

Saturday 14 March 2020
West Road Concert Hall, Cambridge

Beethoven & Mozart



Saturday 23 May 2020 at 7.30pm
West Road Concert Hall, Cambridge



THE BELLS

Rachmaninov

The Bells

Three Russian Songs

Mussorgsky arr.

Shostakovich

Songs & Dances of Death

Bartók

Dance Suite

Conductor	Timothy Redmond
Soprano	Anna Gorbachyova
Tenor	Alexander James Edwards
Bass-baritone	Vassily Savenko

Cambridge Philharmonic Orchestra & Chorus

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

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

Cambridge Philharmonic presents

Beethoven

Leonore Overture No. 3

Elegischer Gesang

Choral Fantasia

Interval

Mozart

Piano Concerto in A K488

‘Coronation’ Mass in C K317

Cambridge Philharmonic Orchestra & Chorus

Timothy Redmond: Conductor

Tom Primrose: Conductor *Elegischer Gesang*

Paula Muldoon: Leader

Florian Mitrea *Piano*

Helena Moore *Soprano*

Julia Portela Piñón *Mezzo soprano*

Aaron Godfrey Mayes *Tenor*

Michael Ronan *Baritone*

*Cambridge Philharmonic gratefully acknowledges the support of
the Josephine Baker Trust towards the cost of tonight's solo singers*

Leonore Overture No. 3, Op. 72

Ludwig van Beethoven (1770-1827)

Background

The three 'Leonore' overtures were written for the early versions of Beethoven's opera *Fidelio*, but were later discarded in favour of a new overture, composed as part of the final version of the opera premiered in 1814.

Chronologically, the first of the Leonore overtures is No. 2, composed for a production in Vienna in 1805. The opera was not particularly well received, and Beethoven made extensive revisions in time for a further production in the spring of 1806, and added a revised overture, *Leonore No. 3*. However, this new version fared little better and was withdrawn after only two performances. *Leonore No. 1*, thought at one time to predate the others, is now known to have been composed next, almost certainly as part of plans for an 1808 production in Prague, which in the event never materialised.

One of the problems with the early productions was that the symphonic style of the Leonore overtures had the effect of overpowering the opening scene and giving away the key moments of the plot. Beethoven evidently recognised this, and wrote a much more restrained overture for the 1814 premiere. This was not however the end of the Leonore overtures which have since become regular features of concert programmes, with *Leonore No. 3*, the most powerful of the three, being a particular favourite.

The music

Like many of Beethoven's works, *Fidelio* is a story of heroism and the triumph of the human spirit over tyranny. The heroine, Leonore, sets out to rescue her husband, Florestan, who has been unjustly jailed as a political prisoner by Don Pizarro, a prison governor. Disguised as a prison guard called Fidelio, Leonore gains entrance to the prison and searches for her husband. Pizarro now determines to kill Florestan lest an impending prison inspection uncovers his villainy, but is thwarted by Leonore, who has found Florestan, and now stands between him and Pizarro. The inspecting Minister duly arrives, and frees his friend, Florestan, and the other prisoners.

The opening *Adagio* of the overture reflects the gloom of the prison, with a falling scale symbolising Leonore's descent to the dungeon where Florestan is being held. The theme of Florestan's famous dungeon aria is heard on the woodwind, followed by a lighter passage, punctuated by fortissimo chords,

suggesting hope and the possibility of rescue. The following *Allegro* is a great tour de force, reflecting Leonore's heroism and the love between her and Florestan. A trumpet call announces the approach of the Minister, and the music ends with outpourings of thanksgiving and final triumph as Florestan and Leonore are reunited and the prisoners set free.

Elegischer Gesang, Op. 18

Ludwig van Beethoven

Beethoven's *Elegischer Gesang* (Elegiac Song) was written in 1814 as a tribute to Eleonore, the wife of Baron Johann von Pasqualati, who had died in 1811 at the age of only twenty-four. Beethoven regularly stayed with Pasqualati when in Vienna, and Pasqualati became not just his landlord, but friend and patron.

