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# Mahler Symphony No 3

Saturday 15 March 2014  
West Road Concert Hall

**Conductor** Timothy Redmond

**Mezzo soprano** Sarah Castle

Cambridge Philharmonic Orchestra  
and Ladies of the Chorus  
with St Catharine's Girls' Choir and  
King's Junior Voices

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**Cambridge Philharmonic Orchestra and  
Ladies of the Chorus**

Conductor: Timothy Redmond

Leader: Steve Bingham

**Symphony No 3**  
**Gustav Mahler**

Part 1

1st Movement – *Pan awakes: Summer marches in*

Part 2

2nd Movement – *What the flowers of the fields tell me*

3rd Movement – *What the animals of the forest tell me*

4th Movement – *What man tells me*

5th Movement – *What the angels tell me*

6th Movement – *What love tells me*

Mezzo-soprano: Sarah Castle

St Catharine's Girls' Choir

King's Junior Voices

There will be a short pause between Parts 1 and 2.  
The programme will run without an interval.

# Symphony No 3

**Gustav Mahler**  
**(1860-1911)**

*“My symphony will be something the world has never heard before! In it Nature herself acquires a voice and tells secrets so profound that they are perhaps glimpsed only in dreams! I assure you, there are passages where I myself sometimes get an eerie feeling; it seems as though it were not I who composed them.”* Gustav Mahler, writing to Anna von Mildenberg, 18 July 1896.

## BACKGROUND

Mahler composed the 3rd Symphony at his summer retreat at Steinbach am Attersee over the summers of 1895 and 1896. It was a huge undertaking in which he aimed to portray nothing less than the journey from creation to the ascent of man, to man’s salvation through forgiveness, and the power of universal love. It was also a considerable challenge for Mahler to write the symphony at a time when the winter months were fully occupied by his duties as conductor of the Hamburg Opera, but his vision of the work seems to have been quite clear from the start, and to have been accompanied by an enormous burst of inspiration and creative energy.

Mahler seems also to have had a clear idea of how the overall scheme would be translated into individual movements. He gave programme titles to these, and although he later withdrew them, they serve as an invaluable guide to his thinking as the narrative is developed. The end product is a six movement work, with four shorter movements framed by a massive introductory 1st movement, and a long concluding 6th movement which Mahler entitled *What love tells me*. The overall format is set out below, together with an indication of the approximate lengths of the movements.

## STRUCTURE OF THE SYMPHONY

1st Movement – *Pan awakes: Summer marches in* (Orchestra: 35 min)

2nd Movement – *What the flowers of the fields tell me* (Orchestra: 10 min)

3rd Movement – *What the animals of the forest tell me* (Orchestra: 15 min)

4th Movement – *What man tells me* (Mezzo-soprano/Orchestra: 10 min)

5th Movement – *What the angels tell me* (Mezzo-soprano/Children’s and Ladies’ Choirs/Orchestra: 5 min)

6th Movement – *What love tells me* (Orchestra: 25 min)

The symphony is generally regarded as falling naturally into two parts, the first consisting of the long 1st movement, which serves also to set the scene for the remainder of the work, and the second consisting of the remaining five movements. Mahler also advised a break between the two parts – not least to allow both performers and audience to draw breath – and this is the way the work is usually performed.

### **THE LINK WITH THE ‘WUNDERHORN’ SONGS**

Like the 1st, 2nd and 4th Symphonies, the 3rd Symphony draws much of its inspiration from Mahler’s settings of poems from *Die knaben wunderhorn* (The boy’s magic horn), and all four symphonies are now grouped together as the ‘Wunderhorn’ symphonies. There are references to the songs throughout the 3rd Symphony, with the 5th movement being a setting of a Wunderhorn song.

