

Saturday 19 March 2022  
West Road Concert Hall, Cambridge

# Vaughan Williams

RWV  
150

*Dona Nobis Pacem*

# Sibelius

*Symphony No 2*



CAMBRIDGE  
PHILHARMONIC

**Saturday 21 May 2022** at 7.30pm  
**West Road Concert Hall, Cambridge**



# **Rachmaninov**

## *Symphony No 2*

**Libby Larsen**  
*Alaska Spring*

**Jonathan Dove**  
*The Passing of the Year*

**Timothy Redmond & Lucy Hollins** *Conductors*  
**Cambridge Philharmonic Orchestra & Chorus**

**Tickets (reserved):** from £12 **Concessions (students & under-18s):** £10  
**Book online:** [www.cambridgephilharmonic.com](http://www.cambridgephilharmonic.com) **Phone:** 0333 666 3366 (fee applies)

For the venue's Covid guidelines see: [www.westroad.org/covid-19-guidelines](http://www.westroad.org/covid-19-guidelines)

# Cambridge Philharmonic presents

**Vaughan Williams**

*Ten Blake Songs (selection)*

*Dona Nobis Pacem*

Interval

**Sibelius**

*Symphony No 2*

## **Cambridge Philharmonic Orchestra & Chorus**

Harry Sever: Conductor

Paula Muldoon: Leader

Tristan Hambleton: Bass-baritone

Alison Rose: Soprano

Paula Muldoon: Violin

Rachael Dunlop: Oboe

Fran Hills: Piano

*Cambridge Philharmonic is very grateful to Jennifer Day for her generous sponsorship of this concert in celebration of her 50 years as a member of the chorus and in memory of her husband James Day.*

---

## **Ten Blake Songs** (selection)

Settings of poems by William Blake (1757-1827)

Ralph Vaughan Williams (1872-1958)

Vaughan Williams composed *Ten Blake Songs* for a 1958 film entitled *The Vision of William Blake*. It was scored for oboe and tenor or soprano soloist and was dedicated to Janet Craxton and Wilfred Brown, the soloists who gave the first performance on 8 October 1958. The great pity was that Vaughan Williams never heard the work himself as he died in the August of that year.

*The Ten Songs*, five of which are being performed tonight, are taken from Blake's *Songs of Innocence*, first published in 1789, and the *Songs of Experience*, published together with the *Songs of Innocence* in 1794. Blake was a printer, illustrator and poet, and both volumes were published by him in illustrated form.

The theme of the songs is the transition from the innocence of childhood to the experience of life, and the five songs follow this sequence, with the first three being taken from the *Songs of Innocence*, the fourth from the *Songs of Experience*, ending with a fifth song, *Eternity*, which appears in one of Blake's notebooks under the title *Several Questions Answered*.

The songs are also linked to the Christian story of innocence, awareness, death and final redemption, with the image of the Lamb being explored in the second and third songs. Blake had himself adopted a simple belief system rather than follow the teachings of the established Church, and the Christian aspects of the songs also reflect this.

### **The five songs**

**Infant Joy** (from *Songs of Innocence*)

*Infant Joy* is an imagined dialogue between a mother and her newborn baby in which she expresses her joy at the new arrival. It has also been interpreted as referring to the birth of Christ, which would fit in with this also being the start of the Christian story.

1. "I have no name: -  
I am but two days old."  
What shall I call thee?  
"I happy am,  
Joy is my name."  
Sweet joy befall thee!

2. Pretty joy!  
Sweet Joy, but two days old.  
Sweet Joy I call thee;  
Thou dost smile,  
I sing the while  
Sweet joy befall thee!

---

### **The Piper** (from *Songs of Innocence*)

In this next song a child asks a piper to pipe the story of the Lamb, whereupon he weeps with joy, suggesting that he has already begun to look back to an earlier time of innocence. He also wants the song written down so that others can learn the story that he has already begun to understand.

