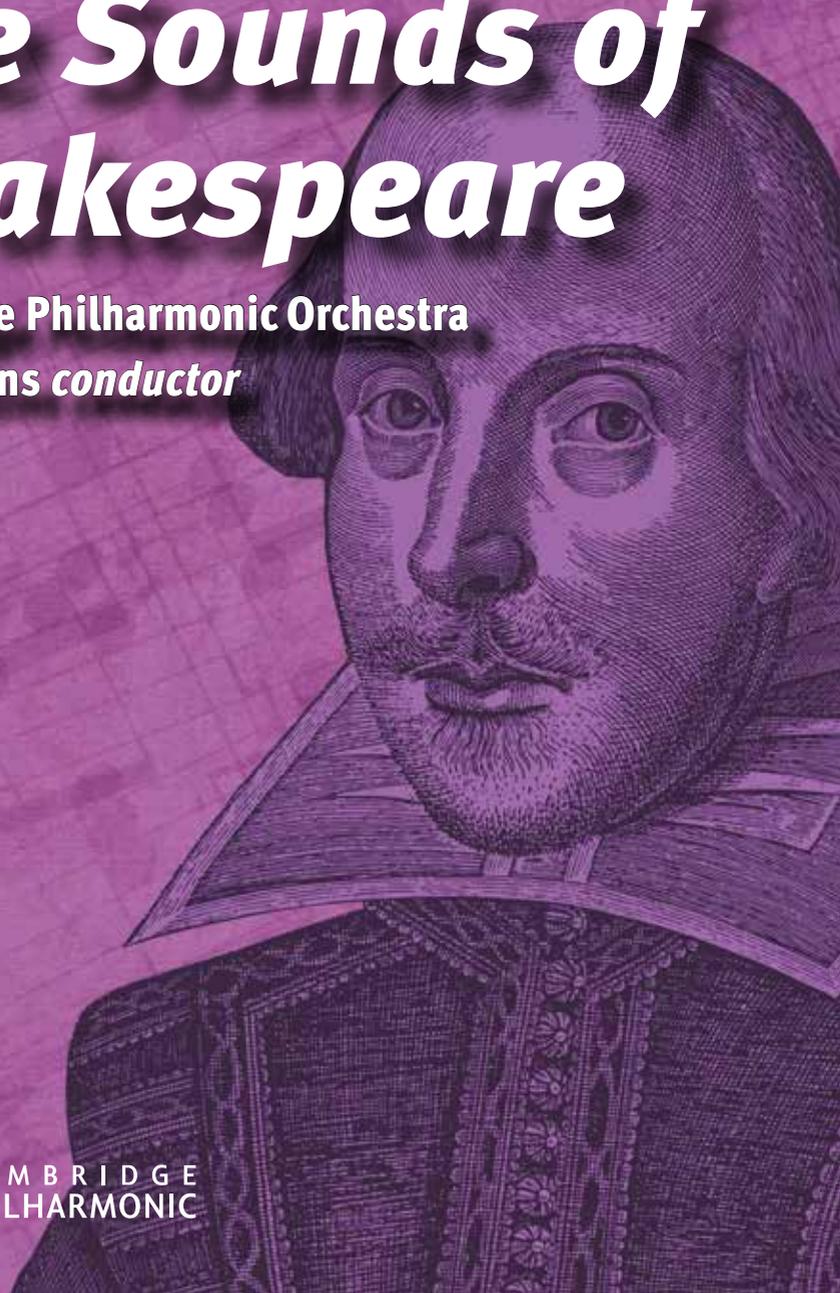


Saturday 20 May 2023  
West Road Concert Hall, Cambridge

# *The Sounds of Shakespeare*

Cambridge Philharmonic Orchestra  
Lucy Hollins *conductor*



**Saturday 8 July 2023 at 7.30pm**  
**Saffron Hall, Saffron Walden CB11 4UH**



**CAMBRIDGE  
PHILHARMONIC**

Registered Charity no. 243290

# Mascagni *Cavalleria Rusticana*

# Leoncavallo *Pagliacci*

<b>Adam Gilbert</b>	<i>Turiddu/Canio</i>
<b>Gyula Nagy</b>	<i>Tonio/Alfio</i>
<b>Lee Bisset</b>	<i>Santuzza</i>
<b>Fflur Wyn</b>	<i>Nedda</i>
<b>Benedict Nelson</b>	<i>Silvio</i>
<b>Sarah Pring</b>	<i>Mamma Lucia</i>
<b>Charne Rochford</b>	<i>Beppe</i>
<b>Nancy Holt</b>	<i>Lola</i>
<b>Harry Sever</b>	<i>conductor</i>

