Saturday 14 November, 2026
St Paul's Church, Cambridge

Dixit Dominus

George Frideric Handel

Dixit Dominus

JS Bach

Brandenburgh Concertos Nos 3 & 4

CAMBRIDGE
PHILHARMONIC

Saturday 19 December 2026 1pm & 4pm
West Road Concert Hall
West Road, Cambridge CB3 9DP

CAMBRIDGE PHILHARMONIC
Registered Charity no. 1203360

Engelbert Humperdinck

Hänsel und Gretel

A Christmas treat for all the family!

Concert performances of this festive favourite.
Abridged for young audiences at 1pm.
Complete performance at 4pm.

Cambridge Philharmonic Orchestra
Cambridge Philharmonic Chorus
Harry Sever ***conductor***

Clover Kayne ***Hansel***
Ellie Neate ***Gretel***
Sam Young ***Father***
Lowri Probert ***Mother/Witch***
Esther Mallett ***Sandman/Dew Fairy***

BOOK NOW:

Tickets: from £12 (1pm); from £15 (4pm)
Student concessions (4pm concert only), free carers' tickets available
Pre-bookable programme £2
Book online: www.cambridgephilharmonic.com
Phone: 0333 666 3366 (fee applies)

Cambridge Philharmonic presents

Johann Sebastian Bach

Brandenburg Concerto No 3

Brandenburgh Concerto No 4

Interval

George Frideric Handel

Dixit Dominus

Cambridge Philharmonic Chorus

Cambridge Philharmonic Chamber Orchestra

Harry Sever *conductor*

Jorge Jimenez *associate leader*

Jasmine Flicker *soprano*

Isabella Hulbert *soprano*

Alexander Thow *countertenor*

Max Robbins *tenor*

Tom Butler *baritone*

A significant month: March 1685

On the fifth of March 1685, Georg Händel and his wife Dorothea Taust, welcomed the arrival of their second child, whom they named Georg Friedrich, to their house in Halle, a prosperous and artistic city in the Duchy of Magdeburg, a part of Brandenburg-Prussia. Sixteen days later, on 21 March, and some 80 kilometres away in Eisenach, Johann Sebastian Bach, the youngest son of Johann Ambrosius Bach, came into the world. Sadly, the two composers never met, although Bach tried to effect a get-together in Halle on two occasions.

They were both composers in the Baroque style, but there the similarity rather ends. Whereas Bach was driven by his religious reverence and a profoundly Lutheran musical view, Handel went on to become a (sometimes) significantly successful commercial composer and producer of opera in both the Italian and German styles. Bach spent all of his life in central and northern Germany, whereas Handel was widely travelled in both Germany and Italy, before becoming a naturalised Englishman in 1727, changing his name to George Frideric Handel, and spending most of his life in this country. While George Frideric wrote clear, dramatic, unambiguous melodic lines, Johann Sebastian Bach's astounding output is based on complex counterpoint and polyphony (the interweaving of different strands of melody and counter-melody into even the simplest of tunes).

Despite these differences, the world would be infinitely less colourful without either composer and, as tonight's concert shows, they both bring their individual mastery of musical form and melody to three wonderful, life-affirming works which delight and enthral us in equal measure.

Johann Sebastian Bach (1685 - 1750)

It seems inconceivable now, through the prism of contemporary musicology, that during his lifetime Johann Sebastian Bach was not nearly as well-known as composers such as Georg Telemann, nor that, after his death, some of his children (he fathered twenty of them with his two wives), such as Carl Philip Emmanuel, were considered greater composers. Indeed, for many years after his death, JS Bach was viewed as a somewhat minor musical composer (although Beethoven, for example, admired his harmonic and canonical dexterity), despite being celebrated for his amazing keyboard skills. Perhaps this was because the arrival of the Enlightenment challenged some of the old ways, looking awry at 'old Bach's' belief that every cadence, every interval, every pattern held some religious or spiritual significance. In one celebrated

