Saturday 7 November, 2026
West Road Concert Hall, Cambridge

Rhapsody for a Rascal

Igor Stravinsky
Petrushka

George Gershwin
Rhapsody in Blue

Richard Strauss
Don Juan
Feierlicher Einzug
Till Eulenspiegel



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Cambridge Philharmonic presents

Rhapsody for a Rascal

Igor Stravinsky

Petrushka

George Gershwin

Rhapsody in Blue

Junyan Chen *piano*

Interval

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Harry Sever *conductor*

Simon Hewitt Jones *leader*

Rhapsody for a Rascal

Folk tales have always glorified the rascal, the trickster, the naughty one, whether it is Punch in the UK, his continental equivalent Pulcinella, or Petrushka, the Russian version – not to forget Till Eulenspiegel the merry prankster. Further afield there is the Turkish Nasruddin Hodja, the wise fool (known as Juha in much of the Arab world), Anansi the trickster spider in African Ashanti tales, Kitsune (foxes) playing mischievous tricks in Japan or Sun Wukong (the monkey king), born from a stone in China. Everyone likes a bad boy!

And then there is the creepy seducer Don Juan Tenorio, El burlador de Sevilla (the trickster of Seville), created originally by the Spanish writer Tirso de Molina and taken up by Molière, Mozart and Lorenzo da Ponte, Lord Byron and Nikolaus Lenau. But more of him later. For now, let's first meet the puppet Petrushka and sit back and enjoy the sparkling, exuberant music of Stravinsky. Later we get to the jazz genius of Gershwin and, in the second half, Richard Strauss's rich chromatic romanticism.

Petrushka

Igor Stravinsky (1882-1971)

We have a lot to thank the composer Anatoly Lyadov for. A musician with a reputation for never fulfilling a contract, he had been asked by the ballet impresario Sergei Diaghilev to write the music for a ballet telling the story of a firebird who helps to defeat the evil Sorcerer Kashchei. Lyadov never delivered a score and so Diaghilev, in desperation, turned to a young composer whose work he had heard in St Petersburg – and who had orchestrated some Chopin music for him – Igor Stravinsky. It was one of the best things he ever did because Stravinsky's glittering music for *L'Oiseau de feu* (the Firebird) was not only a huge success, it also prepared the way for two more high points of the ballet repertoire under the command of the flamboyant impresario. First came *Petrushka* and then *Le Sacre du printemps* (The Rite of Spring) burst onto the scene in 1913 with its scandalous premiere in Paris (almost certainly engineered to a large extent by Diaghilev himself). It was one of the great stories of twentieth century music, to say nothing of the rhythmic mayhem and harmonic virtuosity which Stravinsky unleashes and which was (and still is) a game-changer for classical music.

Born into a musical family (his father was a famous bass singer), Igor Stravinsky studied piano and music theory. It was while he was studying law at the University of St Petersburg that he met composer Nikolai Rimsky-

Korsakov, an officer in the Russian navy. Rimsky-Korsakov was a member of 'the five' (the others were Balakirev, Cui, Mussorgsky and Borodin), Russian composers devoted to developing a national style of classical music. Stravinsky learnt his craft from the older man.

The success of the three ballet scores for Diaghilev propelled Stravinsky into the position of a musical celebrity. He had settled in France and, despite being married to Katya Nosenko whom he had known since childhood and with whom he had four children, he is rumored to have had a fling with Coco Chanel. What his mistress Vera de Bosset (an artist dancer and actress) would have made of that is not known!

After his three great ballets Stravinsky entered his neoclassical period, writing for ensembles smaller than the big orchestras used for his earlier successes. Works like *Pulcinella* and *Symphony of Psalms* are emblematic of this period.

When tragedy struck and tuberculosis took not only Stravinsky's daughter Ludmilla, but also Katya too, Stravinsky married Vera. They moved to Los Angeles where he spent most of the rest of his life at the summit of a fashionable life of culture. President Kennedy, for example, invited him to the White House to celebrate his 80th birthday.