The new work, a setting of a text by the Austrian dramatist Ignaz Franz Castelli, was first performed in Pasqualati's house on 5 August 1814, the third anniversary of Eleonore's death. It was written originally for string quartet and four mixed voices, but the 1826 published edition also provided for piano accompaniment, and it is now usually performed with string orchestra and chorus.

Although only lasting around five or six minutes, the *Elegischer Gesang* bears all the hallmarks of Beethoven's craftsmanship, with attention to every detail. The music is in ternary form with two hymn-like outer sections and a central fugal section in the minor key. The work opens with a contemplative introduction on the strings, after which the chorus sings the first of the two lines of text. The restless central section then sets the second part of the text, after which the strings move back into the home key with the chorus restating the opening line, but this time deliberately omitting the anguished 'zu heilig für den Schmerz!'

Text

Sanft, wie du lebstest, hast du vollendet, zu heilig für den Schmerz!

Kein Auge wein' ob des himmlischen Geistes Heimkehr.

As gentle as you lived, have you died, too holy for the pain!

Let no eye shed a tear for the spirit's heavenly homecoming.

Choral Fantasia, Op. 80

Ludwig van Beethoven

Beethoven composed the *Choral Fantasia* for a benefit concert to be given in Vienna on 22 December 1808. This was nothing if not ambitious, with a programme including the premieres of the fifth and sixth symphonies and the fourth piano concerto, plus a concert aria, an extemporised piano fantasia, and excerpts from the *Mass in C*. The *Choral Fantasia* would then round off the concert by bringing all the vocal and instrumental forces together in a rousing finale.

The sheer weight of the programme was always going to put severe demands on the performers, but there was also a shortage of experienced musicians and a limited time for rehearsal. The inevitable result was summed up by Ferdinand Ries, Beethoven's pupil, who commented: 'We experienced the fact that one could easily have too much of a good thing' and 'several faulty performances tried our patience to the utmost'. The problems extended to the final *Choral Fantasia* which had to be restarted after Beethoven played a repeat that he had said he would leave out. It was not an auspicious beginning, but it is a tribute to the power of the music that the problems of the concert soon passed into history when the new works became better known, with the *Fantasia* becoming one of Beethoven's most popular choral works.

The *Choral Fantasia* opens with a virtuoso piano introduction followed by a second 'finale' section, now usually played on its own, featuring piano, orchestra, vocal soloists and chorus. This takes the form of a series of variations on a theme closely resembling the *Ode to Joy* that Beethoven later used as the closing section of the ninth symphony. The text of the *Fantasia*, extolling the virtues of music, is thought to have been written by Beethoven's collaborator and friend George Friedrich Treitschke.

Text

Schmeichelnd hold und lieblich
klingen unseres Lebens Harmonien,
und dem Schönheitssinn
entschwingen Blumen sich, die
ewig blühen. Fried und Freude
gleiten freundlich wie der Wellen
Wechselspiel. Was sich drängte
rauh und feindlich, ordnet sich zu
Hochgefühl.

*Graceful, charming and sweet is the
sound of our life's harmonies,
and from a sense of beauty arise
flowers which eternally bloom.
Peace and joy advance in perfect
concord, like the changing play of
the waves. All that was harsh and
hostile, has turned into sublime
delight.*

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.
Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

*When music's enchantment reigns,
speaking of the sacred word,
magnificence takes form, the night
and the tempest turns to light.
Outer peace and inner bliss reign
o'er the fortunate ones.
All art in the spring's sun lets light
flow from both.*

Großes, das ins Herz gedrungen,
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hallt ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst
Wenn sich Lieb und Kraft vermählen,
lohnt den Menschen Göttergunst.

