

# MANCHESTER CAMERATA 2010 – 2011 CONCERT SERIES

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**THE HADEN  
FREEMAN  
GROUP**

## BEETHOVEN 9

SATURDAY 29 JANUARY 2011, 7.30PM  
The Bridgewater Hall

**BEETHOVEN** String Quartet Op.18 no.1  
*(The first half will last approximately 26 minutes)*

**INTERVAL** (approx. 20 mins)

**BEETHOVEN** Symphony no.9 *Choral*  
*(The second half will last approximately 65 minutes)*

**Douglas Boyd** conductor  
**Rebecca von Lipinski** soprano  
**Anna Grevelius** mezzo  
**Peter Wedd** tenor  
**Roderick Williams** baritone  
**CBSO Chorus**

MANCHESTER CAMERATA QUARTET  
**Giovanni Guzzo** violin  
**Adi Brett** violin  
**Richard Williamson** viola  
**Hannah Roberts** cello

Photography, sound  
and video recording  
are strictly prohibited  
in the concert hall

## PRE-CONCERT: TALKING POINT

The Bridgewater Hall auditorium, 6.30pm

Beethoven specialist Barry Cooper outlines the story  
of how Beethoven's 9th Symphony was composed

## POST-CONCERT: ENCORE

Touchstones Cafe Bar, 9.30pm

Jazz Duo

This concert is being  
recorded for future release .  
We therefore ask you to  
switch off mobile phones  
and watch alarms and to  
stifle coughs and sneezes  
with a handkerchief.

Thank you.





## LUDWIG VAN BEETHOVEN (1770 - 1827)



### String Quartet in F major, Op. 18 no. 1

- I Allegro con brio
- II Adagio affettuoso ed appassionato
- III Scherzo: Allegro molto
- VI Allegro

Gustav Mahler famously said that a symphony must be like the world, a statement that could equally be applied to the symphonies and string quartets of Beethoven.

Intimate and monumental, breaking the boundaries of what is capable within a particular form, this concert juxtaposes two sides of Beethoven's creative output, two forms he was to master in his life – an early string quartet and his great last symphony. Full of surprise, humour, struggle, agony and elation, there's no composer more able to express such a deep humanity in music than Beethoven.

**Manus Carey**  
Head of Artistic Planning

This was the second quartet in the set of six that Beethoven composed for his patron Prince Lobkowitz during the period 1798-1800, but he decided to place it at the head of the set – probably rating it particularly highly and thinking it would make the most impact. Certainly its first movement is very striking, with an energetic opening motif that is developed with masterly skill throughout the movement. Altogether it is heard over a hundred times, but handled in such a variety of ways that it never sounds tedious or repetitious but instead adds a sense of amazing coherence.

The second movement has tremendous breadth, with nine beats per bar, and its D minor key evokes a tragic mood. Beethoven is reported to have said that the movement portrays the tomb scene in Shakespeare's *Romeo and Juliet*, and some highly unusual comments amongst his sketches for the movement seem to confirm this: 'he enters the tomb', 'despair', 'he kills himself', 'last sighs'. The third movement, in complete contrast, is full of humour, with abrupt halts and sudden lurches to unexpected keys. The finale, too, in sonata-rondo form, is light and airy, and infused with Beethovenian energy. The quartet was originally written early in 1799, and Beethoven presented a copy to his friend Karl Amenda on 25 June as a farewell gift.

A year later, however, he revised it extensively, modestly writing to Amenda, 'Only now do I know how to write quartets properly,' and urging Amenda not to circulate the earlier version. Amenda duly obliged, but fortunately he preserved it carefully, and the differences between the two versions are a wonderful lesson in the art of composition. In the later version, performed today, motifs stand out more clearly, accompaniment figures are given less prominence, there is a greater sense of continuity between sections, and the overall effect is more fluent and streamlined.



