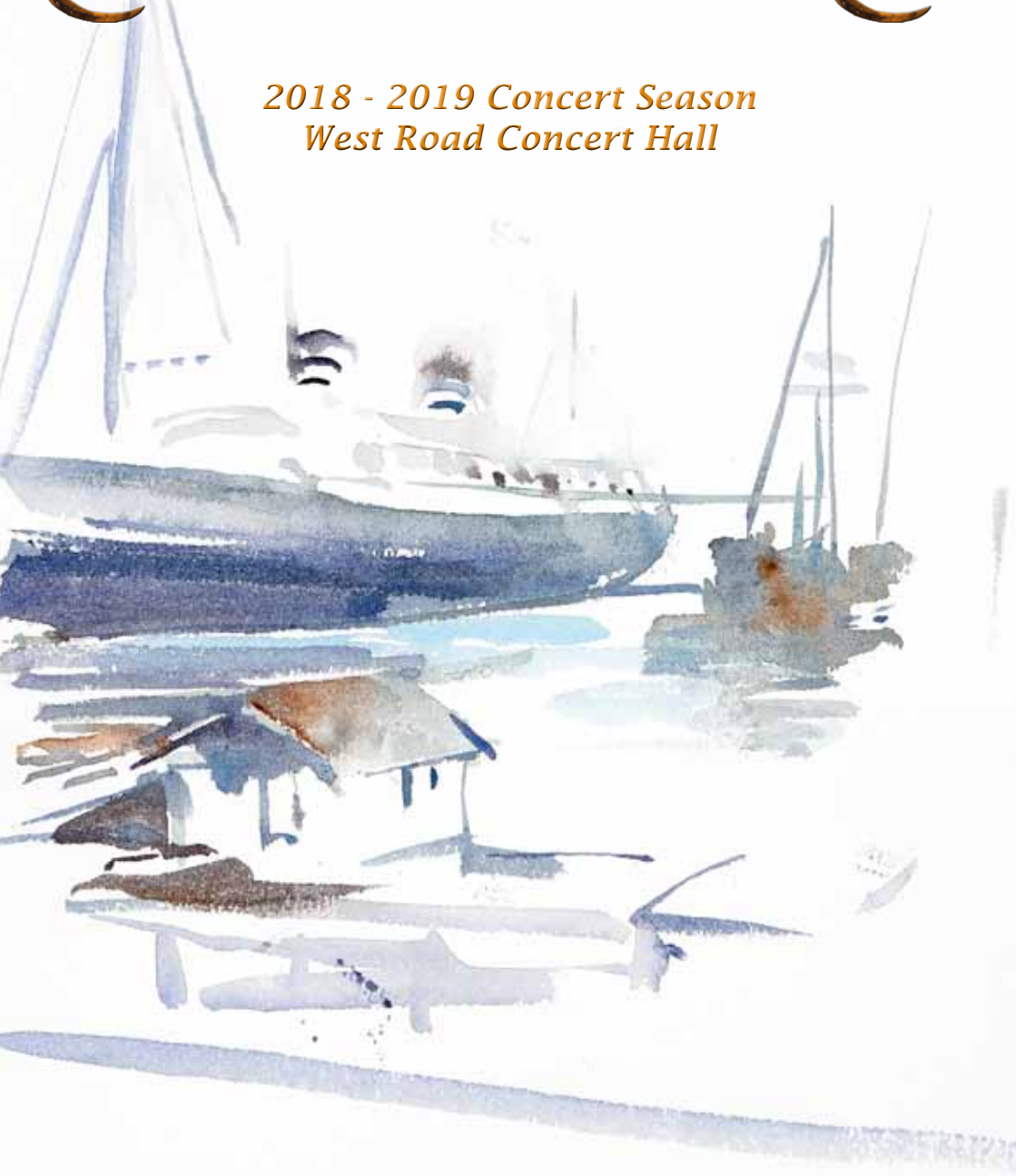




*City of Cambridge
Symphony Orchestra*



*2018 - 2019 Concert Season
West Road Concert Hall*



Welcome

Welcome to the City of Cambridge Symphony Orchestra's 2018-19 season. Once again we are offering six concerts containing a mix of well-loved favourites and lesser-known repertoire deserving further exposure.

