

Saturday 8 July 2023
Saffron Hall, Saffron Walden

Mascagni
Cavalleria
Rusticana

Leoncavallo
Pagliacci

Cambridge Philharmonic Orchestra
Cambridge Philharmonic Chorus
Harry Sever *conductor*



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Cambridge Philharmonic presents

Mascagni
Cavalleria Rusticana

Interval

Leoncavallo
Pagliacci

Adam Gilbert: Turiddu/Canio

Gyula Nagy: Tonio/Alfio

Lee Bisset: Santuzza

Fflur Wyn: Nedda

Benedict Nelson: Silvio

Sarah Pring: Mamma Lucia

Charne Rochford: Beppe

Nancy Holt: Lola

Cambridge Philharmonic Orchestra
Cambridge Philharmonic Chorus

Harry Sever: conductor

Freya Goldmark: guest leader

Programme notes

by Jeremy Harmer

The emergence of opera: and Verismo opera in particular

Why do people love opera so much? The whole concept is faintly ridiculous. People have terrible arguments, or fall in love, or die (often murdered, especially if they are female) and, instead of telling us about it, they sing about it, in front of elaborate scenery, with great big choruses and often (especially in the 19th and 20th centuries) with great big orchestras to accompany them.

Opera is sometimes seen as elitist (depending on the country); it is expensive to run and tickets frequently cost the earth. And yet the sight and sound of a single singer, accompanied by a large orchestra with no amplification of any kind to support them, filling a large auditorium with their beautiful artistry is awe-inspiring, and the sheer brilliance and pathos of the music can provoke the most profound response in anyone who witnesses it.

There is a general consensus that this art form started back at the end of the 16th century with an opera (which means 'work' in Italian) by Jacopo Peri called *Dafne*, in which the dramatic roles were, for the first time, performed by singers not actors. It would have sounded very different to the great romantic operas of later years. Instead of the full-sized orchestras of Verdi, Puccini, Tchaikovsky or Wagner, for example, Peri used only a harpsichord, a lute, an archlute and triple flutes. By the time Monteverdi composed his last opera in 1645 (*L'incoronazione di Poppea* with its ravishing final love duet) Peri's orchestra had been extended to include trumpets, two harpsichords, guitar, reed and flute organs and, crucially, strings. Things moved quickly after that. Over in France composers like Jean-Baptiste Lully wrote for this new art form, as did Henry Purcell in England. George Frederick Handel came to England and wrote an astonishing 42 'works'. Italian opera, though, was pre-eminent and Mozart's great comic masterpieces (*The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*) were written in that genre.

Following on from this were the bel canto ('beautiful singing') operas of Rossini, Donizetti and Bellini, where so much depended on the exquisiteness of the singers' tone and the ornaments they included in their vocal production. But in the world of opera, things don't stand still for long. An Italian literary movement called *Verismo* was gaining traction and realism was the order of the day. Rather than tales of Gods and men, Kings and Queens, stories would be (as with the writer Giovanni Verga) about the poor,

the 'ordinary people' – the lives they lead and the problems they encounter, usually sexual, romantic or violent. In verismo operas the singing sound is more declamatory than previously and demands a richer orchestral palette of highly contrasting timbres.

Opera genres then started to emerge at dizzying speed: grand opera, Wagner (all in a class of his own), and the early 20th century works by composers like Richard Strauss and Benjamin Britten. At the same time, atonal operas by Berg and Schoenberg led on to the great minimalist masterpieces such as *Nixon in China* (John Adams) and *Akhnaten* (Philip Glass). Now more 'works' are being composed in a tradition that is vibrant and endlessly re-imagining itself.

All these different opera genres (there are even more than we have covered in this account) can get very confusing. But that is not exclusive to opera. Can you distinguish between acid house, acid techno, drum'n'bass, grunge, garage, hip hop, trip hop, trance? No? Me neither!

Cav and Pag

The first verismo opera was by Pietro Mascagni. It was based on a short story by Giovanni Verga called *Cavalleria Rusticana* (rustic chivalry). *Pagliacci* (clowns) by Ruggero Leoncavallo is another great example of the genre. These are the two relatively short operas we will hear this evening.