1. *Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:*

2. *"Pipe a song about a Lamb."  
So I piped with merry cheer.  
"Piper, pipe that song again;"  
So I piped: he wept to hear.*

3. *"Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer:"  
So I sang the same again,  
While he wept with joy to hear.*

4. *"Piper, sit thee down and write  
In a book, that all may read."  
So he vanish'd from my sight,  
And I pluck'd a hollow reed,*

5. *And I made a rural pen,  
And I stain'd the water clear,  
And I wrote my happy songs  
Every child may joy to hear.*

### **The Lamb** (from *Songs of Innocence*)

A child asks a lamb if he knows who made him, then answers his own question by relating the story of the other Lamb, the Lamb of God. Again this suggests that this is a child who is moving into a greater understanding of the world and its creation.

1. *Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life, and bid thee feed,  
By the stream and o'er the mead;  
Gave thee clothing of delight,  
Softest clothing woolly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb who made thee?  
Dost thou know who made thee?*

2. *Little Lamb, I'll tell thee,  
Little Lamb I'll tell thee:  
He is called by thy name,  
For He calls himself a Lamb:  
He is meek and He is mild,  
He became a little child:  
I a child and thou a lamb,  
We are called by His name:  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!*

---

**Ah! Sunflower** (from *Songs of Experience*)

This is the first and only song of the five taken from the *Songs of Experience*. The speaker, seeing the sunflower growing weary of the daily round, wonders if it will follow the normal course of events and simply die. No, it is seeking for something better, and joins the Youth and the Virgin, as representatives of us all, in its longing for a place where the problems of the world are finally resolved.

1. *Ah Sun-flower! weary of time,  
Who countest the steps of the sun:  
Seeking after that sweet golden clime,  
Where the traveller's journey is done.*

2. *Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow:  
Arise from their graves, and aspire,  
Where my Sun-flower wishes to go.*

**Eternity** (from *Several Questions Answered*)

The final song, *Eternity*, reintroduces the theme of joy, and how this can overcome the ups and downs of life – ‘the winged life’ as Blake describes it. The second and third verses then introduce new ideas about the nature of earthly love and its potentially deceitful nature, as if to contrast this with the unchanging love that is explored in the earlier songs.

1. *He who binds to himself a Joy  
Does the winged life destroy;  
He who kisses the Joy as it flies  
Lives in Eternity's sunrise.*

3. *Soft deceit and idleness,  
These are Beauty's sweetest dress.*

2. *The look of love alarms,  
Because it's fill'd with fire;  
But the look of soft deceit  
Shall win the lover's hire.*

**Chris Fisher**

---

## ***Dona Nobis Pacem***

Ralph Vaughan Williams (1872-1958)

1. *Agnus Dei*
2. *Beat! Beat! Drums!*
3. *Reconciliation*
4. *Dirge for two Veterans*
5. *Untitled*
6. *Untitled*

When Vaughan Williams was asked to write a work for the centenary of the Huddersfield Choral Society in 1936 he did not come up with a glorious celebratory work. Quite the opposite: *Dona Nobis Pacem* is a plea for peace from someone who has seen the horrors of warfare close at hand and fears that the sky is darkening with the storm clouds of other wars as various European dictators rattle their sabres and turn up the rhetoric. The words *Dona nobis pacem* is the final phrase of the *Agnus Dei* which itself is the concluding section of the Latin Mass. These words have been set many times by many composers (Bach's *B Minor Mass* is probably one of the first to spring to mind), but Vaughan Williams does not use them as the close of the Mass: they form the frame of this choral work. A solo soprano both opens and closes the piece with her plea for peace (in translation, *Lamb of God who takest away the sins of the world grant us peace*), a lone voice in the stillness begging on behalf of humanity. Within this frame come words from a variety of sources: the poems of Walt Whitman, a speech by John Bright and a number of Biblical quotations, mainly from the psalms and the prophets.

