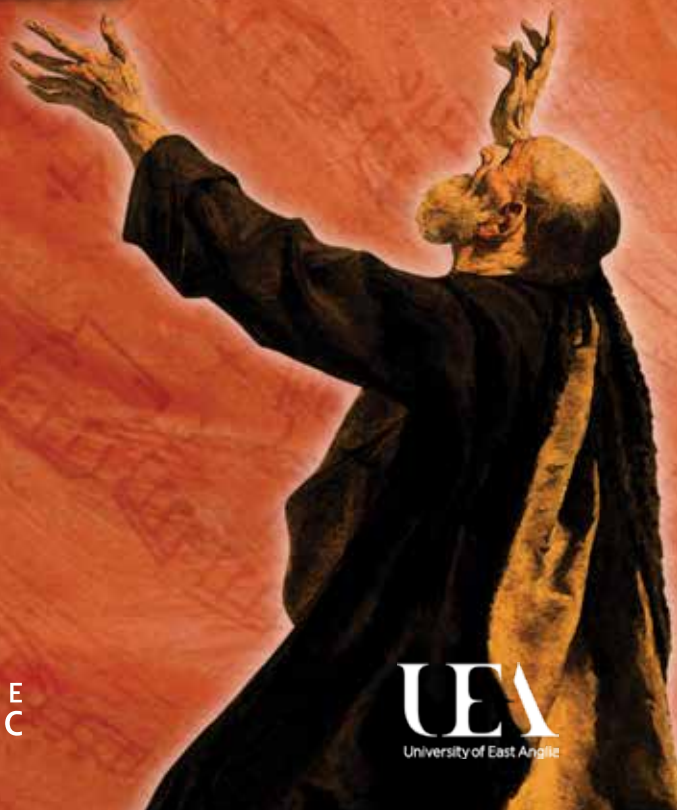


Saturday 2 March 2024
Saffron Hall, Saffron Walden

Felix Mendelssohn

Elijah

Cambridge Philharmonic Chorus
University of East Anglia Choir
Cambridge Philharmonic Orchestra
Tom Primrose *conductor*



Saturday 18 May 2024 4pm & 8pm
West Road Concert Hall, Cambridge
CB3 9DP



Magic of the Movies

**A whirlwind tour of
Hollywood's greatest heroes**

**Including music from *Star Wars*, *Jurassic Park*,
James Bond, *Lord of the Rings*, *Gladiator*,
The Godfather and a special tribute to
composer John Williams**

Tom Primrose *conductor*

Cambridge Philharmonic Orchestra

Tickets: from £15

Concessions, wheelchair spaces and free companion tickets available

Book online: www.cambridgephilharmonic.com

Phone: 0333 666 3366 (fee applies)

BOOK NOW:



Cambridge Philharmonic presents

Felix Mendelssohn
Elijah

Cambridge Philharmonic Chorus
University of East Anglia Choir
Cambridge Philharmonic Orchestra

Francesca Chiejina *soprano*

Beth Taylor *mezzo-soprano*

Ben Johnson *tenor*

Ben McAteer *baritone*

Tom Primrose *conductor*

Paula Muldoon *leader*

Elijah: An Oratorio Op. 70
Felix Mendelssohn (1809-1847)

Part I

Introduction: *As God the Lord of Israel liveth*

Overture

1. **Chorus and Recitative:** *Help, Lord!*
2. **Duet and Chorus:** *Lord, bow thine ear to our prayer*
3. **Recitative:** *Ye people, rend your hearts and not your garments*
4. **Aria:** *If with all your hearts ye truly seek Me*
5. **Chorus:** *Yet doth the Lord see it not*
6. **Recitative:** *Elijah! Get thee hence, Elijah!*
7. **Chorus and Recitative:** *For He shall give his angels charge over thee*
8. **Recitative and Aria:** *What have I to do with thee, Oh man of God?*
9. **Chorus:** *Blessed are the men who fear Him*
10. **Recitative and Chorus:** *As God the Lord of Sabaoth liveth*
11. **Chorus:** *Baal, we cry to thee: hear and answer us!*
12. **Recitative and Chorus:** *Call him louder for he is a god*
13. **Recitative and Chorus:** *Call him louder: he heareth not*
14. **Aria:** *Lord God of Abraham, Isaac and Israel*
15. **Chorus:** *Cast thy burden upon the Lord and He shall sustain thee*
16. **Recitative and Chorus:** *Oh Thou, who makest thine Angels, Spirits*
17. **Aria:** *Is not His word like a fire and like a hammer?*
18. **Aria:** *Woe, woe unto them who forsake Him!*
19. **Recitative and Chorus:** *Oh man of God, help thy people!*
20. **Chorus:** *Thanks be to God: He laveth the thirsty land*

Interval

Part II

21. **Aria:** *Hear ye, Israel: hear what the Lord speaketh*
22. **Chorus:** *'Be not afraid!' saith God the Lord*
23. **Recitative and Chorus:** *The Lord hath exalted thee from among the people*
24. **Chorus:** *Woe to him! He shall perish, for he closed the Heavens*
25. **Recitative:** *Man of God, now let my words be precious in thy sight*

-
26. **Aria:** *It is enough*
27. **Recitative:** *See, now he sleepeth beneath a juniper tree*
28. **Chorus:** *Lift thine eyes to the mountains, whence cometh help*
29. **Chorus:** *He, watching over Israel, slumbers not nor sleeps*
30. **Recitative:** *Arise Elijah, for thou hast a long journey before thee*
31. **Aria:** *Oh rest in the Lord, wait patiently for Him*
32. **Chorus:** *He that shall endure to the end shall be saved*
33. **Recitative:** *Night falleth round me, Oh Lord*
34. **Chorus:** *Behold, God the Lord passed by!*
35. **Recitative:** *Above him stood the Seraphim and one cried to another*
36. **Recitative:** *Go, return upon thy way!*
37. **Aria:** *For the mountains shall depart and the hills be removed*
38. **Chorus:** *Then did Elijah the prophet break forth like a fire*
39. **Aria:** *Then shall the righteous shine forth*
40. **Recitative:** *Behold, God hath sent Elijah the prophet*
41. **Chorus and Quartet:** *But the Lord, from the north hath raised one*
42. **Chorus:** *And then shall your light break forth*
- See page 8 for full text.*

Programme notes

Jeremy Harmer

Birmingham Triennial Festival

If you are a lover of oratorios then you should be grateful to the Birmingham Triennial Festival which ran from 1794 – 1912. Its mission was to raise money to found a new general hospital in England's second city and it continued until it started losing money as, coincidentally, the 1914-18 war drew near.

