

Saturday 8 October 2016
St John's College Chapel, Cambridge

*Mozart
Haydn*



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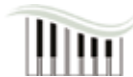
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Cambridge Philharmonic Chorus

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Haydn: Mass in B flat 'Little Organ Mass'

Organ: Harry Sever

Soprano: Eleanor Broomfield

Violins: Steve Bingham & Kate Clow

Viola: Ruth Donnelly; Cello: Vivian Williams

*Cambridge Philharmonic is grateful to the Master and Fellows of
St John's College for use of the College Chapel*

Sonata Opus 39 No 1 in C

Organ solo

Ludwig van Beethoven

(1770–1827)

Beethoven wrote two sonatas for keyboard under Opus 39, both of which are entitled *Prelude through all the major keys*. They were written in 1789, probably as part of Beethoven's studies, though they were not published until 1803.

There is a long tradition of composers writing works covering either the twelve major or minor keys, or sometimes, like Bach in his *Well-Tempered Clavier*, all twenty-four. The first of Beethoven's two Opus 39 sonatas, No 1, is the more substantial of the two, lasting some six and half minutes, and is written as a slow paced 4/4 exploration of the twelve major keys. The sonata starts in C major, before moving sequentially though first the sharp keys and then the flat keys, finally ending back in C major.

The musical effect is inevitably somewhat odd, but the piece is long enough to be able to feel the movements into the different keys, with a sense of resolution when the home key is finally reached.

Insanae et Vanae Curae

Joseph Haydn

(1732-1809)

The motet *Insanae et Vanae Curae* is a reworking of a chorus from Haydn's first oratorio, *Il Ritorno di Tobia* (The Return of Tobias). The oratorio, with Italian libretto, was first performed in Vienna on 2 June 1775.

The story of Tobias, taken from the Apocrypha and part of Catholic canon, would have been well-known to audiences at the time and the work at first received considerable acclaim. However times were changing, and as interest in the oratorio waned, Haydn was forced to make several changes to the work in time for its next performance in 1784 – incidentally thought to be the occasion of Haydn's first meeting with Mozart. Haydn later reworked one of the choruses, *Svanisce il Momento*, to preserve it as a standalone piece, setting it to Latin as the motet we now know as *Insanae et Vanae Curae*.

The *Sturm und Drang* (Storm and Stress) mood of the motet is very clear, the music opening forcefully as it describes the raging of our worldly cares. It then changes into a calm, reflective mood with the words "Quid prodest O mortalis conari pro mundanis". The pattern is repeated until the music ends quietly on the words "si Deus est pro te" (if God is on your side).

Text

Insanae et vanae curae invadunt mentes nostras, saepe furore replent corda, privata spe.

Quid prodest O mortalis conari pro mundanis, si coelos negligas?

Sunt fausta tibi cuncta, si Deus est pro te.

Vain and raging cares invade our minds, madness often fills the heart, robbed of hope.

O mortal man, what does it profit to endeavour at worldly things, if you should neglect the heavens?

All things work in your favour, if God is on your side.

Church Sonata in F

K 244

Wolfgang Amadeus Mozart

(1756-91)

Mozart's so-called *Church Sonatas*, also known as *Epistle Sonatas*, were written between 1772 and 1780, and date from his time in Salzburg as Konzertmeister to Archbishop Colloredo. They were intended to be used at the point in the Mass between the Epistle and Gospel, and are one-movement allegro pieces designed to fit with the Salzburg custom of keeping the Mass to about 45 minutes in length.

Mozart evidently found the need for brevity somewhat irritating, writing to an Italian friend: "One needs a special course of study for this sort of composition!" But as ever, Mozart transcends the limitations of the time, and the sonatas, with their upbeat nature, seem just as suited to the secular world as to the formal ecclesiastic setting for which they were written.

