

Saturday 18 October 2014
St John's College, Cambridge

Vivaldi

Autumn: The four seasons
Magnificat
Gloria

Conductor: Timothy Redmond
Violin: Alexandra Reid
Sopranos: Harriet Eyley, Alys Roberts
Mezzo-soprano: Anna Harvey
Cambridge Philharmonic Chorus and
Chamber Orchestra



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**Cambridge Philharmonic Chorus and
Chamber Orchestra**

Conductor: Timothy Redmond

Antonio Vivaldi

The Four Seasons: Autumn

Magnificat

Gloria

Violin: Alexandra Reid

Sopranos: Harriet Eyley, Alys Roberts

Mezzo-soprano: Anna Harvey

The performance will run without an interval

The Cambridge Philharmonic wishes to thank the Master and Fellows of
St John's College for use of the Fisher Building for this concert

Instrumental and choral music

Antonio Vivaldi (1678-1741)

INTRODUCTION

Antonio Vivaldi was born in Venice on 4 March 1678, one of six children of Giovanni and Camilla Vivaldi. His father, a professional violinist, taught Antonio the violin from an early age. Giovanni was also a founder member of the *Sovvegno dei Musicisti di Santa Cecilia*, a musical society in Venice, and it is thought that Antonio may have been given lessons in composition by Giovanni Legrenzi, an early baroque composer who was *Maestro de Capella* at St Mark's in Venice, and the president of the *Sovvegno*.

Despite his evident musical prowess, Vivaldi was entered for the priesthood, and received Holy Orders in 1703. He quickly became known as *Il prete rosso* (The red priest) because of his distinctive red hair. However music was always Vivaldi's abiding passion, and by September 1703 he had secured his first professional music appointment as *Maestro di Violino* at the *Pio Ospedale della Pietà*. This was one of four orphanages in Venice which were set up to cater for the female offspring resulting from liaisons between wealthy fathers and their mistresses. As a result, the orphanages were well endowed, and being devoted primarily to teaching music, they also provided a source of talented musicians who became the stars of the day.

Vivaldi would later also travel throughout Italy and abroad. This was despite suffering all his life from what was described at the time as *strettezza di petto* - tightness of the chest - probably an asthmatic condition, and in later life he would take an entourage of carers with him on his travels. Because of his priestly vows he never married, but a singer he met while in Mantua in the 1720s, Anna Giraud, moved in with him together with her sister Paolina, and she and Vivaldi stayed together until his death in Vienna in 1741.

Vivaldi's popularity dwindled after his death, and after the end of the baroque era, his music became largely unknown. However in the 20th century there was a great revival of interest in Vivaldi's music, partly as a result of the rediscovery of large numbers of his original manuscripts. This included the discovery, in a Piedmont monastery in 1926, of fourteen folios of music containing no fewer than 300 concerti, 19 operas and over 100 vocal and instrumental works. Post-WWII the interest in Vivaldi continued, with the first season at the newly opened Royal Festival Hall in 1951 being almost entirely devoted to Vivaldi's music, and he is now recognised as one of the baroque masters alongside his great German-born contemporaries Bach and Handel.

The Four Seasons: Concerto No 3 in F Major RV 293

Autumn

1. *Allegro (Peasant Dance and Song)*
2. *Adagio molto (Sleeping Drunkards)*
3. *Allegro (The Hunt)*

Around 1717 Vivaldi was appointed as Maestro di Capella at the court of the governor of Mantua in northern Italy. Whilst at Mantua he wrote a number of operas, later introducing the new operatic style to Rome, where he moved in 1722, and then to Venice, where he returned in 1725. It was a particularly productive period and it was during this time that he also wrote the set of four concerti *Le Quattro Stagioni* – The Four Seasons – inspired, it is thought, by the countryside around Mantua.