*Greatness, once it has pierced the
heart, then blooms anew in all its
beauty. Once one's being has taken
flight, a choir of spirits resounds in
response. Accept then, you beautiful
souls, joyously the gifts of high art.
When love and strength are united,
divine grace is bestowed upon Man.*

Programme notes for first half by Chris Fisher

Interval

Piano Concerto No. 23 in A major, K488

Wolfgang Amadeus Mozart (1756-1791)

If one considers the popular perceptions of Mozart and Beethoven, we find an oversimplified view of contrasting personalities and lives. Mozart is revealed to us as the child prodigy astounding the courts of Europe with both his (and his sister Nannerl's) performances and his precocious compositions, while dressed as a little adult in knee-breeches and a wig. Later he seems to become a bumptious, outspoken and sociable type, married to a talented singer and supportive spouse, exchanging jokes and scatological remarks with friends and enjoying a game of billiards. This is evidenced by his famously insulting remarks to the horn player Leutgeb, which actually mask both friendship and respect. As for Beethoven, what comes to mind is a scowling unkempt figure, living alone, unlucky in love and isolated by his deafness. Altogether a rather daunting genius. And yet they had much more in common than these crude portraits passed down to posterity.

They were both giants of their time, raising music from mere pleasant entertainment and wallpaper for social events. Their extraordinary talents and innovation have never been surpassed. They both experienced the successes and failures, the acclaim and frustrations of living and working in Vienna. Neither was just a composer; both were brilliant pianists and both had been on stage at the keyboard to perform two of the works featured in tonight's concert, the *Choral Fantasia* and the *Piano Concerto in A K488*.

K488 was written during a very productive period of Mozart's life. He had moved from Salzburg to Vienna in 1781, married Constanza in the following year and, free of the constraints of his home town, his work blossomed with an output of operas, symphonies, chamber music and concerti. Having already completed two piano concerti in December 1785, he came up with two more in March 1786, the first of which is the one played tonight, K488. He was also at this time busy completing *The Marriage of Figaro*.

Mozart had previously written to his father about the piano concertos he was embarking on, saying they were 'as intermediates between too difficult and too easy, very brilliant, agreeable to the ear. Without dropping into vacuousness here and there connoisseurs alone can find satisfaction but... non-connoisseurs can be content with them without knowing why'. Indeed K488 is captivating. It does not require analytical listening skills, but is a treasure trove of pure delight.

K488 is in A major, a notably sunny key, used in the first and last movements. The middle movement is in F# minor, the only movement in Mozart's output written in that key. In the first movement the orchestral introduction lasts nearly seventy bars, which seems like the start of a Mozart symphony. Then the piano enters solo, sounding for a moment like the start of one of his sonatas, but very shortly orchestra and piano join forces, interweaving the melodic lines for the rest of the movement. This concerto was not much played during the nineteenth century when virtuoso solo performances were all the rage. It is only this first movement that has a cadenza, the traditional way of showing virtuosity and a talent for improvisation. In this concerto, however, soloist and orchestra are equal partners, passing the themes and interest between them, as they listen to and respond to each other. It is a joy to perform for both orchestral players and soloist, and a delight for the listener.

The second movement is a slow 6/8 *andante*, a sort of *siciliana*, which is sometimes played *adagio*. A beautiful winding tune is introduced by the piano, answered by a wistful phrase from the orchestra, with the flutes prominent. What exactly is conveyed here? Sorrow? Solace? Peace? This may depend on the performance or the mood of the listener.

Following this F# minor slow movement, the final movement could not be more different. Off it goes, the piano sprinting off the blocks with a chirpy A major *presto*. The orchestra is not far behind and the two toss the themes about in a *rondo* of unbridled jolliness. This being Mozart, however, the sun does go behind the clouds for brief moments, as he passes through a number of keys, touching F# minor at one point. Nevertheless, at the end of the performance, the audience cannot but feel that Mozart has left us with joy and optimism.

Mass in C major K317 (Coronation Mass)

Wolfgang Amadeus Mozart

The *Coronation Mass* was written in 1779 before Mozart managed to move to Vienna in 1781. Both he and his father had been in service to the Archbishop of Salzburg, Colloredo. In the early years of his episcopacy, Colloredo, who encouraged music and was himself a competent performer, had been quite tolerant of the Mozart family's absences, as had the previous Archbishop. Over the years Leopold Mozart travelled around Europe for extensive periods with his family, displaying the extraordinary talents of his two children. Increasingly Colloredo became more and more displeased with how Leopold

and Wolfgang fulfilled their obligations. They were after all only servants.

