

Saturday 20 December 2014
West Road Concert Hall, Cambridge

Bizet's
Carmen



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Cambridge Philharmonic presents

Carmen

By Georges Bizet

Act One

Act Two

Interval

Act Three

Act Four

**Cambridge Philharmonic Orchestra and Chorus
St Catharine's Girls' Choir**

Conductor: Timothy Redmond

Leader: Steve Bingham

Carmen, a gypsy girl

Don José, Corporal of Dragoons

Escamillo, a toreador

Micaëla, a village maiden

Zuniga, Lieutenant of Dragoons

Frasquita, companion of Carmen

Mercédès, companion of Carmen

Moralès, Corporal of Dragoons
and Dançaïro, a smuggler

Remendado, a smuggler

Sarah Castle (mezzo-soprano)

Nicholas Ransley (tenor)

Simon Thorpe (bass-baritone)

Prudence Sanders (soprano)

Szymon Wach (bass)

Kristy Swift (soprano)

Christina Raphaëlle Haldane
(mezzo-soprano)

Leandros Taliotis (baritone)

Ted Schmitz (tenor)

Carmen

Georges Bizet
(1838-1875)

Opera in four acts. Libretto by Henri Meilhac and Ludovic Halévy, based on the novella by Prosper Mérimée. First performed at the Opéra Comique, Paris, on 3 March 1875.

BACKGROUND

Although recognised as an outstanding talent, Bizet struggled to get his stage works performed, and none of his early operas were particularly successful. However things changed when the Opéra Comique, having staged Bizet's one-act opera *Djamileh* in 1872, then commissioned him to write a full length opera for which Henri Meilhac and Ludovic Halévy, the librettists for many of Offenbach's operettas, would provide the libretto. Bizet was very enthusiastic about the commission, and after a great deal of discussion about the subject of the opera, it was Bizet himself who suggested an adaptation of Prosper Mérimée's novella *Carmen*.

The novella, first published in 1845, is based on a story told to Mérimée when he was on a visit to Spain in 1830. Mérimée also drew on other material about the Romany people, including Pushkin's 1824 poem 'The Gypsies', which Mérimée later translated into French. Mérimée wrote the story in the first person, telling of how he met with Carmen, a gypsy girl, and through her, with Don José, an outlaw. Don José relates how he fell in love with Carmen, only for her to leave him for a young bullfighter, following which Don José kills Carmen in a fit of jealousy.

Bizet was evidently attracted by the way the story could be translated into a new, realistic style of opera, with the drama being played out on stage. A number of characters were added to Mérimée's story, but with the basic plot following the general outline of the novella. As in the novella, the story revolves around the relationship between Don José, here cast as a soldier, and the gypsy girl Carmen, who works at a cigarette factory. She lures Don José away from Micaëla, his intended bride, and from his soldierly duties, inducing him to join a band of smugglers with which she is associated. However Carmen, ever the temptress, then declares her preference for the bullfighter Escamillo, and the opera ends with Don José, mad with jealousy, stabbing Carmen to death outside the arena at the same time as Escamillo is consigning the bull to the same fate.

Carmen is one of the most popular operas of all time, and even those who have not seen or heard the opera itself will recognise many of the tunes,

particularly the Habanera, sung by Carmen in the first act, and the famous March of the Toreadors, played as the bullfighters enter the arena in the final act. However the opera was not particularly well received when it was first staged in 1875, mainly because both audiences and critics were uncomfortable with the rawness of the drama, objecting in particular to what was seen as the wild and immoral behaviour of Carmen. One critic even wrote that Carmen was portrayed as ‘the very incarnation of vice’.

The drama was of course exactly what Bizet had intended, and there were others who were only too well aware of the significance of Carmen and the new style that it introduced. Tchaikovsky wrote that ‘Carmen is a masterpiece in every sense of the word ... one of those rare creations which expresses the efforts of a whole musical epoch’. Even so, the cool reaction to these early performances was a great disappointment for Bizet who, despite his own enthusiasm for the opera, felt that this was yet a further failure. Tragically, Bizet died suddenly in 1875 at the age of only 36, while Carmen was still in its first run, unaware of the resounding success that his opera was to become.

Act 1

A square in Seville. On the right, a door to the cigarette factory. At the back, a bridge. On the left, a guardhouse. Corporal Moralès and the soldiers are grouped in front of the guardhouse. People are coming and going in the square.