'Cav and Pag' as they are often called, were not written to be performed together. The former predated the latter by about ten years. But in 1893 they were on the same bill at the Grand Opera in New York, although with *Pagliacci* on first. Fairly soon after that when they were performed together the order was (and now is always) reversed, and the well-known double bill of 'Cav and Pag' became a regular staple of the operatic repertoire. Why were they paired in this way? Well they are both one-act works (about 75 minutes each), both written in the same verismo tradition, and both deal with love, revenge and death among 'ordinary' rural folk. There is light and laughter, beautiful music and real emotion.

Cavalleria Rusticana

Pietro Mascagni (1863-1945)

When, in 1881, the music publisher Edoardo Sonzogno announced a competition for young composers to write a one-act opera, Pietro Mascagni approached poet and teacher Giovanni Targioni-Tozzetti to submit a libretto. The poet chose Verga's popular short story and play *Cavalleria Rusticana*. Then he enlisted his friend Guido Menasci to help him with the writing and

they started sending Mascagni little snippets, sometimes on the back of postcards. Partly because of this, Mascagni ended up thinking the work was too episodic and wasn't really up to it. He attempted to withdraw it from the competition, but his wife took executive action and sent it in anyway. It went on to win one of the three prizes. At its sparsely attended premier in 1890 it was an instant success, with applause after many of the arias, thunderous standing ovations and 40 curtain calls for its composer. It made its way to London in 1891 and later that year to the Grand Opera in New York, where it was paired with excerpts from Gluck's *Orfeo ed Euridice*. Later, as we have seen, it was paired with *Pagliacci* and 'the rest is history'.

Background to the plot

Turiddu, a Sicilian villager, was in love with Lola from the same village but then he went off to join the army. While he was away Lola married the wagoner Alfio. On his return Turiddu, heartbroken by the situation, had a kind of rebound 'liaison' with young Santuzza, who made the mistake of falling in love with him. Hearing of Turiddu's new 'squeeze', Lola gets all jealous. The stage, as it were, is set.

The plot

The curtain rises. On one side of the village square is the church and on the other the wine shop of Lucia (Turiddu's mother).

Offstage we hear Turiddu singing a typically Sicilian love song, expressing his passion for Lola, literally 'Oh Lola whose blouse is as white as milk' (though the usual English version of the original is often rendered differently). The villagers gather in the square singing of the beautiful spring day 'Gli aranci olezzano sui verdi margini' (Oranges smell good' etc) and in praise of the Virgin Mary. Some of them go into the church. Others wander off.

Santuzza goes to see Lucia and asks where Turiddu is. Lucia says he's away getting more wine. Santuzza says no, he's been seen in the village, at which opportune moment Alfio turns up with his mates and sings of his great life and Lola's beauty (he loves her too!). He asks for wine, but Lucia says Turiddu hasn't got back with a new supply yet. Alfio is surprised. He's heard that Turiddu was seen near his cottage. Lucia is about to say (sing) something but Santuzza stops her. Alfio leaves.

Voices are heard from the church (like the Sunday service in Peter Grimes) but in the square the villagers sing the wonderful Easter hymn before going into the church themselves. Lucia and Santuzza are left outside. Why did you

stop me from saying anything to Alfio, Lucia asks, to which the young girl says 'Voi lo sapete' (you well know) and goes on to moan about her seduction by Turiddu which has dishonoured her, especially since he spent last night with Lola. She doesn't feel she can go to church but pleads with Lucia to pray for her during the service.

Turiddu turns up. Santuzza pleads with him and upbraids him for betraying her with Lola who turns up herself to join the fray and mocks the young girl before going into the church. Turiddu makes to follow her but Santuzza tries to hold him back. It all ends badly when he thrusts her away from him and throws her to the ground.

Now Alfio turns up and in her anguish Santuzza tells him that Turiddu has been making out with his wife. The wagoner/carter loses his rag and vows vengeance. Realising how dangerous this is Santuzza tries to calm him down, but the damage is done.

The square is empty. The orchestra plays the famous intermezzo while we gather our thoughts.

Turiddu comes out of church with Lola and his mates. He's feeling on top of the world and because this is Italian opera they sing a drinking song. Alfio turns up, and when he refuses Turiddu's offer of wine everyone knows things aren't going to turn out well. The women (including Lola) leave the men to their business. Alfio challenges Turiddu to a duel. Turiddu embraces his challenger and as custom dictates bites his ear, drawing blood, which means a fight to the death. Turiddu asks his mother for a kiss and her blessing and asks her to look after Santuzza (having realised what he has done?). He rushes off so that, like a Greek tragedy, the main action takes place offstage. Santuzza embraces Lucia and the women of the village surround them supportively. A woman rushes in crying 'They have murdered Turiddu'. Santuzza faints and Lucia collapses into the arms of her friends.