encounter the composer, already an old man in the terms of his time, was summoned to the court of King Frederick II (the Great) of Prussia. Despite Bach having just endured a long coach trip over rough roads and paths, the King insisted on him not only trying out all of his new pianos, but also writing a three-part improvisation to a tune which the King and Carl Philip Emmanuel had decided upon. Perhaps they thought to show him up, especially since the French-influenced Frederick was no lover of religion and was wedded to new ideas. But this was Johann Sebastian Bach after all, and he answered the challenge with absolute skill. Frederick wasn't satisfied and pushed him further, asking for an impossible, on-the-spot, six-part improvisation. Bach declined and instead went home and, and using Fredericks's theme, came up with *The Musical Offering BWV 1079*, a miraculous collection of canons, fugues and a trio sonata which, according to James Gaines in his book *Evening in the Palace of Reason,* was devised as a riposte to the musical currents that were ruffling the compositional certainties Bach had lived with.

The music of Bach might have faded away, but then came people like Felix Mendelssohn who staged large versions of his works – including a famed 1829 performance of the *St Matthew Passion,* which pushed Bach's musical reputation higher than it had even been. True, Mozart, Beethoven and Schumann had all admired his music but that 1829 concert is frequently seen as a pivotal moment in Bach's elevation to his status as one of the foundational pillars of Western classical musical. When we think of it now his extraordinary output of cantatas, inventions, oratorios, concertos, orchestral works, compositions for solo instruments (cello, violin and organ) are as great a legacy as any artist could leave behind.

The Brandenburg Concertos

The *Brandenburg Concertos* are a collection of six works presented by Bach to Christian Ludwig, the Margrave of Brandenburg-Schwedt in 1721. Margraves were elevated members of the aristocracy, descended from feudal military leaders. Christian, himself, was a military officer in the Prussian army. The concertos are six orchestral works (incidentally, not written in the order that they are numbered), which represent the very best of Baroque music composition and, once established in the repertoire, have become almost ubiquitous in their appearances.

When Bach presented them to the Margrave he wrote: "I noticed…that Your Highness took some pleasure in the little talents which Heaven has given me for music….Your Highness deigned to honour me with the command

to send Your Highness some pieces of my composition." Following the protocol perhaps demanded in the world of musical patronage, which sustained composers and musicians in those times, he begged the Margrave not to notice his imperfections and sent off his *Six concerts avec plusieurs instruments*. Imperfections? *The Brandenburg Concertos* are intricate and completely engaging. Bach asked for virtuosity from the players and a variety of unusual instrumental combinations (as his 'plusieurs instruments' suggests). Perhaps he was just showing off! At any rate there is no evidence that the concertos were ever played at the Margrave's court and maybe that's why.

Brandenburg Concerto No 3 in G major

Allegro moderato; Adago; Allegro

Beloved of string players, this wonderful piece was scored for nine solo strings: three violins, three violas and three cellos, together with basso continuo (harpsichord and a bass instrument), all playing their separate parts in an exquisite twelve-minute intricacy of overlapping lines, ending with a lively dance-like finale in 12/8 time. A delight.

Brandenburg Concerto No 4 in G major

Allegro; Andante; Presto

A kind of concerto grosso *Brandenburg Concerto No 4* features a trio of soloists (a concertino) together with the ripieno (the rest of the orchestra). The solo trio combination of one violin and two 'flautos' (end-blown recorders, replaced by flutes in modern performances) is unique.

The first movement is a jaunty quicksilver *allegro,* with the flutes and violin interweaving a tapestry of melodies and patterns, together with the ripieno orchestra.

In the mellow, slow second movement in E minor, the 'echo flutes', as Bach called them in the score, answer the strings quietly, with only the violin for company in a kind of bass role.

The *presto finale* is a combination of a concerto (the soloists) and a four-part fugue played by the rest.

Some commentators have suggested that *Brandenburg 4* is close to a violin concerto, partly because of two sections of sheer virtuosity. The first is a sequence of rapid scales in the first movement and then, in the last movement, an awesome passage of arpeggios on alternative strings (technical term = bariolage), supported by fugue-like patterns on the flute. Music guaranteed to provoke joy!