1. *Prelude (orchestra)*
2. *Sur la place chacun passé* (Moralès, Micaëla, Chorus)
3. *Avec la garde montante* (Chorus of urchins)
4. *La cloche a sonné* (Carmen)
5. *Habanera: L’amour est un oiseau rebelle* (Carmen)
6. *Carmen! Sur tes pas nous pressons!* (Chorus)
7. *Parle-moi de ma mere* (Micaëla, Don José)
8. *Que se passe-t-il donc là-bas?* (Chorus)
9. *Coupe-moi, brûle-moi* (Carmen, Zuniga, Don José, Chorus)
10. *Seguidilla and Duet: Près des ramparts de Séville* (Carmen, Don José)
11. *Finale: Voici l’ordre; partez*

The opera opens with the soldiers commenting on the comings and goings outside the cigarette factory. Micaëla, a peasant girl, arrives: she is looking for a corporal, Don José, her sweetheart. Moralès tells her that he will

be back when the guard changes. The relief guard duly arrives, led by Lieutenant Zuniga, and Moralès tells Don José that Micaëla has been asking for him. The factory bell then rings, the factory girls emerge, and the men gather round to flirt with them, especially their favourite, Carmen, a gypsy girl. She sings the famous Habanera, of how love is free and cannot be tamed.

Don José seems unimpressed, but Carmen throws a flower at him as the girls go back into the factory. He picks it up and hides it just as Micaëla returns. She has come with a letter from José's mother. In the letter his mother says that José should marry Micaëla, and he duly promises his fidelity to her. But then a fight breaks out in the factory between Carmen and another girl. Carmen is accused by the other girls of starting the fight, and when she refuses to answer questions, Don José is ordered to take her to prison. However Carmen then works her charms on José, suggesting a rendezvous at a nearby inn, and he agrees to let her escape. As the act ends she duly escapes the attentions of Don José and the other guards and makes off. Meanwhile Don José, whose subterfuge is only too obvious, is himself sent to prison as punishment.

Entr'acte (orchestra)

ACT 2

Lillas Pastia's Inn, Carmen, Frasquita and Mercédès are seated at a table with the officers. The gypsy girls dance, accompanied by guitar and tambourine.

12. *Les tringles des sisters* (Carmen, Frasquita, Mercédès)

13. *Vivat! Vivat le torero!* (Chorus)

14. *Toreador Song: Votre toast, je peux vous le rendre* (Escamillo)

15. *Quintet: Nous avons en tête une affaire* (Carmen, Frasquita, Mercédès, Dancaïro, Remendado)

16. *Halte-là! Qui va là?* (Carmen, Don José)

17. *Je vais danser en votre honneur* (Carmen, Don José)

18. *Finale: Holà! Carmen! Holà!*

Carmen, Frasquita and Mercédès are at the inn where Carmen promised to meet Don José. They dance a gypsy dance. The supporters of Escamillo, the toreador, are heard and Escamillo enters, boasting about his prowess as a bullfighter. He sees Carmen and flirts with her, but his overtures are unsuccessful, as are Zuniga's, as she says she is already involved with

someone else. Zuniga and Escamillo leave. Dancaïro and Remendado now enter and outline their latest scheme to the three girls. Frasquita and Mercédès agree to help, but Carmen refuses as she knows that Don José is being released from prison and will be coming to meet her at the inn. The smugglers leave.

Don José then appears, and Carmen teases him by telling him how she danced for the officers. She then dances for him, but a bugle call sounds and Don José says he must return to the barracks. Carmen mocks him, but Don José shows her the flower that she threw at him, says how it sustained him during his time in prison, and how he loves her. But she is not impressed, saying that if he really loved her, he would desert and join her to live the gipsy life in the mountains. Zuniga, who has also fallen for Carmen, then reappears and orders Don José to leave, but he refuses. A fight is about to start but Dancaïro and Remendado disarm Zuniga and take him away, and Don José, feeling as if he has no other choice, finally agrees to go with Carmen and the others.

INTERVAL

Entr'acte (orchestra)

ACT 3

A wild spot in the mountains.

