

Saturday 13 July 2013, Ely Cathedral

**Cambridge Philharmonic
2013 – 2014 Season Programme**



**Cambridge
Philharmonic**

Child of our Time

Dove *A Song of Joys*
Britten *Ballad of Heroes*
Tippett *A Child of Our Time*

Kimberley Myers
Soprano

Yvonne Howard
Mezzo-soprano

Christopher Lemmings
Tenor

Nicholas Garrett
Baritone

Timothy Redmond
Conductor

Steve Bingham
Leader

Sunday 20 October 2013 **Britten** Four Sea Interludes from *Peter Grimes*
Prokofiev *Violin Concerto No 2* with Matthew Trusler violin
Shostakovich *Symphony No 5*

Saturday 9 November 2013 *Choral Concert*
Fauré *Requiem* and *Cantique de Jean Racine*

Sunday 15 December 2013 **Britten** *Peter Grimes* with Daniel Norman as Peter Grimes, Elisabeth Meister as Ellen Orford, Mark Holland as Captain Balstrode and Yvonne Howard as Auntie

Saturday 11 January 2014 Children's Concert - *Music and Stories*
Includes **Patterson** *Little Red Riding Hood* with narrator Chris Jarvis

Saturday 15 March 2014 **Mahler** *Symphony No 3*

Saturday 3 May 20134 **Haydn** *The Creation*

Saturday 5 July 2014 *Ely Cathedral*
Berlioz *Requiem (Grande Messe des Morts)*

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Programme

Dove

A Song of Joys

Britten

Ballad of Heroes

~~ 20 Minute Interval ~~

Tippett

A Child of Our Time

Ladies and Gentlemen,

Welcome to the final concert of our 2012/13 season.

Britten and Tippett were the two leading musical giants who sprang from the early twentieth century renaissance of British music making.

Whilst Britten's music has continued to grow in popularity, relatively few of Tippett's works have held their place in the repertoire. The exception is surely the handful of pieces written in the 1930s and 40s, including the Concerto for Double String Orchestra, the Fantasia on a Theme of Corelli and his magnum opus, A Child of Our Time. A Child of Our Time is a worthy successor to Elgar's great oratorios and together with Britten's War Requiem, has proved to be of the truly great choral works of the last hundred years.

And so it is apt that we are pairing it this evening with a lesser-known work of Britten's, but one which clearly paved the way for the composition of the War Requiem some twenty years later. Britten, like so many writers and artists, from Picasso to Hemingway, was greatly inspired by the Spanish Civil War. His Ballad of Heroes commemorates the International Brigades whose members were willing 'To fight for peace, for liberty, and for you.'

The evening begins with a work by one of today's finest composers, and a favourite of ours at the Cambridge Philharmonic, the phenomenally talented Jonathan Dove. We are delighted to be giving his A Song of Joys its second-ever performance; it is as uplifting a concert opener as one could wish for and begins with what could be our motto:

"O to make the most jubilant song."

We hope you enjoy tonight's performance and look forward to welcoming you back next season.

Timothy Redmond
Principal Conductor
Cambridge Philharmonic

A Song of Joys

Jonathan Dove
(born 1959)

Commissioned by BBC Radio 3 for the BBC Proms 2010

First performed 11 September 2010, Royal Albert Hall, on the Last Night of the Proms, by the BBC Singers, BBC Symphony Chorus and BBC Symphony Orchestra, conducted by Jiří Bělohlávek

Jonathan Dove was born in London, and is one of our most prolific and successful contemporary composers – writing works for Glyndebourne Opera, the Royal Ballet, the London Symphony Orchestra and ENO, as well as pieces to mark celebratory events in current history – London’s millennium celebrations and the inauguration of the Millennium footbridge (*Fanfares Across the Thames*). His musical projects often introduce new audiences to classical music, bringing children and community choirs together with professional singers and instrumentalists.

Following graduation from Cambridge, where he studied composition with Robin Holloway, Dove worked as a freelance accompanist, répétiteur, animateur and arranger and learned the mechanics of working with difference forces, for example, re-orchestrating Wagner’s *Ring Cycle* for 18 players to be performed over two evenings.

His works include a chamber opera based on Jane Austen’s *Mansfield Park* and a television opera *When She Died... Death of a Princess* to commemorate the 5th anniversary of the death of Diana, Princess of Wales. He was Artistic Director of the Spitalfields Festival from 2001 to 2006.

Jonathan Dove was presented with the Ivor Novello Award for Classical Music in 2008 and his *Adventures of Pinocchio* won a British Composer Award in 2008.

Walt Whitman’s poem, *A Song of Joys*, is a celebration of humankind through people, their work, all the wonderful things that life and nature have to offer and the limitless capacity of the human soul.

Dove has set the first nine lines

*O to make the most jubilant song!
Full of music - full of manhood, womanhood, infancy!
Full of common employments - full of grain and trees.*

*O for the voices of animals - O for the swiftness and balance of fishes!
O for the dropping of raindrops in a song!
O for the sunshine and motion of waves in a song!*

*O the joy of my spirit - it is uncaged - it darts like lightning!
It is not enough to have this globe or a certain time,
I will have thousands of globes and all time.*

Starting with a celebratory fanfare, we are introduced to a more and more driving rhythm before the second chorus opens, echoed in the smaller first chorus, with the most jubilant song. The angular cross rhythms employed are reminiscent of Bernstein as we dance towards womanhood and infancy.

The mysteries of the universe come forward in the mystical voices of animals and balance of fishes, with the echo of the animal voices crossing over into dropping of raindrops and we are washed forward in the motion of waves in a song, building to a lightning flash.

The music gradually expands to encompass thousands of globes and all time.

Jonathan Dove's music has been a firm favourite with the Cambridge Philharmonic featuring, in the 2007-08 season, performances of the Minskwoman's Aria and Airport Scenes from *Flight* (with Heather Shipp as the Minskwoman), *The Crocodiamond*, or *Rita and the Wolf* (text by Anthony Horowitz) in the children's concert, and the cantata *Hojoki* (*An Account of My Hut*) with counter-tenor Andrew Watts.