What else to listen to: The six *Cello Suites, St Matthew Passion*, *St John Passion, Mass in B minor, Ich habe genuch* (I am content), *Double Violin Concerto, Jesu joy of man's desiring.*

INTERVAL

George Frideric Handel (1685 -1759)

Early years

When George Frideric was born his elder brother had already died, making the new arrival the oldest of three children. Legend has it that Handel senior did not want his son to be a musician. As a result, the boy allegedly played a spinet secretly up in the attic, when his father wasn't listening. In reality, however, Handel went to a local gymnasium where the headmaster, Johann Praetorius, was an ardent musician. The young boy, then around eight years old, had the opportunity to show off his skills in front of Duke Johann Adolf I (noone knows exactly how this came about) and the Duke told his father to give him a proper musical education. This led to lessons with the local organist Friedrich Wilhelm Zachow, the only teacher young George Frideric ever had. According to many sources Zachow was the person who introduced him to both sacred and profane music from Germany and Italy, as well as developing his love for fugues and counterpoint. Handel kept a notebook in which he hand-copied multiple scores. "I used to write like the devil in those days," he said later. Zachow, apparently, often failed to turn up to lessons, due to his sociability and love of wine! Maybe Handel picked those up too.

Despite his gifted musicianship, Handel enrolled in law school at the 'liberal arts' University of Halle where he heard the jurist Christian Thomasius rail against the witch trials of the day. However, music claimed him in the end and he headed off to Berlin, becoming immersed in the German and Italian operatic traditions, even writing two operas there, although little remains of these.

Musical career

In 1706 Handel found himself in Italy and that's where things really took off for him. There was a papal ban on opera at the time, so it is perhaps surprising that they did but, rather like the prohibition on alcohol, the ban seemed to breed a healthy subculture, provoking concentration on musical forms which, whilst not actually operas per se, were entirely operatic in their construction and 'feel'. Various cardinals (Pamphili, Ottoboni and Colonna) became patrons of these new musical forms and their Palazzi became, in Vicente Chavarria's wonderful analogy, operatic 'speakeasies' (the term for

clandestine bars during the US prohibition era). This was the environment in which the 22-year-old Handel started to really flex his compositional muscles and head towards a life of opera. *Dixit Dominus*, operatic in scope and dramatic flair, was a product of this time and showed how much the young composer had absorbed the music he had been studying.

Dixit Dominus *HWV 232*

Dixit Dominus is a 30-minute setting of Psalm 110 which is about crushing opponents and ruling 'in the midst of your enemies'. Handel responds with a rhythmically-dense pulsing opening, stressing the word dixit (said) – *Dixit Dominus* (The Lord said). The alto aria that follows is elegant and lyrical before the soprano enters with the graceful dance-like *Tecum principium in die virtutis*. The fourth section, *Juravit Dominus*, sung by the chorus, is a solemn architectural fugue before the same chorus launches into the driving counterpoint of *Tu es sacerdos in aeternum*. Now we have the staccato chords of the judgement scene *Judicabit in nationibus*. Then the two sopranos lament together before the final *Gloria*.

Dixit Dominus was written thirty years before *The Messiah*, ten years before the *Water Music* premiered on the River Thames, and more than forty years before the *Music for the Royal Fireworks,* performed in Green Park London and famous for the actual fire which engulfed one of the pavilions! In the interim the composer had written forty-two operas and sixteen organ concertos. When his opera ventures failed and he fell into something of a psychological hole, he composed twenty-five English oratorios including *Solomon* (with its renowned *Arrival of the Queen of Sheba*), and *Saul* which has the famous *Dead March,* still used by the grenadier Guards as their slow march.

Handel was an intensely private man, although he had close friends. He was, apparently, quick-tempered, funny and self-deprecating. He was well-known for his enormous appetite and love of wine. As to any romantic relationship, there is little or no evidence at all. What we can say, however, is that George Frideric knew how to live well, had his fair share of successes and failures, and wrote absolutely wonderful music.

What else to listen to: *The Messiah, Water Music, Zadok the Priest* (used at all British coronations over three centuries), *Ombra mai fu* (from the opera *Serse*), *Lascia ch'io pianga* (from the opera *Rinaldo*)

Programme notes: Jeremy Harmer

Text and translation

CHORUS

Dixit Dominus Domino meo:
Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.

The Lord said to my lord, 'Sit at my right hand, until I make your enemies your footstool.'

ARIA

Virgam virtutis tuae emittet Dominus ex Sion: dominare in medio inimicorum tuorum.

