

Berlioz

REQUIEM

GRANDE MESSE DES MORTS

Saturday 5 July 2014
Ely Cathedral

Conductor Timothy Redmond

Tenor Bonaventura Bottone

Cambridge Philharmonic Orchestra

Cambridge Philharmonic Chorus

Norwich Philharmonic Chorus

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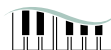
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Cambridge Philharmonic Orchestra
Cambridge Philharmonic Chorus
Norwich Philharmonic Chorus

Conductor: Timothy Redmond

Leader: Steve Bingham

Berlioz
Requiem
Grande Messe des Morts

Tenor: Bonaventura Bottone

The performance will run without an interval

Ladies and gentlemen

Welcome to tonight's performance in Ely Cathedral – the last concert of our 2013/14 season.

I have known Berlioz's *Grande Messe des Morts* since I was at school, when I played in a performance made particularly memorable by the fabulous tenor soloist that evening. I'm delighted to say that he is singing with us tonight: a great friend of the Cambridge Philharmonic, Bonaventura Bottone.

My first opportunity to work on the piece came two years ago, when I had the honour of assisting the late Sir Colin Davis for what would prove to be his last performances with the London Symphony Orchestra. Watching how this grand old man of British music conveyed his love and understanding of his beloved Berlioz with just a flick of the baton and a glance of the eye was truly inspiring. Several members of the combined choruses tonight also sang this work under Sir Colin Davis, and so with our combined experiences we look forward to a performance inspired by the foremost Berlioz interpreter of our time. We very much hope you enjoy this evening's performance and look forward to welcoming you back next season.

Timothy Redmond
Principal Conductor and Music Director

Requiem

Grande Messe des Morts

Hector Berlioz
(1803-69)

The text of the Requiem was a quarry that I had long coveted. Now at last it was mine, and I fell upon it with a kind of fury.

Hector Berlioz

BACKGROUND

Hector Berlioz was born in La Côte-Saint-André near Grenoble in eastern France. His father was a physician and modernist free thinker, whereas his mother was, and remained throughout her life, a devout Catholic. Berlioz was himself brought up in the French Catholic tradition and, though he later became an avowed atheist, his Catholic roots were to play a vital part in his musical development, as evidenced by the way he uses the Catholic texts in the *Requiem* – the *Grande Messe des Morts*. Berlioz was also by nature both a romantic and a great innovator, and the *Requiem* still sounds fresh today, and has the power to move the heart in the way it evidently did when it was first performed in 1837.

Berlioz had found success with the semi-autobiographical *Symphonie Fantastique*, first performed in December 1830, and already in 1831 had been thinking about composing a large scale sacred work about the Day of Judgement. That plan never came to fruition, but the opportunity did finally arise when the French Minister of the Interior, Comte Adrien de Gasparin, commissioned Berlioz to write a large-scale work to form part of the celebrations of the 1830 July revolution. De Gasparin was also hoping to help reinstate sacred music after a period of decline, and had earmarked the prestigious Église des Invalides as the venue for the performance of the new work.

Berlioz immediately set to work composing the *Requiem*, his enthusiasm evident from a letter to his sister, Adèle, in which he wrote: “I had difficulty controlling my ideas; at first the poem of the *Dies irae* so intoxicated and excited me that nothing lucid came to me. My head boiled, I felt dizzy. The outline of one piece was barely sketched before the next formed itself in my mind. It was impossible to write fast enough.”

The July 1830 revolution had replaced the hereditary monarchy with the constitutional monarchy of King Louis-Philippe, and was a further step in establishing the post-revolutionary French secular state. The juxtaposition of the sacred and secular is an important feature of the *Requiem*, and Berlioz used the Catholic texts in what would be a great dramatic setting of the story of the Last Judgement. The setting of l'Église des Invalides was also ideally suited to Berlioz's dramatic style, and he scored the *Requiem* for a huge orchestra and chorus, tenor soloist, and no fewer than four separate off-stage brass bands. Berlioz also made a point of noting in the score: “The number of performers indicated is only relative. If space permits, the chorus may be doubled or tripled, and the orchestra be proportionally increased.”