Alison Vinnicombe

Ballad of Heroes

Benjamin Britten
(1913-1976)

Britten's *Ballad of Heroes*, scored for tenor solo, chorus and orchestra, was composed for a festival entitled "Music for the People", held in the Queen's Hall, London, in April 1939. It is a setting of texts by the poets Randall Swingler and W H Auden, written to honour British members of the International Brigade who had died in the Spanish Civil War.

Swingler, the literary editor of the *Daily Worker* and declared communist, was openly critical of those who had failed to join the anti-fascist fight, referring to them in his poem as "you who shrug your shoulders", and reminding them that those who fought were also afraid, but had to overcome their fear. By contrast Auden, a pacifist, observes rather than advocates, but to devastating effect, as in "Now matters are settled with gas and bomb" and "It's good-bye, dear heart, good-bye to you all" as he notes that once again ordinary men and women will be swept up in the horrors of war. It is fearful, uncompromising stuff, perfectly reflected in Britten's music.

The "good-bye to you all" also reflects other more personal goodbyes for both Auden and Britten. Auden left for the US in early 1939 and would later become an American citizen. Britten himself, accompanied by Peter Pears, also went to the US before the outbreak of war, mainly to escape from the indifferent reviews of his music and from the increasingly hostile attitude towards pacifists like him and Auden. However Britten, unlike Auden, never felt at home in the US, and he and Pears returned to England in 1942 to set up home in Aldeburgh.

The words of *Ballad of Heroes* are set in three movements, followed by a short epilogue which repeats some of Swingler's words from the first movement.

I Funeral March (words by Swingler)

The first two verses of the opening *Funeral March* are mostly intoned on a single repeated note, as if to emphasise the solidarity of the International Brigade, and the contrast with those who stayed behind. The music then changes as we move into "They were men who hated death..." before a farewell trumpet call brings the movement to a close.

The words are:

*You who stand at your doors, wiping hands on aprons,
You who lean at the corner saying: "We have done our best,"
You who shrug your shoulders and you who smile
To conceal your life's despair and its evil taste,*

*To you we speak, you numberless Englishmen,
To remind you of the greatness still amongst you
Created by these men who go from your towns
To fight for peace, for liberty, and for you.*

*They were men who hated death and loved life,
Who were afraid, and fought against their fear.
Men who wish'd to create and not to destroy,
But knew the time must come to destroy the destroyer.*

*For they have restored your power and pride,
Your life is yours, for which they died.*

II Scherzo – Dance of Death (words by Auden)

The scherzo then follows without a break, the music proceeding in a headlong rush, like the seeming headlong rush to war, before launching into a thumping, jackbooted march as we reach the fateful “For it’s order and trumpet and anger and drum”. Then it is back to the scherzo and its dire warnings – “Mankind is alive, but Mankind must die” - before the “good-bye to you all” brings the movement to an end.

1
*It's farewell to the drawing-room's civilised cry,
The professor's sensible whereto and why,
The frock-coated diplomat's social aplomb,
Now matters are settled with gas and bomb.*

2
*The works for two pianos, the brilliant stories
Of reasonable giants and remarkable fairies,
The pictures, the ointments, the frangible wares
And the branches of olive are stored upstairs.*

3
*For the devil has broken parole and arisen,
He has dynamited his way out of prison,
Out of the well where his Papa throws
The rebel angel, the outcast rose.*

4
*The behaving of man is a world of horror,
A sedentary Sodom and slick Gomorrah;
I must take charge of the liquid fire,
And storm the cities of human desire.*

5
*For it's order and trumpet and anger and drum
And power and glory command you to come;*

6
*The fishes are silent deep in the sea,
The skies are lit up like a Christmas tree,
The star in the West shoots its warning cry:
'Mankind is alive, but Mankind must die.'*

7
*So good-bye to the house with its wallpaper red,
Good-bye to the sheets on the warm double bed,
Good-bye to the beautiful birds on the wall,
It's good-bye, dear heart, good-bye to you all.*

III Recitative and Choral (words by Swingler and Auden)

In the third movement the mood changes from censure to reflection, the tenor soloist singing of the sacrifice of the men who fought, but also expressing hope, hope even in the face of disaster. The chorus joins with a solemn accompaniment – “Europe lies in the dark...” - before moving into the final impassioned pleas of ‘Pardon them their mistakes’ and ‘Honour them, honour them all’.

Tenor Solo:

*Still tho’ the scene of possible Summer recedes,
And the guns can be heard across the hills
Like waves at night: though crawling suburbs fill
Their valleys with the stench of idleness like rotting weeds,
And desire unacted breeds its pestilence.*

*Yet still below the soot the roots are sure
And beyond the guns there is another murmur
Like pigeons flying unnotic’d over continents
With secret messages of peace: and at the centre
Of the wheeling conflict the heart is calmer,
The promise nearer than ever it came before.*

Chorus:

*1
Europe lies in the dark
City and flood and tree.
Thousands have work’d and work’d
To master necessity.*

*2
To build a city where
The will of love is done
And brought to its full flower
The dignity of man.*

*3
Pardon them their mistakes,
The impatient and wavering will.
They suffer for our sakes,
Honour them, honour them all.*

*4
Dry their imperfect dust,
The wind blows it back and forth,
They die to make men just
And worthy of the earth.*

IV Epilogue (words by Swingler)

The work then ends with a reminder of the words of the opening movement –

*To you we speak, you numberless Englishmen,
To remind you of the greatness still amongst you
Created by these men who go from your towns
To fight for peace, for liberty, and for you.*

Chris Fisher

A Child of Our Time

Michael Tippett
(1905-1998)

Libretto and music by Michael Tippett

Composed between 1939 and 1941, first performance London 19 March 1944

Child of Our Time is an oratorio, musically and thematically structured in the tradition of Handel's *Messiah* and Bach's *Passions*. The piece maintains traditional relationships between the individual (soloists) and society (chorus), between events (recitative, aria, fugue) and meaning (gospel spirituals in place of Lutheran chorales). Within this structure, Tippett applies diverse musical languages including baroque counterpoint with modern dissonance, folk melody, dance music, opera, blues and early jazz.

