

Saturday 10 December 2016  
West Road Concert Hall, Cambridge

# Falstaff

Verdi



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**Cambridge Philharmonic presents**

# **Falstaff**

**Giuseppe Verdi**

Libretto: Arrigo Boito

**Act One**

**Act Two**

*Interval*

**Act Three**

## **Cambridge Philharmonic Orchestra and Chorus**

Conductor: Timothy Redmond

Director: Daisy Evans

Assistant Director: Mark Burns

Leader: Steve Bingham

Chorus master: Tamara Lorenzo Gabeiras

Sir John Falstaff

Ford, a wealthy man

Alice, his wife

Fenton, young gentleman

Nannetta, Ford's daughter

Meg Page

Mistress Quickly

Dr Caius, physician

Bardolfo, follower of Falstaff

Pistole, follower of Falstaff

Messenger

Keel Watson (Baritone)

Mark Stone (Baritone)

Michelle Walton (Soprano)

Elgan Llyr Thomas (Tenor)

Margo Arsane (Soprano)

Bianca Andrew (Mezzo-soprano)

Joanna Gamble (Mezzo-soprano)

Philip Sheffield (Tenor)

Peter Van Hulle (Tenor)

Matthew Hargreaves (Bass)

Mark Burns (Actor)

## **Ladies and Gentlemen**

**Good evening** and welcome to the Cambridge Philharmonic's 2016 opera-in-concert.

When deciding on this year's repertoire, it seemed only right to mark the end of the Shakespeare 400 celebrations with a performance of Verdi's final masterpiece *Falstaff*.

Over the past few years, our annual opera performances have become ever more elaborate in their production! Last year's semi-staged *The Adventures of Pinocchio* was such a success that this year we have invited the brilliant young director, Daisy Evans, to create a bespoke production of *Falstaff* especially for West Road.

It is a delight to welcome once again an international cast of singers whose performing credits include appearances at the finest opera houses in the world, from the Royal Opera House to La Scala and from Glyndebourne to The Met.

Performing grand opera in the intimate setting of West Road Concert Hall offers our audiences a rare chance to experience the extraordinary energy and virtuosity of a first rate cast close up.

We hope you enjoy tonight's performance and look forward to welcoming you to many more in the future.

**Timothy Redmond**

**Principal Conductor and Artistic Director**

**Cambridge Philharmonic**

# Falstaff

**Giuseppe Verdi**  
**(1813-1901)**

*Falstaff* is the last opera by Giuseppe Verdi. It was first performed to much acclaim at La Scala in Milan in October 1893, when the grand old master of Italian opera was months short of turning 80 years old. It was only the second comic opera of his career – the first, *Un Giorno di Regno*, had failed miserably 53 years earlier. In between these two comedies, Verdi wrote 25 serious operas which made him the most famous and popular opera composer in Italy and throughout much of Europe. A good number of his works immediately became part of the national canon of Italian opera: *Nabucco*, *Rigoletto*, *Il Trovatore*, *La Traviata*, and *Aida*, to mention only a few.

The libretto of *Falstaff* is by Arrigo Boito (1842–1918). The story of Verdi's collaboration with Boito goes back to 1862, but the relationship did not prosper at that time. Verdi distrusted Boito – he was a young rather militant Wagner enthusiast and openly scornful of the state of Italian art of which Verdi was a pillar. Yet by the late 1870s the situation had changed. The ageing Verdi was in a fallow period which had begun to look like actual retirement. Boito had mellowed and grown to admire Verdi and to wish to tempt him back to composing operas. Knowing that he and Verdi shared an ardent love of Shakespeare, Boito proposed a draft libretto based on the play *Othello*. This led to renewed collaboration, first on a revision of the libretto for Verdi's *Simon Boccanegra*, and then, rather slowly, on *Otello* which was a huge success when it finally premiered in 1887. Nearly two years later, Boito produced more temptation for the composer, who had become a friend, in the form of a proposal for an opera based on the very popular character of the sybaritic and immoral, yet lovable, Sir John Falstaff of Shakespeare's *Merry Wives of Windsor*. Verdi was immediately convinced by the libretto which perfectly captured the essence of Shakespeare's comedy. Verdi had earlier said that he had been looking for a good opera buffa libretto for 40 years, but now he felt that he was too old for writing a comic opera. Boito persuaded him to get over his doubts, encouraging him to end his career victoriously: "After having made the outcries and laments of the human heart resound, to end with an enormous outburst of hilarity!"

Verdi proved by no means too old – even though composing the opera was onerous for the composer who suffered from depression and the fear of not being able to finish the work. The music of *Falstaff* is fresh and brims with hilarious effects – culminating in a veritable fugue at the end of the third act. More remarkable still, it sets a new standard in Italian comic opera with its

continuing parlando-recitativo style completely displacing conventional arias. In its innovative power, *Falstaff* was an inspiration for composers from Richard Strauss to Ferruccio Busoni and Giacomo Puccini.

## Synopsis

### Act One

#### Scene One

Falstaff is sitting in the Garter Inn, drinking and writing letters, attended by his entourage, Bardolfo and Pistole. Dr Caius enters, accusing Falstaff of beating up his servants and breaking into his house. Falstaff rather nonchalantly admits these things, adding that he did it on purpose and advising Dr Caius to be quiet. Dr Caius turns to Bardolfo, who jokingly makes the doctor feel his pulse. Dr Caius accuses him of having made him drunk last night, along with Pistole, and of robbing him. Pistole and Dr Caius exchange insults until Falstaff intervenes and interrogates his followers. When Bardolfo and Pistole deny the accusations, he sends Dr Caius away. Bardolfo and Pistole usher him clownishly to the exit and are finally rebuked by Falstaff who criticises them for not having stolen in the proper style or rhythm: “You are crude artists.”

