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# Dvořák *Requiem*



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# **Antonín Dvořák**

## *Requiem*

**Cambridge Philharmonic Orchestra**

**Cambridge Philharmonic Chorus**

**Harry Sever** *conductor*

**Simon Hewitt Jones** *guest leader*

**Esther Mallett** *soprano*

**Miranda Westcott** *mezzo-soprano*

**Oliver Johnston** *tenor*

**Eugene Dillon-Hooper** *bass*

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## The Requiem Mass

The *Requiem Mass* or *Missa pro defunctis* is the Roman Mass for the dead which is frequently used at funerals or acts of remembrance. From the fifteenth century onwards it has been set to an astonishing variety of music, originally in Gregorian plainsong with polyphony (many melodies and harmonies interlacing) added later. Instruments were added in Renaissance times, but sparingly at first, and with very restricted scoring. Gradually, however, the orchestration expanded so that Requiems became essentially concert pieces rather than religious observances, and some of them, those by Berlioz, Verdi and Dvořák, for example, are more like oratorios than anything else.

Composers have responded to the Catholic liturgy in different and varied ways. Mozart's *Requiem* was famously unfinished at the time of his death. Fauré's version, by omitting the disturbing *Dies Irae* (Day of Wrath), offers us something contemplative and serene. Maurice Duruflé, another Frenchman, omits this section of the mass too and, unlike the drama of Verdi and Dvořák's versions, offers consolation rather than doom-laden pyrotechnics. Benjamin Britten famously intersperses his *War Requiem* with the war poetry of Wilfrid Owen. John Rutter includes two earlier settings of Psalms in his *Requiem*, which is dedicated to his late father.

Grief, remembrance, fear, consolation, perhaps eternal salvation and, as John Milton says at the end of his *Samson Agonistes* – 'calm of mind, all passion spent' – these are all part of the human yearning for understanding, hope and acceptance, and for composers such themes are necessary and irresistible.

## The commissioning of Dvořák's *Requiem*

The London premiere of Antonín Dvořák's *Stabat Mater* took place at the Albert Hall in 1883 and was a huge success. The composer was suddenly at the heart of English (and European) music. That triumphant performance propelled him into a long association with Britain where, at Cambridge University in 1891, he received an honorary doctorate. "The English are a good, cordial and musical nation and it is well known that if they are fond of anyone they remain loyal to him (sic). May God grant that this should happen in my case too". Dvořák's wish was indeed granted and the Birmingham Festival, where Elgar's *Dream of Gerontius* was first performed, commissioned him to write a work for their 1885 festival, which emerged as his cantata *The Spectre's Bride*. While he was in Birmingham for that premiere the festival approached him again to write a big oratorio for the next festival. He appears not to have been keen – though as an interesting footnote he did briefly

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consider setting Cardinal Newman's poem *The Dream of Gerontius*, but abandoned the idea.

As Dvořák's popularity and stature grew, Birmingham came back again and the *Requiem* was the result, premiered on October 9, 1891. As with *Gerontius* which came along nine years later, the first performance was not a huge success and got mixed reviews. It is worth quoting from the Manchester Guardian's review at the time:

*"The new Requiem is so lucid in design and construction – in spite of the peculiarities of style with which we in England are even not yet really familiar – that the musician at least has no difficulty in appreciating the composer's intention from the score...then, as truth must be told, Dvořák is the very worst conductor I have seen...quite incapable of adding the slightest assistance to either band or chorus."* Oh dear!

Dvořák left copious notes of his composing process for most of his works, but strangely not for his monumental *Requiem*. Yet this work is infused with such contrasting shades of darkness and light that we are impelled to ask what is going on.

## **Dvořák's early life**

Antonín Leopold Dvořák was born on September 8, 1841, in Nelahoves in the central Bohemian region of what is now the Czech republic. He was the eldest of fourteen children of František and Anna, six of whom died in infancy, so that death was an immediate and constant presence in Antonín's life. He was a gifted musician from a young age, first as a violinist and then, at his father's urging, as an organist, guaranteeing him a livelihood for as long as he wanted. Indeed he continued playing the organ in church until he was forty. He also worked for many years as a viola player in orchestras in Prague.

