

Saturday 20 May 2017
West Road Concert Hall, Cambridge

America: A Prophecy

Adès: America: A Prophecy

Adams: On the Transmigration of Souls

Ives: Symphony No 2



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Cambridge Philharmonic presents

Adès: America: A Prophecy

Adams: On the Transmigration of Souls

Interval

Ives: Symphony No 2

Cambridge Philharmonic Chorus

Cambridge Philharmonic Orchestra

St Catharine's Girls' Choir

The Perse Concert Voices

Conductor: Timothy Redmond

Leader: Steve Bingham

Mezzo-soprano: Bianca Andrew

America: A Prophecy

Thomas Adès

(Born 1971)

In 1998, Kurt Masur (1927–2015), the music director of the New York Philharmonic, invited six composers to contribute their visions for the new millennium, to be performed in a concert in November 1999. The composers were Thomas Adès (UK), John Corigliano (United States), Hans Werner Henze (Germany), Giya Kancheli (Georgia), Kaija Saariaho (Finland) and Somei Satoh (Japan). The youngest of them, London-born Thomas Adès, accepted his invitation, yet refused to respond to maestro Masur's wish for "a universal message of hope to the people of the world". His composition – *America: A Prophecy* for mezzo-soprano, chorus and orchestra – was disturbing in its apocalyptic impact and seemed not only to superficially defy the celebratory occasion but also the message of optimism Masur had hoped for. Masur, himself regarded as a hero of defiance – he was involved in the protests against the wavering East German communist regime in 1989 – revised his original idea for the programme and played Adès' *Prophecy* on a second evening.

Thomas Adès was at that time a rising star of classical composition who apparently deserved the title of a "brilliant young iconoclast" (New York Times). After studies at the Guildhall School of Music and at King's College, Cambridge, as well as with the Hungarian composer and pianist György Kurtág, he became known to a wider audience with his opera, *Powder Her Face*, which was commissioned by the Almeida Opera for the Cheltenham Music Festival in 1995. Some of his critics admired the "powerful theatrical impact" of his music that turned the sexually explicit libretto by Philip Hensher into a multi-layered drama. In 1997 Simon Rattle premiered Adès' *Asyla* with the City of Birmingham Symphony Orchestra, a quasi-symphony that became known for its third movement which is an orchestration of techno music.

Adès decided to base his contribution to the millennial visions on texts of ancient Mayan poetry and on the poem *La Guerra* by Matteo Flexa, a 16th century Spanish poet and composer. The Mayan text is a visionary prediction of a destruction brought "from the East" to a society weakened by excess; the Flexa poem seems to sum up these events in the bleakest possible way ("burn, burn, burn"). Adès' daring use of an almost universal theme of a damning prophecy against a society that is enmeshed in decadence – well known from prophetic traditions of all kinds – did not fail to have an immediate, yet disturbing effect on critics and audiences. This is, not least,

due to the musical structure of the two movements that is designed to transport the text in the most immediate and most powerful way. The setting of the mezzo-soprano part supports an articulation that conveys every single syllable of the text, conveying the message unmistakably.

In the first movement, the orchestra iterates a score of small, repetitive motifs that add to a universe of colours and rhythms. The second movement, by contrast, more closely resembles a planar elegy, based on the soprano's melodies, ending up with a sombre "ashes feel no pain".

The critic of the New York Magazine summed up: "Adès may only be telling a cautionary tale here, implying that it could happen all over again while hoping that it won't, but I wonder. The score, after all, is called a prophecy, not a warning."

It was an eerie coincidence that, in 2001, the events of 9/11 seemed to fulfil this prophecy.