For more information on Beethoven,  
check out these websites:

[www.beethoven-haus-bonn.de](http://www.beethoven-haus-bonn.de)  
[www.sjsu.edu/beethoven](http://www.sjsu.edu/beethoven)

**Symphony No. 9 in D minor *Choral*, Op. 125**

**Allegro ma non troppo, un poco maestoso**  
**Molto vivace**  
**Adagio molto e cantabile**

**Presto - Allegro assai - Presto - Allegro assai -**  
**Allegro assai vivace: alla marcia -**  
**Andante maestoso - Allegro energico,**  
**sempre ben marcato**

The period of gestation for Beethoven's Ninth Symphony was unusually long. In 1812, almost before he had completed his Eighth Symphony, he contemplated a successor, writing down nearly a dozen possible symphony themes in his sketchbook. Then in 1815 he wrote out a theme very similar to that of the second movement of the Ninth, although it was probably not intended for a symphony at this stage. He finally began sketching the symphony itself in 1817, but other things intervened and it was 1823 before he worked intensively on it. By this time he had decided to set part of Friedrich Schiller's poem *An die Freude* (To Joy) in the finale.

The idea of using voices within a symphonic design was quite revolutionary, for in the eighteenth century the very word 'symphony' had meant by definition an instrumental piece or movement. A symphony with voices was therefore virtually a contradiction in terms. Yet Beethoven did not add voices to his symphony simply for the sake of novelty: they were added to form the culmination of an unusually grand design, where instruments were no longer sufficient. Schiller's text, which he had been planning to set for many years, was a particularly appropriate choice, since it included such all-embracing phrases as 'the whole world' and even 'above the stars'.

Beethoven finished the symphony in early 1824 and it was premiered in Vienna on 7 May that year. He helped direct the performance by setting the tempi, but by this time he was so deaf that he did not hear the audience's wild applause at the end. The contralto soloist, Caroline Unger, had to tug him by the sleeve to turn him round – a poignant moment in his triumph. Publication followed in 1826, with a dedication to King Friedrich Wilhelm III of Prussia – a suitably important figure for such a grand work. Beethoven's original manuscript became split up after his death, and although most of it is now housed in Berlin, small sections are in Paris and Bonn. In 2010, however, the magic of photography enabled a facsimile of all the pages of the complete score to be published together, appropriately echoing Schiller's words: 'Deiner Zauber binden wieder was die Mode streng geteilt' ('Thy magic binds together again what custom has strictly separated').

The long, sustained chords at the start, gradually building up from nothing over 16 bars, clearly presage an unusually long and powerful work, and the jagged descending line of the main theme evokes a mood of despair, as Beethoven indicated in one of his sketches. Not all is gloom, however, and keen listeners will spot occasional hints of the 'Joy' theme that is to emerge in the finale. In the second movement a fast and furious

main section in D minor is heard twice, sandwiching a gentler section in D major that again seems to point towards the finale. One noteworthy feature of the minor section is the use of sudden silences (starting as early as bar 2) that occasionally break up the rushing momentum. After the second hearing of this section, the major-key section returns, but is quickly broken off – appropriately by another sudden silence – prompting an immediate conclusion. The wonderfully serene Adagio theme that follows alternates with a slightly faster triple-time theme, and reappears with increasingly fantastic decorations before a lengthy coda, in which there are further hints of the finale.

The task of convincingly grafting a choral finale on to three instrumental movements was formidable. Beethoven solved the problem partly by creating hints of the finale theme, as mentioned earlier, but also by recalling and rejecting the theme of each of the first three movements in a lengthy instrumental introduction to the finale. The instruments then approvingly take up the famous 'Joy' theme, followed by three increasingly loud variations. The whole process is then repeated, but this time with voices added: a solo voice, using Beethoven's own words, rejects what has gone before – 'Nicht diese Töne' ('Not these Sounds', referring partly to the key of D minor, which is