In 1862, while writing his first string quartet, he gave piano lessons to Josefina Čermáková with whom he fell hopelessly in love, but his feelings were not reciprocated and so (it can't have been this simple) he married her sister Anna instead. Nevertheless, when Josefina died many years later, Dvořák rapidly added a poignant coda to his wonderful *Cello Concerto* in her memory. Antonín and Anna had nine children, three of whom died in infancy. This was something that we know from his writings affected him deeply, and despite misgivings and doubt, it never really shook his profound Roman Catholic faith. It was a happy marriage by all accounts.

According to Václav Havel, the president of Czechoslovakia in 1989 and then the first president of the new Czech Republic until 2003, Dvořák was one

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of the great figures in Czech history who “showed us how best to integrate ourselves into broader world contexts by being good at what we do and by doing our own work well”. The Norwegian composer Edward Greig said: “I recognised in him a kind-hearted, truly enchanting individual,” and the Czech composer Bohuslav Martinů said that he “emanated some kind of rare affability, a sense of humanity and well-being. If anyone expressed a healthy and joyful attitude to life, it was him. Music should always be joyful, even when it is tragic”. Yet Greig, already quoted, also said: “There was something severe and restless about him, something which unsettled people who didn’t know him,” and his son-in-law remarked on his “constant creative unease.”

## ***Requiem, Op 89***

**Antonín Dvořák (1841 – 1904)**

### **Part I**

*Introitus: Requiem aeternam. Poco lento*

*Graduale: Requiem aeternam. Andante*

*Sequentia: Dies irae. Allegro impetuoso*

*Tuba mirum. Moderato*

*Quid sum miser. Lento*

*Recordare, Jesu pie. Andante*

*Confutatis maledictis. Moderato maestoso*

*Lacrimosa. L'istesso tempo*

### **INTERVAL**

### **Part II**

*Offertorium: Domine Jesu Christe. Andante con moto*

*Hostias. Andante*

*Sanctus. Andante maestoso*

*Pie Jesu. Poco adagio*

*Agnus Dei. Lento*

Dvořák’s monumental *Requiem* starts with the violins playing a four-note sequence, a very Czech signal later used by Martinů and his son-in-law Josef Suk, amongst others. The sequence – doom-laden? death-signalling? – crops up more than 200 times throughout the work, puncturing several other more consoling and redemptive moments in its hugely contrasting movements and themes.

The *Requiem* offers us a vast canvas in two parts. In the first, the big moment is the *Dies Irae*, a plodding theme punctuated by dramatic and impassioned

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interventions by the chorus; but in the second half, there is also the energetic and instantly memorable *Quam olim Abrahae* from the *Offertorium* and *Hostias*, to offset this. Throughout, and quite apart from some of the finely wrought writing for soloists, it feels almost as if the chorus is the star of the show, whether singing sweet hymns or acting as some kind of Greek chorus. There is a stunning violin solo in the *Recordare* and some fabulous brass moments. The *Sanctus* is exquisite and in the *Benedictus* it is as if angels have suddenly come into the hall.

Yet throughout it all, if you want to hear it this way, death lurks behind everything, even at the end where we might have hoped for comfort or triumph. To repeat Bohuslav Martinů, music should always be joyful, even when it is tragic, and that is perhaps the biggest truth and the strongest impression caused by this important work.

*Requiem aeternam dona eis.*

### **What else to listen to...**

*Symphony No 9* (From the New World), *Cello Concerto*, *Rosalka* (opera), *The Noonday Witch* (tone poem), *String quartet in F* (The American)

**Programme notes: Jeremy Harmer**

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## Text and Translation

### PART I

#### ***I. Introitus: Requiem aeternam and Kyrie (soloists and chorus)***

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:  
ad te omnis caro veniet.