19. *Écoute, compagnon, écoute* (Sextet and Chorus)
20. *Mêlons! – Coupons!* (Carmen, Frasquita, Mercédès)
21. *Quant au douanier, c'est notre affaire* (Ensemble)
22. *C'est les contrabandiers* (Micaëla)
23. *Je suis Escamillo* (Escamillo, Don José)
24. *Finale: Holà holà José!*

Don José is now at the smuggler's hideout. The smugglers sing of the need to take care as the work is dangerous. Meanwhile Don José remembers his home and his mother, who he is missing dearly. Carmen tells him that in that case he ought to go back to her. Mercédès and Frasquita tell their fortunes with a deck of cards: these show that for the two girls a life of luxury is in store, but for Carmen and Don José, the cards foretell death. The smugglers and the girls discuss plans for their next operation and set off, leaving Don José to watch over the mountain hideout.

Micaëla, helped by a mountain guide, then appears. She has come to the hideout to look for Don José. But when she sees Don José with a gun her

courage fails her and she hides. A shot is heard. Escamillo then appears, and tells Don José of his love for Carmen, but of how she also loves a soldier. Don José says that he is the soldier Escamillo is referring to, and they start to fight. Carmen and the smugglers return: Carmen manages to intervene and Escamillo invites Carmen and the others to his next fight before making his exit, as José is held back by Dancaïro and Remendado. Micaëla is now discovered in her hiding place. She tells Don José that his mother is dying and that he should return to her. Eventually Don José agrees and leaves with Micaëla, but promises Carmen that they will meet again. Meanwhile Escamillo can be heard in the distance singing of how he will fight well and be worthy of Carmen's love.

Entr'acte (orchestra)

ACT 4

A square in Seville. At the back, the walls of the ancient amphitheatre; the entrance is closed by a long awning.

25. A deux cuartos! (Chorus)

26. March and Chorus: Les voici!

27. Duet and Final Chorus: C'est toi? (Carmen, Don José)

The action switches back to Seville, outside the amphitheatre where the bullfight is about to take place. The crowd is gathering. The parade of the bullfighters begins, the crowd cheering them on their way. Carmen arrives with Escamillo, Escamillo singing of how she will be proud of him at the bullfight. However Frasquita and Mercédès warn Carmen that Don José is there, hiding in the crowd. But she is not afraid, she says, and waits outside for Don José as the crowd enters the amphitheatre.

Don José appears. He pleads with Carmen to forget the past and begin a new life with him. But she says that it is all over, and that even if he kills her she will not relent, that she was born free and will die free. As Don José continues his pleading we hear the crowd in the amphitheatre, cheering Escamillo on. Finally Carmen takes off the ring Don José gave her, throwing it at his feet, and heads off for the arena. This is too much for Don José, who stabs her to death just as, inside the arena, Escamillo is similarly dispatching the bull. The arena empties, Don José confessing that he has killed Carmen as Escamillo throws himself upon her lifeless body.

Chris Fisher

SARAH CASTLE (CARMEN)

Sarah Castle was born in New Zealand. Roles at the Royal Opera House, Covent Garden have included Mlle Dangeville Adriana Lecouvreur; Page Salome; and Siegrune Die Walküre, Flossilde Das Rheingold and Götterdämmerung. Other highlights include Portia in André Tchaikowsky's The Merchant of Venice (Polish National Opera, Warsaw); Marco in Tan Dun's Marco Polo, creating the role of Elektra in Manfred Trojahn's Orest, and Magdalene Die Meistersinger von Nürnberg (Netherlands Opera); Fox The Cunning Little Vixen (Welsh National Opera; Israeli Opera); Dido Dido and Aeneas (Lausanne); title role Carmen (Hallenstadion Zurich); Ruggiero Alcina, and Hänsel Hänsel und Gretel (Australian Opera); Flossilde and Grimgerde at the Bayreuth Festival; Flossilde (Munich; Opera North); Nicklausse Les contes d'Hoffmann (Teatro Real, Madrid; Gran Teatro de Cordoba); Nerone L'Incoronazione di Poppea, Sesto Giulio Cesare and Melibea Il Viaggio a Reims (Israeli Opera); Cherubino (Seattle Opera; San Diego Opera; New Zealand Opera); Annio La clemenza di tito (National Theatre, Prague); Stéphano Roméo et Juliette, Siébel Faust, and Lola Cavalleria Rusticana (San Diego Opera); Komponist Ariadne auf Naxos (Spoleto Festival USA); Helen King Priam (Nationale Reisopera); Emilia Otello (Opera Queensland); and Waltraute Die Walküre for the Hallé Orchestra, and the New Zealand Symphony Orchestra.