The Sonata in F, K244, is one of two sonatas thought to date from April 1776. By this time Mozart had expanded the original format of violins and basso continuo to include an organ obbligato. The K 244 sonata is set in triple time and is a cheerful, lilting piece, notable for its central development section where Mozart shows off his mastery of harmony. After this the theme returns and a short coda brings the sonata to a close.

Laudate Dominum

From *Vesperae Solennes de Confessore*, K 339

Wolfgang Amadeus Mozart

(1756-91)

Laudate Dominum, a setting of Psalm 117, is the fifth movement of Mozart's *Vesperae Solennes de Confessore*. The *Vesperae* were written in 1780 in Salzburg following a commission by the Archbishop of Salzburg, Hieronymus von Colloredo, and would have been used in the Catholic Vespers, the evening prayer in Catholic liturgy. The 'de confessore' was apparently added

by Mozart, suggesting that the work was composed for a specific saint's feast day, but which saint is not known for certain.

Mozart was said to have felt constrained by Colloredo's preference for a conservative style of music and, as we now know, there were further problems to come, with Colloredo dismissing Mozart from his employ in 1781. However if Mozart did feel unable to write as he would have wanted, it doesn't show, with the *Vesperae* full of moving and powerful ecclesiastical music.

The *Laudate Dominum* movement is scored for soprano soloist, chorus, and small orchestra, and is set in a gentle, lilting 6/8 time. After an instrumental introduction, the soprano sings the two verses of the Psalm, after which the chorus adds the traditional Glory be to the Father. The soprano then joins the chorus for the final Amen. It is a simple enough format, but the beauty of the writing makes it a compelling piece, and it is easy to see why the *Laudate Dominum* has become a favourite in its own right.

Text

<i>Laudate Dominum omnes gentes:</i>	O praise the Lord, all ye nations:
<i>Laudate eum, omnes populi.</i>	Praise him, all ye people.
<i>Quoniam confirmata est</i>	For his merciful kindness is great toward us
<i>Super nos misericordia eius</i>	
<i>Et veritas Domini manet in aeternum.</i>	And the truth of the Lord endureth for ever.
<i>Gloria Patri et Filio et Spiritui Sancto:</i>	Glory be to the Father and to the Son, and to
<i>Sicut erat in principio, et nunc, et</i>	the Holy Ghost: as it was in the beginning, is
<i>semper. Et in saecula saeculorum.</i>	now, and ever shall be.
<i>Amen</i>	Amen

Church Sonata in D

K245

Wolfgang Amadeus Mozart

(1756-91)

The Sonata in D, K 245, is the second of the two sonatas dating from April 1776 and, like K244, is scored for two violins, cello and organ. However it is quite distinct from K 244, being almost symphonic in style, with the first violin taking the lead throughout in a rapid allegro.

The mood is one of urgency, with a central development section intervening before the violin sets off again, taking us through to the end of the piece.

Ave Verum Corpus

K 618

Wolfgang Amadeus Mozart

(1756-1791)

Mozart's famous motet, dating from his last year, was written for Anton Stoll (1746-1805), a school teacher and choirmaster at the spa town of Baden, near Vienna. Mozart's wife, Constanze, who was expecting their sixth child, was staying at Baden in the summer of 1791, and Mozart wrote *Ave Verum Corpus* while visiting her. It was a gift to Stoll for his friendship and for helping to arrange accommodation for Constanze during her stays at Baden.

The *Ave Verum Corpus* hymn dates from the 14th century and was traditionally sung at the feast of Corpus Christi, where it would accompany the elevation of the Host. In Catholic doctrine this is believed to be the true body of Christ, and the words of the hymn express thanks for Christ's sacrifice, and for the foretaste in the Eucharist of the world to come. The autograph score of the motet is dated 17 June 1791, and it is likely that it was first performed in Baden at the feast of Corpus Christi on 23 June.