Some concerts have connections to particular themes, for example, all four works in Concert 2 evoke the sounds and emotions of the sea, Concert 3 is an all-English programme while Concert 6 is all-American. Most adventurous is Concert 5, which comprises a single work: Mahler's Symphony No. 3, a monumental masterpiece reflecting on elements of creation that will challenge the orchestra and audience alike.

We would like to thank our many supporters, the Friends in particular, for their continued interest and patronage, which play such a vital role in securing our future.

David Watkinson (Chairman)

See us in

The logo for Cambridge Independent features a solid red square to the left of the word "Cambridge" in a large, black, serif font. Below "Cambridge" is the word "Independent" in a smaller, orange, sans-serif font.

Cambridge
Independent

"The CCSO is a terrific orchestra and one eagerly anticipates its next outing."

John Gilroy, Cambridge Independent

"The orchestra rose to the occasion with some outstanding playing in the woodwinds and strings."

Mike Levy, Local Secrets

"The City of Cambridge Symphony Orchestra provides audiences with a wonderfully stimulating series of high-quality concerts here in Cambridge."

Cambridge Evening News

Concert 1

Beethoven: 'Prometheus' Overture

Mendelssohn: Piano Concerto No. 1

Beethoven: Symphony No. 3, *Eroica*

Piano: Florian Mitrea

Many know that Beethoven composed one opera only: *Fidelio*. Fewer know that he composed one ballet only: 'The Creatures of Prometheus'. The overture to the ballet is often played as a stand-alone item as it will be at this first concert of the CCSO season. It is an orchestral showpiece, setting the mood for even greater virtuosity in Mendelssohn's Piano Concerto No. 1. Mendelssohn was the soloist at the 1831 première, captivating the audience with his astonishing technique, described by a contemporary as '...a quicksilver touch with fingers that could sing'. It was a favourite of Mendelssohn's great contemporary, Franz Liszt. Florian Mitrea, the hugely talented Rumanian pianist, now living in the UK, will surely create as great a stir as he did with his previous visit to Cambridge. Beethoven's Symphony No. 3, the *Eroica*, was an astonishing ground-breaker in its time: around twice as long as any earlier symphony and furnished with a heart-rending funeral march followed by a frantic scherzo. It ends with a monumental finale built on a theme from an earlier work – yes, 'The Creatures of Prometheus'. This is a classic of a classical concert, definitely not to be missed by serious music lovers.

The logo for 'camsight' features the word 'camsight' in a lowercase, sans-serif font. The 'c' is grey, 'a' is purple, 'm' is purple, 's' is purple, 'i' is purple, 'g' is purple, and 'h' is purple. Above the 'i' and 'g' are three small colored dots: a blue one above the 'i', a red one above the 'g', and a green one above the 'h'.

Florian Mitrea



photograph: Daniel Delang

13 October 2018 at 7:30pm

Mendelssohn: Hebrides Overture

Elgar: Sea Pictures

Britten: Four Sea Interludes from 'Peter Grimes'

Debussy: *La mer*

Mezzo-soprano: *Julia Portela Piñón*

The oceans have a hundred moods, many of which can be relished in this imaginative programme, devoted entirely to the sea. Mendelssohn's 'Hebrides' Overture, also known as 'Fingal's Cave', was inspired by the composer's tour of the Hebrides. Indeed, he jotted down the memorable musical phrase that opens the work inside the cave itself. Elgar set five poems by five different poets, one of them his wife Alice, each of whom responded to the sea in a different way. This wonderful work is pure Elgar, pure sea, enhanced by our distinguished mezzo-soprano soloist: Julia Portela Piñón. Listening to Britten's 'Sea Interludes' from his opera 'Peter Grimes', we feel the spray, smell the ozone and hear the roar of the ocean. Britten was an experienced composer for film, and this fine work may be thought of as 'visual', given its remarkable power of evocation. But such brilliant capture of mood predates the advent of film music. Debussy's *La mer* is gloriously colourful, one might say descriptive, complementing the picture that adorned the cover of the programme at its première in 1905: 'The Hollow Wave' by the Japanese artist, Hokusai.