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis;

Kyrie eleison.

Christe eleison.

Kyrie eleison.

*Grant them eternal rest, O Lord;  
and may perpetual light shine upon  
them. A hymn in Zion befits you, O  
God, and a debt will be paid to you in  
Jerusalem. Hear my prayer:*

*all earthly flesh will come to you.*

*Grant them eternal rest, O Lord;  
and may perpetual light shine upon  
them.*

*Lord, have mercy upon us.*

*Christ, have mercy upon us.*

*Lord, have mercy upon us.*

#### ***II. Graduale: Requiem aeternam (soprano and chorus)***

Requiem aeternam dona eis, Domine;  
et lux perpetua luceat eis.

In memoria aeterna erit justus:  
ab auditione mala non timebit.

Requiem aeternam dona eis, Domine.

*Grant them eternal rest, O Lord;*

*and may perpetual light shine upon*

*them. The just will be remembered  
forever: and shall not fear hearing of  
evil. Grant them eternal rest, O Lord.*

#### ***Sequentia***

#### ***III. Dies irae (chorus)***

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Quantus tremor est futurus, quando  
judex est venturus, cuncta stricte  
discussurus!

*The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.*

*How great will be the terror,  
when the Judge comes who will  
smash everything completely.*

#### ***IV. Tuba mirum (soloists and chorus)***

Tuba mirum spargens sonum,  
per sepulcra regionem,  
coget omnes ante thronum.

*The trumpet, scattering a sound  
through the tombs of every land,  
will gather all before the throne.*

Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.

*Death and Nature shall stand  
amazed, when all Creation rises again  
to answer to the Judge.*

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Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.

Judex ergo cum sedebit,  
quidquid latet apparebit:  
nil inultum remanebit.

Dies irae, dies illa,  
solvat saeculum in favilla,  
teste David cum Sibylla.

Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Tuba mirum spargens sonum,  
per sepulcra regionem,  
coget omnes ante thronum.

#### ***V. Quid sum miser (soloists and chorus)***

Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
cum vix justus sit securus?

Rex tremandae majestatis,  
qui salvanos salvat gratis:  
salva me, fons pietatis.

#### ***VI. Recordare (soloists)***

Recordare, Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.

Quaerens me, sedisti lassus;  
redemisti crucem passus:  
tantus labor non sit cassus.

Iuste iudex ultionis:  
donum fac remissionis  
ante diem rationis.

Ingemisco tanquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.

*A written book will be brought forth,  
which contains everything  
for which the world will be judged.*

*Therefore when the Judge takes His  
seat, whatever is hidden will  
be revealed: nothing shall remain  
unavenged.*

*The day of wrath, that day will  
dissolve the world in ashes,  
as David and the Sibyl prophesied.*

*How great will be the terror,  
when the Judge comes  
who will smash everything  
completely!*

*The trumpet, scattering a sound  
through the tombs of every land,  
will gather all before the throne.*

*What can a wretch like me say?  
Whom shall I ask to intercede for me,  
when even the just ones are unsafe?*

*King of dreadful majesty,  
who freely saves the redeemed ones,  
save me, O Fount of Pity.*

*Recall, merciful Jesus,  
that I was the reason for your journey:  
do not destroy me on that day.*

*In seeking me, you sat down wearily;  
enduring the Cross, you redeemed  
me: do not let these pains be in vain.*

*Just Judge of punishment:  
give me the gift of redemption before  
the day of reckoning.*

*I groan as a guilty one,  
and my face blushes with guilt; spare  
the supplicant, O God.*

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Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.

Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.

Inter oves lacum praesta,  
et ab hoedis me sequestra,  
statuens in parte dextra.

### **VII. Confutatis (chorus)**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.

Oro supplex et acclinis,  
cor contritum quasi cinis:  
gere curam mei finis.

### **VIII. Lacrimosa (soloists and chorus)**

Lacrimosa dies illa,  
qua resurget ex favilla,  
judicandus homo reus.

