

Saturday 30 June 2012 King's College Chapel, Cambridge

Cambridge Philharmonic Society 2012 – 2013 Season Programme



Cambridge
Philharmonic
Society

- Sunday 28 October 2012 West Road Concert Hall, Cambridge
Eric Whitacre *Lux Aurumque*
Morten Lauridsen *Mid-Winter Songs*
Tchaikovsky *Symphony No. 6*
- Sunday 9 December 2012 West Road Concert Hall, Cambridge
Verdi *La Traviata*
- Saturday 19 January 2013 West Road Concert Hall, Cambridge
Children's Concert
- Sunday 10 March 2013 West Road Concert Hall, Cambridge
Joint Concert with the **Fairhaven Singers**
Poulenc *Gloria*
Britten *Spring Symphony*
- Saturday 20 April 2013 King's College Chapel, Cambridge
Elgar *The Kingdom*
- Saturday 25 May 2013 West Road Concert Hall, Cambridge
Mozart *Piano Concerto in D Minor K.466*
Mahler *Symphony No. 4*
- Saturday 13 July 2013 Ely Cathedral
Dove *A Song of Joys*
Britten *Ballad of Heroes*
Tippett *A Child of Our Time*

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Parry
I Was Glad
Blest Pair of Sirens
Elgar
In the South
Puccini
I Crisantemi
Messa di Gloria

Timothy Redmond
Conductor

Steve Bingham
Leader

Bonaventura Bottone
Tenor
Dean Robinson
Bass

Photograph by Ardfern

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The first recorded performance by the Cambridge Philharmonic Society took place in King's College Chapel on 20 June 1887 when a choir and associated orchestra were assembled to celebrate Queen Victoria's Golden Jubilee.

Please see the Society's website for further information on our history.

Programme

Parry I Was Glad

Puccini I Crisantemi

Parry Blest Pair of
Sirens

Elgar In the South

~~ Interval ~~

Puccini Messa di Gloria

Ladies and Gentlemen,

Welcome to the final concert of our 2011/12 season - a year in which we have toured much of the twentieth century, playing works by Stravinsky, Prokofiev, Rachmaninov, Bernstein and Copland amongst others.

We finish on home territory, with one of Elgar's greatest orchestral works, In the South. Although he may have seemed the epitome of Edwardian convention with his moustache and tweeds, there was a great deal more to Elgar than Land of Hope and Glory. As a self-taught musician, he was not held back by the conventions of either his predecessors or his contemporaries – in fact none other than Richard Strauss toasted him as the “first English progressive musician, Meister Elgar”.

Whilst he made his feelings abundantly clear about what he thought of the English musical establishment, Elgar made an exception for Parry, who he appreciated as both a musician and a friend. Parry was a great supporter of Elgar's and Elgar of course made the arrangement of Parry's Jerusalem which we all know from the Last Night of the Proms.

It is most apt that we celebrate 125 years of the Cambridge Philharmonic in King's with the music of Parry – after all Blest Pair of Sirens, like the Phil, dates from 1887.

We very much hope that you enjoy tonight's concert and look forward to welcoming you again next season.

Here's to the next 125 years!

*Timothy Redmond
Principal Conductor*

I Was Glad

Charles Hubert Hastings Parry
(1848-1918)

Parry's famous coronation anthem was originally written for the coronation of Edward VII in 1902. The version that we know today, and the one used at the Queen's coronation in 1953, was however a revised version that was first used at George V's coronation in 1911. Among the changes made by Parry for the 1911 coronation was the inclusion of the central section with the acclamations 'Vivat Rex...' or 'Vivat Regina...' the precise wording depending on the monarch at the time.

The words are from Psalm 122, in the version in the 1662 Book of Common Prayer. The psalm is said to have been written by David for the use of the people of Israel when they came to worship at Jerusalem, and the now traditional use of the anthem at the coronation service draws a parallel between Jerusalem and the United Kingdom, particularly in the prayer for peace and prosperity, echoing William Blake's great poem *Jerusalem*. Parry would of course himself later set *Jerusalem* to music in what would become the nearest we have to an English national anthem, with hundreds of recordings being made over the years.