Interval

Pagliacci

Ruggero Leoncavallo (1857-1919)

When the relatively unknown composer Ruggero Leoncavallo saw a performance of *Cavalleria Rusticana* he decided to write his own one act verismo opera. He based it on an incident from his childhood – the murder of family servant Gaetano Scavello by another Gaetano (Gaetano D'Alessandro) with his brother Luigi as his accomplice. This happened because of a village girl, who Scavello and Luigi were both crazy about. Since Ruggero's father was the presiding magistrate, the young Leoncavallo got to know the details of the case intimately. He got to work, writing both the words and the music for his story, originally calling it *Il Pagliaccio* (the Clown). The baritone Victor Maurel got him to make it plural (*I Pagliacci*) because he was singing Tonio and thought the title should convey his equal importance to the main man of the story, Canio. *Pagliacci* (Clowns) it then became and is the name it is now known by.

Leoncavallo was sued by a French playwright who thought the composer had stolen his plot – plausible because Ruggero had spent time in Paris and would have had the opportunity to see it. But the French author (Catulle Mendès) was sued himself and dropped his action.

Pagliacci has always had mixed reviews ever since its premiere. It got to Covent Garden in 1893 and to Grand Opera House in New York later that same year, in a double-bill (like its predecessor) with Gluck's *Orfeo ed Euridice*. And then in December of that year, as we have seen, it was first paired with Mascagni's work.

One of *Pagliacci's* most notable features is the tenor's scream of pain (*Vesti la Giubba*), one of the great arias in the opera canon, even though it lasts less than three and half minutes. 'Laugh clown, laugh at your broken heart...laugh at the grief that poisons your heart.' Wow!

Background to the plot

In Calabria, Canio is married to Nedda. They are both members of a troupe of travelling clowns of which Canio is the leader. Tonio, the fool, and Beppe are also members of the troupe. They perform a traditional Commedia dell'arte play (a kind of Punch and Judy equivalent) in which Pierrot is married to Colombina who is carrying on with Arlecchino (Harlequin), her lover. Pierrot ends up bumping off Colombina and Arlecchino. In 'real life' Nedda is in love with a local villager, Silvio, and Tonio is 'in lust' with Nedda. Poor Nedda: three

men want different things from her. She doesn't stand a chance! In the play, of course, Canio plays Pagliaccio – Pierrot – and Nedda plays Colombina. Tonio plays her servant Taddeo and Beppe plays the role of Arlecchino.

The plot

The overture starts. The curtain rises. From behind a second curtain Tonio emerges dressed as Taddeo. He sings to the audience and tells us that actors have feelings too and that the show we are about to hear is about real people.

At three in the afternoon the clown troupe enters the village to the cheers of the villagers. Canio tells them they are going to perform 'The troubles of Pagliaccio' there an hour before sunset. When Nedda steps down from the clowns' cart Tonio tries to help her, but Canio pushes him away to give Nedda his own arm. Canio and Beppe accept an invitation to go off to have a drink with the villagers at a local tavern. Before they do Canio says that if anyone messes around with Nedda there'll be trouble. Asked whether he suspects her he says 'no' and kisses his wife gently on the forehead (clue: he does suspect her!). The two men go off to the tavern.

Left alone, Nedda expresses her unease about Canio's vehemence but the singing of the birds comforts her. And then Tonio turns up. He confesses his love for her and grabs her with obvious intent. She whacks him in the face with a whip and drives him away. At which point Nedda's lover Silvio (having left everyone else in the tavern) comes along and asks her to run away with him. Nervously she says she'll do it after tonight's performance.

Tonio has been listening to all this and runs off to tell Canio (his face still smarting). Canio and Beppe come rushing back and nearly catch the lovers *in flagrante* but Silvio runs off before Canio gets a proper look at him. 'I will always be yours' Nedda calls after him. Canio hears this! He insists that his wife tells who it was, but she refuses. Canio takes a knife, but Beppe talks him down and disarms him. Tonio tells them all to get ready for the show. Left alone, Canio puts on his costume and his face paint and in his anguish bemoans the fact that he has to make the audience laugh, though in reality he is in desperate pain.