FIRST PERFORMANCE

The first performance of the *Requiem* was scheduled for 28 July 1837, as part of the traditional celebrations of the July 1830 revolution. At the last minute, however, Edmond Cavé, Director of the Department of Fine Arts, who was neither a friend of de Gasparin nor a supporter of Berlioz's work, persuaded the Council of Ministers to cancel the *Requiem* – a decision also strongly influenced by the fact that Luigi Cherubini, the composer normally asked to compose for French state events, was far from pleased to see the young Berlioz being given the commission instead.

Remarkably, however, Berlioz managed to turn this setback to advantage by securing an alternative opportunity for the *Requiem* to be performed. This was the commemoration, also at l'Église des Invalides, of the death of Comte

Charles-Marie Denys de Damrémont, who had been killed on 13 October 1837 in the attempt by French troops to capture the Algerian city of Constantine. As Berlioz later gleefully recounted, his success at having the *Requiem* rescheduled “put Cherubini into a perfect fever”. Moreover the performance, on 5 December 1837, turned out to be perfectly timed, as Constantine had been recaptured only two days earlier.

The *Requiem* met with both critical and public acclaim, with the popular Paris newspaper *Charivari* pronouncing: “This piece is the finest ever written by M Berlioz and we look in vain for something superior in the masterpieces of the composers.” There was even talk of it being purchased by the Government as a national work. The way that the *Requiem* managed to capture the patriotic spirit of the age also made Berlioz something of a national hero. However its innovatory style, drama and lasting power to move and inspire, has also given it a special place as certainly the most dramatic *Requiem* of all, and one of the best loved. As Berlioz himself would later write: “If I were threatened with the destruction of the whole of my works save one, I should crave mercy for the *Messe des Morts*.”

STRUCTURE OF THE REQUIEM

The *Requiem* is set in ten movements:

I. Requiem et Kyrie

II. Dies irae - Tuba mirum

III. Quid sum miser

IV. Rex tremendae

V. Quaerens me

VI. Lacrymosa

VII. Offertorium

VIII. Hostias

IX. Sanctus

X. Agnus Dei

Each of these reflects a different stage in the drama and has its own particular mood, with the quicker and louder movements tending to alternate with the quieter and more reflective ones. As in Catholic liturgy, they describe the journey from death through judgement to heavenly rest, but Berlioz also gives a sense of symmetry to the whole work, adapting the text as necessary to fit the dramatic setting. The sense of symmetry is reinforced by the way the lengths of the movements are set. Thus the total lengths of both the first five movements and the last four are exactly 603 bars, with the central *Lachrymosa* movement having a third of this number, namely 201. Whether this was deliberate is not entirely clear, but it fits with the overall scheme, as does the way the opening and closing movements are both written in 3/4 time, with the prayer for eternal rest being repeated at the end of the *Agnus Dei*.

I. Requiem et Kyrie

The opening *Requiem et Kyrie* sets the overall mood for the work, beginning with slow rising scales in the strings before the basses enter with the *Requiem aeternam*. The central section speaks of sadness and loss, calmed by the prayer for rest and the closing *Kyrie*.

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

Grant them eternal rest, O Lord,
and let perpetual light shine on them.

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

Thou, O God, art praised in Sion,
and homage shall be paid unto Thee in
Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Hear my prayer,
unto Thee shall all flesh come.

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

Grant them eternal rest, O Lord,
and let perpetual light shine on them.

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord have mercy upon us;
Christ have mercy upon us;
Lord have mercy upon us.

II. Dies irae - Tuba mirum

The fearsome *Dies irae* is a depiction of Judgement Day. It begins with a feeling of desolation and lamentation, gradually building until finally the four brass bands sound and the chorus sings the *Tuba mirum*, describing the scene as the trumpet summons all to judgement. Towards the end, the chorus repeats the *Mors stupebit* verse, ending with a final statement of the *Mors stupebit et natura*.