Tippett's ambition was to compose and perform a musical protest, challenging the apathetic political and cultural mainstream. The piece expresses deep rage at the unprecedented crimes being perpetrated under the Nazi regime, and despair at man's limitless and irrepressible capacity to commit acts of inhumanity. Tippett set out to illustrate the conditions under which good becomes evil, victims become perpetrators, and scapegoats are identified and sacrificed. By integrating spirituals throughout the piece as communal songs of slavery and solidarity, he draws parallels between biblical oppression, contemporary persecution of the Jewish people, and violation of civil rights in the USA. It is extraordinary to consider that the work was completed in the early years of the war, when the ensuing horrors that we now know as history were not yet imaginable.

Child of Our Time was also written as a personal meditation on the existence of darkness and light within every man, on the universal connections between mothers and children, and on the potential for individual and collective redemption. These themes reflect Tippett's complex influences and passions - Christianity, Jungian analysis, internationalist politics and pacifist ideals. Between completion of the work and its first performance, Tippett was imprisoned as a conscientious objector.

Performing this piece, or listening to it, can never be comfortable. We recreate and experience music that is frightening, angry, sad and hopeful. Genocide continues today, as does the imperative for art as response and as solace.

In the composers own words:

Part I: *The general state of affairs in the world today as it affects all individuals, minorities, classes or races that are felt to be outside the ruling conventions. Man at odds with his Shadow (i.e. the dark side of personality).*

In this section, the scene is set for the personal and political calamities to follow. Darkness is falling and a permanent winter has gripped Europe with "pogroms in the East, lynchings in the West". "Usurers" are capitalising on inequalities and divisions within society after World War One. We are then introduced to the universal Child and his internal conflicts between "desire and frustration", and the Mother who cannot

protect her son from the world or from himself. Part I ends with the first spiritual - Steal Away to Jesus - a plea for release from captivity to a place of safety, a spiritual home.

Part II: *The “Child of Our Time” appears, enmeshed in the drama of his personal fate and the elemental social forces of our day. The drama is due to the fact that the forces which drive the young man prove stronger than the good advice of his uncle and aunt, as it always was and always will be.*

This section reports the life of Herschel Grynszpan, a Jewish teenager from Hanover. In 1936, as the situation in Germany deteriorated, 15 year-old Herschel was sent to live with his uncle and aunt in Paris. In October 1938, Herschel’s parents were deported to the Polish border along with 12000 other German Jews of Polish origin. Poland did not accept their asylum claim and the deportees were stranded in no-mans-land. Herschel’s mother sent a postcard to her son saying they were suffering terribly and under further threat. On hearing of the plight of his parents and the other deportees, Herschel purchased a gun and entered the German embassy, shooting and fatally wounding a junior official.

Herschel’s action was immediately deployed as an excuse for pre-planned Nazi atrocities. The following day (8th November 1938, later termed Kristallnacht – the Night of Broken Glass) Jewish businesses, communal buildings and synagogues were ransacked across Germany and Austria and thousands of Jews were assaulted, killed, or transported to concentration camps. Thereafter, the Final Solution accelerated with the calculated extermination of many millions of Jews, other minority ethnic groups, homosexuals, disabled people, and opponents of the regime. Herschel himself was arrested and handed over by the French authorities to Germany. His case was widely publicised in the international media, and lengthy plans were made for a show trial which never occurred. Herschel’s survival and whereabouts at the end of the war remain uncertain. His parents survived.

Part II narrates these factual events but Tippett also comments on underlying forces at play within the characters. During the pivotal scene, he describes a psychic breaking point whereby in killing his “dark brother” (the official, and also his internal good self) the “Child” had allowed “his other self...demonic and destructive” to triumph. Placement of spirituals within this section provides opportunity for the community to reflect on the circumstances of the individual. In response to the extreme violence of “Burn Down their Houses” the chorus recalls in anger the Israelites’ slavery in Egypt – Let My People Go. At the conclusion of the section, the mother yearns for her lost son, but the chorus provides consolation - I’m Gonna Lay Down my Heavy Load.

Part III: *The significance of this drama and the possible healing that would come from Man’s acceptance of his Shadow in relation to his Light.*

In the final section, Tippett attempts to restore order and find meaning by considering the potential for resolution of this crisis in human civilisation. He returns to themes of

oppression, resistance and survival, personalising these experiences and identifying strongly with the Child. His perspective is that man is wrestling with God, and that an ultimate answer can be found if “I would know my shadow and my light”. We may not all share this perspective, but the concluding chorus – Deep River – draws us together in a prayer for transition to a new state of physical and mental peace.

Kate Baker

This programme note is dedicated to my grandparents:

Herbert Loebel (born Bamberg, Germany 1923; died Newcastle-upon-Tyne 2013)

and Annalise Wertheimer (born Prague, Czech Republic)

Part I

No. 1 Chorus

The world turns on its dark side. It is winter.

No. 2 The Argument

Man has measured the heavens with a telescope, driven the gods from their thrones. But the soul, watching the chaotic mirror, knows that the gods return. Truly the living god consumes within, and turns the flesh, and turns the flesh to cancer!

Interludium

No. 3 Scena - Chorus & Alto Solo

Is evil then good? Is reason untrue? Reason is true to itself. But pity breaks open the heart. We are lost. We are as seed before the wind. We are carried to a great slaughter.

No. 4 The Narrator (Bass Solo)

Now in each nation there were some cast out by authority and tormented, made to suffer for the gen'ral wrong. Pogroms in the east, lynching in the west; Europe brooding on a war of starvation. And a great cry went up from the people.

No. 5 Chorus of the oppressed

When shall the usurer's city cease? And famine depart from the fruitful land?

No. 6 Tenor Solo

I have no money for my bread, I have no gift for my love. I am caught between my desires and their frustrations as between the hammer and the anvil. How can I grow to a man's stature?