The four concerti that make up The Four Seasons were originally published in 1725 as part of a larger set of twelve concerti entitled *Il Cimento dell'Armonia e dell'Inventione* (The Contest Between Harmony and Invention). They were a great innovation in that they represented the specific sights and sounds of the country, and were early examples of what would now be described as programme music. They were scored for violin solo, strings, and basso continuo, and their format of three movements, with an opening and closing *Allegro* framing a slow second movement, also helped to define the structure of the modern concerto. A further innovation was the way in which many of the individual concerti movements, including all the movements of The Four Seasons, were accompanied by sonnets, quite possibly written by Vivaldi himself, describing what the music was intended to convey.

The sonnets accompanying the three movements of Autumn are entitled *Dance and Song*, *Sleeping Drunkards*, and *The Hunt*, with the music following the story of the text. Thus in the opening movement we hear the dances and songs of the peasants, with the lurches of the solo violin depicting their increasing descent into drunkenness before the music slows to a *Larghetto* as the revellers start to fall asleep.

The second movement then portrays the scene as the sleep of the drunken peasants becomes deeper and deeper. In the third movement the hunt begins, with the strings imitating the hunting calls as the chase gets into full swing. There is the confusion of the hunt, the baying of the hounds as portrayed by the strings, until finally the chase is over and the prey overcome.

The sonnets describing the three movements are:

1. Allegro (Peasant Dance and Song)

Celebra il vilanel con balli e canti	The peasants celebrate with dancing and singing
Del felice raccolto il bel piacere	The pleasure of the rich harvest
E del liquor de Bacco accesi tanti	And full of the liquor of Bacchus
Finiscono col sonno il lor godere.	They end their merrymaking with a sleep.

2. Adagio molto (Sleeping Drunkards)

Fà ch' ogn' uno tralasci e balli e canti	All are made to leave off dancing and singing
L'aria che temperata dà piacere	By the pleasing mild air
E la stagion ch' invita tanti e tanti	And by the season, which invites many
D'un dolcissimo sonno al bel godere.	To find their pleasure in sweet sleep.

3. Allegro (The Hunt)

I cacciator alla nov'alba à caccia	The hunters set out at dawn, off to the hunt,
Con corni, schioppi, e cani escono	With horns and guns and dogs they set off.
fuore. Fugge la belva, e seguono la	The beast flees with them close on its trail.
traccia.	

Già sbigottita, e lassa al gran rumore	Already terrified and wearied by the great
De'Schioppi e cani, ferita minaccia	Noise of the guns and dogs, and wounded,
Languida di fuggir, mà oppressa	It tries feebly to escape, but is defeated and
muore.	dies.

Magnificat RV 610

Vivaldi's setting of the *Magnificat* was composed around 1717-19. The original version bears the catalogue number RV 610 and was scored for mixed choir plus soloists, strings and continuo, but Vivaldi also composed a number of other settings based on RV 610 to suit different performers.

THE NINE MOVEMENTS

1 *Magnificat* (Chorus): Adagio

2 *Et exultavit* (Soprano/Mezzo-soprano + chorus): Allegro

3 *Et misericordia* (Chorus): Andante molto

4 *Fecit potentiam* (Chorus): Presto

5 *Deposuit potentes* (Chorus): Allegro

6 *Esurientes implevit* (Soprano duet): Allegro

7 *Suscepit Israel* (Chorus): Largo/Adagio

8 *Sicut locutus* (Chorus): Allegro ma poco

9 *Gloria* (Chorus): Largo/Andante/Allegro

The opening *Magnificat* sets an overall tone of reverence, and is followed by the joyful Allegro of *Et exultavit*, the chorus adding its voice as the movement develops. The orchestra then introduces the slower, reflective *Et misericordia*, set in the minor key, the words telling of God's mercy.

The insistent Presto of the *Fecit potentiam*, the chorus singing of God's strength, prefaces the *Deposuit potentes*, sung by the chorus in unison. The soprano soloists then sing the *Esurientes implevit* with its flowing semiquaver runs, followed by the chorale-like Largo-Adagio of the *Suscepit Israel*. The *Sicut locutus* then leads us into the final *Gloria*, starting slowly on the words 'Gloria Patri' and ending with the fugal Allegro on 'Et in saecula saeculorum'.

