

Saturday 11 March 2017
King's College Chapel, Cambridge

Brahms
Requiem

Cambridge Philharmonic Supporters' Scheme

The Cambridge Philharmonic is a charitable organisation and has to be fully self-supporting. Our main sources of revenue are ticket sales, membership fees and the generosity of Cambridge Philharmonic Supporters, which include businesses, trusts and individuals who share our vision and whose support we gratefully acknowledge.

The Cambridge Philharmonic Supporters' Scheme (CPSS) is open to all and is intended to give music lovers an opportunity to become more closely involved with the Cambridge Philharmonic and its objectives. We cater for various levels of support and in return offer a range of benefits. These include an advance copy of our season brochure allowing preferential booking, acknowledgement on the Cambridge Philharmonic website and in newsletters, invitations to open rehearsals and the opportunity to sponsor a concert.

The funding we receive through the Supporters' Scheme is vitally important. It allows us to be more ambitious with our programmes, to engage leading musicians to work alongside our largely non-professional membership, and to continue to attract the enviable roster of world-class soloists who perform with us every season.

For information about becoming a Cambridge Philharmonic Supporter or to find out about concert sponsorship write to: chairman@cam-phil.org.uk

Cambridge Philharmonic Society
Registered Charity 243290

For their continuing support we would especially like to thank:

Principal Patron

Bill Parker

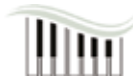
Patrons



total eye care



DOMINO



PIANOFORTE
CAMBRIDGE



Nash Matthews
European Patent and Trade Mark Attorneys

Helen Hills

Anne Matthewman

Principal Benefactors

John Short and Debbie Lowther

Paddy Smith

Benefactors

Edward and Gillian Coe

Rob and Janet Hook

Donors & Friends

Emmanuel College

Trinity College

St John's College

Churchill College

Pembroke College

Josephine Baker Trust

Gerard and Margaret Chadwick



Cambridge Philharmonic presents

Janáček: *Sinfonietta*

Interval

Brahms: *A German Requiem*

Cambridge Philharmonic Chorus

Cambridge Philharmonic Orchestra

With additional trumpets from the Guildhall School of Music and Drama

Conductor: Timothy Redmond

Leader: Steve Bingham

Soprano: Linda Richardson

Baritone: Nicholas Garrett

Introduction

Combining music by the Czech composer Leoš Janáček with a magnum opus by the German composer Johannes Brahms seems a daring choice. It is true both composers are romantic and invisibly connected by Antonín Dvořák. From 1874 Brahms began to recommend and support Dvořák – who was, in turn, deeply admired by Janáček, who first met Dvořák in 1874. Yet, the romanticisms of the Czech and the German seem hardly compatible. Brahms' *Requiem*, written between 1865 and 1868, when the composer was in his thirties, is a prominent example of his intense and critical involvement with classical traditions. Janáček, in contrast, was openly scornful of these traditions. His *Sinfonietta*, written sixty years after the *Requiem*, when he was 72-years-old, leans more in the direction of the emerging 20th century avant-garde of Béla Bartók and Igor Stravinsky. Its open-minded use of a multitude of folk music elements and fervent rhythms evoke rather a playful and vital paganism found in Stravinsky's *Rite of Spring* rather than the deep-felt meditation on the vanity of life and comfort for mortals that is the *Requiem*.

Common to both masterpieces, however, is their scale and ambition – both make use of a significantly enlarged orchestral body, and both are unsurpassed within the context of their respective composers' works. The *Sinfonietta* is the largest orchestral piece Janáček completed and the *Requiem* is the largest single opus in Brahms' catalogue. Moreover both works, in their sheer artistic generosity, follow ideas of festivity and solemnisation, Janáček in a kind of patriotically tinged enthusiasm, Brahms in religious and metaphysical contemplation. Both works, to put it in a nutshell, celebrate life.

