

Saturday 7 December 2019
West Road Concert Hall, Cambridge

Verdi's

AIDA



CAMBRIDGE
PHILHARMONIC

Saturday 18 January 2020 at 2pm & 4pm
West Road Concert Hall, Cambridge



My Musical Magical Hat

**Family
Concert**
for age 5+

Music from

John Williams
Harry Potter

Paul Dukas
The Sorcerer's Apprentice

Elena Kats-Chernin
The Witching Hour

Mussorgsky
Pictures at an Exhibition

Conductor Timothy Redmond

Presenter Ruth Rosales

Cambridge Philharmonic Orchestra

How do you choose which musical instrument to play? Do you choose it or does it choose you? Find out as Tim, Ruth and the Cambridge Phil reach into the world of the magical music hat.



All tickets (reserved): £12

Box Office: 0333 666 3366 (TicketSource) Online: www.cambridgephilharmonic.com

Cambridge Philharmonic presents

Verdi's
Aida

An Opera in Concert

Cambridge Philharmonic Orchestra & Chorus

Conductor: Timothy Redmond

Leader: Paula Muldoon

Aida Linda Richardson

Amneris Mirouslava Yordanova

Radamès Michael Wade Lee

Amonasro Nicholas Lester

Ramfis Stephen Richardson

King Richard Wiegold

Messenger Peter Van Hulle

Voice of the High Priestess Madison Nonoa

Aida

Giuseppe Verdi (1813-1901)



When Giuseppe Verdi was born in 1813, Rossini had yet to compose any work of significance, nor had Schubert, and Beethoven's last great period was also still to come. When Verdi died, in 1901, Wagner was dead and Puccini had just composed *La Bohème*. So his life spanned all the great operatic achievements of the nineteenth century.

During his career Verdi concentrated almost exclusively on the composition of operas. In the second half of the century, there were four main lines of

operatic development: in the east there was a developing Russian tradition, in Germany there was Wagner, in Paris 'grand opera', and in Italy there was Verdi. Bellini and Donizetti were dead by 1850 and Rossini had long since stopped writing operas, so Verdi was unchallenged as the composer of Italian opera. It happens that 1850 was a particularly significant year in Verdi's own operatic development. Between 1839 and 1850, Verdi had composed sixteen operas in what he described as his 'prison' or 'galley' years. These were the years of the Risorgimento and much of his output has a distinctly nationalistic flavour; indeed he was adopted by the leaders of the movement for Italian independence. However, throughout this period, a second strand was developing, of domestic tragedy. By the time of the composition of *Stiffelio* in 1850, he was sufficiently well-established to start choosing his own material. The result was the three great, middle-period operas which cemented his international standing: *Rigoletto*, *Il Trovatore* and *La Traviata*. He was increasingly drawn thereafter to Paris and 'grand opera'. The principles of grand opera had developed in Paris in the first half of the century. Rossini had led the way with *William Tell* and Donizetti, too, had moved his focus

from Italy to Paris and composed masterpieces such as *Les Martyrs*, but the dominant figure in Paris by 1850 was a German, Meyerbeer. Grand opera involved four or five-act operas, to spectacular themes, and a ballet was 'de rigueur'. Verdi, starting with *Les Vêpres Siciliennes* in 1855, explored the possibilities of this tradition, culminating with *La Forza del Destino* of 1862 and *Don Carlos* of 1867. However, he struggled to contain the sprawling material and both operas exist in two versions, with the possibilities of various cuts. At last, with *Aida* in 1871, he succeeded in bringing his material together in a perfect form. As Julian Budden has written: "*Aida* enjoys the distinction of being the one grand opera from which it is impossible to omit a single bar". Often the ballet, at least, was omitted but with *Aida* "to omit it would be to undermine the musical structure fatally".

On the face of it, *Aida* is a step backwards for Verdi. It had an old-fashioned plot, set in remote antiquity and dealt with generic characters. Verdi had been exploring the outsider: the hunchback, the fallen woman, the misfit prince. *Aida*, however, is set in a closed society whose values are never called into question. But Verdi was a great artist, and great artists don't confine themselves to one particular view of life.

After *Aida*, Verdi composed his greatest non-operatic piece, the *Requiem*, and expanded an earlier opera *Simon Boccanegra*. It appeared that his operatic days were over, but in his old age he turned to Shakespeare to compose two great works, *Otello* in 1887 and then his final masterpiece, and only mature comedy, *Falstaff* in 1893.

