

Saturday 8 July 2017  
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**Cambridge Philharmonic presents**

**Parry: *I was Glad***

**Elgar: *The Spirit of England***

**Interval**

**Strauss: *An Alpine Symphony***

**Cambridge Philharmonic Chorus**

**Cambridge Philharmonic Orchestra**

**Conductor: Timothy Redmond**

**Leader: Steve Bingham**

**Soprano: Stephanie Corley**

## *I was glad*

**Charles Hubert Hastings Parry**  
(1848-1918)

Parry, who lived through the Victorian age, when Britain was a major power with a huge empire, could be thought to epitomise the confidence and spirit of his era. The anthem *I was glad* was written for the coronation of Edward VII in 1902 and has the dignity and power of the occasion and of the sense of Britain's place in the world, long before the First World War would shake Britain's world view and social structure to its foundations. However, it is not just bombast. It has a sense of the solemnity of the kingship and also expresses a desire for unity and peace.

The text comes from Psalm 122, using verses 1-3, 6 and 7, and Parry, who of course is famed for his setting of William Blake's poem *Jerusalem*, here too uses Jerusalem as a symbol of the peaceful land that all should strive to create.

Not only was Parry's anthem used at all subsequent coronations, it was also used at the weddings of Charles and Diana, and William and Kate. It is used as a processional anthem for the monarch or other personage while making a stately entrance.

During any coronation at Westminster Abbey it was traditional for the King's Scholars of Westminster School to shout 'Vivat Rex' or 'Vivat Regina' as the monarch passed under the organ screen. Parry wrote a declamation of this into his anthem, but this is of necessity changed for each monarch, according to whether it is a king or a queen, and also the name can be incorporated (eg Vivat Regina Elizabetha). This section of the anthem is often omitted as inappropriate to the occasion and is not sung tonight.

The anthem starts in B flat major with a jubilant brass fanfare over a full orchestra, then the chorus enters fortissimo in six parts for the psalm's first verse (*I was glad when they said unto me: We will go into the house of the Lord*). For verse 2 (*Our feet shall stand in thy gates: O Jerusalem*) the chorus is in five parts, but then divides into two choirs for verse 3 (*Jerusalem is built as a city: that is at unity in itself*). The full orchestra then breaks in with a majestic and triumphant passage. There follows a quieter passage in G flat major for the more humble and reflective verses 6 and 7 (*O pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls: and plenteousness within thy palaces*), but returning to B flat and building to a fortissimo climax for the phrase '*plenteousness within thy palaces*'. The work finishes with a jubilant declaration by the orchestra, in which the brass are once again pre-eminent. If Elgar had written this anthem and not Parry, he would doubtless at some point have written over the score his favourite instruction *nobilmente*, and indeed this exactly captures the spirit of Parry's anthem.

**Jennifer Day**

## Text

I was glad when they said unto me, We will go into the house of the Lord.

Our feet shall stand in thy gates, O Jerusalem.

Jerusalem is builded as a city that is at unity in itself.

O Pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls, and plenteousness within thy palaces.

## *The Spirit of England*

**Edward Elgar**  
(1857-1934)

Like Parry, Elgar lived a considerable part of his life in the Victorian age, yet by the time he wrote *The Spirit of England* it was a vastly different world from 1902 when *I was glad* was composed. The short-lived Indian summer of the Edwardian age was over, the sober and dutiful George V was on the throne, and the unforeseen horrors of the First World War had been unleashed.

The optimistic marching into war in 1914 with the belief it would all be over by Christmas had proved illusory. By the time Elgar's three-movement work, *The Spirit of England*, was first performed in its entirety a century ago in 1917 the Battle of the

The Elgar Society  
East Anglian Branch



[www.elgar.org](http://www.elgar.org)

Branch Secretary: Robin Self · E-mail: [east.anglia@elgar.org](mailto:east.anglia@elgar.org) · Telephone: 01728 621 577

### *The Elgar Society: East Anglian Branch*

THE Elgar Society was founded in 1951 to honour the memory of Sir Edward Elgar and promote interest in his life and music. Membership now comprises more than 1,100 musicians and Elgar enthusiasts worldwide.