Psalm 122

1. *I was glad when they said unto me: We will go into the house of the Lord.*
2. *Our feet shall stand in thy gates: O Jerusalem.*
3. *Jerusalem is built as a city: that is at unity in itself.*
4. *For thither the tribes go up, even the tribes of the Lord: to testify unto Israel, to give thanks unto the Name of the Lord.*
5. *For there is the seat of judgement: even the seat of the house of David.*
6. *O pray for the peace of Jerusalem: they shall prosper that love thee.*
7. *Peace be within thy walls: and plenteousness within thy palaces.*
8. *For my brethren and companions' sakes: I will wish thee prosperity.*
9. *Yea, because of the house of the Lord our God: I will seek to do thee good.*

Chris Fisher

I Crisantemi

Giacomo Puccini
(1858 - 1924)

*Before the white chrysanthemum
the scissors hesitate
a moment.*

Yosa Buson (1716 –1783, Kyoto)

Puccini's biography, personality and relationships were notable for their theatricality, and this dramatic tendency is reflected in his compositions - it has been commented that all music composed by Puccini is operatic in theme, content and style. Opera and drama are certainly present in *I Crisantemi* (The Chrysanthemums), originally written as a lament for string quartet. The single movement composition is centred on two fluid melodic ideas, presented in ABA form. Both themes were incorporated into the last act of Puccini's third opera, *Manon Lescaut*.

The piece was allegedly composed in a single night (according to Puccini, in a letter written to his brother) in response to the sudden death of a friend of the composer. The friend in question was Amadeo di Savoia, Duke of Aosta, a young and ambitious Italian prince who was selected to assume the throne of the King of Spain after the Glorious Revolution of 1868. The task of unifying a violent nation and restoring constitutional order under constant threat of assassination and civil war proved too great, and Amadeo abdicated in 1873 whereupon a Republic was declared. Amadeo returned to Turin, humiliated. He lived quietly until his death at the age of 44 years, two years after a romantic but unwise marriage (to his niece).

Where, when and how a friendship was established between Puccini and the Duke is now mysterious, but the friendship was of sufficient significance to inspire this elegiac piece, named after the flower of remembrance and heroism in Italian tradition.

Kate Baker

Blest Pair of Sirens

Charles Hubert Hastings Parry
(1848-1918)

Blest Pair of Sirens was composed for Queen Victoria's Golden Jubilee in 1887, and was first performed in London on 17 May 1887.

The work is a setting of John Milton's ode *At a Solemn Music*, in which Milton combines the classical Greek idea of a lost Golden Age with the Christian doctrine of the Fall, the poem ending with the prayer that through the combined media of poetry and music - *the Blest Pair of Sirens, Voice and Verse* - we may once again unite with God's own 'celestial concert'.

In the first part of the ode, Milton also reminds us of the Christian tradition of a jubilee being both a celebration and a time of forgiveness and renewal (see line 9's 'with saintly shout, and solemn jubilee'), and a time for rededication and reaffirmation of faith – interestingly very much the theme of Rowan Williams' Jubilee Sermon, in which he suggested that the most lasting memorial to the Diamond Jubilee would be 'the rebirth of an energetic, generous spirit of dedication'.

The ode takes the form of a single extended sentence before the final prayer of the last four lines, and Parry's music manages perfectly to embrace the drawn out phraseology and the changes of tone as the lines develop. *Blest Pair of Sirens* effectively established Parry as the leading English choral composer of his day, and is still frequently used at royal events, most recently the marriage of the Duke and Duchess of Cambridge in April 2011.

At a Solemn Music

*Blest pair of Sirens, pledges of heaven's joy,
Sphere-borne harmonious sisters, Voice, and
Verse,
Wed your divine sounds, and mixed power
employ
Dead things with inbreathed sense able to pierce,
And to our high-raised phantasy present,
That undisturbed song of pure consent,
Ay sung before the sapphire-coloured throne
To Him that sits thereon
With saintly shout, and solemn jubilee,
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just spirits that wear victorious palms,*

*Hymns devout and holy psalms
Singing everlastingly;
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion
swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heaven, till God ere long
To his celestial concert us unite,
To live with Him, and sing in endless morn of
light.*

Chris Fisher

In the South (Alassio) Op. 50

Edward Elgar
(1857–1934)

In January 1904, Elgar spent an extended holiday in Alassio on the Ligurian coast - an afternoon's drive from Puccini's home in Lucca. In the South, a concert overture for orchestra, is a musical souvenir of his time in Italy. Written in torrential rain, the work is dedicated 'To my friend Leo (Frank). Schuster'.