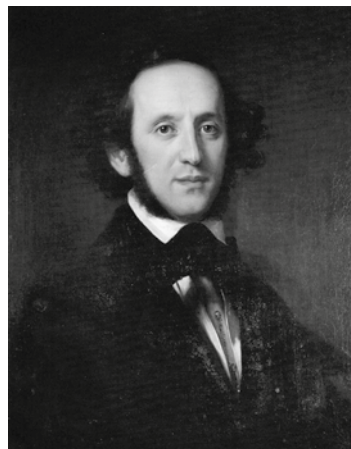
What makes the Triennial Festival special was the works it commissioned. They ranged from Arthur Sullivan's *Light of the World* to works by Max Bruch and Charles Gounod, Antonín Dvořák's *Requiem* and first performances of Elgar's *Dream of Gerontious*, *The Apostles* and *The Kingdom*.

By the time that Mendelssohn's *Elijah* was premiered in 1846 (for which the composer received 200 guineas) the Festival had moved to the Birmingham City Hall where, in front of an audience of 2,000, the young composer had a spectacular triumph, perhaps the single greatest moment of his extraordinary career.

Today, *Elijah*, which encompasses fire and famine, bloodshed, deliverance and sublime stillness, seems particularly appropriate for the times we live in. Furthermore, *Elijah*, as we shall see, is prominent in Christian, Islamic and Jewish accounts of the prophet's life and his fight against false gods!

About Felix Mendelssohn Bartholdy (1809 – 1847)

No one could be in any doubt that the young Felix Mendelssohn was a child of exceptional qualities and he was often mentioned as another Mozart. A 70-year-old Goethe said, when Felix's teacher compared the child to the young Austrian, "but what your pupil already accomplishes bears the same relation to Mozart of that time that the cultivated talk of a grown-up person bears to the prattle of the child." Wow! That's some accolade.



Mendelssohn was prodigiously gifted, in other words. Every string player will know and revere his *Octet* (for two quartets combined) written when he was sixteen. His magical overture to *A Midsummer Night's Dream* was composed a year later. By this time he had already written 13 string symphonies, chamber music and his first symphony for full orchestra. He became an absolute favourite in Britain (despite his horror of sea crossings) including with Queen Victoria and her husband Albert (himself a composer of sorts). The Queen's Consort raved about *Elijah*, calling Felix "the noble artist who surrounded by the Baal-worship of true art has been able, like a second Elijah...to remain true to the service of art!"

Mendelssohn, a gifted pianist and organist as well as a composer, rewarded this island with his *Scottish Symphony*, *Fingal's Cave* and *The Hebrides Overture* – and there was a lot more.

As if that wasn't enough, Felix Mendelssohn was a talented watercolour artist, and, for our interest, a lover of the oratorios of Johann Sebastian Bach and George Frideric Handel. Indeed it was the performance of the *St Matthew Passion* which Felix conducted in Berlin in 1829, which many credit for boosting the reputation – and the iconic status – of JS Bach, whose works had been threatening to sink into obscurity.

Lauded by some, especially his nephew Sebastian Hensel after the composer's death, as someone with a placid, equable and happy temperament, it turns

out he wasn't like that at all! Or if he was, not always. In his lifetime he was referred to as the 'discontented Polish Count', who had exaggerated temper tantrums which sometimes led to his collapse – on one occasion when he was thwarted he started 'babbling incoherently in English'.

He married Cécile Charlotte Sophie Jeanrenaud, the daughter of a French Reformed Church clergyman, and in their nearly eight years of marriage five children came along. But the composer also fell head over heels in love with the Swedish soprano Jenny Lind (indeed he wrote one of the roles in *Elijah* especially with her in mind) and she seems to have been pretty keen on him too. His letters to her were apparently seriously full on. Sadly perhaps, for those who are interested in that kind of thing at least, they were destroyed after his death.

The grandson of a renowned Jewish philosopher and the son of a successful Jewish banker, Mendelssohn had an equally talented sister Fanny, herself also a prodigious instrumentalist and composer, though being a mere woman her compositions were considered only for amateur consumption – discuss! But, in common with other Jewish creatives, it seems, Felix was baptised into the Protestant faith. Bartholdy was added to his name, probably to create a 'not very Jewish' identity. Despite this, when his music fell into disfavour in the early part of the twentieth century, his Jewishness undoubtedly played a part in the opinion that his was a somewhat chocolate-box Victorian romanticism and it is true that he did not warm to the music of more progressive composers such as Berlioz, Liszt and Wagner. George Bernard Shaw highlighted a slightly patronising view of the composer after 'sitting out' a performance of *Elijah*, describing its "exquisite prettiness in contrast to, for example, Wagner's *Parsifal*". But that was then, and it was a vast underestimation of the sheer beauty and intricacy of much of his music. Today Mendelssohn's musical compositions are jewels in the classical music canon.

On his last visit to Britain, Felix was the soloist in Beethoven's *Piano Concerto No 4* and conducted his *Scottish Symphony* in front of Victoria and Albert. But, exhausted and ill, he returned home, and after a series of strokes he died in Leipzig at the ridiculously young age of 38.

About Elijah the prophet

Elijah (Ēīyyāhū in Hebrew, Elias in Greek and Ilyās in Arabic) was considered to be a prophet through whom God performed miracles. He appears in the Talmud, in the Old Testament of the Bible and in The Quran where, in his preaching he told his people to come to the worship of Allah. 'Will you not

fear Allah?’ he says, ‘Do you call upon the idol of Ba’l and abandon the best of creators - Allah, your Lord and the Lord of your forefathers’. In Islamic writings he is referred to as ‘one of the Righteous’.

The name Elijah means ‘My God is Yahweh’ and, whichever religious accounts he appears in, he spends a lot of his time arguing with King Ahab and his queen Jezebel, who are worshippers of the Canaanite god Baal. To prove the superiority of his God (Yahweh or Allah) Elijah uses fire, famine and drought. In the house of a widow he turns a crust of bread into an endless supply of flour, ensures that she has supplies of water and raises her son from the dead. He is finally taken to Heaven in a chariot of fire.

Elijah’s many adventures and tribulations (he survives in the desert for 40 days and nights) are told in various adventures in the Old Testament of the Holy Bible where it is prophesied that he will return. Indeed, many think that Jesus was Elijah reborn and the prevalence of some of the same stories (raising people from the dead, days in the desert, feeding famine victims – or the 5,000) occur throughout a great deal of religious and supernatural accounts of those times. Elijah did return, according to the Church of Latter Day Saints – Mormons – to visit the founder of that church, Joseph Smith.