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Sarah last appeared with the Cambridge Philharmonic in March this year, in Mahler's Symphony No. 3.

Future plans include: title role Cenerentola (New Zealand Opera); Nancy T'ang Nixon in China (San Diego)

NICHOLAS RANSLEY (DON JOSÉ)



Highlights of 2014 include The Earl of Leicester cover in Maria Stuarda for The Royal Opera House; Danilo The Merry Widow for Singapore Lyric Opera; Ferrando cover Cosi fan tutte for English National Opera and Ralph Rackstraw HMS Pinafore for Lyric Opera Ireland. In 2015 engagements include the role of Rev. Horace Adams in Peter Grimes for Teatro Lirico di Cagliari.

Other operatic roles include: Don José Carmen, Alfredo La Traviata, Il Duca Rigoletto, Rodolfo La

Bohème, Nadir Les Pêcheurs des Perles, Nemorino L'elisir d'amore, Count Almaviva The Barber of Seville, Don Ramiro La Cenerentola, Pinkerton Madama Butterfly, Cavaradossi Tosca, Camille The Merry Widow, Don Ottavio Don Giovanni, Foresto Attila, Macduff Macbeth, Albert Albert Herring, Pluton Orphée aux Enfers and Paris La Belle Hélène. He has performed with English National Opera, Scottish Opera, Opera North, Diva Opera, English Touring Opera, Opera Holland Park and Glyndebourne Festival Opera.

Nicholas has an extensive oratorio repertoire and has performed at many significant concert venues in the UK including Symphony Hall Birmingham, The Barbican Hall and Royal Festival Hall with orchestras including the Royal Philharmonic Orchestra and BBC Concert Orchestra. Highlights include Mendelssohn's Elijah with Sir Willard White. He made his Italian debut in Rome at La Salle Sinopoli where he performed Britten's Serenade for Tenor, Horn and Strings with the Orchestra da Camera del Lazio.

Broadcasts include Neil Armstrong in Jonathan Dove's Man on the Moon for Channel 4 and Mike in BBC's Television's multi award winning Flashmob–The Opera. Nicholas trained at The Guildhall School of Music and Drama, The Lee Strasberg Theatre Institute and The Actor's Centre London. His singing and acting work has taken him all over the world.

SIMON THORPE (ESCAMILLO)

Born in Tasmania, Simon Thorpe studied at the Guildhall School of Music, where he was awarded the Harold Rosenthal Prize. He spent a year at the National Opera Studio. A finalist in the Kathleen Ferrier Competition, he now studies with Robert Dean.



Recent and future plans include Telramund Lohengrin and Melot Tristan und Isolde (Welsh National Opera), Jack Rance La fanciulla del West (Opera Holland Park), Scarpia Tosca (Longborough Festival Opera), Amonasro Aida (Lyric Opera, Dublin), Tonio Pagliacci (Stanley Hall Opera), Gianni Schicchi (Opera Project), Scarpia Tosca (Opéra de Baugé, Escamillo Carmen (State Opera of South Australia), Herald Lohengrin (Opéra de Toulon and WNO), Melot at the 2012 Edinburgh International Festival, Beethoven Symphony No. 9 with the Peninsula Doctors' Orchestra, Carmina Burana with the Royal Liverpool Philharmonic Orchestra, Classical Spectacular 2012 and a Hogmanay Gala for Raymond Gubbay and Saturday Night is Music Night with the Ulster Orchestra.

PRUDENCE SANDERS (MICAËLA)

Prudence Sanders completed her MMus at GSMD and studies with John Evans. Recent roles have included Violetta (La Traviata) for Opera Up Close, Almirena (cover, Rinaldo) for Longborough Festival Opera, Pedro (Don Quichotte) and Jacqueline (cover, Fortunio) with Grange Park Opera, Elsie Maynard for the Buxton G&S Festival and Adina (L'elisir d'amore) at the Ravenna Festival in Italy. Other complete roles have included Musetta, (La Boheme), Governess (Turn of the Screw), Susanna (Le Nozze di Figaro), Lisette (La Rondine), Miss Jessel (Turn of the Screw) and Donna Anna (Don Giovanni). In concert, Prudence has sung the Messiah with Lund Kammerkor and Winchester Choral Society, Papagena, Die Zauberflöte and Cunegonde, Candide (Cambridge Philharmonic), The Creation (Bradford Choral Society), Poulenc's Gloria (Ripon Cathedral), Alexander's Feast for the Bedford Summer Festival and Rossini's Petite Messe Solennelle (Bradford Choral Society).