ACT I

The action takes place in Memphis in Egypt, just when news has arrived of an Ethiopian invasion, led by Amonasro. Radamès, who hopes to be chosen as Egyptian leader, is in love with the Ethiopian slave-girl Aida. He, meanwhile, is loved by Amneris, the daughter of the Egyptian King. In the first scene this triangle is explored: Amneris loves Radamès and is jealous of Aida, Radamès is concerned to conceal the object of his love, and Aida is conflicted between her love for Radamès and her allegiance to the invading Ethiopians, whose leader is her father. The King enters to announce that Radamès has indeed been chosen to lead the Egyptians. All rush out leaving Aida to face her dilemma. She calls on the gods to guide her.

The second scene is set in the Temple of Vulcan where Ramfis, the High Priest, invests Radamès with consecrated weapons and they both call on the god Phtha for victory.

ACT II

The first scene is set in Amneris's apartments, where she is expressing her love for Radamès. On Aida's entry Amneris resolves to establish, once and for all, whether Aida is the object of his love by falsely informing her that Radamès is dead. Aida's despair confirms Amneris's worst fears and she turns on the slave girl.

The second scene takes place outside Thebes where celebrations of the Egyptian victory are taking place in the presence of the King, complete with a triumphal march and dance. Amneris crowns Radamès with the victor's crown and the King offers to grant him any request. Radamès asks for the prisoners to be brought in. Among them is Amonasro, and Aida recognises her father. Radamès now asks for the prisoners to be freed but Ramfis objects. The King compromises by releasing all but Aida's father, and gives Radamès Amneris's hand in marriage. Amidst the general rejoicing, Radamès and Aida express their sorrow.

Interval

ACT III

On the shores of the Nile, the priests and priestesses are praying for the forthcoming marriage. Aida sits alone yearning for her native land. Amonasro enters and, arousing her love for her country, persuades her to find out the Egyptian troop movements, as the Ethiopians are preparing another attack. On Radamès's entry, Amonasro hides, and Aida eventually persuades Radamès to escape with her. He tells her of the route the Egyptians are about to take and Amonasro reveals himself. Radamès has betrayed his country. Amneris has overheard all this and cries 'traitor'. Aida and her father flee but Radamès remains and surrenders.

ACT IV

In the first scene, Amneris tries to persuade Radamès to renounce his love for Aida, and, in return, she will save him. However, on hearing that Aida has survived, he professes his love for her again and Amneris leaves him to his fate. In the judgement chamber, Ramfis pronounces the charge of treason three times. Radamès does not reply. Then, three times, the priests hurl the accusation 'traitor'. Three times Amneris, regretting abandoning Radamès, begs for mercy – to no avail. Radamès is sentenced to be entombed alive.

The final, incomparable, scene takes place on two levels. Above, in the temple of Vulcan, the priests and priestesses kneel in prayer. Below, Radamès is

confined in his vault. Aida reveals herself, hidden there to join him. They sing a final duet, whilst above the priests and priestesses chant, and Amneris, dressed in mourning, prays to Isis that Radamès's soul may rest in peace.

The music

Aida is remembered first and foremost for Act II Scene 2 with its victory celebrations, triumphal march and ballet, all the accoutrements of 'grand opera'. Productions have included elephants and camels and it is a poor production which cannot allow the audience to be swept away by the spectacle. However, this scene only acts as a central pivot to the opera. Either side there is the simple story of a love triangle and a hero who, when confronted by the choice between the love of a woman or the love of his country, chooses the latter and goes to his death. It is a family tragedy. The central scene retains its power precisely because of the contrast with what comes before and after. Verdi chose a more conservative musical structure as well. There are no elaborate ensembles or quartets and quintets. Instead, there are arias, duets and the occasional trio. There are also the two ritual scenes with Radamès and Ramfis, where Verdi's use of the repetition of three is particularly in evidence. Radamès and Aida both have arias which became recital pieces: Radamès's *Celeste Aida* in Act I and Aida's *O patria mia* in Act II Scene 2. However, the most complex character, and the one who increasingly dominates the tragedy, is Amneris. At first, she is fuming with jealous rage as she uncovers Aida's secret love; their duet would have ended with a predictable cabaletta in earlier years but now Verdi's compositional technique is more subtle. In Act IV Amneris maintains her dignity throughout whilst her music starts to betray her engulfing despair. The final scene has the character of an epilogue, with a succession of lyrical ideas and simple, almost diaphanous scoring. The ending, when it comes, is magical. The last word belongs to the aged Rossini: "May my colleagues forgive me for saying so, but Verdi is the only man capable of writing grand opera".