After the success of *The Firebird*, Diaghilev went to visit Stravinsky expecting to hear music for the ballet they had been planning about the ritual sacrifice of a young maiden (the future *Rite of Spring*). However, he was surprised to find that, instead, the composer had been playing around with the idea of the Russian trickster Petrushka, galloping up and down his piano keyboard like some kind of insane animal. But, the impresario had to admit the music was amazing and so, with the help of Alexandre Benois, a painter, art critic and designer, they set to work to build a story about three puppets: Petrushka, a ballerina (who Petrushka is in love with), and a brutish Moor (who the ballerina is in love with), all created by a charlatan/magician. What emerged is some of the most startling, gorgeous, picture-painting music of all time.

To illustrate our notes about this work we are delighted to share the sketches overleaf created by the late Stephen Hills, a staunch supporter of Cambridge Philharmonic, whose wife Helen plays cello in the orchestra. Stephen drew these delightful drawings for their young son to tell the story of *Petrushka,* prior to taking him to a performance by the Royal Ballet.

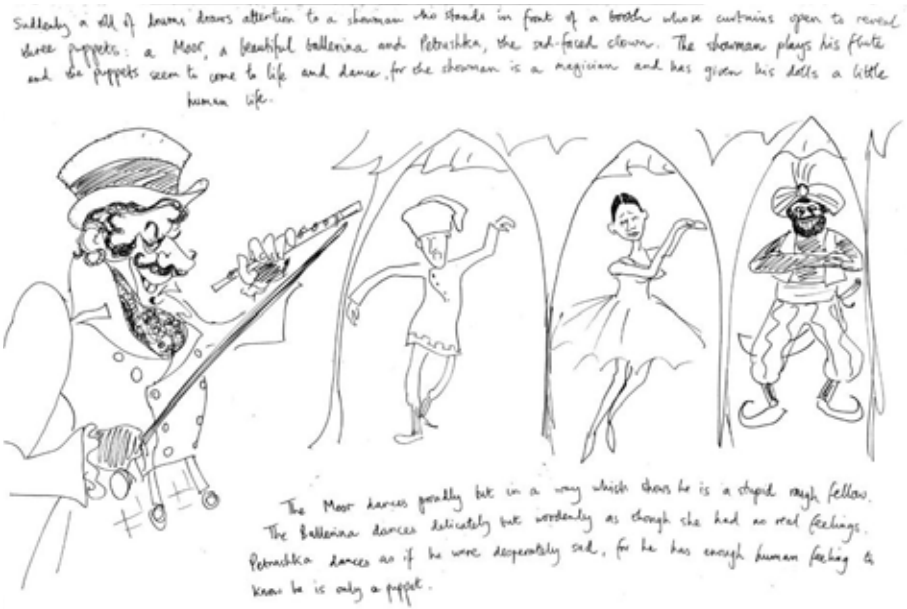


Illustration by Stephen Hills © S.J.Hills

Scene 1 The Shrovetide fair

We are in 1830s St Petersburg at the Maslenitsa (Shrovetide) carnival. There are stalls, things to eat, people dancing, flirting, and enjoying the fair with all manner of activity. Then a charlatan/magician steps out from behind a puppet theatre and plays his magical flute, calling people to his puppet show. He opens the curtain to show three, life-sized puppets on stands. Bringing them to life they perform a fiery Russian dance, before the curtain closes.

Scene 2 Petrushka's room

Puppets have feelings too! In his bare cell Petrushka bemoans his fate and his unlovely (to him) puppet body. He hates the magician for enslaving him. But at least he loves the ballerina. She enters the cell and he tries, clumsily, to demonstrate his love for her with the result that she runs away and he is left bereft.

Scene 3 The Moor's room

Lavish and comfortable, in contrast to Petrushka's bare dwelling, the Moor's cell demonstrates his status as a favourite, even though he is violent and a bit thick. He is trying to work out what a coconut is, finally slashing away at it, and then starting to worship it. The ballerina, who fancies him, enters and plays a catchy tune on her toy trumpet. Soon she is in the Moor's arms, but then Petrushka bursts in, highly upset. The Moor raises his sword and chases him away.



