

Saturday 16 March 2019
West Road Concert Hall, Cambridge

HAYDN

*The
Seasons*



CAMBRIDGE
PHILHARMONIC

Saturday 18 May 2019 at 7.30pm
West Road Concert Hall, Cambridge



SHOSTAKOVICH

Piano Concerto No 2

SCHREKER

Prelude to a Drama

STRAUSS

Ein Heldenleben

Conductor Timothy Redmond

Piano Martin James Bartlett
BBC Young Musician of the Year 2014

Solo Violin Paula Muldoon
Cambridge Philharmonic Orchestra

**“Martin James
Bartlett’s playing
was thrilling.”**

The Times

Pre-Concert Talk

6.45pm, free
With Timothy Redmond

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

Box Office: 01223 357851 (Cambridge Live) **Online:** www.cambridgephilharmonic.com

Cambridge Philharmonic presents

Haydn
The Seasons

English translation by Paul McCreesh

Cambridge Philharmonic Orchestra & Chorus

Conductor: Timothy Redmond

Leader: Paula Muldoon

Soprano: Rebecca Bottone

Tenor: James Way

Bass: Milan Siljanov

The Seasons

Joseph Haydn (1732-1809)

Background



As all our lives are spent within the natural cycle of the year, it is understandable that composers should be inspired by the seasons as a theme. Glazunov and Tchaikovsky wrote works entitled *The Seasons* whilst Vivaldi's *Four Seasons* has become one of his best known works.

These works all convey the different moods experienced throughout the year. Glazunov produced an allegorical ballet with characters such as Frost; Tchaikovsky wrote 12 piano pieces, one for each month of the year (later arranged for orchestra); and Vivaldi came up with four *concerti grossi*.

Although a narrative aspect is present in all these compositions, Haydn goes much further, as he uses both words and music in his charming and graphic portrayal of the four seasons. Haydn wrote *The Seasons* towards the end of his life, together with the oratorio *The Creation*. *The Creation* has enjoyed much greater success, however, and much more frequent performances, appearing regularly in the repertoire of choral societies.

Haydn spent most of his career in the service of the princes of the Esterházy family, where he was valued for the outstanding originality and beauty of his works. He was incredibly hard-working and, at the whim of his employers, spent some time in Vienna, but mostly at their country estates at Eisenstadt and Esterháza. He was responsible for a band of musicians and was expected to produce a constant stream of new works. Though his talents were valued he was never more than a servant to his employers. He seems to have been somewhat isolated there, physically because of the self-contained community of the estate, and socially as he ranked below his masters. He had to maintain decorum as a princely employee, while being expected to keep enough

formality in his relations with the other employed musicians to preserve discipline. In addition to this he was unhappily married to a woman with whom he had nothing in common and with whom he had no children.

It was only in later years that he had the opportunity to travel to London, for two extensive periods. Here he was fêted and appreciated, writing some of his best and most original symphonies, and performing in concerts arranged by the impresario violinist Salomon to great acclaim. He was awarded an Oxford doctorate and was entertained and sought after by music enthusiasts amongst the well-off and the nobility. Haydn suddenly found himself no longer treated as a servant but as a valued musician, and during this period he developed many friendships and became rather rich. He later declared that this had been the happiest period of his life.

Back in Vienna, in his twilight years, he was comfortably off, although the Napoleonic wars made a worrying backcloth to life at the time. He set about writing *The Creation* and *The Seasons*, both of which originated from English texts. Although at different times in his life he had set words to music, Haydn had concentrated on operas, settings of folksongs and masses. This was the first time he had composed something so entirely different. It is known that he had been extremely moved in London by hearing performances of Handel's *Messiah* and *Israel in Egypt*. It is believed that it was there that he was given a libretto originally intended for Handel. This became the text put together for him by Gottfried van Swieten, director of the court library in Vienna, which went on to form the basis for *The Creation*. First performed in Vienna in 1798, it was a resounding success, and afterwards Haydn set to work on *The Seasons*. He found this did not go smoothly and it taxed him severely, but it was finally performed in 1801. Whereas the story of *The Creation* was a well-known subject to audiences, and the storyline is a unified whole, *The Seasons* is really four separate scenes of rural life. Instead of the three archangels telling the story of creation, there are country folk experiencing the rhythms of rural life.