Mozart came to hate Salzburg and all it stood for, including having to bow and scrape and ask for favours, although as time went on what he often said or wrote to the Archbishop spilled over into rudeness and insubordination. In addition, he viewed the city as a backwater, without an opera house or theatre. Mozart had always been told he had a prodigious talent and knew in his heart he had a God-given gift, so felt he belonged to the wider world. He had fruitlessly sought employment in Paris, Mannheim and Munich before returning to Salzburg at the beginning of 1779 aged 23 where, with his father's help, he had obtained the position of court organist and composer.

Over the years Mozart had written a good number of settings of the mass for the Archbishop, of which 17 are extant, and it was in March 1779 that he wrote the *Coronation Mass*. Like most of his settings it is a *missa brevis* - that is, a short mass - and not a more formal high mass. It is uncertain how it came by the name of 'Coronation Mass' (Krönungsmesse), although it is known to have been performed at the coronation of Francis II as Holy Roman Emperor in 1792, and was often chosen by the Imperial Court in Vienna in the early nineteenth century. It is interesting to note that after Mozart left Salzburg he wrote no further masses.

The mass is in six movements (*Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*). It is scored for chorus and SATB soloists, and an orchestra of strings, oboes, brass, timpani and organ. The chorus and soloists never sing at the same time. A good deal of the text is sung in a traditional declamatory fashion by the chorus with the orchestra providing an underlay of energetic, urgent semi-quavers. The soloists sing more elaborate musical lines. In the general, confident proclamation of faith in the *Credo*, there is a quiet *Adagio* for the soloists as they briefly sing the *Incarnatus* ('and he was born of the Holy Spirit from the Virgin Mary and made Man'). There are two lyrical highlights for the soloists: the whole of the *Benedictus*, and the opening sections of the *Agnus Dei*. This latter, an extended mellifluous soprano line, was reused by Mozart eleven years later as Fiordiligi's aria 'Come scoglio' in *Così fan tutte*. It may thus be seen that the *Coronation Mass* makes use of both the traditions of eighteenth century mass settings and an originality more tender and operatic in flavour.

Programme notes for second half by Jennifer Day

Florian Mitrea (piano)



Described by Martha Argerich as ‘an outstanding young pianist’, British-Romanian pianist Florian Mitrea is an award-winning soloist, having been a double-laureate at many of the most prestigious international competitions, including at the 2017 Glasgow, 2015 Hamamatsu and 2014 ARD Munich Competitions.

Florian has performed at venues including the Carnegie Hall, the Bozar Centre in Brussels, the Usher Hall in Edinburgh, the Royal Concert Hall in Glasgow, the Bridgewater Hall

in Manchester, the Bunka Kaikan Hall in Tokyo, the Seoul Arts Centre, the Bavarian Radio Studios and across Romania.

He was an invited soloist with the Philharmonia in London, the Royal Scottish National Orchestra, the Collegium Musicum in Basel, the Romanian National Radio Orchestras and the Bucharest Philharmonic.

He has impressed critics with ‘absorbing and masterly’ performances (The Edinburgh Guide 2019), ‘stupendous virtuosity’ (Süddeutsche Zeitung, 2017), ‘phenomenal precision throughout’ (The Herald, 2017), and ‘a mixture of phenomenal technique and ravishing musical intelligence’ (The Cambridge Independent, 2018). He won the Radio Romania Muzical Most Popular CD of 2018 award for his solo debut CD.

Florian is passionate about creative programming and concert planning as a way of building new audiences for classical music, and he is the creator of Hoinar – a new and innovative music and culture festival in Bucharest, comprising concerts, lectures, workshops and masterclasses. An alumni and appointed Associate of the Royal Academy of Music in London, Florian is now a teacher within the Piano Department, while also finishing his studies at the Imola Piano Academy, under Boris Petrushansky.

Helena Moore (Soprano)



Helena read music at Trinity College Cambridge, graduating in 2018 and is currently a postgraduate scholar at the Royal Academy of Music. Having been awarded the Finzi Trust Scholarship, Helena studies with Elizabeth Ritchie and Iain Ledingham.

Past leading opera roles include Galatea in *Acis and Galatea*, Pamina in *Magic Flute*, Gretel in *Hansel and Gretel*, Iphis in *Jephtha*, Servilia in *La Serva Padrona*, title role in *The Snow Child* – new commission, and Venus in *Venus and Adonis*.

