

Saturday 7 October 2017
Emmanuel United Reformed Church



Rossini
Petite Messe
Solennelle

Cambridge Philharmonic Supporters' Scheme

The Cambridge Philharmonic is a charitable organisation and has to be fully self-supporting. Our main sources of revenue are ticket sales, membership fees and the generosity of Cambridge Philharmonic Supporters, which include businesses, trusts and individuals who share our vision and whose support we gratefully acknowledge.

The Cambridge Philharmonic Supporters' Scheme (CPSS) is open to all and is intended to give music lovers an opportunity to become more closely involved with the Cambridge Philharmonic and its objectives. We cater for various levels of support and in return offer a range of benefits. These include an advance copy of our season brochure allowing preferential booking, acknowledgement on the Cambridge Philharmonic website and in newsletters, invitations to open rehearsals and the opportunity to sponsor a concert.

The funding we receive through the Supporters' Scheme is vitally important. It allows us to be more ambitious with our programmes, to engage leading musicians to work alongside our largely non-professional membership, and to continue to attract the enviable roster of world-class soloists who perform with us every season.

For information about becoming a Cambridge Philharmonic Supporter or to find out about concert sponsorship write to: chairman@cam-phil.org.uk

Cambridge Philharmonic Society
Registered Charity 243290

For their continuing support we would especially like to thank:

Principal Patron

Bill Parker

Patrons



total eye care



DOMINO



PIANOFORTE
CAMBRIDGE



Principal Benefactors

Nash Matthews
European Patent and Trade Mark Attorneys

Josephine Baker Trust
John Short and Debbie Lowther
Kevan Judge
Janet Littlewood

Benefactors

Edward and Gillian Coe
Rob and Janet Hook
Paddy Smith

Donors & Friends

Emmanuel College
Trinity College
St John's College
Churchill College
Pembroke College
Gerard and Margaret Chadwick
Nicholas Sayer



Cambridge Philharmonic presents

Rossini: *Petite Messe Solennelle*

Cambridge Philharmonic Chorus

Conductor: Timothy Redmond

Piano: Nathan Harris, Andrew Black

Harmonium: Laurence Williams

Soprano: Clare Tunney

Alto: Hannah Bennett

Tenor: Alexander Aldren

Bass: Richard Walshe



The soloists for tonight's concert are supported by the Josephine Baker Trust

Petite Messe Solennelle

Giacomo Rossini

(1792-1868)

'Dear Lord, here it is finished, this poor little mass. Have I written 'musique sacrée' (sacred music) or 'sacrée musique' (sacrilegious music)? I was born for opera buffa, as you know. Not much technique, a little bit of heart, that's all. Blessings to You and grant me Paradise.'

Thus wrote Rossini at the end of the score of the *Petite Messe Solennelle* (Little Solemn Mass), making it clear that he had no regrets about writing it in the unashamedly operatic style that came naturally to him. The *Petite Messe* was written in 1863, when Rossini was 71, following a request from Comte Alexis Pillet-Will, whose father was a friend of Rossini, and is dedicated to Pillet-Will's wife, Louise. It was first performed in the couple's house in Paris on 14 March 1864 before a private audience.

The *Petite Messe* was scored originally for four soloists and chorus, together with harmonium and two pianos, an accompaniment that gives the piece a unique sound and feel. Rossini later wrote an orchestral version – mainly because he felt sure that if he didn't, someone else would – but he always preferred the original. He had also hoped that the newer version could be used in a formal church setting. However, a request to the Pope to permit this was refused because of the use of female voices in the *Petite Messe*. After this Rossini made it clear that the orchestral version should not be performed until after his death. As a result the first performance of this new version, which was also the first public performance of the *Petite Messe*, did not take place until 24 February 1869.

Although there were mixed reactions to the *Petite Messe*, many saw it as a rediscovery of Rossini's gifts as an opera composer, with one reviewer writing 'One can see, from the first measures, the powerful spirit which animated this artist thirty years ago when he chose to put a stop to his glorious career at its culminating point'. This is a reference to the fact that in 1829, at the age of only 37, and for reasons that are still not entirely clear, Rossini decided to retire from composing opera, despite seeming to be at the height of his powers.