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Day of wrath, that day
Will consume the world in ashes,
As foretold by David and the Sibyl.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

What trembling there shall be
When the Judge shall come
To weigh everything strictly.

Tuba mirum spargens sonum
Per sepulcra regionum
Coget omnes ante thronum.

The trumpet, sending its wondrous
sound
Across the grave of all lands
Summons all before the throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and nature will be astounded
When all creatures arise
To answer the Judgement.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

A book will be brought forth
In which all will be written,
By which the world will be judged.

Judex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.

When the Judge takes his place
what is hidden will be revealed,
nothing will remain unavenged.

III. Quid sum miser

The *Quid sum miser*, sung by the tenors and basses, depicts the aftermath of Judgement Day, and the prayers of the departed.

Quid sum miser tune dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What am I then to say, wretch that I am?
Who shall intercede for me,
When even the righteous need mercy?

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage.
Do not forsake me on that day.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray in supplication on my knees.
My heart contrite as the dust,
Help me at mine end.

IV. Rex tremendae

The music of the *Rex tremendae* mirrors the contrast between man's awe at the majesty of the Almighty and his appeals for mercy. The movement ends quietly with the final plea for salvation.

Rex tremendae majestatis
Quid salvandos salvas gratis,
Salva me, fons pietatis.

King of awful majesty
Who freely savest the redeemed,
Save me, O fount of goodness.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage.
Do not forsake me on that day.

Confutatis maledictis
Flammis acribus addictis,
Voca me...

When the accursed have been
confounded
And given over to the bitter flames.
Call me...

Et de profundo lacu.
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus.

And from the bottomless pit
Deliver me from the lion's mouth,
Lest I fall into darkness.
And the black abyss swallow me up.

V. Quaerens me

There then follows the unaccompanied choral movement *Quaerens me*, set in three parts with a central six part section. The first three verses are repeated, with the basses intoning the *Preces meae* underneath, until eventually the voices join in the final plea of *Inter oves locum praesta*.

Quaerens me sedisti lassus,
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me, Thou didst sit down weary;
Thou didst redeem me, suffering death
on the cross.
Let not such toil be in vain.

Iuste iudex ultionis
Donum fac remissionis
Ante diem rationis.

Righteous Judge of vengeance
Grant the gift of remission
Before the day of reckoning.

Ingemisco tanquam reus,
Supplicanti parce, Deus.

I moan like a guilty man.
Spare me, a suppliant, O God.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
But in Thy merciful goodness grant
That I burn not in everlasting fire.

Quid Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary Magdalen
And hearkened to the thief,
To me Thou also hast given hope.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Place me among the sheep
And separate me from the goats,
Setting me on Thy right hand.

VI. Lacrymosa

The *Lacrymosa*, written in 9/8 time, is the last of the movements dealing with suffering and judgement, and forms the central section of the Grande Messe. Its restless rhythm, with its loud interruptions, suggests weariness and pain but also hope and the promise of mercy. There is an insistent repetition of the *Judicandus homo reus* before the movement ends with a final restatement of the opening *Lacrymosa dies illa*.

Lacrymosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Tearful will be the day
On which from the ashes shall rise
The guilty man to be judged.

Pie Jesu, Domine
Dona eis requiem aeternam.

Merciful Jesu, Lord
Grant them eternal rest.

VII. Offertorium

Almost the whole of the striking *Offertorium* is based on a repeated three note A, B-flat, A, phrase. It is as if the souls of the departed, now in purgatory, are endlessly repeating the prayer until, finally, the voices move into the peaceful *Domine Christe. Amen*.

Domine, Jesu Christe, Rex gloria,
libera animas omnium
fidelium defunctorum de poenis
infernii et de profundo lacu.
Et signifer sanctus Michael
repraesentat eas in lucem
sanctam, quam olim Abrahae
promisisti et semini eius,
Domine, Jesu Christe, Amen.