Huic ergo parce, Deus.  
Pie Jesu domine:  
dona eis requiem.  
Dona eis requiem sempiternam.  
Amen.

## **INTERVAL**

## **PART II**

### **Offertorium**

#### **IX. Domine Jesu Christe (soloists and chorus)**

Domine Jesu Christe, Rex gloriae:  
libera animas omnium fidelum  
defunctorum  
de poenis inferni et profundo lacu.  
Libera eas de ore leonis;  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael

*You, who absolved Mary Magdalen,  
and heard the prayer of the thief,  
have given me hope, as well.*

*My prayers are not worthy,  
but show mercy, O good one,  
lest I burn forever in fire.*

*Give me a place among the sheep,  
and separate me from the goats,  
placing me on your right hand.*

*When the damned are silenced, and  
given to the fierce flames,  
call me with the blessed ones.*

*I pray, suppliant and kneeling, with a  
heart contrite as ashes:  
take my ending into your care.*

*That day is one of weeping,  
on which shall rise from the ashes the  
guilty man, to be judged.*

*Therefore, spare this one, O God.  
Merciful Lord Jesus:  
grant them rest.  
Grant them eternal rest.  
Amen.*

*O Lord Jesus Christ, King of Glory:  
deliver the souls of all the faithful  
dead from the pains of hell and  
from the deep pit. Deliver them from  
the mouth of the lion; that hell may  
not swallow them, and that they  
may not fall into darkness. But may  
the holy standard-bearer Michael*

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repraesentet eas in lucem sanctam  
Quam olim Abrahae  
promisisti et semini ejus.

**X. Hostias (soloists and chorus)**

Domine Jesu Christe, Rex gloriae:  
hostias et preces tibi, Domine,  
laudis offerimus. Tu suscipe pro  
animabus illis, quarum hodie  
memoriam faciemus. Fac eas,  
Domine, de morte transire ad vitam,  
quam olim Abrahae  
promisisti et semini ejus.

**XI. Sanctus (soloists and chorus)**

Sanctus, sanctus, sanctus, Dominus  
Deus Sabaoth. Pleni sunt coeli et  
terra gloria tua. Hosanna in excelsis!  
Benedictus qui venit in nomine  
Domini. Hosanna in excelsis!

**XII. Pie Jesu (soloists and chorus)**

Pie Jesu Domine,  
dona eis requiem sempiternam.

**VII. Agnus Dei (soloists and chorus)**

Agnus Dei, qui tollis peccata mundi:  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi:  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi:  
dona eis requiem sempiternam,  
et lux perpetua luceat eis.  
Lux aeterna luceat eis Domine cum  
sanctis tuis in aeternum,  
quia pius es  
Requiem aeternam, dona eis Domine  
Et lux perpetua luceat eis.

*show them that holy light which you  
once promised to Abraham and his  
descendants.*

*O Lord Jesus Christ, King of Glory: We  
offer to you, O Lord, sacrifices and  
prayers. Receive them on behalf of  
those souls whom we commemorate  
today. Grant, O Lord, that they might  
pass from death into that life which  
you once promised to  
Abraham and his descendants.*

*Holy, holy, holy, Lord God of Sabaoth.  
Heaven and earth are filled with  
your glory. Hosanna in the highest!  
Blessed is he that comes in the name  
of the Lord. Hosanna in the highest!*

*Merciful Lord Jesus,  
grant them everlasting rest.*

*Lamb of God, who takes away the  
sins of the world, grant them rest.  
Lamb of God, who takes away the  
sins of the world, grant them rest.  
Lamb of God, who takes away  
the sins of world, grant them rest  
everlasting, and let eternal light shine  
upon them. May eternal light shine  
upon them, O Lord, with your saints  
forever, for you are merciful. Grant  
them eternal rest, O Lord, and may  
perpetual light shine upon them.*

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## Esther Mallett *soprano*



Soprano Esther Mallett is a graduate of The Guildhall School of Music and Drama where her studies were supported by a scholarship and the VEC Acorn Trust. Prior to this she trained with English National Opera on their Opera Works programme. She also holds an undergraduate degree in Music from Oxford University.