Mahler had in fact originally planned to include another Wunderhorn song, *What the child tells me*, in the 3rd Symphony, but decided instead that it needed its own setting in what became the 4th Symphony. The problem seems to have been that the *What the child tells me* song, which speaks of heavenly joy attained through feasting and merrymaking, portrays a very human view of heaven, whereas the narrative of the 3rd speaks of heavenly joy being reached through forgiveness and redemption. Interestingly, however, Mahler used the same tune for the *What the child tells me* song in the 4th Symphony as he had used for the *What the angels tell me* song in the 3rd, as if to remind us of the link between the two.

### **COMPOSITION AND FIRST PERFORMANCES**

Given its monumental scale, the 3rd Symphony was written at remarkable speed. All but the long first movement were completed in the summer of 1895, with the first movement then being written within a month of Mahler’s arriving back in Steinbach in 1896. It meant that the symphony was ready for a first airing as early as 9 March 1897, though at this first performance only the 2nd, 3rd and 6th movements were played.

That first performance was, however, not the success that Mahler might have hoped for, with the audience reportedly reacting with as much booing as applause. None the less when the full work was given its first performance five years later, in June 1902 in Krefeld, north-western Germany, it was received with acclaim. The 6th movement in particular was praised, with one critic writing enthusiastically that this was the most beautiful slow movement since Beethoven.

The very size of the 3rd meant that it was not often played, and the first UK performance had to wait until after the Second World War. However once it became more familiar it quickly gained recognition and now occupies an assured place in the repertoire.

## THE SIX MOVEMENTS

### PART 1

#### *1. Pan awakes: summer marches in*

Kräftig. Entschieden. (Powerfully. Decisively.)

Mahler had first envisaged the opening movement as a depiction of soulless, lifeless nature, but it gradually came also to reflect summer, where ‘not a breath stirs, all life is suspended’ as well as ‘captive life struggling for release from the clutches of rigid, lifeless, nature’. The 1st movement is also the canvas against which the rest of the symphony is set, both philosophically and musically.

The opening theme, scored for eight horns in unison, harks back to the theme of the last movement of Brahms’ 1st Symphony, itself deliberately reminiscent of Beethoven’s *Ode to Joy* from his 9th Symphony. However here it is also the starting point for a new journey, and it is not long before the initial statement of the theme gives way to a darker, foreboding passage reflecting nature as it began, inert and motionless. The second subject is quite different to the first, and typical of Mahler’s use of the military and local band music that accompanied everyday life. The main feature of the movement then becomes the interplay between the opening theme and this second subject. But as the movement draws to a close it is back to nature and the elements as the opening theme reasserts itself before the movement ends with a final flourish.

### PART 2

#### *2. What the flowers of the fields tell me*

Tempo di Menuetto. Sehr mäßig. (Tempo di Menuetto. Very moderate.)

The second movement is a complete change of mood, a graceful minuet alternating with a second subject that appears in contrasting episodes, conjuring up images of the breeze playing over the fields. This was the first of the six movements to be written, and was inspired by the flower meadows surrounding Mahler’s Steinbach retreat.

### 3. *What the animals of the forest tell me*

Comodo. Scherzando. Ohne Hast. (Comodo. Scherzando. Unhurriedly.)

The animals then make their entrance in the cheerful, bustling scherzo of the 3rd movement. Much of the thematic material comes from a Wunderhorn song entitled *Ablösung im sommer* (The changing of the summer guard), which tells how the cuckoo has fallen to its death ('Kuckuck ist tot!' – 'The cuckoo is dead!') and of how the nightingale will now have to take her place to entertain us during the long summer. The main theme is punctuated by a series of beautiful posthorn solos, one of Mahler's great inspirations, as though shafts of sunlight were illuminating the scene. But it is only the calm before the storm as the elements are unleashed and the animals seem to rush hither and thither in fright.

### 4. *What man tells me*

Sehr langsam. Misterioso. (Very slow. Misterioso.)