Illustration by Stephen Hills © S.J.Hills

Scene 4 The Shrovetide Fair (evening) and Epilogue

People are dancing. There are nursemaids, a dancing bear (you can hear its ponderous progress), coachmen and masqueraders, even a dancing devil. There are fireworks and joyful celebrations. Suddenly Petrushka dashes out from the puppet theatre into the snow, followed by the Moor with his scimitar raised and the ballerina running behind him. The Moor catches up with Petrushka and strikes him down. He dies in front of the horrified revellers and a policeman runs up to find out what's going on. 'Nothing to see here,' the magician seems to be saying, 'Petrushka is just a puppet. A doll filled with sawdust'. The crowd, relieved, drifts away. The charlatan/magician takes the puppet back to the puppet theatre when suddenly, on the roof, Petrushka's ghost rises up with a fearsome cry. The charlatan flees in terror.

What else to listen to: *L'Oiseau du Feu* (The Firebird), *Pulcinella, Violin Concerto, Dumbarton Oaks, The Rake's Progress.*

Rhapsody in Blue

George Gershwin (1898-1937)

Only the opening of Sibelius' first symphony has a clarinet solo to match the beginning of Gershwin's *Rhapsody in blue*, but the extraordinary glissando (a two-octave trombone-like slide) that opens Gershwin's jazz-classical work, creates a truly, shiver-good moment. Gershwin didn't write it, however. It was the creation of the virtuosic reed player Ross Gorman, who did it as a

prank to mock the work when it was first performed. Far from being offended, however, Gershwin was delighted and the opening stayed – luckily for us.

A gifted pianist, Gershwin worked for some time as a song-plugger in Tin Pan Alley (the nickname for the song-making area of New York), earning $15 a week to play new songs, in order to try and sell them to record companies and recording artists. The son of Jewish immigrants, George was not the first in the family to make a living from music – that was his sister Frances, but marriage and motherhood put a stop to that. Then George's parents bought a piano for Ira, George's elder brother, to learn on. Luckily, according to Ira, it was George who got the bug. He went on to write cherished standards (often with Ira as lyricist) such as *Swanee, Let's call the whole thing off, They can't take that away from me* and *I got rhythm*.

What makes Gershwin so special, however, is that he was one of the greatest crossover artists of his time. This maker of popular songs also wrote Hollywood musicals, orchestral pieces such as *An American in Paris*, a piano concerto and tonight's *Rhapsody*. He and Ira also wrote the opera *Porgy and Bess* which included *Summertime*, surely one of the most recognisable standards in the whole canon.

Rhapsody in Blue came about because the jazz impresario Paul Whiteman wanted to put on a concert of experimental jazz music and asked Gershwin to come up with a piece. George turned him down, saying he didn't have time to get it ready for the Lincoln birthday celebration (the date set for the event). The story goes, however, (there are other stories too!) that George was playing billiards with the lyricist Buddy DeSylva, when Ira turned up and read out an article from the New York Herald-Tribune saying that his brother was going to premiere a new work for the Whiteman concert in five weeks' time. Gershwin said no again, but Whiteman finally won him over by suggesting a rival would do it instead!

The construction of the piece, Gershwin said, came to him when he was on a train and, picking up its rhythm, decided to try and describe, in music, the cultural melting pot that was New York.

The premiere, with George at the piano, took place on a snowy afternoon in February 1924, in a concert that had twenty-five other pieces of 'experimental' music, a lot of which underwhelmed the audience. By the time George Gershwin came on many people had already left. But with that clarinet opening and George's improvisational playing (later codified for the version we know today), the *Rhapsody* was a triumph. The record they made

of the piece, with Whiteman's band, sold over a million copies, although they had to play it at a pretty fast tempo to fit onto one side of a twelve-inch record!