The East Anglian Branch meets seven or eight times per year on Saturday afternoons in the Edmund Room at St Edmundsbury Cathedral, Suffolk, for talks by writers, musicians and Elgarian experts. Meetings are attended by music-lovers from all over East Anglia.

*Forthcoming Branch Meetings in 2017 & 2018:*

9 September *Richard Strauss in London* Raymond Holden  
21 October *Impressions of Dame Ethel Smyth* Peter Avis  
24 February *Barbirolli, Elgar & the Hallé* Peter Worrell  
7 April *Roger Quilter* Valerie Langfield

Non-members are welcome at our meetings and entry is free. If you like Elgar's music, why not come along? If you join the Elgar Society, free membership is available in your first year. For more information, please contact:

Somme and the nightmare of the trenches were the reality now facing the people of Britain, Europe and the Empire. It was a world away from the spirit of the *Pomp and Circumstance* marches.

Elgar chose to set three poems from Laurence Binyon's collection of poems *The Winnowing Fan*, namely *The Fourth of August*, *To Women* and *For the Fallen*. Binyon's poems were published in 1914, and *For the Fallen*, his best known, was his response to the already high number of casualties. It was also the first one that Elgar set to music, but is placed as the moving finale of *The Spirit of England*. Binyon's language, his imagery and his ideas may at times seem rather remote from readers a century later. However, his simplest lines are the most memorable, as they are those ingrained in the national consciousness, being the ones read every November at the cenotaph in Whitehall. 'They shall grow not old, as we that are left grow old.....'.

Binyon worked in the Department of Prints and Drawings at the British Museum and it was his superior, Colvin, a friend of Elgar's, who suggested to Elgar that *The Winnowing Fan* might form the basis of a new work. Elgar duly selected three poems but later heard that Cyril Rootham, Director of Music at St John's College, Cambridge, was already setting *For the Fallen*. Elgar abandoned his project as he had intended this poem to form the climax of his work, but was later persuaded to take it up again. He completed settings of *To Women* and *For the Fallen*, but had problems coming to terms with some of the brutal words in *The Fourth of August*, that is, the terms in which the German nation was portrayed, particularly as his previous works had found enthusiastic support in Germany. 'She [ie England] fights the fraud [ie perpetrated by Germany] that feeds desire on lies, in a lust to enslave or kill' are harsh words, as is the reference to Germany as a 'vampire'. The other two poems had been set to music by 1916 and were performed in 1916. The trilogy was finally completed and performed in 1917, notably in Birmingham, Leeds and London.

*The Fourth of August* refers to the date of the declaration of the war on Germany. The tone of the poem shows the noble sacrifices made in the name of England by men representing the 'spirit of England, ardent-eyed'. They embrace 'the grandeur of our fate' and the outcome is the 'soul of divinely suffering man'. Elgar marks the introduction *moderato e maestoso* and the entry of the chorus *grandioso*, thus setting the dignified tone of the piece, with the soprano soloist soaring above on key phrases of the text. It is noteworthy that when Elgar came to set the evil forces that are being fought against, he quotes directly from the chorus of demons in his own *Dream of Gerontius*, both in the chorus and the orchestra. The reference is clear: once again sinful pride is bringing destruction. However, it is the nobility of sacrifice and duty that wins through.

The second poem, *To Women*, recognises the part played by women in war. Although some of the imagery portrays them going into battle, it is a battle waged at home, staunchly supporting their menfolk and enduring suffering and bereavement, their hearts 'burningly offered up – to bleed, to bear, to break, but not to fail'. This is a more reflective and tender movement. Elgar captures the poignancy of the women left to wait and endure whatever war brings them.