Elgar recalled: "Walked ... up to San Giovanni Battista, - a shepherd there was watching his flock." The outing is incorporated into the music: "The shepherd with his flock and his home-made music: the massive bridge and road still useful, and to a reflective mind awe-inspiring: the music developed to paint the relentless and domineering onward force of the ancient day and give a sound-picture of the strife and wars ('the drums and trappings') of a later time: streams, flowers, hills; the distant snow mountains in one direction and the blue Mediterranean in the other. In a flash it all came to me - the conflict of the armies on that very spot long ago, where now I stood - the contrast of the ruin and the shepherd - and then, all of a sudden, I came back to reality. In that time I had composed the overture - the rest was merely writing it down."

The music launches straight in with a feeling of exhilaration followed by a serene melody on violins perhaps echoing the view of Mediterranean on one side and snow mountains on the other. We then hear the *nobilmente* tune on violins supported by the violas. Elgar next provides another colour, by reducing the orchestration with a rocking theme in the violins. The central section starts out grand and stern, perhaps thinking of the coming together of the different armies and the strife and wars. After these 'drums and trampling', we are presented with a moonlit atmosphere with the solo viola providing a beautiful melody, which evolves into a tender conversation between soloist, horn and winds. Then the exuberance returns and before the coda, he unexpectedly reprises the *nobilmente* theme gently, delicately and tenderly, before finishing with a gesture of triumph.

In February 1904, once back in England, Elgar wrote to Frank Schuster: "Your overture has departed (the final sheets) to the publisher & I hope, with much fear & trembling, that you will really like it. The thing is not a picture of Italy:- one must not write the history, or epitome of a great country with an acquaintance of three months: but I wove the music on a summery day in the Andora Valley, - basking in the sun on the old Roman road; so you will find sunshine & romance &, (with a heavy, relentless episode in the middle inspired by the Roman road) light-hearted gaiety mixed up in an orchestral dish which with my ordinary orchestral flavouring, cunningly blent, I have put in a warm cordial spice of love for you."

Alison Vinnicombe

Messa Di Gloria

Giacomo Puccini
(1858 – 1924)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

On 12th July 1952 at a Grant Park concert in Chicago, the world heard the first performance for 72 years of a 'lost' Puccini masterpiece. The master of *La Bohème*, *Tosca*, and *Madame Butterfly* had composed the mass as his graduation exercise from the Instituto Musicale Pacini in Lucca, Tuscany and it had not been performed since the first complete performance there in 1880.

Most programme notes on the *Messa di Gloria* will tell of the excitement of its rediscovery, of it being a lost treasure and contain all of the intrigue and publicity that accompanied the Chicago performance and the notes by Mills Music and Ricordi on the scores that they then published. Indeed it had not been performed and anyone hearing the piece tonight would rightly wonder why not. They would want to follow the journey of Fra. Dante del Fiorentino who purchased an old copy in Lucca and believed it was the original lost score. In fact, that original was in possession of the Puccini family and should probably not be thought of as lost or disappeared. It is more likely that Puccini, forever smitten by opera after hearing Verdi's *Aida* in 1876 considered it a curio, a summary of a style that he had left behind, and a farewell to composing liturgical music. Listening to his own mass performed would have been enough to persuade Puccini that his musical future was in the theatre. So, rather than fill lines with mysteries and detective stories, let's enjoy the music.

