

Cambridge Philharmonic Society 2011 – 2012 Season Programme

Saturday 10 December 2011 Emmanuel United Reformed Church, Cambridge
Bach *The Christmas Oratorio parts 1-3* with soloists
Jennifer France, Angharad Lyddon, Christopher Lemmings and **John-Owen Miley-Read**

Saturday 21 January 2012 West Road Concert Hall, Cambridge
Family Concert
Ian Stephens *We're Going on a Bear Hunt*, and music from *The Jungle Book*, *Peter and the Wolf* and *Carnival of the Animals*
With special guest **Chris Jarvis**

Sunday 11 March 2012 West Road Concert Hall, Cambridge
Bernstein *Candide*, including soloists **Daniel Norman, Kristy Swift, Beverly Klein, Elizabeth Powell, Geof Dolton, Jonathan McGovern, Philip Sheffield** and narrator **David Timson**

Saturday 19 May 2012 West Road Concert Hall, Cambridge
Copland *Fanfare for the Common Man*
Brahms *Piano Concerto No. 1* with soloist **Cordelia Williams**
Rachmaninov *Symphony No. 2*

Saturday 30 June 2012 King's College Chapel, Cambridge
Parry *I Was Glad, Blest Pair of Sirens*
Elgar *In the South*
Puccini *Crisantemi, Messa di Gloria* with soloists **Bonaventura Bottone** and **Dean Robinson**

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Sunday 13 November 2011 West Road Concert Hall Cambridge



Cambridge
Philharmonic
Society

BORODIN
Polovtsian Dances

PROKOFIEV
Alexander Nevsky

STRAVINSKY
The Rite of Spring

Heather Shipp
Mezzo-soprano

Timothy Redmond
Conductor
Steve Bingham
Leader

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Ladies and Gentlemen,

Welcome to the first concert of our 2011/12 season - a season in which we feature a wide variety of Twentieth Century Classics, from Rachmaninov to Copland and from Elgar to Bernstein. But we begin with the greatest of them all: Stravinsky's Rite of Spring.

The Rite of Spring has held a position of unsurpassed influence since its composition almost one hundred years ago. Like Beethoven's Eroica and Wagner's Tristan and Isolde before it, the Rite redefined what music could do. It is a work that mines deep into the collective subconscious, drawing upon urges, rituals and a primitive violence that the modern world affects to ignore. It is music that revels in its own contradictions: it is savage, yet refined, shocking yet brilliant, barbaric, yet utterly controlled. Debussy described Stravinsky as a 'Barbarian with all comforts on all floors' and perhaps this best sums up The Rite, for it is an ancient Pagan ritual re-enacted by that epitome of civilisation, the symphony orchestra.

The Rite of Spring offers the perfect introduction to the sound world of 20th century music: it is a musical rollercoaster – simultaneously terrifying and exhilarating – and we invite you to join us on it!