Although *The Creation* has maintained its popularity *The Seasons* has, by comparison, been somewhat undeservedly neglected. Describing it as 'a bit of an unloved child', musician and conductor Paul McCreesh decided to rectify this and has produced the edition that is being used tonight. First of all he turned to the problem of the text. The original source is actually an English text, *The Seasons* by Scottish writer James Thomson (1700-48). Gottfried van Swieten translated this into German and then back into somewhat clumsy English. McCreesh decided to produce a new English translation that would

reflect 18th century English. He submitted this to historian Ruth Smith, an expert in this field, who has written extensively about Jennens, Handel's librettist. She was very encouraging, showing that his feel for 18th century English libretti was well-founded thanks to his familiarity with Handel.

McCreesh also wanted to recreate the sort of body of musicians that Haydn would have used. For public performances in Vienna Haydn used a large band of players, asking for instruments to be doubled or at least increased, and suggesting that there should be three wind sections. This would be particularly effective in, for example, the hunting chorus in Part 3. It is, however, possible to perform *The Seasons* with a normal sized orchestra.

The creation story from Genesis provides an ambitious and impressive theme for Haydn's oratorio *The Creation*. *The Seasons*, however, is in essence a rural idyll describing country folk going about their different activities, following the natural calendar, while recognising God's part in the seasonal cycle. The music is delightful and offers a wealth of treasures for both soloists, chorus and instrumentalists. At no time is the orchestra there as a mere accompaniment to the singers. The orchestral writing is as full of tuneful themes, dramatic effect and instrumental colour as any of Haydn's symphonies. There are three soloists (Hannah, Simon and Lucas), country people who move the story forward with recitatives and arias. The chorus represents the country folk in general.



PART 1: SPRING

After a dramatic and often stern orchestral introduction alternating with gentler themes, the soloists remark that the rigours of winter are being replaced by the messengers of spring. In the orchestra we hear the melting snow turning to torrents. The chorus follows with *Come, gentle Spring*, a cheerful and lilting 6/8 tune. Simon sings of the jolly farmer, whistling happily as he strides across the furrows and scatters the seed. The simple rustic tune featuring the bassoon is followed by a short quotation from Haydn's *Surprise Symphony*. A prayer is offered for the gifts of rain and sunshine, 'Heaven be gracious', a dignified plea from soloists and chorus.

As the tempo increases the chorus lines become more complex and are backed by an ornate and bubbling orchestration. The prayer is answered and the country folk delight in the 'charming sights, flowery vales, meadows green' and again offer praises to God. The exclamation of 'Wonderful..... bountiful.....infinite God', seems to echo Handel's *Messiah*, which Haydn had heard in London. Spring ends with the interweaving lines of the chorus proclaiming 'Hymns of Praise we sing to Thee' with the vigorous backing of the full orchestra.

PART 2: SUMMER

A quiet *adagio*, full of mystery, portrays the transition from fearful night to daybreak. The countryman salutes the dawn and his daily toils. In a passage reminiscent of *The Creation* Haydn depicts the sunrise: the vocal and orchestral lines creep ever upward and increase in volume, leading to the hymn of praise 'Hail, O glorious sun'. The theme expands to include a general glorification of 'Nature fair'. The soloists tell of the reapers cutting and binding the golden corn as the heat increases. The orchestra seems almost hesitant and limping as the muted strings lead into Lucas's aria. Nature, man and beast are exhausted and parched, blossoms wilted. However, Hannah has cheer to offer, singing of 'shady groves, refreshing shade, a bubbling brooklet', each image accompanied by Haydn's instrumental word-painting. After the mention of a 'shepherd's reed', the oboe duets with Hannah as she sings that 'life through every vein is flowing'.