Vaughan Williams had long been drawn to Walt Whitman's poetry, which he had used some thirty years earlier in *A Sea Symphony*. Both had experienced the horrors of war. Whitman had not fought in the American Civil War nor seen fighting at first hand, although his two brothers had. However, when he set off to look for his injured brother and care for him, he was so shocked by the grotesque scenes of wounded men in a makeshift field hospital that the rest of the war found him caring for, and befriending, wounded soldiers so often far from home and abandoned. Out of this experience came the poetry collection *Drum-Taps*, which found a kindred spirit in Vaughan Williams, who although forty-two years of age at the outbreak of the Great War volunteered and served with the Army Medical Corps. He too came face to face with the ghastliness of warfare, when he had to evacuate the wounded and sick from the trenches in northern France.

---

The cantata *Dona Nobis Pacem* was scored for chorus, large orchestra and soprano and baritone soloists, but tonight's performance uses an arrangement with piano accompaniment instead of an orchestra. It is divided into six sections. The soprano's opening plea for peace, which opens so softly and is echoed by the chorus, gradually becomes more urgent, before fading away when confronted by the brutal reality of war as depicted in the second section, which interrupts the pleading. A suggestion of a bugle call, and then the chorus enters with Whitman's violent apostrophe: *Beat! beat! drums!* This whole movement is a depiction of the ruthless impersonal destruction of mechanised modern warfare. It seems like a nightmare in which not only soldiers but civilians are caught up.

Next follows the section *Reconciliation*, a gentler, more reflective passage, suggesting that one day war will be over, leaving not just a 'soiled world', but compassion for the enemy too. The *Dirge for Two Veterans* starts with the rhythmic slow march of a moonlit funeral procession, which leads into Whitman's poignant description of a father and son being carried to their 'new-made double grave'. Although the military music rises to a fortissimo as the cortège passes, the mood changes to one of quiet grief and tenderness.

In Section 5 Vaughan Williams turns to an unusual source for his text, the Victorian Liberal politician and reformer John Bright. The words are stern in tone and directly refer to the passage in Exodus Chapter 12, (which would be well-known to his Biblically-schooled listeners) where the children of Israel are told to mark their lintels so that their children will be spared when the Angel of Death passes over the houses to strike down the first-born of Egypt. Bright was speaking in the House of Commons in a debate on the Crimean War, and warning that, far from being spared, the first-born (and of course others) would very likely be slaughtered. This passage leads directly to the book of Jeremiah Chapter 8, which reinforces Bright's message warning of the horrors of war, and the chorus ends with another plea for peace.

The final section leads on without a pause, and Vaughan Williams leaves the horrors of war behind as he assembles a variety of Biblical quotations. Although he never professed Christian belief, he nevertheless drew inspiration from much of the Bible, from hymns and from the liturgy. Certain texts held meaning and poetry for him, and here he has chosen those expressing a hope for peace and for nations to live together in harmony. The mood has changed, and the rhythmic swing carries the music forward, with at times the ambiguity of a 4/4 pulse going against a suggested 3/4. The final *Glory to God in the Highest* is reminiscent of his *Fantasia on Christmas Carols* of 1912 with its



---

ebullient folksy tune and its optimism, yet as the movement slows and stills the solo soprano returns, with more than a hint that this may be a dream of what is to come rather than the reality.

**Jennifer Day**

## **Text**

### **I Agnus Dei**

*Agnus Dei qui tollis peccata mundi, Dona nobis pacem*

Lamb of God, that taketh away the sin of the world, grant us peace

### **II Beat! beat! drums! (Walt Whitman)**

Beat! beat! drums! – Blow! bugles! blow!

Through the windows – through the doors burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying;

Leave not the bridegroom quiet – no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,

So fierce you whirr and pound you drums – so shrill you bugles blow.

Beat! beat! drums! – Blow! bugles! blow!

Over the traffic of cities – over the rumble of wheels in the streets;

Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,

No bargainers' bargains by day – no brokers or speculators – would they continue?

Would the talkers be talking? Would the singer attempt to sing?

Then rattle quicker, heavier drums – you bugles wilder blow.