Julia Portela Piñón



Concert 3

Walton: Johannesburg Festival Overture

Walton: Viola Concerto

Elgar: Symphony No. 1

Viola: Rosalind Ventris

This irresistible programme brings together some of the finest English music. In the 19th century, England was described by the Germans as 'The land without music'. No longer; Elgar and Walton are now regarded as the twin pillars of the English musical renaissance in the early and mid-20th century. Walton's Johannesburg Festival Overture, written in celebration of that city, includes African tunes, rhythms and instruments. 'A non-stop gallop ... slightly crazy, hilarious and vulgar', is how Walton described it, while Serotsky wrote of '...seven sizzling minutes of utterly unbuttoned musical hedonism.' Walton's Viola Concerto was first performed in 1929 with Paul Hindemith as soloist. Walton regarded it as his finest work and many agree with that judgement. Who better to convey its allure and brilliance than the distinguished violist, Rosalind Ventris, playing on an Amati viola of great rarity. Elgar's Symphony No. 1 was a sensation when it premièred in 1908. In its first year, it was played, on average, once every three days all around the globe. Michael Kennedy remarked, 'This was not only Elgar's first symphony, it was England's.' The entire musical world seemed to recognise its significance. Make sure you relive such an historic moment at this concert.

Rosalind Ventris



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VOLUNTARY MUSIC**

U3AC

University of
the Third Age in Cambridge

2 February 2019 at 7:30pm

Liadov: *Kikimora*

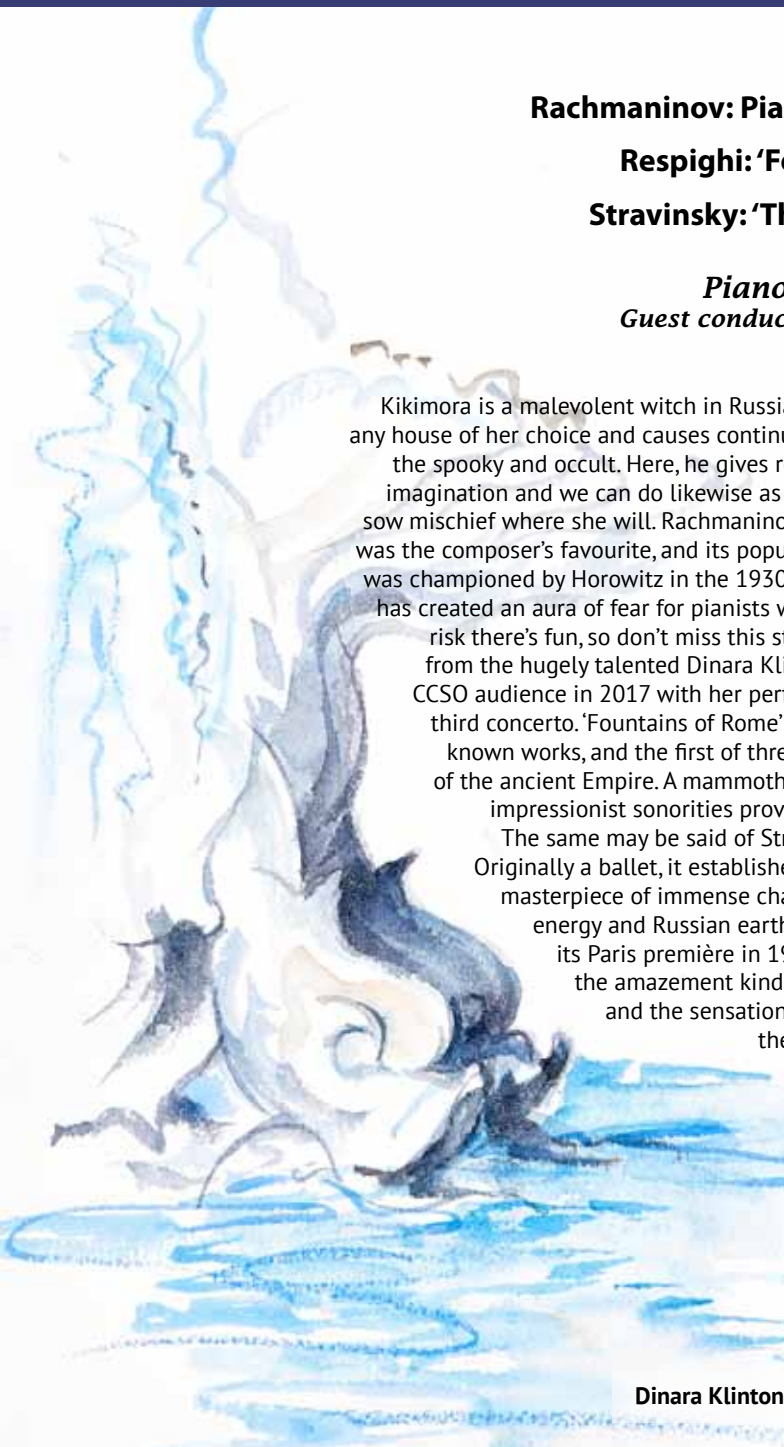
Rachmaninov: Piano Concerto No. 3

Respighi: 'Fountains of Rome'

Stravinsky: 'The Firebird' (1919)

Piano: Dinara Klinton

Guest conductor: to be confirmed



Kikimora is a malevolent witch in Russian folklore. She inhabits any house of her choice and causes continual trouble. Liadov loved the spooky and occult. Here, he gives rein to his fertile musical imagination and we can do likewise as our witch takes flight to sow mischief where she will. Rachmaninov's Piano Concerto No. 3 was the composer's favourite, and its popularity has grown since it was championed by Horowitz in the 1930s. Its notorious difficulty has created an aura of fear for pianists worldwide. Where there's risk there's fun, so don't miss this stunning pianistic display from the hugely talented Dinara Klinton, who delighted the CCSO audience in 2017 with her performance of Beethoven's third concerto. 