For it is not music that Puccini had abandoned for opera, just the vocation of writing church music. The themes of this mass recur in his operas, for instance the *forte* endorsement of the plea of *Christe eleison* is employed in *Edgar*. The opening of the *Gloria* foreshadows *Inno a Diana* and the light, lyrical setting is far from the solid, ecclesiastical masses of Haydn and Beethoven. Puccini's setting of the *Gloria* takes up over half the mass and is why the work has acquired the title it has. Strictly, such a title would present a work comprising only a *Kyrie* and a *Gloria* but Puccini composed a whole mass. The title *Messa a quattro voci* is used sometimes but loses so much of the uniqueness for this is a mass like Verdi's is a requiem; one of a kind.

The 'Gloria' drives forward, it is not set with passages of quiet reflection and gentle orchestration, and you are never longer than a few bars from the next colourful tune. Opening with a fugue for SA then TB, the whole choir then repeats 'Gloria in excelsis' *ff* punctuated by staccato brass. With every attention to the words, the sopranos lead *piano* into 'et in terra pax' and the horns into the explosive 'Laudamus te' complete with a climbing, running, TB figure that repeats once more than the etiquette of liturgical

music dictates. The tenor soloist sings 'Gratias agimus' over an orchestra that is more than an accompaniment, off on its own narrative path. After a reprise of the opening theme, a solemn 'Qui tollis' grows into a dramatic, sprightly march for 'deprecationem nostram, suscipe' and after the traditional fugue for 'cum sancto spiritu' the main theme returns and intersperses with the fugue subject to the 'Amen.' Beethoven uses the same form, weaving 'Amen' with the main fugue text and repeating but Puccini decorates the words with music, operatic style. Liturgical masses by contrast have the words to the fore, pointing you to the truth by the music.

The 'Credo' was a self-contained work for two choirs originally but did not survive in that form. A bold statement of belief opens and the unison singing lends the feel of one person stating their faith with bravado and a flourish. Generally set in blocks, the whole opening section retains the theme of certainty and assurance with audacity. Solo tenor over the chorus dramatise the incarnation, ending with a confident 'et homo factus est'. The crucifixion is handed to a G minor bass solo, rising from *sotto voce* into a *forte* 'passus' and back before the orchestra dramatically brings Jesus back to life in a swirling *allegro* and the basses leading the chorus in celebration of the resurrection and ascension in a triumphant E flat major. Each of the 'I believe in' statements then has the same rising crescendo and falling diminuendo but none more important than the rest before trumpets take us to the short 'et vitam venturi' climax.

The 'Sanctus' and 'Benedictus' are simple statements without elaboration, both ending with short, clamorous 'Hosannas'. The 'Agnus Dei' is another idea Puccini used elsewhere, the bored heroine in *Manon Lescaut* sings it over her morning toilette! Here a tenor is given the line with links from the chorus to a final *pianissimo* 'dona nobis pacem', its triplets echoed by the orchestra.

Neil Caplan

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus.

Tu solus Altissimus, Iesu Christe.

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Credo in unum Deum.

Patrem omnipotentem,
factorem caeli et terrae,
visibilem omnium et invisibilem.

Et in unum Dominum

Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

Et incarnatus est de Spiritu Sancto

ex Maria Virgine:

Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:

passus, et sepultus est.

Et resurrexit tertia die,

secundum scripturas.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,

O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.

And in one Lord,

Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

God of God, light of light,

Very God of very God.

Begotten, not made,

being of one substance with the Father:

by whom all things were made.

Who for us men

and for our salvation

came down from heaven.

And was incarnate by the Holy Ghost

of the Virgin Mary:

And was made man.

And was crucified also for us under Pontius Pilate:

suffered, and was buried.

And the third day He rose again

according to the scriptures.

*Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria judicare vivos et mortuos:
Cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
et vivificantem:
Qui ex Patre, Filioque procedit.
Qui cum Patre, et Filio simul adoratur,
et conglorificatur:
Qui locutus est per Prophetas.
Et unam, sanctam, catholicam et apostolicam
Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.*

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

*Agnus Dei, qui tollis peccata mundi, miserere
nobis.
Agnus Dei, qui tollis peccata mundi, miserere
nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis
pacem.*

*And ascended into heaven,
and sitteth at the right hand of the Father
And He shall come again
with glory to judge the living and the dead:
His kingdom shall have no end.
And (I believe in) the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who spake by the Prophets.
And in one holy catholic and apostolic church.