There is a forewarning of an approaching storm with a rumble of timpani. The chorus sings 'Ah! The storm approaches near!' accompanied by bursts of horns, timpani and crashing chords. The country folk are fearful and, as they comment on the violence of the storm, they cry 'Save us!' and 'Heaven protect us!' The storm passes and eventide approaches. Little phrases in the orchestra depict quails, crickets, frogs and the toll of the evening curfew. The country folk return to 'sweet repose' and all is still.

Interval

Part 3: AUTUMN

A charming and cheerful melody opens Part 3, as the country folk celebrate the bountiful harvest, the outcome of nature's blessings and mankind's toil. Some of the loveliest orchestral writing accompanies the soloists, who sing in praise of 'noble toil'. The chorus joins in the praise, saying that cottage, garments, produce, indeed every good comes from toil.

After a brief mention of the flirting of the village lads and lasses, Lucas sings in praise of the charms of Hannah, a simple country lass. Hannah responds in similar vein, both rejecting 'fine ladies, mincing dandies, airs and graces'. Love and constancy will stand the test of time: 'only death this bond can break'.

The next episode is introduced by saying that certain animals take a toll of the crops, so the hunt is necessary as well as good sport. Simon describes the hound in pursuit of game, and how the bird is shot, followed by a brief reference to the hunting of the hare. A blare of hunting horns awakens the chorus: 'Hark, hear the sounds of the chase'. This time it is the pursuit of the stag and the orchestra's ranks of horn players have a field day, leading the chase thrillingly as the galloping rhythms take off. Whatever present-day audiences feel about the hunt, one is carried along by the excitement and noise of the chase.

After this comes the grape harvest and more revelry: 'Drink up, the wine is here!' After the drinking, comes the dancing. A lively 6/8 country dance with pipers, drummers, fiddlers and bagpipes strikes up, these instruments being clearly heard in the orchestration, and dancers of all ages join in. It is a Brueghel picture brought to life. It gets more boisterous and the rhythms more angular, with a reminder that the drinking and singing have been going on all the time.

Part 4: WINTER

The sombre mood of winter opens with an orchestral *adagio* in C minor. The soloists sing of 'freezing fogs, barren plains and dusky gloom'. The pictorial details of both words and music continue in this vein, and it seems as though the whole of nature has slowed down. The tempo speeds up as Lucas tells of a wanderer lost in drifting snow as dusk approaches, in despair until he catches sight of a light. When he reaches the house he finds inside a 'merry gathering' with people chatting while working at indoor tasks, making baskets

or spinning. There follows a song as the spinning wheel whirrs, a young lass's hope for a sweetheart and marriage.

Hannah entertains the young folk with a little ballad: 'A noble squire of great renown desired a lovely maid'. The company joins in the refrain, enjoying the tale. The maid in question seems to play along but in the end the squire gets his come-uppance.

Simon returns to the wintry theme, and muses that life is like the passing of the seasons and, as winter approaches, it is time to reflect on vain ambitions for fame or luxury. His verdict is: 'Only virtue lasts'. This leads into the *finale*. Simon proclaims: 'Then dawns that morn so glorious when God the Almighty gathers us.' A double chorus with soloists gives a vision of heaven as the final destination. One chorus asks questions about who is worthy to enter, and the other chorus gives a series of answers: 'The man whose life was incorrupt. The man whose lips spoke only truth. The man who helped the poor and weak.' The final plea from all singers is: 'Direct us in Thy ways and make us strong and brave, then we shall ascend into the glorious heavenly realm.'

Jennifer Day



Rebecca Bottone (soprano)



Rebecca Bottone was born in Bedfordshire and studied at the RAM.