No. 7 Soprano Solo

How can I cherish my man in such days, or become a mother in a world of destruction? How shall I feed my children on so small a wage? How can I comfort them when I am dead?

No. 8 A Spiritual (Chorus & Soli)

Steal away, steal away, steal away to Jesus;

Steal away, steal away home -

I han't got long to stay here.

*My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.*

*Green trees a-bending, poor sinner stand a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.*

*Steal away, steal away, steal away to Jesus;
Steal away, steal away home -
I han't got long to stay here.*

Part II

No. 9 Chorus

A star rises in mid-winter. Behold the man! The scape-goat! The child of our time.

No. 10 The Narrator (Bass Solo)

And a time came when in the continual persecution one race stood for all.

No. 11 Double Chorus of Persecutors and Persecuted

Away with them!

Where, where?

Curse them! Kill them!

Why, why?

They infect the state.

How?

We have no refuge.

No. 12 The Narrator (Bass Solo)

Where they could, they fled from the terror. And among them a boy escaped secretly, and was kept in hiding in a great city.

No. 13 Chorus of the Self-righteous

We cannot have them in our Empire. They shall not work, nor draw a dole. Let them starve in No-Man's Land!

No. 14 The Narrator (Bass Solo)

And the boy's mother wrote a letter, saying:

No. 15 Scena (The Mother, the Uncle and Aunt, the Boy) (Solo Quartet)

The Mother (Soprano): O my son! In the dread terror they have brought me near to death.

The Boy (Tenor): Mother! Ah Mother! Though men hunt me like an animal, I will defy the world to reach you.

The Aunt (Alto): Have patience. Throw not your life away in futile sacrifice.

The Uncle (Bass): You are as one against all. Accept the impotence of your humanity.

The Boy: No! I must save her.

No. 16 A Spiritual (Chorus & Soli)

Nobody knows the trouble I see, Lord,

Nobody knows the trouble I see.

Nobody knows the trouble I see, Lord,

Nobody knows like Jesus.

O brothers, pray for me,

And help me to drive old Satan away.

O mothers, pray for me

And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,

Nobody knows the trouble I see.

Nobody knows the trouble I see, Lord,

Nobody knows like Jesus.

No. 17 Scena (Duet - Bass und Alto Soli)

(Narrator): The boy becomes desperate in his agony.

(Alto): A curse is born. The dark forces threaten him.

(Narrator): He goes to authority. He is met with hostility.

(Alto): His other self rises in him, demonic and destructive.

(Narrator): He shoots the official -

(Alto): But he shoots only his dark brother - And see.....he is dead.

No. 18 The Narrator (Bass Solo)

They took a terrible vengeance.

No. 19 The Terror (Chorus)

Burn down their houses! Beat in their heads! Break them in pieces on the wheel!

No. 20 The Narrator (Bass Solo)

Men were ashamed of what was done. There was bitterness and horror.

No. 21 Spiritual of Anger (Chorus and Bass Solo)

Go down, Moses, Way down to Egypt land;

Tell old Pharaoh,

To let my people go.

When Israel was in Egypt land,
Let my people go,
Oppressed so hard they could not stand,
Let my people go,

"Thus spake the Lord", bold Moses said,
Let my people go,
"If not, I'll smite your first-born dead",
Let my people go.

Go down, Moses, Way down in Egypt land;
Tell old Pharaoh,
To let my people go.

No. 22 The boy sings in his prison (Tenor Solo)

My dreams are all shattered in a ghastly reality. The wild beating of my heart is stilled: day by day. Earth and sky are not for those in prison. Mother! Mother!

No. 23 The Mother (Soprano Solo)

What have I done to you, my son? What will become of us now? The springs of hope are dried up. My heart aches in unending pain.

No. 24 Alto Solo

The dark forces rise like a flood. Men's hearts are heavy: they cry for peace.

No. 25 A Spiritual (Chorus and Soprano Solo)

O, by and by, by and by, I'm going to lay down my heavy load.

I know my robe's going to fit me well,
I tried it on at the gates of hell.

O, hell is deep and a dark despair,
O, stop, poor sinner, and don't go there!

O, by and by, by and by,
I'm going to lay down my heavy load.

Part III

No. 26 Chorus

The cold deepens.
The world descends into the icy waters
Where lies the jewel of great price.

No. 27 Alto Solo

The soul of man is impassioned like a woman: She is old as the earth, beyond good and evil, the sensual garments. Her face will be illumined like the sun. Then is the time of his deliverance.

No. 28 Scena (Bass Solo and Chorus)

(Bass): The words of wisdom are these: Winter cold means inner warmth, the secret nursery of the seed.

(Chorus): How shall we have patience, patience for the consummation of the mystery? Who will comfort us in the going through?

(Bass): Patience is born in the tension of loneliness. The garden lies beyond the desert.

(Chorus): Is the man of destiny master of us all? Shall those cast out, cast out be unavenged?

(Bass): The man of destiny is cut off from fellowship. Healing springs from the womb of time. The simple-hearted shall exult in the end.

(Chorus): What of the boy, then? What of him?

(Bass): He, too, is outcast, his manhood broken in the clash of powers. God overpowered him, the child of our time.

Preludium

No. 29 General Ensemble Chorus and Soli

I would know my shadow and my light, so shall I at last be whole. Then courage, brother, dare the grave passage. Here is no final grieving, but an abiding hope. The moving waters renew the earth. It is spring.

No. 30 A Spiritual (Chorus and Soli)

*Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into camp-ground.*

*Oh, chillun'
Oh, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast my crown at Jesus' feet, Lord
I want to cross over into camp-ground*

*Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into camp-ground.*

KIMBERLEY MYERS

Soprano

Kimberley Myers graduated from The Royal Academy of Music with the Dip RAM. Prizes include the Russian Song Prize, the Anglo-Czechoslovak Trust Vocal Competition, and The Emmy Destinn award. She was a finalist in both Bayreuth Bursary and the inaugural Ralph Wells Award.