THE TEXT

Magnificat anima mea Dominum.

Et exultavit spiritus meus: in Deo
salvatore meo.

Quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna qui potens est:
et sanctum nomen eius.

Et misericordia eius in progenies et
progenies timentibus eum.

Fecit potentiam in brachio suo: dispersit
superbos mente cordis sui.

Deposuit potentes de sede: et exaltavit
humiles.

Esurientes implevit bonis: et divites
dimisit inanes.

Suscepit Israel puerum suum:
recordatus misericordiae suae.

Sicut locutus est ad patres nostros:
Abraham et semini eius in saecula.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my
Saviour.

For He hath regarded: the lowliness of his
handmaiden.

For behold, from henceforth: all
generations shall call me blessed.

For He that is mighty hath magnified me:
and holy is his name.

And his mercy is on them that fear him:
throughout all generations.

He hath shewed strength with his arm:
He hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from their
seat: and hath exalted the humble and
meek.

He hath filled the hungry with good
things: and the rich He hath sent empty
away.

He remembering his mercy hath holpen
his servant Israel.

As He promised to our forefathers:
Abraham and his seed for ever.

Gloria Patri, et Fílio, et Spiritui Sancto;	Glory be to the Father, and to the Son, and to the Holy Ghost;
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	As it was in the beginning, is now, and ever shall be, world without end. Amen.

Gloria in D RV 589

Vivaldi is known to have written at least three settings of the *Gloria*, catalogued as RV 588, 589 and 590, though only the first two survive. Of these, RV 589 is much the better known and generally referred to as ‘the’ *Gloria*. It was written about 1715 when Vivaldi was working at the Pio Ospedale della Pietà, and the scoring suggests that it may have been originally sung exclusively by the ladies of the Ospedale. Like many of Vivaldi’s works, the *Gloria* was only rediscovered in the last century, with the first performance of the reconstructed work being given in 1939.

The *Gloria* is one of those works where the musical style and the words seem to make an ideal match, and the joyful account of the great hymn has made it a lasting favourite. The work is set in twelve separate movements following the Latin text, with quicker movements tending to alternate with slower ones.

THE TWELVE MOVEMENTS

- 1 *Gloria in excelsis Deo* (Chorus): Allegro
- 2 *Et in terra pax hominibus* (Chorus): Andante
- 3 *Laudamus te* (Soprano duet): Allegro
- 4 *Gratias agimus tibi* (Chorus): Adagio
- 5 *Propter magnam gloriam* (Chorus): Allegro
- 6 *Domine Deus* (Soprano): Largo
- 7 *Domine, Fili Unigenite* (Chorus): Allegro
- 8 *Domine Deus, Agnus Dei* (Mezzo-soprano + chorus): Adagio
- 9 *Qui tollis peccata mundi* (Chorus): Adagio
- 10 *Qui sedes ad dexteram* (Mezzo-soprano): Allegro
- 11 *Quoniam tu solus Sanctus* (Chorus): Allegro
- 12 *Cum Sancto Spiritu* (Chorus): Allegro

The orchestra introduces the opening *Gloria in excelsis* before the chorus enters, its repeated declamations contrasting with the underpinning orchestral melodic line. By contrast, the slower *Et in terra pax hominibus*, set in the minor

key, with the different voice parts entering sequentially, evokes a sense of peace. Then it is back to the major key in *Laudamus te*, as the two soprano soloists celebrate the glory of God. The chorus then sings the short *Gratias agimus tibi*, leading into the fugal Allegro of the *Propter magnam gloriam*.

The slow *Domine Deus*, sung by the soprano soloist, marks the move into the supplication for mercy. Then follows the Allegro of the *Domine Fili Unigenite*, with its dotted rhythms, in what would be regarded at the time as the French style. The mezzo-soprano then sings the *Domine Deus, Agnus Dei*, with the chorus joining in the impassioned plea for mercy as the movement comes to a close.