Rossini's career as an opera composer had been marked by a rapid rise to fame and a prodigious output. He wrote his first opera at the age of only 13, and in 1815, still only 23, was appointed artistic director and official composer of the two opera houses in Naples. Here he wrote a whole series of operas including favourites such as *The Barber of Seville* and *Cinderella*. He left Naples in 1822 to marry Isabella Colbran, the leading soprano of the day, but by 1824 he was back in full time employment as musical director of the Théâtre-Italia in Paris. Having just completed *William Tell*, one of his most popular operas, in 1829, his subsequent retirement must have come as a complete surprise. But he remained true to his word, and thereafter wrote only smaller-scale works for his own satisfaction – what he called his péchés de vieillesse, or sins of old age – the last of which was the *Petite Messe Solennelle*.

The *Petite Messe* is a very distinctive and individual piece, described recently by a reviewer as 'absurdly brilliant' which, though somewhat extreme, does give a sense of the uncompromising way Rossini set about the music. The opening *Kyrie*, for example, is anything but solemn, with a jaunty accompaniment which traditionalists must have found very strange. Yet there are also passages of real depth and reverence in the *Petite Messe* and it has become a firm favourite in recent years following the publication of newer editions in the 1980s and 1990s.

Structure of the *Petite Messe*

The *Petite Messe* follows the usual sequence of the Mass, with the longer Gloria and Credo being subdivided into separate sections. Rossini inserted an instrumental Preludio Religioso before the Sanctus, and also added an O Salutaris section which is not in the traditional text of the Mass, but is sometimes added as part of the adoration of the Sacrament. He also divided the score into two parts as set out below.

PART I

Kyrie

1. Kyrie (Chorus)

The opening Kyrie begins with two chords on the keyboard, followed by a repeated figure which continues as an accompaniment to the text. There is then a change of tone for the much more solemn *Christe eleison* section before the *Kyrie eleison* returns, with further modulations, before the movement ends with three final chords on the keyboard. It has since been discovered that the *Christe eleison* is in fact a copy of the *Et incarnatus* of a solemn mass composed by Louis Niedermeyer, a friend of Rossini, and was included here by Rossini as a tribute to him.

Kyrie eleison;
Christe eleison;
Kyrie eleison.

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

Gloria

2. Gloria/Et in Terra Pax (Soloists & Chorus)

The Gloria begins with two sets of three fortissimo chords, after which the chorus, led by the sopranos, sings the words Gloria in excelsis. The bass soloist then leads the soloists into the Et in terra pax, with the chorus singing the final Adoramus te, Glorificamus te. The opening set of chords is typical of the way the raising of the curtain would be announced in the French theatre, and was presumably used here by Rossini as a way of introducing the various sections of the Gloria.

Gloria in excelsis Deo	<i>Glory to God in the highest</i>
Et in terra pax hominibus bonae voluntatis.	<i>And peace on earth to men of goodwill.</i>
Laudamus te, Benedicimus te	<i>We praise you, We bless you</i>
Adoramus te, Glorificamus te	<i>We worship you, We glorify you.</i>

3. Gratias (Alto, Tenor & Bass soloists)

After a gentle keyboard introduction, the bass soloist begins the Gratias, and is then joined by the alto and tenor soloists. The trio ends with the three soloists repeating the Gloriam tuam.

Gratias agimus tibi propter magnam gloriam tuam.	<i>We give you thanks for your great glory.</i>
--	---

4. Domine Deus (Tenor solo)

The Domine Deus is a tenor aria, introduced by the piano with a march-like theme giving the sense of an all-powerful and majestic Deity. There is a change of rhythm for the section beginning at Domine Deus Agnus Dei before the march theme reappears at the Domine Deus Filius Patris, the piano adding a final coda.

Domine Deus, Rex caelestis, Deus Pater omnipotens.	<i>O Lord God, heavenly King, God the Father Almighty.</i>
Domine Fili unigenite Jesu Christe, Domine Deus Agnus Dei, Filius Patris.	<i>O Lord, the only begotten son Jesus Christ, Lord God, Lamb of God, Son of the Father.</i>

5. Qui tollis (Soprano and Alto duet)

The soprano and alto soloists sing the Qui tollis over a flowing piano accompaniment in a heartfelt plea for peace. Towards the end there is a key change and the words Miserere nobis are repeated as the movement draws to a close.