Tim Redmond
Principal Conductor

Programme

Alexander Borodin

Polovtsian Dances from *Prince Igor*

Sergei Prokofiev

Cantata from *Alexander Nevsky*

~~~ 20 minute interval ~~~

**Igor Stravinsky**

The Rite of Spring

## Polovtsian Dances from *Prince Igor*

Alexander Borodin  
(1833-87)

Borodin was a member of The Five, the principal nationalist composers in late 19<sup>th</sup> century Russia, dedicated to producing a specifically Russian kind of music; the other members were César Cui, Mily Balakirev, Modest Mussorgsky and Nikolai Rimsky-Korsakov. The members of The Five were all self-trained 'part-time' composers, each pursuing a career separate from music. Borodin was a chemist and physician, becoming Professor of Chemistry at the Academy of Medicine in 1862 and establishing medical courses for women in 1872.

*Prince Igor* tells the story of the campaign of Russian Prince Igor Svyatoslavich against the invading Polovtsian tribes in the twelfth century.

The Polovtsian Dances make up a sequence of choral dances in the second act of the opera *Prince Igor*, where entertainment is provided for the Khan Konchak's prisoners, Prince Igor and his son. The dances of the Polovtsian slaves and their songs of longing for their homeland are interspersed with songs about Khan Konchak's glory.

Many of the themes from the Polovtsian Dances, together with music from other works by Borodin, were incorporated into the musical *Kismet* (1953) with music adapted by Robert Wright and George Forrest. The opening dance 'Gliding Dance of the Maidens' became the song 'Stranger in Paradise'.

We begin with the 'Wild Dance of the Men' - an aggressively rhythmic dance singing praises to Khan Konchak.

(men)

Poyte pesni slavi khanu! Poy!  
Slav'te silu doblest' khana! Slav'!  
Slavyen khan! Khan!  
Slaven on, khan nash!  
Blyeskom slavyi solntsu ravyen khan!  
Netu ravnikh slavyo chanu! Net!

(women)

Chagi khana, Chagi khana.  
Slavyat khana slavyat khana.

(tutti)

Poyte pesni slavi khanu! Poy!  
Slav'te silu doblest' khana! Slav'!  
Slavyen khan! Khan!  
Slaven on, khan nash!  
Blyeskom slavyi solntsu ravyen khan!  
Netu ravnikh slavyo chanu! Net!

(men)

Glory, honour, praises to our Khan!  
Fearless, mighty, ruthless, warrior, hail!  
Praise Khan! Khan!  
Great Konchak, praise him!  
Fiercer than the scorching midday sun!  
None can equal him in splendour, none!

(women)

Slaves and captives, all acclaim him.  
Slaves and captives, all acclaim him.

(tutti)

Glory, honour, praises to our Khan!  
Fearless, mighty, ruthless, warrior, hail!  
Praise Khan! Khan!  
Great Konchak, praise him!  
Fiercer than the scorching midday sun!  
None can equal him in splendour, none!

This leads into the 'Dance of the Boys' with its sharp chromaticisms and then the *presto* 'Dance of the Men'.

(men)

Slavoi dyedam ravyen Khan nash!  
Khan, Khan Konchak!

Slavoi dyedam ravyen on, groznyi  
Khan, Khan Konchak!

Slavyen Khan, Khan Konchak!  
Slavyen Khan, Khan Konchak! Khan  
Konchak!

(men)

Braver than all before you!  
Great Khan Konchak!

Braver far than all before, mighty Khan,  
Great Konchak!

Praise our Khan, Khan Konchak!  
Praise our Khan, Khan Konchak!

Now we hear the famous 'gliding dance of the maidens', soon to be accompanied by the male voices leading to the verse urging the gentle breezes to carry the singing back to the homeland of scented roses, fertile vineyards and skylarks singing.

(sopranos)

Ulyetai na kryilyakh vyetra  
Tyi vkrai rodnoi, rodnaya pyessnya nasha  
Tuda gdye myi tyebya svobodno pyeli  
Gdye bylo tak privolno nam stoboyu

(altos)

Tam, pod znoinyim nyebom  
nyegoi vozdukh polon  
Tam pod govor moray dryemlyut goryi  
voblakakh

(women)

Tam tak yarko solntsye svyetit,  
Rodnyiye goryi svyetome zalivaya,  
vdolinakh pyishno rosiz rastyyvetayet,  
I solovyi poyut vlysessakh zelyonyikh

Tam tyebye privolneye, pyessnya  
Tyi tuda i ulyetai!

(sopranos)

Fly away on wings of wind  
To native lands, our native song,  
To there, where we sang you freely,  
Where we were so carefree with you.

(altos)

There, under sultry skies,  
With bliss the air is full,  
There, to the whisper of the sea, mountains  
doze in the clouds.

(women)

There, the sun shines so brightly,  
Bathing [our] native mountains in colour.  
In the meadows, roses bloom luxuriously,  
And nightingales sing in the green forests;  
And sweet grape grows.

There is more carefree for you, song...  
And so fly away there!

The dotted rhythm continues through this reprise and urges the music back into the vigorous 'dance of the boys' and then 'the men', before orchestra and chorus drive themselves into a frenzy of praise for Khan Konchak.

1. *Russia under the Mongolian Yoke*
2. *Song about Alexander Nevsky*
3. *The Crusaders in Pskov*
4. *Arise, ye Russian People*
5. *The Battle on the Ice*
6. *The Field of the Dead*
7. *Alexander's Entry into Pskov*