The audience start to arrive. Dressed as Colombina, Nedda whispers a warning to Silvio that her husband is on the warpath. The play begins. The crowd cheers.

Pagliaccio has gone away till next morning and Taddeo is at the market. Colombina waits for her lover Arlecchino. He arrives to serenade her from beneath her window. Taddeo gets back and confesses his love for Colombina. She mocks him and Arlecchino boxes Taddeo's ears and kicks him out.

The lovers dine and Arlecchino gives Colombina a potion to knock her husband out so they can run away, but then Taddeo rushes in and warns them that Pagliaccio is suspicious and about to arrive. Arlecchino legs it and she calls 'I will always be yours' after him. Pagliaccio/Canio arrives and says 'Nome di Dio! Quelle stesse parole!' (In the name of God, the same words).

Even though he tries to stay in role Canio loses it and tries to get his wife to confess her lover's name. She tries to calm him down calling him Pagliaccio, urging him to stay in the play for the audience's sake, but he can't. I am NOT Pagliaccio sings the raving Canio. Nedda doesn't give up. Arlecchino is innocent she says, still desperately trying to be Colombina.

The temperature is rising. Beppe asks Tonio to intervene but he won't, and stops Beppe from doing so. As Silvio rushes to the front, Canio picks up a knife and stabs his wife, and then Silvio for good measure. Someone (Canio or Tonio depending on the performance) says 'La commedia è finita!!' – the comedy is over. And it is.

Adam Gilbert (tenor)



Adam Gilbert has been an Associate Artist with Welsh National Opera for the 2022/23 season. After 10 years as a baritone, working with some of the most prestigious opera companies in the UK and abroad, Adam made the move up into the Tenor repertoire, making his debut as a tenor Associate Artist with the company in the roles of Dad and Queen of Hearts in Will Todd's *Alice's Adventures in Wonderland*, Pinkerton in *Madame Butterfly*, Steva in *Jenufa* and Passenger/High Oracle and Adnan/Zayed in Mohammed Fairouz's newly commissioned opera, *Al Wasl in Dubai*. Other engagements this season include cover Rodolfo /*La Boheme* for English National Opera and cover Marc /*Les Naufrageurs* for Glyndebourne Festival Opera. This season, Adam performed the role of Father in Kurt Weill's *Seven Deadly Sins* at the Teatro Colón in Buenos Aires conducted by Jan Latham-Koenig and will make his role debut as Rodolfo in *La Boheme* with Opera Holland Park. He will also return to WNO as a guest artist to perform the role of Emlyn in the new opera *Blaze of Glory* by David Hackbridge Johnson.

Gyula Nagy (baritone)



A Hungarian baritone based in Ireland, Gyula studied English language and literature and theatre studies at the University of Pannonia in Veszprém. He went on to study singing at the Royal Irish Academy of Music and at the National Opera Studio, supported by the Royal Opera House and the International Awards Foundation. He joined the Jette Parker Young Artists Programme at ROH Covent Garden and continues to appear in the Covent Garden main season, most recently as Schaunard in Puccini's *La Boheme* and Sharpless in Puccini's *Madama Butterfly*. He sang Gypsy in Mussorgsky's *The Fair at Sorochyntsi* at Berlin's Komische Oper, the title role in Monteverdi's *Il Ritorno d'Ulisse in Patria* for Opera Collective Ireland and his first Escamillo in Bizet's *Carmen* for Opera North. He was Lescaut in Puccini's *Manon Lescaut* for Dorset Opera, both Leuthold and Tell in Rossini's *William Tell* for Irish National Opera and Sharpless in Puccini's *Madama Butterfly* for Lyric Opera Productions.

Lee Bisset (soprano)



Born in Scotland, which she represented at the BBC Cardiff Singer of the World Competition, Lee Bisset was a member of the Young Singers' Programme at English National Opera. She made her debut with The Royal Opera, London, as Liza *The Queen of Spades*. Other career highlights have included the title role in *Jenufa* for Scottish Opera, Minnie *La Fanciulla del West* for Opera Omaha, the title role in *Tosca* for Northern Ireland Opera, Opera Memphis and Opera Omaha, Senta *Der fliegende Holländer* for the Ópera de Bellas Artes, Isolde *Tristan und Isolde* and Brünnhilde *Die Walküre - Siegfried* for Longborough Festival Opera, Isolde *Tristan und Isolde* at Konzert Theater Bern, and Sieglinde *Die Walküre* for Ópera São Paulo and The Orchestra of the Music Makers, Singapore. For Opera North she has sung Freia *Das Rheingold*, Third Norn *Götterdämmerung* and Sieglinde *Die Walküre*. This Summer, she returned to Longborough Festival Opera as Brünnhilde *Götterdämmerung*, ahead of complete cycles of *Der Ring des Nibelungen* in 2024 and a return to The Royal Opera as The Overseer *Elektra*.