Lord Jesus Christ, King of Glory,
deliver the souls of all the
faithful departed from the pains
of hell and from the bottomless pit.
And let St. Michael, Thy standard
bearer, lead them into the holy
light which once Thou didst promise
to Abraham and his seed,
Lord Jesus Christ. Amen.

VIII. Hostias

The short but striking *Hostias* is sung by the male voices, with the supplications being answered by flute and trombone chords, suggesting the vastness of creation as against the smallness of man as he reaches out to God.

Hostias et preces tibi, Deus
laudis offerimus
Suscipe pro animabus
illis quarum hodie memoriam facimus.

We offer unto Thee, O Lord,
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.

IX. Sanctus

Then follows the elegiac *Sanctus*, with the solo tenor answered by the women's voices, depicting man's bliss as he grows nearer to God, with long flute notes reinforcing the sense of stillness. The chorus then takes up the joyful fugue of the *Hosanna*.

Santus, sanctus, sanctus, Deus Sabaoth. Holy, holy, holy, Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis

Heaven and earth are full of Thy glory.
Hosanna in the highest.

X. Agnus Dei

In the final *Agnus Dei* movement Berlioz recapitulates earlier parts of the *Requiem*, including the trombone and flute chords from the *Hostias* and the *Te decet hymnus* section of the opening *Kyrie*. It is a beautiful, striking movement, conveying a feeling of peace and final comfort as the chorus repeats the *Requiem aeternam* that opened the *Requiem* before a series of final repeated *Amens* brings the work to a close.

Agnus Dei, qui tollis peccata mundi
dona eis requiem sempiternam.

Lamb of God, that takest away the sins of
the world, grant them everlasting rest.

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

Thou, O God, art praised in Sion,
and homage shall be paid unto Thee in
Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

Hear my prayer, unto Thee shall all flesh
come.

Requiem aeternam dona defunctis,
Domine, et lux perpetua luceat eis, cum
sanctis tuis in aeternam, Domine,
quia pius es. Amen.

Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints for ever, O Lord,
for Thou art merciful. Amen.

Chris Fisher

BONAVENTURA BOTTONE (TENOR)



Bonaventura has been described by the New Grove Dictionary of Opera as “a superb actor, with a strong lyrical voice, making a magnificent Loge”.

In 1998 he was honoured with a Fellowship by the Royal Academy of Music in London where he had earlier received his training with Bruce Boyce.

He has performed at the Royal Opera House Covent Garden, Glyndebourne Festival Opera, Opéra de Paris, Bayerische Staatsoper Munich, Metropolitan Opera New York, Lyric Opera Chicago, Los Angeles Opera, Houston Grand Opera, Santiago di Chile, Opera Queensland, La Fenice Venice, La

Scala Milan, English National Opera, Welsh National Opera, Opera North, and Scottish Opera. His operatic repertoire encompasses over one hundred leading roles which include La Bohème, Madama Butterfly, Ballo in Maschera, Der Rosenkavalier, Rigoletto, Capriccio, Viaggio a Reims, Eugene Onegin, Das Rheingold, Die Meistersinger, Andrea Chénier, Die Zauberflöte, Don Pasquale, L’elisir d’amore, Candide, Die Fledermaus, L’heure espagnole, Conte Ory, Les Huguenots, Il Tabarro, La Traviata, Otello, Troilus and Cressida, Falstaff, Cavalleria Rusticana, La Favorita, Il Seraglio, Salome, Adriana Lecouvreur and Damnation de Faust.

His recordings include Die Fledermaus with Luciano Pavarotti and Joan Sutherland, Lucia di Lammermoor with Edita Gruberova and Alfredo Kraus, Faust et Hélène by Lili Boulanger, Hugh the Drover, The Mikado with Eric Idle, Candide, Der Zerbrochene Krug, A Little Night Music, Street Scene, The Student Prince, Otello with Charles Craig and Adriana Lecouvreur with Angela Gheorghiu.