never heard again); three more variations of the 'Joy' theme follow, this time with three of Schiller's stanzas added. The next section consists of a Turkish-style march (using untuned percussion), to represent the non-Western world, since 'All men' become brothers, not just Europeans. After a reprise of the original 'Joy' theme comes a slow, religious section, 'Seid umschlungen'. Then, in a tour de force of compositional dexterity, Beethoven combines the 'Joy' theme with the 'Seid umschlungen', before a concluding section blending everything – chorus, soloists, orchestra and the Turkish percussion instruments. Thus the finale provides a magnificent climax, combining an almost naïve tune with a highly complex form. The Ninth Symphony took some years to become established in the repertoire – partly because of its size and difficulty; but it is now generally regarded as one of the greatest works of all time.



Find out more about Beethoven including the Ninth Symphony in Barry Cooper's biography:

**Beethoven**  
in the Master Musicians Series  
Oxford University Press, 2nd edition 2008



**AN DIE FREUDE**

O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere anstimmen,  
und freudenvollere.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,  
was die Mode streng geteilt;  
alle Menschen werden Brüder,  
wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,  
eines Freundes Freund zu sein,  
wer ein holdes Weib errungen,  
mische seinen Jubel ein!

Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Bund!

Freude trinken alle Wesen  
an den Brüsten der Natur;  
alle Guten, alle Bösen  
folgen ihrer Rosenspur.

**ODE TO JOY**

O friends, not these Sounds!  
Rather let us turn to sounds more pleasant,  
and more joyful.

Joy, beautiful spark of the gods,  
daughter of Elysium,  
intoxicated with fire, we enter your sanctuary,  
heavenly one.

Your spells reunite  
that which was strictly divided by convention;  
all men become brothers,  
where your gentle wing rests.

He who has the good fortune,  
to enjoy mutual friendship,  
he who has won a loving wife,  
let him join in our rejoicing!

Yes, if there is but one other soul  
he can call his on the whole earth!  
And he who has never been able to do so,  
let him steal away weeping from this company!

All creatures drink joy  
at Nature's breasts;  
good and evil alike,  
follow in her trail of roses.

Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen  
durch des Himmels prächt'gen Plan,  
laufet, Brüder, eure Bahn,  
freudig, wie ein Held zum Seigen!

Seid umschlungen, Millionen!  
Diesen Kuss ger ganzen Welt!  
Brüder, überm Sternenzelt  
muss ein lieber Vater wohnen!

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn überm Sternenzelt,  
über Sternen muss er wohnen!

She gave us kisses and the vine,  
and a friend, faithful to death;  
even the worm was given delight,  
and the cherub stands before God!

Joyfully, as his suns speed  
through the glorious expanse of heaven,  
brothers, run your course,  
joyously, like a hero towards victory!

Receive this embrace, you millions!  
This kiss is for the whole world!  
Brothers, above the starry vault  
a loving father must dwell!

Do you fall prostrate, you millions?  
World, do you sense your Creator?  
Seek him above the starry vault,  
he must dwell above the stars!



*Find out more about Beethoven's  
Ninth Symphony in Nicholas Cook's:*

**Beethoven: Symphony No. 9**  
Cambridge Music Handbooks,  
Cambridge University Press, 1993





After almost 40 years of performing around the globe, Manchester Camerata is acknowledged as one of UK's leading chamber orchestras. With a reputation for bringing audiences first-class performances which are bursting with vitality, Camerata is truly a product of its creative environment - a twenty first century orchestra in one of the most exciting cities in the world. The orchestra's name is inspired by a 16th century group called the Florentine Camerata who met to share ideas and discuss the arts. It is this spirit of friendship that inspires Camerata's widely praised approach to programming as well as their fresh and imaginative interpretations of a diverse range of chamber orchestra repertoire.