Falstaff is presented with the bill and orders Bardolfo to search his purse. When Bardolfo finds only a few foreign coins, Falstaff gets angry: Bardolfo and Pistole cost too much. Falstaff reminds them of the importance of keeping him well fed and well supplied with drink. Pointing at his belly he says: “This is my realm, and I am going to make it greater.” Bardolfo and Pistole ceremoniously acclaim the immense Falstaff. Falstaff lets the two in on his plans of how to make money: Alice, the beautiful wife of the wealthy Ford, gave Falstaff a smile a few days ago. And there’s another woman, Margaret, called Meg, whom Falstaff claims to have charmed as well. Falstaff has written love letters to both of them and orders Bardolfo and Pistole to deliver them. The two of them refuse: it’s against honour. Falstaff orders the page to deliver them instead and then rounds on Bardolfo and Pistole, mocking their honour – “can honour feed you, or cure you?” – and dismisses them.

#### Scene Two

In Ford’s garden. Alice and Meg meet, along with Nannetta, Alice’s daughter, and Mrs Quickly, called “Gossip”, a friend of theirs. Alice and Meg discover that Falstaff has sent identical letters to each of them, offering his ardent love. They decide to take revenge and to expose Falstaff.

When the women leave Ford enters, accompanied by Fenton, a young gentleman, and by Dr Caius, who talks about suing Falstaff. Bardolfo and Pistole are with them and announce to Ford that Falstaff is plotting against

him. Fenton offers to make Falstaff see reason, either by advice or by the sword, but Ford is not sure whom to listen to. Bardolfo and Pistole reveal Falstaff's plans regarding his wife and Ford resolves to watch over her.

The four women return for a moment. Alice presumes that her husband is not informed and tells Meg that he is very jealous. Both groups leave, except for Fenton and Nannetta. They are secret lovers and manage to exchange a secret kiss before Alice, Meg and Mrs Quickly return. Fenton hides behind the trees, while the women map out their plan: Mrs Quickly will deliver a reply to Falstaff, offering a rendezvous with Alice. But when Falstaff shows up, they will unmask and ridicule him.

After another tête-à-tête between Nannetta and Fenton, Dr Caius, Ford, Bardolfo and Pistole return. Ford asks Bardolfo and Pistole to announce his visit to Falstaff – under a false name. Bardolfo and Pistole vow to keep the secret. The women return and both groups, men and women, confirm separately their determination to take vengeance on Falstaff.

## **Act Two**

### **Scene One**

Falstaff drinks his sherry in the Garter Inn. Bardolfo and Pistole profess their contriteness which is accepted by Falstaff with irony: "The cat returns to the lard." Bardolfo announces the arrival of Mrs Quickly who tells Falstaff that Mrs Ford is in great agitation for love of him and wants him to know that her husband has the habit of going out from two to three o'clock. Falstaff replies that he will be there at that time. Mrs Quickly adds the message that Meg also sends her loving greetings, only that her husband never leaves the house. Falstaff asks whether Alice and Meg know each other and Mrs Quickly prevaricates.

After Mrs Quickly leaves, Bardolfo announces another visitor, "Mastro Fontana" (Master Fountain) who offers a bottle of wine to Falstaff. Falstaff praises 'the fountain' that sheds such liquor as that and invites him in. Ford, disguised, enters and offers Falstaff a bag of gold for his help and advice: There is a beautiful woman, Alice, married to a certain Ford, and Master Fontana is very much in love with her. His love is unrequited, though. Fontana asks Falstaff to seduce Alice who – having lost her virtue to him – would certainly be willing to surrender herself to Fontana as well. Falstaff agrees and tells Fontana that Alice will very soon be in his arms. Falstaff goes out, calling Alice's husband an ox and announcing that he will cuckold him. Ford is distraught with jealousy – believing that his wife is planning to deceive him. Falstaff returns and asks whether Fontana will accompany him. They leave arm in arm.

## Scene Two

At Ford's house. Mrs Quickly reports in detail to Alice and Meg about her encounter with Falstaff and announces that he will visit between two and three o'clock. In the middle of the excitement provoked by Falstaff's imminent arrival, Nannetta becomes upset: her father intends to marry her to Dr Caius. Alice, Meg and Mrs Quickly express their dismay at this idea, and Alice promises her daughter that she will prevent the marriage.

The women are setting the scene for Falstaff's arrival, providing a basket of laundry and a folding-screen. They encourage each other ("Merry wives of Windsor! This is the hour!"), and look forward to exposing Falstaff and demonstrating that the "merriment of honest women is fully honest".

When Falstaff approaches, Meg, Mrs Quickly and Nannetta hide. Falstaff enters singing: "At last I picked you, radiant flower". He confesses his love to Alice, picturing her being his Lady, shining in her beauty. At Alice's joking innuendo at his corpulence, he pledges that, as the page of the Duke of York, he was slim and tender.

Just as Falstaff tries to embrace Alice, Mrs Quickly enters in feigned alarm, announcing the arrival of Meg who is upset and wants to speak to Alice. Falstaff hides behind the screen and Meg enters, faking agitation. She reports that Alice's husband is approaching in anger, threatening to cut someone's throat – he thinks Alice is hiding her lover. While Meg is still playing the scene, Mrs Quickly returns, now in real agitation. She announces Ford's arrival in raging anger. Ford is already inside the house and Falstaff, who was about to flee, hears his voice, curses and hides again behind the screen.

Ford, Dr Caius and Fenton enter, Bardolfo and Pistole follow. Ford commands them to search the house. In his rage, he rummages through the laundry basket, then leaves to hunt Falstaff. Alice, Meg and Mrs Quickly try to find a way for Falstaff to escape. Alice runs to call the servants. As soon as he sees Meg, Falstaff professes his love to her. He climbs into the basket and is covered with laundry by Meg and Mrs Quickly.