Fflur Wyn (soprano)



Having already gained wide acclaim for her performances on the operatic stage and the concert platform, Welsh singer Fflur Wyn has quickly established herself as one of the country's foremost sopranos. She has worked with many great conductors including Sir Colin Davis, Sir Charles Mackerras, Seiji Ozawa, Sir Richard Armstrong, Harry Bicket and Paul McCreesh. In the 2022/23 season, Fflur sings Euridice in Gluck's *Orfeo ed Euridice* on the Opera North concert tour, and also for Chelsea Opera Group, Handel's *Messiah* with the Norwegian Wind Ensemble, and 1st Niece *Peter Grimes* at Royal Danish Opera. Highlights include the roles of Jemmy *Guillaume Tell*, Iphis *Jephtha*, Blonde *Die Entführung aus dem Serail*, and Dorinda in Handel's *Orlando* (Welsh National Opera); Pamina *The Magic Flute*, Alice *Alice in Wonderland*, Vivetta *L'arlesiana*, and the title role in *Lakmé* (Opera Holland Park); Malinka *The Adventures of Mr Broucek* (Grange Park Opera); Barbarina *Le Nozze di Figaro* (La Monnaie).

Benedict Nelson (baritone)



British Baritone Benedict Nelson was an inaugural Harewood Artist with English National Opera, where his roles included the title role in *Billy Budd*, Valentin in *Faust*, Demetrius in *A Midsummer Night's Dream*, Belcore in *L'Elisir d'amore*, Count in *Le nozze di Figaro*, Figaro in *Il Barbiere di Siviglia*, and Ping in *Turandot*. His recent highlights include Marcello *La Boheme* with WNO, Gunther *Götterdämmerung* with Longborough Festival Opera, Demetrius *A Midsummer Night's Dream* at the Vienna State Opera, *Mahler 8* with the RPO under Petrenko at the Royal Albert Hall, and *Belshazzar's Feast* with

the Hallé. Other engagements include the role of Algernon Moncrieff in *The Importance of Being Earnest* at Royal Opera House and Lincoln Centre New York, Aeneas in *Dido and Aeneas* at the Teatro Regio di Torino as well as the Salzburg Festival, the Verbier Festival and in Wiesbaden, and Henry Cuffe in Sir David McVicar's *Gloriana* at Teatro Real. From the 2023/24 season, Benedict will join the ensemble at Musiktheater-im-Revier in Gelsenkirchen where he will debut the roles of Jokaanen *Salome*, Ibn-Hakia *Iolanta*, Pizarro *Fidelio* and the title role in *Falstaff*.

Sarah Pring (mezzo-soprano)



Sarah Pring studied at the Guildhall School of Music and Drama and at the National Opera Studio. She began her career at Glyndebourne, gaining the Sir John Christie Award, and also the ESSO Touring Award. She appears regularly at the Royal Opera House, Covent Garden. Other companies with whom she has worked include the Opéra de Caen, Oper Stuttgart, Singapore Lyric Opera, Chelsea Opera Group, the Dorset Opera Festival, English National

Opera, Glyndebourne Festival Opera, The Grange Festival, Grange Park Opera, Nevill Holt Opera, Opera Holland Park, Scottish Opera and Welsh National Opera. Concert engagements have included the première of Ronald Corp's *Letters From Lony* with the Chilingirian String Quartet for Proms at St Jude's, a performance now available on Toccata CD. Future engagements include *Mamma Lucia Cavalleria Rusticana* for West Green House Opera and *La zia principessa Suor Angelica* for Copenhagen Opera Festival.