Programme notes: John Harding

Linda Richardson (Aida)



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.

Highlights in recent seasons include Violetta *La traviata*, Cio-Cio San *Madama Butterfly*, the title role *Anna Bolena*, Amaltea *Mosè in Egitto*, and Elvira *I puritani* all for Welsh National Opera, and the title role in *Anna Bolena* for Longborough Festival Opera.

An English National Opera Company Principal between 1997 and 2005, her roles there included

Virtue *The Coronation of Poppea*, Fiordiligi *Così fan tutte*, Lauretta *Gianni Schicchi*, Micaela *Carmen*, Gretel *Hansel and Gretel*, Gilda *Rigoletto*, Zerlina *Don Giovanni*, Sophie *Der Rosenkavalier*, Mimì *La bohème*, title roles *The Fairy Queen* and *Alcina*, Violetta *La traviata*, Woglinde *Das Rheingold*, Helena A *Midsummer Night's Dream* and Donna Anna *Don Giovanni*.

Roles elsewhere include Karolka *Jenůfa*, Nannetta *Falstaff*, Pamina *Die Zauberflöte*, Violetta *La Traviata* (Opera North); Lisetta *La Vera Constanza* (Garsington Opera); Norina *Don Pasquale* (Clonter Opera); First Niece *Peter Grimes* (Dutch National Opera); Amina *La Sonnambula* and Alice *Falstaff* (Opera Holland Park); Countess *Le nozze di Figaro* throughout the UK and France (Diva Opera), the title role in *Kát'a Kabanová* (ETO); Alice *Falstaff* (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), and Orff *Carmina Burana* at the Royal Festival Hall.

Mirouslava Yordanova (Amneris)



Mirouslava Yordanova was born in Sofia, Bulgaria and now lives in Great Britain. After graduating with honours at the High School of Music and the State Academy she was immediately engaged as a principal singer at the Sofia National Opera, where her operatic roles included the Female Neighbour (Stravinsky's *Mavra*), Mutter *Hänsel und Gretel* and Maddalena *Rigoletto*. She was a prize-winner in several major competitions in Bulgaria and also at the Riccardo Zandonai competition in Italy. Ms Yordanova was the Bulgarian representative in the BBC Cardiff Singer of the World Competition in 2001. In Italy she studied at the Accademia Lirica 'Katia Ricciarelli' in Parma with Lella Cuberli,

and subsequently with Bianca Maria Casoni in Milan and Viorica Cortez in Paris.

Ms Yordanova has performed the roles of Rosina *Il Barbiere di Siviglia* at the Festival Lirico della Toscana in Florence, and the same role at the Musica Riva Festival alongside Leo Nucci. She sang Angelina in Rossini's *La Cenerentola* both in Turin and at the Musica Riva Festival, and the role of Il musico in Donizetti's *Le Convenienze ed Inconvenienze Teatrali* at the Dordrecht Belcanto Festival in Holland. For Monte Carlo Opera Ms Yordanova has performed Fyodor *Boris Godunov*. She sang Emilia *Otello* with José Cura in the Tenerife Opera Festival, directed by Giancarlo Del Monaco, and more recently Adalgisa *Norma* at the Timisoara Opera in Romania. In 2009, Ms Yordanova made her debut as Maffio Orsini *Lucrezia Borgia* at the Buxton Festival in England, in the award-winning production by Stephen Medcalf.

Other engagements include Dryade *Ariadne auf Naxos* with the Gulbenkian Orchestra in Lisbon, conducted by Lawrence Foster. She returned twice to the Buxton Festival, in 2010 as Federica in *Luisa Miller*, also singing a solo recital marking the 100th anniversary of the death of Pauline Viardot, and in 2011 performing the role of Armando di Gondi in Donizetti's *Maria di Rohan*. Also in 2011 the Metropolitan Opera in New York invited her to cover the role of Giovanna Seymour in Donizetti's *Anna Bolena*.