Text

Part I

Mezzo-soprano:

O my nation

Prepare

The people move as if in dreams

They are weak from fuck and drink

The prophets and the priests are blind

In his bed the governor weeps

It is the end of all our ways

O my nation

Prepare

They will come from the East

Their god stands on the pole

They will burn all the land

They will burn all the sky

They will break with a cross

Chorus:

Todos los buenos soldados

que asentaren a esta guerra

no quieren ir descansados

si salien con victoria,

la paga de les darán
será que siempre tendrán
en el cielo eterna gloria

*[All the good soldiers
who enlist in this war,
should expect nothing in this world.
If they emerge with victory
the reward they will be given
shall be that they will have
in Heaven eternal glory]*

Mezzo-soprano:

O my nation

Your gods, your fathers, your children
Your cities will fall
Your trees will be scaffolds
They will rule from the backs of your fallen.
It is foretold

Prepare

Part II

Mezzo-soprano:

Burn, burn burn
On earth we shall burn
We shall turn to ash
Drift across the land, over the mountains, out to sea

Weep, weep, weep
But know this well:
Ash feels no pain

Chorus:

Haec est victoria qua vincit mundum fides nostra

[This is the victory by which our faith conquers the world]

Text (mezzo-soprano): from the books of Chilam Balam (Mayan in English translation), includes an adaptation by the composer of text from *The Destruction of the Jaguar* by Christopher Sawyer-Lauçanno.

Text (chorus): lines from *La Guerra* by Matteo Flexa (c. 1481-1553), in Spanish and Latin

On the Transmigration of Souls

John Adams

(Born 1947)

Like Thomas Adès' *America*, John Adams' *On the Transmigration of Souls* is a commissioned work. And it was again the New York Philharmonic that initiated the commission – just a few months after the terrorist attacks of 11 September 2001. Adams, born in Worcester, Massachusetts, studied at Harvard and taught at the San Francisco Conservatory of Music. He is a prolific composer of orchestral and chamber music, film scores and electronic music who, in the eighties and nineties of the last century, became famous for operas that were based on political-historical events. *Nixon in China*, premiered in 1987, depicts President Richard Nixon's visit to China in 1972. *The Death of Klinghoffer* (1991), tells the story of the hijacking of the cruise ship Achille Lauro by the PLO in 1985, during which Leon Klinghoffer, a Jewish-American passenger, was murdered. Both operas were initiated by the director Peter Sellars and created the basis for Adams' reputation as a composer who responds to contemporary events.

On the Transmigration of Souls was premiered in September 2002. Adams described his visit to Ground Zero in March 2002, when the cleanup and reconstruction was still in full progress: "It was only when one looked closely and noticed the many little shrines and spontaneous memorials and handwritten messages still in evidence did the lingering mystery and sombreness of the area begin to make itself felt." Adams chose texts from those memorials – they are sung by the choruses, both the adult and the childrens' choirs, and form the centre of the piece.

The piece opens with a pre-recorded tape that combines the reading of names with traffic noises, after which the chorus voices begin. Adams refrains from telling a well-known story for the umpteenth time, and also from providing any kind of comment or consolation. He explained: "If pressed, I'd probably call the piece a 'memory space'. It's a place where you can go and be alone with your thoughts and emotions." Thus, *The Transmigration of Souls* not only refers to the transition of the victims from life to death, it also points to the inner transformation of those who survive, who grieve the loss of their loved ones or mourn as they confront their memories.

Adams' open-minded style of composition uses minimalist structures within a broad range of styles, serves the idea of creating a space by exploiting and extending repetitive figures, building a moving soundscape rather than a progressive evolution of motives. Among the material used by Adams, Charles

Ives' composition *The Unanswered Question* stands out. In Ives' composition from 1908, a solo trumpet repeatedly asks the "perennial question of existence" (Ives). This 'question' motif is quoted in the *Transmigration* trumpet solos, underlining and confirming its unresolved, open character as an intentional part of the work.

Text

"Missing..."

"Remember me. Please don't ever forget me."

"It was a beautiful day."

"Missing: Jennifer de Jesus."

"Missing: Manuel Damotta."

"I see water and buildings..."

"We will miss you. We all love you. I'll miss you, my brother."

"Jeff was my uncle."

"You will never be forgotten."

"Looking for Isaias Rivera."

"Windows on the world."

"She looks so full of life in that picture."

"...it feels like yesterday that I saw your beautiful face..."

"I loved him from the start."

"You will never be forgotten."