**Background**

Prokofiev left Russia in 1918 to settle in the USA, but after running into financial difficulties he returned to live in Western Europe, where he gradually began to establish his musical reputation. Within a few years his thoughts were, however, turning increasingly towards his native land, and he moved back to the USSR in 1935, remaining there until his death in 1953. In 1938 he composed the score for Sergei Eisenstein's film epic *Alexander Nevsky*, and it was this music that was later adapted for the cantata of the same name, which was given its first performance in Moscow on 17 May 1939.

The film tells the story of Alexander Nevsky's defeat, in 1242, of the Teutonic Knights who were then invading Russia from the west. However it is also a barely disguised propaganda piece, designed to rally the Russian people in the face of the gathering Nazi threat, and to warn the German leaders that any invasion from them would meet the same fate as their medieval forbears. Despite its technical limitations, the film is still regarded as one of the major landmarks of early Soviet cinema, and Prokofiev's inventive and evocative music has ensured that *Alexander Nevsky* has remained one of his most popular works.

Alexander Nevsky was a prince of Novgorod, then one of the major centres of medieval Russia. He first came to prominence as a result of his defeat of the invading Swedish armies at the Battle of the River Neva on 12 June 1240. This also earned him the title of 'Nevsky' - literally 'of Neva'. However, despite his victory, Alexander was exiled because of continuing conflict with the rival Boyars, only to be recalled by the Novgorod authorities a year later in response to a new threat, this time from the Teutonic Livonian Knights of the Holy Roman Empire, who had by then already captured Pskov in western Russia.

Alexander proceeded to gather an army to engage the invaders, finally defeating them on 5 April 1242 in the Battle of the Ice, fought on the frozen Lake Peipus. Alexander Nevsky was proclaimed a saint of the Russian Orthodox Church in 1547, and is now widely revered as one of the major figures in Russian history.

**Structure of the Cantata**

The cantata follows the chronology of the film, beginning with the fall of Pskov, and ending with its liberation following Alexander's victory at the Battle of the Ice. The chorus sings both the Latin chants of the invading knights and the Russian songs and calls

to arms, with the solo mezzo-soprano singing a Russian song of lament after the battle. The seven movements are as follows:

### 1. *Russia under the Mongolian Yoke*

The work begins with a slow, bleak orchestral introduction in C minor, evoking the destruction brought about by the Mongols following their occupation of part of the Russian territories to the east of Novgorod.

### 2. *Song about Alexander Nevsky*

The main story then begins, with the chorus singing of Alexander's victory at the Battle of the Neva in 1240:

A i bylo dyelo na Nyeve ryekye –  
na Nyeve ryekye, na bol'shoi vodye.  
Tam rubili my zloye voinstvo –

zloye voinstvo, voisko shvedskoye.

Ukh! Kak bilis my, kak rubilis my!  
Ukh! rubili korabli po dostochkam!

Nashu krov' rudu nye zhalyeli my  
za vyelikuyu zemlyu russkuyu.

Gei! Gdye proshol topor, byla ulitsa,  
gdye lyetyelo kopyo, pereulochek!

Polozhili my shvedsov myemchikov,  
kak kovyl' travu na sukhoi zemye.

Nye ustupim my zemylyu russkuyu.  
Kto pridyt na Rus', budyet na smyert' bit!

Podnyalasa Rus' suprotiv vraga,

podnimis' na boi, slavy ny Novgorod!

*Yes, it happened on the River Neva –  
on the River Neva, on the wide waters.  
There we slew our foes' pick of fighting  
men –  
their pick of fighting men, the army of  
Swedes.*

*Ah! How we fought, how we routed them!  
Ah! we smashed their ships of war to  
kindling!  
In the fight our blood was freely shed  
for our great land, our native Russian land.*

*Hey! Where the broadaxe swung was an  
open street  
through their ranks a lane where spears  
ran!  
We mowed down the invading Swedes  
like feather-grass grown on desert soil.*

*We shall never yield native Russian land.  
They who march on Russia shall be put to  
death!  
Rise against the foe, Russian land, arise;*

*rise to arms, great Novgorod!*

### 3. *The Crusaders in Pskov*

The movement depicts the persecution of the inhabitants of Pskov, with the chorus singing the dismal Latin refrain chanted by the invading Knights:

*Peregrinus expectavi pedes meos in cymbalis....*



The literal translation of the chant - 'A pilgrim/ I waited/ my feet/ on the cymbals'- seems to make no sense. This is because it appears to be a deliberately mixed up version of words taken from Stravinsky's Symphony of Psalms, probably used by Prokofiev as a way of expressing his dislike of Stravinsky's style and the latter's decision to stay in exile whereas he, Prokofiev, had returned to the USSR at its time of greatest need.

#### 4. Arise, ye Russian People

This martial movement with its Russian folk overtones represents Alexander's call to arms. There is a central lyrical section before the forward march resumes.

Vstavaiyte, lyudi rusскиye,  
na slavnoy boi, na smyertny boi;  
vstavaiyte, lyudi vol'niye,  
na nashu zhemlyu chestnuyu!

*Arise to arms, ye Russian folk,  
in battle just, in the fight to death;  