Kimberley's most recent engagements have included singing Gerhilde in *Die Walküre* at the St. Endellion Summer Festival with Martyn Brabbins conducting and her first Brünnhilde in *Götterdämmerung* with the Edinburgh Players Opera Group. Other recent engagements include Brünnhilde in *Siegfried* also with Edinburgh Payers Opera Group, Isolde in *Tristan und Isolde* with the Northern Wagner Orchestra, covering Eva in *Die Meistersinger* with Welsh National Opera, covering Siegrune in Longborough Festival Opera's production of *Die Walküre* and performing the role of Santuzza in *Cavalleria Rusticana* at the St Endellion Easter Festival as well as various concerts and recitals in the UK and in Canada.

Kimberley has been a guest artist many times at WNO. Highlights include developing the role of Bronwen in *Carbon 12*, with the composer Errollyn Wallen and the librettist John Binias, covering the world premiere and following performances; the role Sian in the newly commissioned opera *The Sacrifice* by James Macmillan, covering Jenufa and the title role in *Kát'a Kabanová*, covering Anna in *Die Sieben Todsünden*, Mariya in Tchaikovsky's *Mazeppa*, and Marie in *Wozzeck*. Also, at WNO Kimberley has done many engagements for Max Department with repertoire including the title role in *Madama Butterfly*, Tatyana in *Eugene Onegin*, Susannah and Emma in *Khovanshchina* and Marita in *Mazeppa*.

Kimberley created the role of Mother Virtue in the World Premiere of Stephen Deazley's *Song Book of Unsingable Songs*, a work for orchestra and 250 voice children's choir, with words written by Matt Harvey in the Royal Concert Hall, Glasgow and the Usher Hall, Edinburgh. She has also created the role of Bozena in a new English translation of Dvořák's opera, *Vanda* at the Bloomsbury Theatre, London. In 2003 she worked with Scottish Opera in their *Ring Cycle* at The Edinburgh International Festival, covering Woglinde and last season returned to Scottish Opera to take part in *Così Fan Tutte*. Other roles she has performed include: Ortlinde for Anthony Legge/The Rehearsal Orchestra and the Mastersingers, Guttrune, Freia and Dritte Norn, all for the Mastersingers; First Flower Maiden for Palace Opera, Miss Jessel in *The Turn of the Screw* at Aldeburgh Britten Festival, Cambridge Britten Festival and Opera Project, Mrs Coyle in *Owen Wingrave* and Maturina in Gazzaniga's *Don Giovanni* at RAM and Opera Programme; Nedda and Marenka in London, Gertrude in *Hänsel Und Gretel* at RAM, the Countess in *Figaro's Wedding* in Cambridge and Flarembel in *Le Roi L'a Dit* for Morley College Opera.

She has taken part in chamber music and song recitals at the Aldeburgh Proms and Spring Series with the ConTempo String Quartet; at St John's, Smith Square with Malcolm Martineau; at the Linbury Studio, Royal Opera House, at Smetana Hall, Prague and St John's, Smith Square for the Emmy Destinn Foundation.

Oratorio performances have included *The Bells* with The Royal Philharmonic Orchestra, Bach *Christmas Oratorio* at Oxford, Fauré's *Requiem* and Mozart's *Requiem* at Wells, Poulenc's *Gloria*, Tippett's *Child of our Time*, Beethoven's *Ninth Symphony* at Canford, Elgar's *The Fallen* and the soprano solo in Mahler's *Second Symphony* at Aldeburgh. Kimberley is a founding member of Choque Baroque and most recently appeared with them as soprano soloist in Handel and Scarlatti *Cantatas*.



YVONNE HOWARD

Mezzo soprano

Yvonne has been hailed by the press as “surely one of the finest singing actresses this country has produced” following her appearance in the multiple award winning film *The Death of Klinghoffer* on Channel 4 and her success as Leonore in Beethoven's *Fidelio* for both Holland Park Opera and the Royal Opera Covent Garden. Yvonne graduated with distinction from

the Royal Northern College of Music where she was a recipient of both Countess of Munster and Boise Foundation Scholarships, the Elsie Sykes Memorial Fellowship and winner of the Curtis Gold Medal for English Song. Since then, she has enjoyed an international career during which she has performed regularly on stages throughout Britain, Europe, the United States, South America and the Middle and Far East in both opera and concerts.

Operatic roles have included Leonora in *Fidelio* at Royal Opera Covent Garden, Irene in *Theodora* at Strasbourg, Marilyn Klinghoffer in the film *The Death of Klinghoffer* and Dejinera in *Hercules* at Buxton Festival; both English National Opera and the Royal Opera House productions of the *Magic Flute* and *Ring Cycles*, *Peter Grimes* for Opera North and for Opera Holland Park, Leonore in *Fidelio*, Laura in *La Gioconda*, Sara in *Roberto Devereux* with Richard Bonyngue and Ermerance/Estelle in *Veronique* at Buxton Festival.

Yvonne enjoys a busy and varied concert career and includes among her favourite pieces, The Angel in Elgar's *Dream of Gerontius*, Verdi's *Requiem*, Berlioz's *Les Nuits d'Été* and Strauss's *Four Last Songs*. Recitals form an important and much loved part of her work and she has appeared in all of London's prestigious concert halls.

Recent operatic engagements have included Sieglinde with Sir Mark Elder and the Halle, Fricka in Opera North's *Ring Cycle* and Azucena for Danish National Opera, several performances of Verdi's *Requiem* as Soprano and Mezzo soprano soloist, *Swanhunter* by Jonathan Dove - a newly commissioned opera for Opera North, followed by another new opera, *Knight Crew* by Julian Philips for Glyndebourne's Community Project which featured in BBC 2's 'Gareth goes to Glyndebourne'; *St Matthew Passion* with the Bach Choir in the Royal Festival Hall, Leonore in *Fidelio* at The Royal Opera, Mrs Grose in *Turn of the Screw* for Opera North, Medee for Chelsea Opera Group; Mother in *Hansel and Gretel* for the Royal Opera, Covent Garden; Mrs Grose with Opera Northern Ireland, Ceasonia in *Caligula* for English National Opera, Aunt Nettie in *Carousel* with Opera North at the Barbican, London, and Katisha in the renowned Jonathan Miller production of *The Mikado* for ENO.