'Fountains of Rome' is one of Respighi's best known works, and the first of three centred on the capital of the ancient Empire. A mammoth orchestra and exquisite impressionist sonorities provide treats to be relished.

The same may be said of Stravinsky's 'Firebird' Suite. Originally a ballet, it established itself as an orchestral masterpiece of immense character, overflowing with energy and Russian earthiness. A huge success at its Paris première in 1910, it paved the way for the amazement kindled by *Petrushka* in 1911 and the sensational fisticuffs that greeted the 'Rite of Spring' in 1913.

Dinara Klinton



photograph: Emil Matveev

Mahler: Symphony No. 3

Contralto: Hannah Poulson
St Catharine's College Girls' Choir
St John's College School Senior House Chamber Choir

Mahler's Symphony No. 3 is big - very big. The orchestra includes quadruple woodwind, eight horns, two timpanists plus several other percussionists, two harps, a women's chorus, a children's chorus, and a contralto soloist, Hannah Poulson. It's also huge in length: almost one and three-quarter hours, comprising six movements. And while we are on size, the range in mood, style, volume and orchestration is prodigious. The enigmatic titles of the movements, such as 'What the flowers in the meadow tell me', 'What the animals in the forest tell me', and 'What Man tells me', are not prompts for imagined scenes or narratives. Commentators suggest they are vital supports for the creative process, like scaffolding for the construction of a building, to be ignored or removed once the work is done. The symphony may be considered as a composite musical journey, cross-references between the movements providing cohesion and assurance throughout this epic event. Those who know the work will delight in this opportunity to hear it again. Those who don't should seize this opportunity to engage with one of the most remarkable works of the early 20th century. What an opportunity for Mahler and CCSO supporters!

*in association with the Rotary Club
of
Cambridge South*



11 May 2019 at 7:30pm

Bernstein: 'On the Town' – Three Dance Episodes
Korngold: Violin Concerto
Korngold: 'The Adventures of Robin Hood' – Suite
Bernstein: 'On the Waterfront' – Symphonic Suite