Michael Wade Lee (Radamès)



American tenor Michael Wade Lee's recent roles include Calaf *Turandot* and Riccardo *Un Ballo in Maschera* for Aalto-Theater Essen; Don José *Carmen* for Estonian National Opera, Greek National Opera, San Antonio Opera, Staatstheater Mainz, and Chautauqua Opera; Radamès *Aida* with Estonian National Opera, Lyric Opera Productions in Dublin, and Annapolis Opera; Il Duca *Rigoletto* with Pittsburgh Opera, Estonian National Opera, San Antonio Opera, Wichita Grand Opera and Opera Birmingham (US), and Festival of the Aegean; Cassio *Otello* with Opera North (UK); the title role in *Stiffelio* for Theater Krefeld/Mönchengladbach and Theater Mannheim; Don José *Carmen* and Gabriele Adorno *Simon Boccanegra* for Theater Osnabrück; Alfredo

La Traviata for Boston Lyric Opera; Manrico *Il Trovatore* for Wichita Grand Opera and Lyric Opera Productions in Dublin; Turiddu *Cavalleria Rusticana* at Theater Krefeld/Mönchengladbach, Chelsea Opera, and Kentucky Opera; and a return to Aalto-Theater Essen as Calaf *Turandot*.

Other roles include Rodolfo *La Bohème*, Alfredo *La Traviata* for the Estonian National Opera; Luigi *Il Tabarro* for the Bard Music Festival; Nemorino *L'Elisir d'Amore* for the Glyndebourne Festival; Ireland; Pinkerton *Madama Butterfly* with Musica Viva (Hong Kong) and Midland Opera; the Prince (cover) *Rusalka* twice with the Royal Opera House, Covent Garden and twice for Glyndebourne Festival Opera.

Concert appearances include Beethoven *Ninth Symphony* with RTÉ Broadcast Orchestra Dublin, the Tucson Symphony Orchestra, the Raylynmor Tsunami Relief benefit, and the Greater Bridgeport Symphony; the Verdi *Requiem* with the Kalamazoo Symphony and in Poland with Pilska Orkiestra Klasyczna. He sang the tenor solo in the Mozart *Requiem* and Jenkins *The Armed Man: A Mass for Peace* at Carnegie Hall and has appeared in concert with the San Francisco Opera Orchestra and on the stages of Avery Fisher Hall, Alice Tully Hall and Merkin Hall in New York City.

Nicholas Lester (Amonasro)



Australian baritone Nicholas Lester studied at the Adelaide Conservatorium of Music and the National Opera Studio, London and was a State Opera of South Australia Young Artist. His studies were sponsored by Glyndebourne Festival Opera as the recipient of the Anne Woods/Johanna Peters Award. He was a recipient of an Independent Opera/National Opera Studio Postgraduate Voice Fellowship, awards from the Simon Fletcher and Tait Memorial Trusts and is very grateful for support from Chris Ball and Serena Fenwick.

In 2014 Nicholas was delighted to be voted 'Best Male in a Leading Role' by the Opera Holland Park audience for his performance as Figaro in *Il barbiere di Siviglia*.

Recent and future plans include the title role in *Orphée*, Marcello *La Bohème*, and Cascada *The Merry Widow* (ENO), Ford *Falstaff* and Lescaut *Manon Lescaut* (Grange Festival Opera), Chou En-lai *Nixon in China*, Josef K in Philip Glass's *The Trial*, Germano *La Scala di Seta*, Dr Malatesta *Don Pasquale* and Ping *Turandot* (Scottish Opera), Daddy Bear *Goldilocks and the Three Little Pigs* (The Opera Story), Marcello *La Bohème* (New Zealand Opera, English Touring Opera), title role in *Eugene Onegin* and Figaro *Il barbiere di Siviglia* (Welsh National Opera), Guglielmo *Così fan tutte*, Dandini *La Cenerentola*, and Frédéric *Lakmé* (Opera Holland Park), Valentin *Faust* (Dorset Opera Festival), Guglielmo *Così fan tutte* (Danish National Opera), Escamillo *Carmen* (Mid Wales Opera), excerpts from *Gianni Schicchi* (title role) in a broadcast performance from Amsterdam's newest concert hall, Bimhuis, and Bohuš *The Jacobin* (Buxton Festival). Recent concerts include Raymond Gubbay *Spectacular Classics* at Bridgewater Hall and *Sea Symphony* with Brighton Philharmonic conducted by Barry Wordsworth.