The final movement, *For the Fallen*, starts with the plodding steps of a funeral cortege. Its moving onward tread comes from Elgar's original use of an A minor triad followed by two chords that descend not from the tonic to the dominant but, hauntingly, to the subdominant. The procession continues with a similar dignity as found in *Nimrod*, that movement from his *Enigma Variations* so often played on solemn state occasions. The mood then changes from *solenne* and *nobilmente* since the words have changed from mourning to a remembrance of the young men going 'with songs into battle.... straight of limb, true of eye'. This is shown in a jaunty march. Even in death their optimism and spirit and devotion to their country shine through. Once again the mood changes with the words that have since become famous at Remembrance services. The soprano soloist repeats the words 'we will remember them', and the chorus echoes them. The funeral cortege theme is heard again, but the movement ends on a note of consolation. The music swells: the fallen will always be remembered like stars shining in the darkness, but then it fades away, wavering between A minor and A major.

Some may quibble that Binyon and Elgar were narrowly focused on England rather than Great Britain, but the sentiments are universal. In actual fact Elgar's heart lay in a very specific location, and his dedication states: 'My portion of this work I dedicate to the memory of our glorious men, with a special thought for the Worcesters.'

Jennifer Day

## Texts

### The Fourth of August

Now in thy splendour go before us.  
Spirit of England, ardent-eyed,  
Enkindle this dear earth that bore us  
In the hour of peril purified.

The cares we hugged drop out of vision,  
Our hearts with deeper thought dilate,  
We step from days of sour division  
Into the grandeur of our fate.

For us the glorious dead have striven,  
They battled that we might be free.  
We to their living cause are given;  
We arm for men that are to be.

Among the nations nobliest chartered,  
England recalls her heritage.  
In her is that which is not bartered,  
Which force can neither quell nor cage.

For her immortal stars are burning  
With her the hope that's never done,  
The seed that's in the Spring's returning,  
The very flower that seeks the sun.

She fights the fraud that feeds desire on  
Lies, in a lust to enslave or kill,  
The barren creed of blood and iron,  
Vampire of Europe's wasted will...

Endure, O Earth! and thou, awaken,  
Purged by this dreadful winnowing-fan,  
O wronged, untameable, unshaken  
Soul of divinely suffering man.

### **To Women**

Your hearts are lifted up, your hearts  
That have foreknown the utter price.  
Your hearts burn upward like a flame  
Of splendour and of sacrifice.

For you, you too, to battle go,  
Not with the marching drums and cheers  
But in the watch of solitude  
And through the boundless night of fears.

Swift, swifter than those hawks of war,  
Those threatening wings that pulse the air,  
Far as the vanward ranks are set,  
You are gone before them, you are there!

And not a shot comes blind with death  
And not a stab of steel is pressed  
Home, but invisibly it tore  
And entered first a woman's breast.

Amid the thunder of the guns,  
The lightnings of the lance and sword  
Your hope, your dread, your throbbing pride,  
Your infinite passion is outpoured

From hearts that are as one high heart  
Withholding naught from doom and bale  
Burningly offered up – to bleed,  
To bear, to break, but not to fail!



## **For the Fallen**

With proud thanksgiving, a mother for her children,  
England mourns for her dead across the sea.  
Flesh of her flesh they were, spirit of her spirit,  
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal  
Sings sorrow up into immortal spheres.  
There is music in the midst of desolation  
And a glory that shines upon our tears.

They went with songs to the battle, they were young,  
Straight of limb, true of eye, steady and aglow.  
They were staunch to the end against odds uncounted,  
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,  
Hunger, nor legions, nor shattering cannonade.  
They laughed, they sang their melodies of England,  
They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.

They mingle not with their laughing comrades again;  
They sit no more at familiar tables of home;  
They have no lot in our labour of the day-time;  
They sleep beyond England's foam.