About *Elijah*, the oratorio

In order to get a true appreciation of the exquisitely dramatic beauty of *Elijah* (‘prettiness’ just won’t do!), its fantastically stirring choruses, commanding solo passages, the mixture of light and shade, stillness and anger – not to mention the intricate and never-ending counterpoint in the orchestra with its ceaseless string playing – we have to refer back to Mendelssohn’s love and devotion to and for the oratorios of Bach and Handel. *Elijah* stands as a true and monumental descendant of the earlier composers’ works in the same genre and is justifiably loved by choral societies everywhere.

Mendelssohn had been discussing the idea of making an oratorio, based on Old Testament accounts involving the prophet Elijah, for many years before the Birmingham commission came through. After a friend couldn’t complete a libretto, the composer turned to Julius Schubring who had written the text for his earlier piece *Paulus* (St Paul). Schubring zeroed in on episodes from the Bible’s Book of Kings and the Psalms, and Mendelssohn also commissioned an English librettist, William Batholomew, to write the story in his language (the version you will hear tonight) at the same time – and the composer amended the music accordingly. The composer told Schubring that “I imagine Elijah as a real prophet

through and through, of the kind we could really do with today: strong, zealous and yes, even bad-tempered, angry and brooding...and yet borne aloft as if on angels' wings."

Elijah is divided into two parts. The first recounts the prophet's argument with the Israelites led by King Ahab and Queen Jezebel who worship the god Baal, with idol worship, and sacrifices of food, animals and even humans, including children. The Israelites suffer a 45-day famine provoked by a curse that Elijah has cast upon them with for turning away from the true God. Elijah himself apparently survives by drinking from a sacred brook and being fed by ravens. He ends up in the house of a gentle widow of Zarahab in Sidon. He magics food and water for her and brings her son back from the dead.

Back at Ahab's court, the prophet challenges the priests of Baal to get their god to light a fire under a beast that has been sacrificed. Despite their fervent and repeated prayers, nothing happens. When Elijah tries the same trick, God, of course, sends down impressive amounts of flame. Baal and its priests are defeated and lots of them are killed as a result. The Old Testament doesn't always do 'nice'!

In Part 2, Elijah has run from Jezebel's anger into southern Jordan, where he is fed and watered before returning via Mount Horeb (where he hears the 'still small voice of God' in the whirlwind and tempest) to confront Ahab and Jezebel again. He anoints Ahab's successor (and his own – Elisha) before being taken up to Heaven in a fiery chariot from that mound.

However you view these stories, with their mixture of vengeful cruelties and sublime stillness, the music that Mendelssohn clothes them in is in turns dramatic, muscular and, yes, still. 'Sitting through' *Elijah* is, despite Bernard Shaw's ridiculously inappropriate description, as epic and overwhelming for an audience as it is for the performers who are presenting it.

What else to listen to: *Violin Concerto, Songs Without Words, The Italian Symphony, The Scottish Symphony, Incidental Music for a Midsummer Night's Dream, Fingal's Cave, The Hebrides Overture, Octet, Hear my prayer and O for the wings of a dove* for choir and soloist and, of course, *Hark the Herald Angels Sing*.

Text

Please turn pages quietly.

Part I

Introduction (bass)

ELIJAH: As God the Lord of Israel liveth, before whom I stand: there shall not be dew nor rain these years, but according to my word.

Overture

No 1. Chorus

THE PEOPLE: Help, Lord! Wilt Thou quite destroy us? The harvest now is over; the summer days are gone, and yet no power cometh to help us. Will then the Lord be no more God in Zion?

Recitative

The deeps afford no water and the rivers are exhausted. The suckling's tongue now cleaveth for thirst to his mouth. The infant children ask for bread and there is no one breaketh it to feed them.

No 2. Duet (two sopranos) and Chorus

THE PEOPLE: Lord, bow thine ear to our prayer.

TWO WOMEN: Zion spreadeth her hands for aid and there is neither help nor comfort.

No 3. Recitative (tenor)

OBADIAH: Ye people, rend your hearts and not your garments for your transgressions, even as Elijah hath sealed the heavens through the word of God. I therefore say to ye: forsake your idols, return to God; for He is slow to anger and merciful and kind and gracious, and repenteth Him of the evil.

No 4. Aria (tenor)

OBADIAH: "If with all your hearts ye truly seek Me, ye shall ever surely find Me": thus saith our God. Oh that I knew where I might find Him, that I might even come before His presence.

No 5. Chorus

THE PEOPLE: Yet doth the Lord see it not: He mocketh at us. His curse hath fallen down upon us. His wrath will pursue us till He destroy us. For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall - on all them that love Him and keep His commandments.

No 6. Recitative (contralto)

ANGEL: Elijah! Get thee hence, Elijah! Depart and turn thee eastward: thither

hide thee by Cherith's brook. There shalt thou drink its waters, and the Lord thy God hath commanded the ravens to feed thee there; so do according unto His word.

No 7. Chorus

ANGELS: For He shall give His angels charge over thee, that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Recitative (contralto)

ANGEL: Now Cherith's brook is dried up, Elijah, arise and depart and get thee to Zarephath. Thither abide, for the Lord hath commanded a widow woman to sustain thee, and the barrel of meal shall not waste; neither shall the cruse of oil fail until the day that the Lord sendeth rain on the earth.

No 8. Recitative and Aria (soprano)

THE WIDOW: What have I to do with thee, oh man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God: my son is sick and his sickness is so sore that there is no breath left in him. I go mourning all the day long; I lie down and weep at night. See mine affliction! Be thou the orphan's helper!

Recitative (bass and soprano)

ELIJAH: Give me thy son! Turn unto her, oh Lord my God: in mercy help this widow's son. For Thou art gracious and full of compassion and plenteous in mercy and truth. Lord my God, let the spirit of this child return, that he again may live.

THE WIDOW: Wilt Thou show wonders to the dead? Shall the dead arise and praise Thee?

ELIJAH: Lord my God, oh let the spirit of this child return, that he again may live.

THE WIDOW: The Lord hath heard thy prayer: the soul of my son reviveth.

ELIJAH: Now behold: thy son liveth.

THE WIDOW: Now by this I know that thou art a man of God and that His word in thy mouth is the truth. What shall I render to the Lord for all his benefits to me?