Stephen Richardson (Ramfis)



Stephen Richardson studied at Manchester University and the Royal Northern College of Music. He has created roles in many important contemporary works including Thomas Adès' *The Tempest* (Royal Opera House); Tan Dun's *Orchestral Theatre II: Re, and Tea* (Suntory Hall, Tokyo); Barry's *The Triumph of Beauty and Deceit, The Importance of Being Earnest* and *The Intelligence Park*; Tavener's *Eis Thanaton, Resurrection, The Apocalypse and Fall and Resurrection* (City of London

Sinfonia, St Paul's Cathedral); and the British premiere of *The Handmaid's Tale* (English National Opera).

Recent engagements include Baron Ochs *Der Rosankavalier* (Bolshoi, Moscow and Opera North), Hobson *Peter Grimes* (La Scala, Royal Opera House, Opera North and Aldeburgh Festival), Dansker *Billy Budd* (Rome Opera and Opera North), Dikoj *Kát'a Kabanová* and Father Trulove *The Rake's Progress* (Rome); Hotel Manager and Duke *Powder Her Face* (Irish National Opera), King of Hearts in Unsuk Chin's *Alice in Wonderland* (Los Angeles Philharmonic and The Barbican), Geronte *Manon Lescaut* (Opera Holland Park), Timur *Turandot* and *Powder Her Face* (Northern Ireland Opera), Dikoj *Kát'a Kabanová*, Simone *Gianni Schicchi* and The General *Silent Night* (Opera North), Bartolo and Rocco *Fidelio* (Garsington Opera), Rocco (Bridgewater Hall with the BBC Philharmonic Orchestra) and *Messiah* with the Danish National Vocal Ensemble.

Recordings include *Where the Wild Things Are*, title role in Goehr's *Death of Moses* (Unicorn Kanchana), Purcell's *Ode for the Birthday of Queen Mary* (DG Archiv), Stravinsky's *The Flood* and Britten's *A Midsummer Night's Dream* (London Symphony Orchestra/Sir Colin Davis, Philips) and *Albert Herring* (Chandos).

Richard Wiegold (King)



Welsh bass Richard Wiegold made his international debut at the Canadian Opera in 2008 as Arkel *Pelléas et Mélisande*, which led to a busy career in Europe, North America and the Middle and Far East. Richard's Wagnerian roles include König Marke *Tristan und Isolde* at the Prague State Opera, North Carolina Opera and Saffron Opera Group, Hans Schwarz *Die Meistersinger* at Covent Garden, Pogner *Die Meistersinger* with SOG, Gurnemanz *Parsifal* at the Estonian National Opera, Titirel *Parsifal* with SOG, Reinmar von Zweter *Tannhäuser* at the Chicago Lyric and the Théâtre du Capitole de Toulouse, Stefano Colonna *Rienzi*, also in Toulouse, Fasolt *Rheingold* with NCO, and Daland

Der fliegende Holländer in Galicia and at Longborough. Richard is renowned for his portrayal of the Commendatore *Don Giovanni*, at the Canadian Opera, Lyric Opera of Kansas City, Utah Opera, Teatru Manoel in Malta and elsewhere, as well as on the soundtrack of the movie 'Interlude in Prague'.

Other roles include Dr Grenvil *La Traviata* at Covent Garden (available on a Grammy-nominated DVD), Fünfte Jude *Salome* at the Salzburg Festival and in concert with the Berlin Philharmonic, Arkel in Cincinnati and at Glyndebourne, Banquo *Macbeth* for Palm Beach Opera, Timur *Turandot* for Utah Opera, Orest *Elektra* in Santiago de Compostela and Theseus *A Midsummer Night's Dream* in Montpellier. Richard's roles with Welsh National Opera include Vairochana *Wagner Dream*, Basilio *Il Barbiere di Siviglia*, Bartolo *Le Nozze di Figaro*, Walter/Melchtal *Guillaume Tell*, Bonze *Madama Butterfly* and The Secret Police Agent *The Consul*.

Peter Van Hulle (Messenger)



Born in Cumbria, Peter studied at Leeds University, the Royal Scottish Academy of Music and Drama and the National Opera Studio in London.