Man then makes his entrance in the mysterious 'O Mensch! Gib Acht!'. The words are from the *Midnight song*, taken from Nietzsche's philosophical novel *Also Sprach Zarathustra* (Thus spoke Zarathustra). It is a point in the narrative where Zarathustra elaborates on an earlier poem and its connection to the 'eternal recurrence', a philosophy that envisaged the world as endlessly recurring, with man part of a seemingly pointless infinity, yearning for some deeper meaning. Mahler's setting is itself deep and mysterious, mirroring the words of the song:

#### **Mezzo-soprano**

O Mensch! Gib Acht!  
Was spricht die tiefe Mitternacht?  
"Ich schlief, ich schlief —,  
aus tiefem Traum bin ich erwacht: —  
Die Welt ist tief,  
und tiefer als der Tag gedacht.  
Tief ist ihr Weh —,  
Lust—tiefer noch als Herzeleid.  
Weh spricht: Vergeh!  
Doch all' Lust will Ewigkeit —,  
— will tiefe, tiefe Ewigkeit!"

#### **Mezzo-soprano**

Man! Take heed!  
What says the deep midnight?  
"I slept, I slept —,  
from a deep dream have I awoken: —  
the world is deep,  
and deeper than the day has thought.  
Deep is its pain —,  
Passion deeper still than heartache.  
Pain says: Pass away!  
But all passion seeks eternity —,  
— seeks deep, deep eternity!"

## 5. *What the angels tell me*

Lustig im Tempo und keck im Ausdruck (Cheerful in tempo and cheeky in expression)

We then reach the essential heart of the Symphony as the angels tell of a new vision of man, a vision that surely answers the longing expressed in the 4th movement. It is the story of forgiveness and redemption through Christ's sacrifice, and the resultant joy in heaven. The words are taken from the Wunderhorn song *Armer Kinder Bettlerlied* (The song of the poor beggar children) in which the children's choir take the part of the children of the song, sounding the morning bells ("Bimm, bamm, bimm, bamm"), with the ladies' choir telling the song of the angels, and the mezzo-soprano soloist taking the part of St Peter. The words are as follows:

### **Children**

Bimm bamm, bimm, bamm...

### **Ladies**

Es sungen drei Engel einen süßen  
Gesang,  
Mit Freuden es selig in den Himmel  
klang.  
Sie jauchzten fröhlich auch dabei,  
Daß Petrus sei von Sünden frei.  
Und als der Herr Jesus zu Tische saß,  
Mit seinen zwölf Jüngern das Abendmahl  
aß,  
Da sprach der Herr Jesus: "Was stehst  
du den hier?  
Wenn ich dich anseh', so weinst du  
mir."

### **Mezzo-soprano**

"Und sollt' ich nicht weinen, du gütiger  
Gott?"

### **Ladies**

Du sollst ja nicht weinen!

### **Children**

Bimm bamm, bimm, bamm...

### **Ladies**

Three angels sang a sweet song,  
with blessed joy it rang in heaven.  
They shouted too for joy  
that Peter was free from sin!  
And as Lord Jesus sat at the table  
with his twelve disciples and ate the  
evening meal,  
Lord Jesus said: "Why do you stand  
here?  
When I look at you, you are weeping!"

### **Mezzo-soprano**

"And should I not weep, kind God?"

### **Ladies**

You should not weep!



**Mezzo-soprano**

“Ich habe übertreten die Zehn Gebot!  
 Ich gehe und weine ja bitterlich,  
 Ach komm und erbarme dich über  
 mich.”

**Ladies**

“Has du denn übertreten die Zehen  
 Gebot,  
 So fall auf die Knie und bete zu Gott!  
 Liebe nur Gott in alle Zeit,  
 So wirst du erlangen die himmlische  
 Freud!”  
 Die himmlische Freud, die Selige Stadt;  
 Die himmlische Freud, die kein Ende  
 mehr hat.  
 Die himmlische Freude war Petro bereit’  
 Durch Jesum und allen zur Seligkeit.

**Mezzo-soprano**

“I have violated the ten  
 commandments!  
 I go and weep bitterly!  
 O come and take pity on me!”