ELIJAH: Thou shalt love the Lord thy God with all thy heart and with all thy soul and with all thy might. Oh blessed are they who fear Him!

No 9. Chorus

Blessed are the men who fear Him: they ever walk in the ways of peace.

Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

No 10. Recitative (bass and tenor) and Chorus

ELIJAH: As God the Lord of Sabaoth liveth, before whom I stand: three years this day fulfilled I will shew myself unto Ahab, and the Lord will then send rain again upon the earth.

AHAB: Art thou Elijah? Art thou he that troubleth Israel?

THE PEOPLE: Thou art Elijah; thou he that troubleth Israel!

ELIJAH: I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast follow'd Baalim. Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal and also the prophets of the groves who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

THE PEOPLE: And then we shall see whose God is God the Lord!

ELIJAH: Rise then, ye priests of Baal: select and slay a bullock and put no fire under it. Uplift your voices and call the god ye worship; and I will then call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

THE PEOPLE: Yea, and the god who by fire shall answer, let him be God!

ELIJAH: Call first upon your god: your numbers are many. I, even I only, remain one prophet of the Lord. Invoke your forest gods and mountain deities.

No 11. Chorus

PROPHETS OF BAAL: Baal, we cry to thee: hear and answer us! Heed the sacrifice we offer! Hear us, Baal! Hear, mighty god! Baal, oh answer us! Baal, let thy flames fall and extirpate the foe!

No 12. Recitative (bass) and Chorus

ELIJAH: Call him louder, for he is a god. He talketh, or he is pursuing, or he is in a journey, or peradventure he sleepeth: so awaken him. Call him louder!

PROPHETS OF BAAL: Hear our cry, oh Baal: now arise! Wherefore slumber?

No 13. Recitative (bass) and Chorus

ELIJAH: Call him louder: he heareth not. With knives and lancets cut yourselves after your manner. Leap upon the altar ye have made: call him and prophesy! Not a voice will answer you; none will listen, none heed you.

PROPHETS OF BAAL: Baal! Hear and answer, Baal! Mark how the scorner derideth us!

ELIJAH: Draw near, all ye people: come to me!

No 14. Aria (bass)

ELIJAH: Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God and that I am Thy servant. Lord God of Abraham, oh show to all this people that I have done these things according to Thy word. Oh hear me, Lord, and answer me. Lord God of Abraham, Isaac and Israel, oh hear me and answer me, and show this people that Thou art Lord God and let their hearts again be turned.

No 15. Quartet

Cast thy burden upon the Lord and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great and far above the heavens. Let none be made ashamed that wait upon Thee.

No 16. Recitative (bass) and Chorus

ELIJAH: O Thou who makest Thine angels spirits; Thou whose ministers are flaming fires: let them now descend!

THE PEOPLE: The fire descends from heaven! The flames consume his offering! Before Him upon your faces fall! The Lord is God! O Israel hear: our God is one Lord and we will have no other gods before the Lord.

ELIJAH: Take all the prophets of Baal and let not one of them escape you. Bring them down to Kishon's brook and there let them be slain.

THE PEOPLE: Take all the prophets of Baal and let not one of them escape us: bring all and slay them!

No 17. Aria (bass)

ELIJAH: Is not His word like a fire and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day. And if the wicked turn not, the Lord will whet His sword; and He hath bent His bow and made it ready.

No 18. Aria (contralto)

Woe, woe unto them who forsake Him! Destruction shall fall upon them for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him; from Him they have fled.

No 19. Recitative (tenor)

OBADIAH: Oh man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain or cause the heavens to give their showers? The Lord our God alone can do these things.

Recitative (bass) and Chorus

ELIJAH: Oh Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, o Lord: regard the distress of Thy people. Open the heavens and send us relief. Help, help Thy servant now, Oh God.

THE PEOPLE: Open the heavens and send us relief. Help, help Thy servant now, O God!

ELIJAH: Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

CHILD: There is nothing. The heavens are as brass: they are as brass above me.

ELIJAH: When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name and turn away from their sins when Thou dost afflict them, then hear from heaven and forgive the sin. Help, send Thy servant help, Oh God.

THE PEOPLE: Then hear from heaven and forgive the sin. Help, send Thy servant help, Oh God!

ELIJAH: Go up again and still look towards the sea.

CHILD: There is nothing. The earth is as iron under me.

ELIJAH: Hearest thou no sound of rain? Seest thou nothing arise from the deep?

CHILD: No, there is nothing.

ELIJAH: Have respect to the prayer of Thy servant, Oh Lord my God! Unto Thee will I cry, Lord my rock: be not silent to me and Thy great mercies remember, Lord!

CHILD: Behold, a little cloud ariseth now from the waters: it is like a man's hand. The heavens are black with cloud and with wind; the storm rusheth louder and louder.

THE PEOPLE : Thanks be to God for all His mercies.

ELIJAH: Thanks be to God for He is gracious and His mercy endureth for evermore.

No 20. Chorus

THE PEOPLE: Thanks be to God: he laveth the thirsty land. The waters gather; they rush along. They are lifting their voices. The stormy billows are high: their fury is mighty, but the Lord is above them and almighty.

Part 2

No 21. Aria (soprano)

Hear ye, Israel: hear what the Lord speaketh: "O, hadst thou heeded my commandments!" Who hath believed our report? To whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants; thus saith the Lord: "I am He that comforteth. Be not afraid, for I am thy God. I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die and forgettest the Lord thy Maker, who hath stretched forth the heavens and laid the earth's foundations? Say, who art thou?"

No 22. Chorus

"Be not afraid!" saith God the Lord, "Be not afraid: thy help is near!" God the Lord, thy God, saith unto thee: "Be not afraid!" Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

No 23. Recitative (bass and contralto) and Chorus

ELIJAH: The Lord hath exalted thee from among the people and over his people Israel hath made thee King. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee, as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal and served him and worshipped him. Thou hast killed the righteous and also taken possession; and the Lord shall smite all Israel as a reed is shaken in the water, and He shall give Israel up, and thou shalt know He is the Lord.

THE QUEEN: Have ye not heard he hath prophesied against all Israel?

CHORUS: We heard it with our ears.

THE QUEEN: And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me and more if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the Brook of Kishon.

Chorus: He shall perish!

THE QUEEN: Hath he not destroyed Baal's prophets? Yea, by the sword he destroyed them all.

CHORUS: He destroyed them all!

THE QUEEN: He also closed the heavens and called down a famine upon the land.