The *Qui tollis peccata mundi* is followed by the mezzo-soprano singing the Allegro of the intercessional *Qui sedes ad dextram*. The rising and falling octaves of the opening movement then reappear in the *Quoniam tu solus Sanctus* before the work ends with the affirmation of the *Cum Sancto Spiritu*.

THE TEXT

Gloria in excelsis Deo.	Glory be to God on high.
Et in terra pax hominibus bonae voluntatis.	And on earth peace, good will towards men.
Laudamus te. Benedicimus te.	We praise Thee, we bless Thee.
Adoramus te. Glorificamus te.	We worship Thee, we glorify Thee.
Gratias agimus tibi propter magnam gloriam tuam.	We give thanks to Thee for thy great glory.
Domine Deus, Rex caelestis, Deus Pater omnipotens.	O Lord God, heavenly King, God the Father Almighty.
Domine Fili unigenite, Jesu Christe.	O Lord, the only-begotten Son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris.	O Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.	That takest away the sins of the world, have mercy upon us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Thou that takest away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris, miserere nobis.	Thou that sittest at the right hand of God the Father, have mercy upon us.
Quoniam tu solus Sanctus. Tu solus Dominus.	For Thou only art holy; Thou only art the Lord;
Tu solus Altissimus, Jesu Christe.	Thou only, O Christ, with the Holy Ghost,
Cum Sancto Spiritu, in gloria Dei Patris.	art most high in the glory of God the Father. Amen.
Amen.	

HARRIET EYLEY (SOPRANO)

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Born in Derbyshire, Harriet Eyley is a recent recipient of a First Class Honours degree from the Royal Academy of Music. She is a young soprano continuing her studies on both the Academy's MMus programme and Preparatory Opera Course under the continued tutelage of Lillian Watson and Iain Ledingham. Harriet is a member of the Academy Song Circle: an elite group comprised of the Academy's finest, versatile singers. Following her success in the 2007 Catherine Lambert Prize, Harriet was recently a winner in the Association of English Singers and Speakers Courtney Kenny Competition, performing her theme 'Why love?'

The Academy has provided Harriet with numerous opportunities to develop her career. One of her most notable achievements was in the 2011 Kathleen Ferrier Bursary for Young Singers in which she had the accolade of sole female prize winner.

A great deal of Harriet's passion for music lies in opera. She has been fortunate enough to understudy for Royal Academy Opera (Albert Herring 2010) under the direction of John Copley and has previously been called to audition for the Royal Opera House's production of Tannhäuser.

Harriet also thrives academically; she has been the worthy recipient of the Academy's Toni V Fell, Arthur Burcher and Rutson Memorial awards for gaining some of the highest results amongst her peers.

During her early years, Harriet received vocal training from Coral Gould MBE, with whom she achieved her Dip LCM. Alongside this, Harriet was a student at the Birmingham Junior Conservatoire where she also studied as a pianist. Whilst there she was the winner of the Frank Richards and Peter Vernon vocal competitions as well as the Junior Concerto trials which allowed her the opportunity to perform as a soloist with their Symphony Orchestra.

Harriet is thankful to the Worshipful Company of Cutlers and Jennifer Vyvyan scholarships and to the Help Musicians UK Maidment award; the support of which is allowing her to continue her studies at the Academy.

Harriet's future engagements include: Una Novizia for Royal Academy Opera in Puccini's Suor Angelica; Soprano soloist in Handel's Messiah for the Ware Choral Society.

ALYS ROBERTS (SOPRANO)



Welsh soprano Alys Roberts is currently in her second year of the MA preparatory opera pathway programme at the Royal Academy of Music under the tutelage of Elizabeth Ritchie and Iain Ledingham.

Before moving to London, Alys was a vice Chancellor's scholar for music at Durham University, as well as a Samling Academy Scholar, graduating last year with a degree in English Literature.