Classical reviewers were very sniffy about it. Lawrence Gilman (a Wagner enthusiast) called it derivative, stale and inexpressive (he didn't like *Porgy and Bess* either) but modern listeners do not agree. In its final orchestral scoring it has become, and remains, a favourite piece on the concert platform.

At the height of his fame, aged only thirty-seven and living with brother Ira and his wife Leonore, Gershwin started dropping his food when eating and having mood swings. Worse, perhaps, he began to stumble and mess up on the piano. Leonore thought he was suffering from mental illness and kicked him out of the house. But the problem was actually a glioblastoma, a brain tumour. Even getting the coast guard to go and pick up the best surgeon of his day from a fishing trip in order to operate on Gershwin couldn't save the composer. He died on July 11, 1937. Far too young – but his extraordinary jazz-classical genius and superb improvisatory style lives on.

INTERVAL

Richard Strauss (1864-1949)

When, in 1945, Lieutenant Milton Weiss of the US army approached the large villa in Garmisch-Partenkirchen, Bavaria to requisition it for army use, Strauss the 81-year-old owner (and former president of the Nazi Reich Chamber of Music) opened the door and allegedly announced: "I am Richard Strauss. I wrote *Der Rosenkavalier*." In that encounter, if it did take place, a great deal of the composer's life is revealed.

Villa Strauss, as it became known, was made possible by Strauss's incredible success as both a universally admired conductor and as a composer. His mention of *Der Rosenkavalier* (his most popular opera, premiered in 1911) is also telling. For whatever else it is, *Rosenkavalier* is a ravishing celebration of the female voice, something which seemed to bring out the most heartfelt, romantic creativity from Strauss in the many songs he wrote for women singers.

Strauss married the soprano Pauline de Ahna, by all accounts a fairly unique, irascible, garrulous and outspoken character, compared to Strauss's relatively contented and self-assured brilliance. It was as they were falling in love that *Don Juan* was composed, which clearly contributed to its soaring beauty. Strauss and Pauline appear to have been happy in their long marriage, which only ended with the composer's death.

Strauss and the Nazi regime

Strauss's relationship with the Nazi regime has troubled admirers of his music ever since, although he was cleared of any serious wrongdoing by the denazification committee in Munich in 1948. Inherently creative and obsessed with music when Hitler came to power, you might ask what he, and other German creatives, could have done. What would any of us have done? We do know that he went out of his way to protect (successfully) his Jewish daughter-in-law Alice, and his half-Jewish grandchildren, writing countless letters pleading for Alice's survival. He also once drove to the gates at Theresienstadt camp, to try to rescue Alice's mother. However, he was turned away at gunpoint and Paula Neumann was murdered anyway.

Strauss vigorously defended the Jewish Austrian-German author, playwright and journalist Stefan Zweig. When Strauss's librettist Hugo von Hofmannsthal died, he asked Zweig to write the libretto for his opera *Die Schweisgame Frau* (The silent woman). He did his best to protect his collaborator, insisting on Zweig's name being in the programme, together with a credit for future collaborations they would undertake, despite the Nazis' disapproval. Zweig fled to London. *Die Schweisgame Frau* premiered in Dresden in 1935, but three days later a letter Strauss had written to Zweig was intercepted by the Gestapo. "Do you believe," the composer had written, "I am ever, in any of my actions, guided by the thought that I am 'German'?...For me there are only two categories of people: those who have talent and those who have none." The letter found its way to Adolf Hitler, directly contradicting the Führer's make-Germany-great-again ethos, and that was the end of Strauss's opera which was banned after three performances, as well as the end of his presidency of the Reich Chamber of Music.

In 1945 Strauss, now aged eighty-two, wrote three of his most extraordinary and enduring works: *Metamorphosen* for twenty-three solo strings, a heart-rending lament for the destruction that the last six years of war had wrought on his country (according to one view) or his own imperfect life (according to another); more of his exquisite songs, now known as the *Four Last Songs;* and a lovely light *Oboe Concerto*, commissioned by another US soldier, a gifted oboist.