In accordance with the tradition of the time, Mozart's setting is simple in construction, reflecting the calm certainty of the hymn. He would also have had in mind the limitations posed by Stoll's small choir and, perhaps partly for this reason, the voices are set in a comfortable middle register. However the apparent simplicity of the music also makes it profound and moving as it modulates to follow the words of the hymn. It is no accident that, for all its brevity, *Ave Verum Corpus* has become one of the best loved of all Mozart's compositions.

Text

Ave verum corpus

natum de Maria Virgine:

Vere passum, immolatum

in cruce pro homine.

Hail true body

born of the Virgin Mary:

Truly suffered, sacrificed

on the cross for humankind.

Cujus latus perforatum

unda fluxit et sanguine:

Esta nobis praegustatum

in mortis examine.

Whose pierced side

flowed with water and blood:

May be for us a foretaste [of Heaven]

in the trial of death.

Church Sonata in B flat **Wolfgang Amadeus Mozart**

K212

(1756-91)

The Sonata in B flat, K212, chronologically the sixth of the seventeen sonatas, dates from July 1775. Like the later K245 sonata, the form is reminiscent of a symphonic first movement, with the violin leading the melody. The mood is peaceful and comforting, with the music seeming to flow naturally through the short development before being taken forward again, eventually to end on two simple chords.

Mass in B flat

Kleine Orgelsolomesse – Little Organ Mass

Joseph Haydn

(1732-1809)

Haydn's *Missa Brevis Sancti Joannis de Deo* was composed around the mid-1770s, and was the last of his *missa brevis* compositions. It was given the name *Kleine Orgelsolomesse* because of the organ solo in the Benedictus movement, and possibly also to distinguish it from the longer *Missa in Honorem Beatissimae Virginis Mariae*, known as the *Grosse Orgelsolomesse*, which was written around 1770.

The work is dedicated to Saint John of God (1495-1550), the founder and patron saint of the Hospitaller Order of the Brothers of Saint John of God, known usually as The Brothers Hospitallers, a religious order devoted to providing medical services to the poor. Haydn's employers, the Esterhazy family, were great supporters of the Order, and the Mass was written for performance in the chapel of the Brothers in Eisenstadt, with Haydn himself playing the organ. The scoring reflects the small ensemble that would have been used with soprano solo, chorus, organ and strings.

The *missa brevis* format was especially popular in mid-18th century Austria, and Haydn deliberately uses abbreviated music forms and what was called 'polytextur', the overlaying of different texts, in order to keep the mass reasonably short.

The six movements

The brief opening *Kyrie* is set as a slow adagio, beginning quietly, with alternating louder passages, before finishing with a final triumphal *eleison*.

This is followed by the allegro of the *Gloria*, the first of the movements to employ the polytextur technique, each voice part singing different sections of the text. Thus the basses begin with *Et in terra pax*, followed by the sopranos singing *Gratia agimus*, the altos *Domine Fili* and the tenors *Domine Deus*. The

different lines are then taken forward until the voices join in the cum *Sancto Spiritu* before moving into the final Amen.

The *Credo* opens with an allegro, each voice again singing different parts of the text, before the music slows to an adagio for the *Et incarnatus est*. This continues until the allegro restarts with the joyful *Et resurrexit*, the movement ending with repeated Amens.

The short *Sanctus* follows, an allegro in 6/8 time, ending with a final declamation of Osanna.

The rhapsodic *Benedictus* is sung by the soprano soloist, accompanied by the organ solo from which the mass takes its name. This is the longest of the six movements, and forms the centrepiece of the work. Interestingly, Haydn had already used the same format in his earlier *Grosse Orgelsolomesse*, and it seems that Mozart adopted the idea in his *Missa Brevis in C*, K 259, composed in 1776, also known as a *Kleine Orgelsolomesse*.

The chorus return in the final *Agnus Dei*, a peaceful adagio in 3/4 time. But rather than change the mood at the *Dona nobis pacem*, as would normally be expected, Haydn chooses to maintain the same sense of contemplation, and the movement ends quietly with the traditional prayer for peace.