arise, ye people free and brave,  
defend our fair native land!*

Zhivym boitsam pochot i chest',  
a myertvym slava vyechnaya!  
Za otchii dom, za russkii kraj!  
vstavaiyte, lyudi rusскиye!

*To living warriors high esteem,  
immortal fame to warriors slain  
For native home, for Russian soil,  
arise ye people, Russian folk!*

Na Rusi rodnoi, na Rusi bol'shoi nye byvat'  
vragu:  
Podnimaisa, vstan', mat' rodnaya Rus'!

*In our great native Russia no foe shall live  
vragu:  
Rise to arms, arise, native mother Russia!*

Vragam na Rus' nye khazhivat',  
polkov na Rus' nye vazhivat',  
putyei na Rus' nye vidyvat',  
polyei Rusi nye tapyvat'.

*No foe shall march across Russian land,  
no foreign troops shall raid Russia;  
unseen are the ways to Russia,  
no foe shall ravage Russian fields.*

#### 5. The Battle on the Ice

This is the longest of the seven movements, and in the film accompanies the extended scenes of the battle on the frozen Lake Piepus, ending with the retreating invaders drowning after the ice gives way under the weight of their armour. The movement begins with a quiet passage representing dawn as the battle approaches, the music then driving forward as battle is joined. The knights repeat the chant first heard in the third movement - *Peregrinus expectavi pedes meos in cymbalis* - followed by the cry '*Vincant arma crucifera! Hostis pereat!*' ('*May the arms of the cross be victorious! The enemy will perish!*') as the orchestra continues its onward march. We hear Russian-style folk music indicating the advances of the Russian troops as the battle continues. Eventually the music slows and subsides as the battle comes to an end, leaving only the dead and wounded on the battlefield.

#### 6. The Field of the Dead

The mezzo-soprano soloist then sings the lament, apparently of a girl searching the battlefield for her lover, seeing, as she goes, the dead and wounded soldiers.

Ya poidu po polyu byelomu,  
polyechu po polyu smyertnomu.  
Poishchu ya slavykh sokolov,  
zhenikhov moikh, dobr ykh molodtsev.  
Kto lyezhit, myechami porublyenny;

kto lyezhit, streloyu poranyenny.  
Napoili oni krovyu aloyu.  
zyemlyu chestnuyu, zemlyu russkuyu.

Kto pogib za Rus' smyertyu dobroyu,  
potseluyu tovo v ochi myortviye,  
a tomu molodtsu, shto ostalsa zhit',  
budu vyerno zhenoi, miloi ladoyu.  
Nye voz'mu v muzhya krasivovo:  
krasota zyemnaya konchayetsa.

A poidu ya za khrabrovo.  
Otzovityesa, yasny sokoly!

### 7. Alexander's Entry into Pskov

In the final movement the Russians sing of Nevsky's triumph as he enters Pskov, recalling the music of the song about Nevsky in the second movement. Although the song ends with celebration, the warning to would-be future invaders is made very clear, and in the film is repeated at the end after the main action is over.

Na vyeliki boi vykhodila Rus'.  
Voroga pobyedila Rus'.  
Na rodnoi zyemlye nye byvat' vragu.  
Kto pridyot budyet na smyert' bit!

Vyesyelisa, poi, mat' rodnaya Rus'!  
Na rodnoi Rusi nye byvat' vragu..  
Nye vidat' vragu nashikh russkikh syel:

kto pridyot na Rus', budyet na smyert' bit!

Na Rusi rodnoi, na Rusi bol'shoi  
nye byvat' vragu!

Vyesyelisa, poi, mat' rodnaya Rus'!  
Na vyelikii prazdnik sobralasa Rus'.

Vyesyelisa, Rus', rodnaya mat'!

*I shall go across the snow-clad field,  
I shall fly above the field of death.  
I shall search for valiant warriors,  
my betrothed, my stalwart youths.  
Here lies one felled by a wild sabre;*

*there lies one impaled by an arrow.  
From their wounds blood fell like rain  
on our native soil, on our Russian fields.*

*He who fell for Russia in noble death  
shall be blest by my kiss on his dead eyes;  
and to him, brave lad, who remained alive  
I shall be a true wife and a loving friend.  
I'll not be wed to a handsome man:  
earthly charm and beauty fast fade and  
die.*

*I'll be wed to the man who's brave.  
Give ye heed to this, brave warriors!*

*In a great campaign Russia went to war.  
Russia put down the hostile troops.  
In our native land no foe shall live.  
Foes who come shall be put to death!*

*Celebrate and sing, native mother Russia!  
In our native land foemen shall not live.  
Foes shall never see Russian towns and  
fields:  
they who march on Russia shall be put to  
death!*

*In our great Russia, in our native Russia  
no foe shall live!*

*Celebrate and sing, native mother Russia!  
All of Russia came in triumph to the  
celebration.  
Celebrate and rejoice, Russian motherland!*

Chris Fisher

# The Rite of Spring

Igor Stravinsky  
(1882-1971)

## First Part: Adoration of the Earth

1. Introduction - Lento
2. The Augurs of Spring: Dances of the Young Girls
3. Ritual of Abduction
4. Spring Round Dances
5. Games of the Two Rival Tribes
6. Procession of the Wise Elder
7. The Adoration of the Earth (The Wise Elder)
8. Dance of the Earth

## Second Part: The Exalted Sacrifice

1. Introduction- Largo
2. Mystical Circles of the Young Girls
3. Glorification of the Chosen One
4. Summoning of the Ancestors
5. Ritual of the Ancestors
6. Sacrificial Dance (The Chosen One)