Early musical life

Born into a musical family (his father was a horn player and conductor), Strauss started music lessons at the age of four, producing his first compositions at just six years old. His first published work, *Festmarsch in*

E-flat major was written when he was twelve, and his *Symphony in D minor* was given a full premiere by the Munich court orchestra when he was just sixteen. Two years later came a cornerstone of the French horn repertoire (written for his father), *Concerto for the French horn No. 1* after the equally popular *Serenade for 13 wind instruments*, both in the key of E-flat major.

Don Juan *Op 20*

Heavily influenced by Franz Liszt, Richard Strauss popularised the tone poem as a form, composing *Don Juan, Till Eulenspiegel, Macbeth, Also sprach Zarathustra* (with its famous '2001' opening), *Aus Italien, Tod und Verklärung* (death and transfiguration), *Don Quixote* and *Ein Heldenleben* (an artist's life).

Don Juan, his third tone poem, was premiered in 1889, with Strauss himself conducting. It was an instant sensation. But Strauss's Don Juan is not the comic seducer that librettist Lorenzo da Ponte portrayed in Mozart's *Don Giovanni*. He is based, instead, on an unfinished dramatic poem by the Austrian Nikolaus Lenau. Rogue this Don might be, but his tragic and ridiculous quest is not just physical, it is rather a search for the 'ideal woman'. Realising that this can never be attained he is left burned out, exhausted and emotionally dead, a kind of pre-exile Onegin. In his final duel with Don Pedro he drops his sword, welcoming death since "this too bores me, as does all life."

The piece, all restless, fiery energy, explodes with an upward, rocket-like figure in the strings and woodwind, before a languorous oboe solo represents Donna Anna, one of the women he pursues. Next come the horns in one of classical music's most memorable and recognisable passages, representing the Don's swagger at the height of his powers. Now we are at the carnival and everything starts to go wrong. A trembling pedal note is interrupted by the trumpet, sounding like the piercing of Don Pedro's sword. Descending minor chords tell us of the extinguishing of Don Juan's life – ending in complete silence.

Feierlicher Einzug *Op 103*

Feierlicher Einzug (solemn procession) was the result of a commission Strauss received in 1909 from the protestant chivalric order of the Grand Master of the Knights of St John. Strauss went big and created a great fanfare for multiple brass instruments and organ, emphasising nobility and spirituality. The work opens with a sustained chord on the organ, establishing a feeling of reverence, before Strauss introduces a heroic, chromatically-modulated processional theme. As the procession gets nearer, its themes are intercut

with more fanfares until a triumphant E-flat conclusion brings the work to a blazing, magnificent end.

Till Eulenspiegels lustige Streiche *Op 28*

Till Eulenspiegels lustige Streiche (Till Eulenspiegel's merry pranks) is based on a 14th-century folk legend about the low-life trickster Till Eulenspeigel, but, unlike the character in the folk tale, Strauss sees Till more as a lovable rogue, an irreverent agent of chaos. One motif represents the story teller, elegantly depicted on the French horn (prefaced by Strauss: 'Once upon a time there was a jester'). A second motif, a piercing, squeaking irreverent high leap on the E-flat clarinet, represents Till's mockery of society. Till mounts a horse and rides through the packed marketplace, causing chaos, before disappearing into the crowd. Next he disguises himself as a priest and gives a sermon on morality, but chickens out when he realises how ridiculous he is being. Instead he disguises himself as a nobleman and tries to chat up a beautiful lady (depicted by lush, romantic strings). When that doesn't work a humiliated Till swears revenge on, well, just about everybody. Next, he comes across a pompous, pedantic gang of academics, and listens to their boring, stuffy debates (told to us by the bassoon), before posing a ridiculous, unanswerable riddle, which gets them arguing as he leaves.

A drum indicates his capture and brass chords represent stern judges. Till tries to laugh everything off but to no avail – he is on the gallows. A descending major seventh interval in the brass is the dropping of the trapdoor and Till's sarcastic voice is cut short. But his irreverent spirit cannot be extinguished. The storyteller theme comes back and Till's mocking motif also returns.