**Ladies**

“If you have violated the ten  
 commandments,  
 then fall on your knees and pray to  
 God!  
 Love only God for all time!  
 So will you gain heavenly joy.”  
 The heavenly joy, the blessed city,  
 the heavenly joy that has no end!  
 The heavenly joy was granted to Peter  
 through Jesus, and to all mankind for  
 eternal bliss.

**6. *What love tells me***

Langsam. Ruhevoll. Empfundnen (Slow. Calm. Deeply felt).

And so to the final, long, contemplative 6th movement. Mahler annotated this with the words ‘Father, behold these wounds of mine! Let none of Thy creatures be lost!’, as if to emphasise the link to the story of Christ’s sacrifice in the 5th movement. He also commented later that “In a way I could name the movement also ‘What God tells me’, in the sense that God can only be understood as Love.” It makes the intention very clear in what is in effect a hymn to heavenly love. Structurally the 6th movement also serves as a counterpart to the long 1st movement.

The movement takes the form of a long Adagio, with moments of reflection and reminders of how far we have come, but the overall context is one of affirmation and calm, even at the end, where Mahler instructs that the final timpani beats be played in a measured way (‘with rich tone’) rather than merely forcefully. It is also a tribute to the power of music, and perhaps the last word should be left to the conductor and Mahler devotee Bruno Walter, who wrote: “In the last movement, words are stilled — for what language can utter heavenly love more powerfully and forcefully than music itself?” And with that the movement brings to an end one of the great landmarks of symphonic writing.

**Chris Fisher**

## SARAH CASTLE (MEZZO-SOPRANO)



Recent engagements include the title role in Tan Dun's *Marco Polo* for the Netherlands Opera in Amsterdam; Cherubino *Le Nozze Di Figaro* for Seattle Opera; Mendelssohn *Lobgesang* with the Hallé Orchestra at the BBC Proms; *Spaces of Blank* by Michel van der AA in Amsterdam; Idamante *Idomeneo* in Moscow; Fox *The Cunning Little Vixen* for the Israeli Opera; Dryad *Ariadne Auf Naxos* for the Royal Opera; Lola *Cavalleria Rusticana* for San Diego Opera; Page *Salome* with the Auckland Philharmonia Orchestra; Nicklausse *Les Contes D'hoffmann* for the Teatro Real, Madrid

and the Gran Teatro de Cordoba; Hänsel *Hänsel und Gretel* and Ruggiero *Alcina* for Opera Australia; Siegrune *Die Walküre*, Flosshilde *Das Rheingold* and *Götterdämmerung* at the Royal Opera House, Covent Garden; Sesto *Giulio Cesare* and Melibea *Il Viaggio a Reims* for the Israeli Opera; Prince Orlovsky *Die Fledermaus* for the Opera Company of Philadelphia; Annio *La Clemenza di Tito* for the National Theatre, Prague; Cherubino *Le Nozze di Figaro* for San Diego Opera; Siegrune in Florence; Flosshilde in Munich; and Elijah with the Singapore Symphony Orchestra.

Notable concerts include Mendelssohn *Paulus* with La Chapelle Royale under the direction of Philippe Herreweghe on a tour of Spain, Mahler's *Symphony No. 3* with Gustavo Dudamel in Caracas, Mark Anthony Turnage *Twice through the Heart* with Psappa and her BBC Proms debut at the Royal Albert Hall in *Die Walküre* with the BBC Scottish Symphony Orchestra conducted by Donald Runnicles, returning to sing (with the same conductor) a concert performance of *Elektra*. She has also made debuts at the Concertgebouw in Amsterdam with Dutch Radio Philharmonic conducted by Lothar Zagrosek singing Debussy *La Damselle Elue* and at the Edinburgh International Festival singing Kurt Weill songs with the San Francisco Ballet.