Igor Stravinsky, born in Orianenbaum, near St. Petersburg in 1882, originally trained to be a lawyer. However, as his father was a basso profundo with the Imperial Theatre, Stravinsky had grown up breathing music in an atmosphere of lavish operas and Russian ballet. At the age of twenty, he abandoned law to study with Rimsky-Korsakov, a teacher both rigorous and generous, who gave Stravinsky the musical exactitude as well as creative space to become one of the most innovative composers of the 20<sup>th</sup> century. Stravinsky rose to fame through his work with Serge Diaghilev and the Ballet Russes in Paris. The *Firebird* ballet, a fairy tale of a prince, princess, and magical bird, premiered in 1910 and the young Russian composer caught the attention of the cultural elite. The ballet *Petrushka*, a story of a puppet who comes to life, followed in 1911 and Stravinsky's unconventional rhythms and bitonality marked a departure from tradition. However, it was Stravinsky's *The Rite of Spring*, premiering on 29 May 1913, that many hail as the start of 20<sup>th</sup> century music.

The scenario for *The Rite of Spring* is a prehistoric, pagan Russia where a young maiden dances herself to death to propitiate the gods of spring. Produced by Diaghilev with sets and costumes designed by Roerich, choreography by Nijinsky, and music by Stravinsky, it was a collaboration of daring pioneers. At that time, Paris was culturally divided between an establishment that championed classical ballets such as *Swan Lake* or *Giselle* and an avant-garde who questioned the broader meanings and purposes of art. Diaghilev was well aware of the rivalry and ensured that both factions attended opening night, promising an evening that would 'surely raise passionate discussion.'

In the pitch dark Théâtre des Champs-Élysées, Paris, a solo bassoon playing in an uncharacteristically high register opened the ballet. For the first audience, the sound was so jarring that composer Camille Saint-Saëns, present at the premier, allegedly fumed, 'If that is a bassoon, then I am a baboon!' The appearance of the dancers with toes pointed inwards, smock-like costumes, and angular jumping and stamping to a primitive, repeated chord ignited catcalls and roars from the crowd. Some were enthralled, others enraged. As the ballet continued, chaos ensued. Diaghilev had instructed the conductor, Pierre Monteux, to finish the piece no matter what happened, so he persisted despite the mayhem. Meanwhile, Diaghilev was switching the lights on and off in an attempt to restore order while Nijinsky, the world's most famous dancer, stood on a chair in the wings shouting instructions at the dancers who couldn't hear over the riot. Stravinsky had started the evening seated in the audience but rushed backstage and spent much of the performance holding Nijinsky by his coat tails, preventing him from leaping on to stage or falling off the chair. Afterwards, Stravinsky recalled: 'I left the hall in a rage . . . I have never again been that angry. The music was so familiar to me. I loved it, and could not understand why people who had not yet heard it wanted to protest in advance.' Diaghilev, on the other hand, confided to his coterie later that night that the premier was 'exactly what I wanted.'

Beyond the opening night turmoil, *The Rite of Spring* changed and shaped the future of modern music. Initial audiences were agitated by the dissonance and subversive choreography, but a deeper revolution lay in the rhythm and structures imbedded in the music itself. Stravinsky sets music free from 'the tyranny of the bar line' and the strict constructions that had shaped preceding traditions. The music is both primal and new. Many of the motifs are derived from Russian folk songs, taken apart, distilled into short phrases, and reassembled in overlapping layers. Debussy described it as 'primitive music with all modern conveniences.' *The Rite of Spring* broke open a rhythmic landscape to be explored by Prokofiev, Orff, and many composers to follow.

Later in his career, Stravinsky ventured into Neo-classicism and serialism. He spent much of the 1920s in Paris, established in a studio provided by the Pleyel pianola company, creating player piano rolls for many of his masterpieces, including *The Rite of Spring*. He found that player pianos could overcome the limitations of human hands. Although he rarely quoted or referred back to *The Rite of Spring* in his other compositions, he continually revised it, up until a final publication in 1967.

Igor Stravinsky died 6 April, 1971 in New York City, at the age of 89.

## **The Rite of Spring**

### ***First Part – Adoration of the Earth***

The *Introduction* opens with solo bassoon playing a haunting melody very high in its register. After this intimate beginning, voices of expanded wind and brass sections in odd combinations and unfamiliar ranges develop the introduction, as if announcing the dramatis personae. A return of the bassoon melody with an undercurrent of pizzicato