Nannetta beckons Fenton behind the screen – they embrace. Ford and Dr Caius return, Bardolfo and Pistole after them. They run about and search, Ford obsessed with anger. Nannetta and Fenton, still behind the screen, exchange a loud kiss and Ford and Dr Caius assume Alice and Falstaff are hidden there. Falstaff is almost suffocating under the laundry and tries to escape from the basket, while Meg and Mrs Quickly tell him to stay. Bardolfo and Pistole return from their hunt without result, while Nannetta and Fenton are oblivious to everything. Ford laboriously prepares to reveal the couple behind the screen. He listens to Nannetta and Fenton cooing and eventually commands that



the couple be revealed. Great bewilderment follows – Ford furiously orders Fenton to leave, while Nannetta flees in dismay. Bardolfo hears someone on the staircase and all the men leave to hunt Falstaff.

Alice orders her servants to empty the basket into the ditch, in front of the village women doing their laundry. Ford and the men arrive just in time to watch Falstaff being tossed into the ditch.

## **Act Three**

### **Scene One**

In front of the Garter Inn. Falstaff is railing against his fate, lamenting the evil world that lacks any virtue, and himself growing fat and old. While his spirits are rising over a glass of wine, Mrs Quickly arrives with a message from the “beautiful Alice”. Falstaff rejects it, bitterly. While Alice, Meg, Nannetta, Ford, Dr Caius and Fenton are eavesdropping, Mrs Quickly vows that Alice is innocent: it was the fault of her servants, Alice herself is in dismay. Mrs Quickly produces a letter which Falstaff reads: “I’ll wait for you in the Royal Park at midnight. Come to Herne’s Oak, disguised as the Black Hunter.”

Falstaff invites Mrs Quickly into the Garter Inn and asks her to tell him more of the story of the Black Hunter. As they exit, the previously hidden group of listeners emerges and Alice jokingly completes the legend that Mrs Quickly began to tell Falstaff. She enjoys the image of Falstaff, arriving in a silly costume, and casts Nannetta, Meg and Mrs Quickly in the roles of the Fairy Queen, the Wood Nymph and the Witch.

After Alice, Nannetta, Meg and Fenton set off, they are heard off stage reminding each other of the arrangements. Mrs Quickly returns from the inn, just in time to overhear Ford promising Dr Caius that he is determined to give him Nannetta’s hand: during the masquerade that evening, he will bless Nannetta and Dr Caius, who will then both be in disguise.

### **Scene Two**

**Windsor Park, at Herne’s Oak.** Fenton arrives and sings about a song of love, flying from some lips, and being replied to by other lips. Nannetta, dressed as the Queen of Fairies, approaches from the background and completes his words. Fenton embraces her. Alice joins them, urging Fenton to disguise himself as a monk to foil Ford’s plans. Mrs Quickly appears with the mask of a witch, together with Meg, dressed in a green veil. All is set – everyone hides while Falstaff approaches. Falstaff feels awkward in his costume, but cheers up when he sees Alice. He seizes her but Alice is reluctant, pretending to fear that Meg is following her. Falstaff, enraptured, doesn’t care (“The adventure is double! Let her come, too!”). Meg appears, apparently frightened, claiming

that the witch pack is coming, and Alice runs off with her. Falstaff is terrified. Alice appears with the fairies and he hides his face on the ground: whoever looks at the fairies is a dead man. Nannetta, as the Fairy Queen, leads a dance of the fairies, then all the others appear. They are all dressed up, except for Ford. Bardolfo stumbles over Falstaff and, as if he were a wizard, orders the impure man to be punished. While Alice is shielding Nannetta from Dr Caius who is already searching for her, Bardolfo fakes a ceremony over Falstaff. Falstaff is whipped, pricked and pinched, and in the end beaten and forced to repent. Eventually, Falstaff recognises Bardolfo whose bad breath he noticed before.

The masquerade ends. Mrs Quickly disguises Bardolfo with a white veil, pretending to protect him from Falstaff. Ford, Alice and Meg demand an answer from Falstaff: “Who is the one with horns?” Falstaff addresses Ford as “Master Fontana” but is corrected by Alice, and after being confronted by Meg and Mrs Quickly, Falstaff admits that he has been a donkey. Even as everyone is laughing at him, he retorts: “It is I who make you clever”.

Ford declares the matter closed and announces the crowning of the masquerade with the wedding of the Queen of the Fairies. Dr Caius and Bardolfo, who is covered with the white veil, step forward. Alice announces another couple who are to be married, presenting Nannetta and Fenton, both in disguise. Ford agrees and solemnises the marriage of the two couples.

The masks are taken off and it is revealed that Ford has married Dr Caius to Bardolfo, and Fenton to his daughter. Falstaff ironically asks Ford: “Now, who is duped?” and Alice concludes: “All three” – indicating Ford, Dr Caius and Falstaff. Nannetta asks Ford’s forgiveness and Ford acquiesces and blesses the happy couple. Falstaff intones the final chorus: “Everything in the world is jest. [...] All mortals taunt one another, but he laughs well who has the last laugh.”<sup>1</sup>

**Gwen Owen Robinson, Hartmut Kuhlmann**

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<sup>1</sup> Synopsis, based on Arrigo Boito’s libretto. Quotations taken from: *Seven Verdi Librettos*, translated by William Weaver. W. W. Norton, 1974.

## Keel Watson (Sir John Falstaff)



Keel Watson studied both singing and trombone at Trinity College of Music with Elizabeth Hawes and Roger Brenner. Recent highlights include Man 2 *Icarus* at the Montepulciano Festival, *Holländer Der fliegende Holländer* for Fulham Opera and Caterpillar in *Alice's Adventures in Wonderland* for Opera Holland Park and at the Royal Opera House, Covent Garden.