I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead
And the life of the world to come.
Amen.*

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.*

*Lamb of God, who take away the sins of the
world, have mercy on us.
Lamb of God, who take away the sins of the
world, have mercy on us.
Lamb of God, who take away the sins of the
world, grant us peace.*

BONAVENTURA BOTTONE

Tenor

Bonaventura has been described by the New Grove Dictionary of Opera as 'a superb actor, with a strong lyrical voice, making a magnificent Loge'.

He trained at the Royal Academy of Music in London, by which he was later honoured with a fellowship in 1998. He has performed at the Royal Opera House, Covent Garden, Glyndebourne Festival, Opéra de Paris, Bayerische Staatsoper Munich, Metropolitan Opera New York, Lyric Opera Chicago, Los Angeles, Houston Grand Opera, Santiago di Chile, Opera Queensland, La Fenice Venice, La Scala Milan, English National Opera, Welsh National Opera and Scottish Opera.



His operatic repertoire encompasses over one hundred leading roles which includes *La Bohème*, *Madame Butterfly*, *Ballo in Maschera*, *Der Rosenkavalier*, *Rigoletto*, *Capriccio*, *Viaggio a Reims*, *Eugene Onegin*, *Das Rheingold*, *Die Meistersinger*, *Andrea Chénier*, *Die Zauberflöte*, *Don Pasquale*, *L'elisir d'amore*, *Candide*, *Die Fledermaus*, *L'heure espagnole*, *Conte Ory*, *Les Huguenots*, *Il Tabarro*, *La Traviata*, *Otello*, *Troilus and Cressida*, *Falstaff*, *Cavalleria Rusticana*, *La Favorita*, *Il Seraglio*, *Salome*, *Adriana Lecouvreur* and *Damnation de Faust*.

He has sung with numerous prominent international conductors, including Maurizio Arena, Richard Bonyngé, James Conlon, Sir Andrew Davis, Jacques Delacote, Sir Edward Downes, Sir Mark Elder, Rafael Frühbeck de Burgos, Sir Bernard Haitink, Emmanuel Joel, Vladimir Jurowski, James Levine, Sir Charles Mackerras, Sir Neville Marriner, Marc Minkowski, Antonio Pappano, Nicola Rescigno, Carlo Rizzi, Jeffrey Tate, Yan Pascal Tortellier and Emmanuel Villaume; and with directors including Tim Albery, John Copley, John Cox, Colin Graham, Piero Faggioni, David McVicar, Jonathan Miller, Elijah Moshinsky, Jean-Pierre Ponelle, David Pountney, and Graham Vick.

His recordings include *Die Fledermaus* with Luciano Pavarotti and Joan Sutherland, *Lucia di Lammermoor* with Edita Gruberova and Alfredo Kraus, *Faust et Hélène* by Lili Boulanger, Hugh the Drover, *The Mikado* with Eric Idle, *Candide*, *Der Zerbrochene Krug*, *A Little Night Music*, *Street Scene*, *The Student Prince* and *Otello* with Charles Craig.

Earlier this year Bonaventura sang Basilio in Sir David McVicar's production of *Le Nozze di Figaro* conducted by Sir Antonio Pappano at The Royal Opera House Covent Garden. He was invited to be the guest soloist with the London International Orchestra at Cadogan Hall conducted by Paul Wynne Griffiths in a concert in aid of St Dunstan's, a charity 'helping to give an independent future for blind ex-Service men and women'. He

rejoined the London International Orchestra once more to give an Opera Gala in aid of the North London Hospice. During a busy weekend in March he sang Elgar's *Dream of Gerontius* with The Harrogate Choral Society in Ripon Cathedral conducted by Andrew Padmore then performed Bernstein's *Candide* conducted Timothy Redmond with the Cambridge Philharmonic Society the following day. He will return to Harrogate Choral Society to sing in Rossini's *Messe Solennelle* later in the year.



DEAN ROBINSON

Bass

Dean Robinson was born and educated in Australia and came to live in Great Britain in 1987. After several years of private study he entered the Royal Northern College of Music in Manchester where he went on to win several major Scholarships from the Peter Moores Foundation and took major roles in college opera productions, notably Da Silva in Verdi's *Ernani*.