Qui tollis peccata mundi
miserere nobis.
Qui tollis peccata mundi
suscipe deprecationem nostrum.
Qui sedes ad dexteram Patris
miserere nobis.

*You who take away the sins of the world
have mercy upon us.
You who take away the sins of the world
receive our prayer.
You who sit at the right hand of the
Father have mercy upon us.*

6. Quoniam tu solus (Bass solo)

The vigorous Quoniam tu solus aria is introduced by an Adagio/Allegro introduction on the piano before the bass enters. There are further interplays between soloist and piano until the final extended coda brings the movement to a close.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus Jesu Christe

*For you alone are the holy One,
you alone are the Lord,
you alone are the most high Jesus Christ*

7. Cum Sancto Spiritu (Chorus)

The chorus then re-enters, the Cum Sancto Spiritu opening with the same set of curtain raiser chords that began the Gloria. The sopranos declaim the words 'Cum Sancto Spiritu', followed by the altos, tenors and basses, before the music moves into a joyful extended fugue. Shortly before the end the opening chords reappear, the Gloria in excelsis Deo is repeated in unison, there is a series of final Amens, and the movement ends with a set of fortissimo chords on the keyboard.

Cum Sancto Spiritu
in gloria dei Patris.
Amen.
Gloria in excelsis Deo. Amen.

*With the Holy Spirit
in the glory of God the Father.
Amen.
Glory to God in the highest. Amen.*

INTERVAL

PART II

Crede

8. Crede (Soloists & Chorus)

The Crede begins with the tenors and then the sopranos repeating the word 'Crede' before the chorus and soloists take turns at taking the movement forward. The word 'Crede' is repeated again at various points until finally the chorus sings the closing *et homo factus est* and a short coda brings the movement to a close.

Crede in unum Deum, Patrem omnipotentem, Factorem coeli et terrae, Visibilem omnium et invisibilem. Et in unum Dominum Jesum Christum, Filium Dei unigenitum Et ex Patre natum ante omnia secula. Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri Per quem omnia facta sunt. Qui propter nos homines et propter nostrum salutem descendit de caelis et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.	<i>I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ the only begotten son of God born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, one in being with the Father; Through whom all things were made. Who for us men and for our salvation came down from heaven and was made flesh by the Holy Spirit from the Virgin Mary, and was made man.</i>
--	---

9. Crucifixus (Soprano Solo)

The contemplative Crucifixus is sung by the soprano soloist with a gentle keyboard accompaniment.

Crucifixus etiam pro nobis sub Pontio Pilato, Passus et sepultus est.	He was crucified for us under Pontius Pilate, Suffered and was buried.
---	--

10. Et Resurrexit (Soloists & Chorus)

The sopranos then lead the chorus and soloists in the long, triumphant *Et resurrexit*, the text being punctuated by further declarations of 'Crede'. After the whole text has been sung, the sopranos introduce a long fugal passage on the words '*et vitam venturi. Amen*'. After a pause the soloists then recall the opening words of the Crede – '*Et in unum Deum*' – and the chorus sings a final Crede.

Et resurrexit tertia die secundum
Scripturas
Et ascendit in coelum
Sedet ad dextram Dei Patris.
Et iterum venturus est cum Gloria
judicare vivos et mortuos
cujus regni non erit finis.
Et in Spiritum sanctum
Dominum et vivificantem
qui ex Patre Filioque procedit;
qui cum Patre et Filio
simul adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor una baptisma
In remissionem peccatorum
Et expecto resurrectionem
mortuorum et vitam venturi seculi.
Amen.

*On the third day He rose again according to
the scriptures
He ascended into heaven
And sits at the right hand of the Father.
And he will come again in glory
to judge the living and the dead,
and of His kingdom there shall be no end.
And in the Holy Spirit,
the Lord and giver of life
who proceeds from the Father and the Son;
who, with the Father and the Son
is worshipped and glorified;
Who has spoken through the Prophets.
And I believe in one holy, catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins
And I look for the resurrection of the dead
and the life of the world to come.
Amen.*

Preludio Religioso

11. Preludio Religioso & Ritornello

The instrumental Preludio religioso is an earlier composition, inserted here as an interlude before the choral Sanctus. Based on a prelude and fugue, it is a reflective and reverential passage allowing for a period of calm. Following the Preludio is a short Ritornello on the harmonium which serves as an introduction to the Sanctus.