Recent engagements include a WNO tour to Hong Kong with *Pelléas et Mélisande* Welsh National Opera, concerts with the Karlsruhe Festival, Clorinda *La Cenerentola* and Mabel *The Pirates of Penzance* (Scottish Opera), recording Amor in Gluck's *Orfeo ed Euridice* with La Nuova Musica, Guinia in Mozart's *Lucio Silla* and Ilia in Mozart's *Idomeneo* at Buxton Opera, and a reprisal of the Olivier award-winning production of *Akhmaten* at ENO in the role of Queen Tye.

Further appearances include First Innocent in the world premiere of Birtwistle's *Minotaur* and First Niece *Peter Grimes* (Royal Opera House, Covent Garden), Cricket and Parrott in the World and USA premieres of Jonathan Dove's *The Adventures of Pinocchio* (Opera North and Minnesota Opera), Blonde *Die Entführung aus dem Serail* (Aix-en-Provence Festival), Marie in the world premiere of Rufus Wainwright's *Prima Donna* (Manchester International Festival), Amanda in Ligeti's *Le Grand Macabre* and Casilda in *The Gondoliers* (English National Opera), Anne Egerman *A Little Night Music*, Johanna *Sweeney Todd* and Carrie *Carousel* (Théâtre du Châtelet, Paris) and the Maid in *Adès' Powder Her Face* and Semira in Arne's *Artaxerxes* at the Linbury Studio.

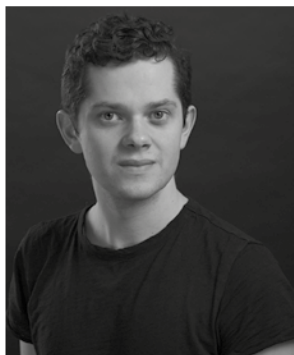
Rebecca has worked with many of the world's leading orchestras including the Gabrieli Consort and Players; she has sung *Charmeuse* in *Thaïs* under Eschenbach with Renee Fleming and also performed with the AAM and the RAI Turin; the CBSO, the Hallé and the Manchester Camerata; *St John Passion* with the Orchestra Sinfonica di Milano Giuseppe Verdi in Milan; the Philharmonia Orchestra under Sir Charles Mackerras; and the Tonhalle Zürich under Sir Mark Elder.

Recordings include Cis *Albert Herring* EMI and two Rossini roles for Opera Rara, Eurice *Adelaide di Borgogna* and Cleone *Ermione*. TV appearances include BBC 2's documentary *The Genius of Beethoven* and David Starkey's *Music and Monarchy*.

Future performances include Bauci *Bauci e Filemone*, Amore Gluck's *Orfeo* and Despina *Così fan Tutte* with the Classical Opera and concerts with the RPO, Capella Cracoviensis and Haydn's *Creation* with Zürich Opera.

James Way (tenor)

Photo: Ben McKee



Born in Sussex, tenor James Way was winner of the 2nd Prize in the 62nd Kathleen Ferrier Awards at Wigmore Hall. James is a former Britten-Pears Young Artist, a laureate of the 'Jardin des Voix' young artists programme of Les Arts Florissants, and holds an Independent Opera Voice Fellowship.

Rapidly gaining recognition in the Baroque repertoire, James was awarded the Rising Stars prize by the Orchestra of the Age of Enlightenment, with whom he has performed Jupiter in Handel's *Semele* under Christophe Roussett and Haydn *The*

Creation under Adam Fischer.

Opera credits include his debuts with Staatsoper Berlin in Purcell's *King Arthur* (Akademie für Alte Musik Berlin and René Jacobs); and with the Philharmonia Orchestra and Jakub Hrůša in the role of the Holy Fool/*Boris Godunov* at the Royal Festival Hall; the Ballad Singer (Owen Wingrave) for Aldeburgh and Edinburgh International Festivals, and several roles at Garsington Opera including Davy in Roxanna Panufnik's *Silver Birch*. This season James debuts the role of Sellem in a worldwide tour of *The Rake's Progress* under the baton of Barbara Hannigan.

