmer studied cello and clarinet at the Vienna Conservatory, later taking harmony, composition and orchestration with the esteemed Ignaz Ritter von Seyfried. A waltz contributed to a prestigious 1824 collection placed the sixteen-year-old alongside Beethoven and the Czernys, while a Mass (now lost) premiered in the Augustinerkirche prompted press comparisons to a 'bright meteor'. Chamber works such as the String Quartet Op. 10 and his distinctive trio and quartets for cellos earned critical praise. In 1834 Limmer moved to Timișoara – his adopted home – as conductor of the German Theatre, later becoming choirmaster at the cathedral. His best-known work, the Offertorium in A (Justus ut palma florebit) Op. 14, was heard throughout the Austro-Hungarian Empire. Long performed in the region, his liturgical music has seen modern revival: the Requiem in B flat major (1842) was rediscovered and heard again in Timișoara Cathedral in 1995.

ROBERT SCHUMANN (1810-1856)

Liederkreis, Op.24

Performed by Brooklyn Storey (bass) and William Bishop (piano)

The poet to whom Schumann turned most often in 1840 was Heinrich Heine (1797–1856). With their extremes of elation and despair and their mingled sentimentality, self-pity and ironic self-mockery, the poems of Heine's Buch der Lieder struck an instinctive response from the highly strung Schumann. He drew on the Buch der Lieder for two song-cycles: the Liederkreis, Op 24, composed during February, and Dichterliebe, Op 48. Setting poems from the section Heine entitled

‘Junge Leiden’ (‘Youthful sorrows’), the nine songs of the Liederkreis (literally ‘song circle’) tell of frustrated or lost love, sometimes tender, sometimes anguished. The various love affairs that inspired Heine’s poems were blighted. Schumann, even in this time of uncertainty, had good reason to expect that he and Clara would thwart her father’s opposition. And his music often has a gentler, more affectionate cast than you would suspect from a reading of the poem. The implicit unity of the poems is strengthened by Schumann’s fondness for thematic cross-references: melodic patterns in the first song, for instance, are subtly echoed in No 2 (‘Es treibt mich hin’), No 3 (‘Ich wandelte unter den Bäumen’) and No 6 (‘Warte, warte, wilder Schiffmann’), and recalled more distinctly in the final song.

Richard Wigmore © 2012

Morgens steh’ ich auf und frage

Morgens steh’ ich auf und frage:
Kommt feins Liebchen heut?
Abends sink’ ich hin und klage:
Ausblieb sie auch heut.

In der Nacht mit meinem Kummer
Lieg’ ich schlaflos, lieg’ ich wach;
Träumend, wie im halben
Schlummer,
Wandle ich bei Tag.

Es treibt mich hin

Es treibt mich hin, es treibt mich
her!
Noch wenige Stunden, dann soll
ich sie schauen,
Sie selber, die schönste der
schönen Jungfrauen;—
Du armes Herz, was pochst du so
schwer?
Die Stunden sind aber ein faules
Volk!

Every morning I awake and ask

English translations © Richard
Stokes

*Every morning I awake and ask:
Will my sweetheart come today?
Every evening I lie down,
Complaining that she did not
appear.*

*All night long with my grief
I lie sleepless, lie awake;
Dreaming, as if half asleep,
I wander through the day.*

I’m driven this way

*I’m driven this way, driven that!
A few more hours, and I shall see
her,
She, the fairest of the fair—
Faithful heart, why pound so hard?
But the Hours are a lazy breed!
They dawdle along and take their
time,
Crawl yawningly on their way—
Get a move on, you lazy breed!*

Schleppen sich behaglich träge,
Schleichen gähnend ihre Wege;—
Tummle dich, du faules Volk!

Tobende Eile mich treibend
erfasst!
Aber wohl niemals liebten die
Horen;—
Heimlich im grausamen Bunde
verschworen,
Spotten sich tückisch der
Liebenden Hast.

Ich wandelte unter den Bäumen

Ich wandelte unter den Bäumen
Mit meinem Gram allein;
Da kam das alte Träumen,
Und schlich mir ins Herz hinein.