Sanctus

12. Sanctus (Soloists & Chorus)

The unaccompanied Sanctus begins with three acclamations of the word 'Sanctus', each louder than the one before, before the soloists enter with Dominus Deus Sabaoth. The chorus and soloists then alternate in taking the text forward before a final fortissimo statement of the Hosanna in excelsis.

Sanctus, sanctus, sanctus
Domine Deus Sabaoth
Pleni sunt coeli et terra gloria tua.

*Holy, Holy, Holy
Lord God of Hosts
Heaven and earth are full of your glory.*

Hosanna in excelsis
Benedictus qui venit in nomine Domini.

*Hosanna in the highest.
Blessed is he who cometh in the name of
the Lord.*

Hosanna in excelsis.

Hosanna in the highest.

O Salutaris

13. O Salutaris (Soprano Solo)

The O Salutaris was added when the orchestral version of the *Petite Messe* was written, but it is also now generally included in the keyboard version. The text comes from the last two verses of *Verbum Supernum*, one of five hymns composed by Thomas Aquinas for the feast of Corpus Christi. Rossini's setting is an adaptation for soprano soloist of an earlier piece, *O Salutaris de campagne*, written for alto and piano.

O salutaris hostia,
Quae caeli pandis ostium
Bella premunt hostilia,
Da robur, fer auxilium
Amen.

*O saving victim, who opens wide
the gate of heaven,
we are oppressed by savage wars.
Give us your strength, bring us your aid.
Amen.*

Agnus Dei

14. Agnus Dei (Alto Solo & Chorus)

The concluding Agnus Dei is led by the alto soloist over an insistent, repeated figure on the keyboard, with the chorus quietly adding the words 'Dona nobis pacem'. The soloist and chorus then join together in a more intense section before a final coda, ending with a series of fortissimo chords.

Agnus Dei
qui tollis peccata mundi
miserere nobis.
Dona nobis pacem.

*O Lamb of God
Who takes away the sin of the world
Have mercy upon us.
Grant us your peace.*

Chris Fisher



Clare Tunney (soprano)



Middlesbrough born Soprano, Clare Tunney is a Royal Academy of Music Scholarship student where she studies with Kathleen Livingstone, Christopher Glynn and Audrey Hyland and is a member of the Academy's prestigious group, Song Circle. She began her training as a classical singer in 2009 with teacher Miranda Wright in Durham. She has been a soprano soloist for many oratorio works such as Haydn *Creation* (Durham Cathedral), Brahms *Requiem*, Mendelssohn *Elijah*, Faure *Requiem*, Duruflé *Requiem*, Rutter *Requiem*, Schubert *Mass in G*, Britten *Ceremony of Carols* and *Rejoice in the Lamb*, Mozart *Missa Brevis in D major* and *Vesperae Solennes de Confessore*, Vivaldi *Gloria* and Goodhalls *Eternal Light*. Her operatic roles to date include Lady

Billows in Britten's *Albert Herring* (Samling Academy Foundation), Grizette and Cover Valencienne in Lehár's *The Merry Widow* (Ryedale Festival Opera), Cherubino in Mozart's *The Marriage of Figaro*, Dido in Purcell's *Dido and Aeneas*, Mrs Sem in Britten's *Noyes Fludde* and Fitzwalter in Harrison's *The Great Charter* (commissioned by Durham Cathedral for the 800th anniversary of the signing of the Magna Carta). She was also a chorus member in Royal Academy Opera's production of Offenbach's *Orpheus aux Enfers* and Handel's *Ariodante*. In 2017, Clare will be performing the role of Arminda in *La finta Giardiniera* for Ryedale Festival Opera.