footsteps in the strings simultaneously signals the end of the introduction and the opening of the ballet. The pizzicato shifts to a percussive, repeated, dissonant chord in the *Augurs of Spring: Dances of the Young Girls*. The primitive beat is punctuated with accents that corresponded to jumps and stomps in the original choreography. Footsteps continue while melodic lines are exchanged in the brass, high strings, or winds. The entry of raucous bass drum, piccolo and horns signal a hunt as the *Ritual of Abduction* commences, male dancers pursuing female counterparts. With a change in colour marked by a sustained trill in the flute paired with E-flat and bass clarinets playing in unison, two octaves apart, the *Spring Round Dances* begin.

An almost dirge-like pulse in the lower strings creates a surface over which a languorous oboe glides. The massive orchestration is gradually revealed as more and more instruments join, growing in volume and stature to a stately climax with brass flourishes and cymbal crashes. With an abrupt shift, a flurry from the piccolo is echoed in frantic rising and falling arpeggios in the strings. As if to complete the circle of the round, the section closes with a recapitulation of the clarinet and flute ensemble. The festive *Ritual of the Rival Tribes* is gaily introduced by the timpani. There is an air of competition and display between the young men dancers, showcasing different sections of the orchestra. Here the original choreography included elements of folk dance such as hand-clapping, hopping, and twirling in circles. As approaching brass and cymbals drown out the celebration, the games come to an end in the *Procession of the Wise Elder*. The *Elder* blesses the earth with a contrabassoon murmur and a dark repeated beat in the bass drum. From a brief stillness, the bass drum accelerates the orchestra into the *Dance of the Earth*. Urgency in the strings and an insistent ostinato in the brass culminate in a sudden finish as the first half of the ballet comes to a close.

## **Second Part – The Exalted Sacrifice**

The *Introduction* to the second part opens with ghostly harmonics in the strings interlaced with ominous decrescendos and descending sighs from the winds. It is night with an aura of mystery and ritual. Distant trumpet calls are muffled in mist. Repeated figures in the flute and clarinet rise like vapours. A delicate phrase from the solo cello leads into the *Mystical Circles of the Young Girls*. As rings of female dancers circle, there is a tremolo in the strings asking who will be the chosen one. There is a shadowy, dreamy quality in the lilting grace of this section. As suspense builds, an accusing dissonance from the brass, like a musical pointer, repeats twice, signalling the chosen one. Eleven savage beats from the bass drum launch the *Glorification of the Chosen One*. It is a violent joy, darker and more sinister in tone than the dances from the first part of the ballet. Shrieking piccolo and frantic brass calls are answered by an extended timpani solo. The section ends with a sustained bass note, signifying the *Summoning of the Ancestors*.

The village elders, represented by five bassoons, are ushered in by a rolling timpani and brass fanfare. Introduced by an alternating tambourine and pizzicato in the strings, the *Ritual of the Ancestors* escalates in tension as the cor anglais and alto flute entwine melodic lines. The choreography for this section comprised of peasants, elders, and maidens circling the chosen one. The circling becomes increasingly suffocating,

swaggering towards a drunken syncopation in the strings. After culminating in a menacing march, the dancers peel away, and the music returns to the cor anglais and alto flute duet, leaving the chosen one solo in the centre of the stage. A solo bass clarinet erupts and bubbles, descending into the *Sacrificial Dance*. The dance interlocks complex rhythms in the percussion with ostinati in the brass and winds, and pulsing strings. There are constantly changing key signatures and unexpected accents. A soft yet intense interlude depicts the elders circling the chosen one once more. The closing section is a swirling, feverish dance to the end, limbs flailing, neck twisting and ultimately snapping. In the final measures, an ascending figure in the flute, perhaps signifying the chosen one's spirit fleeing the body, is punctuated by a chord whose notes in the double bass, eerily, are D,E,A,D.

*Melissa Fu*

The Cambridge Philharmonic Society would like to extend thanks to  
Gerry Cornelius and Alexandre Naoumenko for Russian language  
coaching and to the Royal Opera House, Covent Garden, for the loan of  
their Wagner Tubas

## HEATHER SHIPP

Mezzo-soprano

Heather studied at Trinity College of Music, London and the National Opera Studio. She made her operatic debut as Cherubino for The Opera Company and then went on to sing the role for Travelling Opera for whom she also sang the roles of Dorabella, Rosina, Carmen and Zerlina. Other roles include Pippo in *La Gazza Ladra* for British Youth Opera, Zaida in *Il Turco in Italia* for Broomhill Opera and Flora in *La Traviata* for Opera Northern Ireland.