Wer hat euch dies Wörtlein
gelehret,
Ihr Vöglein in luftiger Höh’?
Schweigt still! wenn mein Herz es
höret,
Dann tut es noch einmal so weh.

Es kam ein Jungfräulein
gegangen,
Die sang es immerfort,
Da haben wir Vöglein gefangen
Das hübsche, goldne Wort.“

Das sollt ihr mir nicht erzählen,
Ihr Vöglein wunderschlau;
Ihr wollt meinen Kummer mir
stehlen,
Ich aber niemanden trau’.

*Raging haste drives me onward!
But the Horae can never have
loved—
Cruelly and secretly in league,
They spitefully mock a lover’s
haste.*

I wandered among the trees

*I wandered among the trees,
Alone with my own grief,
But then old dreams returned once
more
And stole into my heart.*

*Who taught you this little word,
You birds up there in the breeze?
Be silent! If my heart hears it,
My pain will return once more.*

*‘A young woman once passed by,
Who sang it again and again,
And so we birds snatched it up,
That lovely golden word.’*

*You should not tell me such
things,
You little cunning birds,
You thought to steal my grief from
me,
But I trust no one now.*

Lieb' Liebchen

Lieb Liebchen, leg's Händchen aufs
Herze mein;—

Ach, hörst du, wie 's pochet im
Kämmerlein?

Da hauset ein Zimmermann
schlimm und arg,
Der zimmert mir einen Totensarg.

Es hämmert und klopft bei Tag und
bei Nacht;

Es hat mich schon längst um den
Schlaf gebracht.

Ach! sputet Euch, Meister
Zimmermann,
Damit ich balde schlafen kann.

Schöne Wiege meiner Leiden

Schöne Wiege meiner Leiden,
Schönes Grabmal meiner Ruh',
Schöne Stadt, wir müssen
scheiden,—
Lebe wohl! ruf' ich dir zu.

Lebe wohl, du heil'ge Schwelle,
Wo da wandelt Liebchen traut;
Lebe wohl! du heil'ge Stelle,
Wo ich sie zuerst geschaut.

Hätt' ich dich doch nie gesehen,
Schöne Herzenskönigin!
Nimmer wär es dann geschehen,
Dass ich jetzt so elend bin.

Nie wollt' ich dein Herze rühren,
Liebe hab' ich nie erfleht;
Nur ein stilles Leben führen
Wollt' ich, wo dein Odem weht.

Lay your hand, my love

*Just lay your hand on my heart, my
love;*

*Ah, can you not hear it throbbing in
there?*

*A carpenter, wicked and evil, lives
there,
Fashioning me my coffin.*

*He bangs and hammers day and
night,*

*And has long since banished all
sleep.*

*Ah, master carpenter, make haste,
That I might soon find rest.*

Lovely cradle of my sorrows

*Lovely cradle of my sorrows,
Lovely tombstone of my peace,
Lovely city, we must part—
Farewell! I call to you.*

*Farewell, O sacred threshold,
Where my dear beloved treads,
Farewell! O sacred spot,
Where I first beheld her.*

*Had I never seen you though,
Fair queen of my heart!
It would never then have come to
pass
That I am now so wretched.*

*I never wished to touch your heart,
I never begged for love,
To live in peace was all I wished,
And to breathe the air you breathed.*

Doch du drängst mich selbst von
hinnen,
Bitter Worte spricht dein Mund;
Wahnsinn wühlt in meinen Sinnen,
Und mein Herz ist krank und wund.

*But you yourself, you drive me
hence,
Your lips speak bitter words;
Madness rages in my mind,
And my heart is sick and sore.*

Und die Glieder matt und träge
Schlepp' ich fort am Wanderstab,
Bis mein müdes Haupt ich lege
Ferne in ein kühles Grab.

*And my limbs, weary and feeble,
I drag away, my staff in hand,
Until I lay my tired head down
In a cool and distant grave.*

Warte, warte wilder Schiffmann

Wait, O Wait, Wild Seaman

Warte, warte, wilder Schiffmann,
Gleich folg' ich zum Hafen dir;
Von zwei Jungfrauen nehm' ich
Abschied,
Von Europa und von Ihr.