Sinfonietta

Leoš Janáček
(1854-1928)

I. Allegretto — Allegro maestoso

II. Andante — Allegretto

III. Moderato

IV. Allegretto

V. Andante con moto

At the beginning of the First World War, Leoš Janáček's reputation was rather local. It rested on few works, mostly choruses and some small instrumental works. He was known in his adopted home town of Brno as a teacher, founder and director of the Organ School, conductor, music critic and collector of Moravian folk music. By the end of the war, things had changed for him. His opera *Jenůfa*, which had not 'taken' after its 1904 premiere, was finally

performed in favourable circumstances, and to lasting success, in Prague in 1916. In 1917 he fell in love with Kamila Stösslová, a married woman 38 years his junior, who remained his muse and recipient of many letters, though no more, until his death. Finally Janáček, whose anti-German sentiments had years earlier caused him to refuse to allow his young German-speaking wife to speak German in his presence, was proud to be part of the newly-formed Czechoslovakia from its birth. These happy circumstances had their effect on his confidence as a composer – he later observed that it was as if there was a young branch growing from the side of a four or five hundred year-old tree.

A steady stream of important and successful works was produced, including operas, chamber music and larger orchestral works. When Janáček was requested to write a musical ‘greeting’ for the Sokol festival of gymnastics, his initial conception of the work was as a Military Sinfonietta, to be dedicated to the Czech armed forces (and inspired by a happy experience, sitting with Kamila in Písek, listening to an open-air band concert with fanfares). However, this was adapted and became the *Sinfonietta* – a daring, original work, boldly confident and, although kaleidoscopic in its mood, pace and colour, overall a celebration of vitality. It is full of patriotic sentiments, displaying pride in his young country, and evoking and celebrating his home town of Brno, which had by then shown him so much recognition.

Composed for a large orchestra, the *Sinfonietta* uses nine additional trumpets, two bass trumpets, two tenor tubas and most of the more unusual relatives of the woodwind family. And yet, the texture remains remarkably spare at times – the entire orchestra hardly ever actually plays together all at once. (In later years, Janáček prepared his own pages for composition – stave lines drawn only as required. He did not want to be seduced into writing unnecessary parts.) The structure of the *Sinfonietta* is built from repetition and juxtaposition of contrasting blocks, and a variety of rondo forms. Janáček had little patience with Austro-German traditional forms, hardly ever using sonata form, for example, or counterpoint.

The five movements do not have titles in the score, nevertheless Janáček later gave ‘unofficial’ programmatic titles to each one, some of which have rather puzzled listeners. The opening, called *Fanfare*, is spectacular and massive, using a huge array of brass, plus timpani. The effect is austere yet brilliant, exciting, relentless – almost hypnotic. The second movement was said by Janáček to reflect the Castle of Brno. It doesn’t have anything of the grim projection of Habsburg power that is associated with this castle – perhaps it was rather the release from that monolithic power’s grip that Janáček was thinking of. The movement is notable for its light and spare orchestration,

and abrupt changes between contrasting fragments – there is restlessness, serenity and a strong flavour of folk music.

The third movement is called *The Queen's Monastery*. This was where Janáček arrived as a boy of eleven from the large, struggling household of a rural schoolmaster, to attend school as a chorister. In other contexts, Janáček writes of his joy and pride in the school and what it gave him; in this third movement he talks of a sense of “sacred peace”, and maybe even the fear of the child in a gauntly religious atmosphere full of “night shadows”. The fourth movement, *Street*, is dominated by a perky tune derived from the original fanfare. This mostly appears in the brass, with other threads in the woodwind and strings providing a sense of diverse and layered fragments of conversation. Finally, *Town Hall* begins with a sensuous melancholy in the flutes, answered with a sigh-shaped figure in the strings. Soon the latent energy of this melody appears, the sighing turns into fast breathing, the temperature rises, until pulsating strings and screaming woodwind are finally taken over by the return of the brass fanfare, and the piece comes to a grandiose and magnificent end.

In his *Sinfonietta*, Janáček is looking back over his long life without any sense that it was going to come to an end soon for him personally. He was still hopeful of victory in his determined siege of Kamila's virtue. Soon after composing the *Sinfonietta*, his *Glagolitic Mass* prompted an interviewer to assume that, in his old age, he had found the need to express his relationship with God – Janáček denied both being old, and that he was a believer.