Recent concert highlights include Vaughan Williams' *Serenade to Music* with the BBC Symphony Orchestra (Last Night of the Proms), the title role in Handel's *Samson* with the Dunedin Consort, the title role in *Acis & Galatea* with William Christie and Les Arts Florissants, the world premiere of *Périple d'Hannon* by Arthur Levandier with L'Orchestre de Chambre de Paris, and the European premiere of Ross Harris' *FACE* with the BBC Symphony Orchestra, with whom he performs Berlioz *Les nuits d'été* in 2019 conducted by Douglas Boyd. This season and beyond James joins notable ensembles including a *Messiah* tour with Les Arts Florissants, Bach's *St Matthew Passion* (Evangelist) with RTÉ National Symphony Orchestra, performances and recordings of Purcell's *King Arthur* and *The Fairy Queen* with the Gabrieli Consort and Players, Vaughan Williams' *Symphony No. 3* with the CBSO under John Wilson and Handel's *Il Trionfo del Tempo e del Disinganno* (Tempo) with the Freiburger Barockorchester under René Jacobs.

Milan Siljanov (bass-baritone)



Milan Siljanov is currently a member of the ensemble of the Bavarian State Opera. A Samling Artist, he trained on the prestigious Guildhall School of Music & Drama Opera Course under the tutelage of Prof. Rudolf Piernay. He is the recent winner of Second Prize and the Audience Prize at the 67th International ARD Competition in Munich. In 2015, he was awarded First Prize at the International Wigmore Hall Song Competition in London.

Recent engagements include Cilea's *Adriana Lecouvreur* at the Verbier Festival under the baton of Valery Gergiev, *Beethoven Symphony No. 9* with Orchestre de Chambre de Lausanne with Joshua Weilerstein and Haydn's *Nelson Mass* with Orchestre

National de Lyon with Omer Meir Wellber.

Highlights of the 2018/19 season include *Winterreise* at the Cambridge Music Festival, Haydn's *Nelson Mass* at Staatskapelle Dresden under the baton of Omer Meir Wellber, a celebration of Carl Loewe with the Internationale Hugo Wolf Akademie at the Staatsgalerie Stuttgart, and recitals at the Oxford Lieder Festival and Wigmore Hall with pianist Nino Chokhoniidze.

Starting his first season in the ensemble of the Bavarian State Opera, Milan will perform the role of Antonio in *Le nozze di Figaro*, Nachtwächter in *Die Meistersinger von Nürnberg*, Čekunov in *From the House of the Dead*, Montano in *Otello*, Peter Besenbinder in *Hänsel und Gretel*, Sprecher in *Die Zauberflöte*, Schaunard in *La bohème*, and Ein Cappadocier in *Salome*.

Cambridge Philharmonic is grateful to Paddy Smith for sponsoring Milan Siljanov in tonight's concert

Timothy Redmond (Conductor)



Timothy Redmond conducts opera and concerts throughout Europe and the US. He is Professor of Conducting at the Guildhall School of Music and Drama, Music Director of the Cambridge Philharmonic and is a regular guest conductor with the London Symphony and Royal Philharmonic Orchestras.

He has appeared in the UK with the BBC orchestras, the Birmingham Contemporary Music Group, Britten Sinfonia, City of Birmingham Symphony Orchestra, English Chamber Orchestra, Hallé, London Philharmonic Orchestra,

the Philharmonia, Royal Liverpool Philharmonic Orchestra, Sinfonia Viva and the Ulster Orchestra. He also 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, Concerto Budapest, 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, Irish National Opera, the Royal Opera House and St Petersburg's Mariinsky Theatre. He recently gave the Hungarian premiere of *Totentanz*, the Irish premiere of *Living Toys* and assisted the composer for the New York premiere of the Grammy-award winning production of *The Tempest* at the Metropolitan Opera.