Operatic roles include Fasolt *Das Rheingold* and Creon *Oedipus Rex* (Teatro Nacional de São Carlos); The King *Aida* (Bregenz Festival); Reinmar *Tannhäuser* (Greek National Opera); Frazier *Porgy and Bess* (Opéra de Lyon and the

Edinburgh International Festival); Caronte *La favola d'Orfeo* (English National Opera and Opera Zuid); Fasolt *Der Ring des Nibelungen* (Teatro Massimo di Palermo); The Doctor *Punch and Judy* (Casa da Música, Porto); Elder Ott *Susannah* (Angers Nantes Opéra); Porgy *Porgy and Bess* (TCC Productions, Lisbon); Méphistophélès *Faust* (Anna Livia International Opera Festival); Tonio *Pagliacci*, Jorg *Stiffelio* and Bertrand *Iolanta*, Oroveso *Norma* and Nourabad *Les pêcheurs de perles*, Il Re *Aida* (all for Opera Holland Park); Commendatore *Don Giovanni* (Mid Wales Opera). He made his debut at the Royal Opera House, Covent Garden as Bosun *Billy Budd*; Dosifey *Khovanschina*, Iago *Otello*, Don Pizarro *Fidelio*, First Apprentice *Wozzeck*, Abbot *Curlew River*, Pluto *Il ballo delle ingrate*, Neptune *The Return of Ulysses*, Commendatore *Don Giovanni* and Voice of Neptune *Idomeneo*, all for Birmingham Opera Company; Don Pasquale, Fiesco *Simon Boccanegra*, Dr Bartolo *Le nozze di Figaro* and Colline *La bohème* with English Touring Opera and Zuniga *Carmen*, Mandryka *Arabella*, and the Speaker, Second Armed Man/Second Priest *The Magic Flute* (all for Opera North). He made his debut at the BBC Proms as the Abbot *Curlew River* (Birmingham Opera Company).

Recording and film credits include Second Armed Man in Kenneth Brannagh's film of *The Magic Flute*; Harašta in Geoff Dunbar's animated version of *The Cunning Little Vixen* and Bernstein *White House Cantata* with the London Symphony Orchestra under Kent Nagano (Deutsche Grammophon).

In the current season he performs Zuniga *Carmen* in a production by Calixto Bieto at the Teatro Nacional de São Carlos and King Shariyaati *Sukanya* for the Royal Opera House, Covent Garden and the UK premiere of *Defiant Requiem: Verdi at Terezin* in Durham Cathedral.

## Mark Stone (Ford)



Baritone Mark Stone was born in London and studied mathematics at King's College, Cambridge, and singing at the Guildhall School of Music and Drama. In 1998 he was awarded the Decca Prize at the Kathleen Ferrier Awards.

Recent operatic engagements include the title role in *Don Giovanni* for the Deutsche Oper Berlin and New Zealand Opera. Storch (*Intermezzo*) at Garsington Opera, Valmont (*Francesconi's Quartett*) at the Royal Opera House, Covent Garden, Ned Keene (*Peter Grimes*) with the

London Philharmonic Orchestra and Vladimir Jurowski and at the Beijing International Festival,

This season he will sing Thomas Adès *Totentanz* with the Danish National Symphony Orchestra, Brahms *Deutsches Requiem* with the City of Birmingham Symphony Orchestra and Andrew Manze, Rachmaninov's *The Bells* in King's College Chapel, *Le nozze di Figaro* and *Figaro Gets a Divorce* at Welsh National Opera; and he will return to the Oxford Lieder Festival.

Recent performances included the New York Philharmonic with Thomas Adès (*Totentanz*), Rotterdam Philharmonic and James Gaffigan (*A Sea Symphony*), the Kammerorchester Basel and Paul Goodwin (*Messiah*), the Sao Paulo State Symphony (Beethoven *Mass*), Orchestre Dijon Bourgogne and Gergely Madaras (Brahms *Requiem*), Helsinki Philharmonic, City of Birmingham Symphony Orchestra and the Royal Liverpool Philharmonic with John Storgards (*Belshazzar's Feast*), and the BBC Scottish Symphony Orchestra with Andrew Manze (*A Sea Symphony*).

A keen recitalist, he has sung in New York at Carnegie's Weill Hall; at Wigmore Hall and St John's Smith Square in London; at the Oxford Lieder Festival and at the Canterbury and Buxton Festivals.

His recordings include *Eugene Onegin* (extracts) with Pappano (EMI), *Les Troyens* with the LSO and Sir Colin Davis (LSO Live), *Billy Budd* with the LSO and Harding (Virgin/MI). His solo recital discs - Quilter songs (Sony BMG), 'English Love', the complete *Butterworth Songbook* and the complete *Delius Songbook* (Stone Records) – have all received widespread critical acclaim.

## Michelle Walton (Alice)



Michelle studied at the Royal Northern College of Music and the National Opera Studio winning the prestigious Maggie Teyte Prize in 1995.

As a mezzo she worked for Scottish Opera, Glyndebourne, Buxton Festival, Garsington, Holland Park, ETO, Raymond Gubbay, Lille and Opera Comique Paris in roles such as Cherubino, Dorabella, Annio, Rosina, Carmen, Lucretia and Hermia.

More recently she sang such “zwischenfach” roles as Giulietta in Verdi’s *Un Giorno di Regno* (Buxton Festival), Zerlina in Mozart’s *Don Giovanni* (Garsington), Ramiro in Mozart’s *La finta giardiniera* (Garsington) and Ascanius in Berlioz’s *Les Troyens* (Edinburgh International Festival).

Last year she made her critically acclaimed soprano debut as Fiorilla in Rossini’s *Il Turco in Italia* for the Buxton Festival. She is now concentrating on the lyric soprano repertoire recently covering the title role in *Arabella* for Garsington, for whom she will also sing the role of Panotchka in Rimsky-Korsakov’s *May Night* in 2006. Future plans also include Mimi in Puccini’s *La Boheme*.

In concert she has performed with the Orchestra of St John’s Smith Square, the Sorbonne Paris, the Britten Sinfonia, the Hallé Orchestra, the Northern Sinfonia, the Orchestra of Opera North, the Tibor Varga Sion Festival Switzerland, the Manchester Camerata, the Royal Philharmonic Concert Orchestra and the Orchestra of Welsh National Opera.