Interval

A German Requiem

Op. 45

Johannes Brahms

(1833-1897)

I. Ziemlich langsam und mit Ausdruck (Rather slow and with expression)

II. Langsam, marschmäßig (Slow, like a march) – Etwas bewegter (A little animated) – Tempo I – Un poco sostenuto – Allegro non troppo

III. Andante moderato

IV. Mäßig bewegt (Moderately animated)

V. Langsam (Slow)

VI. Andante – Vivace

VII. Feierlich (Solemn)

Johannes Brahms wrote *Ein deutsches Requiem, nach Worten der heiligen Schrift*, op.45 – (A German Requiem, to Words of the Holy Scriptures) – without a commission, nor was it written to be performed at a special event. Brahms himself remained silent about his motivation for conceiving this extraordinary piece, but it seems plausible to assume that the deaths of Robert Schumann in 1857, and of his mother in 1865, were of importance in its creation.

“I will admit that I could happily omit the ‘German’ and simply say ‘Human’”, Brahms wrote to the director of music at the Bremen cathedral, Carl Martin Reinthaler, who conducted the first performance. Indeed, his *Requiem* does not follow the traditional order of the Latin Requiem mass, which is a mass for the dead (*Requiem aeternam dona eis, domine – Give them eternal rest, Lord*). Instead, Brahms chose his texts from a great variety of books of the Old and New Testaments, as well as from the Apocrypha. He drew his texts from the Lutheran Bible, but he carefully avoided dogmatic passages: Reinthaler accused him of omitting the redeeming death of Jesus, which would give the hopeful “Death, where is your sting” its dogmatically correct meaning. But Brahms seemed uninterested in the topics of sin, forgiveness and redemption with which the Protestant mind would have been very much concerned. He had an intimate knowledge of the scriptures, however, and was able to piece together a programme for his *Requiem* that expressed his universal views of the ephemerality of life, of the need for comfort, and of ultimate hope. These remained with him until very near the end of his life, as can be seen in other religious works like his motets or the *Four Serious Songs* of 1896. Instead of pleading for the peace of the souls of the dead and their redemption from God’s wrath, Brahms’ *Requiem* mourns mortality, and promises comfort for the living.

The tonal language of Brahms’ *Requiem* is as little restricted by liturgical conventions as his selection of biblical texts. The lineup of soloists, chorus and orchestra – along with the title of the work – suggests a sacred oratorio, yet the *Requiem* does not fit into any of the schemes of the genre. The seven movements display a wide range of expression in both the orchestral and choral parts, combining traditional forms, like the fugue or the recitativo, with symphonic elements, like the orchestral march or dance – and even the virtuous aria. The chorus score is diverse and complex, including plaintive homophony as well as neo-baroque fugues, extending even to dramatic exclamation.

Movement I famously begins with profundity, a pulsating build-up of the lower strings, leading eventually to the chorus’s benediction “blessed are they

that suffer distress". The consolation of Psalm 126 ("they that sow in tears shall reap in joy") brings a new rhythmical impulse which culminates in joy, before the movement returns to its beginning. Movement II ("for all flesh is as grass") opens with a slow funeral march in a dragging 3/4 rhythm. Again, a second part offers relief ("be patient therefore, dear brothers"), before the march returns. A powerful climax leads into a kind of epilogue ("the redeemed of the Lord will return"). Movement III is a pensive meditation on the finiteness of life, led by the solo baritone in dialogue with the chorus. The complaint about life's vanity in D minor turns into a grandiose fugue in triumphant D major ("the souls of the righteous are in the hand of God"), firmly based on a sustained pedal D.

The weight is lifted along with the key (to E flat major) for Movement IV, a pastorale ("how amiable are your dwellings") whose lilting 3/4 rhythm evokes a light waltz or 'Ländler' – symbolising the idyll of the reconciled existence in God. Movement V ("you now have sadness") was composed separately, two years after the other movements were completed, and complements the fourth movement with a grand soprano solo, centred around the message of maternal comfort ("I will comfort you, as one is comforted by his mother").