But where our desires are and our hopes profound,  
Felt as a well-spring that is hidden from sight,  
To the innermost heart of their own land they are known  
As the stars are known to the Night;

As the stars that shall be bright when we are dust,  
Moving in marches upon the heavenly plain,  
As the stars that are starry in the time of our darkness,  
To the end, to the end, they remain.

From *'The Winnowing Fan'* by Laurence Binyon

***Interval***

# *An Alpine Symphony, Op 64*

**Richard Strauss**  
(1864-1949)

## Background

Strauss completed his *Alpine Symphony* in 1915, with the premiere taking place in Berlin on 28 October of the same year. Despite the title, the work is not a typical symphony, but a tone poem, a format that Strauss had already used a number of times. The inspiration for the work was an Alpine climb that Strauss had made in his teens, and *An Alpine Symphony* traces the course of an imaginary climb, like the one Strauss had experienced, including a dramatic thunderstorm that the climbers encountered on the way back.

Strauss had begun sketching an outline of the symphony as early as 1899, but had made little progress with it until 1911, when the death of his great contemporary and friend, Gustav Mahler, made him resolve to finish the work. On hearing of Mahler's death, Strauss wrote:

'The death of this aspiring, idealistic and energetic artist is a great loss. Mahler, the Jew, could achieve elevation in Christianity. As an old man Wagner returned to it under the influence of Schopenhauer. It is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity. I shall call my *Alpine Symphony* 'Der Antichrist' since it represents moral purification through one's own strength, liberation through work, and worship of eternal magnificent nature.'

*Der Antichrist* is the title of a book by Friedrich Nietzsche, whose *Also Sprach Zarathustra* had earlier been the inspiration for Strauss's famous tone poem of the same name. Nietzsche's atheistic philosophy was an important influence on Strauss's thinking, and it seems that Mahler's death had the effect of increasing Strauss's determination to follow Nietzsche's philosophy, despite the fact that Mahler had made clear his own dislike of Nietzsche's beliefs.

When it came to the actual business of writing the symphony, Strauss did however rethink his approach. He had originally planned a two-part work to be entitled *Der Antichrist: Eine Alpensinfonie*, one that would presumably set the Alpine climb in the context of Nietzsche's philosophy. However he subsequently decided to drop the first part of the title and with it any philosophical overtones. This had the effect of allowing him to focus on the climb itself, and the result is a magnificent and moving celebration of nature and man's part in it.

## The music

*An Alpine Symphony* is set as one continuous movement, with the music following the progress of the climbers from sunrise, when the ascent begins, to sunset, when the climbers arrive back home. The symphony is also characterised by recurring themes, akin to Wagner's *leitmotifs*, reflecting particular aspects of the climb: these include the *Mountain Theme*, the *Sun Theme*, the *Ascent Theme* and the *Peak Theme*, heard at the summit.

## The climb

There is no formal text, but Strauss marked the score with a series of twenty-two headings describing the stages of the climb:

*Night – Sunrise – The Ascent – Entry into the Forest – Wandering by the Brook – At the Waterfall – Apparition – On Flowering Meadows – On the Alpine Pasture – Through Thickets and Undergrowth on the Wrong Path – On the Glacier – Dangerous Moments – On the Summit – Vision – Mists Rise – The Sun Gradually Becomes Obscured – Elegy – Calm Before the Storm – Thunder and Tempest, Descent – Sunset – Quiet Settles – Night*

A brief summary of the stages of the climb is given below using these headings as a guide.

### Ascent

It is *Night* and the world is in darkness. There is a slow, descending phrase ending in a dark mass of sound: from this the *Mountain Theme* gradually emerges, a majestic rising figure played on trombones and tuba. Then as dawn breaks the music moves into *Sunrise*, with the *Sun Theme*, another descending scale, followed by a secondary theme and further development.