In 2017, having competed through multiple rounds, Clare was overall winner of the prestigious National Mozart Competition and was also awarded the Art Song Prize for her performance in the Semi-Finals. In 2016, she came third in London Song Festivals English Song Masterclass with Sir Thomas Allen and was placed second in The Isabel Jay Operatic Prize at the Royal Academy of Music. Clare has performed in masterclasses with many esteemed artists including Susan Bullock and Ermonela Jaho and participated in the first Samling Academy in 2012 and again in 2013 where she worked with leaders such as Paul Farrington, Patricia MacMahon and Caroline Dowdle. In a masterclass with Ann Murray DBE, she was awarded the Inaugural Award of the Guildford Spring Music Festival Bursary for the most promising singer. At the Royal Academy of Music, Clare was awarded the Arthur Burcher Memorial Prize, The John McAslan Prize and represented the Academy in the Kathleen Ferrier Bursary Competition. Clare is supported by Help Musicians UK and The Royal Academy of Music. She would also like to thank The Royal Society of Musicians and The Josephine Baker Trust for their support.

Hannah Bennett (alto)



British mezzo soprano Hannah Bennett graduated from the Royal Academy of Music with a first class honours degree, where she studied with Kathleen Livingstone and Audrey Hyland. She has recently been awarded a scholarship to continue her studies at the Academy with Yvonne Howard and Matthew Fletcher on the Preparatory Opera Curriculum Pathway.

During her studies, projects have included: Bridesmaids Chorus for Weber's *Der Freischütz* (Orchestra Age of Enlightenment/Mark Elder), female Sirènes Chorus for Debussy's *Nocturnes* (RAM Symphony Orchestra/ Yan Pascal Tortelier), Ragazzi Chorus for Puccini's *Suor Angelica* (Royal Academy Opera) and Berio's *Folk Songs* for mezzo and seven instruments.

On the stage, roles have included: Sesto in Handel's *Julius Caesar* (King's Opera), Tisbe in Rossini's *La Cenerentola* (London Young Sinfonia) and chorus for British Youth Opera's 2015 Summer Season. In July 2017, Hannah took part in the RAM Italian Summer School in Montaretto, Italy, led by Iain Ledingham, performing scenes as Cherubino (*Le nozze di Figaro*), Cenerentola and Dorabella (*Così fan tutte*). In November 2017, Hannah will perform the role of Flora in Jonathan Dove's *The Enchanted Pig* with Hampstead Garden Opera.

Hannah has performed at the Oxford Lieder Festival, Amersham Music Festival and is a member of the prestigious Song Circle at the RAM. She was also a semi-finalist for the 2017 Somerset Song Prize. Hannah features regularly as a soloist for oratorio works, performing in venues such as St John's Smith Square, and is fortunate to be supported by the Josephine Baker Trust. She is a soloist and regular chorus member for the Royal Academy of Music/Kohn Foundation Bach Cantata series.

Hannah is thankful to be supported by the Rotary Youth Trust for Luton, the Verdun Davies Award at the RAM and Help Musicians UK.

Alexander Aldren (tenor)



Alex started singing while studying medicine at the University of Birmingham when he received a scholarship from the City of Birmingham Symphony Orchestra. He quickly became a regular soloist with choral societies and professional choirs in London and the West Midlands, performing Bach's *B Minor Mass* and *St Matthew Passion*, Handel's *Messiah*, Haydn's *Creation*, Mozart's *Requiem*, Orff's *Carmina Burana* and Janáček's *Otče náš* among others. He also performed professional roles including Brunello in Steffani's *Orlando Generoso* and Aeneas in Purcell's *Dido and Aeneas*.

In 2013 Alex became a Britten-Pears Young Artist and worked with Ian Bostridge and Julius Drake at the Aldeburgh festival. This led to an artistic residency at the Britten Days festival in Cologne in 2014 where he performed six programmes of Britten in four days. Alex made his debut with British Youth Opera as Sam Sharkey in Britten's *Paul Bunyan*, earning him glowing praise from critics including 'most promising of the tenors' (The Arts Desk) & 'sonically luscious... a comic delight' (bachtrack.com).

Alex went on to finish his degree and worked at the Royal London Hospital for two years, before deciding that he could resist no longer; he auditioned for and won a place on the Royal Academy of Music opera course and is now in his second year of study there with Nuccia Focile, Ingrid Surgenor and Jonathan Papp.

At the RAM Alex has played Oronte in Handel's *Alcina*, Mercury in Offenbach's *Orfée aux enfers* and Tom Rakewell in excerpts from Stravinsky's *Rake's Progress*. In March he will sing in the inaugural performance in the newly reopened Academy theatre, playing the role of Bill in Jonathan Dove's *Flight*.