**Cambridge Philharmonic Orchestra**  
**Cambridge Philharmonic Chorus**

**Tickets:** from £15. Discounts available for students & under 18s  
**Book online:** [www.cambridgephilharmonic.com](http://www.cambridgephilharmonic.com)  
**Phone:** 0845 548 7650 (fee applies)

**BOOK NOW:**



# Cambridge Philharmonic presents

*Pre-concert showcase featuring children from Swavesey Village College and Pendragon Primary School, part of a two-year education project\* exploring the connection between music and other art forms led by Three Inch Fools.*

**Tchaikovsky**

*Hamlet Overture-Fantasia*

**Shostakovich**

*Hamlet Suite*

Interval

**Tchaikovsky**

*Romeo and Juliet Fantasy Overture*

**Bernstein**

*Symphonic Dances from West Side Story*

**Cambridge Philharmonic Orchestra**

Lucy Hollins: conductor

Phillip Granell: guest leader

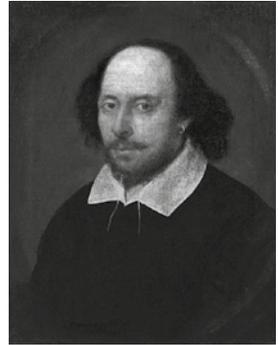
The music will be interspersed with readings from *Hamlet* and *Romeo and Juliet* by actors **Anna Tolputt** and **Matt Pinches**

\*Kindly supported by Garfield Weston Foundation and Pye Foundation

---

## One writer, two plays, three composers

The birthday of William Shakespeare, who was born in 1564, is celebrated annually on April 23 in Stratford-upon-Avon. This date, like so many details of his life, is probably inaccurate. He was baptised on April 26, but when he was actually born is uncertain. He died on April 23, 1616, providing some apparent symmetry to his life, which is probably why this date has become known as his birthday.



Then there are his portraits. Which one actually looks like him? We don't really know, although the Chandos portrait (right) is the most popular contender for a true likeness. Did he actually write the plays, for that matter? (This Stratfordian says yes!) Who are his 154 sonnets addressing? A dark lady or the Earl of Southampton? Maybe both! In other words we don't have nearly enough solid information about the life of the Stratford glovemaker's son. But we do know that to him are ascribed approximately 39 plays, some of which, such as *Twelfth Night*, *Romeo and Juliet*, *Hamlet*, and *Julius Caesar*, are among the most famous theatrical works ever written. That's Shakespeare 'in a nutshell' and his true identity is perhaps 'neither here nor there', though endlessly quoting phrases he is supposed to have coined may be 'too much of a good thing' and send us off 'on a wild goose chase' – and even those Shakespeare-invented phrases may not actually be his!

Despite all this, Shakespeare's plays are still regularly performed more than 400 years after his death and, just as significantly, re-interpreted and re-imagined in and for every age. Musicians, too, just can't stay away – from Verdi's three Shakespeare operas, Benjamin Britten's *Midsummer Night's Dream*, Sibelius' music for *The Tempest* (and Thomas Adés' *Tempest* opera), Prokofiev's *Romeo and Juliet* ballet, Elgar's *Falstaff*, and so on.

Tonight's programme features music inspired by two Shakespeare plays, composed by three composers. It includes extraordinary re-imaginings of the key aspects of the plots and, perhaps more importantly, key speeches, showing how the composers drew on these to provoke their fertile imaginations.

**What to read:** Anything Shakespeare wrote, and perhaps *1599*, a brilliant imagining by James Shapiro of a year in the playwright's creative life.

---

## The plays

Hamlet, the young prince of Denmark, is having a terrible existential crisis. What does existence mean? Where can he go for reassurance? How should he view his evil uncle and separate himself from his obvious mother-love and mother-disgust? Is he sure of his sexuality? Is Ophelia suffering an Elizabethan version of today's mental health crisis in adolescence? Or is he? Mixed into all of this is a popular trope of that time, of a son needing to avenge his father's unjust murder, and the murderer looking for absolution. There's the famous play-within-a-play, treachery a-plenty, and lots of death.

The potential sources for the tale of *Hamlet* are many, from legends in Spain, Scandinavia and Arabia, to the Scandinavian saga of Hrólfr Kraki or even *Vita Amlethi* by Saxo Grammaticus; but perhaps more interesting are the many interpretations of Shakespeare's play over the years. People have seen it as a revenger's tragedy, a philosophical treatise or even, in Sigmund Freud's reading, a kind of variation on *Oedipus Rex* where, in the analyst's view, "parents play a leading part in the infantile psychology of all persons who become psychoneurotics".