The music quietens as we move into the *Ascent* with the dotted rising rhythm of the *Ascent Theme*. There is a fanfare, warning of the rugged nature of the climb ahead, and in the distance a hunting party is heard, their calls being played by offstage horns. The mood then changes at the *Entry into the Forest* as the climbers pick their way through the trees. There are bird calls on the woodwind and, after further development, a solo string quartet signals the move out of the forest into the *Wandering by the Brook* section.

The rushing of the brook is heard, and then the sounds of the waterfall as the climbers arrive *At the Waterfall*. Then there is a brief interlude entitled *Apparition* before the music moves into the *On Flowering Meadows* section, where a gentle background is punctuated by short notes played on harp and woodwind, depicting the alpine flowers.

The *On the Alpine Pasture* section is a wonderfully evocative pastoral setting, with its yodelling theme, bird calls and other sounds of nature. Before long, however, the music becomes more agitated as we move into the *Thickets and Undergrowth on the Wrong Path* section. The brass announces the *On the Glacier* section, with the strings depicting the shimmering ice, before the music becomes more fragmented in *Dangerous Moments* as the climbers near the summit.

### The summit

Finally we arrive *On the Summit*. The trombones play the *Peak Theme* and the oboe follows with a hesitant melody, as if in wonder at the scene. Various themes are proclaimed, and then there is a great triumphant restatement of the *Sun Theme*.

The long developmental section of the *Vision* follows, and the *Mountain Theme* is restated. But the climbers need to be on their way back as the mood changes in the *Mists Rise* section, with the tension continuing as *The Sun Gradually Becomes Obscured* followed by the *Elegy*.

## **Descent**

In *The Calm Before the Storm* the music is brilliantly evocative of the storm to come, with the stillness being punctuated by isolated raindrops and flashes of lightning. The descending scale of *Night* is heard, representing the darkening skies. There are rumbles of thunder and then the rain begins in earnest as we move into *Thunder and Tempest, Descent*, with the climbers hurrying down in the storm. The music follows the descent, with the various themes from the ascent being heard in reverse order and in quick succession. Eventually the storm subsides, the *Mountain Theme* is heard again, and as we move into *Sunset*, there is a repeat of the glorious *Sun Theme*.

The ecstatic mood continues in *Quiet Settles* until, finally, as the music moves back into *Night* the descending *Night Theme* reappears. Eventually the *Mountain Theme* is heard for the last time and the music subsides back into darkness.

**Chris Fisher**



## Stephanie Corley (soprano)



Stephanie Corley studied at the Royal Welsh College of Music and Drama and the National Opera Studio and now continues her studies with John Evans.

Operatic roles include the title role in *The Merry Widow*, Kristina in *The Makropulos Case*, the title role in *Madama Butterfly* for Mid Wales Opera, Musetta *La Bohème* for the National Reisopera (The Netherlands), Contessa Almaviva *Le Nozze di Figaro*, Donna Elvira *Don Giovanni* and First Lady *Die Zauberflöte* for Longborough Festival Opera, Desdemona *Otello* for Graham Vick's Birmingham Opera Company and Dorset Opera, Fiordiligi *Così fan Tutte* for Diva Opera and Opera by Definition, Ines *Il Trovatore* for Opera Holland Park, Contessa Almaviva *Le Nozze di Figaro* for Iford Opera,

Mimi *La Bohème* for I Maestri, Freia *Das Rheingold* in Palermo with Graham Vick, Mabel *The Pirates of Penzance* for Scottish Opera, Arminda *La finta giardiniera* at Buxton Festival and performances of Pamina *Die Zauberflöte* and Marzelline *Fidelio* for Glyndebourne Festival whilst covering. In addition, Stephanie sang Laoula in Chabrier's *L'Étoile* for New Sussex Opera, Christmas Concerts at the Royal Albert Hall, Emma *Khovanshchina* for Birmingham Opera Company, *The Lottery* with Bury Court Opera, a Spring Proms Concert at the Royal Festival Hall and Antonia *Les Contes d'Hoffmann* for Diva Opera.