CHORUS: He also closed the heavens and called down a famine upon the land.

THE QUEEN: So go ye forth and seize Elijah, for he is worthy to die. Slaughter him! Do unto him as he hath done!

No 24. Chorus

Woe to him! He shall perish, for he closed the heavens. Any why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against us and our land, as we have heard with our ears. So go ye forth: seize on him! He shall die!

No 25. Recitative (tenor and bass)

OBADIAH: Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die". So the mighty gather against thee and they have prepared a net for thy steps, that they may seize thee; that they may slay thee. Arise then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee. He will not fail thee; He will not forsake thee. Now be gone and bless me also.

ELIJAH: Though stricken, they have not grieved. Tarry here my servant: the Lord be with thee. I journey hence to the wilderness.

No 26. Aria (bass)

ELIJAH: It is enough! Oh Lord, now take away my life for I am not better than my fathers. I desire to live no longer. Now let me die, for my days are but vanity. I have been very jealous for the Lord God of Hosts, for the children of Israel have broken Thy covenant and thrown down Thine altars and slain all Thy prophets - slain them with the sword. And I, even I only, am left; and they seek my life to take it away.

No 27. Recitative (tenor)

See, now he sleepeth beneath a juniper tree in the wilderness; but the angels of the Lord encamp round about all them that fear Him.

No 28. Chorus

ANGELS: Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said thy foot shall not be moved; thy Keeper will never slumber.

No 29. Chorus

He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

No 30. Recitative (contralto and bass)

ANGEL: Arise Elijah, for thou hast a long journey before thee. Forty days and

forty nights shalt thou go to Horeb, the mount of God.

ELIJAH: Oh Lord, I have laboured in vain. Yea, I have spent my strength for naught. Oh that Thou wouldst rend the heavens; that Thou wouldst come down; that the mountains would flow down at Thy presence to make Thy name known to Thine adversaries through the wonders of Thy works. Oh Lord, why has Thou made them to err from Thy ways and hardened their hearts that they do not fear Thee? Oh that I now might die!

No 31. Aria (contralto)

ANGEL: Oh rest in the Lord, wait patiently for Him; and He shall give thee thy heart's desires. Commit thy way unto Him and trust in Him, and fret not thyself because of evil-doers.

No 32. Chorus He that shall endure to the end shall be saved.

No 33. Recitative (bass and soprano)

ELIJAH: Night falleth round me, Oh Lord. Be Thou not far from me. Hide not Thy face, Oh Lord, from me: my soul is thirsting for Thee, as a thirsty land.

ANGEL: Arise now: get thee without. Stand on the mount before the Lord, for there His glory will appear and shine on thee. Thy face must be veiled, for He draweth near.

No 34. Chorus

Behold, God the Lord passed by, and a mighty wind rent the mountains around, brake in pieces the rocks - brake them before the Lord. But yet the Lord was not in the tempest. Behold, God the Lord passed by, and the sea was upheaved and the earth was shaken. But yet the Lord was not in the earthquake. And after the earthquake there came a fire, but yet the Lord was not in the fire. And after the fire there came a still small voice, and in that still voice onward came the Lord.

No 35. Recitative (contralto)

Above Him stood the Seraphim and one cried to another:

Chorus: "Holy, holy, holy is God the Lord, the Lord Sabaoth. Now His glory hath filled all the earth."

No 36. Recitative (chorus)

Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. Go, return upon thy way! Thus the Lord commandeth.

Recitative (bass)

ELIJAH: I go on my way in the strength of the Lord. For Thou art my Lord and I

will suffer for Thy sake. My heart is therefore glad; my glory rejoiceth, and my flesh shall also rest in hope.

No 37. Aria (bass)

ELIJAH: For the mountains shall depart and the hills be removed, but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

No 38. Chorus

Then did Elijah the prophet break forth like a fire: his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future, and in Horeb its vengeance. And when the Lord would take him away to heaven, lo, there came a fiery chariot with fiery horses; and he went by a whirlwind to heaven.

No 39. Aria (tenor)

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

No 40. Recitative (soprano)

Behold, God hath sent Elijah the prophet before the coming of the great and dreadful day of the Lord; and He shall turn the heart of the fathers to the children and the heart of the children unto their fathers, lest the Lord come and smite the earth with a curse.

No 41. Chorus

But the Lord from the north hath raised one, who, from the rising of the sun, shall call upon His name and come on princes. Behold my servant and mine elect, in whom my soul delighteth. On him the Spirit of God shall rest – the spirit of wisdom and understanding, the spirit of might and counsel, the spirit of knowledge and of the fear of the Lord.

Quartet (soprano, contralto, tenor and bass) O come everyone that thirsteth; Oh come to the waters; come unto Him. Oh hear, and your souls shall live for ever.

No 42. Chorus

And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord shall reward you. Lord, our Creator, how excellent Thy Name is in all the nations. Thou fillest heaven with Thy glory. Amen.

*Original German version derived from the Lutheran Bible by Julius Schubring.
English version by William Bartholomew*

Francesca Chiejina (soprano)



Nigerian-American soprano Francesca Chiejina returns to the Cambridge Philharmonic following Tippett's *A Child of Our Times* last season. She is a graduate of the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden where her roles included Countess Ceprano *Rigoletto*, Lady-in-Waiting *Macbeth*, Voice from Heaven *Don Carlo*, and Ines *Il trovatore*. She also sang Micaëla *La tragédie de Carmen* at Wilton's Music Hall, and Melantho/Love *The Return of Ulysses* at the Roundhouse.

Recent highlights include the world premiere of Jonathan Dove's *Odyssey* (Bristol Beacon); title role *Semele* (Blackheath Halls Opera); Górecki's *Symphony of Sorrowful Songs* for Crystal Pite's *Light of Passage* with The Royal Ballet (ROH); High Priestess *Aida* (ROH); Lauretta *Il Trittico* (Scottish Opera); Mimì *La bohème* (Nevill Holt Opera, English Touring Opera); Miss Jessel *The Turn of the Screw* (OperaGlass Works); the title role in English Touring Opera's film of Elena Langer and Glyn Maxwell's *Ariadne*; Freia *RhineGold* (Birmingham Opera Company); Anne Trulove *The Rake's Progress* (Blackheath Halls Opera); her debut with Capella Cracoviensis as Aldimira *Sigismondo*; Clara *Porgy and Bess* (Grange Park Opera); and her debut with the Orchestre Symphonique de Montréal as Serena *Porgy and Bess*.