*Romeo and Juliet* is a story of teenage infatuation, overwhelming passion and, for Juliet, first sexual experience. This is all mixed up with the blood feud between the Montagues and the Capulets. The young lovers' ecstatic meeting cuts across those family rivalries and makes everyone mad, either with love or with anger. When Romeo, in one of the testosterone-fuelled fights between younger members of the two families, kills Tybalt (Juliet's Capulet cousin), because Tybalt has killed Romeo's best friend Mercutio, this 'fortune's fool' is banished, running away to Mantua to escape retribution.

At the same time the almost-hermit Friar Laurence, friend to the young couple, has given Juliet a death-mimicking potion, so that she (a thirteen-year-old) does not have to marry Paris. Even her own father thinks she's a bit young – "let two more summers wither in their pride/Ere we may think her ripe to be a bride". Romeo hears she is dead and, finding Juliet apparently deceased in the family vault, drinks some poison in order to join her. She awakes and, realising he is no more, stabs herself with his dagger – and now she really is dead and we are in pieces.

---

## The composers

### Pyotr Ilyich Tchaikovsky (1840 – 1893)

At the top of the Nevsky prospect in St Petersburg is the Tikhvin cemetery, and there in the northern corner, all close together are the graves of Mussorgsky, Borodin, Balakirev (of whom more later) Cui and Rimsky-Korsakov, and Pyotr Ilyich Tchaikovsky. Only old bones under the ground obviously, but a profoundly moving place to stand, nevertheless. At Tchaikovsky's funeral in 1893, 60,000 people applied for tickets to Kazan Cathedral. They only managed to cram in 8,000 mourners, but grainy early photographs of the day show the streets absolutely overwhelmed by the massive crowds that poured into the city to honour arguably the greatest Russian classical composer there had even been – although as his companions in the cemetery show, he was not unique. All of those men, following Glinka, saw as their mission the creation of a truly Russian style of composing.



What made Tchaikovsky so special? Was it his incredible range? From the potboiling triumphalism of the *1812 Overture* to the sugar icing expertise of the *Nutcracker* ballet; from his ardent use of folk tunes like the Ukrainian melodies in his second symphony and his second quartet; from his railing against fate in his 4th and 5th symphonies to the profound melancholy of his 6th, premiered only nine days before his death – as a result of which so many rumours and theories abound about how and why he died. Everything Tchaikovsky composed has an extraordinarily moving mixture of pathos, chaotic movement, sometimes tragedy, occasionally pastiche and, when he needed to summon it, an overwhelming beauty. There are turbulent brass chords, timpani rolls and cymbal crashes, pizzicato strings against their melody-playing colleagues, beautiful and intricate woodwind and soaring string moments that take your breath away. In a letter to his nephew about that sixth symphony he talked about the music being “saturated with subjective feeling.” If anyone could do ‘subjective feeling’ Tchaikovsky surely could. Perhaps that accounts for a certain reserve in some modern views of his music. It is too romantic, too sentimental, too florid, some argue. But a good listen to anything he came up with convinces us of the sheer skill and, above all, passion with which he infuses everything he put down on paper.

---

## Dimitri Shostakovich (1906-1975)

People argued over Shostakovich while he was alive and have done so ever since, it seems.

Was he, as many Western Cold War warriors suggested, a victim of the Soviet Union's brutal repression or was he, on the contrary, a willing participant in the great Communist experiment? And what of his music? Does his power to move hearts and minds in works like his ever-popular 5th symphony or his extraordinary (and autobiographical) 8th string quartet, make him a great twentieth century composer; or is his music, in Pierre Boulez's



cutting phrase “the second or even third pressing of Mahler”. Is the beauty of his violin, piano and cello concertos evidence for his inclusion in the list of musical greats or is our real appreciation inextricably linked with his complex life story? You must choose, of course, but the profound love for his music that so many have – among them some of the greatest musicians of the twentieth century – cannot be an accident.

Shostakovich, a slightly nervous, cleanliness-obsessed, thrice married, vodka- and tobacco-consuming football referee and passionate aficionado of the game, was admired by friends like Rostropovich and Benjamin Britten. Like many artists living in the Soviet Union, however, he risked death and imprisonment on a daily basis, once only escaping that fate because the accuser he had been summoned to meet had himself been taken out and shot. Many of his friends and family were executed, and for all Russians Stalin was a constant and menacing presence. There is an oft-repeated tale of the dictator coming to his opera *Lady Macbeth of the Mtsensk District* (based on a novella by Nikolai Leskov) and disliking it so much that the composer was loudly and dangerously denounced. This is matched by him later falling foul of the Zhdanov doctrine (along with Prokofiev and Khachaturian), leading to him falling out of official favour for eight years.

But Shostakovich was a preternaturally gifted composer and superb pianist. On one celebrated occasion he was challenged by Nikolai Malko to write down and orchestrate a then-popular tune called the Tahiti Trot (in reality the cha-cha *Tea for Two*) in the impossibly short time of an hour. He completed the task in forty-five minutes.