As a principal artist, Peter has sung for many of the major opera companies in the UK including: the Royal Opera, English National Opera, Scottish Opera and Welsh National Opera; whilst abroad engagements include: Teatro alla Scala, Milan, La Monnaie, Brussels, De Nederlandse Opera, Amsterdam, Grand Theatre, Luxembourg and in Paris, Nice and Budapest.

Peter previously sang with the Cambridge Philharmonic as Bardolfo in *Falstaff* by Verdi.

His operatic repertoire ranges from Handel and Mozart, through Verdi, Puccini and Wagner to Britten and Janáček. He is particularly sought after as an interpreter of new operas.

Peter has sung at many major festivals including Edinburgh International Festival, Buxton Festival and the Longborough, Holland Park and Almeida opera festivals.

On the concert platform he has sung with a variety of orchestras including City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Royal Philharmonic Orchestra, Deutsches Symphonie-Orchester and Berlin Philharmonic Orchestra. He has performed a diverse array of repertoire including Bach and Handel, Mozart and Haydn, Beethoven and Mendelssohn, Verdi and Puccini and especially Britten.

As a recitalist Peter has sung at the Buxton and Edinburgh Festivals and the international Britten Symposium in Szeged, Hungary. He recently sang for the Birmingham Royal Ballet and Rambert Dance Company.

He has a recital CD, *Romantic Swiss Song*, available on Guild, and can also be seen on DVD in *Death in Venice* and *Cunning Little Vixen*, both on the Opus Arte label.

Madison Nonoa (Voice of the High Priestess)



New Zealander Madison Nonoa is a recent graduate of the prestigious Guildhall School of Music and Drama Opera Programme where she studied under the tutelage of Yvonne Kenny, AM.

Since moving to the UK in 2017, Madison has performed numerous operatic roles including Susanna from Mozart's *Le Nozze di Figaro*, Despina in *Così fan tutte*, Tytania in Britten's *Midsummer Night's Dream* and Giulietta in Bellini's *I Capuleti e i Montecchi*.

Most recently Madison has featured as a soprano soloist in Berlioz's *La Damnation de Faust* for Glyndebourne Festival Opera. Also at this year's festival, Madison has sung as a chorus member and covered the role of First Spirit for the mainstage production of *Cendrillon* (Massenet). In August she made her operatic debut with the company as First Siren in Handel's *Rinaldo*.

Currently, Madison is covering the role of Almirena for the Glyndebourne Tour production of *Rinaldo* and is a 2019 Samling Scholar. In 2020 she will perform the role of Asteria in Handel's *Tamerlano* with Cambridge Handel Opera Company. She acknowledges the ongoing support of the Dame Kiri Te Kanawa and Dame Malvina Major Foundations.

Timothy Redmond (Conductor)



Timothy Redmond conducts opera and concerts throughout Europe and the US. He is Music Director of the Cambridge Philharmonic, Professor of Conducting at the Guildhall School of Music and Drama, 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 and festivals including Aldeburgh, Bregenz, Glyndebourne, Los Angeles, Opera North, Strasbourg and Wexford.

This season he conducts performances of Roberto Rusconi's *Dionysos Rising* in Vienna, Gluck's *Orfeo ed Euridice* in Malta and he takes up the position of Music Director of North Carolina's Winston-Salem Symphony. Forthcoming engagements include concerts with the LSO, RPO and Macedonian Philharmonic, debuts with orchestras in Vienna and the US and opera in Italy.

He also returns to the Royal Albert Hall for more concerts in the My Great Orchestral Adventure concert series.

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 violinist, software engineer, and composer based in Cambridge, UK. Currently the leader of the Cambridge Philharmonic Orchestra and the Norfolk Symphony Orchestra, her performing career has taken her around the world with the London Symphony Orchestra, Philharmonia Orchestra, and other major ensembles.

After an exciting 2018/19 season where she soloed in Richard Strauss' *Ein Heldenleben* with the Cambridge Philharmonic and Nikolai Rimsky-Korsakov's *Scheherazade* with the

Norfolk Symphony Orchestra, Paula opened the 2019/20 season by releasing DeskNotes, a YouTube channel dedicated to orchestral string playing. Upcoming projects include recording a CD of her own solo violin compositions and solo performances around Cambridge.

After retraining as a computer programmer, Paula now combines music with her career as a software engineer at Cambridge Cognition, where she writes code that is used for worldwide clinical trials. She is one of WeAreTechWomen's 100 Women in Tech and is on the Computer Weekly Women in Software Power List.