In Movement VI, the baritone soloist resumes the reflective mood of Movement III ("we have no continuing place to be") in a dark C minor, moving to remote F sharp minor for the vision and promise of the transformation at the end of times, before returning to the initial sombre key for the announcement of the "last trombones" initiating the transformation. The theme of "Death, where is your sting? Hell, where is your victory?" is driven by triumphant, heaven-assailing figures in the strings and leads to the second great fugue of the *Requiem*, this time in majestic C major ("Lord, you are worthy to receive praise"). Movement VII ("Blessed are the dead which die in the Lord") reaches back to the beginning of the first movement, repeating the initial gesture of benediction and extending it to those who will suffer death in the future. This decision of Brahms – not to end with the neo-baroque apotheosis of Movement VI – underlines his independent approach to the oratorio tradition.

Programme notes: Gwen Owen Robinson, Hartmut Kuhlmann

Text

I. Selig sind

Selig sind, die da Leid tragen, denn sie sollen getröstet werden. **Matthäus 5,4**

Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben. **Psalm 126,5-6**

*Blessed are they that mourn: for they shall be comforted. **Matthew 5:4***

*They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless return with rejoicing and bring his sheaves with him. **Psalm 126:5,6***

II. Denn alles Fleisch ist wie Gras

Denn alles Fleisch ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen. **1 Petrus 1,24**

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen. **Jakobus 5,7**

Aber des Herrn Wort bleibt in Ewigkeit. **1 Petrus 1,25**

Die Erlöseten des Herrn werden wieder kommen, und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen und Schmerz und Seufzen wird weg müssen. **Jesaja 35,10**

*For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. **1 Peter 1:24***

*Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. **James 5:7***

*But the word of the Lord endureth for ever. **1 Peter 1:25***

*And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. **Isaiah 35:10***

III. Herr, lehre doch mich

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss. Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

Ach, wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird. Nun Herr, wess soll ich mich trösten? Ich hoffe auf dich.

Psalm 39,5-8

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

Weisheit 3,1

Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am.

Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee: verily every man at his best state is altogether vanity.

Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

*And now, Lord, what wait I for? my hope is in thee. **Psalm 39:4-7***

*But the souls of the righteous are in the hand of God, and there shall no torment touch them. **Wisdom of Solomon 3:1***

IV. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar. **Psalm 84,2.3.5**

*How amiable are thy tabernacles, o Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house: they will be still praising thee. **Psalm 84:1,2,4***

V. Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit; aber ich will euch wieder sehen und euer Herz soll sich freuen und eure Freude soll niemand von euch nehmen.

Johannes 16,22

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden. Sirach 51,35

Ich will euch trösten, wie Einen seine Mutter tröstet. **Jesaja 66,13**

*And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. **John 16:22***

*Behold with your eyes, how that I have but little labour, and have gotten unto me much rest. **Wisdom of Sirach 51:35***

*As one whom his mother comforteth, so will I comfort you. **Isaiah 66:13***

VI. Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir. **Hebräer 13,14**

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzten Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden. [...] Dann wird erfüllt werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg.

Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg? **1 Korinther 15,51-52,54-55**

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen. **Offenbarung 4,11**

VII. Selig sind die Toten

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach. **Offenbarung 14,13**

*For here have we no continuing city, but we seek one to come. **Hebrews 13:14***

Behold, I shew you a mystery; we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. [...] then shall be brought to pass the saying that is written, Death is swallowed up in victory.

*O death, where is thy sting? O grave, where is thy victory? **1 Corinthians 15:51-52,54-55***

*Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created. **Revelation 4:11***

*Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. **Revelation 14:13***

Linda Richardson (soprano)



Linda Richardson was born in Cheshire and studied at the Royal Northern College of Music, where she was a Peter Moores Foundation Scholar and winner of the Frederic Cox Award. She completed her studies at the National Opera Studio.

An English National Opera Company Principal between 1997 and 2005, her roles there included Fiordiligi, Micaela, Gilda, Mimì, Violetta and Donna Anna. Roles elsewhere include Mimì, Nannetta *Falstaff*, Pamina *Die Zauberflöte*, Violetta and Gilda *La traviata* (Opera North); Lisetta *La Vera Constanza* (Garsington Opera);

Norina *Don Pasquale* (Clonter Opera), *Fairy Queen* in Barcelona; First Niece *Peter Grimes* (Netherlands Opera); Amina *La Sonnambula* and Alice *Falstaff* (Opera Holland Park); Countess *Le nozze di Figaro* throughout UK and France (Diva Opera), *Katya Kabanova* (ETO); Alice *Falstaff* and Cio-Cio San *Madama Butterfly* (Longborough Festival Opera) and Mrs Coyle *Owen Wingrave* (Nuremburg International Chamber Music Festival).