Over the last two seasons she has covered multiple roles for The Royal Ballet and Opera, Covent Garden, including Rene in the world premiere of Mark Anthony Turnage's *Festen*,

Karolka *Jenůfa*, 1st Bridesmaid *Le Nozze di Figaro* and 5th Maid *Elektra*. Other recent operatic roles have included Midinette *Il Tabarro* and Suor Osmina (cover) *Suor Angelica* as part of Scottish Opera's critically acclaimed 2023 production of *Il Trittico*; Giannetta *L'elisir d'amore* with CHROMA; Barbarina *Le Nozze di Figaro* (Grimeborn Festival); Coridon *Acis and Galatea* and First Witch *Dido and Aeneas* (Vache Baroque Festival); and First Bridesmaid *Le Nozze di Figaro*, Georgette *La Rondine* and Johanna (cover) *Sweeney Todd*, all for West Green House Opera.

Recent concert engagements have included Bach *B Minor Mass*, *Cantata No. 51* and *Magnificat*, Brahms *Requiem*, Britten *Les Illuminations*, Dvořák *Stabat Mater*, Handel *Messiah*, Haydn *The Creation*, Mozart *Exsultate Jubilate* and *Mass in C Minor*, and Poulenc *Gloria*. She also participated in a filmed recording of Handel *Dixit Dominus* with The English Concert and Harry Bicket, and appeared in Season 4 of the acclaimed Netflix series *The Crown*.

Passionate about community music-making, Esther has also worked extensively with ENO Opera Squad, taking high quality opera into schools. For more information please see [www.esthermallett.com](http://www.esthermallett.com).

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## Miranda Westcott *mezzo-soprano*



Born and bred Devonian, Miranda Westcott, read music at the University of Birmingham before attending the Guildhall School of Music and Drama. She was awarded a full scholarship to Dennis O'Neill's Academy of Voice in Cardiff, subsequently being invited to perform in Jersey with Kiri Te Kanawa.

Miranda has covered and performed a variety of roles for the Welsh National Opera, Longborough, Garsington and Raymond Gubbay amongst others. She now sings in the Royal Opera House chorus where recent highlight performances include Rossweise (*Die Walküre*), Mércèdes (*Carmen*) and Trine

(*Festen*).

Other roles include Kate Pinkerton (*Madame Butterfly*) at the Royal Albert Hall; Rossweise (*Die Walküre*) and Zweite Dame (*Die Zauberflöte*) for Longborough Opera; Suzuki (*Madame Butterfly*) for Opera Project in Bristol's Tobacco Factory; Smeaton (*Anna Bolena*) Tower of London; Cherubino (*The Marriage of Figaro*) for Surrey Opera, and Olga (*Eugene Onegin*) at Richmond Theatre.

In concert she's appeared at the Wigmore Hall, Cadogan Hall, The Sage Gateshead, Oxford Lieder Festival, Sinfonia Smith Square and recently made her debut in St Alban's Cathedral.

Future plans include a return in June to the English Haydn Festival in Shropshire, Second Bridesmaid (*Il nozze di Figaro*) for the Royal Opera House and a song recital with Mark Packwood in Watford in July.

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## Oliver Johnston *tenor*



Praised for his ‘strong and vibrant tenor’ (MusicOMH), British tenor Oliver Johnston is enjoying a flourishing career, both in the UK and internationally.

Recent and upcoming highlights include Red Whiskers *Billy Budd* for Opéra National de Lyon; Fourth Jew in concert performances of *Salome* with the London Symphony Orchestra/ Sir Antonio Pappano; Turiddu in *Cavalleria Rusticana* for Blackheath Halls; Sir Christopher Hatton *The Critic* for Wexford Opera Festival; Erik *The Flying Dutchman* for Opera North; Bob Boles *Peter Grimes* for Welsh National Opera; and a recital at Oxford International Song Festival with Natalie Burch. Future seasons see Oliver return to Blackheath Halls.