Text

1. Kyrie

Kyrie eleison

Christe eleison

Kyrie eleison

1. Kyrie

Lord, have mercy

Christ, have mercy

Lord, have mercy

2. Gloria

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.

2. Gloria

Glory be to God on high,

and on earth peace, goodwill 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.

*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

3. Credo

*Credo in unum Deum.
Patrem omnipotentem,
Factorem caeli et terrae,
visibilium omnium et invisibilium.*

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.

O Lord God, Lamb of God, Son of the Father.
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

3. Credo

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.

Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.

Et resurrexit tertia die, secundum scripturas.

Et ascendit in caelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria iudicare 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 baptismum in remissionem peccatorum.

Et expecto resurrectionem mortuorum

Et vitam venturi saeculi.

Amen

4. Sanctus

Sanctus, Sanctus, Sanctus,

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

5. Benedictus

Benedictus qui venit

in nomine Domini.

Osanna in excelsis.

And was crucified also for us under Pontius Pilate: suffered, and was buried.

And the third day He rose again according to the scriptures.

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, the Lord and giver of life:

Who proceedeth from the Father and the Son.

Who with the Father and the 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

4. Sanctus

Holy, holy, holy

Lord God of Hosts.

Heaven and earth are full of your glory.

Hosanna in the highest.

5. Benedictus

Blessed is he who comes

in the name of the Lord.

Hosanna in the highest.

6. Agnus Dei

*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.*

6. Agnus Dei

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.

Programme notes: Chris Fisher



Cambridge Philharmonic is very grateful to the Josephine Baker Trust for its generous support of tonight's soprano soloist.



Harry Sever (organ)



Born in London, Harry Sever is a conductor and composer whose work spans a variety of genres and media. After studying music at Oxford where he was awarded first class honours, he continued his training as a répétiteur at the Guildhall School of Music. As a vocal coach and accompanist, he has worked with singers from the Royal Opera House, English National Opera and the National Opera Studio.

Harry is the musical director of Pop-up Productions HK, with whom he worked on the debut of Beijing *Bohème*; a new immersive adaptation of Puccini's *La Bohème* set in contemporary China. Other recent conducting engagements include Verdi *Requiem* in the Sheldonian Theatre, Oxford, Unfinished (Mozart *Requiem*/Schubert *Symphony no. 8* with the Novalis Chamber Orchestra) and a new work at the Tête-à-Tête opera festival in London. Harry also directs from the harpsichord; recent performances include Handel *Tamerlano* (New Chamber Opera) and *Messiah* (Novalis Chamber Orchestra).

In earlier years Harry was an extremely successful boy treble, winning BBC Young Chorister of the Year in 2003.

As a composer Harry works primarily in pop, theatre and television. He has worked as a songwriter and arranger with various groups both in the UK and further afield. Last year Harry wrote and conducted the music for a new play by Charlotte Keatley, *My Mother Said I Never Should* and conducted a new opera for workshOPERA, *Boys of Paradise* by Vahan Salorian. He also played for masterclasses at the GSMD led by the acclaimed mezzo, Joyce DiDonato.

Last autumn he played for and conducted Opera Loki's production of *La Bohème* and also wrote the score for Tolstoy's *The Kreutzer Sonata* at the Chipping Norton Theatre. He assisted Timothy Redmond in Independent Opera's production of Šimon Voseček's *Biedermann and the Arsonists* at Sadler's Wells.

This year began with conducting Merry Opera's production of *La Bohème* on tour throughout the UK, which he also conducted for Swansea City Opera. His score for the *Kreutzer Sonata* has just received great critical acclaim, following its West End run and he returns to Independent Opera this autumn.

Eleanor Broomfield (soprano)



Eleanor Broomfield recently graduated from the Royal Academy of Music with First Class honours under the tutelage of Julie Kennard and Gareth Hancock. She gained a scholarship onto the Masters programme, now under the guidance of Julie Kennard and Audrey Hyland.