Since starting her studies in London, she has sung Gretel in Humperdinck's *Hansel und Gretel* and Yvette from Puccini's *La Rondine* in the Royal Academy Opera Scenes. She is also a keen concert

soloist, holding recitals at St George's Church, Bloomsbury, at The Chapel Royal at Hampton Court Palace, and has been the soprano soloist for Handel's *Messiah*; Bach's *St Matthew* and *St John Passion*, Vivaldi *Gloria* and Haydn's *Missa in Tempore Belli*.

This summer Alys worked in the chorus of OpraCymru's production of Tchaikovsky's *Eugene Onegin* and won the Eirwen Griffiths Jones memorial scholarship at the National Eisteddfod. Alys is a Bach Kohn Scholar for the RAM/ Kohn Foundation Bach Cantata Series and is kindly supported by the Josephine Baker Trust, the Rainer and Doreen Burchett Charitable trust and the Arts Council of Wales.

ANNA HARVEY (MEZZO-SOPRANO)



Sheffield-born mezzo-soprano Anna Harvey is on the Opera Course at the Royal Academy of Music (RAM), studying under Elizabeth Ritchie and Iain Ledingham, where roles have included Ariodante, Flosshilde Das Rheingold and Larina Eugene Onegin. A graduate in Music of Jesus College, Cambridge, Anna has performed as soloist with the Hallé, BBC Concert Orchestra (recording Messiah for Radio 2), London Mozart Players, English Chamber Orchestra, The Bach Choir, Huddersfield Choral Society, Opera Holland Park and Garsington Opera, and at venues including Buxton Opera House, St Martin-in-the-Fields, St John's Smith Square, the Bridgewater Hall

and Wigmore Hall. Anna sings regularly as soloist in the RAM/Kohn Foundation Bach Cantata Series and is a member of Academy Song Circle. Prizes include the RAM Major Van Someren-Godfrey Prize for English Song and Ludmilla Andrew Russian Song Prize, a Winchester Consort Prize at the Hampshire Singing Competition, finalist in the LBS Bach Singers Prize and RAM Richard Lewis/Jean Shanks Award, and Semi-Finalist in the Kathleen Ferrier Award. Anna is grateful for the support of the Fordyce Scholarship, the Kiri Te Kanawa Foundation, the Patricia Kris Wolfe Award and the Josephine Baker Trust. For more information please see www.annaharveymezzo.com.

We are very grateful to the Josephine Baker Trust for its generous support of all three of tonight's singers.

ALEXANDRA REID (VIOLIN)



Originally from Great Hampden in Buckinghamshire, Alexandra read Music at Selwyn College, Cambridge, graduating with first class honours in 2006. She then attended the Royal Academy of Music as a student of Erich Gruenberg, graduating with Distinction in 2008. Two years later she was appointed No. 3 Second Violin in Britten Sinfonia with whom she tours the UK and abroad. Recent highlights include concerts in Eastern Europe and Mexico, and last summer she was thrilled to perform Vivaldi's Autumn with the orchestra. Most recently Alexandra enjoyed leading the students of Britten Sinfonia Academy in a series of chamber orchestra concerts, including at West Road and the Fitzwilliam Museum. Alexandra has also worked with the London Sinfonietta, the Philharmonia Orchestra, the City of Birmingham Symphony Orchestra, Aurora Orchestra, and the BBC National Orchestra of Wales. This autumn she is looking forward to leading a new orchestra based in Canterbury called CantiaQuorum. She plays frequently with the London Chamber Orchestra, with whom she was privileged to perform at the Royal Wedding in 2011. As a keen chamber musician Alexandra is a member of the Hampden Quartet, Goldfield Ensemble, and Pirani Trio, as well as performing in a Violin Duo with her sister.