Recent concert highlights have included a Radio 3 *In Tune* session featuring her solo recital at St John's Smith Square, a concert and recording of the aria and cabaletta from *The Rake's Progress* (Stravinsky) and *Knoxville Summer of 1915* (Barber) with the Lugano Radio Orchestra (Switzerland), Vaughan Williams' *Sea Symphony* at Snape Maltings, Britten's *Les Illuminations* with the Birmingham Philharmonic Orchestra at the Adrian Boult Hall, *Mahler 4* at St James Piccadilly, Mozart *Mass in C minor* and Rossini *Stabat Mater* for Hadleigh Choral Society, *Viennese Galas* with the Northern Sinfonia with Thomas Zehetmair and Jacek Kasprzyk and Verdi *Requiem* with Carlo Rizzi.

More recent engagements include title role *Madama Butterfly* for Opera Project in Bristol, title role *Ines de Castro* for Scottish Opera and Gayle *The Ice Break* for Birmingham Opera Company, and Woglinde/3rd Norn *Götterdämmerung* for Teatro Massimo, Palermo and concert performances include Verdi *Requiem* (De Montfort Hall), a recital for the St Andrews Voices Festival and Elgar *Spirit of England*, Vaughan Williams' *Dona Nobis Pacem* (Nottingham), and Mendelssohn's *Elijah* in Aberdeen.

## 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

## **Violin 1**

Steve Bingham (leader)  
Kate Clow (co leader)  
Anne McAleer  
Tiago Sebastião  
Hilary Crooks  
Roz Chalmers  
Gerry Wimpenny  
Sean Rock  
Eleanor Wimpenny  
Jo Cumberbatch  
Charlotte Cunningham

## **Violin 2**

Naomi Hilton  
Emma Lawrence  
Imogen Poole  
Margaret Scourse  
Viktoria Titmus  
John Richards  
Jennifer Stoddard  
Fiona Cunningham  
Maydo Kay  
Jenny Barna  
Leila Coupe

## **Viola**

Ruth Donnelly  
Sophie Channon  
Anne-Cecile Dingwall  
Dominic de Cogan  
Jo Holland  
Edna Murphy  
Mari O'Neill  
Viola Hay  
Agata Wygnanska  
Jeremy Harmer  
Emma McCaughan

## **Cello**

Joshua Lynch  
Jessica Hiscock  
Angela Bennett  
Helen Davies  
Melissa Fu  
Clare Gilmour  
Helen Hills  
Isabel Groves