Operatic experience includes the Young Vixen in Janacek's *The Cunning Little Vixen* (Longborough Opera House) Bridesmaid in Weber's *Der Freischütz* (Orchestra of the Age of Enlightenment) conducted by Sir Mark Elder, and First Witch in Purcell's *Dido and Aeneas* (The Grange/Raynham Hall Recitals). Eleanor has played the roles of Gianetta, Eurydice and Despina in the Festival Camogli in Italy and

has played Puck and Gretel in Royal Academy of Music Opera scenes. Opera choruses include *The Elixir of Love* (Nevill Holt Opera) *Ariodante*, *Le Nozze di Figaro* and *Suor Angelica* (Royal Academy Opera).

Concert performances include Handel's *Messiah* (Orchestra of the Swan), (Guernsey Orchestral Society), *St John Passion* (English Symphony Orchestra), Bach's *Missa Brevis in G major*, Mozart's *Coronation Mass* and *Regina Coeli in C major* (English String Orchestra).

Eleanor also enjoys performing song and has recently been selected to be part of the prestigious Academy Song Circle and has had the pleasure of participating in masterclasses with Susan Bullock CBE, Ann Murray DBE and Rosalind Plowright.

Future engagements include *Heiligmesse* (Cadogan Hall/ Royal Philharmonic Orchestra) making her solo debut with the Academy/Kohn *Bach Cantatas*, singing Flora in *The Turn on the Screw* and Chorus in RAO's *Alcina*.

She is supported by the Josephine Baker Trust, Richard Porter Trust, the Mario Lanza Educational Trust, the Denne Gilkes Memorial Trust and the Lynn Foundation.

Steve Bingham (violin)



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. 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.

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 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.

As a conductor Steve is known for his work with amateur orchestras. He is currently conductor of Ely Sinfonia, the City of Peterborough Symphony Orchestra and Ad Hoc Sinfonia.

With his business partner Philip Aird, Steve is a joint director of PartPlay, an online music resource which launched in June 2016 and gives musicians a unique interface with which to interact with professional players.

You can find out more about Steve's activities and about PartPlay at:
www.stevebingham.co.uk and **www.partplay.co.uk**

Timothy Redmond (conductor)



Timothy Redmond conducts and presents concerts throughout Europe. He is Principal Conductor of the Cambridge Philharmonic, Professor of Conducting at the Guildhall School and a regular guest conductor with the London Symphony and Royal Philharmonic Orchestras. He has given concerts in the UK with the Philharmonia, Royal Northern Sinfonia and London Philharmonic Orchestra, with the BBC Concert, Philharmonic and Symphony Orchestras, with the Hallé, Royal Liverpool Philharmonic and Ulster Orchestras, and has

a long-standing association with the Manchester Camerata. He has conducted widely throughout Europe and the US with orchestras including the St Louis Symphony, Filarmonica Arturo Toscanini, Orchestra della Svizzera Italiana and the Rotterdam Philharmonic.

Timothy Redmond is well-known as a conductor of contemporary music and has a particular association with the music of Thomas Adès. Since working closely with the composer for the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for English National Opera, the Royal Opera House and St Petersburg's Mariinsky Theatre. He recently gave the Hungarian premiere of *Totentanz* and assisted the composer for the New York premiere of *The Tempest* at the Metropolitan Opera. In the opera house he has 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 Theatre. As a member of music staff, he has also conducted for De Vlaamse Opera, Strasbourg, Garsington and Glyndebourne.

Recent highlights have included a new disc with Alison Balsom and Guy Barker for Warner Classics, premieres of works by Edward Rushton and Peter Maxwell Davies with the LSO, his debut in China with the RPO and the 2014 LSO BMW Open Air Classics concert, at which he conducted for 10,000 people in Trafalgar Square. This season, as well as conducting concerts with the LSO and RPO, he makes debuts with the City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, English Chamber Orchestra and Dublin's Crash Ensemble.