Violin: Júlia Pusker

Both Bernstein and Korngold were American citizens of European/Jewish background. Both were hailed as musical child prodigies, and both made their fortunes in the glitz of Hollywood and New York. Bernstein was multi-talented: a composer, conductor and pianist of consummate skill, so much so, the demands on his time forced sacrifices now regretted by the musical world. For example, his compositions are comparatively few in number. We all know 'West Side Story', but what of tonight's pieces, 'On the Town' and 'On the Waterfront'? Both were well received and both deserve another airing. They show Bernstein's absorption of all musical styles ranging from romantic, through jazz to the *avant garde*. Korngold astounded the world with compositions written at the age of 12, and went on to become a prolific composer of film music, completing 16 film scores in all, two of which won Oscars, 'The Adventures of Robin Hood' being one. A wag once suggested his music was 'More corn than gold', but that has not prevented his Violin Concerto, played in this concert by Júlia Pusker, from amassing a large and loyal following. You will not fail to be captivated by its flowing melodies and wistful allure.

photograph: Aiga Ozolina



Júlia Pusker

City of Cambridge Symphony Orchestra



Robert Hodge has been Musical Director of the CCSO since February 2012, during which time he has conducted over 40 concerts exploring enduring classics and works that deserve greater exposure. His programmes are thoughtful, enjoyable and challenging for players and audiences alike. Robert is building a solid reputation as a conductor with considerable skill, clarity of technique, and a good rapport with his musicians.

Alongside his commitments with the CCSO Robert enjoys a busy schedule training some of the finest young musicians in the UK. He is Musical Director of Stoneleigh Youth Orchestra in London, and a frequent conductor for the National Children's Orchestras of Great Britain. He also works at the Royal College of Music Junior Department where he conducts the Sinfonia and delivers classes in conducting technique. From September 2018, Robert will be Conductor in Residence at St Alban's High School for Girls.

For the last four years Robert has been a regular guest conductor of Malta Youth Orchestra, and has recently given performances with Malta Philharmonic Orchestra, Oxford University Orchestra, Farnborough Symphony Orchestra, and the Yorchestra holiday courses. Robert is delighted to have been chosen as the new Musical Director of Aylesbury Symphony Orchestra, a post which he takes up from September 2018.

Born in Pembrokeshire, Robert read music at Royal Holloway, University of London before studying conducting at the Royal College of Music, on a full scholarship funded by the H R Taylor Trust. His teachers were Peter Stark and Robin O'Neill.

Commenting on the 2018/19 programme he said:

"Welcome to our new season! What a joy and privilege it is to conduct this fabulous orchestra and to choose such glorious music to present to you. In this season I hurtle towards a tally of 46 concerts with CCSO and I continue to be hugely proud of their accomplished and committed performances. I would like to thank you all for your support – performing to a such an appreciative, often sell-out, audience adds so much to the atmosphere in the concert hall, and elicits from the players performances that are increasingly effervescent and passionate. I do hope that you will enjoy the music I have chosen, and I look forward to welcoming you to West Road."



Julia Frape joined the orchestra as Leader in January 2003. Julia has been a professional violinist for 25 years after studying at the Royal Academy of Music. Her teachers included Christopher Hiron and Trevor Williams. She has played regularly with most of the country's principal orchestras, in particular the City of London Sinfonia, the London Symphony Orchestra, the English Sinfonia and the Rambert Dance Company. Julia is Head of Strings at the Perse School.

The CCSO Friends Scheme

The orchestra is always glad to welcome new Friends. The CCSO Friends Scheme offers regular concertgoers a discount on the price of tickets, a free programme for each concert and a guaranteed seat. In addition, if you have a favourite seat, we will reserve it for you.

The annual cost of becoming a CCSO Friend is £90, which entitles you to:

- One ticket for each concert during the 12 months from the date of becoming a CCSO Friend
- A free programme for every concert
- A reserved seat

The CCSO greatly values the relationship we have with the Friends of CCSO and the charitable support that they provide. If you are interested in the idea of becoming a CCSO Friend, please email Alex Hearmon: friends@ccso-online.org.uk