## Elgan Llyr Thomas (Fenton)



Tenor Elgan Llyr Thomas is from North Wales. He graduated from the Royal Northern College of Music in Manchester and subsequently completed his MA degree at the Guildhall School of Music and Drama in London. He is currently continuing his studies there on the School's prestigious Opera Course, supported by the George and Charlotte Balfour Award and a Help Musicians UK Sybil Tutton Opera Award.

Elgan recently won the prestigious Stuart Burrows International Voice Award 2015 and also the

Kerry-Keane Prize and Audience Prize at the 2015 Les Azuriales Opera Young Artists programme in Nice. In May 2012, Elgan became one of the first recipients of a Study Award from the Bryn Terfel Foundation. He followed this by winning four major competitions for under twenty five years of age at the 2012 National Eisteddfod of Wales, namely the Blue Riband Osborne Roberts Memorial Prize, the operatic solo competition, the Welsh Solo Competition and the Music Theatre Solo Competition. He was also awarded the David Lloyd and Jean Skidmore Memorial prize for the most promising tenor at the Eisteddfod and the London Male Choir Scholarship. Previous prizes and awards include the Bryn Terfel Scholarship and the Music Theatre Solo competition in the 2010 Urdd National Eisteddfod of Wales. During his first year at the RNCM, he won the Elsie Thurston Prize and represented the College at the Kathleen Ferrier Bursary Award in October 2009 and the Clonter Opera Prize in 2012.

Elgan performed the title role in the RNCM's production of Benjamin Britten's *Albert Herring*. He also performed the role of Johnny Inkslinger in the Welsh National Youth Opera's Britten Centenary production of *Paul Bunyan*, to critical acclaim. Other roles include Macduff in *Macbeth* and Count Almaviva in *The Barber of Seville* for OPRA Cymru. He has also understudied the roles of Binet in *Vert-Vert* and Selimo in *Maometto Secondo* for Garsington Opera and Lampwick in the GSMD's production of *The Adventures of Pinocchio*.

In operatic scenes, Elgan has performed the roles of Ferrando in *Così fan Tutte*, Tom Rakewell in *The Rake's Progress*, Lysander in *A Midsummer Night's Dream*, Jaquino in *Fidelio*, Ernesto in *Don Pasquale*, Scaramuccio in *Ariadne auf Naxos*, Prunier in *La Rondine*, Romeo in *Romeo et Juliette* and Rodolfo in *La Bohème*.

## Margo Arsane (Nannetta)



French soprano Margo Arsane began her musical education with the violin, which she studied for 15 years. She later moved on to classical singing, and after only one year she was accepted into the CNSMD (Conservatoire National Supérieur de Musique) in Lyon, in the class of Professor Françoise Pollet, where she graduated with a Bachelor of Music in June 2013. She continued her studies at the Hochschule für Musik in Munich, studying with Professor Sylvia Greenberg, and graduated with the highest possible mark (1,0)

with a Master of Music “Konzertgesang”.

Since September 2015, she has been living in London and studying at the prestigious Guildhall Opera Course on a full scholarship, under the tutelage of Professor Susan McCulloch.

She will make her baroque debut under the baton of renowned conductor Hervé Niquet (Le Concert Spirituel), in a production of *Les Amants Magnifiques* by Lully/Molière that will tour several Opera houses in France, where she will sing the roles of Climène/1st Amour/1st Grecque.

With Guildhall Opera, she will be in a double-bill production of Stravinsky’s *Mavra* and Tchaikovsky’s *Iolanta*, where she will be respectively Parasha and Brigitta.

Margo has been awarded several prizes in international competitions. In August 2014, she won the Special Prize in both categories (Opera and French Melody) at the 26th International Voice Competition in Marmande, France. In August 2013, she won 1st Prize at the “Humor” Competition of the Mozarteum’s Sommerakademie in Salzburg, as well as the “Salzburg Kulturfond” prize, leading to her participation in a concert at the Salzburg Festival 2013. In February 2013, she was the youngest finalist and “Young Hope” prize winner at the 23rd International Voice Competition of Clermont-Ferrand.

Margo’s past operatic roles include Susanna *Le Nozze di Figaro* Mozart (Royaumont – René Jacobs), Frau Fluth *Die lustigen Weiber von Windsor* Nicolai (Munich HMT), Mélisande *Pelléas et Mélisande* Debussy (Festival Pentecôte en Berry), Concepcion *L’Heure Espagnole* Ravel (Festival Pentecôte en Berry), Armande *Alexandre Bis* Martinu (Guildhall Opera), Alice *Le Comte Ory* Rossini (Cadogan Hall) Trujaman *El Retablo de Maese Pedro* Falla (CNSM).

## Bianca Andrew (Meg Page)



Born in Wellington, Bianca Andrew is considered one of New Zealand's most promising young singers to emerge in recent years. She continued her vocal studies at the Guildhall School of Music and Drama in London under the tutelage of Yvonne Kenny, where she received a full scholarship on the Opera Studies programme for 2015/16.

In January 2015, Bianca appeared as a Guildhall School soloist with Sir Simon Rattle and the London Symphony Orchestra in Schumann's *Das Paradies und die Peri*. She has taken part in Guildhall masterclasses with Graham Johnson, Dame Felicity Lott and Martin Katz, and with Roger Vignoles at Wigmore Hall.

Bianca was the recent winner of the Guildhall School's coveted Chartered Surveyors vocal competition adjudicated by Sarah Walker and Stephan Loges, and was a finalist in the Susan Longfield Vocal Competition. She was awarded the Kiri Te Kanawa Scholarship for outstanding potential in the 2014 New Zealand Lexus Song Quest. In presenting the award, adjudicator Kathryn Harries said, "Bianca is the complete package. She is highly intelligent as a person, a singer and a musician, and she is a tremendously skilled communicator and brilliant actress. She has all the talent to have a very successful international career."