At Strauss' funeral, conducted by a young Georg Solti, three women soloists started to cry, one by one, overcome by emotion as they sang the final poignant trio from *Der Rosenkavalier*, but they recovered themselves and the composer's farewell was accompanied by some of the most beautiful romantic music ever written.

What else to listen to: *Morgen* (song), the *Four Last Songs, Metamorphosen*, the string sextet from the opera *Capriccio*, *Also sprach Zarathustra* (the whole thing, not just the beginning), *Todd un Verklärung*, *Oboe Concerto*.

Programme notes: Jeremy Harmer

Junyan Chen *piano*



Increasingly celebrated for her adventurous approach to repertoire and passion for contemporary music, “virtuosic and sumptuous” London-based pianist Junyan Chen is quickly establishing herself as one of the most exciting young pianists of her generation. Following her Second Prize success at the Leeds International Piano Competition in 2024, she has made thrilling debuts with the Philharmonia Orchestra, the Royal Liverpool Philharmonic, and the Royal Academy of Music Symphony Orchestra.

In the 2026/27 season, Chen’s curatorial range comes into focus: she makes her debut at the Royal Albert Hall for Classic FM Live, and tours Europe and the United Kingdom in recital, with appearances at the Boulez Saal, Tonhalle Zürich, Wigmore Hall, Südwestrundfunk, and Kings Place. As an orchestral soloist, she performs with the Romanian Radio Orchestra, Royal Liverpool Philharmonic Orchestra, Bournemouth Symphony Orchestra, and Cambridge Philharmonic Orchestra.

Highlights of the 2025/26 season included solo recital debuts in Hamburg, Düsseldorf, Fribourg, and at the Klavier-Festival Ruhr, as well as a return to Wigmore Hall in London. Chen regularly collaborates with Manchester Collective and Her Ensemble, and has worked closely with composers including Hans Abrahamsen, Mark Anthony-Turnage, and Dominic Muldowney.

Her debut solo album, *It’s Time* (Linn Records, 2022), features works by Fazıl Say, Unsuk Chin, Sofia Gubaidulina, and Eleanor Alberga. The disc explores cultural identity through a diverse range of musical genres and art forms. Her second album (Orchid Records) will be released this season.

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.

Simon Hewitt Jones *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

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Kate Clow (co-leader)
Robert McFall
Margaret Scourse
Tabitha Smith
Natalie Hogg
John Byrne
Imogen Poole
Naomi Hilton
Anna Bailey
Laura Cowan
Joyce Yu

Violin 2
Andrew Tusa
Abigail Tan
Hilary Crooks
Stuart Holder
Sarah Ridley
Anne McAleer
Fiona Cunningham
Ariane Stoop
Anne Hewitt
John Richards
Tian Pan

Viola
Ruth Donnelly
Mari O'Neill
Sarah Legg
Anne-Cecile Dingwall
David Yadin
Xavier Salazar
Hermione Blakiston
Jeremy Harmer
Dominic de Cogan
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Agata Richards

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Daniel Coldridge
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Sarah Blazeby
Adrienne Kelly Jackson

Piccolo
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Oboe
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Clarinet
Tom McFarlane
Graham Dolby
Stefano Panella

Eb Clarinet
Graham Dolby

Bass Clarinet
Simon Kelly

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Graham Dolby
Sarah Hughes

Tenor Saxophone
Jenny Warburton

Bassoon
Sarah Kwan
Jenny Warburton
Neil Greenham

Contrabassoon
Phil Evans

Horn
Tim Summers
Peter Roberts
Tim Rausch
Robert King
Paul Ryder
Christopher Wykes

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Patrick Wakelam
Laureen Hodge
Alex McLean

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Ryan Higgin
Denise Hayles

Bass Trombone
Gary Davison

Tuba
Robin Norman

Timpani
Dave Ellis

Percussion
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Saturday 14 Nov 2026, 3pm	**Handel *Dixit Dominus*** **Bach *Brandenburg Concertos No 3 & 4*** St Paul's Church, Cambridge
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

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