Alex is generously supported by the Gregory-Carr Trust, the D'Oyly Carte memorial Trust, the Kathleen Trust and the Josephine Baker Trust.

Richard Walshe (bass)



Richard is a member of Royal Academy Opera where he is under the tutelage of Mark Wildman and Iain Ledingham.

In the Summer of 2017 Richard was an artist with the Salzburg Festival Young Singers Project, appearing as Eiler in the Salzburg Festival Kinderoper: *Der Schauspieldirektor*. In June 2016 he debuted for Opera Holland Park, performing the role of Colline in Puccini's *La Bohème* as part of the Christine Collins' Young Artist Programme. For Royal Academy Opera Richard has performed the roles of Brown (*Die Dreigroschenoper*), Melisso (*Alcina*), Figaro (*Le Nozze di Figaro*) and Amantio di Nicolao (*Gianni Schicchi*).

Richard has had recent success on the competition platform, winning the Richard Lewis/Jean Shanks Singing Competition in September 2016. He was also awarded the Audrey Strange Memorial Prize at the Royal Overseas League Annual Music Competition, and the second and audience prizes at the National Mozart competition in 2017.

As an Oratorio soloist Richard has had a variety of performance opportunities, including: Brahms' *Requiem*; Handel's *Messiah*; Bach's *Cantata BWV 203 Amore Traditore*; Pilate and Christus in Bach's *St Johns Passion*; Zebul in Handel's *Jephtha*; and Beethoven's *9th Symphony*.

Future performances include the roles of Leporello (*Don Giovanni*) and Minskman (*Flight*) for Royal Academy Opera.

Richard is grateful for the support and performance opportunities provided by the Carr-Gregory Scholarship, The Warne Scholarship, The Countess of Munster Trust, a Help Musicians UK Sybil Tutton Award and the Josephine Baker Trust.

Timothy Redmond (Conductor)



Timothy Redmond conducts and presents concerts throughout Europe. He is Principal Conductor of the Cambridge Philharmonic, Professor of Conducting at the Guildhall School and a regular guest conductor with the London Symphony and Royal Philharmonic Orchestras. He has given concerts in the UK with the Philharmonia, Royal Northern Sinfonia and London Philharmonic Orchestra, with the BBC Concert, Philharmonic and Symphony Orchestras, with the City of Birmingham Symphony, Hallé, Royal Liverpool Philharmonic and Ulster Orchestras, and has a long-standing association with the Manchester Camerata. He has conducted widely throughout Europe and

the US with orchestras including the St Louis Symphony, Filarmonica Arturo Toscanini, Orchestra della Svizzera Italiana and the Rotterdam Philharmonic.

Timothy Redmond is well-known as a conductor of contemporary music and has a particular association with the music of Thomas Adès. Since working closely with the composer for the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for English National Opera, the Royal Opera House and St Petersburg's Mariinsky Theatre. He recently gave the Hungarian premiere of *Totentanz*, the Irish premiere of *Living Toys* and assisted the composer for the New York premiere of *The Tempest* at the Metropolitan Opera. In the opera house he has conducted productions for Opera Theatre of St Louis, English National Opera, Opera North, English Touring Opera and Almeida Opera, for the Aldeburgh, Bregenz, Buxton, Los Angeles, Tenerife and Wexford festivals and for New York's American Lyric Theatre. As a member of music staff, he has also conducted for De Vlaamse Opera, Strasbourg, Garsington and Glyndebourne.

Recent highlights have included a new disc with Alison Balsom and Guy Barker for Warner Classics, premieres of works by Edward Rushton and Peter Maxwell Davies with the LSO, his debut in China with the RPO and the 2014 LSO BMW Open Air Classics concert, at which he conducted for 10,000 people in Trafalgar Square.

This season he conducts *Powder Her Face* on tour in Ireland, Menotti's *The Consul* at the Guildhall School and *My Great Orchestral Adventure* for the Royal Albert Hall. He also appears with the LSO, Britten Sinfonia, BBC Scottish Symphony Orchestra and Manchester Camerata and with orchestras in Macedonia, Serbia and Turkey.

Timothy Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena.