Oliver’s roles include Tichon *Káťa Kabanová* for Opéra National de Lyon; Jenik *The Bartered Bride* for Garsington Opera; Seemann/Ein Hirt in *Tristan und Isolde* for Opéra de Rouen; High Priest in *Idomeneo* for Teatro Real, Madrid and Opera di Roma; Alfredo in *La traviata* for Opera North; Walther in *Blond Eckbert* and Damon in *Acis and Galatea* for the Potsdam Winter Opera/Potsdam Kammerakademie; Miro in *Anna* for the Grange Festival; Don Jose in *Carmen* for Opera Holland Park; Italian in Tenor *Der Rosenkavalier* for Garsington Opera; Jacquino in *Fidelio* for Opera North; Ein Soldat in *Der Kaiser von Atlantis* with the BBC Symphony Orchestra and Mademoiselle Bouillabaisse in Offenbach’s *Mesdames de la Halle* for the Glyndebourne Festival.

His concert engagements have included Elgar’s *The Dream of Gerontius* with the George Enescu Philharmonic Orchestra/Alexander Walker; Vaughan-Williams’ *Serenade to Music* with the London Philharmonic Orchestra/ Vladimir Jurowski and at the The Last Night of the Proms with the BBC Symphony Orchestra/Sakari Oramo; 2nd Nazarene in concert performances of *Salome* with the Bournemouth Symphony Orchestra/Kirill Karabits; Handel’s *Messiah* with the Royal Liverpool Philharmonic Orchestra/ Sofi Jeannin; *Beethoven Symphony No 9* with the New Zealand Symphony Orchestra/Edo de Waart and with the Royal Philharmonic Orchestra/Christopher Warren-Green and Mozart *Requiem* with the Kyoto Symphony Orchestra.

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## Eugene Dillon-Hooper *bass*



Eugene Dillon-Hooper is a British/Irish Bass, graduate of the RNCM and permanent member of the Royal Opera Chorus. His recent roles at the Royal Ballet and Opera include *Servant, La Traviata; Leif, Festen; Second Prisoner, Fidellio; Count Ceprano, Rigoletto; Bohémien, Carmen* as well as covering the roles of *Mitukha, Boris Godunov; Second Armed Man, Die Zauberflöte; Fiorello, Il Barbiere di Siviglia* and the *Fauré Requiem* Bass soloist for the Royal Ballet. Other recent roles outside the RBO include, *Sam, Trouble in Tahiti* and *Angelotti, Tosca* with Opera in Osborne; *Swallow, Peter Grimes* with British Youth Opera/

Cambridge Philharmonic; *Colline, La Bohème* with various companies and *Talpa, Il Tabarro* with Opera Camartina, in Osborne 2024.

In concert Eugene has recently performed Verdi's *Requiem*, Handel's *Messiah* and *Samson*, Rossini's *Petite Messe Solonelle* and at the English Haydn Festival 2024 and 2025 where he recently performed *The Creation*.

During this season at the RBO, as well as singing in all chorus operas, he will be performing Wolf's *Drei Gedichte Von Michelangelo* in the Paul Hamlyn Hall and is also a founding member of an RBO-based, early music ensemble who perform a wide range of madrigals.

In his spare time Eugene can be found spending time with his step-children and partner in North London or as an avid birdwatcher, out in the field enjoying nature.

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## Harry Sever *conductor*



BBC Music Magazine 'Rising Star' conductor Harry Sever studied at Oxford University and trained at the Guildhall School of Music and the Royal Academy of Music.

A finalist in both the LSO's Donatella Flick and the Athens International Conducting Competitions, recent and upcoming engagements include *Das Rheingold/Die Walküre* (Grange Park Opera), *Cavalleria Rusticana/Aleko/Carmen* and *The Big Opera Adventure* (Opera North), *Die Fledermaus* (Staatstheater

Meiningen), *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 Music Director of the Cambridge Philharmonic Orchestra and Chorus, and was formerly the Ring Cycle Conducting Fellow at Longborough Festival Opera.