Recent oratorio engagements include Bach's *St John Passion*, *St Matthew Passion*, *Weinachtsoratorium* and *Mass in B Minor*, Beethoven's *Symphony No. 9*, Brahms's *Ein Deutsches Requiem*, Handel's *Dixit Dominus*, Mahler's *Symphony No. 4*, and Mozart's *Requiem* at St Martin-in-the-Fields.

Future engagements includes a recital with Rachel Podger and Royal Academy Baroque soloists at Wigmore Hall as well as a recital at Handel House as part of the young artists scheme.

Having been selected as a Bach scholar at the Royal Academy of Music, Helena has performed solos for Trevor Pinnock, Philippe Herwegge, Masaaki Suzuki and John Butt. During her time at Cambridge she was a Pembroke Lieder scholar for two years working with Joseph Middleton and sang in masterclasses with John Mark Ainsley, Joan Rodgers and Audrey Hyland. Since studying at the Academy she has been selected for masterclasses with Lucy Crowe, Brindley Sherratt and Helmut Deutsch.

Helena is grateful to be supported by the Countess of Munster Musical Trust (as a recipient of the Derek Butler award), and the Josephine Baker Trust.

Julia Portela Piñón (Mezzo-soprano)



Julia Portela Piñón is a Spanish mezzo-soprano based in London since 2011. Currently finishing a Master of Arts at the Royal Academy of Music as part of the Preparatory Opera Course, Julia is delighted to be joining the Opera School of this institution in September 2020. She is generously supported by the Josephine Baker Trust and is part of the Academy's popular series *Bach the European*.

Operatic roles include Mercédès in Bizet's *Carmen* and Prince Orlofsky in Strauss' *Die Fledermaus* as part of the Royal Academy Opera Scenes; Cenerentola in Rossini's *La Cenerentola*, Meg in Verdi's *Falstaff* and Idamante in Mozart's *Idomeneo* in Iain

Ledingham's Opera Summer School.

Julia performs regularly in Spain and the United Kingdom. In London, she has recently enjoyed singing at the Italian Cultural Institute in the series *Academy Voices: Transcending Borders*, at the Pushkin House in the Rachmaninov Festival, and in several RAM Guitar Chamber Music Recitals in the David Josewitz and Angela Burgess Recital Halls. Last year, she was delighted to be the soloist in Elgar's *Sea Pictures* accompanied by the City of Cambridge Symphony Orchestra here at West Road Concert Hall.

This month, Julia takes part in the Royal Academy Opera's production of Massenet's *Chérubin* in the Susie Sainsbury Theatre. Later in spring, she will make her oratorio debut in Spain singing the alto solo in Beethoven's *Symphony No 9* conducted by Maximino Zumalave in A Coruña and Vigo.

Julia has worked with remarkable musicians, such as Alberto Zedda in a masterclass in A Coruña, Semyon Bychkov in a performance of Mahler's *Symphony No 2* at the Royal Festival Hall, and Masaaki Suzuki who recently conducted a performance of Bach's *B minor Mass* in the Duke's Hall.

Aaron Godfrey-Mayes (Tenor)



British tenor Aaron Godfrey-Mayes is currently a member of Royal Academy Opera, under the tutelage of singing teacher Mark Wildman and vocal coach Iain Ledingham. Aaron also completed his undergraduate and postgraduate degree at the Royal Academy of Music with first class honours and distinction respectively.

Since beginning full time tuition Aaron has been involved as a choir member in the Royal Academy of Music/Kohn Foundation Bach Cantata Series performances with Iain Ledingham, Masaaki Suzuki and Philippe Herreweghe. In September 2015 Aaron became the youngest singer to perform a solo in this series. He has also taken part

in masterclasses with Dennis O'Neill, Ann

Murray, Ian Partridge and John Copley. He received the Kenneth Loveland Bursary and was a chorus member in the Royal Academy Opera production of *Ariodante*, directed by Paul Curran.