Timothy Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena.

Cambridge Philharmonic Chorus

1st Sopranos

Eileen Adams
Jane Cook
Rose Drury
Sally Farquarson
Agnes Heydtmann
Ros Mitchell
Jan Moore
Val Norton
Caroline Potter
Amanda Price
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Pat Sartori
Paddy Smith
Linda Stollwerck Boulton
Diana Sutton
Hannah Whitehouse

2nd Sopranos

Charlotte Andrews
Cathy Ashbee
Eleanor Bell
Charlotte Bentley
Anthea Bramford
Susannah Cameron
Joanne Clark
Jennifer Day
Ann Frost
Diana Lindsay
Binnie Macellari
Charlotte Nash
Pip Smith

1st Altos

Elizabeth Anderson
Helen Black
Alexandra Bolton
Caroline Courtney
Elaine Culshaw
Alison Dudbridge
Elaine Fulton
Jean Gulston
Jan Littlewood
Valerie Mahy
Alice Parr
Alison Russell
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley

2nd Altos

Rachael Branton
Margaret Cook
Helen Cross
Elizabeth Crowe
Alice Daly
Tabitha Driver
Jane Fenton
Stephanie Gray
Toni Hasler
Susan Jourdain
Anne Matthewman
Sue Purseglove
Chris Strachan
Oda Stoevesandt

1st Tenors

Robert Culshaw
David Griffiths
Jean Harding
Sylvia Hearn
Ian Macmillan
Graham Wickens
John Williams

2nd Tenors

Aiden Baker
Martin Ballard
Jeremy Baumberg
Robert Bunting
Geoff Forster
Andy Pierce
Chris Price
Nick Sayer
Martin Scutt

1st Basses

Brian Dawson
Andrew Foxley
Chris Fisher
Roger McClure
Stephen Roberts
Harrison Sherwood
Mike Warren

2nd Basses

Richard Birkett
Andrew Black
Neil Caplan
Chris Coffin
Paul Crosfield
Christopher Joubert
Tom Read

Chorus accompanist

Andrew Black



Saturday 22 October 2016 at 7.30pm
West Road Concert Hall, Cambridge



Symphonic Dances

Mahler

Totenfeier

Shostakovich

Violin Concerto No. 1

Rachmaninov

Symphonic Dances

Timothy Redmond *Conductor*

Matthew Trusler *Violin*

Cambridge Philharmonic Orchestra



Tickets (reserved): £12, £16, £20, £25 (Students and under-18s £10 on the door)

Box Office: 01223 357851 (Cambridge Live)

Online: www.cambridgelivetrust.co.uk/tickets or www.cam-phil.org.uk

Cambridge Philharmonic Forthcoming Concerts

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| Saturday 22 October 2016 | <i>West Road Concert Hall</i>
Mahler: Totenfeier
Shostakovich: Violin Concerto No 1
Rachmaninov: Symphonic Dances
<i>Violin soloist Matthew Trusler</i> |
| Saturday 10 December 2016 | <i>West Road Concert Hall</i>
Verdi: Falstaff |
| Saturday 21 January 2017 | <i>West Road Concert Hall</i>
Family Concert
<i>So what does a conductor do, anyway?</i> |
| Saturday 11 March 2017 | <i>King's College Chapel</i>
Janáček: Sinfonietta
Brahms: A German Requiem |
| Saturday 20 May 2017 | <i>West Road Concert Hall</i>
Adès: America: A Prophecy
Adams: On the Transmigration of Souls
Ives: Symphony No 2 |
| Saturday 8 July 2017 | <i>Ely Cathedral</i>
Parry: I Was Glad
Elgar: The Spirit of England
Strauss: An Alpine Symphony |

For further information and online ticket sales visit: www.cam-phil.org.uk
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