---

## Leonard Bernstein (1918 – 1980)

If you want to get an introduction to who Leonard Bernstein was, listen to his 1971 *Mass*, a mixture of musical theatre, jazz, gospel, blues, folk and rock together with symphonic interludes and words from the English and Latin Liturgy, from Hebrew prayer and from



Stephen Schwartz and Bernstein himself. It's a melange of styles and contradictions, of beauty, excess and drama – much like, perhaps, the man himself. After all Bernstein, a twentieth-century musical giant, was a homosexual who married the Chilean Felicia Montealegre with whom he had three children and to whom he was devoted, even while he had relationships with men. He was the profoundly serious classical conductor who helped to popularise the music of Gustav Mahler, amongst others, and said of the Austrian composer that “it’s like being two men locked up in the same body; one man is a composer, the other is a conductor”. At the same time he was also the writer of a great musical (*West Side Story*) and a very silly, but incredible opera *Candide*. He was a natural broadcaster; his radio and TV programmes teaching young and not-so-young people what classical music is about, and how it works, are still a joy to behold. He was a fervent supporter of John F Kennedy, against the Vietnam war and nuclear proliferation, and a committed advocate for social justice. Who else, then, to conduct at the fall of the Berlin Wall in 1989? And who else, on that occasion, would have altered Schiller’s *Ode to Joy* at the end of Beethoven’s 9th symphony, changing the word *freude* (joy) to *freiheit* (freedom)?! Bernstein had the energy and the chutzpah to do those things.

The son of Jewish Ukrainian immigrants, Lennie (as he became known) was the first ever American-born conductor of a major US orchestra. He had immense charm and charisma, smoked like a chimney, was mercurial and, in later life, somewhat scandalous. He could be pretty cutting too as anyone who saw his takedown of the tenor Jose Carreras during the filming of a possibly misconceived classical version of *West Side Story* will attest. But he was brilliant, a fantastic communicator and ridiculously full of life – although he never taught *Tár*, whatever the Bernstein estate says, because of course she is a fictional character!

---

## The music

### ***Hamlet Overture-Fantasia Op 67*      Pyotr Ilyich Tchaikovsky**

Tchaikovsky was not originally keen on writing music for Hamlet. It was his brother Modest who suggested it, but when he tried to find a musical way in it caused him considerable trouble. Indeed he got stuck and worked on his Dante-inspired *Francesca da Rimini* overture instead. Hamlet reappeared in his life when the actor Lucien Guitry asked him for incidental music for a production of the play in 1888, and so he got to work. As it happens, the production never happened, but by now Tchaikovsky had made some progress and the overture took shape at about the same time as he was working on his 5th symphony. It is no surprise, then, that fate plays a big part in both works.

Tchaikovsky's *Hamlet Overture* does not have a traditional structure – that is a statement, development and recapitulation – but the story provoked in him the best aspects of the Russian romanticism which he was so good at. True, there are characters (Ophelia is represented by a beautiful oboe tune) and Fortinbras marches into the overture at the end. There are, also, the chimes of midnight on the horns and hints of a ghost. But what pulses through the whole work is Hamlet's rage and confusion and the malevolent workings of fate. This is Tchaikovsky at his most passionate and anxious.

**What else to listen to:** *Second string quartet, Serenade for strings, Souvenir de Florence, Sleeping Beauty* (ballet), *Symphonies 2 - 6*

### ***Hamlet Suite Op 32a***

### **Dimitri Shostakovich**

- |  |                              |
|--|------------------------------|
| 1. <i>Introduction and Night Watch</i> | 8 <i>Banquet</i>             |
| 2. <i>Funeral March</i>                | 9. <i>Ophelia's Song</i>     |
| 3. <i>Flourish and Dance Music</i>     | 10. <i>Lullaby</i>           |
| 4. <i>The Hunt</i>                     | 11. <i>Requiem</i>           |
| 5. <i>Actors' Pantomime</i>            | 12. <i>Tournament</i>        |
| 6. <i>Procession</i>                   | 13. <i>Fortinbras' March</i> |
| 7. <i>Musical pantomime</i>            |                              |

We may think of *Hamlet* as a psychological drama mixed with a revenge tragedy, but in Russia it was thought of as a largely political tale. The play disappeared for a few decades since it seemed to resemble the story of Peter III's murder and the accession of Catherine the Great. But then, in 1932, the

---

young playwright Nikolai Akimov decided to ‘play around’ with Shakespeare’s original. His version was to be a kind of Brechtian take on the overthrow of the status quo, a Marxist view of class struggle. In his experimental re-imagining Akimov made significant adjustments to the characters. Hamlet, for example, is a short fat comedian, Ophelia is a drunken prostitute and so on. It was a vision of a topsy-turvy world and it was not a huge success although it created a minor scandal at the time. Indeed, if it was not for the music that had been commissioned from the young composer Shostakovich, Akimov’s work might be largely forgotten, except by some specialist academics. It looks – sounds – as if the playwright and the composer didn’t talk to each other about what they wanted though. Contemporary critic Pavel Markov wrote: “At times it seems that the production is preventing us from hearing Shostakovich’s music, let alone Shakespeare.”