Beat! beat! drums! – Blow! bugles! blow!

Make no parley – stop for no expostulation,

Mind not the timid – mind not the weeper or prayer,

Mind not the old man beseeching the young man,

Let not the child's voice be heard, nor the mother's entreaties,

Make even the trestles to shake the dead where they lie awaiting the hearses,

So strong you thump O terrible drums – so loud you bugles blow.

### **III Reconciliation (Walt Whitman)**

Word over all, beautiful as the sky,

Beautiful that war and all its deeds of carnage must in time be utterly lost,

That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;

For my enemy is dead, a man divine as myself is dead,

I look where he lies white-faced and still in the coffin – I draw near,

---

Bend down and touch lightly with my lips the white face in the coffin.

#### **IV Dirge for two Veterans** (Walt Whitman)

The last sunbeam

Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady whirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them.

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing.

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,

---

And my heart, O my soldiers, my veterans,  
My heart gives you love.

## V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on. (John Bright)

### *Dona nobis pacem*

We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land...and those that dwell therein...

The harvest is past, the summer is ended, and we are not saved... Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered? (Jeremiah VIII. 15-22)

## VI

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong. (Daniel X. 19)

The glory of this latter house shall be greater than of the former... and in this place will I give peace. (Haggai II. 9)

Nation shall not lift up a sword against nation, neither shall they learn war any more. (Isaiah 2: 4)

And none shall make them afraid, neither the sword go through their land. (Leviticus, 26: 6)

Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. (Psalm 85: 10)

Open to me the gates of righteousness, I will go into them. (Psalm 118: 19)

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth. (Isaiah 43: 9)

And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations. For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever. (Isaiah 66: 18-19, 22)

Glory to God in the highest, and on earth peace, good will toward men. (Luke 2: 14)

### *Dona nobis pacem*

## Disasters Emergency Committee Ukraine Humanitarian Appeal

**Vaughan Williams' *Dona Nobis Pacem*** was written just before World War 2 as an impassioned cry against the futility of war. Performing it feels very poignant at this moment.

Please consider donating to the **DEC Ukraine Humanitarian Appeal**, helping DEC charities to provide food, water, shelter and healthcare to refugees and displaced families.

We will be holding a **retirement collection** for this appeal after the concert this evening – or you can make a donation online. Search for 'DEC Ukraine Appeal' or scan the QR link below.



---

## *Interval*

### ***Symphony No 2***

**Jean Sibelius (1865-1957)**

*“The second symphony is connected with our nation’s fight for independence, but it is also about the struggle, crisis and turning-point in the life of an individual. This is what makes it so touching.”* Osmo Vänskä, conductor

*Allegretto*

*Tempo andante, ma rubato*

*Vivacissimo*

*Finale: Allegro moderato*

Sibelius’s second symphony was first performed in Helsinki on 8 March 1902, with the composer conducting. It was an immediate success, and was enthusiastically dubbed the ‘Liberation’ Symphony at a time when Finland, then still under Russian domination, was struggling for independence. But as the quote from Finnish conductor Osmo Vänskä makes clear, the symphony was as much about Sibelius’s own musical and personal development as it was about nationalism, important as that was at a time when the Russians were once again attempting to suppress the Finnish language and culture.

Before incorporation into Russia in 1809, Finland had been under Swedish rule, and Sibelius was himself born into a Swedish-speaking family. However he would later attend a Finnish-speaking school and become gradually immersed in native Finnish culture. Part of the appeal of the second symphony is the way Sibelius reflects Finnish intonations and folk idioms, for example in the way that the main themes start firmly on the downbeat, like the Finnish language itself, with its deliberate emphasis on the opening syllable. Sibelius was also on a journey of his own, trying to find his own voice, and as part of that to move away from the Russian musical influence of Tchaikovsky, whose style he much admired, and echoes of which can still be found in the second symphony.