Cambridge Philharmonic Chorus

Soprano 1

Jane Cook
Amelie Deblauwe
Rose Drury
Agnes Heydtmann
Alanya Holder
Jan Moore
Caroline Potter
Amanda Price
Susan Randall
Mary Richards
Josephine Roberts
Sheila Rushton
Anne Sales
Paddy Smith
Linda Stollwerk Boulton
Diana Sutton

Soprano 2

Eleanor Bell
Charlotte Bentley
Anthea Bramford
Susannah Cameron
Joanne Clark
Jennifer Day
Ann Frost
Christine Halstead
Maggie Hook
Diana Lindsay
Binnie Macellari
Lauren Ann Metskas
Charlotte Nash
Liz Popescu
Ann Read
Pip Smith
Catherine Warren

Alto 1

Elizabeth Anderson
Helen Black
Alexandra Bolton
Caroline Courtney
Elaine Culshaw
Alison Dudbridge
Elaine Fulton
Jan Littlewood
Sarah Marshall-Owen
Alice Parr
Ethna Prosser
Mary Ratcliffe
Alison Russell
Caroline Shepherd
Sarah Upjohn
Alison Vinnicombe
Anne Willitts
Joanna Womack

Alto 2

Margaret Cook
Helen Cross
Alice Daly
Alison Deary
Tabitha Driver
Jane Fenton
Stephanie Gray
Toni Hasler
Hilary Jackson
Susan Jourdain
Anne Matthewman
Lynne McClure
Mary Pountain
Sue Purseglove
Chris Strachan
Oda Stoevesandt

Tenor 1

Robert Culshaw
Aviva Grisby
Jean Harding
Sylvia Hearn
Ian Macmillan
Peter Scholten
Graham Wickens
John Williams

Tenor 2

Aidan Baker
Jeremy Baumberg
Robert Bunting
Geoff Forster
Andy Pierce
Chris Price
Stephen Roberts
Martin Scutt

Bass 1

John Darlington
Brian Dawson
Chris Fisher
Andrew Foxley
Roger McClure
Harrison Sherwood
Mike Warren

Bass 2

Richard Birkett
Chris Coffin
Paul Crosfield
Dan Ellis
Max Field
Christopher Joubert
Tom Read

Chorus masters

Laurence Williams
Lyn Alcántara

Chorus accompanist

Andrew Black

Assistant Conductor

Jan Moore



Saturday 4 November 2017 at 7.30pm
West Road Concert Hall, Cambridge



Rachmaninov

The Isle of the Dead

Britten

Violin Concerto

Dvořák

Symphony No. 7



© Sheila Rock

Matthew Trusler

Timothy Redmond *Conductor*
Matthew Trusler *Violin*

Cambridge Philharmonic Orchestra

Background after Arnold Böcklin

Tickets (reserved): £12, £16, £20, £25 (Students and under-18s £10 on the door)

Box Office: 01223 357851 (Cambridge Live) **Online:** www.cam-phil.org.uk

Cambridge Philharmonic 2017/18 Concerts

- Saturday 4 November 2017** *West Road Concert Hall*
Rachmaninov: The Isle of the Dead
Britten: Violin Concerto
Dvorak: Symphony No 7
Violin soloist Matthew Trusler
- Saturday 16 December 2017** *West Road Concert Hall*
Tchaikovsky: Eugene Onegin
- Saturday 13 January 2018** *West Road Concert Hall*
Family Concert
Tim and Tom's Symphonic Adventures
- Saturday 17 March 2018** *West Road Concert Hall*
Stravinsky: Symphony of Psalms
Poulenc: Concerto for two Pianos
Ravel: Daphnis et Chloé Suite No 2
Poulenc: Stabat Mater
- Sunday 20 May 2018** *West Road Concert Hall*
Bernstein: On the Waterfront: 'Symphonic Suite'
Walton: Viola Concerto
Elgar: Enigma Variations
Viola soloist Timothy Ridout
- Saturday 7 July 2018** *Ely Cathedral*
Mahler: Symphony No 8

For further information and online ticket sales visit: www.cam-phil.org.uk
To leave feedback about our concerts and events email: feedback@cam-phil.org.uk
To receive news of forthcoming concerts send a blank email to:
news-subscribe@cam-phil.org.uk