## THE KING'S JUNIOR VOICES

KJV reaches out to engage children of all backgrounds, including those that do not have the opportunity to join a choir at school, and teaches them to sing to a high standard of musicality.

By arranging concerts in high-prestige venues, such as King's College Chapel, we aim to give children confidence that they can work to achieve something exciting and of value, while improving their overall musical education.

We are a free Saturday morning choir for Cambridge children aged 7-13, which meets from 10.30 am-12.00 in King's College School Hall, conducted by Lynette Alcántara.

If you would like to sing with us, are aged between 7 and 13, and can get to Cambridge regularly, please send us an email. No previous experience of singing in choirs is necessary: we like to see children who have never done this kind of thing before, as well as more experienced singers.

If your child is interested in joining please contact Maggie Heywood, KJV Administrator, by emailing [maggie.heywood@kingsjuniorvoices.org](mailto:maggie.heywood@kingsjuniorvoices.org).

## **ST CATHARINE'S GIRLS' CHOIR**

The St Catharine's Girls' Choir – the only college-based girls' choir in the UK – was founded in 2008. The choir sings weekly in the College Chapel, as well as giving regular concerts and its repertoire extends from the early Middle Ages to the 21st century, with several works written specially for it.

The choir has performed at St John's, Smith Square and St Paul's Cathedral, has participated in Bach's St Matthew Passion in King's College Chapel and contributed to the latest St Catharine's CD recording, *The Thread of my Song*. Last July, the choir made its first foreign trip, to Warsaw; and the coming year sees a trip to Hungary.

The ethos of the choir differs from many other choirs of its type. St Catharine's Girls' Choir is neither a school choir nor is it limited to traditional Church repertoire. We are always looking at ways to expand the musical experience and vision of choir members, and this is reflected in the diversity of the choir's activities.

The choir is made up of 24 girls, aged between eight and fifteen, drawn from local schools. The choir meets on Monday and Tuesday afternoons after school and sings a service in chapel every Tuesday, as well as participating in special concerts. The girls' choir is semi-independent of the existing student choir, at times singing with them, and on other occasions on their own. Members of the choir also receive regular tuition in music theory and reading and in vocal technique.

For information about auditioning for the choir, please contact Dr Edward Wickham: [eaw37@cam.ac.uk](mailto:eaw37@cam.ac.uk); 01223 337746.

## TIMOTHY REDMOND (CONDUCTOR)



Timothy Redmond conducts and presents concerts throughout Europe and has been principal conductor of the Cambridge Philharmonic since 2006.

He has given concerts with the Hallé, Royal Liverpool Philharmonic and Ulster Orchestras, with the BBC Concert, Philharmonic and Symphony Orchestras, and with the Northern Sinfonia, National Youth Orchestra and Orchestra of Opera North. He conducts concerts every season with the London Symphony Orchestra, has a long-standing association with the Manchester Camerata and

is a regular guest conductor with the Royal Philharmonic Orchestra, both in the recording studio and the concert hall. 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. The following 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 (*Don Giovanni*), English National Opera (world premiere of Will Todd's *Damned and Divine*), English Touring Opera (*Daughter of the Regiment*, *The Magic Flute*, *Carmen*), Almeida Opera (world premiere of Raymond Yiu's *The Original Chinese Conjuror*) and ROH Linbury (European premiere of Tobias Picker's *Thérèse Raquin*). He has conducted at festivals in Bregenz (Austrian premiere of Richard Ayres' *The Cricket Recovers*), Tenerife (Glyndebourne productions of *Carmen*, *Gianni Schicchi* and Rachmaninov's *The Miserly Knight*) and Los Angeles (Barber's *A Hand of Bridge*). He has also conducted opera for New York's American Lyric Theater, at the Buxton and Aldeburgh Festivals and as a member of music staff at De Vlaamse Opera, Garsington and Glyndebourne.