The orchestra is based in Manchester, presenting an annual series at The Bridgewater Hall, where they are the chamber orchestra in residence, as well as at the Royal Northern College of Music (RNCM). The orchestra also performs throughout the North West region and enjoys flourishing residencies in Colne, Stafford, Ulverston and Doncaster. Following a fruitful tenure of almost a decade, the 2010/11 season will be Douglas Boyd's last as Music Director. The great Hungarian musician Gábor Takács-Nagy, Music Director Designate, will take up post from September 2011.

Nicholas Kraemer, the renowned Baroque expert, is Permanent Guest Conductor and has been making music with the orchestra for over 25 years. The extraordinary violinist Gordan Nikolitch, Leader of London Symphony Orchestra,

has been Camerata's Principal Guest Director since 2006. Venezuelan/Italian violinist and rising star Giovanni Guzzo was appointed as Leader in July 2010.

A central part of Manchester Camerata's work is an innovative, vibrant and award-winning learning and participation programme. Often inspired by the orchestra's work on the stage, the off stage work uses music as a way of enabling creative learning in many different educational and community settings. Each year, over 300 education activities take place across the North West.

Principal supporters of all Manchester Camerata's work are Arts Council England and the Association of Greater Manchester Authorities, and the orchestra also works with a wide range of other supporters.

Manchester Camerata's live CD recordings of Beethoven, Mahler and Mozart have received great acclaim and are available from all good record shops. The orchestra is nearing the end of a long term project to record the complete Beethoven Symphony cycle with Douglas Boyd. Gramophone magazine described Camerata's recently released recordings of Beethoven Symphonies no.4 and no.7 as "Gutsy, powerful, vivid - this Mancunian Beethoven is something quite special...".

To find out more about all of Manchester Camerata's forthcoming concerts and Learning work, visit [www.manchestercamerata.co.uk](http://www.manchestercamerata.co.uk)

## DOUGLAS BOYD conductor

Douglas Boyd is currently Music Director of Manchester Camerata and Chief Conductor of Musikkollegium Winterthur.

He was born in Glasgow and studied with Janet Craxton at the Royal Academy of Music in London, and with Maurice Bourgue in Paris. A founding member and Principal Oboist of the Chamber Orchestra of Europe until 2002, he now conducts them on a regular basis.

In addition to his concerts with Manchester Camerata Douglas Boyd appears with many of the UK's major orchestras. Over recent years these have included the Royal Scottish National Orchestra, Scottish Chamber Orchestra, BBC Symphony Orchestra, BBC National Orchestra of Wales, BBC Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra and Northern Sinfonia.

Amongst the orchestras with which Douglas Boyd has appeared on the continent of Europe are Gürzenich Orchestra of Cologne, Orchestre National de Lyon, Tonhalle Orchester Zurich, Swedish Chamber Orchestra, Budapest Festival Orchestra and the Mozarteum Orchestra Salzburg.

Further afield he recently made a hugely successful visit to Australia conducting both the Sydney and Melbourne Symphony Orchestras for the first time. He will return to the Melbourne Symphony Orchestra in 2011 for a major three week project. He made his conducting debut in Japan in 2010 with the Nagoya Symphony Orchestra to which he has been re-invited.

In 2000 Douglas Boyd made his North American conducting debut with the Gardner Chamber Orchestra and in 2002 made his debut with the St Paul Chamber Orchestra in Minnesota becoming an Artistic Partner in 2004 a position which he recently relinquished. His regular North American appearances have included concerts with the Baltimore, Colorado, Dallas, Detroit, Indianapolis, Pacific and Seattle Symphony Orchestras.

Douglas Boyd is fast developing his interest in opera and in 2008 conducted *Die Zauberflöte* for Glyndebourne Opera on Tour. In 2009 he conducted *Fidelio* for Garsington Opera and Salieri's *La Grotto di Tronfonio* for Zurich Opera. He returned to Garsington in 2010 for *Le Nozze di Figaro*. He will return to Garsington in 2012 and in 2013 will appear with Opera North.