Bonaventura’s recent engagements have included Dream of Gerontius and Rossini’s Petite Messe Solennelle with Harrogate Choral Society, Puccini’s Messa di Gloria at Kings College, Cambridge and Basilio in Le Nozze di Figaro with the Royal Opera, Nick in Puccini’s La Fanciulla del West for Opera North and Valzacchi in Der Rosenkavalier for CBSO. He is presently rehearsing the role of Benda in The Jakobin for Buxton Festival Opera. Future engagements include performances of Vaughan Williams, On Wenlock Edge, and his own concert tribute, Life of Mario Lanza, for Edmonton Symphony Orchestra in Canada. Bonaventura is a Visiting Professor to the National Opera Studio and regularly sits on vocal competition panels.

TIMOTHY REDMOND (CONDUCTOR)



Timothy Redmond conducts and presents concerts throughout Europe and has been principal conductor of the Cambridge Philharmonic since 2006.

He has given concerts with the Hallé, Royal Liverpool Philharmonic and Ulster Orchestras, with the BBC Concert, Philharmonic and Symphony Orchestras, and with the Northern Sinfonia, National Youth Orchestra and Orchestra of Opera North. He conducts concerts every season with the London Symphony Orchestra, has a long-standing association with the Manchester Camerata and

is a regular guest conductor with the Royal Philharmonic Orchestra, both in the recording studio and the concert hall. He has recently guest-conducted orchestras in Bosnia, Estonia, Finland, Italy, Macedonia, Slovenia and the US and broadcasts regularly on TV and radio.

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 for Opera North (*Don Giovanni*), English National Opera (world premiere of Will Todd's *Damned and Divine*), English Touring Opera (*Daughter of the Regiment*, *The Magic Flute*, *Carmen*), Almeida Opera (world premiere of Raymond Yiu's *The Original Chinese Conjuror*) and ROH Linbury (European premiere of Tobias Picker's *Thérèse Raquin*). He has conducted at festivals in Bregenz (Austrian premiere of Richard Ayres' *The Cricket Recovers*), Tenerife (Glyndebourne productions of *Carmen*, *Gianni Schicchi* and Rachmaninov's *The Miserly Knight*) and Los Angeles (Barber's *A Hand of Bridge*). He has also conducted opera for New York's American Lyric Theater, at the Buxton and Aldeburgh Festivals and as a member of music staff at De Vlaamse Opera, Garsington and Glyndebourne.

His recordings include *Dreams* with the French cellist Ophélie Gaillard and the RPO (Harmonia Mundi), discs with Natasha Marsh and Mara Carlyle for EMI, and CDs with the Northern Sinfonia and Philharmonia. Recent highlights have included a concert of jazz-inspired works to conclude the LSO's 2011 Stravinsky Festival, a series of concerts with the BBC Symphony Orchestra in 2012 and the New York premiere of *The Tempest*, for which he assisted Thomas Adès at the Metropolitan Opera.

His 2013/14 season includes debuts with the Philharmonia, Rotterdam and London Philharmonic Orchestras, a tour to China with the Royal Philharmonic Orchestra, premieres of new Finnish works with the Oulu Sinfonia and several concerts at the Barbican with the London Symphony Orchestra. Opera highlights include a new production of *Powder Her Face* for English National Opera.