*Wait, O wait, wild seaman,
Soon I'll follow to the harbour;
I'm taking leave of two maidens:
Of Europe and of her.*

Blutquell, rinn' aus meinen Augen,
Blutquell, brich aus meinem Leib,
Dass ich mit dem heißen Blute
Meine Schmerzen niederschreib'.

*Stream from my eyes, O blood,
Gush from my body, O blood,
That with my hot blood
I may write down my agonies.*

Ei, mein Lieb, warum just heute
Schaudert dich, mein Blut zu sehn?
Sahst mich bleich und herzeblutend
Lange Jahre vor dir stehn!

*Why today of all days, my love,
Do you shudder to see my blood?
You've seen me pale and with
bleeding heart
Stand before you for years on end!*

Kennst du noch das alte Liedchen
Von der Schlang' im Paradies,
Die durch schlimme Apfelgabe
Unsern Ahn ins Elend stiess?

*Remember the old story
Of the serpent in Paradise,
Who, through the evil gift of an
apple,
Plunged our forbears into woe?*

Alles Unheil brachten Äpfel!
Eva bracht' damit den Tod,
Eris brachte Trojas Flammen,
Du bracht'st beides, Flamm' und
Tod.

*The apple has caused all our ills!
Eve brought death with it,
Eris brought flames to Troy,
And you—both flames and death.*

Berg und Burgen schaun herunter

Berg' und Burgen schaun herunter
In den spiegelhellen Rhein,
Und mein Schiffchen segelt munter,
Rings umglänzt von Sonnenschein.

Ruhig seh' ich zu dem Spiele
Goldner Wellen, kraus bewegt;
Still erwachen die Gefühle,
Die ich tief im Busen hegt'.

Oben Lust, in Busen Tücken,
Strom, du bist der Liebsten Bild!
Die kann auch so freundlich nicken,
Lächelt auch so fromm und mild.

Mit Myrten und Rosen

Mit Myrthen und Rosen, lieblich und
hold,
Mit duft'gen Zypressen und
Flittergold,
Möcht' ich zieren dies Buch wie 'nen
Totenschrein,
Und sargen meine Lieder hinein.

O könnt' ich die Liebe sargen hinzu!
Auf dem Grabe der Liebe wächst
Blümlein der Ruh',
Da blüht es hervor, da pflückt man
es ab,—
Doch mir blüht's nur, wenn ich
selber im Grab.

Mountains and castles gaze down

*Mountains and castles gaze down
Into the mirror-bright Rhine,
And my little boat sails merrily,
The sunshine glistening around it.*

*Calmly I watch the play
Of golden, ruffled waves surging;
Silently feelings awaken in me
That I had kept deep in my heart.*

*Above, pleasure; at heart, malice;
River, you are the image of my
beloved!
She can nod with just as much
friendliness,
And smile so devotedly and gently.*

With myrtles and roses

*With myrtles and roses, sweet and
fair,
With fragrant cypress and golden
tinsel,
I should like to adorn this book like a
coffin
And bury my songs inside.*

*Could I but bury my love here too!
On Love's grave grows the flower of
peace,
There it blossoms, there is plucked,
But only when I'm buried will it
bloom for me.*

Hier sind nun die Lieder, die einst
so wild,
Wie ein Lavastrom, der dem Ätna
entquillt,
Hervorgestürzt aus dem tiefsten
Gemüt,
Und rings viel blitzende Funken
versprüht!

Nun liegen sie stumm und
totengleich,
Nun starren sie kalt und
nebelbleich,
Doch aufs neu' die alte Glut sie
belebt,
Wenn der Liebe Geist einst über sie
schwebt.

Und es wird mir im Herzen viel
Ahnung laut:
Der Liebe Geist einst über sie taut;
Einst kommt dies Buch in deine
Hand,
Du süßes Lieb im fernen Land.