Forthcoming engagements include *Hansel and Gretel* for Garsington Opera, *Peter Grimes* and *A Midsummer Night's Dream* for Opera North, *Caligula* in Buenos Aires and *Vert Vert* for Garsington Opera as well as concerts throughout the UK.

Yvonne can be heard on disc in *Die Walkure* as Sieglinde and *Gotterdamering* as 2nd Norn, with Sir Mark Elder and the Halle Orchestra; Roxanna Panufnik's *Beastly Tales, Lieder* by JC Eschmann and *Songs* by Edward Bache; and in opera, the Royal Opera House's *Bartered Bride* and Opera North's *Troilus and Cressida* and Handel's *Messiah*. Yvonne is a regular performer with the Cambridge Philharmonic and we last welcomed her in King's Chapel in April to perform Elgar's *The Kingdom*.

CHRISTOPHER LEMMINGS

Tenor

Christopher studied at the Guildhall School of Music and Drama under Johanna Peters and Margaret Lensky, and currently studies with Michelle Wegwart.

Roles he has performed for Covent Garden include Stingo in Nicholas Maw's *Sophie's Choice* under Sir Simon Rattle, Caliban in Thomas Adès' *The Tempest* (also for BBC television and in Strasbourg) and Scaramuccio in *Ariadne auf Naxos*. For Glyndebourne Tour he has performed Tito in *La Clemenza di Tito*, Belmonte in *Die Entführung aus dem Serail*, Lechmere in *Owen Wingrave*; for Glyndebourne Festival: Il Maestro di Ballo *Manon Lescaut*, and Bartholomew, a role he created, in Sir Harrison Birtwistle's *The Last Supper*, premièred at the Staatsoper, Berlin under Daniel Barenboim; Don Ottavio in *Don Giovanni* in Cologne and Verona, Albert in *Albert Herring with the ETO*; both L'abate di Chazeuil Adriana *Lecouvreur* and Ferrando in *Così Fan Tutte* for Holland Park Opera, Bob Boles in *Peter Grimes* and Der Bucklige in *Die Frau ohne Schatten* for Vlaamse Opera.



With a strong reputation for his work in Twentieth Century and Contemporary music, Christopher has collaborated with composers such as Sir Harrison Birtwistle, Thomas Adès and Nicholas Maw. He has sung such roles as Clarence/Tyrell in Giorgio Batistelli's *Richard III* at Strasbourg and Geneva, Edmund in Toshio Hosokawa's *King Lear* at Linbury Theatre, ROH, Beauty in Gerald Barry's *Triumph of Beauty and Deceit* with the BCMG; Ades with Almeida in London, Berlin, Paris and Carnegie Hall New York; Sid Thatcher in Paul Frehner's *Sirius on Earth*, also with Almeida; Neoptolemus in Edward Rushton's *Birds, Barks, Bones* at the Linbury Theatre and Covent Garden; Molqi in *The Death of Klinghoffer* Finnish National Opera, Perelà in Pascal Dusapin's *Perelà L'uomo di Fumo* at Bastille and Montpellier, Sellem in *The Rake's Progress* for Opera Nantes and Angers and the Nihilist in *Lady Macbeth of Mtsensk* for ENO. With the Bochum Ruhrtriennale he sang Die Zweiter Junge Offizier in Zimmermann's *Die Soldaten* in Bochum and in New York's Lincoln Centre Festival. With Music Theatre Wales he created the role of Robin Fingest in Michael Berkeley and Ian McEwan's opera *For You*, and sang Dov in Sir Michael Tippett's *Knot Garden* in a joint production with the Royal Opera House to mark the centenary of the composer's birth. In 2011 he created the role of The Prince in Luke Bedford's new opera *Seven Angels* with the BCMG and The Opera Group.

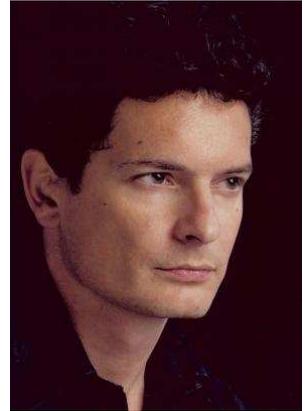
Opera performances in concert includes Gerald Barry's *Triumph of Beauty and Deceit* with the Los Angeles Philharmonic and with Radio France, Hotel Porter in *Death in Venice*, Lechmere in *Owen Wingrave* and Molqi in *The Death of Klinghoffer* at the Concertgebouw Amsterdam under Edo de Waart; Itulbo in *Il Pirata* and L'abate, Un incredibile in *Andrea Chénier* with Chelsea Opera Group, Queen Elizabeth Hall. Other concert appearances include Finzi's *Intimations of Immortality* with the Royal Liverpool Philharmonic, Stravinsky's *Pulcinella* with the Northern Sinfonia at the Sage, Gateshead and Aldeburgh Festival; Rossini's *Stabat Mater* with the RTE Concert Orchestra, National Concert Hall, Dublin; Haydn's *Stabat Mater* with the Norwegian Radio Symphony Orchestra, *Messiah* in London and Madrid with the English Chamber Orchestra, Janacek's *Glagolitic Mass* with the Brighton Festival and Orff's *Carmina Burana* at the Royal Festival Hall.

Current season and future plans include The Schoolmaster in *Cunning Little Vixen* with Bergen National Opera, Claude/Robinson in *JJR Citoyen de Geneve* with Grand Opera de Geneve, Il Podestà in *La Finta Giardiniera* for Buxton Festival, Spoletta in *Tosca*, Melot in *Tristan und Isolde* and Der Wirt in *Der Rosenkavalier* for Vlaamse Opera; and Britten's *War Requiem* with the Konzertchor Darmstadt. Recordings include the critically acclaimed *Remem Auden Songs* with Chamber Domaine and a disc of lesser known music by the Italian born film composer Nino Rota. He appears in the role he created of Robin Fingest on a new recording of Michael Berkeley and Ian McEwan's opera *For You*, which was released on the Signum label in September 2010.