Friends of CCSO

Meredith Adair

Neil and Denise Adams

Robert and Sandra Arnold

Julian Badcock

Christine Badcock

Clive and Elizabeth Bandy

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Linda Bartlett

Roy L. Barton

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Roy and Maureen Bush

Rowena Ching

Kenneth & Maurine Clodd

Ron Dabner

Dorothy Elven

Dr Mike Gilchrist

Clare Gilmour

Didi and Anthony Given

Margaret M. Harrison

John Hicks

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Chris and Pam Holt

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Diana Lloyd

Eileen and Leon Lovett

Bryan Martyr

Pamela McNeil

Dave Norman

Diana Plowden Roberts

Mr Maarten Pontier

Sue Potts

Mr and Mrs W. H. Powell

Anne Robinson

Gabrielle Rose

William Salaman

Lindsay and Lynda Sampford

William Shimrigg-Biagini

Juliet Short

Gillian Smith

Lee and Paula Smith

Jenny Thornton

Kath Tolladay

Jan Vaugon

Janet Watkinson

Sue Westwood-Bate

Ailsa and Brian Wilkey

Clive Young

Lesley Fotherby is artist in residence with the City of Cambridge Symphony Orchestra. She studied art in Bath and London and then taught in secondary schools before becoming a full time painter. She has been a gallery artist with Chris Beetles gallery since the 1980's and exhibits there regularly. Working principally in oil and watercolour she finds watercolour a medium which is particularly well suited to painting moving figures like dancers and musicians, where it is important to catch the moment.



Ticketing Information

On-line <http://www.ccsso-online.org.uk/>

By Phone 01223 300085
(13:00 - 19:00 Monday to Saturday)

ADC Box Office, Park St, Cambridge CB5 8AS – off Jesus Lane

There is no charge for booking on line or in person and you will not be charged a fee for using a credit card.

Admission: £18

Concession: £16

Student: £8

Under 14: £5

ADC box office: 01223 300085

www.ccsso-online.org.uk

Joining the orchestra

The orchestra rehearses in central Cambridge on Tuesday evenings. We have a flourishing membership but vacancies do arise from time to time. If you would like to be considered, and you have a good grade 8 or equivalent, please contact the Secretary, Sheila von Rimscha join@ccso-online.org.uk.

CCSO committee: **Chairman:** David Watkinson **Deputy Chairman:** David Bartlett
Secretary: Sheila von Rimscha **Treasurer:** Paul Hammond
Ex officio: Robert Hodge, Julia Frape

Trustees: Paul Hammond, Anne Norman, Sheila von Rimscha, David Watkinson

Librarian: Rosemary Grande
Michael Grande

Website/Social Media: Catherine Boaden
Naomi Rose
Mark Stewart

Artist in Residence: Lesley Fotherby

Programme notes: William Salaman

Secretary CCSO Friends: Alex Hearmon

Front of house: Judith Large

Email: info@ccso-online.org.uk

Web site: www.ccsso-online.org.uk



CityofCambridgeSymphonyOrchestra



@ccsoonline



City of Cambridge Symphony Orchestra is the operating name of Cambridge String Players,
Registered Charity No. 1096457

CCSO Season Programme 2018-19

Concert 1

13 October 2018

Beethoven
Mendelssohn
Beethoven

Piano: Florian Mitrea

'Prometheus' Overture
Piano Concerto No. 1
Symphony No. 3, *Eroica*

Concert 2

1 December 2018

Mendelssohn
Elgar
Britten
Debussy

Mezzo-soprano: Julia Portela Piñón

Hebrides Overture
Sea Pictures
Four Sea Interludes from 'Peter Grimes'
La mer

Concert 3

2 February 2019

Walton
Walton
Elgar

Viola: Rosalind Ventris

Johannesburg Festival Overture
Viola Concerto
Symphony No. 1

Concert 4

23 March 2019

Liadov
Rachmaninov
Respighi
Stravinsky

Piano: Dinara Klinton

Guest Conductor: to be confirmed

Kikimora
Piano Concerto No. 3
'Fountains of Rome'
'The Firebird' (1919)

Concert 5

11 May 2019

Mahler

Contralto: Hannah Poulson

**St Catharine's College Girls' Choir
St John's College School Senior House
Chamber Choir**

Symphony No. 3

Concert 6

29 June 2019

Bernstein
Korngold
Korngold
Bernstein

Violin: Júlia Pusker

'On the Town' - Three Dance Episodes
Violin Concerto
'The Adventures of Robin Hood' - Suite
'On the Waterfront' - Symphonic Suite

Conductor: Robert Hodge

Leader: Julia Frappe