In the opera house he has conducted over 70 productions for companies including Opera North, English National Opera, English Touring Opera and Almeida Opera. He gave the world premiere of Peter Ash's *The Golden Ticket* for Opera Theatre of St Louis and for Independent Opera at Sadler's Wells he conducted the UK premieres of Vosček's *Biedermann and the Arsonists* and Hartmann's *Simplicius Simplicissimus*. He has conducted productions in Bregenz (Austrian premiere of Richard Ayres' *The Cricket Recovers*), Tenerife

(Glyndebourne productions of *Carmen*, *Gianni Schicchi* and Rachmaninov's *The Miserly Knight*), Los Angeles (Barber's *A Hand of Bridge*) and Wexford (*The Silver Lake*). He has also conducted opera for New York's American Lyric Theater, at the Buxton and Aldeburgh Festivals and as a member of music staff at De Vlaamse Opera, Strasbourg, Garsington and Glyndebourne.

His recordings include Alison Balsom's album *Paris* with Guy Barker (Warner Classics), *Dreams* with Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI and CDs with the LSO, Royal Northern Sinfonia and Philharmonia.

This season he conducts the world premiere of Roberto Rusconi's *Dionysos Rising* in Italy, Gluck's *Orfeo ed Euridice* in Oxford and he returns to Irish National Opera for a new production of *Madama Butterfly*. He gives concerts with the Britten Sinfonia, CBSO, LSO and Macedonian Philharmonic, makes debuts with the Royal Scottish National Opera and the Winston Salem Symphony, he returns for more concerts in the *My Great Orchestral Adventure* series at the Royal Albert Hall and he records a new disc of Jonathan Dove's orchestral music with the BBC Philharmonic.

Timothy Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez and as an assistant to Elgar Howarth, Valery Gergiev and Sir Colin Davis.



Paula Muldoon (Leader)



Paula Muldoon is a multi-talented violinist, software engineer, writer and composer based in Cambridge, UK. She has a distinguished performing career, having played with many of the world's greatest ensembles and conductors, including the Orchestre Révolutionnaire et Romantique (ORR), the London Symphony Orchestra (LSO), the Philharmonia Orchestra, the Orchestra of the Age of Enlightenment, Andris Nelsons, Sir Simon Rattle, Sir John Eliot Gardiner, Marin Alsop, and Esa-Pekka Salonen.

Highlights of her performing career include a stint as guest leader of the Xi'an Symphony Orchestra, recording Mendelssohn's *Lobgesang* with Sir John Eliot Gardiner and the LSO, and numerous film recordings at Abbey Road. In 2018 she performed in Carnegie Hall with the ORR and in May 2019, as part of her inaugural season as leader of the Cambridge Philharmonic, she will be the featured soloist in Richard Strauss' *Ein Heldenleben*.

In 2017 Paula retrained at Makers Academy as a computer programmer and now combines violin performance with her career as a software engineer at Cambridge Cognition. She is a sought-after speaker in the programming community, having given talks at conferences, workshops and meet-ups in London, Cambridge and Madrid.

Paula composes music for solo violin, which she shares with her community on Patreon (patreon.com/FiddlersCode) as well as in recitals and at programming conferences. Her most recent pieces include *Woman* (sonata in 4 movements) and *Cape Cod the Beautiful*, a nod to her hometown of Falmouth, which was also the home of Katherine Lee Bates, lyricist of *America the Beautiful*.

A keen writer, Paula blogs on music, code and mindfulness/mental health. In her spare time, she enjoys reading, crocheting, Star Trek, cryptic crosswords, and drinking good coffee.