Sibelius seems also to have been struggling with his own demons, as evidenced by the second movement of the symphony. He originally sketched this out as a tone poem about Don Juan and his downfall – also the story of Mozart’s *Don Giovanni* – where the womanising Don is finally sent to Hell as punishment for his sins. Sibelius himself had a reputation for womanising and his sketches, reflected in the music of the second movement of the symphony, mirror the struggle between Don Juan and the death that is stalking him.

---

Interestingly, however, Sibelius also introduces a theme which he deliberately identified with Christ and the possibility of forgiveness. Although in the symphony, as in the story, it is the inevitability of death that wins, the promise of forgiveness remains and perhaps offered Sibelius some release from his own struggles.

In later life Sibelius would relate how in 1907 he had met with his great contemporary Gustav Mahler and had discussed the way they approached the symphonic form. By that time Mahler was stretching the symphonic form to fit his own ideas, whereas Sibelius had developed a more economical and even austere approach. Sibelius apparently said to Mahler that he admired the symphony's severity of style and the "profound logic that created an inner connection between all the motifs", only to receive the oft-quoted reply from Mahler: "No, a symphony must be like the world. It must embrace everything."

But as can be seen in the second symphony, Sibelius, though much more conservative about the symphonic form, did quite definitely put not just his own national style, but also his personal experience and feelings into his music. Commentators have since wondered, if the exchange had happened in 1902 rather than five years later, whether the two composers might have realised that their ideas were not so different after all.

## **The four movements**

The 'profound logic' of the symphony that Sibelius referred to in his talk with Mahler is evident in the second symphony, and particularly in the way that the opening three-note rising scale of the first movement can be traced throughout the work. The overall tone of the symphony is also set by this rising theme and by the haunting melody that follows, played on the woodwind, very much a national Finnish theme. The organic nature of the symphony is also evident from the outset, with the movement gradually building, as if being discovered rather than mapped out beforehand. As Sibelius himself would later explain: "It is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together."

The second movement opens with an extended pizzicato passage before the threatening main theme appears, played on the bassoon – the spectre, it seems, of death as it stalks the unrepentant Don Juan. There are what seem to be protests, and death's implacable replies, and then the comforting Christ theme is heard. This is the start of a long interplay between the two themes, mirroring the conflict between death and salvation, until finally it seems that

---

death has its way, in this world at least, and it all ends with two final pizzicato strokes.

The fierce scherzo of the third movement then drives forward until the trio intervenes, a plaintive Finnish folk theme played on the oboe. The scherzo reappears with a crash, followed by a new rising motif on the horns, and then it is back to the oboe theme once again. But instead of the scherzo reappearing, as expected, the music moves almost unnoticed into the last movement.

In the fourth movement, the three-note rising motif that opened the symphony reappears, this time transformed into a heroic finale. This was taken at the time as symbolic of the nation breaking free of its shackles, but it also is part of the natural progression of the symphony, and again there are more personal reflections from Sibelius's own life. In particular there is a quieter passage which, according to Sibelius's widow Aino, was written in memory of Aino's sister, Elli Järnefelt, who had committed suicide in 1901 just as Sibelius was working on the symphony. The overall mood is however one of final victory, the main theme becoming ever more prominent until finally it is extended into a four-note scale as the symphony comes to a triumphant close.

**Chris Fisher**

---

## Tristan Hambleton (Bass-baritone)



Born in London, Tristan Hambleton studied at St John's College, Cambridge, Heidelberg Universität, Germany and the Royal Academy of Music, London.

Recent and future engagements include *Messiah* with Marc Minkowski at Auditorium de Bordeaux, Envy and High Priest in *The Indian Queen* at Opéra de Lille, Théâtre de Caen, Vlaamse Opera Antwerp and Grand Théâtre de Luxembourg with Emmanuel Haïm and Le Concert d'Astrée, Festival d'Aix-en-Provence *Mozart Residency*, Marchese d'Obigny in *La Traviata* for Opéra de Bordeaux and Madman/Witness 3

in *Lessons in Love and Violence* with the Mahler Chamber Orchestra and Pilate in the *St John Passion* with the NDR Elbphilharmonie Orchester at the Elbphilharmonie Hamburg.