So what of the music, collected here as a suite of short pieces? It is witty and moving, circus and sentiment at the same time. It has all the composer’s mercurial brilliance and humour. So perhaps the composer did pick up something of Akimov’s anarchic wit.

Yury Yelagin (who emigrated to the West) thought that “The music Shostakovich wrote for Hamlet was magnificent. Though it was very modern, it came closer to Shakespeare’s *Hamlet* than anything else in Akimov’s production.”

More than that, to our contemporary taste, this music makes a strong case for the re-interpretation of so many of Shakespeare’s plays, emphasising their genius and universality. It deserves to be enjoyed!

**What else to listen to:** *Symphony No 5, String quartet No 2, String Quartet No 8, Cello concerto No 1, Violin concerto No 1*

## ***Interval***

### ***Romeo and Juliet Fantasy Overture***

**Pyotr Illych Tchaikovsky**

It was his friend Balakirev who suggested that the young Tchaikovsky write a Romeo and Juliet piece. This was after the poor reception of his *Fatum* overture which, though it was dedicated to him, Balakirev robustly criticised. At the time Tchaikovsky was, uncharacteristically, infatuated with a young woman, the singer Désirée Artôt, although her mother put a stop to it when Arthur Rubinstein pointed out that the composer was not, er, the marrying type. Tchaikovsky did, of course, marry later but it was a disaster because

---

of his homosexuality and his self-doubt. His other great relationship with a female was with his patron Nadezhda Von Meck, although they never actually met! It may have been his infatuation with Désirée which caused him to write the most beautiful love theme he ever composed (“I want to hug you for it,” wrote Balakirev, who otherwise nagged him over the overture’s construction). The premiere, however, was not a success probably because the audience were more focused on a scandal concerning conductor Rubinstein and one of his female students. Tchaikovsky wrote “After the concert we dined... No-one said a single word to me about the overture the whole evening. And yet I yearned so for appreciation and kindness.” He didn’t have to wait long before he got both and this piece became one of his most popular compositions.

The *Fantasy Overture* has three main elements: the foreboding which accompanies the Friar Laurence theme, the tension and battles of the families, and that sublime love tune.

The woodwind starts with the Friar Laurence motif before the lower strings lay down a dark foreboding of doom. The warring factions then appear. There is a sword fight with crashing cymbals, timpani and brass chords and then the love theme makes its first appearance. There are more battles, more sad appearances of the Friar’s theme and a luscious restatement of the lovers’ bliss, interrupted by two large orchestra interjections, signalling their coming deaths. A final plangent melody leads to emphatic chords which bring the overture to its gloomy end.

## ***Symphonic Dances from West Side Story***

***Leonard Bernstein***

1. *Prologue*

2. *Somewhere*

3. *Scherzo*

4. *Mambo*

5. *Cha-cha*

6. *Meeting Scene*

7. *Cool Fugue*

8. *Rumble*

9. *Finale*

From 1949 Bernstein and his friends, choreographer Jerome Robbins and librettist Arthur Laurents, had been toying with the idea of a musical based on *Romeo and Juliet*, but how would they replicate the deadly feud between Montagues and Capulets? Originally imagined as a Jewish girl falling in love with a Catholic boy on New York’s Lower East Side, they moved to a focus on gang warfare and the Sharks and Jets were born. The musical opened on Broadway in 1957 and a much-loved film version arrived in 1961. A new

---

(and musically-superior) movie was made in 2021 by Stephen Spielberg who, thankfully, cast real Latino actors as the Sharks and found a powerful new *raison d'être* for the gangs' rivalry.

In *West Side Story* nothing can stop the gangs' battle for their New York neighbourhood. Its desperately sad and violent conclusion, set against the beauty of young love, is almost unbearable to witness. The exquisite song *Somewhere* is the purest expression of young hope in the midst of tragedy, yet it is lines from this which Maria and Tony brokenly stumble over as she cradles his dying body.

The *Symphonic Dances* offer us a mix of the love theme, the scene where Maria and Tony meet, the challenging *Mambo* (you've never seen the Philharmonic players go so Latin!), the *Cha-cha* - the lovers' dance, the *Rumble* and, of course, *Somewhere*. You can't fail with themes like that and these dances certainly don't.