His 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. Recent highlights have included a concert of jazz-inspired works to conclude the LSO's 2011 Stravinsky Festival, a series of concerts with the BBC Symphony Orchestra in 2012 and the New York premiere of *The Tempest*, for which he assisted Thomas Adès at the Metropolitan Opera.

His 2013/14 season includes debuts with the Philharmonia, Rotterdam and London Philharmonic Orchestras, a tour to China with the Royal Philharmonic Orchestra, premieres of new Finnish works with the Oulu Sinfonia and several concerts at the Barbican with the London Symphony Orchestra. Opera highlights include a new production of *Powder Her Face* for English National Opera.

## STEVE BINGHAM (LEADER)



Steve Bingham studied violin with Emmanuel Hurwitz, Sidney Griller and the Amadeus Quartet at the Royal Academy of Music, where he won prizes for orchestral leading and string quartet playing. Whilst still a student he formed the Bingham String Quartet, an ensemble that has gained – over nearly 30 years – an enviable reputation for both classical and contemporary repertoire. Steve has appeared as guest leader with many orchestras including the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra and English National Ballet. He has given solo recitals on three continents and his

concerto performances have included works by Bach, Vivaldi, Bruch, Prokofiev, Mendelssohn and Sibelius, given in venues as prestigious as St. Johns' Smith Square and the Royal Albert Hall.

In recent years Steve has developed his unique solo concerts featuring live-looped electric violin, and he also records and performs with a wide variety of bands and artists including No-Man, the progressive art-rock duo of Tim Bowness and Steven Wilson. Steve has released two solo albums, *Duplicity* and *Ascension*, and a CD of poetry and music with Jeremy Harmer entitled *Touchable Dreams*. 2013 saw the release of several singles on iTunes, and a new solo CD *The Persistence of Vision*, featuring the unusual juxtaposition of music by JS Bach and Michael Nyman. [www.stevebingham.co.uk](http://www.stevebingham.co.uk)

# Cambridge Philharmonic Orchestra

## 1ST VIOLINS

Steve Bingham (leader)  
Kate Clow (co leader)  
Lucy Andrews  
Graham Bush  
Adele Fryers  
Carol Lo  
Meriel Rhodes  
John Richards  
Sarah Ridley  
Sean Rock  
Debbie Saunders  
Laura Smith  
Viktoria Stelzhammer  
Rupert Swarbrick  
Pat Welch  
Gerry Wimpenny

## 2ND VIOLINS

Naomi Hilton  
Viola Augstein  
Emma Lawrence  
Jenny Barna  
Joanna Baxter  
Roz Chalmers  
Sophie Channon  
Leila Coupe  
Hilary Crooks  
Jo Cumberbatch  
Fiona Cunningham  
Charlotte Cunningham  
Anne McAleer  
Edna Murphy  
Ariane Stoop

## VIOLAS

Gavin Alexander  
Elizabeth Andrews  
Anne-Cecile Dingwall  
Ruth Donnelly  
Jeremy Harmer  
Jo Holland  
Samara Humbert-Hughes  
Janet O'Boyle  
Robyn Sorensen  
Alun Williams  
Agata Wygnanska

## CELLOS

Vivian Williams  
Catherine Alexander-Kiff  
Sarah Bendall  
Angela Bennett  
Helen Davies  
Melissa Fu  
Clare Gilmour  
Hanna Granroth-Wilding  
Isabel Groves  
Lucy Mitchell

## DOUBLE BASS

Sarah Sharrock  
Stephen Beaumont  
Stuart Clow  
Kate Merrington  
John Richens  
Tony Scholl  
Susan Sparrow

## FLUTE AND PICCOLO

Cynthia Lalli  
Alison Townend  
Zara Jealous  
Samantha Martin

## OBOE

Rachael Dunlop  
Camilla Haggett  
Victoria Booth  
Jenny Sewell

## COR ANGLAIS

Jenny Sewell

## CLARINET

Graham Dolby  
David Hayton  
Sarah Hughes

## BASS CLARINET

Sarah Hughes

## E♭ CLARINET

Sue Pettitt  
Stephanie Reeve

## BASSOON

Neil Greenham  
Jenny Warburton  
Simon Bond  
Phil Evans

## CONTRABASSOON

Phil Evans

## HORN

Carole Lewis  
Paul Ryder  
George Thackray  
Chris Wykes  
Jonno Evans  
Helen Black  
Ben Hines  
Laurie Friday  
Catie Igoe