Tristan has appeared as Tom in *Un Ballo in Maschera* in a new production by Sir David Pountney and Carlo Rizzi for Welsh National Opera, created the role of Karl in the world premiere of David Bruce's *Nothing* for Glyndebourne, Marullo in *Rigoletto* and Angelotti in *Tosca* for Oliver Mears' productions at Nevill Holt Opera and Hermann Ortel in the Hallé's concert performance of *Die Meistersinger von Nürnberg* with Sir Mark Elder.

Concert engagements include Mozart's *Requiem* with the Hallé, Haydn *Theresienmesse* and Elgar *The Apostles* with the Royal Philharmonic Orchestra, Bach cantatas with the Orchestra of the Age of Enlightenment, *Messiah* with the Hanover Band, Handel's *Solomon* with the London Mozart Players and Purcell *Odes and Welcome Songs* with Le Banquet Céleste.



---

## Alison Rose (Soprano)



Alison Rose is the winner of the 2015 Maggie Teyte Prize and a 2017 Leonard Ingrams Award. She is a graduate of the Guildhall School of Music and Drama and the National Opera Studio, and is an Associate of the Royal Academy of Music.

Operatic roles include: Papagena, *Die Zauberflöte* (Glyndebourne Festival Opera); Barbarina, *Le nozze di Figaro* (Garsington Festival Opera & English National Opera); Governess, *The Turn of the Screw* (Bury Court Opera); Vixen, *The Cunning Little Vixen* (Grimeborn Festival/Arcola Theatre); Lady in Waiting, *Gloriana* (St Endellion Festival with Martyn Brabbins); Miranda, Arnold's *The*

*Dancing Master* (GSMD); Bětuška, Dvořák's *The Cunning Peasant* (GSMD); Servilia, *La Clemenza di Tito* (RNCM).

Concert highlights include Vaughan Williams' *Serenade to Music* at the BBC Last Night of the Proms, Handel's *Messiah* at the Royal Albert Hall, Britten's *Les Illuminations* at the Southwell Music Festival and solo recitals at the Oxford Lieder Festival and the Royal Opera House Crush Room.

Recent highlights include her debut with Glyndebourne Festival Opera as Papagena in Mozart's *Die Zauberflöte*, Mahler's *Symphony No.4* at the Southwell Music Festival and Britten's *Les Illuminations* with Sian Edwards for the Lewes Festival of Song. Further performances include her debut with Opera North on their Whistle Stop Opera tour, and a return to ENO for a Studio Live production of Judith Weir's *Blonde Eckbert*.

Alison continues her studies in London with Gary Coward.

---

## Harry Sever (Conductor)



British conductor and composer Harry Sever studied at Oxford University and trained at the Guildhall School of Music and Drama and the Royal Academy of Music. Recent and upcoming engagements include *Carmen* (Opera North), *Fantasio* (Garsington), *La Traviata* (Opera Holland Park), *Cendrillon* (Bampton Classical Opera), *The Nutcracker* (Peter Schaufuss Ballet), as well as projects with The Royal Danish Opera, Royal Birmingham Conservatoire, and British Youth Opera.

This season he takes up the position of Ring Cycle Conducting Fellow at Longborough Festival Opera, conducting performances of *Siegfried* and *Götterdämmerung*, and working towards their *Ring Cycle* in 2024. A finalist in both the LSO's Donatella Flick and Athens International Conducting Competitions, he has worked on the music staff at ENO, Den Jyske Opera, and the Grange Festival, collaborating with orchestras including the Bournemouth Symphony Orchestra, Odense Symfoniorkester, and the Britten Sinfonia, and has performed at the Royal Albert Hall, Royal Festival Hall, and the Barbican.