Dann löst sich des Liedes
Zauberbann,
Die blassen Buchstaben schaun
dich an,
Sie schauen dir flehend ins schöne
Aug',
Und flüstern mit Wehmut und
Liebeshauch.

*Here now are the songs which once
cascaded,
Like a stream of lava pouring from
Etna,
So wildly from the depths of my
soul,
And scattered glittering sparks all
around!*

*Now they lie mute, as though they
were dead,
Now they stare coldly, as pale as
mist,
But the old glow shall kindle them
once more,
When the spirit of Love floats over
them.*

*And a thought speaks loud within
my heart,
That the spirit of Love will one day
thaw them;
One day this book will fall into your
hands,
My dearest love, in a distant land.*

*Then shall song's magic spell break
free,
And the pallid letters shall gaze at
you,
Gaze imploringly into your beautiful
eyes,
And whisper with sadness and the
breath of love.*

MAURICE RAVEL (1875-1937)

Jeux d'eau, M.30

Performed by Jason Fan (piano)

Ravel marked himself out from most of his colleagues in his refusal to engage with Wagner - a great composer certainly, but dangerous as a model. Instead, he turned to Liszt, whom he regarded for one thing as a better orchestrator and, for another, as a piano composer on whom he could build. His *Jeux d'eau*, finished in November 1901 and premiered by Ricardo Viñes on 5 April the following year, obviously invites comparison with Liszt's *Les jeux d'eaux à la villa d'Este*, and Ravel, asked how it should be played, answered 'like Liszt, of course'. The epigraph, 'Dieu fluvial riant de l'eau qui le chatouille' (River god laughing at the water that tickles him), is taken from a poem by Henri de Régnier, who inscribed it on the earliest autograph of the piece: in fact the 'Dieu' of the quotation refers to the goddess Latona sitting naked on the back of a tortoise, as depicted on a fountain at Versailles. When the young pianist Henriette Faure played it to Ravel after the First World War, he complained: 'Your fountains are sad ones.' She repeated it, 'thinking happy thoughts, so as to turn what I had previously thought was a meditation into a sparkling divertissement'. Ravel was content ... and was quick to realize that he had found a new style of piano writing, to the point that he questioned the primacy in this area of Debussy, 'who at the beginning of 1902 ... had written only the three pieces *Pour le piano* [which], from the purely pianistic point of view, say nothing really new'.

Roger Nichols © 2011

FREDERIC CHOPIN (1810-1849)

Ballade No.3 in A-flat major, Op. 47

Performed by Jason Fan (piano)

After such despondency the Third Ballade seems positively light-hearted. Based on two principal motives contained in the opening bars Chopin's free-wheeling style once more thinly disguises a remarkable coherence, balance and symmetry. First played before an audience 'full of golden ribbons, soft blue gauzes and strings of

trembling pearls' its musical charms could hardly fail to succeed. Others, perhaps less lavishly attired, will note that although Chopin's contrapuntal skill in the working-out section is considerable he wears his learning lightly. With Chopin, art conceals art and the way he achieves such fine gradations and inwardness of feeling is discreetly veiled from view. Even a sudden central change to C sharp minor cannot cloud the music's radiance for, via a series of daring modulations, the opening theme finally emerges triumphant, firmly established in the home-key and with a final cascade of ideas, previously employed, to suggest tumultuous applause.

Bryce Morrison © 2004

FREDERIC CHOPIN (1810-1849)

Waltz No.2 in B Minor

Performed by Jason Fan (piano)

In the musical venues of Chopin's Warsaw, pianos played the popular steps of the day, especially mazurkas, polonaises, and the most favoured dance of all: the waltz. Mazurkas and polonaises laced the repertoire with local colour, their simple works filtered through the rhythms of peasant and aristocratic practice. But in embracing the waltz, Varsovians gladly participated in an international vogue. For the young and youthful, waltzing meant fun, not least for the close embrace and penetrating eye contact it permitted the whirling couple.