Douglas Boyd's recording of the Bach Concerti for DG marked his recording debut as director/soloist and his first recordings as a conductor with Manchester Camerata of Beethoven Symphonies no.2 and no.5 and Mahler Symphony no.4 (on Avie) received universal critical acclaim. He has recently recorded Schubert Symphonies with the St Paul Chamber Orchestra on their own label.

The 2010/11 season sees Douglas Boyd conducting the Colorado Symphony Orchestra, Bournemouth Symphony Orchestra, BBC National Orchestra of Wales and Ensemble Orchestral de Paris.



## REBECCA VON LIPINSKI soprano

Rebecca was born in Mansfield and studied at the Royal Northern College of Music, supported by the Peter Moores Foundation, and at the National Opera Studio in London. Her awards include the Clonter Opera Prize, the Audience Prize and the Elizabeth Harwood Memorial Award.

Plans include *Wake* with Nationale Reisopera and First Lady in *The Magic Flute* at Garsington.

Her European debut was in 2007 in the role of LA Lola/*Playing Away* by Benedict Mason for the Bregenz Festival, relieving the role the following year in the St Pölten Festival, Austria. She sang the title role in a new commissioned opera *Snow White* by Micha Hamel, as well as *Oscar/Un Ballo in Maschera*, both with Nationale Reisopera in Holland.

Operatic engagements in UK include Leonore/*Fidelio* for Garsington Opera, Musetta/*La Bohème* for Scottish Opera, Karin/*The Bitter Tears of Petra von Kant* by Gerald Barry for English National Opera, Berthe/*Euryanthe* for Glyndebourne Festival Opera, Countess/*Le Nozze di Figaro* and First Lady/*Die Zauberflöte* for Grange Park Opera, Mimi/*La Bohémé* for Mid Wales Opera, Mabel/*The Pirates of Penzance* with the Carl Rosa Opera Company at the Buxton and Malvern Festivals and Sophie/*Flashmob* for BBC Television.

Concert highlights include Sibelius' *Luonnotar* with the BBC Symphony Orchestra conducted by Thomas Adés, Harrison Birtwistle's *The Second Mrs Kong* with the BBC Symphony Orchestra conducted by Martyn Brabbins and *Carmina Burana* with the Bournemouth Symphony Orchestra. Her extensive repertoire includes Vivaldi's *Gloria*, Handel's *Messiah*, Mozart's *Mass in C* and *Coronation Mass*, Rossini's *Petite Messe Solennelle*, and Mahler's *Symphony no.2*.

Recordings include Fanny/*Il Prigioniero d'Edimburgo* and Odetta/*Emma d'Antiochia* for Opera Rara.

## ANNA GREVELIUS mezzo

Swedish mezzo-soprano Anna Grevelius is a former member of the National Opera Studio. She is the winner of the 2004 Gerald Moore Award's Singer's Prize, the 2006 RCM Lies Askonas Competition. She is also the recipient of the 'Prix Gabriel Dussurget 2009', awarded by the Festival d'Aix-en-Provence.

Recent operatic roles include Proserpina/*Orfeo* (Drottningholm), Nerone/*L'Incoronazione di Poppea*, Rosina/*The Barber of Seville*, Fyodor/*Boris Godunov* (ENO), 2nd Lady/*The Magic Flute* (Aix-en-Provence Festival, under René Jacobs, also recorded for Harmonia Mundi), Cherubino at Garsington, Varvara/*Katya Kabanova* (ENO and Teatro Sao Carlos, Lisbon) and Siebel/*Faust* at ENO.

In concert, she has performed Bruckner's *Te Deum* under Bernard Haitink, *Elijah* at the 2009 Bach Festival Leipzig with Leon Botstein and the Jerusalem Symphony Orchestra, Rossini's cantata *Giovanna d'Arco* at the Brighton Festival, and worked with the English Chamber Orchestra and the Bavarian Radio Symphony Orchestra. Future concerts include Beethoven's 9th Symphony with Manchester Camerata and Douglas Boyd and *The Magic Flute* at the Salzburg Mozartwochen, with René Jacobs and the Akademie für Alte Musik Berlin.