Born in 1989, Bianca studied with Margaret Medlyn and Bruce Greenfield at the New Zealand School of Music, graduating in 2011 with a Bachelor and Postgraduate Diploma of Music. She received further training at the New Zealand Opera School between 2010 and 2013 with Paul Farrington.

Bianca went on to be appointed as a Freemasons Dame Malvina Major Emerging Artist with New Zealand Opera, with whom she made her mainstage debut in the role of Kate Pinkerton in *Madame Butterfly*. She completed her internship with New Zealand Opera in 2013, having also understudied the roles of Suzuki and Zerlina for the company.



## Joanna Gamble (Mistress Quickly)



Joanna followed a career in music administration before deciding to become a singer. She studied privately and made her solo debut at the opening concert of the Salzburg Festival with L'Orchestre des Champs Elysees under Philippe Herreweghe.

She has performed as a soloist in most of the major concert halls in Britain, and worked as a principal with Welsh National Opera, Scottish Opera and Opera North, covering the roles of *Mistress Quickly Falstaff*; *Filipyevna Eugene Onegin*; *The Countess Queen of Spades* and

*Auntie Peter Grimes*, and in the chorus of English National Opera. She has performed *Marcellina The Marriage of Figaro*; *Annina La Traviata*; *Mrs Wade Wonderful Town*; *Polya The Enchantress*: all for Grange Park Opera; *Mrs Peachum The Threepenny Opera* for Pimlico Opera; *Gertrude Hansel and Gretel* for Beauforthuis Opera Festival, Holland; *Berta The Barber of Seville* for Opera à la Carte at the Royal Opera House's Linbury Studio and in Ireland, and *Sorceress Dido & Aeneas* for Staffordshire Opera and the Aestas Musica festival in Croatia. Her most recent rôles include *Mistress Quickly Falstaff* for Fulham Opera at Wilton's Music Hall, *Fricka (Das Rheingold and Die Walküre)*; *Klytemnestra Elektra*; *Ulrica Un ballo in maschera*; and *Marta Grinzig* in a new work *The Dowager's Oyster*, starring Dr Evadne Hinge. Joanna has an active concert career: engagements have included *Dvořak Stabat Mater* in Hexham Abbey; *Elijah* in Wells Cathedral; *Messiah* in Truro Cathedral, Hereford Cathedral and in Leeds Town Hall with the orchestra of Opera North; *Bach's Christmas Oratorio* in Bradford Cathedral; *St John Passion* with the Scottish Chamber Orchestra at the Queen's Hall Edinburgh; *Mozart Requiem* at St John's Smith Square; *Rossini Petite Messe* in Ripon Cathedral and Queen's Hall Edinburgh. Her broad repertoire includes *Verdi Requiem*, *Vaughan Williams A Pilgrim's Progress*, *McDowall Gloria*, *Tippett A Child of our Time* and *Rutter Feel the Spirit*. Recognised for her strong musicianship, she is often called upon to sing less frequently performed repertoire such as *Saint-Saens Requiem* and *Christmas Oratorio*, *Bruneau Requiem*, *Henri Tomasi Requiem pour la paix* (1st UK performance), *Britten Cantata Academica* and *Campling Stabat Mater*.

Joanna also enjoys giving recitals, often as part of Ensemble Morfeo with Kathryn Mosley (piano) and David Aspin (viola).

## Philip Sheffield (Dr Caius)



Philip Sheffield's career has taken him all over the world from Buenos Aires to New York to Tokyo. He studied at Cambridge University and the Royal College of Music and made his opera debut under Roger Norrington in Monteverdi's *Orfeo*. He was then invited to La Monnaie for *L'incoronazione di Poppea* which led to many engagements in Belgium, France and Germany. He is now mainly singing character/lyric roles which play to his acting ability and dramatic flair.

Highlights of recent seasons include Snout *A Midsummer Night's Dream* at the Hyogo Performing Arts Center, Japan, Harry *La fanciulla del West* and Fireman 1 *Between Worlds* (world première) both for English National Opera, Čerevin *From the House of the Dead* for Opéra national du Rhin and Rev. Horace Adams *Peter Grimes* for the Ópera de Oviedo.

In his current repertoire notable appearances include Tichon *Katya Kabanova* (Teatro Colón); Robin in Michael Berkely's *For You* (Teatro Olimpico, Rome); Dr Caius *Falstaff* and Rev. Horace Adams *Peter Grimes* (Opera Vlaanderen); Valzacchi *Der Rosenkavalier* (Opera North); Don Basilio *Le Nozze di Figaro* (Glyndebourne); various roles in Robert Carsen's production of *Candide* (English National Opera, Théâtre du Châtelet, Teatro alla Scala and in Tokyo and Osaka) and Van Dunen *Kwasi and Kwame* (Opera OT, Rotterdam). He has also covered Gandhi *Satygraha* in Phelim McDermott's critically acclaimed production for English National Opera and The Major in the world première of Elena Langer's *Figaro Gets a Divorce* for Welsh National Opera. World première performances include *The Tell-Tale Heart* (Copeland) for the Royal Opera House, Covent Garden; *Claude* (Escaich) for the Opéra de Lyon and *Der Turm* (Lenners) Les Théâtres de la Ville de Luxembourg.

Early career roles included Ferrando, Tamino, Belmonte, Lensky, Tom Rakewell and Pelléas, the latter performed at the Opéra-Comique under Georges Prêtre. He quickly gained a reputation as a specialist in contemporary music and has performed leading roles in many world premières for Opera North, The Royal Opera House, Théâtre du Châtelet, Opera Vlaanderen, Opera di Roma, München Biennale, the London Sinfonietta and notably Alonso *The Tempest* (Thomas Ades) for the Opéra national du Rhin.