Christopher last performed with the Cambridge Philharmonic in December 2011 as a soloist in Bach's *Christmas Oratorio*.

NICHOLAS GARRETT

Baritone



Nicholas Garrett studied at Trinity College of Music and is the recipient of a Wolfson Foundation Award. He has sung over forty roles in Opera and Music Theatre including Colline in *La Boheme* for Scottish Opera Go Round; Sven in *Vaudevillian Love Life* for Opera North; Commendatore/Masetto in *Don Giovanni* for Pimlico Opera; Sparafucile/The Count of Monterone in *Rigoletto*, Figaro in *Le Nozze Di Figaro* and Nourabad in *Pearl Fishers* for English Touring Opera; Ben in *The Telephone* for the Buxton Festival 1997; Sourin in *Queen of Spades* for Scottish Opera and Jenkins in *Of Thee I Sing* for Opera North.

Nicholas Garrett's concert work covers all the major oratorio roles and recitals, including his Queen Elizabeth Hall debut in 1996 with *Six Romances Op.62* by Shostakovich and much contemporary music such as Luciano Berio's *Sinfonia* at the Boulez Festival in Tokyo 1995.

Other engagements have included Escamillo and Dancairo for Opera North's production of *Carmen*, which he has also recorded Zuniga for Chandos, a Flemish Deputy in the Bastille's new production of *Don Carlo* and Captain Gustl von Ploetz *The Land Of Smiles* in Penang. He has also sung the roles of Nikitich and Chernikovsky in *Boris Godounov* for Opera de Nantes, a Gralsritter in Scottish Opera's production of *Parsifal* and appeared as Pish Tush in Grange Park opera's production of *The Mikado*.

He has sung Escamillo in *Carmen* and Basilio in *Il Barbiere Di Siviglia* and for Opera Holland Park and roles in Alexander Goehr's operas *Kantan* and *Damask Drum* for Almeida Opera. In 2001 Nicholas made his debut with the Royal Opera House Covent Garden as Ein Meister in *Palestrina*.

He made his debut at English National Opera as Baron Douphol *La Traviata*, sang Lear *The Vision Of Lear* by Toshio Hosokawa at the Linbury Studio and also Fiorello *Il Barbiere Di Siviglia* for the Opera National de Paris, Bastille. He appeared in the title role of *Don Giovanni* for Opera Holland Park in 2002 and went on to sing Angelotti in *Tosca* in David McVicar's production for ENO.

In 2006 Nicholas created the roles of Federzoni/Sagredo in the world premiere of Michael Jarrell's *Galilée* at the Grand Théâtre de Genève, and sang Laurent in the European premiere of Tobias Picker's *Therese Raquin* at the Linbury Theatre of the Royal Opera House, Covent Garden. In 2007 he returned to the Royal Opera House mainstage for Pinellino in *Gianni Schicchi* and to the Linbury Theatre for Wolf/Cinderella's Prince in *Into The Woods*.

Most recently Nicholas has sung the role of *Don Giovanni* and Alfonso in *Così Fan Tutte* for Opera Holland Park; Count Carl Magnus-Malcolm in *A Little Night Music*, Anthony in

Sweeney Todd and Max Detweiler in *The Sound Of Music* at the Châtelet Theatre in Paris. Next season he returns to the Châtelet to sing Jigger in *Carousel* and Dennis in *Sunday In The Park With George*.

Nicholas is a regular soloist with the Cambridge Philharmonic and sang the role of Dr Grenvil in *La Traviata* in December 2012.



TIMOTHY REDMOND

Conductor

Timothy Redmond has been principal conductor of the Cambridge Philharmonic since 2006. He conducts and presents concerts throughout Europe and is a regular guest conductor with the Royal Philharmonic Orchestra both in the recording studio and the concert hall.

He works regularly with the Hallé and London Symphony Orchestra, has a long-standing association with the Manchester Camerata and broadcasts regularly on TV and radio. He has given concerts with the Royal Liverpool Philharmonic, the Ulster and BBC Philharmonic Orchestras, the Orchestra of Opera North, the National Youth Orchestra of Great Britain and the BBC Concert Orchestra. He has recently guest-conducted orchestras in Bosnia, Estonia, Italy, Slovenia and the US and appears every season with orchestras in Macedonia and Finland.

Timothy Redmond is well-known as a conductor of contemporary music. Since working closely with Thomas Adès on the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for the Royal Opera House and St Petersburg's Mariinsky Theatre. In 2010 he conducted the world premiere of *The Golden Ticket*, Peter Ash and Donald Sturrock's new opera based on *Charlie and the Chocolate Factory*, for Opera Theatre of St Louis. The following season he conducted the work's European premiere at the Wexford Festival and gave the first performance of a new oratorio by Edward Rushton with the London Symphony Orchestra.

In the opera house he has conducted productions of *Don Giovanni* for Opera North, the world premiere of Will Todd's *Damned and Divine* with the English National Opera, *Carmen*, *The Magic Flute*, *The Daughter of the Regiment* for English Touring Opera, the world premiere of Raymond Yiu's *The Original Chinese Conjuror* with Almeida Opera/Aldeburgh Festival, Richard Ayres' *The Cricket Recovers* for the Bregenz Festival, Kurt Weill's *Der Silbersee* at the Wexford Festival and for Tenerife Opera the Glyndebourne productions of *Carmen*, *Gianni Schicchi* and Rachmaninov's *The Miserly Knight*. He has also conducted for American Lyric Theater at Jazz at Lincoln Center,

New York, the UKLA Festival in Los Angeles, and spent several seasons on the music staff of De Vlaamse Opera and Garsington Opera. Recordings include *Dreams* with the French cellist Ophélie Gaillard and the RPO for Harmonia Mundi, discs with Natasha Marsh and Mara Carlyle for EMI, and CDs with the Northern Sinfonia and Philharmonia.

In 2012/13 he returns to the London Symphony, Royal Philharmonic and BBC Symphony Orchestras and assists Thomas Adès for the New York premiere of *The Tempest* at the Metropolitan Opera. Next season he makes his debut with the Rotterdam Philharmonic, Iceland Symphony and London Philharmonic Orchestras and returns to ENO for a new production of *Powder Her Face*.