Charne Rochford



Born in London, Charne Rochford is gaining a reputation as one of Britain's most promising Heldentenenors – praised for the 'baritone qualities in his voice that give him an almost Otello-like stature' (Opera Magazine). His wide range of roles include Siegmund, Tristan, Tannhäuser, Achilles, Cavaradossi, Bacchus and Siegfried. Recent engagements include *Gerontious* with the Philharmonia at the Royal Festival Hall and an Opera Gala with the CBSO & CBSO Chorus at Symphony Hall. Other highlights include Eisenstein (RPO), Lyonel Martha (Volksoper

Zürich) Cavaradossi (Mid-Wales Opera), 1st Armed Man (GFO, GTO and ON), Bacchus/Tenor (*The Mastersingers*). For ETO he has performed: Adorno *Simon Boccanegra*, Luigi *Il Tabbarro* and Achilles in their Olivier award-winning production of Tippett's *King Priam* at the ROH, Linbury Theatre. He recently sang the role of Schoolmaster in *Cunning Little Vixen* (Opera Holland Park). In 2019 he was appointed Musical Director of St Ives Choral Society, Cambridgeshire.

Nancy Holt



British mezzo-soprano Nancy Holt finished the Guildhall School of Music and Drama Opera Course in 2023. She is the 2022 recipient of the Basil A Turner Award from British Youth Opera, a Help Musicians Sybil Tutton Opera Award Holder, and a Countess of Munster Trust Award Winner. In 2019, she won the Paul Hamburger Prize for Voice at Graham Johnson's GSMD Song Guild. This summer, Nancy joins Nevill Holt as an Associate Artist playing the role of Tisbe in *La Cenerentola*. Recent roles include Mrs Patrick de Rocher in *Dead Man Walking* (Heggie - GSMD),

Lisa in *I due timidi* (Rota - GSMD), Jean de Moncerf in *Le Portrait de Manon* (Massenet - GSMD) and Mistress Quickly in *Sir John in Love* (Vaughan-Williams - British Youth Opera). Nancy performed with the Vache Baroque Opera Festival in 2021, and at the Lyric Baroque Festival in Italy in 2022. She was due to join the Glyndebourne Festival Chorus in their cancelled 2020 season and in 2019 was a member of the Opera Holland Park Chorus. In 2019, she made her Barbican Concert Hall debut in a Pre-LSO Artists Platform Recital.

Harry Sever (conductor)



BBC Music Magazine ‘Rising Star’ conductor Harry Sever studied at Oxford University and trained at the Guildhall School of Music & Royal Academy of Music. A finalist in both the LSO’s Donatella Flick and the Athens International Conducting Competitions, recent and upcoming engagements include *Cavalleria Rusticana/Aleko/Carmen* (Opera North), *Die Walküre/Siegfried/The Fairy Queen* (Longborough Festival Opera), *Siegfried* (Sønderjyllands

Symfoniorkester/Den Ny Opera), *Fantasio* (Garsington), *La Traviata* (Opera Holland Park), concerts with the orchestra of Welsh National Opera and recordings with the orchestra of Opera North.

He is currently the Ring Cycle Conducting Fellow at Longborough Festival Opera, and Music Director of the Cambridge Philharmonic Orchestra and Chorus.

As an assistant conductor and member of music staff, Harry works in the coming season with Scottish Opera (Strauss *Daphne*), the Kammerphilharmonie Potsdam, and Opera North (Strauss *Ariadne auf Naxos*). He has worked with English National Opera, the Royal Danish Opera, Den Jyske Opera, Garsington, Opera Holland Park, the Bournemouth Symphony Orchestra at the Grange Festival, and the Britten Sinfonia at Sadler’s Wells. His education work has included projects with The Royal Opera House Covent Garden, The Royal Opera Academy, Copenhagen, British Youth Opera, Birmingham Conservatoire and Trinity Laban Conservatoire.

Freya Goldmark (guest leader)



Freya Goldmark enjoys a busy career as a soloist, chamber musician and director.

Beginning violin lessons aged four, by her mid teens Freya had performed as a soloist across the UK, Europe and Asia, making her concerto debut aged 13 at the Rachmaninov Institute, Russia. Since then, she has enjoyed a burgeoning career performing as a soloist at many celebrated UK venues including Cadogan Hall, Elgar Room Albert Hall, St John's Waterloo and The Purcell Room.

As a chamber musician she has played at Wigmore Hall, Aldeburgh Festival, Cadogan Hall, Kings Place, West Road Concert Hall, The Purcell Room and Elgar

Room and is regularly invited to tour with and to join ensembles throughout the UK.