On the concert platform she has sung Strauss Lieder with the BBC Philharmonic, Berg's *Seven Early Songs* with the Sinfonia of London and John Wilson at the BBC Proms, Bach's *St John Passion* with Huddersfield Choral Society and Manchester Camerata, Barber's *Knoxville: Summer of 1915* with the BBC Philharmonic and with the Royal Northern Sinfonia at the Sage Gateshead; Handel's *Messiah* with the Royal Philharmonic Orchestra at the Royal Albert Hall; and Vaughan Williams's *Serenade to Music* at the Last Night of the BBC Proms.

She is featured on the critically-praised albums *Transfigured* with the Kaleidoscope Chamber Collective on the Chandos label and *Our Indifferent Century* with Delphian.

Beth Taylor (mezzo-soprano)



One of today's most electrifying young mezzo-sopranos, Beth Taylor is regularly performing at theatres, concert halls and festivals such as the Zurich Opera House, Deutsche Oper Berlin, Frankfurt Opera, Concertgebouw Amsterdam, Paris Philharmonic Hall, BBC Proms, Glyndebourne and the Salzburg Festival.

Career highlights include new productions of *Eliogabalo* at the Zurich Opera House, of *Bianca e Falliero* and *Amadigi di Gaula* at the Frankfurt Opera, of *Semiramide*

at the Deutsche Oper Berlin and of *Alcina* at Glyndebourne; concert tours of *Les Troyens* (Berlioz Festival, Salzburg Festival, Berlin Festival, the BBC Proms) and of Mozart's *Requiem* (BBC Proms, Paris Philharmonie, Palau de la Music of Barcelona and Valencia, Konzerthaus Dortmund, Versailles and Bordeaux) and the contralto solo part of Mahler's *Symphony No 2* with the London Philharmonic Orchestra.

She has worked with conductors such as Alarcón, Carella, De Marchi, Feltz, Gardiner, Gardner, Marcon, Metzmacher, Nelson, Pichon, Repušić, Rovaris, Runnicles and Trinks.

Beth Taylor is a graduate of the Royal Conservatoire of Scotland and The Open University. She is the winner of the 2022 Elizabeth Connell Award, finalist of the 2023 Cardiff Singer of the World Competition and 3rd prize winner of the 2019 Wigmore Hall Competition.

Ben Johnson (tenor)



Ben Johnson enjoys a varied career as a singer, conductor, teacher and artistic director. He co-founded the Southrepps Music Festival in Norfolk, is Festival Director of Cambridge Summer Music, and is currently a vocal professor at the Royal College of Music.

His international performance career has taken in concert, recital and opera performances, collaborating with the world's finest conductors and pianists.

He has made several appearances at the BBC Proms, performing at the Last Night in 2017, and has performed in most of Europe's great concert halls as well as Carnegie Hall and Boston Symphony Hall in the USA.

He has enjoyed a close relationship with English National Opera, as well as performing extensively with companies including Glyndebourne, Opera de Lyon, Bergen National Opera and Opéra National de Bordeaux, to name but a few.

After his studies at the Royal College of Music, he spent ten years studying with the Welsh tenor Jeffrey Talbot. He represented England in the BBC Cardiff Singer of the World 2013 and won the Audience Prize. A former BBC Radio 3 New Generation Artist and 2008 winner of the Kathleen Ferrier Award, Johnson was formerly an English National Opera Harewood Artist and a Wigmore Hall Emerging Talent.

Ben McAteer (baritone)

Image: Pablo Strong



Northern Irish baritone Ben McAteer's current highlights include Pangloss *Candide* with Marin Alsop in a new production by Lydia Steier at Theater an der Wien, and with the Hamburger Symphoniker and Martin Yates. He previously performed the role in the work's Chinese premiere with the Xi'an Symphony Orchestra and Dane Lam.

Ben also recently revived his acclaimed Mountarat *Iolanthe* for ENO in 2023. A natural performer of Gilbert and Sullivan, he appeared as Grand Inquisitor *The Gondoliers* and King Paramount *Utopia Limited* for Scottish

Opera and for the International Gilbert and Sullivan Festival.

Recent concert work includes Haydn's *Creation* with the Ulster Orchestra and Daniele Rustioni, Brahms' *German Requiem* with the National Symphony Orchestra of Ireland, and a return to Hamburg for Schumann's *Das Paradies und die Peri*.

Versatile in character and with a remarkable vocal range, he has sung both Figaro (Scottish Opera) and Count Almaviva (Irish National Opera) *Le nozze di Figaro*, Falke (Welsh National Opera) and Eisenstein (Northern Ireland Opera) *Die Fledermaus*, Pish-Tush (Scottish Opera) and Pooh-Bah (Lyric Opera Ireland) *The Mikado*, as well as Frank-Fritz *Die tote Stadt* (RTÉ National Symphony Orchestra), Goryanchikov *From the House of the Dead* (WNO), Sharpless *Madama Butterfly* (Opera Holland Park), Father *Hänsel und Gretel* (INO), Papageno *Magic Flute* (NI Opera), and Guglielmo *Così fan tutte* (Scottish Opera).

He features on a disc of undiscovered songs by Irish composer Ina Boyle with Iain Burnside, released on Delphian Records in August 2021, and has recorded the role of Jesus in Arthur Sullivan's oratorio *The Light of the World* and Rupert Vernon in his operetta *Haddon Hall*, both with the BBC Concert Orchestra.

Tom Primrose (conductor)



Tom Primrose is a British conductor, accompanist and coach. He works principally in opera and his freelance work takes him all over the world, including Opéra National de Paris (Palais Garnier and Opera Bastille), Opéra de Montecarlo, Det Kongelige Teater og Kapel in Copenhagen, Polish National Opera, Korea National Opera, and the Mariinsky (Concert Hall) in St Petersburg.

He will conduct Stravinsky's *The Rake's Progress* for the Grange Festival with the Bournemouth Symphony Orchestra in summer 2024.

Other conducting credits include Britten *Les Illuminations*, *St Nicolas*, *The Burning Fiery Furnace*; Ravel *Mother Goose Suite*; Elgar *Enigma Variations*, *Serenade*; Verdi *Requiem*; Mozart *Sinfonia Concertante*, various symphonies and concertos, and *Requiem*; Stravinsky *Symphony of Psalms*; Handel *Messiah*; Fauré and Durufle *Requiems*. Forthcoming engagements include Haydn and Handel with Southbank Sinfonia and Newbury Festival Chorus, and a return to guest with Cambridge Philharmonic for a concert of film music.