Harry's recent composition highlights include commissions for the Oxford Lieder Festival and Wigmore Hall, and his musicals *James and the Giant Peach*, *Guess How Much I Love You*, and *Mr Men & Little Miss* have toured internationally with Sell-A-Door Productions. Other theatre scores include *The Kreutzer Sonata* (Arcola Theatre), *Sleeping Beauty* and *My Mother Said I Never Should* (The Theatre Chipping Norton), *King Lear*, *As You Like It*, and *Love's Labours Lost* (The Minack Theatre). For the screen, credits include *Stalker* (CBS), and for radio, an upcoming musical for BBC Radio 4.

Passionate about outreach work, he is a regular collaborator with the Royal Opera House, ENO, and Streetwise Opera, bringing music to the wider community.

---

## Paula Muldoon (Leader)



Paula Muldoon is a musician and software engineer based in Cambridge, UK. Currently the leader of the Cambridge Philharmonic Orchestra, the first violinist of the Cambridge String Quartet (CSQ), and a Senior Software Engineer at Zopa, she thrives on balancing at the intersection of music and programming.

Paula is a former member of the Royal Liverpool Philharmonic Orchestra, and subsequently spent several years living in London and performing with ensembles including the Orchestre Révolutionnaire et Romantique, the London Symphony

Orchestra, the Philharmonia Orchestra, and the Orchestra of the Age of Enlightenment, along with conductors such as Andris Nelsons, Sir Simon Rattle, Sir John Eliot Gardiner, Marin Alsop, and Esa-Pekka Salonen. Highlights of her career include guest leading the Xi'an Symphony Orchestra in China, recordings at Abbey Road Studios, and performances at Carnegie Hall.

Paula has composed music for solo violin, string quartet, and string trio – you can hear her play her own piece, *Get Outside*, on Spotify and iTunes. Current musical projects include salon-style concerts at the Yellow House Labs in Girton, Cambridge with the CSQ and well as a composition for string trio inspired by the fenland landscape. She is a graduate of Makers Academy (programming, 2017), the Guildhall School of Music & Drama (MMus 2012) and the University of Michigan (B.M. 2010), studying with Detlef Hahn and Aaron Berofsky.

---

# Cambridge Philharmonic Orchestra

## Violin 1

Paula Muldoon (leader)  
Kate Clow (co-leader)  
Anne McAleer  
Joyce Yu  
Hilary Crooks  
Ariane Stoop  
Marian Holness  
Amelie Roper  
John Richards  
Rebekah Harper  
Nichola Roe  
Talitha Kearey  
Roz Chalmers  
Iliana Gutch Marinov

## Violin 2

Chris Lin-Brande  
Emma Lawrence  
David Favara  
Abigail Tan  
Sarah Ridley  
Jo Cumberbatch  
Naomi Hilton  
Maydo Kay

## Viola

Ruth Donnelly  
Sophie Gilder  
David Yadin  
Anne-Cecile Dingwall  
Edna Murphy  
Jeremy Harmer  
Hermione Blackiston  
Robyn Sorenson  
Mari O'Neill  
Emma McCaughan  
Aimee Lucas

## Cello

Jessica Hiscock  
Linda Hindmarsh  
Lucy O'Brien  
Daniel Coldridge  
Anna Edwards  
Angela Bennett  
Helen Hills  
Catherine Wilson  
Clare Gilmour  
Isabel Groves  
Helen Davies

## Double Bass

Sarah Sharrock  
Tony Scholl  
Alan Blackwell  
Susan Sparrow

## Flute

Cynthia Lalli  
Alison Townend

## Oboe

Rachael Dunlop  
Tom Gillam

## Clarinet

Graham Dolby  
David Hayton

## Bassoon

Neil Greenham  
Jenny Warburton

## Horn

Carole Byers  
Gareth Edwards  
James Riehl  
Chris Wykes

## Trumpet

Naomi Wycroft  
Laureen Hodge  
Nick Armitage

## Trombone

Denise Hayles  
Nick Byers

## Bass Trombone

Alan Diamond

## Tuba

Ollie Brooks

## Timpani

Dave Ellis

---

# Cambridge Philharmonic Chorus

## **Soprano 1**

Jane Cook  
Agnes Heydtmann  
Ros Mitchell  
Jan Moore  
Val Norton  
Francesca Nour  
Caroline Potter  
Susan Randall  
Mary Richards  
Sheila Rushton  
Anne Sales  
Pat Sartori  
Paddy Smith  
Linda Stollwerck Boulton  
Diana Sutton