## Peter Van Hulle (Bardolfo)



Peter Van Hulle's operatic engagements have included Hotel Porter *Death in Venice* at La Scala, Milan, La Monnaie and English National Opera, a performance now available on Opus Arte DVD. His recordings also include *The Schoolmaster/Mosquito/Grasshopper The Cunning Little Vixen* with the Deutsches Symphonie-Orchester Berlin conducted by Kent Nagano for BBC TV.

Other companies with whom he has worked include Buxton Festival Opera, English National Opera, English Touring Opera, Longborough Festival Opera, Scottish Opera and Welsh National Opera, his repertoire including *Idiot Wozzeck*; *Snout A Midsummer Night's Dream*, *Kudryash*

*Katya Kabanova*, *Monostatos The Magic Flute*, *Menelaus La Belle Hélène*, *Goro Madama Butterfly*, *Spoletta Tosca*, *Pong Turandot*, *Tchaplitsky The Queen of Spades*, *Roderigo Otello*, *Borsa Rigoletto* and *Kunz Vogelgesang The Mastersingers of Nuremberg*.

In concert, he has sung with the BBC Scottish Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Royal Philharmonic Orchestra and the Royal Scottish National Orchestra. He has also sung for with Birmingham Royal Ballet and Rambert Dance Company.

Born in Cumbria, Peter Van Hulle read music at Leeds University, furthering his studies at the Royal Scottish Academy of Music and Drama and the National Opera Studio. He has won the Alexander Peden Fyfe Award, the Sybil Tutton Award and the John Scott Award, and been awarded Scholarships by Shell UK and the Countess of Munster Trust.

## Matthew Hargreaves (Pistole)



Matthew Hargreaves was born in London and began singing as a chorister at Westminster Abbey. He went on to study at the Guildhall School of Music and Drama with Rudolph Piernay, where he won several prizes including an award from the Wolfson Foundation. He was a finalist in the 1996 International Coloratura Singing Competition in Luxembourg, and was the winner of the Decca Prize in the 1997 Kathleen Ferrier Award Competition.

Most recent and future engagements include Inspector *A Dog's Heart* (La Scala, Milan), Leporello *Don Giovanni* and Death *Swanhunter*

(Opera North), Angelotti *Tosca* and Baron Douphol *La Traviata* (ENO), Eisenring *Biedermann and the Arsonists* (Independent Opera), Stagehand *The Makropulos Case* (Edinburgh Festival and ON), Villains *Les Contes d'Hoffmann* and Commendatore *Don Giovanni* (Diva Opera), Nardo *La Finta Giardiniera* (Buxton Festival), Montano/Herald *Otello* (BBC Philharmonic) and Ceprano *Rigoletto* (LSO), both under Noseda.

Operatic engagements in the UK include *Don Giovanni*, Escamillo *Carmen*, Schaunard *La bohème*, The Speaker *The Magic Flute*, Masetto *Don Giovanni*, Ping *Turandot* and Sourin *The Queen of Spades* (Welsh National Opera), Figaro *Le Nozze di Figaro*, Leporello, Count Tomsky *The Queen of Spades*, Zurga *The Pearl Fishers* and Basilio *Il Barbiere di Siviglia* (Opera Holland Park), Narumov *The Queen of Spades* and Voice of Neptune *Idomeneo* (Grange Park Opera), Leporello, *Figaro* and Calchas *La Belle Helene* (Diva Opera), Sciarrone *Tosca* (ROH), Angelotti and Escamillo (Royal Albert Hall), Dandini *La Cenerentola* (ETO) and *Figaro* with Savoy Opera.

Further afield, appearances include The Gallworm *The Cricket Recovers* by Richard Ayres in Bregenz, Junius *The Rape of Lucretia* for the Teatro Comunale di Firenze; Abbot *Curlew River* for Opera de Rouen; English Clerk *Death in Venice* and Traveller *Curlew River* for VARA in concert performance at the Concertgebouw in Amsterdam, Alidoro *La Cenerentola* for Opera Theatre Company, Polyphemus *Acis and Galatea* and Leporello for Opera Atelier in Toronto, conducted by Marc Minkowski, and the title role *Don Giovanni* with Opera Atelier on tour to Japan.

## Daisy Evans (Director)



Daisy Evans directed *Falstaff* with Keel Evans in the title role, an acclaimed production that ran at Fulham Opera, London, and at the Grimeborn Festival. She is the recipient of the Sky Arts Futures Fund for her work as an opera director, specifically for developing Silent Opera. She won Best Opera Production for her production of *Così fan tutte* for Hampstead Garden Opera at the OffWestEnd Awards 2012.

She is supported as young directing talent by the English National Opera. She recently directed *The Fairy Queen* for the Academy of Ancient Music at the Barbican is looking forward to directing *The cunning little vixen* for Silent Opera in association with ENO in Spring 2017 and *Così fan tutte* for Bury Court in February 2017.

Graduating from King's College London 2009 with a First Class Honours degree in Music, Daisy founded the King's Opera Society, which still thrives today. Her recent productions include *Der Fliegende Holländer* for Fulham Opera, *Shopera: Carmen* for the Royal Opera House, *Falstaff* for Fulham Opera at Grimeborn Festival, *The Bear & A Dinner Engagement* for the Royal Academy of Music, *L'incoronazione di Poppea* for Snape Proms, *Live/Revive/Lament* for the Aldeburgh Festival, the world premiere of *Wakening Shadow* by Luke Styles, conducted by Vladimir Jurowski at the 2013 Glyndebourne Festival, *Opera Squad* for English National Opera, *Così fan tutte* for Hampstead Garden Opera, *Savitri/The Wandering Scholar* and *The Poison Garden* at the Grimeborn Festival, *Eugene Onegin* for Oxford Opera, *The Garden Party* for the Little Opera Company and *A Dinner Engagement* for Kings Opera. She has directed two sets of Vocal Faculty Scenes for the Royal Academy of Music.