Recent appearances on the operatic stage include Zaida in *Il Turco in Italia* and Wellgunde in the Ring Cycle at The Royal Opera, Covent Garden, Carmen for English Touring Opera, and then in Bermuda and with Diva Opera, her debut for the Polish National Opera as Eleanor in the premiere of Roxanna Panufnik's chamber opera *The Music Programme*, also seen in the Linbury Theatre at Covent Garden, April Showers in *Playing Away* and Moppet in *Paul Bunyan* at the Bregenz Festival, April Showers in St Pölten, *Lola Cavalleria Rusticana* in Vietnam, Girl 3 in David Sawyer's *From Morning to Midnight* and Ofred's Double in *The Handmaid's Tale* at English National Opera, Nancy in *Albert Herring* for Opera North, Tisbe in *La Cenerentola* with Opera Zuid and in Frankfurt, Hilary Major in Almeida Opera's *Sirius on Earth*, Bersi in *Andrea Chenier* and Maddalena at Opera Holland Park, Minskwoman in *Flight* at the Adelaide Festival, and as Berthe in *Blond Eckbert* for The Opera Group.

Her interest in contemporary music was initiated by a recital for the Park Lane Group at the Purcell Room where she performed Nicholas Maw's *The Voice of Love* and premiered David Matthews' *From Coastal Stations*. She has since performed *Miss Donnithorne's Maggot* by Maxwell Davies, *Pierrot Lunaire* by Schoenberg and *Nouvelles Aventures* by Ligeti.

Heather Shipp has a wide repertoire of oratorio and recital programmes. Recent performances include Elgar's *The Kingdom* at the Queen Elizabeth Hall, and *The Dream of Gerontius*. She has also performed Chaussons's *Poeme de l'amour et la Mer*, Mahler's *Lieder eines Fahrenden Gesellen*, *El amor Brujo* and the *Sea Pictures*. She has performed as guest soloist in Opera North's *Opera Prom in the Park*, the biggest free classical music concert in the UK.

Current projects include Magdalene in *Die Meistersinger von Nürnberg* at Covent Garden, Fiona in *Two Boys* at Opera North, Donna in *Skin Deep* a new Opera North commission from David Sawyer, directed by Richard Jones, with a revival in Copenhagen, a new recording of the title role in Rutland Boughton's *Queen of Cornwall*, the title role in *Carmen*, Diana Devereux in *Of thee I sing* and Mad Margaret in *Ruddigore* for Opera North and Gymnasiast in a new production of *Lulu* at Covent Garden and Teatro Real, Madrid. Other recent recordings include Honour in *Tom Jones* for Naxos and chamber versions of both Mahler's *Fourth Symphony* and *Les nuits d'été* for Somm.

## TIMOTHY REDMOND

*Conductor*

Timothy Redmond conducts and presents concerts throughout Europe. He is a regular guest conductor with the Royal Philharmonic Orchestra, both in the recording studio and the concert hall, and conducts many of the UK's leading orchestras.

He has given concerts with the London Symphony Orchestra, Royal Liverpool Philharmonic, the Ulster and BBC Philharmonic Orchestras, the Orchestra of Opera North and the BBC Concert Orchestra. He works regularly with the Hallé and Northern Sinfonia, has a long-standing association with the Manchester Camerata, and in 2006 was appointed principal conductor of the Cambridge Philharmonic. He has recently guest-conducted orchestras in Bosnia, Estonia, Finland, Italy, Macedonia, Slovenia and the US and broadcasts regularly on TV and radio.



Timothy Redmond is well-known as a conductor of contemporary music. Since working closely with Thomas Adès on the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for the Royal Opera House and St Petersburg's Mariinsky Theatre. In 2010 he conducted the world premiere of *The Golden Ticket*, Peter Ash and Donald Sturrock's new opera based on *Charlie and the Chocolate Factory*, for Opera Theatre of St Louis. Last season he conducted the work's European premiere at the Wexford Festival and gave the first performance of a new oratorio by Edward Rushton with the London Symphony Orchestra.

In the opera house he has conducted productions for Opera North, English National Opera, English Touring Opera, Almeida Opera, at the Bregenz, Tenerife and Aldeburgh Festivals and for New York's American Lyric Theater. Recordings include *Dreams* with the French cellist Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI, and CDs with the Northern Sinfonia and Philharmonia.

His 2011/12 season includes concerts with the Hallé, Manchester Camerata, Sinfonia Viva and Northern Sinfonia, several engagements with the Macedonian Philharmonic in Skopje and his debut with the BBC Symphony Orchestra. In May 2012 he will collaborate with Valery Gergiev on *The Rite of Spring* and *Oedipus Rex* before conducting a concert of jazz-inspired works to conclude the LSO's Stravinsky Festival.

Timothy Redmond read music at Manchester University and studied oboe and conducting at the Royal Northern College of Music, where he held the RNCM's Junior Fellowship in Conducting. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez.





## STEVE BINGHAM

*Leader*