In the UK he has freelanced as a coach, pianist or conductor for the Royal Opera House, English National Opera, the Grange Festival, Shadwell Opera, Opera Holland Park, and Opera South. He has assisted and chorusmastered for a host of conductors including Susanna Mälkki, Alexander Soddy, David Parry, Richard Egarr, Finnegan Downie Dear, Francesco Cilluffo, Yan-Pascal Tortelier, Martin Brabbins, Stephen Barlow. In addition to the core operatic repertoire, Tom is particularly sought-after in the preparation of twentieth century opera, and recent engagements have included include Janáček *The Makropulos Case*, Britten *Peter Grimes*, Berg *Wozzeck*, Bartok *Bluebeard's Castle* and Knussen *Where the Wild Things Are*.

He has strong connections with East Anglia where he is co-founder and artistic co-director of the Southrepps Music Festival, director of the Choirs at the University of East Anglia, and acted for a time as Assistant Organist and Director of the Girls' Choir at Norwich Cathedral.

Tom is an award-winning piano accompanist, and has performed in many of the UK's principal concert halls and festivals, on BBC television and radio, and has collaborated with leading singers and instrumentalists.

Paula Muldoon (leader)



Paula Muldoon is a violinist, software engineer, and composer based in Cambridge, UK. The leader of the Cambridge Philharmonic Orchestra since 2017 and a Lead Software Engineer at Zopa Bank, she thrives on the intersection of music and programming.

As leader of the Cambridge Philharmonic, Paula's interpretation of the solo part to Richard Strauss' *Ein Heldenleben* was lauded as having "impressive sensitivity". Paula enjoys guest leading other orchestras in East Anglia; highlights include

performing the solo violin part to *Scheherazade* with the Norfolk Symphony Orchestra.

Paula loves teaching both violin and programming. Her violin lessons focus on breath, effective practising, and historically informed bow usage. Much of her programming teaching comes via volunteering with her community MusiCoders, which she founded in 2020.

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 musical 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. She is a graduate of the Guildhall School of Music & Drama (MMus 2012) and the University of Michigan (B.M. 2010).

While at the University of Michigan, she won the Undergraduate Award for Classics Translation and was a semi-finalist in the prestigious Hopwood writing competition. She is also one of WeAreTechWomen's 100 Women in Tech and was named to the Computer Weekly Women in Software Power List in 2019 and 2020.

www.paulamuldoon.com

Cambridge Philharmonic Chorus

Soprano 1

Jane Cook
Susan Earnshaw
Flora Griffin
Susie Jones
Nicola Lythgoe
Carole MacBrayne
Ros Mitchell
Jan Moore
Penny Mullock
Susan Randall
Mary Richards
Sheila Rushton
Anne Sales
Pat Sartori
Laura Simmons
Linda Stollwerck Boulton

Soprano 2

Cathy Ashbee
Debra Colvin
Gertrud Hill
Suzie McCave
Jo Pinfield
Pip Smith
Wren Stella
Sheila Stephens
Diana Sutton
Catharine Warren

Alto 1

Elizabeth Anderson
Helen Black
Alexandra Bolton
Caroline Courtney
Elizabeth Dignam
Elaine Fulton
Rachel Haynes
Elaine Kinsella
Jan Littlewood

Polly Lockyer
Sarah Marshall-Owen
Christine Miskelly
Masako Narito
Alice Parr
Alison Russell
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Anne Willitts
Margaret Wilson
Susan Wilson
Joanna Womack

Alto 2

Jane Bower
Margaret Cook
Helen Cross
Elisabeth Crowe
Rose Eichenberger
Jane Fleming
Hilary Jackson
Veronika Lorensen
Sue Purseglove
Chris Strachan
Kate Wootton

Tenor 1

Doug Addy
Pete Alexander
Florin Enuta
David Griffiths
Aviva Grisby
Sylvia Hearn
Chris Schaefer
Peter Scholten
John Williams

Tenor 2

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

Bass 1

Chris Coffin
Andrew Dobson
Chris Fisher
Matt Freeman
Patrick Hall
Lewis Jones
Mike Ruffle
Martin Scutt

Bass 2

Richard Birkett
Andrew Black
John Boadu
Neil Caplan
Max Field
Andrew Hodgson

University of East Anglia Choir

Soprano

Helen Adcock
Phoebe Aldred
Catherine Asbury
Sammy Au
Emilia Bell
Tara Bhachu
Lesley Bingle
Gwyneth Boswell
Diane Burton
Jennifer Chamberlin
Helen Colyer
Gina Couzens
Sally Crockford
Joy Croft
Joanna Edvi
Anjali Fordington
Penelope Geoghegan
Karen Gibbon
Helen Hart
Areeya Hudson
Suzie Kerrison
Sarah Kinsley
Sarah Kitt
Isobel Leckie
Ho Yu Liu
Katherine Lyall
Lucy McLean
Carol McStravick
Elaine Mitchell
Janet Morrison
Cara Moss
Antonia Otte
Tessa Pascoe
Helga Petzel
Anita Pitkethly
Isobel Primrose
Catherine Rowett
Anne Rutherford
Catherine Smith

Denise Strains
Asia Szczepaniak
Julie Thornton
Cherer Twohig
Oriana Varcoe-Watson
Kay Warbrick
Rosamund Weatherall
Maisie Werrin
Isabel Whyte
Penny Wright

Alto

Anne Abbott
Rose Baulcombe
Fiona Breckenridge
Dorothy Bryant
Catherine Butcher
Gale Carruthers
Hero Chalmers
Judith Chancellor
Frances Clarke
Sheila Cohen
Alison Court
Felicity Devonshire
Julia Donat
Canny Dunthorne
Célestine Faure
Isabelle Fernandes
Liz Highton
Oakley Hirst
Lis Hough
Meng-Ting Hsieh
Deborah Hyde
Liz Jones
Liz Kilshaw
Jasmin Kirkbride
Nina Langlie
Clare Lovell
Susan Maddock

Vanessa Miemietz
Aaliyah Providence
Cate Pyke
Beth Reidy
Lorena Robles
Denise Roper
Diana Rowlandson
Rosie Sethia
Elaine Shepherd
Maureen Sheppard
Julia Smyth
Katy Stedman
Mary Anne Sutherland
Ellen Sweet-Escott
Susan Sydney-Smith
Midori Takahashi
Jill Thurston
Vanessa Trevelyan
Catherine Waddams
Jenny Walker
Penny Walker
Catherine Whalen
Laurence Wild
Gillian Wood
Heather Woodcock