As founder and Artistic Director of Silent Opera, Daisy has directed *Live/Revive/Lament*, Monteverdi's *L'Orfeo*, Puccini's *La Bohème* and Purcell's *Dido & Aeneas*, as well as devising and creating *Lament* for the 2013 Tete a Tete and Grimeborn Festivals and *Pizzeria dall'Opera* for the Bush Theatre.

As a Librettist, she has written English versions of *Giovanni*, *L'Orfeo* and *La Bohème*, and in collaboration with composer Louis d'Heudieres has written *The Poison Garden* and a new adaptation of *Orpheus and Eurydice*.

[www.daisy-evans.com](http://www.daisy-evans.com) and [www.silentopera.co.uk](http://www.silentopera.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.

## 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. 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](http://www.stevebingham.co.uk) and [www.partplay.co.uk](http://www.partplay.co.uk)

# Cambridge Philharmonic Orchestra

## 1st Violins

Steve Bingham (leader)  
Kate Clow (co leader)  
Laura Smith  
Imogen Poole  
Anne McAleer  
Roz Chalmers  
Hilary Crooks  
Lucy Andrews  
Viktoria Titmus  
Eleanor Winpenny  
Tiago Sebastião  
John Richards  
Sarah Ridley

## 2nd Violins

Naomi Hilton  
Emma Lawrence  
Chui Yip  
Carol Lo  
Gerry Wimpenny  
François Guérit  
Sean Rock  
Fiona Cunningham  
Ariane Stoop  
Jenny Barna  
Lelia Coupe  
Jennifer Stoddard  
Rebecca Forster

## Violas

Sophie Channon  
Ruth Donnelly  
Dominic de Cogan  
Agata Wygnanska  
Margaret Scourse  
Jo Holland  
Abigail Magrill  
Edna Murphy  
Emma Mc Caughan  
Jeremy Harmer

## Cellos

Andrea Case  
Rylan Gajek-Leonard  
Jessica Hiscock  
Angela Bennett  
Hartmut Kuhlmann  
Helen Davies  
Daniel Grace  
Clare Gilmour  
Isabel Groves  
Catherine Alexander-Kiff  
Melissa Fu  
Helen Hills

## Double Bass

Tony Scholl  
Susan Sparrow  
Stephen Beaumont  
John Richens

## Flute

Cynthia Lalli  
Alison Townend  
Samantha Martin

## Piccolo

Samantha Martin

## Oboe

Rachael Dunlop  
Katy Shorttle

## Cor Anglais

Katy Shorttle

## Clarinet

Graham Dolby  
David Hayton

## Bass Clarinet

David Hayton

## Bassoon

Neil Greenham  
Jenny Warburton

## Horn

Carole Lewis  
Chris Wykes  
George Thackray  
Esther Osorio Whewell

## Trumpet

Andrew Powlson  
Lauren Hodge  
Michael Spencer Chapman

## Trombone

Denise Hayles  
Nick Byers

## Bass Trombone

Gary Davison

## Timpani

Dave Ellis

## Percussion

Derek Scurl  
James Shires

## Harp

Lizzy Scolah



# Cambridge Philharmonic Chorus

## Soprano 1

Jane Cook  
Susan Earnshaw  
Rose Drury  
Agnes Heydtmann  
Ros Mitchell  
Jan Moore  
Val Norton  
Caroline Potter  
Amanda Price  
Susan Randall  
Mary Richards  
Anne Sales  
Paddy Smith  
Diana Sutton  
Hannah Whitehouse

## Soprano 2

Charlotte Andrews  
Cathy Ashbee  
Eleanor Bell  
Charlotte Bentley  
Anthea Bramford  
Susannah Cameron  
Joanne Clark  
Jennifer Day  
Christine Halstead  
Maggie Hook  
Diana Lindsay  
Suzie McCave  
Charlotte Nash  
Liz Popescu  
Pip Smith  
Ann Taylor

## Alto 1

Elizabeth Anderson  
Julie Bamford  
Helen Black  
Alexandra Bolton  
Caroline Courtney  
Alison Dudbridge  
Jayne Grey  
Jean Gulston  
Jan Littlewood  
Alice Parr  
Carmen Preston  
Alison Russell  
Helen Wheatley  
Joanna Womack

## Alto 2

Rachael Branton  
Margaret Cook  
Elizabeth Crowe  
Alison Deary  
Jane Fenton  
Jane Fleming  
Stephanie Gray  
Toni Hasler  
Anne Matthewman  
Sue Purseglove  
Oda Stoevesandt

## Tenor 1

Jean Harding  
Sylvia Hearn  
Ian Macmillan  
Graham Wickens  
John Williams

## Tenor 2

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

## Bass 1

John Darlington  
Brian Dawson  
Andrew Foxley  
Philip Johnston  
Roger McClure  
Harrison Sherwood

## Bass 2

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

## Rehearsal accompanist

Andrew Black

## Rehearsal conductor

Jan Moore

## Répétiteur & surtitles

Nathan Harris



**Saturday 21 January 2017 2pm & 4pm**  
**West Road Concert Hall, Cambridge**



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# Cambridge Philharmonic Forthcoming Concerts

- |                                 |  |
|---------------------------------|--|
| <b>Saturday 21 January 2017</b> | <i>West Road Concert Hall</i><br>Family Concert<br><i>So what does a conductor do, anyway?</i>                             |
| <b>Saturday 11 March 2017</b>   | <i>King's College Chapel</i><br>Janáček: Sinfonietta<br>Brahms: A German Requiem   |
| <b>Saturday 20 May 2017</b>     | <i>West Road Concert Hall</i><br>Adès: America: A Prophecy<br>Adams: On the Transmigration of Souls<br>Ives: Symphony No 2 |
| <b>Saturday 8 July 2017</b>     | <i>Ely Cathedral</i><br>Parry: I Was Glad<br>Elgar: The Spirit of England<br>Strauss: An Alpine Symphony                   |

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