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 saw the release of several singles on iTunes, and a new solo CD *The Persistence of Vision*, featuring the unusual juxtaposition of music by JS Bach and Michael Nyman. www.stevebingham.co.uk

Cambridge Philharmonic Orchestra

1ST VIOLINS

Steve Bingham (leader)
Kate Clow (co leader)
Sophie Channon
Charlotte Cunningham
Hilary Crooks
Naomi Hilton
Carol Lo
Meriel Rhodes
Sarah Ridley
Sean Rock
Debbie Saunders
Viktoria Stelzhammer
Rupert Swarbrick
Pat Welch
Tania Wimpenny

2ND VIOLINS

Emma Lawrence
Paul Anderson
Lucy Andrews
Viola Augstein
Jenny Barna
Roz Chalmers
Leila Coupe
Fiona Cunningham
Adele Fryers
Anne McAleer
Edna Murphy
Evan Turner
Gerry Wimpenny
Angela Wimpenny

VIOLAS

Gavin Alexander
Elizabeth Andrews
Ruth Donnelly
Jeremy Harmer
Jo Holland
Samara Humbert-Hughes
Emma McCaughan
Robyn Sorensen
Agata Wagnanska

CELLOS

Vivian Williams
Catherine Alexander-Kiff
Sarah Bendall
Anna Edwards
Melissa Fu
Clare Gilmour
Isabel Groves
Helen Hills
Lucy Mitchell
Lucy O'Brien

DOUBLE BASS

Tony Scholl
Stephen Beaumont
Freddie Draper
Mark Lipski
Martin Ludenbach
Susan Sparrow

FLUTE

Cynthia Lalli
Alison Townend
Samantha Martin
Zara Jealous

OBOE

Rachael Dunlop
Camilla Haggett

COR ANGLAIS

Jenny Sewell
Victoria Booth

CLARINET

Graham Dolby
David Hayton
Sue Pettitt
Stella Page

BASSOON

Neil Greenham
Jenny Warburton
Phil Evans
Wes Gibbon

HORN

Carole Lewis
Helen Black
Laurie Friday
Paul Ryder
George Thackray
Chris Wykes

OFF STAGE BAND 1

TRUMPET

Andy Powlson
Will Roberts

TROMBONE

Gary Davison
Michael Rickwood

TUBA

Ray Hearne

OFF STAGE BAND 2

TRUMPET

Gavin Bowyer
Martyn Grisdale

TROMBONE

Sarah Minchin
Tom Yates

OFF STAGE BAND 3

TRUMPET

Kate Goatman
Richard Hull

TROMBONE

Alastair Smith

BASS TROMBONE

Alan Diamond

OFF STAGE BAND 4**TRUMPET**

James Stygall
Naomi Wrycroft

TROMBONE

Denise Hayles

BASS TROMBONE

Chris Brown

TUBA

George Ellis
Thomas Steer

TIMPANI

Dave Ellis
Peter Britten
Tom Lee
David Royo
James Shires
Alan Silverstein

PERCUSSION

Laura Bradford
Ben Burton
Andre Camacho

Cambridge Philharmonic Chorus

With guests from other local choirs*

SOPRANO 1

Vicki Bamford
Jeannine Billinghamurst
Jane Cook
Sally Farquharson
Ros Mitchell
Jan Moore
Caren Otto
Susan Randall
Mary Richards
Josephine Roberts
Anne Sales
Pat Sartori
Paddy Smith
Ruth Tricker

SOPRANO 2

Cathy Ashbee
Sylvie Baird
Eleanor Bell
Anthea Bramford
Susannah Cameron
Joanne Clark
Jennifer Day
Maggie Garland*
Christine Halstead
Maggie Hook
Diana Lindsay
Valery Mahy
Suzie McCave
Liz Popescu
Caroline Potter
Vicky Potruff
Amanda Price
Sheila Rushton
Pip Smith
Ann Taylor
Helen Wingfield

ALTO 1

Chèrie Ashby
Vicky Bache
Julie Bamford
Helen Black
Alexandra Bolton
Margaret Cook

Carline Courtney
Alison Dudbridge
Elaine Fulton
Jayne Grey
Leonie Isaacson
Jan Littlewood
Sarah Marshall-Owen
Alison Russell
Alison Vinnicombe
Helen Wheatley
Margaret Wilson

ALTO 2

Kate Baker
Jane Bower
Alison Deary
Tabitha Driver
Jane Fenton
Jane Fleming
Clare Flook
Wendy Fray*
Stephanie Gray
Hilary Jackson
Anne Matthewman
Sue Purseglove
Gill Rogers
Oda Stoevesandt
Chris Strachan
Lucy Thomson*
Nell Whiteway