"I miss his gentleness, his intelligence, his loyalty, his love."

"Shalom."

"Remember."

The daughter says: "He was the apple of my father's eye."

The father says: "I am so full of grief. My heart is absolutely shattered."

The young man says: "... he was tall, extremely good-looking, and girls never talked to me when he was around."

The neighbor says: "She had a voice like an angel, and she shared it with everyone, in good times and in bad."

The mother says: "He used to call me every day. I'm just waiting."

The lover says: "Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face saying, 'Love you to the moon and back, forever.'"

The man's wife says: "I loved him from the start. ... I wanted to dig him out. I know just where he is."

"Louis Anthony Williams. One World Trade Center. Port Authority, 66th Floor.

'We love you, Louis. Come home.'"

"Charlie Murphy. Cantor Fitzgerald. 105th Floor. Tower One North. Weight: 180 pounds. Height: 5'11". Eye color: brown. Date of birth: July 9th, 1963.

‘Please call... We love you, Chuck.’”

“My sister.”

“My brother.”

“My daughter.”

“My son.”

“Best friend to many...”

“I love you.”

Interval

Symphony No 2

Charles Ives

(1874-1954)

I. Andante moderato

II. Allegro molto

III. Adagio cantabile

IV. Lento maestoso

V. Allegro molto vivace

There is a difficulty with dating the Second Symphony as with most of Ives' works – he tended to work on a number of pieces simultaneously, to revise continually over many years, and to date works from their conception rather than from the production of a completed manuscript. Ives himself dated the Second Symphony between 1899 and 1902. It seems that he began work on it soon after the completion of his first, which had been written during his student years at Yale University and submitted in partial fulfilment of his graduation requirement. After graduation in 1898, Ives was working as an insurance agent, but also held a professional position as church organist until he resigned in 1902. Manuscript evidence shows that the completion of the Second Symphony came sometime between 1907 and 1909, after Ives' complete break with the professional music world in 1902, and near the beginning of a remarkable period of solitary innovation.

Thus the Second Symphony was written during a time when there was a very conscious searching for a new American classical idiom, one that could be regarded as genuinely American and yet taken seriously when set against the parent European culture. In the words of Joseph Horowitz, Ives' Second Symphony “brusquely levels the playing field.” However, that it “far surpasses any previous American symphony” and was “a pinnacle of American

symphony achievement”, was not recognised during this period of American longing for recognition of cultural equality. Along with most of the rest of his music, Ives’ symphonies were not performed for decades. A new ending for the final movement came in 1950, just before its first performance in 1951.

Ives’ education was as a composer within the European musical mainstream. He grew up with a multitude of musical influences in the musical town of Danbury, Connecticut, and with a father who – while ensuring that he knew the Germanic traditions – encouraged him to think and to listen and to enjoy all kinds of sounds and music. Studying in Yale with Horatio Parker, he was trained in writing choral and church music, and his First Symphony reveals the influences of Beethoven, Schubert and Dvořák.

His Second Symphony is certainly ‘early Ives’, nevertheless it is the major work of an innovative and experimental period that started when he gave up his job as an organist and had no musical responsibilities, while enjoying a regular income from work in the insurance business that he found interesting, important and inspiring.

Ives was interested in many things, in life as in music. A prominent feature of the symphony, which overall is written in a kind of late romantic style, is the large number of borrowings and quotations from all walks of musical life, high and low, European and American. We hear fiddle tunes, patriotic anthems, hymn tunes and Stephen Forster songs, intermingled with Bach, Brahms, Wagner, Dvořák and Tchaikovsky, all equally audible and equally privileged.

Leonard Bernstein, who was the first to perform the work in 1951 (Ives did not attend, instead listening to the radio broadcast), considered Ives to be an “authentic primitive”. What was meant as an expression of admiration was surely a misunderstanding: Ives’ liberated use of – as it might seem – whatever musical material comes along might be initially confusing and perhaps even seem arbitrary, but it takes place with deliberate intent and philosophy, a love of all kinds and levels of beauty, and an eye to a moral message. In Ives’ words: “The fabric of existence weaves itself whole. You cannot set an art off in the corner and hope for it to have vitality, reality and substance. There can be nothing exclusive about a substantial art. It comes directly out of the heart of experience of life and thinking about life and living life.”