**What else to listen to:** *Chichester Psalms*, *Candide* (opera), especially the frequently performed *Overture*, *Wonderful town*, *Mass*

***Programme notes by Jeremy Harmer***

---

## Shakespeare and Music

***By Professor Alison Findlay, Chair, British Shakespeare Association***

Shakespeare certainly understood the power of music to shape the emotions and actions of living creatures: humans and animals. In *The Merchant of Venice*, a remarkable dialogue about music concludes:

*The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night.*  
(5.1.83-6)

Those who cannot make music or appreciate it are not to be trusted, an opinion echoed by Julius Caesar, who believes the conspirator Cassius is frightening because he 'hears no music' (JC 1.2.203-4). Music puts one in touch with others on earth and in the wider cosmos, which was believed to resound with its own, unique harmony. The character Pericles hears 'The music of the spheres!' when he is revived after a sixteen-year period of depression and withdrawal and is re-tuned into harmony with himself and his lost family (Pericles 5.1.217). The learned doctor Cerimon uses music to

---

revive Pericles's wife Thaisa, who was assumed dead in childbirth and buried at sea. He calls urgently for 'The viol once more', 'The music there!', and, as she begins to breathe, rejoices 'This queen will live'. Music brings the 'statue' of Hermione, fossilized by grief, to life again in *The Winter's Tale* too. Medical research into the healing power of music is older than we think.

Amongst the plays which inspired tonight's concert, *Hamlet* significantly lacks music. Hamlet tells us 'the time is out of joint' (1.5.189) and as a result, his 'musicked vows' of love and even his reason now sound 'Like sweet bells jangled out of time and harsh' (3.1.153-5). The only music that remains is Ophelia's broken fragments of song (which are accompanied by a lute in one of the early texts). Nevertheless, Hamlet conducts an important moral lesson for Rosencrantz and Guildenstern using a recorder:

*Hamlet: Will you play upon this pipe?*

*Guildenstern: My lord, I cannot.*

*Hamlet: I pray you.*

*Guildenstern: Believe me, I cannot.*

*Hamlet: I do beseech you.*

*Guildenstern: I know no touch of it, my lord.*

*Hamlet: It is as easy as lying. Govern these ventages [holes] with your fingers and thumb, give it breath with your mouth and it will discourse most eloquent music. Look you, here.*

Guildenstern's inability to make music convinces Hamlet that his one-time friends from university cannot be trusted (in fact they are spying on him for King Claudius). The recorder brings out this truth. Hamlet complains 'do you think I am easier to be played upon than a pipe?', and 'you would sound me from my lowest note to my compass' [limit] (3.2.325-340).

The recorder remains unplayed in spite of the lesson; Guildenstern's lack of musical skill and unwillingness to try shows he is 'fit for treasons, stratagems and spoils' to use Lorenzo's words above.

The most unlucky music teacher in Shakespeare is Hortensio in *The Taming of the Shrew*. This is also the only example of violence to a musical instrument (surely designed for shock effect). The 'shrew' Katherina's understandable refusal to participate in the rituals of wooing is telegraphed by her impatience when learning fingering and frets on the lute. The unfortunate teacher admits that he cannot 'break her to the lute' because 'she hath broke the lute to me.' She has struck him so hard that he stands 'As on a pillory, looking through the lute' (2.1.147-59). Fortunately, this incident occurs off-stage so only a single lute would have been harmed in the production!

---

Because shrewish Katherina, unlike Guildenstern, does try to play, she shows potential to achieve harmony in life, however hard the lessons. Arguably, the more treacherous figure is her younger sister Bianca. When the hapless Hortensio appears again with a lute to woo Bianca by teaching her gamut – a musical scale (2.1), she plays him off against her preferred suitor, Lucentio, disguised as a Latin teacher. Bianca's rejection of music in favour of words perhaps forewarns spectators of her selfish determination to assert her own will. She refuses to listen to her husband in the final scene.

A more romantic use of the lute occurs in Sonnet 8 where the speaker appeals to his lover to take the 'true concord' of strings as a model for starting a family. 'Mark how one string, sweet husband to another, / Strikes each in each by mutual ordering,' he observes, referring to the paired strings and the harmonics 'Resembling sire and child and happy mother' who join 'all in one' to sing 'one pleasing note.' Here, and again in Sonnet 128, the close-up reveals Shakespeare's attentiveness to the seductive effects of music. The speaker of Sonnet 128 calls his lover 'my music,' and expresses his excitement at the 'blessed wood whose motion sounds / With thy sweet fingers' as they play the 'virginals' or harpsichord. The allusions get more erotic as he envies the keys which kiss 'the tender inward of thy hand' and longs to swap places 'To be so tickled'. Superficially, he compares tickling the ivories to kissing but his longing to feel 'thy fingers walk with gentle gait' suggests his whole body trembles to be touched.