May the Lord stretch forth the sceptre of your power; rule from Zion in the midst of your enemies.

ARIA

Tecum principium in die virtutis tuae in splendoribus sanctorum.

Ex utero ante luciferum genui te.

Noble are you on this day of your birth; from the womb of the dawn the dew of your new birth is upon you.

CHORUS

Juravit Dominus et non poenitebit eum.

The Lord has sworn and will not retract.

CHORUS

Tu es sacerdos in aeternum secundum ordinem Melchisedech.

You are a priest for ever after the order of Melchizedek.

SOLOISTS & CHORUS

Dominus a dextris tuis,
confregit in die irae suae reges.

The king at your right hand, O Lord,
shall smite down kings in the day of his wrath.

CHORUS

Judicabit in nationibus,
Implebit ruinas, conquassabit capita in terra multorum.

In all his majesty, he shall judge among the nations, smiting heads over all the wide earth.

SOLOISTS & CHORUS

De torrente in via bibet,
propterea exaltabit caput.

He shall drink from the brook beside the way; therefore shall he lift high his head.

CHORUS

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now; and ever shall be, world without end. Amen.

Jasmine Flicker *soprano*



Jasmine Flicker is a British classical singer and violinist who studied at Trinity Laban Conservatoire of Music and Dance, and now studies at The Royal Academy of Music.

Flicker made her professional opera debut in Pegasus Opera's double bill *The Six of Calais* and *Ruth* (2023). She made her main stage and role debut as Papagena in Nevill Holt Festival's *The Magic Flute* (June 2024) and Belinda, *Dido and Aeneas* (Longborough Festival Opera).

Other theatre work includes playing the title role in *The Immortal Henrietta Lacks* at Theatre Peckham (2024).

As a Vache Baroque Young Artist in 2021, performances included *Paradise & Pandemonium* and later being a featured soloist for the VB Showcase: *Women of the Baroque*. Jasmine Flicker has been appointed to their board of Trustees.

Other chorus work includes the Hanover Band's *Messiah* UK Tour 2021, Chineke! Voices at the BBC Proms (2022), and performances with The Opera Makers as well as the Black British Classical Foundation. She has been supported vocally this year through the National Opera Studio's Diverse Voices Programme.

Work in film includes being the violin soloist in Marvel's *Black Widow* (2021), with music composed by Lorne Balfe. Work in TV includes Netflix's *Bridgerton* (2024) and *Take Me to the Opera* on BBC (2023). From 2023-24 she has been a mentee on the Pegasus Opera Mentoring Scheme with Glyndebourne.

Isabella Hulbert *soprano*



Soprano Isabella Hulbert is passionate about creating narrative storytelling through her programming.

She combines classical and musical theatre vocal styles and utilises her training as a violinist – at the heart of her work in The Juno Duo. Together, the duo arrange their repertoire to create through-composed theatrical performances, alongside composing their own works. Their innovative style has taken them to many festivals and music societies across the UK, including The London Guitar Festival, The Petworth Proms, The International Guitar Foundation Summit and The Ham Farm Festival. Recent and upcoming engagements include a residency at the London Transport Museum, launching The Proms at St Judes 2025, a series of recitals at Kings Place, The Petworth Festival and recording their original arrangements at the VOCES8 Centre.

She performed as Papagena for Opera Greenwich and as Hostess in the new work *Get Your Licks In* at the Tête à Tête Opera Festival. She is the soprano scholar for the Thames Philharmonic Choir, and her oratorio solo work includes soprano solos in Haydn's *Nelson Mass*, Mozart's *Vesperae De Confessore* (dir. Piers Maxim), and the *Messiah* (dir. Ian Tracey).

Her writing exploring the creative output of composers for ballet has been published for Voices of British Ballet.

Alexander Thow *countertenor*



Alexander is a versatile British countertenor whose repertoire spans oratorio, opera, song, and early music.