Programme notes:

Gwen Owen Robinson and Hartmut Kuhlmann

Bianca Andrew (Mezzo soprano)



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.

In 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 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 début 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.

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 Violin

Steve Bingham (leader)
Kate Clow (co leader)
Gerry Wimpenny
Chui Yip
Imogen Poole
Sarah Ridley
Margaret Scourse
John Richards
Roz Chalmers
Jennifer Stoddard
Tiago Sebastião
Tom Rowan-Young
Marcello Deidda

2nd Violin

Naomi Hilton
Emma Lawrence
Hilary Crooks
Anne McAleer
Carol Lo
Eleanor Wimpenny
Fiona Cunningham
Jenny Barna
Rebecca Forster
Riley Court-Wood
James Wicks

Viola

Sophie Channon
Mari O'Neill
Anne-Cecile Dingwall
Jo Holland
Dominic de Cogan
Edna Murphy
Robyn Sorensen
Viola Hay
Emma McCaughan
Jeremy Harmer

Cello

Andrea Case
Thomas Vidal
Angela Bennett
Jessica Hiscock
Hartmut Kuhlmann
Anna Edwards
Isabel Groves
Clare Gilmour
Helen Davies
Helen Hills

Double Bass

Sarah Sharrock
Tony Scholl
Susan Sparrow
Stephen Beaumont
John Richens
Martin Ludenburg

Flute

Cynthia Lalli
Alison Townend
Adrienne Kelly-Jackson
Samantha Martin

Piccolo

Adrienne Kelly-Jackson
Samantha Martin

Oboe

Rachael Dunlop
Katy Shorttle
Ann Lillya
Hilary Hymas

Clarinet

Graham Dolby
David Hayton

Bass Clarinet

Sarah Hughes

Contrabass Clarinet

Stephanie Reeve

Bassoon

Neil Greenham
Jenny Warburton

Contra Bassoon

Phil Evans

Horn

Carole Lewis
Helen Black
George Thackray
Chris Wykes

Trumpet

Andrew Powlson
Naomi Wrycroft
Laureen Hodge
Mike Spencer Chapman

Trombone

Nick Byers
Denise Hayles
Gary Davison

Tuba

Anna Carter
Stuart Beard

Timpani

Dave Ellis

Percussion

Derek Scurll
James Shires
Dorothy Raphael
Tobias Jutestal

Harp

Lizzy Scorch
Anneke Hoddneth

Piano

Andrew Black
Nathan Harris

Celeste

Edward Whitehead

Cambridge Philharmonic Chorus

Soprano

Eleanor Bell
Charlotte Bentley
Anthea Bramford
Susannah Cameron
Joanna Clark
Jane Cook
Jennifer Day
Amelie Deblauwe
Susan Earnshaw
Christine Halstead
Agnes Heydtmann?
Diana Lindsay
Susie McCave
Ros Mitchell
Jan Moore
Charlotte Nash
Caroline Potter
Amanda Price
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Pat Sartori
Paddy Smith
Pip Smith
Linda Stollwerk-Boulton
Diana Sutton
Ann Taylor
Catherine Warren
Hannah Whitehouse

Alto

Elizabeth Anderson
Julie Bamford
Alexandra Bolton
Jane Bower
Margaret Cook
Caroline Courtney
Alice Daly
Tabitha Driver
Jane Fenton
Elaine Fulton
Stephanie Gray
Jayne Grey
Jean Gulston
Toni Hasler
Hilary Jackson
Susan Jourdain
Jan Littlewood
Anne Matthewman
Lauren Ann Metskas
Alice Parr
Alison Russell
Caroline Shepherd
Chris Strachan
Oda Stoevesandt
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Margaret Wilson
Joanna Womack