## TRUMPET

Kate Goatman  
Andy Powlson  
Naomi Wrycroft  
Martyn Grisdale  
Richard Hull

## OFF-STAGE TRUMPET

Will Roberts

## TROMBONE

Denise Hayles  
Nick Byers  
Alan Dimond

## BASS TROMBONE

Chris Brown

## TUBA

Thomas Steer

## TIMPS

Dave Ellis  
Jake Brown

## PERCUSSION

Oliver Butterworth  
Andre Camacho  
Emanuel Joste  
Derek Scurl  
James Shires

## HARP

Lizzy Scorah  
Elen Hydfref

## EXTENDING THE RANGE OF THE THIRD BASSOON

The range of the bassoon goes down to a Bb, an octave above the bottom note on a piano but this has not stopped composers occasionally demanding an A, a semi-tone below. This is fairly simple to achieve with the player inserting a temporary piece of pipe to extend the length of the tubing. However, the problem with this solution is that it becomes impossible to play the Bb, because the 'hole' needed for a Bb is now 'covered' by the extension.

In his Symphony No 3, Mahler chooses to completely ignore this technical problem and, aiming to achieve a very precise tone colour of low bassoons in octave unison, writes several passages in the first and fifth movements for the 3rd bassoon part that require chromatic and rapid use of both low A and Bb. To get around this challenge, I built an extension with an extra Bb hole that is closed using an electric solenoid. If it looks like a piece of plastic drainpipe that comes out from the bottom of your bathroom sink - that's because it is.

The extension has a wire looping around it, controlled by a foot pedal. When an electrical current is passed through the wire, a magnetic field makes a rod move down the cylinder and closes the hole so that I can play the extra low note when it is shut. When the current is turned off, a spring returns the rod to its original position to allow the bassoon to work as normal when the hole is open.

This would have been impossible to achieve without the amazing inspiration and advice of Daniel Bangham from **Wood, Wind and Reed**, for which I am extremely grateful.

**Simon Bond (3rd Bassoon)**

# Cambridge Philharmonic Ladies Chorus

## UPPER VOICE

Cathy Ashbee  
Eleanor Bell  
Jeannine Billingham  
Susannah Cameron  
Joanne Clark  
Jane Cook  
Sally Farquharson  
Christine Halstead  
Suzie McCave  
Jan Moore  
Sara Morrison  
Susan Randall  
Ann Read  
Mary Richards  
Josephine Roberts  
Anne Sales  
Pat Sartori  
Catharine Warren  
Helen Wingfield  
Ruth Tricker

## MIDDLE VOICE

Chérie Ashby  
Vicky Bache  
Sylvie Baird  
Anthea Bramford  
Caroline Courtney  
Elaine Culshaw  
Jennifer Day  
Alison Dudbridge  
Susan Earnshaw  
Jayne Grey  
Maggie Hook  
Jan Littlewood  
Binnie Macellari  
Caroline Potter  
Vicky Potruff  
Amanda Price  
Caroline Shepherd  
Pip Smith  
Ann Taylor  
Sarah Upjohn  
Alison Vinnicombe

## LOWER VOICE

Julie Bamford  
Alexandra Bolton  
Jane Bower  
Margaret Cook  
Elizabeth Crowe  
Alison Deary  
Tabitha Driver  
Jane Fenton  
Jane Fleming  
Clare Flook  
Stephanie Gray  
Leonie Isaacson  
Hilary Jackson  
Susan Jourdain  
Anne Matthewman  
Sue Purseglove  
Gill Rogers  
Oda Stoevesandt  
Alison Russell  
Helen Wheatley  
Nell Whiteway  
Margaret Wilson