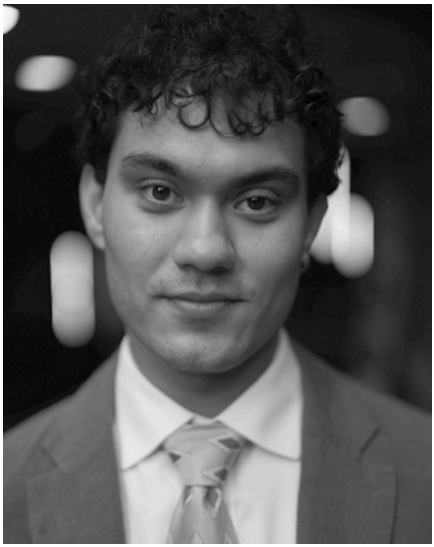
He is an experienced oratorio soloist, supported by the Josephine Baker Trust. Recent engagements include Handel's *Dixit Dominus* with the London Mozart Players; Handel's *Messiah* and *Israel in Egypt*; J.S. Bach's *Mass in B Minor*, *St John Passion* and *Magnificat*; and Purcell's *Come Ye Sons of Art* with Cambridge Early Music.

Alexander is an Emerging Artist of the Brighton Early Music Festival with Vega Consort, with whom he performed at the Utrecht Early Music Festival earlier this year.

At the Royal Academy of Music, Alexander studies with Marcus van den Akker and Iain Ledingham, and is a recipient of the Juliens Award. He is an Academy Baroque Soloist and a member of the Academy Song Circle. In RAM Opera Scenes, Alexander has portrayed Arsace in Handel's *Partenope*, Cherubino in Mozart's *Le nozze di Figaro*, and Armando in Meyerbeer's *Il Crociato in Egitto*. With a keen interest in contemporary music, he was part of the premiere of a short opera for the Academy's Opera Makers programme, which was recently performed again at the Tête à Tête Opera Festival.

Before beginning his vocal studies, Alexander studied Natural Sciences at Trinity College, Cambridge and graduated with a Master's degree in chemistry. In his time there he sang with the choirs of Trinity College and St John's College, recording multiple albums and performing in venues across Europe and the USA. Alexander is also a pianist, with concert experience including Rachmaninoff's *Piano Concerto No 2*, and he regularly collaborates with other singers in recitals and competitions.

Max Robbins *tenor*



Max Robbins is a London-based tenor. He recently graduated with distinction in his vocal masters at the Guildhall School of Music and Drama, under the tutelage of Marcus van den Akker and Yvonne Kenny. He previously read Music at Durham, singing with the John's College Chapel Choir and Chamber Choir.

As a soloist, Max has appeared in opera scenes from *Albert Herring, Fidelio, Idomeneo,* and *Don Giovanni* at the GSMD. Here Max also premiered the role of Roger in the Opera Makers production of *Elara Catching Sky*, composed by Yotham Ben Yami and conducted by Dominic Wheeler.

Max's professional operatic engagements include the roles of Ferrando in *Così fan tutte* with Glass Light Productions, and later with Scherzo Ensemble, Aeneas in *Dido and Aeneas* with Samling Artists, and the title role in *King Arthur* with the Istante Collective. Notably, Max was a member of the Royal Opera House chorus in a production of Handel's *Giustino*, conducted by David Bates and performed in the Linbury Theatre with La Nuova Musica.

Max's previous oratorio solo performances include *Messiah* with Eaton Choral Society, *Elijah* and the *St John Passion* with Cleveland Philharmonic. He is looking forward to performing solos in Montiverdi's *Vespers* with the Geldart Ensemble and Dvorak's *Stabat Mater* with the London Mozart Players this coming season.

Recently, Max was a part of the *London Oratorio*, performed at the Royal Festival Hall as a part of Kavi Pau's Third Culture Collective, in collaboration with Jacob Collier and a variety of London-based vocal ensembles. Max is also passionate about art song, performing works by Chausson, Gounod and Strauss at the 1901 Arts Club in Waterloo with regular collaborators, pianist Lucy Barratt and soprano Ona Černiauskaitė. He has also performed in various song projects in Milton Court Concert Hall, led by Graham Johnson and Eugene Asti.

Tom Butler *baritone*



Tom Butler read Music at St John's College, Cambridge, and is currently studying in the Royal Academy Opera School at the Royal Academy of Music, where he studies under Mark Wildman and Iain Ledingham.