Tenor

Aidan Baker
Jeremy Baumberg
Geoff Forster
David Griffiths
Aviva Grisby
Ian Macmillan
Andy Pierce
Jim Potter
Chris Price
Stephen Roberts
Peter Scholten
Michael Short
John Williams

Bass

Richard Birkett
Chris Coffin
Paul Crosfield
John Darlington
Brian Dawson
Max Field
Chris Fisher
Andrew Foxley
Patrick Hall
Philip Johnston
Lewis Jones
Christopher Joubert
Roger McClure
Harrison Sherwood
Mike Warren

Chorus accompanist

Andrew Black

Assistant Conductor

Jan Moore

St Catharine's Girls' Choir

Joanna Barrett
Susanna Beale
Annabel Butler
Olivia Cleobury
Grainne Dignam
Beatrice Greenhalgh
Abbie Keegan
Anna Morris

Sophie O'Sullivan
Rebecca Peacock
Isabella Rigatti Luchini
Maya Ruocco
Francesca Stevenson
Audrey Suryadarma
Isabella Wickham
Gabriella Zailer-Fletcher

The St Catharine's Girls' Choir - the only college-based girls' choir in the UK - was founded in 2008. The choir sings weekly in the College Chapel, as well as giving regular concerts and its repertoire extends from the early Middle Ages to the 21st century, including music both sacred and secular. The choir is currently made up of 25 girls, aged between eight and fifteen (years four to ten), drawn from local schools.

The ethos of the choir differs from many other choirs of its type. St Catharine's Girls' Choir is not a school choir; nor is it limited to traditional Church repertoire. In its first eight years of existence, the choir has given performances in such distinguished venues as St Paul's Cathedral, St David's Hall, Cardiff and St John's Smith Square, and has sung services in the Cathedrals of Ely, Lichfield and Gloucester. The choir has toured to Poland, Hungary and Ireland and are regularly asked to participate in major choral/orchestral works such as Bach's *St Matthew Passion*, Mahler's *Third Symphony* and Holst's *The Planets*. In 2015 the girls appeared live on BBC Radio 3's *The Choir* with opera star and patron of the choir Sarah Connolly, as part of the celebrations marking International Womens' Day. Most recently, the girls have released their first solo recording *Ave Maria* on the record label Resonus Classics to great critical acclaim.

The Perse Concert Voices

Corbin Abbasi
Stephanie Clark
Ria Das
Alex Fraser
Ellen Gilbert
Andrew Girgis
Ishbel Hallam
Maeve Halligan
Kiera Jones
Isabella Li-Yan-Hui

Amy Long
Jonny Markus
Rory Proudfoot
Jay Sardesai
Freya Stafford
Eleanor Vinnicombe
Malachy Wallace
Anita Wang

Perse Concert Voices are an upper voice choir of 11 -14 year old boys and girls from Perse Upper, Cambridge. The choir was formed in January 2015 and has performed in school events as well as singing evensong in Cambridge and performing at the Impington Music Society. They are preparing for two joint events with the Chapel Choir of St Catharine's College, Cambridge and the Piedmont East Bay Children's Choir.

The Perse School is a co-educational day school for children aged 3 -18. We help our pupils to reach their academic potential and encourage their intellectual curiosity to flourish. It's an environment where pupils develop a love of learning both inside and outside of the classroom, and as a result they become independent, confident and responsible individuals.



Saturday 8 July 2017 at 7.30pm
Ely Cathedral



AN ALPINE SYMPHONY

Parry *I Was Glad*
Elgar *The Spirit of England*
Strauss *An Alpine Symphony*

Conductor Timothy Redmond
Soprano Stephanie Corley

Cambridge Philharmonic Orchestra and Chorus

Tickets (reserved): £15, £20, £25 / **(unreserved):** £10 (Students and under-18s £10 on the door)
Box Office: 01353 660349 – Ely Cathedral **Online:** tickets.elycathedral.org

Cambridge Philharmonic Forthcoming Concerts

Saturday 8 July 2017

Ely Cathedral

Parry: I Was Glad

Elgar: The Spirit of England

Strauss: An Alpine Symphony



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