## King's Junior Voices

### FIRSTS

Frances Conboy  
Alexia Depiot-Sloane  
Daniel Kalman  
Garrett Norton  
Emma Robinson  
Isabella Sansome  
Zoe Wheelwright

### SECONDS

Alice Bates  
Tatiana Boorman  
Chiara Fraser  
Lizzy Martin  
Grace Overy  
Rachel Owen  
Tomos Rowlands  
Edward Shellard



# St Catharine's Girls' Choir

Hannah Akers  
Rachel Barlow  
Annabel Butler  
Grainne Dignam  
Sian Ellis  
Tessa Glass

Beatrice Greenhalgh  
Jasmine Hunt  
Amy Keegan  
Zsa Zsa Lee  
Anna Mullock  
Nina Onatskaia

Sophie O'Sullivan  
Agatha Pethers  
Agnes Pethers  
Sofia Swenson-Wright



Ely Sinfonia  
presents

## Ely Cathedral

Saturday 29 March 2014 at 7.30pm

# An Elgar Celebration

Featuring Elgar's *The Enigma Variations* including *Nimrod*

*Sea Pictures*

*Introduction and Allegro for Strings*

Ely Sinfonia with the Cassia String Quartet

Soprano Hannah Pedley

Conductor Steve Bingham

Tickets: £20/£15/£10 (reserved) £5 (unreserved) Concessions £10 in £15 seats  
Family tickets: £25/20 to include one adult and up to two children; £45/35 to include two adults and up to three children.

Available from Ely Cathedral Box Office Tel 01353 660349 <https://tickets.elycathedral.org>

[www.elysinfonia.co.uk](http://www.elysinfonia.co.uk)

**Saturday 3 May 2014 at 7.30pm**  
**West Road Concert Hall, Cambridge**



# Creation

**Haydn** *Die Schöpfung (The Creation)*

*Conductor*      **Timothy Redmond**

*Soprano*        **Céline Forrest**

*Tenor*           **Nicholas Scott**

*Bass Baritone* **Lance Nomura**

**Cambridge Philharmonic Orchestra & Chorus**

**Tickets (reserved):** £12, £16, £20, £25

(Students and under-18s £10 on the door)

**Box Office:** 01223 357851 (Cambridge Corn Exchange)

**Online:** [www.cam-phil.org.uk](http://www.cam-phil.org.uk)

## Robert Heap

The Cambridge Philharmonic is very grateful for the generous donation from Robert Heap in support of this concert, which he has made in recognition of the great pleasure he has enjoyed playing the viola with his friends in the Cambridge Philharmonic over the last thirty-four years. He has played under half a dozen conductors and several leaders, all of which have seemed even better than their predecessors. Robert was section leader at the time of the Society's centenary, but has been very happy to move further back in the section now that it is playing to such a high standard. He has happy memories of many concerts and many fellow viola players.

Robert is no longer able to play as he has mesothelioma – an asbestos-related cancer for which there is at present no cure. Mesothelioma UK is a charity supporting people with this disease.

**There will be a collection on behalf of the charity at the end of the concert, and your support would be greatly appreciated. Please give generously.**



## Cambridge Philharmonic Forthcoming Concerts

**Saturday 3 May 2014**

***West Road Concert Hall***

**HAYDN: Die Schöpfung (The Creation)**

**Soloists: Céline Forrest (Soprano), Nicholas Scott (Tenor), Lance Nomura (Bass-baritone)**

**Saturday 5 July 2014**

***Ely Cathedral***

**BERLIOZ: Grande Messe des Morts**

**Soloist: Bonaventura Bottone (Tenor)**

**With the Cambridge and Norwich Philharmonic Choruses**

**For further information and online ticket sales visit: [www.cam-phil.org.uk](http://www.cam-phil.org.uk)**

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