Already a sought-after recitalist, Anna has worked with Roger Vignoles and recorded songs by Mendelssohn (Hyperion) with Eugene Asti. This season, she appears at the Oxford Lieder Festival, the Wigmore Hall, with Julius Drake, and in Cambridge. With Julius Drake she will also take part in the 'Danube Festival of Song' at Esterhazy Castle in Hungary later this year.

Future operatic engagements include Junon/*Platée* at De Nederlandse Opera, Rosina for Welsh National Opera, Sesto/*Giulio Cesare* at Opera North, Dorabella at the Théâtre des Champs-Élysées and Cherubino for the Opera National de Paris.

## PETER WEDD tenor

Peter Wedd studied at the Guildhall School of Music and Drama with William McAlpine and subsequently at the National Opera Studio. He was a Company Principal at the Royal Opera, Covent Garden from 1999 to 2001 where he sang many roles including Yvain/*Gawain and the Green Knight* and Kudrjas/*Kat'á Kabanová*.

At Welsh National Opera his many roles have included Alfredo/*La Traviata*, Don José/*Carmen*, Tamino/*Die Zauberflöte*, Steuerman/*Der Fliegende Hollander* and Don Ottavio/*Don Giovanni*. Other appearances in the UK have included Opera Holland Park Levko/*May Night*, the Aldeburgh Festival, English National Opera Chevalier de la Force/*Les Dialogues des Carmelites*, Garsington Opera Florestan/*Fidelio* and Glyndebourne On Tour Laca /*Jenufa*.

Outside the UK Peter Wedd has sung for the Nationale Reïsoera Giasone/*Medée* and Opera Australia Gregor/*Makropoulos Case* and Laca and Bern Opera Lensky/*Onegin*.

He has worked with many major orchestras including the London Philharmonic, BBC Symphony, Royal Scottish National, Royal Liverpool Philharmonic, City of Birmingham Symphony and Netherlands Radio Philharmonic. Recordings include Steva/*Jenufa*, Jacquino/*Fidelio*, Steuerman/*Der Fliegende Hollander* and Chevalier de la Force/*Les Dialogues des Carmelites* all for Chandos.

In 2010/11 Peter will make his debut at the Semper Oper, Dresden as Matteo/*Arabella* and sing Don José/*Carmen* for Opera North.

## RODERICK WILLIAMS baritone

Roderick Williams encompasses a wide repertoire, from baroque to contemporary music, in the opera house, on the concert platform and in recital.

He has enjoyed close relationships with Opera North and Scottish Opera, and is particularly associated with the baritone roles of Mozart. In autumn 2007 he gave highly acclaimed performances of Papageno/*The Magic Flute* for English National Opera which he successfully reprised in 2009 and in 2008 sang in *La Bohème* at Covent Garden. He has also sung world premieres of operas by, among others, David Sawer, Sally Beamish, Michael van der Aa and Alexander Knaifel.

He has worked with orchestras throughout Europe, including all the BBC orchestras in the UK, and his many festival appearances include the BBC Proms, Edinburgh, Cheltenham and Aldeburgh.

His recital appearances have taken him to London's Wigmore Hall and many European festivals. He has an extensive discography and his recordings of English song with Iain Burnside have received particular acclaim.

Current and future engagements include Count/*Le Nozze di Figaro* for Scottish Opera, Ned Keene/*Peter Grimes* for ROH, Goryanchikov/*From the House of the Dead* for Opera North and Polluxin Rameau's *Castor and Pollux* for English National Opera, as well as concerts with Le Concert Spirituel, Présences Festival in Paris, Manchester Camerata, Royal Liverpool Philharmonic Orchestra, BBC National Orchestra of Wales, the Hallé, the Ensemble Orchestral de Paris, Rias Kammerchor, Netherlands Chamber Orchestra, Avanti Chamber Orchestra, Bach Collegium Japan, City of London Sinfonia, London Philharmonic Orchestra and Britten's *War Requiem* with the Maggio Musicale and Semyon Bychkov in Florence. He will also be giving many recitals at venues including the Wigmore Hall, the Perth Concert Hall and the Musikverein, Vienna.