## **Double Bass**

Sarah Sharrock  
Tony Scholl  
Susan Sparrow  
Stephen Beaumont  
John Richens

## **Flute**

Cynthia Lalli  
Alison Townend  
Sarah Crabtree  
Samantha Martin

## **Piccolo**

Samantha Martin  
Sarah Crabtree

## **Oboe**

Rachael Dunlop  
Tom Gillam  
Katy Shorttle  
Camilla Haggett

## **Cor Anglais**

Katy Shorttle

## **Heckelphone**

Camilla Haggett

## **Clarinet**

Graham Dolby  
David Hayton  
Sue Pettitt  
Angela Donnelly

## **Bass Clarinet**

Sue Pettitt

## **E♭ Clarinet**

David Hayton

## **Bassoon**

Neil Greenham  
Jenny Warburton  
Simon Bond  
Phil Evans

## **Contra Bassoon**

Phil Evans

## **Horn**

Carole Lewis  
Chris Wykes  
Tony Hawkins  
Helen Black  
Emily Burley

## **Horn/Wagner tuba**

Paul Ryder  
Maude Wolstenholme  
Oliver Davis  
Benjamin Pollock

## **Trumpet**

Andrew Powlson  
Naomi Wrycroft  
Laureen Hodge  
Mike Ball  
Kaitlin Wild

## **Tenor Trombone**

Nick Byers  
Denise Hayles

## **Bass Trombone**

Gary Davison  
Alex Crutchley

## **Tuba**

George Ellis  
Chris Lawrence

## **Timpani**

Dave Ellis

## **Percussion**

Peter Ashwell  
Dan Johnstone  
Peter Rayner  
Matthew Frost

## **Harp**

Mary Reed  
Anne Denholm

## **Organ**

Edmund Aldhouse



# Cambridge Philharmonic Chorus

## **Soprano 1**

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

## **Soprano 2**

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

## **Alto 1**

Julie Bamford  
Caroline Courtney  
Elaine Culshaw  
Alison Dudbridge  
Elaine Fulton  
Jean Gulston  
Jan Littlewood  
Lauren-Ann Metskas  
Alice Parr  
Caroline Shepherd  
Sarah Upjohn  
Alison Vinnicombe  
Helen Wheatley  
Margaret Wilson  
Joanna Womack

## **Alto 2**

Jane Bower  
Margaret Cook  
Helen Cross  
Alison Deary  
Jane Fenton  
Jane Fleming  
Stephanie Gray  
Toni Hasler  
Hilary Jackson  
Susan Jourdain  
Anne Matthewman  
Lynne McClure  
Sue Purseglove  
Chris Strachan

## **Tenor 1**

Robert Culshaw  
Aviva Grisby  
Sylvia Hearn  
Ian Macmillan  
Peter Scholten  
Michael Short  
John Williams

## **Tenor 2**

Martin Ballard  
Jeremy Baumberg  
Robert Bunting  
Geoff Forster  
Andy Pierce  
Jim Potter  
Chris Price  
Stephen Roberts  
Nick Sayer  
Martin Scutt

## **Bass 1**

Bill Curtis  
John Darlington  
Brian Dawson  
Chris Fisher  
Andrew Foxley  
Lewis Jones  
Roger McClure  
Harrison Sherwood  
Mike Warren

## **Bass 2**

Richard Birkett  
Andrew Black  
Neil Caplan  
Chris Coffin  
Paul Crosfield  
Max Field  
Patrick Hall  
Christopher Joubert

## **Chorus accompanist**

Andrew Black

## **Assistant Conductor**

Jan Moore





Next concert  
Saturday 7 October 2017  
Emmanuel United Reformed Church

**Rossini**  
*Petite Messe Solennelle*

Cambridge Philharmonic Chorus  
Timothy Redmond Conductor

# Cambridge Philharmonic 2017/18 Concerts

<b>Saturday 7 October 2017</b>	<i>Emmanuel United Reformed Church</i> Rossini: Petite Messe Solennelle
<b>Saturday 4 November 2017</b>	<i>West Road Concert Hall</i> Rachmaninov: The Isle of the Dead Britten: Violin Concerto Dvorak: Symphony No 7 <i>Violin soloist Matthew Trusler</i>
<b>Saturday 16 December 2017</b>	<i>West Road Concert Hall</i> Tchaikovsky: Eugene Onegin
<b>Saturday 13 January 2018</b>	<i>West Road Concert Hall</i> Family Concert <i>Tim and Tom's Symphonic Adventures</i>
<b>Saturday 17 March 2018</b>	<i>West Road Concert Hall</i> Stravinsky: Symphony of Psalms Poulenc: Concerto for two Pianos Ravel: Daphnis and Chloe Suite No 2 Poulenc: Stabat Mater
<b>Sunday 20 May 2018</b>	<i>West Road Concert Hall</i> Bernstein: On the Waterfront from 'Symphonic Suite' Walton: Viola Concerto Elgar: Enigma Variations
<b>Saturday 7 July 2018</b>	<i>Ely Cathedral</i> Mahler: Symphony No 8

For further information and online ticket sales visit: [www.cam-phil.org.uk](http://www.cam-phil.org.uk)  
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