She performs extensively on the oratorio and concert platform and is a frequent recitalist, having sung at the Newbury, Three Choirs and Arundel Festivals. She was a regular soloist with the English Haydn Festival where she sang in world and British premieres of Haydn's unknown works.

Other concert work includes Brahms *Ein deutsches Requiem* (Royal Northern Sinfonia); Handel *Messiah* (English Chamber Orchestra) and Britten *Les Illuminations* (Netherlands Radio Chamber Orchestra). Recent concerts include an Italian Gala (City of Birmingham Symphony Orchestra under Carl Davis), Orff *Carmina Burana* at the Royal Festival Hall. She has appeared as a guest soloist on Friday Night is Music Night on BBC Radio 2. Linda appeared as Annie in Jonathan Dove's TV opera *When She Died* on Channel 4. Recordings include *Hearts and Flowers*, a collection of Victorian Parlour Songs, and Oscar *Un ballo in maschera* for Chandos.

Highlights in recent seasons include Violetta *La traviata* for Scottish Opera and Violetta, the title role *Anna Bolena*, *Amaltea Mosè in Egitto*, and *Elvira I puritani* all for Welsh National Opera, for whom she is currently performing the title role in *Madama Butterfly*.

Nicholas Garrett (bass-baritone)



Nicholas studied voice and piano at Trinity College of Music and is a Wolfson award winner.

Initially a member of the Swingle Singers, Nicholas made his operatic debut at the Royal Opera House in *Palestrina* and at English National Opera as Angelotti in *Tosca* with Sir David McVicar.

He has sung numerous roles for the Opera National de Paris, Scottish Opera, Opera North, Opera de Nantes, English Touring Opera and Teatro de la Zarzuela, Madrid. For Théâtre du Châtelet: Count Carl Magnus-Malcolm *A Little Night Music*; Anthony, *Sweeney Todd*; Max, *The Sound of Music*; Jigger, *Carousel*; Boatman, *Sunday in the Park with George*; Baker, *Into the Woods*. For Opera Holland Park: Escamillo, *Carmen*; Don Giovanni, Title Role; Alfonso, *Così fan Tutte*; Sonora *La Fanciulla del West*; Scarpia *Tosca*.

Saturday 8 April, 7:30pm, West Road Concert Hall



Verdi

Messa da Requiem

Collegium Laureatum

Ian Cobb, conductor

soloists

Emily Garland, Kamilla Dunstan
Simon Gfeller, Ashley Mercer

Tickets £16, from: Cambridge Live Tickets (01223) 357851, WeGotTickets.com or tickets@collegium.org.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 and www.partplay.co.uk

Cambridge Philharmonic Orchestra

1st Violins

Steve Bingham (leader)
Kate Clow (co leader)
Hilary Crooks
Gerry Wimpenny
Anne McAleer
Alice Ruffle
Sean Rock
Sarah Ridley
Tiago Sebastião
Eleanor Winpenny
John Richards
Jennifer Stoddard
Charlotte Cunningham

2nd Violins

Naomi Hilton
Emma Lawrence
Carol Lo
Chui Yip
Margaret Scourse
Roz Chalmers
Viktoria Titmus
Fiona Cunningham
Jenny Barna
Lelia Coupe
Rebecca Forster
Debbie Suanders

Violas

Ruth Donnelly
Sophie Channon
Mari O'Neill
Jo Holland
Anne-Cecile Dingwall
Agata Wagnanska
Emma McCaughan
Edna Murphy
Robyn Sorensen
Viola Hay
Dominic de Cogan
Abigail Magrill

Cellos

Andrea Case
Rylan Gajek-Leonard
Angela Bennett

Jessica Hiscock
Clare Gilmour
Helen Hills
Hartmut Kuhlmann
Helen Davies
Melissa Fu
Anna Edwards
Isabel Groves