Timothy Redmond read music at the University of Manchester and studied oboe and conducting at the Royal Northern College of Music, where he held the RNCM's Junior Fellowship in Conducting. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez.

STEVE BINGHAM

Leader

Steve Bingham studied violin with Emmanuel Hurwitz, Sidney Griller and the Amadeus Quartet at the Royal Academy of Music, where he won prizes for orchestral leading and string quartet playing. Whilst still a student he formed the Bingham String Quartet, an ensemble that has gained – over nearly 30 years - an enviable reputation for both classical and contemporary repertoire.

Steve has appeared as guest leader with many orchestras including the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra and English National Ballet. He has given solo recitals on three continents and his concerto performances have included works by Bach, Vivaldi, Bruch, Prokofiev, Mendelssohn and Sibelius, given in venues as prestigious as St. Johns' Smith Square and the Royal Albert Hall.

In recent years Steve has developed his unique solo concerts featuring live-looped electric violin, and he also records and performs with a wide variety of bands and artists including No-Man, the progressive art-rock duo of Tim Bowness and Steven Wilson.

Steve has released two solo albums, *Duplicity* and *Ascension*, and a CD of poetry and music with Jeremy Harmer entitled *Touchable Dreams*. 2013 has seen the release of several singles on iTunes, and a new solo CD *The Persistence of Vision*, featuring the



unusual juxtaposition of music by J S Bach and Michael Nyman, will be out in June. Alongside these Steve has been active on his YouTube channel – youtube.com/stevebinghamviolin - publishing a wide range of music videos and vlogs. More information about Steve's activities can also be found on his website at stevebingham.co.uk.

PHILHARMONIC ORCHESTRA

First Violins

Steve Bingham (leader)
Kate Clow (co-leader)
Roz Chalmers
Adele Fryers
Naomi Hilton
Maydo Kay
John Richards
Sarah Ridley
Sean Rock
Debbie Saunders
Pat Welch

Second Violins

Emma Lawrence
Jenny Barna
Leila Coupe
Hilary Crooks
Jo Cumberbatch
Anne McAleer
Edna Murphy
Katrin Ottersbach
Viktoria Stelzhammer
Ariane Stoop

Violas

Gavin Alexander
Ruth Donnelly
Jo Holland
Samara Humbert-
Hughes
Emma McCaughan
Janet O'Boyle

Cellos

Vivian Williams
Sarah Bendall
Angela Bennett
Helen Davies
Melissa Fu
Helen Hills

Lucy Mitchell
Lucy O'Brien
Amy Shipley

Double Bass

Tony Scholl
Stephen Beaumont
Susan Sparrow

Flute

Cynthia Lalli

Flute and piccolo

Samantha Martin
Fusinita Vandenant

Oboe

Rachael Dunlop
Camilla Haggett
Jenny Sewell

Cor Anglais

Jenny Sewell

Clarinet

Graham Dolby
David Hayton
Sue Pettitt

E♭ Clarinet

Sue Pettitt

Bassoon

Neil Greenham
Jenny Warburton
Phil Evans

Contrabassoon

Phil Evans

Horn

Carole Lewis
Laurie Friday
George Thackray
Chris Wykes

Trumpet

Andy Powlson
Naomi Wrycroft
Huw Grange

Off stage trumpet

William Roberts
Hollie Woodley
Mark Simpkins

Trombone

Denise Hayles
Nick Byers

Bass Trombone

Alex Crutchley

Tuba

David Minchin

Timps

Dave Ellis

Percussion

Oliver Butterworth
Derek Scurl

Harp

Lizzy Scorch

Organ

Alex Berry

PHILHARMONIC CHORUS

First Soprano

Abi Brown
Jane Cook ^Δ
Kay Coope *
Jill Donnelly *
Jennifer Day
Olivia Downs
Diana Lindsey
Ursula Lyons
Ros Mitchell
Jan Moore ^Δ
Caren Otto
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales

Second Soprano

Cathy Ashbee
Sylvie Baird
Eleanor Bell
Anthea Bramford
Susannah Cameron ^Δ
Joanne Clark ^Δ
Susan Earnshaw
Christine Halstead
Maggie Hook
Valery Mahy
Suzie McCave
Sara Morrison
Liz Popescu
Caroline Potter
Vicky Potruff
Ann Read
Pip Smith
Catherine Warren

First Alto

Helen Bache
Vicky Bache
Helen Black ^Δ
Margaret Cook
Caroline Courtney
Elaine Culshaw
Leonie Isaacson
Sarah Marshall-Owen
Penny Jones
Pauline Lidderdale *
Jan Littlewood ^Δ
Alice Parr
Jenny Robertshaw *
Caroline Shepherd
Sarah Upjohn
Alison Vinnicombe
Margaret Wilson

Second Alto

Kate Baker
Jane Bower ^Δ
Elizabeth Crowe
Alison Deary
Tabitha Driver
Jane Fenton
Clare Flook
Stephanie Gray
Hilary Jackson
Anne Matthewman
Sue Purseglove ^Δ
Chris Strachan
Nell Whiteway
Susan Jourdain

Tenor

Aiden Baker
David Collier ^Δ
Jeremy Baumberg
Geoff Forster
David Griffiths
Ian MacMillan ^Δ
Jim Potter
Chris Price
David Reed
Stephen Roberts
Nick Sayer
Martin Scutt ^Δ
Alun Williams
John Williams ^Δ

Bass

Richard Birkett ^Δ
Andrew Black
Neil Caplan
Richard Capon *
Chris Coffin ^Δ
Paul Crosfield
Brian Dawson
Dan Ellis
Chris Fisher ^Δ
Patrick Hall
Philip Johnston
Owen Marshall
Richard Monk
Harrison Sherwood ^Δ
Mike Warren
David White

** Guest singers from the
Huntingdonshire
Philharmonic*

*Δ Semichorus for Dove
“A Song of Joys”*