As an assistant conductor and member of music staff, Harry has worked with the LPO, ENO, Scottish Opera, Kammerakademie Potsdam, The Royal Danish Opera, Den Jyske Opera, Garsington, Opera Holland Park, Bournemouth Symphony Orchestra at the Grange Festival, and Britten Sinfonia at Sadler's Wells.

His education work has included projects with The Royal Opera House Covent Garden, The Royal Opera Academy in Copenhagen, British Youth Opera, Birmingham Conservatoire and Trinity Laban Conservatoire.

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## Simon Hewitt Jones *guest leader*



English violinist Simon Hewitt Jones is a musical omnivore, involved with a wide array of cross-disciplinary creative projects as a performer, teacher, writer, presenter and producer.

Simon performs extensively across the UK with the London Concertante chamber orchestra, often as leader or soloist. He is Concertmaster of the Guildford Symphony Orchestra, Principal Guest Leader of the Worthing Philharmonic, and violinist of House of Light, a Berlin-based new wave, shoegaze rock band.

Simon works as a session musician and recording artist in London, where he has recorded for artists as diverse as Massive Attack, Ed Sheeran, Deltron3030 (including Glastonbury Festival), the Medici Quartet, and the late Sir John Tavener. He was awarded a BBC Premiere Award for chamber music recording, made an acclaimed solo recording with the Royal Ballet Sinfonia, and has broadcast extensively on TV and Radio.

As a soloist and chamber musician, Simon has performed at many leading festivals, including Spitalfields, Aldeburgh, Henley, Gregynog, and at most of the UK's cathedrals and major concert halls.

Simon is an experienced teacher and workshop leader and has worked across all levels of music education in the UK and Ireland, from early years and primary, to special educational needs and teacher training. For over a decade he has contributed to educational and cultural development programmes in Palestine.

In TV/film, Simon has been a music consultant and actor coach for major productions by Disney, Netflix and other networks. He founded ViolinSchool, a leading UK provider of adult education programmes for the violin, and was previously a researcher at the Royal Academy of Music.

**[www.simonhewittjones.com](http://www.simonhewittjones.com)**

# Cambridge Philharmonic Orchestra

## **Violin 1**

Simon Hewitt Jones (leader)  
Kate Clow (co leader)  
Robert McFall  
Margaret Scourse  
Christen Lee  
Hilary Crooks  
Natalie Hogg  
John Byrne  
Joyce Yu  
Abigail Tan  
John Richards

## **Violin 2**

Andrew Tusa  
Emma Lawrence  
Anne McAleer  
Ariane Stoop  
Imogen Poole  
Anna Bailey  
Stuart Holder  
Fiona Cunningham  
Sarah Ridley  
Anne Hewitt

## **Viola**

Ruth Donnelly  
Mari O'Neill  
David Yadin  
Peter Conlon  
Wendy Savage  
Sarah Legg  
Anne-Cecile Dingwall  
Robyn Sorenson  
Agata Richards  
Xavier Salazar  
Emma McCaughan  
Jeremy Harmer

## **Cello**

Angela Bennett  
Anna Edwards  
David Brown  
Lucy O'Brien  
Jess Llewellyn  
Catherine Wilson  
Helen Davies  
Helen Hills