TENOR 1

Roger Briscoe*
Paul Fray *
Jean Harding
Patrick Li*
Ian Macmillan
Chris Patrick*
Michael Short
Graham Wickens
John Williams

TENOR 2

Aiden Baker
Martin Ballard
Jeremy Baumberg

David Collier
Alan Findlay*
Geoff Forster
Jim Potter
Stephen Roberts
Nick Sayer
Martin Scutt

BASS 1

John Darlington
Brian Dawson
Chris Fisher
Lewis Jones
Roger McClure
Ken McNamara*
Nicholas Pope*
Harrison Sherwood
Mike Warren
Joel Westberg
David White
John Wills*

BASS 2

Andrew Black
Neil Caplan
Chris Coffin
Paul Crosfield
Dan Ellis
Max Field
Paul Garland*
Patrick Hall
Nick McCave*
Richard Monk
Alan Rayner*
Martin Richardson*
Mark Rushton*
Jeff Thomson*
Roger Williamson*

REHEARSAL PIANIST

Andrew Black

Norwich Philharmonic Chorus

SOPRANO 1

Josie Barnett
Ann Cogman
Alice Culley
Caroline Dixey
Moiria Eagling
Jane Harding
Cathy Head
Caroline Malone
Sue Mitchell
Patricia Mockridge
Jane Newick
Carrie Phoenix
Marguerite Phillips
Kirsty Visick

SOPRANO 2

Mary Brentnall
Rachel De Lara
Jane Girdlestone
Sarah Gough
Vicki Mitman
Alison Narayan
Judith O'Shea
Dorothy Philpott
Elizabeth Ridley-Thomas
Elaine Shaw
Sarah Wratten

ALTO 1

Alex Atherton
Sue Bailey
Frances Beadle
Helen Blake
Ruth Dodds
Carmela Furniss
Anita Grimwood
Margaret Halls
Sheila Hanmer
Diana Hare
Jane Lewis
Judy Parker
Diana Pordham
Pat Stephenson
Gwen Stewart

ALTO 2

Danielle Bussell
Anne Friend
Mary Hall
Eryl Pickworth
Margaret Rowe
Clare Seabrook
Penny Staufenberg
Sue Towler
Barbara Wildman

TENOR 1

Kale Banossian
Mike Beames
Patrick Furniss
John Simmons
Philip Tuckwood
Owen Williams

TENOR 2

Peter Callf
Peter Halls
Fred Pickworth

BASS 1

Roger Adams
John Cogman
Tim Guymer
Colin Pordham
James Seabrook
Mike Seabrook

BASS 2

Robin Friend
Nick Phillips
Peter Phillips
Ivor Self

CHORAL DIRECTOR

David Dunnett

REHEARSAL PIANIST

Tim Patient



Cambridge Philharmonic 2014-15 Season Highlights

- Saturday 18 October 2014** *St John's College, Cambridge*
VIVALDI: Gloria
- Saturday 8 November 2014** *West Road Concert Hall, Cambridge*
RACHMANINOV: Piano Concerto No 2
Soloist: Alexandra Dariescu
- Saturday 20 December 2014** *West Road Concert Hall, Cambridge*
BIZET: Carmen
- Saturday 24 January 2015** *West Road Concert Hall, Cambridge*
Family Concert
- Saturday 14 March 2015** *West Road Concert Hall, Cambridge*
CAMBRIDGE FIRSTS
ELGAR HOWARTH: Dover Beach
PAUL PATTERSON: Spider's Web
JONATHAN DOVE: There was a Child
- Saturday 23 May 2015** *West Road Concert Hall, Cambridge*
WAGNER: The Ring – An Orchestral Adventure
- Saturday 11 July 2015** *Ely Cathedral*
ELGAR: The Dream of Gerontius

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