TIMOTHY REDMOND (CONDUCTOR)



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

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 Philharmonia, Hallé and Royal Liverpool Philharmonic Orchestras, with the BBC Concert, Philharmonic and Symphony Orchestras, and with the Northern Sinfonia, Ulster Orchestra and

National Youth Orchestra of Great Britain. He has long-standing association with the Manchester Camerata, conducts concerts every season with the London Symphony Orchestra and broadcasts regularly on international 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 the opera house he has also conducted productions for Opera Theatre of St Louis, English National Opera, Opera North, English Touring Opera and Almeida Opera, for the Aldeburgh, Bregenz, Buxton, Los Angeles, Tenerife and Wexford festivals and for New York's American Lyric Theater. As a member of music staff he also spent several seasons conducting at De Vlaamse Opera, Montepulciano, Strasbourg, 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 2012 Stravinsky Festival, a series of concerts with the BBC Symphony Orchestra and the New York premiere of *The Tempest*, for which he assisted Thomas Adès at the Metropolitan Opera. Last season he toured to China with the Royal Philharmonic Orchestra, made his debut with the Rotterdam and London Philharmonic Orchestras and gave concerts in Macedonia, Germany and Finland. He also conducted the LSO in their annual BMW Open Air Classics concert to 10,000 people in Trafalgar Square and premiered a new production of *Powder Her Face* for ENO.

This season sees the release of a new disc with Alison Balsom and Guy Barker for Warner Classics, his Canadian debut with the Regina Symphony Orchestra and regular concerts in this country with the Royal Philharmonic and London Symphony Orchestras.

Timothy Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez and was recently appointed Professor of Conducting at the Guildhall School of Music and Drama.



Cambridge Philharmonic Chorus

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Jeannine Billinghurst
Jane Cook
Sally Farquharson
Rachel Gordon
Ros Mitchell
Jan Moore
Caren Otto
Susan Randall
Mary Richards
Josephine Roberts
Anne Sales
Pat Sartori
Paddy Smith
Ruth Tricker

SOPRANO 2

Elizabeth Anderson
Cathy Ashbee
Sylvie Baird
Eleanor Bell
Anthea Bramford
Susannah Cameron
Joanne Clark
Jennifer Day
Susan Earnshaw
Christine Halstead
Diana Lindsay
Ursula Lyons
Valery Mahy
Suzie McCave
Liz Popescu
Caroline Potter
Vicky Potruff
Amanda Price
Rachel Proud
Ann Read
Sheila Rushton
Pip Smith
Ann Taylor
Catherine Warren

ALTO 1

Chérie Ashby
Vicky Bache
Julie Bamford
Helen Black
Alexandra Bolton
Margaret Cook
Carline Courtney
Elaine Culshaw
Alison Dudbridge
Jayne Grey
Jean Gulston
Jan Littlewood
Sarah Marshall-Owen
Alison Russell
Caroline Shepherd
Helen Wheatley

ALTO 2

Kate Baker
Jane Bower
Alison Deary
Tabitha Driver
Jane Fenton
Jane Fleming
Clare Flook?
Stephanie Gray
Hilary Jackson
Susan Jourdain
Anne Matthewman
Sue Purseglove
Gill Rogers
Oda Stoevesandt
Chris Strachan
Nell Whiteway

TENOR 1

Robert Culshaw
David Griffiths
Jean Harding
Ian Macmillan
John Williams

TENOR 2

Aiden Baker
Martin Ballard
Jeremy Baumberg
David Collier
Geoff Forster
Jim Potter
Chris Price
Stephen Roberts
Nick Sayer
Martin Scutt

BASS 1

John Darlington
Brian Dawson
Chris Fisher
Philip Johnston
Roger McClure
Harrison Sherwood
Mike Warren
Joel Westberg
David White

BASS 2

Andrew Black
Richard Birkett
Neil Caplan
Chris Coffin
Paul Crosfield
Dan Ellis
Patrick Hall
Richard Monk
Roger Williamson

Cambridge Philharmonic Chamber Orchestra

1ST VIOLINS

Alexandra Reid (leader)
Kate Clow
Rupert Swarbrick

2ND VIOLINS

Emma Lawrence
Sean Rock

VIOLA

Gavin Alexander
Ruth Donnelly

CELLO

Vivian Williams
Lucy Mitchell

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