In Autumn 2022 Freya became the new first violinist of the Ligeti Quartet. The quartet have been at the forefront of modern and contemporary music since their formation in 2010, known for innovative programming and championing today's most exciting composers. The quartet's 2023 performances include Steve Reich's *Different Trains* at Kings Place, an autumn tour to Canada, and multiple performances at Aldeburgh Festival this June featuring fifteen world premieres co-commissioned by Britten Pears Arts, BBC Radio 3 and Bourgie Hall.

Freya is passionate not only about performing music but also bringing it to as many people as possible. Having begun organising concerts in her teens she now regularly directs and brings together groups of musicians. Aged 19 Freya founded Stamford International Music Festival, a chamber music festival which takes place in the town in which she grew up. From 2019-2021 Freya was also the director of Cambridge Summer Music Festival.

Cambridge Philharmonic Orchestra

Violin 1

Freya Goldmark (Guest leader)
Kate Clow (co leader)
Nichola Roe
Abigail Tan
Joyce Yu
David Favara
Emilie van der Aa-Burton
Sebastian Bechmann

Violin 2

Hilary Crooks
Emma Lawrence
Sabine Lindner
Sarah Ridley
John Richards
Halyna Vakulenko
Talitha Kearey

Viola

Mari O'Neill
Peter Conlon
Anne-Cecile Dingwall
David Yadin
Emma McCaughan
Jeremy Harmer
Hermione Blakiston

Cello

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

Double Bass

Tony Scholl
Susan Sparrow
Elaine Taylor
Kate Merrington

Flute

Sarah Blazeby
Cynthia Lalli
Samantha Martin

Oboe

Rachael Dunlop
Katy Shorttle

Cor Anglais

Katy Shorttle

Clarinet

Graham Dolby
David Hayton

Bass Clarinet

Sue Pettit

Bassoon

Neil Greenham
Jenny Warburton
Sarah Kwan

Horn

Caroline Prozesky
Tony Hawkins
Gareth Edwards
Chris Wykes

Trumpet

Colin Bloch
Neil Thornton
Laureen Hodge

Trombone

Denise Hayles
Georgia Orwell

Bass Trombone

Gary Davison

Tuba

Robin Norman

Timpani

Peter Ashwell

Percussion

Lizzie Brightwell
Dan Johnstone
Christian Inman

Harp

Milo Harper

Organ

Tammas Slater

Cambridge Philharmonic Chorus

Soprano

Steffi Campbell Smith
Jane Cook
Amélie Deblauwe
Rose Drury
Claire Hatty
Agnes Heydtmann
Gertrud Hill
Maggie Hook
Carole MacBrayne
Ros Mitchell
Jan Moore
Penny Mullock
Val Norton
Chessie Nour
Caroline Potter
Susan Randall
Ann Read
Mary Richards
Sheila Rushton
Anne Sales
Pat Sartori
Laura Simmons
Sheila Stephens
Linda Stollwerck Boulton
Diana Sutton
Catharine Warren

Alto

Elizabeth Anderson
Helen Black
Alexandra Bolton
Jane Bower
Caroline Courtney
Helen Cross
Elisabeth Crowe
Elaine Fulton
Stephanie Gray
Wren Khouri
Elaine Kinsella
Lynne McClure
Alison Russell
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Joanna Womack

Tenor

Doug Addy
Aidan Baker
Jeremy Baumberg
Florin Enuta
Jean Harding
Adam Higgins
Andy Pierce
Chris Price
Chris Schaefer
Peter Scholten
John Williams
Ben Womack

Bass

Andrew Black
Richard Birkett
Peter Campbell Smith
Neil Caplan
Chris Coffin
Matt Freeman
Patrick Hall
Mike Ruffle
Martin Scutt
Harrison Sherwood

Saturday 30 September 2023 2pm-5pm

Church of the Good Shepherd

Mansel Way, Cambridge CB4 2ET



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Saturday 9 December 2023	<i>Dvorak Stabat Mater</i> West Road Concert Hall, Cambridge
Saturday 13 January 2024	<i>Family Concerts: Storybook LIVE</i> West Road Concert Hall, Cambridge
Saturday 2 March 2024	<i>Mendelssohn Elijah</i> Saffron Hall, Saffron Walden
Saturday 18 May 2024	<i>Magic of the Movies</i> West Road Concert Hall, Cambridge
Saturday 13 July 2024	<i>Puccini Turandot</i> Saffron Hall, Saffron Walden

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