He is also a composer and has had works premiered at the Wigmore and Barbican Halls, the Purcell Room and live on national radio.

## CBSO CHORUS

**Simon Halsey** Chorus Director  
**David Lawrence** Associate Conductor  
**Julian Wilkins** Assistant Conductor

The CBSO Chorus performs regularly at Symphony Hall and has undertaken a huge range of challenging repertoire with the City of Birmingham Symphony Orchestra. The Chorus is also an extremely important cultural ambassador, both for the CBSO and for Birmingham, and its résumé of engagements with other orchestras rivals any other symphony chorus in the world. Amongst a wealth of prestigious engagements in the past few years are a performance at the opening of the Sydney Olympic Arts Festival in 2000, a live recording with the Vienna Philharmonic and Sir Simon Rattle in 2002 and only the second ever performance in Finland of *The Dream of Gerontius* with Sakari Oramo

and the Finnish Radio Symphony Orchestra in Helsinki in 2004. In 2006, the CBSO Chorus performed twice at the Hong Kong Festival with the Hong Kong Philharmonic Orchestra, it toured to Lyon and Grenoble over New Year 2007 to perform with Orchestre National de Lyon and, in spring 2008, the Chorus travelled to Kuala Lumpur for two performances of Vaughan Williams' *A Sea Symphony* with the Malaysian Philharmonic Orchestra (MPO). Most recently, a second tour to Kuala Lumpur in July 2010 saw the Chorus perform two concerts each of Mahler's *Symphony no.3* and Berlioz's *The Damnation of Faust*, again with the MPO. The Chorus also has over 40 recordings to its credit.

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In a nutshell, The Haden Freeman Group is unique. We believe no other business of our size can offer the same diverse skill sets and expertise, nor deliver our inclusive approach to tackling business issues.

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For more information, contact:

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Dr Martin Bourne *in memoriam*  
Maxine Buchanan  
Christopher & Gill Burt **C**  
Mr & Mrs. R.O. Colclough  
David & Sheila Cook  
Paul Durham  
Geoffrey Heald *in memoriam*  
Mrs Margaret Pate **C**  
Jim & Zelda Pickup

Anthony Price  
Mr Ian Taylor  
Mrs Jane Taylor  
Roseanne Walter  
Moira & Alan Watson  
Dr Kathleen Whale  
John & Helen Whibley  
Rhys & Sheila Williams  
Dr. Andrew v. Zsigmond

### OVERTURE

Anonymous x 6  
Mr D Atherton  
Dr Susan Barber  
Angela & Roger Bogg  
Ron & Mildred Brocklebank **U**  
David Cairns  
Margaret & Bryan  
Campbell Smith  
Pat & Harry Crellin **U**  
Sir Rhys & Lady Davies  
Mrs Sarah Davnall  
Ed Elvish **U**  
Jackie Fisk  
Marion Friend  
Mr Andy Greenwell  
Pat & John Gregson  
Chris Hirst  
Richard & Luci Howarth  
Richard & Elaine Johnson  
Joyce & Michael Kennedy  
Mr & Mrs Kershaw **C**  
Dr Victor Kimber **S**  
Diane Kloss  
Pauline Leaver  
Jeremy Lefroy  
Tim Mitchell  
Keith & Fay Naismith  
Mr John Parsons  
Colin & Judy Pickthall **U**  
Andrew & Jan Renwick **U**

F. Russell  
Dave & Karen Shield  
Martin & Sandra Stone  
Professor & Mrs Tallis  
Andrew Tann  
John & Susan Turner  
David & Anthea Warner  
Robbie Wolfson  
John Young