SZYMON WACH (ZUNIGA)



In 2014 Szymon Wach graduated with distinction from the prestigious Opera Course at the Guildhall School of Music and Drama in London where he was awarded The George and Charlotte Balfour Award. During his residency at Guildhall he created and performed the following roles in 2013/2014: The Count Donizetti Francesca di Foix; five roles (Fireater/Ape Judge/ Big Green Fisherman/ Ringmaster/Farmer) in Dove's Adventures of Pinocchio. In 2013 he created and performed Banquo in Verdi Macbeth with Kennet Opera.

During the 2012/2013 season he created the roles of Garrido La Navarraise Massenet and Bartolo Le nozze di Figaro Mozart, Quince A Midsummer Night's Dream Britten and performed Mr Coyle Owen Wingrave Britten. In 2013 Szymon performed a concert of Tchaikovsky and Mussorgsky songs at Barbican Hall, London. Szymon Wach was a Glyndebourne Jerwood Young Artist in 2012 where he presented scenes from Le Nozze di Figaro and Aleko and participated in the Eastbourne Meads Music Festival.

KRISTY SWIFT (FRASQUITA)



Kristy's previous roles include First Sprite and cover Noémie/Cendrillon (Royal Opera House, Covent Garden), Paquette/Candide (The Barbican Centre and Leipzig Gewandhaus), Despina/Così fan tutte (Opera Lyrica), Young Heidi/Follies (Opéra de Toulon), Angelica/ Orlando and Norina/Don Pasquale (Lyric Opera of Melbourne), Yum-Yum/The Mikado (Opera Queensland), First Niece/Peter Grimes (Cambridge Philharmonic), Atalanta/ Serse (Iford Opera) and the title role in Handel's Theodora (Opera Bergen). Kristy is also interested in

performing new work, and received excellent reviews for her performances as Mag in Richard Wargo's Winners (Wexford Festival) and Elana in Llywelyn ap Myrddin's The Crocodile (Tête à Tête).

Concert performances in Europe include Handel's Messiah, Orff's Carmina Burana, Mozart's Coronation Mass (K. 317) and Exsultate, Jubilate (K. 165), Haydn's Creation, Nelson Mass and Kleine Orgelmesse and both Gounod's and Rossini's Petite Messe Solennelle.

CHRISTINA RAPHAËLLE HALDANE (MERCÉDÈS)

Canadian-British soprano Christina Raphaëlle Haldane enjoys an active career in the UK, Europe, Asia and North America. She has sung principal roles for The Finnish National Opera, Royal Opera House, Scottish Opera and Musica Viva Hong Kong, as well as for festivals Iford Arts, Longborough, Swansea City and Buxton. Her roles include Cleopatra in Handel's Julius Caesar, the title role in Donizetti's La Fille du Régiment, Adina in Donizetti's Elisir d'Amore, Clorinda in Rossini's La Cenerentola, Lucinda in Mendelssohn's Die Hochzeit des Camacho, both the Vixen and the Fox in Janáček's Cunning Little Vixen, Rapunzel in Sondheim's Into the Woods, and Pamina in Mozart's Die Zauberflöte.



An accomplished concert performer, she has performed with many renowned orchestras, including the Royal Liverpool Philharmonic and Capella Cracoviensis. Christina is thrilled to return to the Cambridge Philharmonic, and to be a part of their performance of Bizet's Carmen.