Tenor

Stuart Anderson
Robert Arnold
Ian Couzens
Michael Delany
Harrison Grover
Kevin Hiscock
Rustie Newton
Sasha Savage
Andrew Shiels
Simon Snell
Rick Stuart-Sheppard
Alexander Walker
John White

Andrew Wilson
Matthew Young

Bass

Stephen Bould
Michael Burton
Jorge Cristobal
Enriquez
John Dane
Ian Farr
Ray Hart
Richard Hayhoe
Alan King
Jakun Koo
Chris Long
Stephen McNair
John Morse
Andrew Parsons
Armin Shamaeizadeh
Ian Shepherd
Euan Sutherland
Mike Sutton-Croft
Mike Thornton
Trevor Thurston
Roger Timms
Brian Watkins
Gus Woodcock
Peter Woods

Cambridge Philharmonic Orchestra

Violin 1

Paula Muldoon (leader)
Kate Clow (co leader)
Anne McAleer
Nichola Roe
Hilary Crooks
Tabitha Smith
Joyce Yu
John Richards
Robert Mc Fall
Roz Chalmers
Sabine Lindner
Vicky Jolliffe

Violin 2

Chris Lin-Brandt
Emma Lawrence
Margaret Scourse
Amy Kent
Marian Holness
Joanne Funk
Sebastian Bechmann
John Byrne
Abigail Tan
Sarah Ridley

Viola

Ruth Donnelly
Peter Conlon
Anne-Cecile Dingwall
Agata Richards
David Yadin
Edna Murphy
Mari O'Neill
Jeremy Harmer

Cello

Linda Hindmarsh
Daniel Coldridge
Anna Edwards
Lucy O'Brien
Angela Bennett
Catherine Wilson
Isabel Groves
Jess Llewellyn
David Brown
Helen Hills
Helen Davies
Clare Gilmour

Double Bass

Tony Scholl
Sophie Rudge
Susan Sparrow
Alan Blackwell

Flute

Adrienne Jackson
Alison Townend

Oboe

Charlotte Ewins
Rachael Dunlop

Clarinet

Graham Dolby
David Hayton

Bassoon

Neil Greenham
Jenny Warburton

Horn

Caroline Prozesky
Tony Hawkins
Gareth Edwards
Chris Wykes

Trumpet

Colin Bloch
Niall Warden

Alto Trombone

Phil Cambridge

Tenor Trombone

Denise Hayles

Bass Trombone

Gary Davison

Ophicleide

Robin Norman

Timpani

Dave Ellis

Organ

Simon Hogan

Saturday 11 May 2024 2pm-5pm

Church of the Good Shepherd

Mansel Way, Cambridge CB4 2ET



**CAMBRIDGE
PHILHARMONIC**

Registered Charity no. 1203360

Creative Opera Workshop

Sing, move, devise!

PHOTO © BILL HISKETT

This exciting workshop will explore the art and creativity of singing in an opera chorus. Participants will also create their own mini operas. Singers of all backgrounds and experience welcome!

Led by William Kerley & Jessie Maryon Davies

REGISTER NOW:

Find out more and book online: cambridgephilharmonic.com

Phone: 0333 666 3366 (fee applies)

Price to participate: £20. Wheelchair accessible.



Join us!

Are you a singer or orchestral musician looking for a new creative challenge? We are keen to welcome new members to the Chorus and Orchestra.

We rehearse weekly during term time (Orchestra on Mondays, Chorus on Tuesdays) and perform in the best concert venues in and around Cambridge. Once you've sung or played with us for a few weeks, you'll be asked to audition. Members pay an annual subscription.

As well as pushing ourselves to perform at the highest standard, we enjoy the social side of making music together too – and we'd love to meet you!

Please visit cambridgephilharmonic.com/join-us to find out more.

FIND OUT MORE:



Thank you

We are very grateful to **The Pye Foundation** and the **Garfield Weston Foundation** for their generous support this season.

We also warmly thank the following Friends and Supporters:

Wendy Dear, Christine Halstead, Tom Kohler, Roger McClure, Andrew McDowall, Grace Self, Jennifer Turner, Helen Wylie, Trinity College, Fellows of Selwyn College, Churchill College, Pembroke College and other donors who wish to remain anonymous.

For details of ways to support Cambridge Philharmonic see:

www.cambridgephilharmonic.com/support-us

FIND OUT MORE:



Cambridge Philharmonic is a
Registered Charity No 243290

Saturday 13th April, 7:30pm
West Road Concert Hall, Cambridge

Joseph Haydn
Nelson Mass
Michael Haydn
Ursula Mass



**Collegium
Laureatum**
Ian Cobb, conductor

soloists:
Catherine White
Charlotte Clapperton
Sam Harris
Michael Roche

Registered charity,
number : 1169986

Tickets £20 £10 age 25 and under

From: Collegium Laureatum members,
WeGotTickets.com or at the door



CAMBRIDGE
PHILHARMONIC
friends

BECOME A CAMBRIDGE PHILHARMONIC FRIEND AND JOIN A WORLD OF MUSICAL MAGIC!

As a Philharmonic Friend you will support our cherished ambition of keeping top quality music at the heart of our wonderful and vibrant community. You will hear all the 'behind the scenes' news of current and future projects, enjoy priority booking and discounts, and have opportunities to meet our conductors, principal players and guest artists at pre-concert and social events.

Most of all, as a Philharmonic Friend, you will be joining our musical family, comprising a range of instrumentalists, singers, ages and walks of life.

A WARM WELCOME AWAITS...

For an investment of just £50 per season you will receive the following benefits...

- A 10% ticket discount on advance bookings throughout the season
- Acknowledgement as a Friend in programmes (should you wish)
- A regular newsletter about the Phil and upcoming concerts
- New season's launch reception
- Opportunities to meet conductors, soloists, players and singers from the Phil and like-minded music lovers from the Cambridge region
- Pre-concert talks & socials

For Further information:

Email: friends@cam-phil.org.uk

<https://cambridgephilharmonic.com/support-us/>



Cambridge Philharmonic Forthcoming events

Saturday 11 May 2024

Creative Opera Workshop
Church of the Good Shepherd, Cambridge

Saturday 18 May 2024

Magic of the Movies
West Road Concert Hall, Cambridge

Saturday 13 July 2024

Puccini: Turandot
Saffron Hall, Saffron Walden

To book tickets, become a Philharmonic Friend 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



@Cambridge_Phil



cambridge_phil