Since graduation Dean has worked as a principal guest artist for The Royal Opera House Covent Garden, English National Opera, Welsh National Opera, Scottish Opera, Opera North, De Nederlands Oper, Opera de Rouen,

The Early Opera Company and English Touring Opera. His many festival appearances include Garsington Festival, Rossini Opera Festival at Pesaro, Mid Wales Opera, Iford Arts, Pinchgut Opera in Sydney. His extensive repertoire includes Pluto/Caronte in *Orfeo*, Saul in *David et Jonathas*, Il Re in *Ariodante*, Claudio in *Agrippina*, Zoroastro in *Orlando*; Polyphemus in *Acis and Galataea*; Sarastro in *The Magic Flute*; title role Don Giovanni; title role *Le Nozze di Figaro*, Don Magnifico in *La Cenerentola*, Don Profondo in *Il Viaggio a Reims*, Le Gouverneur in *Le Comte Ory*, Douglas in *La Donna del Lago*, Fabrizio in *The Thieving Magpie*, Angelotti in *Tosca*, Sparafucile in *Rigoletto*, Comte de Grioux in *Manon*, Colline in *La Boheme*, Coppélius/Dr Miracle/Dapertutto in *The Tales of Hoffman* and Zaccariah in *Nabucco*.

He is a highly experienced concert artist having performed with the London Symphony Orchestra, London Philharmonic, Halle Orchestra, BBC Symphony Orchestra, Manchester Camerata, Northern Sinfonia, English Baroque Soloists, Ulster Orchestra among others. Distinguished conductors he has preformed under include Sir Colin Davis in *Beatrice et Benedict* and *Ariadne auf Naxos*, Sir Simon Rattle in *Serenade to Music* and *Ariadne auf Naxos*, Sir David Willcocks in *Verdi's Requiem* and *Messiah*, Sir John Eliot

Gardiner in *Messiah*, Kent Nagano in *L'Enfance du Christ*. Prominent concert repertoire includes Bach's *Passions*, *Christmas Oratorio*; Handel's *Messiah*, *Samson and Jephtha*; Haydn *Creation*; Verdi's *Requiem*; Mendelssohn's *Elijah*.

A keen exponent of contemporary music, Dean has taken part in World Premiere performances of several notable new works including Passauf in Gavin Bryar's *Dr Ox's Experiment*, Darwin in Karen Wilmhurst's *Darwin's Barnacle*, and Douglas in Stuart MacCrae's *Remembrance Day* with Scottish Opera. He sings regularly with the Contemporary Chamber Ensemble, Psappa with whom he has performed Ligeti's *Aventures/Nouvelles Aventures*, and Bernstein's *Arias and Barcarolle*.

His recordings include Duca d'Argile in Donizetti's *Il prigioniero d'Edimburgo*, and Timagene in Pacini's *Alessandro nell'Indie* for Opera Rara; Masetto in *Don Giovanni*, and High Priest in *Nabucco* for Chandos Records; Don Pedro in *Beatrice et Benedict* with the London Symphony Orchestra (LSO Live); Saul in *David et Jonathas* for ABC Classics. On film he sings the role of First Officer in an adaptation of John Adams' *The Death of Klinghoffer*, and Goffredo in Judith Wier's *Armida*, both in collaboration with Channel 4 television.



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.

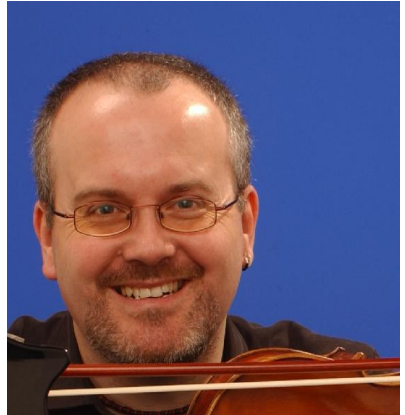
His 2011/12 season includes concerts with the Hallé, Manchester Camerata, Sinfonia Viva and Northern Sinfonia, several engagements with the Macedonian Philharmonic in Skopje and his debut with the BBC Symphony Orchestra. In May 2012 he will collaborate with Valery Gergiev on *The Rite of Spring* and *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.