Celebratory music at the Capulet ball accompanies the meeting of the famous lovers in *Romeo and Juliet*. It sounds a brief explosion of hope for the future, poignant since we know it will not last. The tragic effects of Romeo and Juliet's thwarted marriage are made all the more stark by the inopportune arrival of Paris with wedding music in Act 4. A careful detail shows that all suffer: the musicians must 'put up our pipes and be gone' without payment since 'Tis no time to play now' (4.4.123-137).

Tonight we will be more fortunate. The capacity of 'a trumpet' or 'any air of music' to make a herd of wild horses stand still in wonder teaches us humans to stop and be charmed 'by the sweet power of music' (Merchant of Venice 5.1.71-9)



BRITISH  
SHAKESPEARE  
ASSOCIATION

Founded in 2002, the BSA is committed to bringing together scholars, students, teachers, theatre practitioners, community workers and other professions with a shared interest in Shakespeare.

[www.britishshakespeare.ws](http://www.britishshakespeare.ws)  
Promoting the study, practice and enjoyment of Shakespeare.



---

## Matt Pinches



Matt trained in Dramatic Arts at Bretton Hall, West Yorkshire, and has worked in theatre for 25 years. Together with Sarah Gobran in 2006, he established Guildford Shakespeare Company. An award-winning theatre company specialising in site-responsive theatre productions, GSC has staged over 50 shows, including presenting Brian Blessed as King Lear and Freddie Fox as Hamlet. GSC's Education and Outreach Department creates opportunities for 15,000 people, young and old, every year; 11,000 of these are free-to-access social inclusion programmes. As an actor-manager, Matt has had the privilege of appearing in over 40 shows playing, amongst others, Benedick, Mr Toad, Edgar, Malvolio, Cassio, Edgar, Touchstone, Bottom and Laertes. He regularly gives talks on Shakespeare and his world; his most recent subject was the 400th Anniversary of the First Folio in collaboration with Dr Chouhan of Shakespeare's Birthplace Trust. In 2016 he made a film of his 146-mile fundraising walk from Shakespeare's birthplace to the Globe. Please visit [guildford-shakespeare-company.co.uk](http://guildford-shakespeare-company.co.uk) to find out more.

## Anna Tolputt



Anna is an actress and theatre director and currently a full-time member of Creation Theatre Rep company. She has played roles at the National Theatre, Royal & Derngate, Derby Playhouse, Nottingham Playhouse, Production Exchange, Chipping Norton, Minack, Hampstead, Finborough, Polka and Theatre Royal Haymarket as well as touring internationally. Screen work includes *A Small Light* (Disney+), *Hellraiser: Hellworld* (Miramax), *The Scar Crow*, *Two-headed Creek*, *Run Fat Boy Run*, *Confetti*, *Contagion Cabaret*, *Emmerdale*, *Holby City*, *Moving Wallpaper*, *Waterloo Road*, *Teachers TV* and *From Galicia*. As a director of new writing she has worked with writers Kit Hesketh-Harvey and Tom Morton-Smith, as well as directing productions for Human Story Theatre, Chipping Norton, Polka, Bristol School of Acting and elsewhere. She was staff director at English Touring Opera. She is currently directing a production of *The Alchemist* and about to start playing Benedick in a Creation Theatre production of *Much Ado about Nothing*.

---

## Lucy Hollins (conductor)



Lucy Hollins was appointed Principal Guest Conductor of the Cambridge Philharmonic this season.

A conductor, animateur and presenter, her leadership experience ranges across vocal and instrumental music-making with professional, amateur, youth and adult ensembles at the very highest level of each.

She has appeared on TV and radio,

premiering new works, adjudicating competitions, touring extensively throughout the UK and internationally, and working alongside some of the world's finest musicians and directors. As a concert designer and presenter, Lucy is passionate about bringing music to diverse audiences.

Lucy is Head of Music at the University of Warwick, Associate Chorus Director of the London Symphony Chorus, Conductor of CBSO SO Vocal, Creative Lead at the Royal Scottish National Orchestra, and a tutor for the Association of British Choral Directors.

A leading expert in the field of music education and engagement, Lucy is a Vocal Leader for Music of Life and Conductor of the London Symphony Orchestra's Junior Choir. She was previously director of the Royal Liverpool Philharmonic Training Choirs, Director of the Royal College of Music Chorus, and also lectured in choral conducting at the Royal Welsh College of Music and Drama. Lucy's commitment to music in development has taken her all over the world, including leading singing projects for African Prisons Project in Uganda and Songbound in India.