Tom's operatic engagements include performing various roles in an Opera Gala at Château de Panloy, France with Westminster Opera Company (2024), and at Ryedale Festival where he sang Adonis in Blow's *Venus and Adonis*. In 2025, Tom performed as Escamillo in the Royal Academy of Music's production of Bizet's *Carmen* and as the Herald of the Courtiers in Britten's *The Burning Fiery Furnace*. In Royal Academy of Music opera scenes, his roles have included Wozzeck in Berg's *Wozzeck*, Marcello in Puccini's *La Bohème*, and the Count in Mozart's *Le nozze di Figaro*. Other appearances include Eisenstein (Strauss, *Die Fledermaus*) with the Cambridge University Opera Society (CUOS), Figaro (Mozart, *Le nozze di Figaro*) and Achilla (Handel, *Giulio Cesare*) with the Trinity College Music Society, and the Twin Brothers (Schubert, *Die Zwillingsbrüder*) with CUOS.

Tom presented a recital of Brahms songs and duets at Ryedale Festival in 2024 accompanied by Christopher Glynn and singing with Caroline Blair. A keen performer of contemporary music, Tom gave the world premiere of a new song cycle by composer Tim Watts at the Our Place in Space Festival. Tom has been the recipient of various awards, including the Michael Head Song Prize (2025), the Postgraduate Vocal Prize at the Royal Academy of Music (2024), the Donald Wort Prize at Cambridge (2021), and First Prize in the Clare College Song Competition (2021).

His concert work includes recent performances as a soloist with the Orchestra of the Age of Enlightenment and the Bruckner Choir in Bach's *Mass in B Minor* at St John's Smith Square (2025), Haydn's *The Creation* at the same venue (2024), Handel's *Messiah* with the Academy of Ancient Music at Westminster Abbey (2023), and Brahms' *Ein deutsches Requiem* with the Bournemouth Symphony Orchestra at Christchurch Priory (2023). He has also appeared as a soloist with the Choir of King's College, Cambridge at the Concertgebouw in Amsterdam.

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.

Jorge Jiménez *associate leader*



Jorge Jiménez is one of Europe's most versatile and sought-after violinists, also acclaimed as a composer and conductor. He is celebrated for his innovative approach to both historically-informed performance and contemporary repertoire, performing music from the Middle Ages to the 21st century, and creating unique, immersive musical experiences.

He is the founder and artistic director of Tercia Realidad, winner of the FestClásica Award 2023, and performs as soloist and concertmaster with leading ensembles including La Risonanza, Forma Antiqva, L'Arpeggiata, The Hanover Band, Capella Cracoviensis, I Fagiolini, and Laudonia Ensemble. Jorge also collaborates as guest conductor with Kiez Oper, the Northern Chamber Orchestra, and Capella Cracoviensis, and serves as guest leader for orchestras such as Orquesta Sinfónica de la Comunidad Valenciana, Orquesta del Principado de Asturias, Real Filharmonía de Galicia, Euskadi Orchestra, Oviedo Filarmonia and Opera Vlaanderen.

A regular guest musical director and soloist at Shakespeare's Globe Theatre in London, Jorge has led projects including The Secret Theater, premiering music by Alexander Balanescu, and Four Seasons with music by Max Richter. His award-winning solo baroque violin programmes have toured extensively across Australia, Europe, South America, and Canada, performing in cities from Istanbul and Krakow to Montreal and Melbourne.

Jorge's recordings include Lunaris (2021, GWK Records) and his groundbreaking transcription of Bach's *Goldberg Variations* (2022, Pan Classics), praised as "impressive with effortless technical finesse" (The Strad Magazine). He plays a 1680 Ruggieri violin from the Jumpstart Jr Foundation – Jonathan Sparey Collection, continually pushing the boundaries of violin performance and repertoire.