PHILHARMONIC ORCHESTRA

First Violins

Steve Bingham (leader)
Kate Clow (co leader)
Vikki Atkinson
Roz Chalmers
Naomi Hilton
Maydo Kay
Meriel Rhodes
Sean Rock
John Richards
Sarah Ridley
Debbie Saunders
Viktoria Stelzhammer

Second Violins

Emma Lawrence
Jenny Barna
Leila Coupe
Fiona Cunningham
Rebecca Forster
Michele Katzler
Anne McAleer
Edna Murphy
Katrinn Ottersbach
Ariane Stoop

Violas

Gavin Alexander
Liz Andrews
Alex Cook
Anne-Cecile Dingwall
Jeremy Harmer
Robert Heap
Jo Holland
Samara Humbert-Hughes
Emma McCaughan
Robyn Sorensen

Cellos

Vivian Williams
Sarah Bendall
Helen Davies
Helen Hills
Jessica Hiscock
Mercedesz Milner
Lucy Mitchell
Lucy O'Brien
Amy Shipley

Double Bass

Sarah Sharrock
Stephen Beaumont
Susan Sparrow

Flute

Cynthia Lalli
Alison Townend
Samantha Martin

Piccolo

Samantha Martin

Oboe

Rachael Dunlop
Tandy Harrison
Camilla Haggett

Cor Anglais

Camilla Haggett

Clarinet

Graham Dolby
Sue Pettitt

Bass Clarinet

Stephanie Reeve

Bassoon

Neil Greenham
Jenny Warburton

Contrabassoon

Phil Evans

Horn

Jocelyn Lightfoot
George Thackray
Sam Yates
Laurie Friday

Trumpet

Andy Powlson
Naomi Wrycroft
Kate Goatman

Trombones

Denise Hayles
Tomas Leakey

Bass Trombone

Rob Brooks

Tuba

Alan Sugars

Timps

Bruce Parry

Percussion

Derek Scurll
James Shires

Harp

Heather Wrighton

Organ

Alexander Berry

PHILHARMONIC CHOIR

First Soprano

Helen Bache
Helena Barton
Olivia Downs
Christina Klasse
Ros Mitchell
Jan Moore
Caren Otto
Caroline Potter
Amanda Price
Brenda Reckelberg
Mary Richards
Josephine Roberts
Faye Roffe
Anne Sales
Pat Sartori
Paddy Smith
Ruth Tricker
Alison Vinnicombe

Second Soprano

Cathy Ashbee
Eleanor Bell
Susannah Cameron
Joanne Clark
Jennifer Day
Christine Halstead
Maggie Hook
Diana Lindsay
Ursula Lyons
Valerie Mahy
Suzie McCave
Liz Popescu
Vicky Potruff
Ann Read
Lindsey Shaw-Miller
Pip Smith
Catharine Warren

First Alto

Helen Black
Margaret Cook
Caroline Courtney
Alison Dudbridge
Leonie Isaacson
Sarah Johnson
Penny Jones
Ruth Jordan
Anya Kothari
Jan Littlewood
Alice Parr
Caroline Shepherd
Sarah Upjohn
Helen Wheatley
Margaret Wilson

Second Alto

Kate Baker
Jane Bower
Elizabeth Crowe
Alison Deary
Tabitha Driver
Jane Fleming
Stephanie Gray
Hilary Jackson
Anne Matthewman
Sue Purseglove
Gill Rogers
Oda Stoevesandt
Chris Strachan
Claudia West
Nell Whiteway

Tenor

Aiden Baker
Geoff Forster
David Griffiths
Ian MacMillan
Chris Price
David Reed
Stephen Roberts
Martin Scutt
Michael Short
Graham Wickens
John Williams

Bass

Richard Birkett
Andrew Black
Neil Caplan
Chris Coffin
Paul Crosfield
Brian Dawson
Dan Ellis
Chris Fisher
Patrick Hall
Owen Marshall
Paul Rendle
Harrison Sherwood
David White