The teenage Chopin, though, initially regarded the waltz as something of a trifle. At least this is what we might infer from the astonishment he registered to his teacher Elsner upon discovering in Vienna that "waltzes are regarded as works here!" Chopin distinguished between functional sound, music to accompany dance, music for the moment, and the work: music of compositional and perceptual substance, intended for greater reflection. That one might grant such status to a waltz, to publish it as an opus, and to linger over it at the keyboard, seemed decidedly novel to him at this stage. Although no one would claim that Chopin's own waltzes represent anything less than the highest examples of art, the conflict implicit in his remark, between a lasting opus and a transitory diversion, defined his relationship to the waltz as to no other genre.

His first surviving waltz, in B minor Op. 69 No. 2, plays on the destabilizing qualities of dissonant chromatic notes, heard mostly towards the beginnings of phrases. That the first copy bears the heading *dolente* ('sorrowful') suggests Chopin's early affinity to the melancholic side of minor-mode waltzes. And it draws attention to the larger presence of such works among his unpublished waltzes, telling us something, perhaps, about the sentimental tastes of his rarefied gift-recipients.

CAMILLE SAINT-SAENS (1835-1921)

"Le Cygne" from Le Carnaval des Animaux

Performed by Jason Fan (piano)

Composed for his friends and to be played in a private performance, Saint-Saëns never wanted his now renowned 'Carnival of the Animals' to be published believing this musical joke would detract from his more serious compositions. This, however, did not extend to the thirteenth movement of the suite, The Swan. Each movement in 'Le Carnaval' paints a distinct picture of nature (including, in Saint-Saëns tongue-in-cheek fashion, a movement dedicated to "pianists") yet it is The Swan which is the most evocative.

Originally written for cello and piano, the almost constant arpeggiated figures in the bass beneath the lyrical melody demonstrates a swan gliding beneath the surface as the water ripples around her and most touchingly, the movement exemplifies the idea of the "swansong", the belief that a dying swan's final performance is a beautiful ballad after living its life in relative silence.

JASON HOWLAND AND NATHAN TYSEN

'For Better Or Worse' from The Great Gatsby

Performed by Katie Gershikov (voice) & Oliver Cuttriss (piano; guest artist)

Adapted from F. Scott Fitzgerald's 1925 novel, *The Great Gatsby* follows the enigmatic millionaire Jay Gatsby and his obsessive

attempts to rekindle a romance with socialite Daisy Buchanan. Years prior, the two shared a deep connection when Gatsby was a penniless soldier. Now, despite Daisy being married to the wealthy Tom Buchanan, Gatsby has acquired a mansion across the bay from her estate, hosting lavish parties in the hope that she might one day wander in.

In the song "For Better or Worse," Daisy reflects on her profound disillusionment with her marriage. She confronts the painful double standard of her social class: while her husband's affairs are accepted, she risks losing everything if she seek the same freedom. As she recalls her lost love for Gatsby, she wonders if a different life is truly possible.

FRED EBB AND JOHN KANDER

'Maybe This Time' from Cabaret

Performed by Katie Gershikov (voice) & Oliver Cuttriss (piano; guest artist)

Set in 1929, the musical *Cabaret* follows Clifford, an American writer, as arrives in the Berlin. At the heart of this world is the Kit Kat Klub, where he meets Sally Bowles, a cabaret singer. Their lives intertwine when Sally moves into Cliff's boarding house, leading to a romantic relationship.

Sally discovers she is pregnant, but she isn't sure of the father's identity. Cliff tries to persuade her to have the baby, marry him, and move with him to America. It is in this moment when Sally sings the ballad 'Maybe This Time'. The song serves as a rare moment of vulnerability and introspection for Sally, where she reflects on her life and the hope of finally having a meaningful relationship. 'Maybe This Time' captures her desperate longing for stability and a genuine connection, representing her attempt to escape her past failures and find security in Cliff's love.