## **Soprano 2**

Cathy Ashbee  
Susannah Cameron  
Jennifer Day  
Christine Halstead  
Gertrud Hill  
Maggie Hook  
Renata Khouri  
Diana Lindsay  
Suzie McCave  
Pip Smith  
Ann Taylor

## **Alto 1**

Elizabeth Anderson  
Helen Black  
Alexandra Bolton  
Caroline Courtney  
Elaine Fulton  
Jean Gulston  
Rachel Haynes  
Alison Russell  
Sarah Upjohn  
Alison Vinnicombe  
Helen Wheatley

Anne Willitts  
Susan Wilson  
Joanna Womack

## **Alto 2**

Jane Bower  
Margaret Cook  
Helen Cross  
Jane Fenton  
Jane Fleming  
Stephanie Gray  
Hilary Jackson  
Lynne McClure  
Sue Purseglove  
Chris Strachan  
Kate Wootton

## **Tenor 1**

Doug Addy  
Pete Alexander  
Florin Enuta  
David Griffiths  
Aviva Grisby  
Jean Harding  
Sylvia Hearn  
Chris Schaefer  
Peter Scholten  
Graham Wickens

## **Tenor 2**

Aidan Baker  
Jeremy Baumberg  
Adam Higgins  
Andy Pierce  
Chris Price  
Martin Scutt  
Ben Womack

## **Bass 1**

Chris Coffin  
Chris Fisher  
Lewis Jones  
Roger McClure  
Harrison Sherwood

## **Bass 2**

Andrew Black  
Neil Caplan  
Patrick Hall  
Liam Self  
Tom Read

## **Chorus Master**

Tom Primrose

## **Chorus Accompanist**

Andrew Black

## **Assistant Conductor**

Jan Moore

# Dvořák and Mahler

Ely Sinfonia

Ely Cathedral Sat April 30th 2022 · 7.30pm

**Dvořák**  
*Serenade for Strings in E major*  
**Mahler**  
*Symphony No 1*

Ely Sinfonia · Steve Bingham: Conductor

Tickets from £10  
Ely Cathedral Box Office  
01353 660349  
box.office@elycathedral.org  
www.elycathedral.org/events

 [www.elysinfonia.co.uk](http://www.elysinfonia.co.uk)

By kind permission of the Dean and Chapter  
Registered charity 1161542

# Love Our Music?

## Become a Friend of Cambridge Philharmonic

Cambridge Philharmonic is rooted in the community for the people of the city and surrounding area, and we're proud to offer our wonderful audience an innovative and diverse programme.

Becoming a Friend is an affordable way to engage with everything we do. Benefits include:

- Dedicated Friends' area during the interval, where you can mingle with the performers
- Regular e-newsletter with exclusive updates
- Priority booking
- Free programmes



CAMBRIDGE  
PHILHARMONIC

Become a Friend for just £120 per year and find out about other ways to engage with us at [www.cambridgephilharmonic.com](http://www.cambridgephilharmonic.com)

# Cambridge Philharmonic Forthcoming Concerts

Saturday 21 May 2022

West Road Concert Hall

Larsen: *Alaska Spring*

Dove: *The Passing of the Year*

Rachmaninov: *Symphony No 2*

Saturday 9 July 2022

Ely Cathedral

Mahler: *Symphony No.2 'Resurrection'*



To book tickets, join our mailing list or become a Friend of the Phil visit:  
[www.cambridgephilharmonic.com](http://www.cambridgephilharmonic.com)

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



/CambridgePhil



@Cambridge\_Phil