## **Double Bass**

Tony Scholl  
Susan Sparrow  
Elaine Shield  
Alan Blackwell

## **Flute**

Cynthia Lalli  
Louise Wells

## **Piccolo**

Adrienne Kelly Jackson

## **Oboe**

Rachael Dunlop  
Charlotte Ewins

## **Cor Anglais**

Tom Gillam

## **Clarinet**

Tom McFarlane  
Graham Dolby

## **Bass Clarinet**

Sue Pettitt

## **Bassoon**

Neil Greenham  
Phil Evans

## **Horn**

Tim Summers  
David McClintock  
Gareth Edwards  
Chris Wykes

## **Trumpets**

Paddy Wakelam  
Laureen Hodge

## **Trombone**

Denise Hayles  
Neil George  
Gary Davison

## **Tuba**

Robin Norman

## **Timpani**

Dave Ellis

## **Percussion**

Lizzie Brightwell

## **Harp**

Esther Beyer

## **Organ**

Alex Trigg

# Cambridge Philharmonic Chorus

## **Soprano 1**

Charlotte Collins  
Jane Cook  
Susan Earnshaw  
Agnes Heydtmann  
Eri Latorre-Chimoto  
Nicola Lythgoe  
Ros Mitchell  
Jan Moore  
Penny Mullock  
Susan Randall  
Mary Richards  
Hannah Stephenson  
Linda Stollwerck Boulton

## **Soprano 2**

Cathy Ashbee  
Suzie McCave  
Melissa Murray  
Pip Smith  
Wren Stella  
Sheila Stephens  
Diana Sutton  
Keren Turton  
Catharine Warren

## **Alto 1**

Jan Baiton  
Helen Black  
Caroline Courtney  
Elaine Fulton  
Christine Hall  
Elaine Kinsella  
Sarah Marshall Owen  
Christine Miskelly  
Masako Narita  
Sarah Upjohn  
Alison Vinnicombe  
Helen Wheatley  
Anne Willitts  
Susan Wilson

## **Alto 2**

Jane Bower  
Helen Cross  
Elisabeth Crowe  
Jane Fleming  
Stephanie Gray  
Hilary Jackson  
Hannah James  
Rachel Krishnaswami  
Hilary Lowe  
Lynne McClure  
Alistar Pearman  
Sue Purseglove  
Mairi Smart  
Chris Strachan  
Joanna Womack

## **Tenor 1**

Pete Alexander  
David Griffiths  
Chris Schaefer  
Peter Scholten  
John Williams  
Jack Zahn

## **Tenor 2**

Aidan Baker  
Jeremy Baumberg  
Tabitha Driver  
Ben Hetherington  
Adam Higgins  
Andy Pierce  
Chris Price

## **Bass 1**

Richard Birkett  
Chris Coffin  
Robin Dunford  
Matt Freeman  
Patrick Hall  
Andrew Hodgson  
Lewis Jones  
Roger McClure  
Mike Ruffle  
Martin Scutt

## **Bass 2**

Andrew Black  
Tim Bossanyi  
Neil Caplan  
Max Field  
Tom Read  
Tom Wale



Photos: Bill Hiskett

Saturday 11th April, 7:30pm  
West Road Concert Hall, Cambridge

# HAYDN

## *The Creation*



Collegium  
Laureatum  
Ian Cobb, conductor

soloists:  
**Natalka Pasicznyk**  
**Hugo Brady**  
**Alexander Semple**



**Tickets £20** (£10 Under 26)

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## 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 venues in and around Cambridge. Once you have 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](http://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:

**Nick McCave, Caroline Shepherd, Helen Wylie, Carole Dasgupta, Trinity College, Fellows of Selwyn College, Churchill College, Emmanuel 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](http://www.cambridgephilharmonic.com/support-us)

FIND OUT MORE:



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

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- Occasional reception events
- Opportunities to meet conductors, soloists, players and singers from the Phil and fellow Friends
- Complimentary concert programmes

**A WARM WELCOME AWAITS...**

**FURTHER INFORMATION:**

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



# Cambridge Philharmonic Forthcoming Concerts

**Saturday 23 May 2026, 4pm**

*Shostakovich Symphony No 5*  
*Smyth Overture to the Wreckers*  
*Strauss Burlesque*  
West Road Concert Hall, Cambridge

**Sunday 5 July 2026, 4pm**

*Vaughan Williams A Sea Symphony*  
*Debussy Prélude a l'Après-midi*  
*Ireland These things shall be*  
Saffron Hall, Saffron Walden



To book tickets, become a Philharmonic Friend  
or to join our mailing list visit:  
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