Cambridge Philharmonic Chorus

Soprano 1
Jane Cook
Susan Earnshaw
Eri Latorre-Chimoto
Nicola Lythgoe
Carole MacBrayne
Ros Mitchell
Myrto Mitletton
Susan Randall
Mary Richards
Anne Sales
Emma Slack
Hannah Stephenson

Soprano 2
Jan Moore
Penny Mullock
Melissa Murray
Pip Smith
Sheila Stephens
Linda Stollwerck Boulton
Diana Sutton
Felicitas Rost
Deborah Talmi
Keren Turton
Catharine Warren

Alto 1
Jan Baiton
Helen Black
Alexandra Bolton
Caroline Courtney
Denise Emery
Elaine Fulton
Christine Hall
Elaine Kinsella
Sarah Marshall-Owen
Christine Miskelly
Masako Narita
Caroline Shepherd
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Anne Willitts
Susan Wilson

Alto 2
Jane Bower
Helen Cross
Elisabeth Crowe
Jane Fleming
Stephanie Gray
Hilary Jackson
Rachel Krishnaswami
Emma McCaughan
Lynne McClure
Alistar Pearman
Sue Purseglove
Chris Strachan

Tenor 1
Pete Alexander
Josh Blunsden
David Griffiths
Chris Schaefer
Peter Scholten
John Williams
Jack Zahn

Tenor 2
Aidan Baker
Jeremy Baumberg
Tabitha Driver
Ben Hetherington
Peter Norman
Andy Pierce
Chris Price

Bass 1
Chris Bell
Richard Birkett
Chris Coffin
Andrew Dobson
Robin Dunford
Andrew Hodgson
Roger McClure
Mike Ruffle
Martin Scutt
Joop Tanis

Bass 2
Andrew Black
Tim Bossanyi
Neil Caplan
Max Field
Tom Wale

Cambridge Philharmonic Chamber Ensemble

Violin
Jorge Jimenez (soloist/leader)
Kate Clow
Andrew Tusa
Emma Lawrence
Hilary Crooks
Joyce Yu

Viola
Ruth Donnelly
Mari O'Neill
Dominic de Cogan

Cello
Angela Bennett
Anna Edwards
Daniel Coldridge

Double bass
Tony Scholl

Flutes
Sarah Blazeby
Adrienne Kelly Jackson

Harpsichord
Harry Sever

Organ
Alex Trigg

Saturday 12th December, 7:30pm
West Road Concert Hall, Cambridge

Music for Christmas

Handel: *Messiah* *(part 1)*
Charpentier: *Messe de Minuit*



Collegium Laureatum

Ian Cobb, conductor

soloists:
Katie Gibson
Catherine White
Georgina Cohu
Matthew Pinto
Samuel Lyne-Hall

Registered charity, number : 1169986

Tickets £20 (£10 Under 26)

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

Join us!

FIND OUT MORE:

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** to find out more.



Thank you

FIND OUT MORE:

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 supporters: **Trinity College, Fellows of Selwyn College, Churchill College, Emmanuel College, Pembroke College** and other donors who wish to remain anonymous.

Cambridge Philharmonic is proud to offer our audiences innovative and diverse programmes. The orchestra and chorus form a self-supporting, charitable organisation. For details of ways to support Cambridge Philharmonic see: **www.cambridgephilharmonic.com/support-us**

Cambridge Philharmonic is a
Registered Charity No 1203360
Registered Company No CE032492

Cambridge Philharmonic
Forthcoming Concerts

Saturday 19 Dec 2026 **1pm (family version) & 4pm**	**Humperdinck *Hänsel und Gretel*** West Road Concert Hall, Cambridge
Saturday 16 Jan 2027, 2pm & 4pm	**Family Concert: *Lucy's Brilliant Book Bonanza*** West Road Concert Hall, Cambridge
Saturday 6 March 2027, 4pm	**Britten *War Requiem*** Saffron Hall, Saffron Walden
Saturday 22 May 2027, 4pm	***Landscapes & Legends*** **Debussy *La Mer*** **Sibelius *Tapiola*** **Brigg *New Commission*** **Coleridge-Taylor *Hiawatha's Wedding Feast*** West Road Concert Hall, Cambridge
Saturday 3 July 2027, 4pm	**Puccini *La Rondine*** **In collaboration with British Youth Opera** Saffron Hall, Saffron Walden

To book tickets, join our mailing list, or find out how to support us visit:
www.cambridgephilharmonic.com

Enjoyed tonight's concert?
Let us know via social media or email:

/CambridgePhil **@Cambridge_Phil** **cambridge_phil**

E: feedback@cam-phil.org.uk

Cambridge Philharmonic
Registered Charity 1203360
Registered Company CE032492

CAMBRIDGE PHILHARMONIC