LEANDROS TALIoTIS (DANCAÏRO/MORALÈS)

London-born baritone Leandros Taliotis has performed extensively in Europe and beyond in opera, oratorio and recital. His warm, lyrical voice with ringing top notes, highly trained musicianship, stagecraft and Mediterranean looks make him a versatile artist whose performances have earned him critical acclaim. Leandros studied music as a choral scholar at Cambridge University before winning a scholarship to the Royal College of Music. He was invited to join Flanders Opera Studio for the 2003-2004 season and during this time performed in recitals and opera scenes in Antwerp, Ghent and Amsterdam and sang the role of Sid in Albert Herring at De Vlaamse Opera, Antwerp, a role which he subsequently sang at the Teatro Rendano, Cosenza. After stepping-in as Belcore in the final dress rehearsals of L'elisir d'Amore in Duisburg in February 2008, Leandros was engaged at Deutsche Oper am Rhein for the 2008-2009 season, singing roles in Don Carlos (Flemish Deputy), Rusalka (Hunstsman) and Monteverdi's L'Orfeo (Spirit).



TED SCHMITZ (REMENDADO)



American tenor Ted Schmitz has appeared internationally in a wide range of operatic roles. Highlights include his work with Seattle Opera, Opera Bellas Artes Mexico City, Bregenzer Festspiele, Aldeburgh Festival, Glyndebourne, and Kammer Opera Vienna. Featured roles include Aschenbach Death In Venice, Peter Quint The Turn Of The Screw, Don Basilio and Don Curzio Le Nozze Di Figaro, and David Die Meistersinger Von Nürnberg. In 2014/15 Ted Schmitz's performances include Der Wirt and Haushofmeisters in Der Rosenkavalier with the City of Birmingham

Symphony Orchestra under the baton of Andris Nelsons, cover of Peter Quint in The Turn of the Screw with Glyndebourne on Tour, Rev. Horace Adams in the Chinese premiere of Peter Grimes with an international cast in Beijing, multiple roles in Candide with Leipzig MDR Orchestra, Die Stunde, an improvised work, and Rossini's Petite Messe Solennelle with the Berlin based performance group Nico & the Navigators, Britten's Serenade for Tenor Horn and Strings with the North York Moors Festival and Tapioca in L'Etoile with New Sussex Opera.

A graphic advertisement for D H Thomas Optometrists. The background is dark grey with white musical notes and snowflakes. A central black oval contains the text 'D H. THOMAS OPTOMETRISTS'. Above the oval, the text 'sponsored by' is written in a light grey font. The graphic is decorated with various musical notes, including a bass clef, a sharp sign, and a treble clef, along with several snowflake designs of different sizes and orientations.

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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 in 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.

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 group has toured in

Europe, the Middle East and Australia and has worked with distinguished musicians such as Jack Brymer, Raphael Wallfisch, Michael Collins and David Campbell. The Quartet's educational activities have included residencies at London's South Bank Centre, for several UK festivals and at Radley College. The Quartet is also known for its many performances of new works by some of the best young composers in Britain.

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. Johns' Smith Square and the Royal Albert Hall.

Steve is internationally renowned for his solo violin recitals, where he mixes acoustic pieces with live-looped electric violin arrangements in his own unique way. Steve has released four solo albums, *Duplicity*, *Ascension*, *Third* and *The Persistence of Vision*, alongside many single tracks, and is currently planning two new releases for 2015.

stevebingham.co.uk

Cambridge Philharmonic Orchestra

1ST VIOLINS

Steve Bingham (leader)
Kate Clow (co leader)
Viola Augstein
Roz Chalmers
Sophie Channon
Hilary Crooks
Adele Fryers
Emily Moss
Sarah Ridley
Sean Rock
Laura Smith
Viktoria Stelzhammer
Rupert Swarbrick
Pat Welch
Eleanor Winpenny
Chui Yip

2ND VIOLINS

Naomi Hilton (principal)
Emma Lawrence (co principal)
Paul Anderson
Jenny Barna
Joanna Baxter
Fiona Cunningham
Rebecca Forster
Ariane Stoop
Anne McAleer
Edna Murphy
Meriel Rhodes
John Richards
Debbie Saunders
Gerry Wimpenny

VIOLAS

Ruth Donnelly (principal)
Agata Wygnanska (co principal)
Anne-Cecile Dingwall
Jeremy Harmer
Jo Holland
Emma McCaughan
Patrick Rutland
Robyn Sorenson
George White
Alun Williams

CELLOS

Vivian Williams (principal)
Lucy Mitchell (co principal)
Catherine Alexander-Kiff
Sarah Bendall
Helen Davies
Anna Edwards
Melissa Fu
Clare Gilmour
Hanna Granroth-Wilding
Isabel Groves
Helen Hills