PEDRO ITURRALDE OCHOA (1929 – 2020)

Pequeña Czárdás

Performed by Hugo Hodgson (saxophone) & Oliver Cuttriss (piano; guest artist)

The Spanish composer and saxophonist Pedro Iturralde stands as a pioneering figure in the fusion of jazz with the Spanish musical tradition. His Pequeña Czarda draws upon the Hungarian csárdás, a traditional folk dance in binary form characterized by a dramatic shift in tempo: it opens with a slow, introspective section (the lassú) before erupting into a whirlwind of frantic energy (the friss). Iturralde's work captures this fiery spirit and the iconic image of the dancer's twirling skirt, transplanting the virtuosity of the folk idiom to the concert stage.

PHIL WOODS (1931 – 2015)

Sonata for Alto Saxophone and Piano, Mvt.1

Performed by Hugo Hodgson (saxophone) & Oliver Cuttriss (piano; guest artist)

After studying at the Manhattan School of Music and graduating from the Juilliard School, New York in 1952, Phil Woods developed a saxophone style clearly influenced by the playing of Charlie Parker and became one of the most admired jazz saxophonists of his generation for his flawless technique and fluency of expression. A short spell with Dizzy Gillespie's band in the mid 1950's refined Woods's playing and started ten years of touring with the bands of Buddy Rich, Quincy Jones, Benny Goodman and Clark Terry interspersed with playing with his own quintet, recording and teaching at summer schools. Phil Woods recorded over 100 albums in his own name and many more as a member of other peoples' bands but only three pieces appear to have been published during his life time, including this sonata.

The Sonata for Alto Saxophone and Piano was written for and dedicated to Woods' fellow saxophonist, composer and teacher Victor Morosco.

CHARLES KOECHLIN (1867 – 1950)

Etudes for Alto Saxophone and Piano, Op. 188, Nos. 2 and 3

Performed by Hugo Hodgson (saxophone) & Oliver Cuttriss (piano; guest artist)

For one who composed over two hundred works spread across such a wide range of genres, it is surprising that so little of Koechlin's music is published. He followed no system or school of composition but drew from a huge range of sources and inspirations, both musical and non-musical - Kipling's "Jungle Book" for his choral and symphonic poems, for instance and the personalities of such Hollywood celebrities as Douglas Fairbanks and Greta Garbo for his "Seven Stars" symphony. He wrote in any idiom he felt to be appropriate and, if musical influence is to be found in his compositions, Faure's is the most likely. Koechlin's work has been described as 'youthful and fresh' in contrast to the cynicism and pessimism of so much of twentieth century music. Why then is it so neglected?

The importance of a sustained melodic line was a cornerstone of Koechlin's teaching and this is exemplified in his various collections of accompanied pieces for wind instruments including the Etudes for alto saxophone and piano (Op.188) of 1943. Professor Robert Orledge, who is a leading scholar of early twentieth century French music says "with their rhythmic interest, direct approach, formal simplicity and balanced lengths, the saxophone studies form the most attractive group amongst Koechlin's later wind pieces."

GUEST ARTIST

OLIVER CUTTRISS

Piano

Oliver Cuttriss started the piano at age 9. As a venerable sight-reader with a vast repertoire, he has won many local competitions, and received the Alice Dougherty Chaplin Prize for the best final-year undergraduate performance at Royal Holloway.

Comfortable as soloist, accompanist and ensemblist, Oli has played at the Edinburgh Fringe, for masterclasses with Danny Driver, Lindsay Garritson and the late Peter Katin, and performed in the 2019 St Martin-in-the-Fields Chamber Music Competition semi-final.

A niche in pianistic endurance enabled him to perform a 24-hour recital programme in one sitting, as part of a financial initiative to finish a Performance Masters at the Royal College of Music. Having completed this with Distinction, he is delighted to have returned to the institution as a faculty accompanist and répétiteur.

Department of Music

Faculty of Arts, Humanities & Social Sciences

INTERNATIONAL CONCERT SERIES 2025-26 VOCES8

26 May 2026

We are thrilled to welcome the 2023 Grammy-nominated British vocal ensemble **VOCES8** to Royal Holloway for this special concert to launch our Choral Academy.



MORE INFORMATION
AND TO BOOK YOUR TICKETS
[ROYALHOLLOWAY.AC.UK/
MUSIC/EVENTS](https://royalholloway.ac.uk/music/events)