Steve Bingham studied violin with Emmanuel Hurwitz, Sidney Griller and the Amadeus Quartet at the Royal Academy of Music from 1981 to 1985, where he won prizes for orchestral leading and string quartet playing. In 1985 he formed the Bingham String Quartet, an ensemble which has become one of the foremost in the UK, with an enviable reputation for both classical and contemporary repertoire. The Quartet has recorded numerous CDs and has worked for radio and television both in the UK and as far

afield as Australia. The Quartet has worked with distinguished musicians such as Jack Brymer, Raphael Wallfisch, Michael Collins and David Campbell.

Steve has appeared as guest leader with many orchestras including the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, English National Ballet and English Sinfonia. He has given solo recitals both in the UK and America and his concerto performances include works by Bach, Vivaldi, Bruch, Prokofiev, Mendelssohn and Sibelius, given in venues as prestigious as St John's, Smith Square and the Royal Albert Hall. Steve is also Artistic Director of Ely Sinfonia.

In recent years Steve has developed his interest in improvisation, electronics and World music, collaborating with several notable musicians including guitarist Jason Carter and players such as Sanju Vishnu Sahai (tabla), Baluji Shivastrav (sitar) and Abdullah Ibrahim (piano). Steve's debut solo CD *Duplicity* was released in November 2005, and has been played on several radio stations including BBC Radio 3 and Classic FM. *The Independent* gave it a 4-star review. Steve released his second solo CD, *Ascension*, in November 2008. You can find out more about Steve on his web site at [www.stevebingham.co.uk](http://www.stevebingham.co.uk).

# PHILHARMONIC ORCHESTRA

## First Violins

Steve Bingham (leader)  
Kate Clow (co leader)  
Paul Anderson  
Vikki Atkinson  
Graham Bush  
Roz Chalmers  
Naomi Hilton  
Meriel Rhodes  
John Richards  
Sarah Ridley  
Debbie Saunders  
Victoria Stelzhammer  
Pat Welch  
Gerry Wimpenny

## Second Violins

Emma Lawrence  
Jenny Barna  
Joanna Baxter  
Leila Coupe  
Hilary Crooks  
Fiona Cunningham  
Rebecca Forster  
Adele Martin  
Anne McAleer  
Edna Murphy  
Katrin Ottersbach  
Sean Rock  
Ariane Stoop

## Violas

Ruth Donnelly  
Gavin Alexander  
Liz Andrews  
Alex Cook  
Jeremy Harmer  
Robert Heap  
Jo Holland  
Samara Humbert-Hughes  
Maureen Magnay  
Hannah Marsden  
Janet O'Boyle  
Robyn Sorensen

## Cellos

Vivian Williams  
Sarah Bendall  
Helen Davies  
Anna Edwards  
Melissa Fu  
Clare Gilmour  
Helen Hills  
Mercedesz Milner  
Lucy Mitchell  
Lucy O'Brien  
Amy Shipley

## Double Bass

Sarah Sharrock  
Stephen Beaumont  
Elspeth Coult  
Susan Sparrow  
Elaine Taylor

## Flute

Cynthia Lalli  
Alison Townend

## Alto flute & Piccolo

Sally Landymore

## Piccolo

Samantha Fryer  
Adrienne Jackson

## Oboe

Rachael Dunlop  
Camilla Hagggett  
Claire Taylor-Jay

## Cor Anglais

Jenny Sewell  
Gareth Stainer

## Clarinet

Sarah Whitworth (also  
Bass clarinet)  
Graham Dolby (also Eb  
Clarinet & Tenor  
Saxophone)

Frances Richmond  
David Hayton  
Sue Pettitt (also Bass  
Clarinet)

## Bassoon

Neil Greenham  
Simon Bond (also  
Contrabassoon)  
Phil Evans (also  
Contrabassoon)  
Kim Jenkins  
Jenny Warburton

## Horn

Guy Llewellyn  
Carole Lewis  
Paul Ryder  
Laurie Friday  
Stephen Craigen  
Misha Mullov-Abbado  
Mike Lea-Wilson

## Wagner Tubas

Mike Lea-Wilson  
Misha Mullov-Abbado

## Trumpet

Andy Powlson  
Paul Garner  
Kate Goatman  
Richard Hull  
Naomi Wrycroft

## Bass Trumpet

Mark Townend

## Trombones

Denise Hayles  
Tomas Leakey

## Bass Trombone

Rob Brooks

**Tuba**

Alan Sugars  
Christopher Lawrence

**Timpani**

Dave Ellis  
Derek Scurll

**Percussion**

James Shires  
Emma Hiles  
Lucy Landymore  
Paul Rademeyer

**Harp**

Lizzie Scorch

**PHILHARMONIC CHORUS****Soprano 1**

Helen Bache  
Jane Cook  
Olivia Downs  
Katie Karnezos  
Christina Klasse  
Ros Mitchell  
Charlotte Orrrock  
Caroline Potter  
Brenda Reckelberg  
Mary Richards  
Josephine Roberts  
Anne Sales  
Pat Sartori  
Alison Vinnicombe

**Soprano 2**

Nicola Bown  
Susannah Cameron  
Joanne Clark  
Jennifer Day  
Susan Earnshaw  
Christine Halstead  
Maggie Hook  
Diana Lindsay  
Ursula Lyons  
Binnie Macellari  
Susie McCave  
Liz Popescu  
Vicky Pottruff  
Anne Read  
Sheila Rushton  
Lindsey Shaw-Miller  
Pip Smith

**Alto 1**

Helen Black  
Margaret Cook  
Caroline Courtney  
Alison Dudbridge  
Sarah Johnson  
Ruth Jordan  
Jan Littlewood  
Marie Lynn  
Janet Mills  
Julia Napier  
Caroline Shepherd  
Sarah Upjohn  
Helen Wheatley

**Alto 2**

Kate Baker  
Jane Bower  
Alison Deary  
Tabitha Driver  
Jane Fenton  
Jane Fleming  
Stephanie Gray  
Hilary Jackson  
Sue Purseglove  
Gill Rogers  
Oda Stoevesandt  
Claudia West  
Nell Whiteway

**Tenor**

Aiden Baker  
Jeremy Baumberg  
David Bowler  
Geoff Forster  
Bernardo Foth  
David Griffiths  
Ian McMillan  
Jim Potter  
Chris Price  
David Reed  
Stephen Roberts  
Martin Scutt  
John Williams

**Bass**

Richard Birkett  
Andrew Black  
Neil Caplan  
Chris Coffin  
Paul Crosfield  
Brain Dawson  
Chris Fisher  
Patrick Hall  
Lewis Jones  
David Lynn  
Richard Monk  
Paul Rendle  
Harrison Sherwood  
Mike Warren  
Jeremy Whimster