Double Bass

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

Flute

Cynthia Lalli
Alison Townend
Sarah Crabtree
Samantha Martin

Piccolo

Samantha Martin

Oboe

Rachael Dunlop
Katy Shorttle

Cor Anglais

Katy Shorttle

Clarinet

Graham Dolby
David Hayton

Bass Clarinet

Sue Pettitt

Bassoon

Neil Greenham
Jenny Warburton

Contra Bassoon

Phil Evans

Horn

Carole Lewis
Chris Wykes
George Thackray
Tony Hawkins

Trumpet

Andrew Powlson
Naomi Wrycroft
Laureen Hodge
Clara Hyde
Thomas Kearsey
Luke Davies
Jack Jones
Philippa Scourse
Harry Plant
Matilda Lloyd
Katie Lodge

Bass Trumpet

Jacob Coton
Peter Thornton

Alto Trombone

Nick Byers

Trombone

Denise Hayles

Bass Trombone

Gary Davison
Barnaby Medland

Tenor Tuba

Samuel Barber
Elinor Chambers

Tuba

Pete Cowlshaw

Timpani

Dave Ellis

Percussion

Derek Scurll

Harp

Anneke Hodnett

Cambridge Philharmonic Chorus

Soprano 1

Jane Cook
Amelie Deblauwe
Susan Earnshaw
Sally Farquharson
Rose Drury
Agnes Heydtmann
Ros Mitchell
Jan Moore
Val Norton
Caroline Potter
Amanda Price
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Paddy Smith
Linda Stollwerk Boulton
Diana Sutton

Soprano 2

Charli Andrews
Cathy Ashbee
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
Catherine Warren

Alto 1

Elizabeth Anderson
Julie Bamford
Helen Black
Caroline Courtney
Elaine Culshaw

Alison Dudbridge
Elaine Fulton
Jayne Grey
Jean Gulston
Janet Mills
Alice Parr
Alison Russell
Caroline Shepherd
Sarah Upjohn
Helen Wheatley
Margaret Wilson
Joanna Womack

Alto 2

Jane Bower
Rachael Branton
Margaret Cook
Helen Cross
Alison Daly
Alison Deary
Jane Fleming
Stephanie Gray
Hilary Jackson
Anne Matthewman
Lynne McClure
Sue Purseglove
Chris Strachan

Tenor 1

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

Tenor 2

Aiden Baker
Martin Ballard
Jeremy Baumberg
Robert Bunting
Geoff Forster
Andy Pierce
Jim Potter

Chris Price
Stephen Roberts
Nick Sayer
Artha Sessions
Martin Scutt

Bass 1

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

Bass 2

Richard Birkett
Andrew Black
Neil Caplan
Paul Crosfield
Max Field
Patrick Hall
Christopher Joubert
Tom Read

Chorus accompanist

Andrew Black

Assistant Conductor

Jan Moore



Saturday 20 May 2017 at 7.30pm
West Road Concert Hall, Cambridge



America: A Prophecy

“He has outgrown his status as the wunderkind of a vibrant British scene and become one of the most imposing figures in contemporary music.”

The New Yorker on Thomas Adès

“His music has all the freshness of a naïve American wandering in the grand palaces of Europe.”

Leonard Bernstein on Charles Ives

Adès *America: A Prophecy*
Adams *On The Transmigration of Souls*
Ives *Symphony No. 2*

Conductor Timothy Redmond
Mezzo soprano Bianca Andrew

St Catharine's Girls' Choir
The Perse Concert Voices

Cambridge Philharmonic Orchestra and Chorus



Bianca Andrew

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

Saturday 20 May 2017

West Road Concert Hall

Adès: *America: A Prophecy*

Adams: *On the Transmigration of Souls*

Ives: *Symphony No 2*

Saturday 8 July 2017

Ely Cathedral

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

To leave feedback about our concerts and events email: feedback@cam-phil.org.uk

To receive news of forthcoming concerts send a blank email to:

news-subscribe@cam-phil.org.uk

Follow us on

Facebook: [/CambridgePhil](https://www.facebook.com/CambridgePhil)

Twitter: [@Cambridge_Phil](https://twitter.com/Cambridge_Phil)

www.cam-phil.org.uk