Other recent work includes directing and conducting projects for the Royal Opera House, English National Opera, Welsh National Opera, Opera North, City of Birmingham Symphony Orchestra, Birmingham Hippodrome, Sing Up, Jersey Symphony Orchestra, Music in Offices, Orchestra of the Swan, Cranleigh Choral Week, London Philharmonic Orchestra and Crisis, in collaboration with musicians, actors, dancers, poets, writers and artists from many fields and backgrounds.

Lucy is proud to be co-author of *How To Make Your Choir Sound Awesome* with Suzzie Vango, published by Banks Music in October 2022.

---

## Phillip Granell (guest leader)



Phillip is a versatile violinist, performer, and string arranger based in London, committed to creating across the musical spectrum.

He leads and directs Phaedra Ensemble, a collective built around a string quartet with a focus on new music and creative collaboration.

2023 sees the release of their debut album, featuring major works by Meredith Monk, released on ECM records.

As an ensemble musician, he has performed and recorded with The Ulster Orchestra, London Contemporary Orchestra, Aurora Orchestra, The Riot Ensemble, Britten Sinfonia, Heritage

Orchestra, English National Ballet, London Concert Orchestra, National Symphony Orchestra, and with Welsh National Opera as guest leader for the 2019 UK theatre tour of Donizetti's *Don Pasquale*.

# Cambridge Philharmonic Orchestra

## **Violin 1**

Phillip Granell (Guest leader)  
Kate Clow (co leader)  
Talitha Kearey  
John Richards  
Ariane Stoop  
Marian Holness  
Nichola Roe  
Hilary Crooks  
Emilie van der Aa-Burton  
Halyna Vakulenko  
Roz Chalmers  
Cameron Smith  
Sabine Lindner

## **Violin 2**

Chris Lin-Brande  
Emma Lawrence  
Anne McAleer  
Naomi Hilton  
Sebastian Bechmann  
Emily Staszal  
David Favara  
Margaret Scourse  
Joyce Yu  
Sarah Ridley  
Abigail Tan  
Leila Coupe

## **Viola**

Ruth Donnelly  
Mari O'Neill  
Peter Conlon  
Hermione Blakiston  
David Yadin  
Emma McCaughan  
Anne-Cecile Dingwall  
Edna Murphy  
Agata Richards  
Robyn Sorensen

## **Cello**

Linda Hindmarsh  
Anna Edwards  
Angela Bennett  
David Brown  
Lucy O'Brien  
Helen Hills  
Helen Davies  
Clare Gilmour

## **Double Bass**

Sarah Sharrock  
Tony Scholl  
Susan Sparrow  
Alan Blackwell

## **Flute**

Samantha Martin  
Cynthia Lalli  
Alison Townend

## **Piccolo**

Alison Townend

## **Oboe**

Charlotte Ewins  
Rachael Dunlop  
Katy Shorttle

## **Cor Anglais**

Katy Shorttle

## **Clarinet**

Daniel Prozesky  
David Hayton  
Anke Batty

## **Bass Clarinet**

David Hayton

## **E flat Clarinet**

Heather Thorne

## **Alto Saxophone**

Sue Pettitt

## **Bassoon**

Neil Greenham  
Jenny Warburton

## **Contra Bassoon**

Sarah Kwan

## **Horn**

Caroline Prozesky  
Gareth Edwards  
Chris Wykes  
Tony Hawkins  
James Riehl

## **Trumpet**

Colin Bloch  
Lauren Hodge  
Neil Thornton

## **Cornet**

Neil Thornton

## **Trombone**

Ryan Higgin  
Denise Hayles

## **Bass Trombone**

Alan Dimond

## **Tuba**

Robin Norman

## **Timpani**

Dave Ellis

## **Percussion**

Derek Scurll  
Lizzie Brightwell  
Dan Johnstone  
Pete Ashwell

## **Harp**

Elizabeth Green

## **Piano/Celeste**

Mark Fielding

## 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 to 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](https://cambridgephilharmonic.com/join-us) to find out more.

Find out more:



Photos: Bill Hiskett

## Thank you

We are very grateful to the following for their generous support this season:

**The Pye Foundation, Nash Matthews, Jesus College and The Garfield Weston Foundation.**

We would also like to warmly thank the growing number of individual supporters and friends who have made donations, helping us to reach ever higher standards of performance.

Could you or your organisation invest in the future of Cambridge Philharmonic, whether as a regular contributor or by sponsoring a particular concert? For details please visit:

[cambridgephilharmonic.com/support-us](https://cambridgephilharmonic.com/support-us)

Find out more:



# Cambridge Philharmonic Forthcoming concerts

Saturday 8 July 2023

Mascagni: *Cavalleria Rusticana*  
Leoncavallo: *Pagliacci*  
Saffron Hall, Saffron Walden

To book tickets or to join our mailing list 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)