Cambridge Philharmonic Orchestra

Violin 1

Paula
Muldoon(leader)
Kate Clow
(co leader)
Alice Ruffle
Eleanor Winpenny
Anne McAleer
John Richards
Hilary Crooks
Sarah Ridley
François Guérit
Ariane Stoop
Abigail Tan
Viola Hay
Francine Maas

Violin 2

Naomi Hilton
Emma Lawrence
Margaret Scourse
Jo Cumberbatch
Debbie Saunders
Imogen Poole
Sean Rock
Jenny Barna
Rebecca Forster
Katy Rose

Viola

Ruth Donnelly
Sophie Channon
Mari O'Neill
Jo Holland
David Yadin
Robyn Sorenson
Anne-Cecile
Dingwall
Jeremy Harmer
Dominic de Cogan
Agata Wygnanska

Cello

Joshua Lynch
Rachel Twomey
Daniel Grace
Angela Bennett
Linda Hindmarsh
Hartmut Kuhlmann
Catherine Wilson
Lucy O'Brien
Clare Gilmour
Helen Davies
Isabel Groves
Helen Hills

Double Bass

Tony Scholl
Alan Bowman
Stephen Beaumont
Susan Sparrow
John Richens

Flute

Adrienne Kelly-
Jackson
Samantha Martin
Alison Townend
Cynthia Lalli

Oboe

Rachael Dunlop
Katy Shorttle
Tom Gillam

Clarinet

Graham Dolby
Roger Fuste
David Hayton
Joseph Greaney

Bassoon

Neil Greenham
Simon Bond
Ruby Collins

Contrabassoon

Ruby Collins

Horn

Carole Lewis
Tony Hawkins
George Thackray
Chris Wykes

Trumpet

Andrew Powlson
Laureen Hodge
Naomi Wrycroft

Alto Trombone

Phil Cambridge

Tenor Trombone

Denise Hayles

Bass Trombone

Gary Davison

Timpani

Dave Ellis

Fortepiano

Edward Reeve

Cambridge Philharmonic Chorus

Soprano 1

Amanda Bouskill
Jane Cook
Susan Earnshaw
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-Bolton
Diana Sutton

Soprano 2

Cathy Ashbee
Eleanor Bell
Anthea Bramford
Joanne Clark-Wood
Jennifer Day
Christine Halstead
Gertrud Hill
Maggie Hook
Diana Lindsay
Suzie McCave
Ann Read
Pip Smith
Sheila Stevens
Ann Taylor
Catherine Warren

Alto 1

Elizabeth Anderson
Justine Bashford
Helen Black
Alexandra Bolton
Caroline Courtney
Alison Dudbridge
Elaine Fulton
Jean Gulston
Rachel Haynes

Jan Littlewood
Alice Parr
Alison Russell
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Anne Willits
Joanna Womack
Margaret Wilson

Alto 2

Margaret Cook
Helen Cross
Alice Daly
Jane Fenton
Jane Fleming
Stephanie Gray
Susan Jourdain
Anne Matthewman
Lynne McClure
Sue Purseglove
Chris Strachan
Oda Stoevesandt

Tenor 1

David Griffiths
Aviva Grisby
Jean Harding
Tim Holmes
Ian Macmillan
Chris Schaefer
Peter Scholten
Graham Wickens
John Williams

Tenor 2

Aidan Baker
Martin Ballard
Jeremy Baumberg
Geoff Foster
Andy Pierce
Stephen Roberts
Martin Scutt

Bass 1

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

Bass 2

Richard Birkett
Neil Caplan
Paul Crosfield
Dan Ellis
Max Field
Patrick Hall
Christopher Joubert
Gideon Williams

Chorus Masters

Mark Austin
Tom Primrose

Chorus Accompanist

Andrew Black

Assistant Conductor

Jan Moore

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JS Bach

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Ian Cobb, conductor

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Saturday 18 May 2019

West Road Concert Hall
Schreker: Prelude to a Drama
Shostakovich: Piano Concerto No 2
Strauss: Ein Heldenleben

Sunday 19 May 2019

West Road Concert Hall
Family Concert: The Pelicantata

Saturday 6 July 2019

Saffron Hall, Saffron Walden
Verdi: Requiem



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