Paula composes music for solo violin, which she shares on Patreon (patreon.com/FiddlersCode). Her most recent pieces include *Woman* and *Cape Cod the Beautiful*, a nod to her hometown of Falmouth, Massachusetts, which was also the home of *America the Beautiful* lyricist Katherine Lee Bates. Her debut single, *Get Outside*, is now available on Spotify and iTunes.

Cambridge Philharmonic Orchestra

Violin 1

Paula Muldoon (leader)
Kate Clow (co leader)
Alice Ruffle
Roz Chalmers
François Guérit
Debbie Saunders
Hilary Crooks
John Richards
Imogen Poole
Maydo Kay
Viola Hay
Sean Rock

Violin 2

Oya Takmaz
Emma Lawrence
Anne McAleer
Abigail Tan
Sarah Ridley
Nichola Roe
Margaret Scourse
Ariane Stoop
Rebecca Forster
Leila Coupe
Jenny Barna

Viola

Sophie Channon
Ruth Donnelly
Mari O'Neill
Edna Murphy
David Yadin
Emma McCaughan
Robyn Sorenson
Jo Holland
Jeremy Harmer

Cello

Joshua Lynch
Jess Hiscock
Angela Bennett
Lucy O'Brien
Daniel Grace
Isabel Groves
Rachel Twomey
Helen Davies
Catherine Wilson

Double Bass

Sarah Sharrock
Tony Scholl
Susan Sparrow

Flute

Cynthia Lalli
Alison Townend
Samantha Martin

Piccolo

Samantha Martin

Oboe

Tom Gillam
Rachael Dunlop

Clarinet

Graham Dolby
David Hayton

Bassoon

Jenny Warburton
Simon Bond

Horn

Carole Lewis
Gareth Edwards
George Thackray
Chris Wykes

Trumpet

Chris Clark
Andrew Powlson

Tenor Trombone

Denise Hayles
Nick Byers

Bass Trombone

Gary Davison

Cimbasso

Stuart Beard

Timpani

Dave Ellis

Percussion

Dan Johnstone
Lewis Blee
Hristiyan Hristov

Harp

Lizzy Scorch

STAGE BAND

Clarinet

Sarah Driver
Roger Fuste
Sue Pettitt

Trumpet

Laureen Hodge
Tom Thornton
Phillippa Scourse
Jacob Rosenber

Trombone

James Graham
Benjamin Newman

Cambridge Philharmonic Chorus

Soprano

Cathy Ashbee
Eleanor Bell
Amanda Bouskill
Anthea Bramford
Joanne Clark-Wood
Jane Cook
Jennifer Day
Rose Drury
Susan Earnshaw
Lisa Gardiner
Christine Halstead
Agnes Heydtmann
Gertrud Hill
Maggie Hook
Diana Lindsay
Ros Mitchell
Val Norton
Liz Popescu
Caroline Potter
Susan Randall
Ann Read
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Pat Sartori
Paddy Smith
Pip Smith
Linda Stollwerk Boulton
Diana Sutton
Ann Taylor
Catherine Warren

Alto

Elizabeth Anderson
Julie Bamford
Justine Bashford
Helen Black
Alexandra Bolton

Jane Bower
Margaret Cook
Caroline Courtney
Helen Cross
Alice Daly
Jane Fenton
Jane Fleming
Elaine Fulton
Stephanie Gray
Jean Gulston
Rachel Haynes
Hilary Jackson
Janet Littlewood
Sarah Marshall-Owen
Anne Matthewman
Lynne McClure
Alice Parr
Sue Purseglove
Alison Russell
Caroline Shepherd
Chris Strachan
Oda Stoevesandt
Sarah Upjohn
Alison Vinnicombe
Joanna Womack
Helen Wheatley
Anne Willitts
Susan Wilson
Kate Wootton

Tenor

Aiden Baker
Martin Ballard
Jeremy Baumberg
David Griffiths
Aviva Grisby
Jean Harding
Sylvia Hearn
Adam Higgins
Tim Holmes

Ian Macmillan
Andy Pierce
Jim Potter
Chris Roberts
Stephen Roberts
Nick Sayer
Martin Scutt
Chris Shaefer
Peter Scholten
John Williams
Ben Womack

Bass

Richard Birkett
Andrew Black
Neil Caplan
Chris Coffin
Bill Curtis
Brian Dawson
Dan Ellis
Max Field
Patrick Hall
Lewis Jones
Christopher Joubert
Roger McClure
Tom Primrose
Gideon Williams