More recently, Aaron played the role of Ferrando in *Così fan tutte* with the Covent Garden Chamber Orchestra, Wagner/Nereo in *Mefistofele* with the Chelsea Opera Group and Borsa in *Rigoletto* with Nevill Holt Opera. During the summer of 2019 Aaron was also an Alvarez young artist with Garsington Opera, where he was a chorus member in *Don Giovanni* and Monteverdi's *Vespers*. Aaron is a regular soloist for concerts and oratorios. Works include Rossini's *Petite messe solennelle*, Bach's *St John Passion*, Mozart's *Requiem* and Tippett's *A Child of our Time*.

Aaron has also had notable success winning the Recital Prize in the David Clover Festival of Music Singers' Platform, the Nineteenth Century Opera Prize in the National Mozart Singing Competition and first place in the Nottinghamshire Masonic Music Association Competition.

Aaron is generously supported by The Countess of Munster Musical Trust, Help Musicians UK, The Royal Academy of Music and the Josephine Baker Trust.

Michael Ronan (Baritone)



Michael is a postgraduate baritone at the Royal Academy of Music where he currently learns with Ryland Davies and Iain Ledingham. He has performed in masterclasses with Christian Gerhaher, Alan Clayton, Jonathan Dove and Helmut Deutsch. He has been awarded the Joan Chissell Schumann Lieder Prize, the Blyth-Buesst Opera Prize, and Second Prize in the Richard Lewis/Jean Shanks Award.

Some recent performances are the role of John Proctor in *The Crucible* by Robert Ward at OPERNFEST, Berlin, a recital of Clara Schumann *Lieder* at the Wigmore Hall,

London, and the role of Masetto in *Don Giovanni* with the Covent Garden Chamber Orchestra. Michael will be covering the role of Quince in Britten's *A Midsummer Night's Dream* at The Grange Festival, Hampshire.

Michael is kindly supported by the ABRSM Scholarship and the Josephine Baker Trust.

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 first violinist of the Cambridge String Quartet, 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, solo performances around Cambridge, and the launch of the Beethoven Quartet Society.

After retraining as a computer programmer, Paula now combines music with her career as a software engineer. She is one of WeAreTechWomen's 100 Women in Tech and is on the Computer Weekly Women in Software Power List.

Paula's most recent compositions for solo violin 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.

www.paulamuldoon.com www.cambridgestringquartet.com

Tom Primrose (Conductor/Chorus Master)



Tom Primrose is a British conductor, accompanist and coach based in London. He is mainly known for his work in the field of vocal music: opera, song and choral repertoire.

Tom studied at Worcester College Oxford with Robert Saxton and at the Royal Academy of Music with Michael Dussek and Malcolm Martineau, during which time he won a number of prizes for piano accompaniment.

He has strong connections with Norfolk where he co-directs Southrepps Music Festival, conducts the Symphony Chorus and Chamber Choir at the University of East

Anglia, and was formerly Assistant Organist and Director of the Girls' Choir at Norwich Cathedral.

Tom is on the music staff at Grange Festival Opera in Hampshire, where he has worked as chorus-master and assistant conductor. He has also worked as a freelance at Royal Opera House Covent Garden, Polish National Opera, Korean National Opera, Opera South and a number of other companies. He also directs Newbury Festival Chorus, Cambridge Philharmonic Chorus, and is Director of Music at St John's Notting Hill and Assistant Director of Music at St Luke's Chelsea.

Tom has performed in many of the UK's principal concert halls including Wigmore Hall, Sage Gateshead and the Royal Albert Hall. He has collaborated with many of the leading singers and instrumentalists of his generation including Ben Johnson, Susanna Hurrell, Mary Bevan, Christina Gansch (whom he accompanied for her 2014 Ferrier win), Jonathan McGovern, Michael Chance, Corrine Winters, Javier Camarena, Clare Presland, Jenny Stafford, Richard Dowling, Bozidar Smiljanic, Henry Neill, Timothy Morgan, Jonathan Bloxham, Brian O'Kane, Ben Baker, among many others. He has featured regularly on radio and television both in the UK and abroad.