DOUBLE BASS

Sarah Sharrock (principal)
Susan Sparrow (co principal)
Stephen Beaumont
Kate Merrington
John Richens

FLUTE

Cynthia Lalli
Alison Townend

OBOE

Camilla Haggett
Rachael Dunlop

COR ANGLAIS

Rachael Dunlop

CLARINET

Graham Dolby
David Hayton

BASSOON

Neil Greenham
Jenny Warburton

HORN

Carole Lewis
Tony Hawkins
George Thackray
Chris Wykes

TRUMPET

Andrew Powlson
Naomi Wrycroft

OFF-STAGE TRUMPET

Sergio Moreira

TROMBONE

Nick Byers
Phil Cambridge

BASS TROMBONE

Alan Dimond

TIMPANI

Dave Ellis

PERCUSSION

Oli Butterworth
Derek Scurl
James Shires

HARP

Lizzy Scora

Cambridge Philharmonic Chorus

SOPRANO 1

Jane Cook
Sally Farquharson
Ros Mitchell
Jan Moore
Caren Otto
Susan Randall
Mary Richards
Anne Sales
Pat Sartori
Paddy Smith

SOPRANO 2

Elizabeth Anderson
Cathy Ashbee
Sylvie Baird
Eleanor Bell
Anthea Bramford
Susannah Cameron
Joanne Clark
Jennifer Day
Susan Earnshaw
Ann Frost
Christine Halstead
Maggie Hook
Ursula Lyons
Binnie Macellari
Valery Mahy
Liz Popescu
Caroline Potter
Vicky Potruff
Rachel Proud
Ann Read
Sheila Rushton
Pip Smith
Ann Taylor

ALTO 1

Chèrie Ashby
Vicky Bache
Julie Bamford
Helen Black
Margaret Cook
Carline Courtney
Elaine Culshaw
Alison Dudbridge
Elaine Fulton
Jayne Grey
Penny Jones
Alice Parr
Alison Russell
Alison Vinnicombe
Helen Wheatley

ALTO 2

Kate Baker
Jane Bower
Helen Cross
Alison Deary
Tabitha Driver
Jane Fenton
Jane Fleming
Stephanie Gray
Hilary Jackson
Anne Matthewman
Sue Purseglove
Oda Stoevesandt
Chris Strachan
Nell Whiteway

TENOR 1

Robert Culshaw
David Griffiths
Jean Harding
Ian Macmillan
Graham Wickens

John Williams

TENOR 2

Aiden Baker
Martin Ballard
David Collier
Geoff Forster
Jim Potter
Chris Price
Nick Sayer
Martin Scutt

BASS 1

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

BASS 2

Andrew Black
Richard Birkett
Neil Caplan
Chris Coffin
Paul Crosfield
Dan Ellis
Max Field
Patrick Hall
Owen Marshall
Roger Williamson

Rehearsal pianist

Andrew Black

French language coach

Quentin Couradeau

St Catharine's Girls' Choir

Rachel Barlow
Annabel Butler
Olivia Cleobury
Grainne Dignam
Sian Ellis
Beatrice Greenhalgh
Eleanor Hunt

Jasmine Hunt
Abbie Keegan
Amy Keegan
Zsa Zsa Lee
Anna Morris
Sophie O'Sullivan
Agatha Pethers

Francesca Stevenson
Sofia Swenson-Wright
Audrey Suryadarma
Isabella Wickham
Gabriella Zailer-Fletcher

Under Construction...



Jonathan Dove's Pinocchio

Coming December 2015

Cambridge Philharmonic Forthcoming concerts

Saturday 24 January 2015

West Road Concert Hall, Cambridge

FAMILY CONCERT: TV and film favourites including
Star Wars, Frozen, Thunderbirds and Dr Who

Saturday 14 March 2015

West Road Concert Hall, Cambridge

CAMBRIDGE FIRSTS

ELGAR HOWARTH: Dover Beach

PAUL PATTERSON: Spider's Web

JONATHAN DOVE: There was a Child

JONATHAN DOVE: A Song of Joys

Saturday 23 May 2015

West Road Concert Hall, Cambridge

WAGNER: The Ring – An Orchestral Adventure

MENDELSSOHN: Hebrides Overture

DEBUSSY: Prelude à l'après-midi d'un faune

Saturday 11 July 2015

Ely Cathedral

ELGAR: The Dream of Gerontius

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