Chorus Master

Tom Primrose

Chorus Accompanist

Andrew Black

Assistant Conductor

Jan Moore

Saturday 14th December, 7:30pm
West Road Concert Hall, Cambridge

Christmas in Leipzig

Bach: Cantatas

(BWV 40, 63, 91 & 110)



Collegium
Laureatum
Ian Cobb, conductor

soloists:
Charlotte Bowden
Emily Sierra
Michael Bell
Theo Platt

Registered charity,
number : 1169986

Tickets £16

From: Cambridge Live Tickets (01223) 357851,
WeGotTickets.com or tickets@collegium.org.uk



Photo: Sheila Burnett

Cambridge Philharmonic Friends Application Form

Your details

Name

Address.....

.....

Email.....

Phone

I would like to join the Friends of the Phil and to make a donation to the Cambridge Philharmonic of:

£.....(£50 a year minimum)

I would like to pay by:

☐ Cheque ☐ Standing order ☐ BACS (*Please indicate which*)

Please make cheques payable to 'Cambridge Philharmonic Society' and write 'Friends Scheme' and your name on the back of the cheque.

Cambridge Philharmonic Society Bank details for standing orders and BACS:

HSBC, Cambridge City Branch. Sort Code: 40-16-08

Account No: 51371835. Reference: Friends Scheme/*Your surname*

Gift Aid declaration

Gift Aid gives Cambridge Philharmonic an extra 25p for every pound you donate, at no extra cost to you. Higher rate tax payers can claim additional tax relief by including Gift Aid.

I confirm:

I am a UK tax payer and would like to Gift Aid my donation and all donations in the future until I notify you otherwise

I understand that if I pay less Income Tax and/or Capital Gains Tax than the amount of Gift Aid claimed on all my donations in any tax year it is my responsibility to pay any difference.

Signed Date.....

☐ I would like my donation to be anonymous

You will be added to our Supporters Register and will receive our Newsletter and advance information about concerts and events.

☐ If you do not wish to be contacted in this way, please tick the box

Where to send this form

Please return this form, and cheque if appropriate, to:

The Treasurer, 123 The Rowans, Milton, Cambridge, CB24 6YZ

Cambridge Philharmonic. Registered Charity No: 243290

Join the Friends of the Phil

The Cambridge Philharmonic is renowned for giving innovative and inspiring concerts – and it's thanks to the generosity of our Friends and Supporters that we are able to do this. Visit our website to learn more about the benefits that our Friends receive, including social events and the chance to meet our conductor and soloists. Complete the form opposite to become a Friend. With your help we can continue to bring world-class music making to the city.

www.cambridgephilharmonic.com



Nash Matthews

Patent, Trade Mark and Design Attorneys



Our Principal Patrons

The Pye Foundation
Mark and Ann
Goodridge
DH Thomas

Our Patrons

John Short and
Debbie Lowther
Paddy Smith
Nash Matthews

Our Donors

Rob and Janet Hook
Ed and Gill Coe
Gerard and Margaret
Chadwick

Our Friends

Trinity College
Churchill College
Emmanuel College
St John's College

Cambridge Philharmonic

Forthcoming Concerts

Saturday 18 January 2020

West Road Concert Hall
Family Concert: *My Musical Magical Hat!*

Saturday 14 March 2020

West Road Concert Hall
Beethoven: *Leonore Overture No.3*
Beethoven: *Choral Fantasia*
Mozart: *Piano Concerto in A K488*
Mozart: *Mass in C Major 'Coronation' K317*

Saturday 23 May 2020

West Road Concert Hall
Bartók: *Dance Suite*
Rachmaninov: *Three Russian Songs*
Mussorgsky: *Songs and Dances of Death*
Rachmaninov: *The Bells*

Saturday 4 July 2020

Lecture Recital: *Mahler and Zemlinsky*

Saturday 11 July 2020

Ely Cathedral
Zemlinsky: *Psalm 13*
Mahler: *Symphony No.2 'Resurrection'*

To book tickets or to join our mailing list visit:
www.cambridgephilharmonic.com

Enjoyed tonight's concert?
Let us know via Twitter or Facebook or email:
feedback@cam-phil.org.uk



/CambridgePhil



@Cambridge_Phil