Cambridge Philharmonic Orchestra

Violin 1

Paula Muldoon (leader)
Kate Clow (co leader)
Anne McAleer
Margaret Scourse
Hilary Crooks
Nichola Roe
Debbie Saunders
Maydo Kay
Ariane Stoop
François Guérit

Violin 2

Alice Ruffle
Emma Lawrence
Abigail Tan
Imogen Poole
Sarah Ridley
David Favara
Sean Rock
Rebecca Foster
Jo Cumberbatch
Jenny Barna
Katy Rose

Viola

Ruth Donnelly
Mari O'Neill
Sophia von Shellard
Anne-Cecile Dingwall
David Yadin
Emma McCaughan
Edna Murphy
Viola Hay
Jo Holland
Robyn Sorensen
Agata Wygnanska

Cello

Molly McWhirter
Jessica Hiscock
Angela Bennett
Rachel Twomey
Daniel Grace
Clare Gilmour
Isabel Groves
Lucy O'Brien
Catherine Wilson
Helen Hills
Linda Hindmarsh
Helen Davies

Double Bass

Alan Bowman
Tony Scholl
Susan Sparrow
Stuart Clow

Flute

Cynthia Lalli
Alison Townend

Piccolo

Samantha Martin

Oboe

Rachael Dunlop
Tom Gillam

Clarinet

Graham Dolby
Roger Fuste

Bassoon

Neil Greenham
Jenny Warburton

Horn

Carole Lewis
Tony Hawkins
George Thackray
Gareth Edwards

Trumpet

Naomi Wycroft
Laureen Hodge

Solo off-stage Trumpet

Andrew Powlson

Alto Trombone

Nick Byers

Tenor Trombone

Denise Hayles

Bass Trombone

Gary Davison

Timpani

Dave Ellis

Organ

Tom Primrose

Cambridge Philharmonic Chorus

Soprano 1

Amanda Bouskill
Jane Cook
Rose Drury
Susan Earnshaw
Sally Farquharson
Agnes Heydtmann
Ros Mitchell
Jan Moore
Val Norton
Caroline Potter
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Pat Sartori
Paddy Smith
Linda Stollwerk Boulton
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
Liz Popescu
Ann Read
Pip Smith
Sheila Stephens
Ann Taylor
Catherine Warren

Alto 1

Elizabeth Anderson
Julie Bamford
Helen Black
Alexandra Bolton

Caroline Courtney
Elaine Fulton
Jean Gulston
Rachel Haynes
Sarah Marshall-Owen
Alice Parr
Alison Russell
Caroline Shepherd
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Anne Willitts
Margaret Wilson
Susan Wilson
Joanna Womack

Alto 2

Jane Bower
Margaret Cook
Helen Cross
Alice Daly
Jane Fenton
Jane Fleming
Stephanie Gray
Hilary Jackson
Anne Matthewman
Lynne McClure
Sue Purseglove
Chris Strachan
Oda Stoevesandt
Kate Wootton

Tenor 1

David Griffiths
Aviva Grisby
Jean Harding
Sylvia Hearn
Tom Holmes
Ian Macmillan
Chris Schaefer
Peter Scholten
John Williams

Tenor 2

Aidan Baker
Martin Ballard
Jeremy Baumberg
Geoff Forster
Adam Higgins
Chris Price
Nick Sayer
Martin Scutt

Bass 1

Chris Coffin
Bill Curtis
Brian Dawson
Chris Fisher
Lewis Jones
Roger McClure
Stephen Roberts
Harrison Sherwood
Mike Warren

Bass 2

Andrew Black
Richard Birkett
Neil Caplan
Dan Ellis
Max Field
Patrick Hall
Christopher Joubert
Tom Read
Richard Taylor
Gideon Williams

Chorus Master

Tom Primrose

Chorus Accompanist

Andrew Black

Assistant Conductor

Jan Moore

Saturday 28th March, 7:30pm
West Road Concert Hall, Cambridge

Beethoven

Missa Solemnis



**Collegium
Laureatum**
Ian Cobb, conductor

soloists:
Josephine Goddard
Annabel Kennedy
Michael Bell
Theodore Platt

Performed as part of the
Cambridge Beethoven2020 festival
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Cambridge Philharmonic Forthcoming Concerts

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'*



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