### IMPROMPTU

Anonymous x 2  
Andrew and Maureen Compton  
Graham Day  
Barbara Goodman  
John Hall **C**  
Susan Heath  
Anne Rosemary Johnson  
Hazel Kunz **U**  
Peter Kurer  
Miss Janet Lawley  
Dr Marion Liss **S**  
Barry & Sue McKenzie  
Mr & Mrs Molyneux  
Audrey Newsome  
Joyce Lindley Parker  
Dr Clare Rayner  
June & Gordon Robson  
Anne Rowlinson  
Dr Caroline Spencer-Palmer **C**  
Mr Krys Stankiewicz  
Dr Susan Thompson  
Mr Herbert Walker  
Mr John Watson  
Janet Wolff  
Mr & Mrs Edward Wood

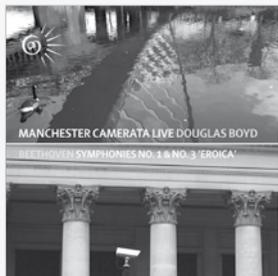
### INTRO

Anonymous x 18



## MANCHESTER CAMERATA LIVE

### BEETHOVEN CDS AVAILABLE NOW!



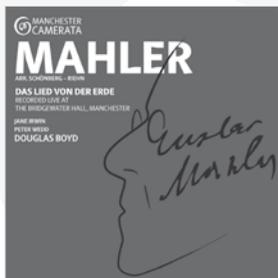
Manchester Camerata's latest CD, featuring live recordings of Beethoven's Symphonies no.1 and no.3 *Eroica*, is available to buy today!

Tonight's concert completes Manchester Camerata's 'live' recordings of the complete Beethoven Symphony Cycle with Douglas Boyd. These recordings aim to capture the spirit and freshness of Beethoven's remarkable symphonies, as well as communicating the excitement and energy of the orchestra in performance at The Bridgewater Hall.

"A remarkable, collectable disc" - The Sunday Times.

This CD and all Manchester Camerata's other CD releases can be bought from Camerata's online shop, The Bridgewater Hall shop, [www.avierecords.com](http://www.avierecords.com) and all good record shops.

### CAMERATA ONLINE



Manchester Camerata's live recording of Mahler's *Das Lied von der Erde* was recently released for download from our website, [www.manchestercamerata.co.uk](http://www.manchestercamerata.co.uk)

The recording made in January 2010, was performed as part of Manchester's acclaimed **Mahler Festival**. Conducted by the orchestra's Music Director, **Douglas Boyd**, it features mezzo soprano **Jane Irwin** and tonight's tenor, **Peter Wedd**.

"A deeply affecting experience" - The Sunday Times.

# ARUP

From January to March, young people from two Manchester schools are working with Manchester Camerata musicians and acoustic and structural engineers from Arup to investigate the acoustic properties of iconic Manchester buildings Urbis and the Central Library.

They will digitally manipulate sounds derived from their spaces and construction materials to create brand new pieces representing the buildings in music; another Urban Symphony!

The premieres of these new works will take place before our concerts at the RNCM on 26 February and 26 March, and we'd love to see you there.

We are grateful to Arup for their support of this project.

For more information on this project, check out the Camerata website at [www.manchestercamerata.co.uk](http://www.manchestercamerata.co.uk)

# Before & After.



Dine in style before the show, then return to enjoy the encore.

The Wyvern Bar and Restaurant nested inside the glorious Midland Hotel extends an invitation to Camerata's Manchester concert-goers to enjoy pre concert dining.

From 5.30pm until 6.30pm treat yourself to 2 courses for £17.00 or 3 courses for £20.00 and take advantage of the surroundings with the option of returning to finish your meal. No last minute rush, no frantic dash and hopefully no bad reviews in discussion. It's all up to you.

And if the mood does capture you to extend the night further we have many fantastic rooms available within the Midland to avoid the evenings curtain call.

£17  
2 Courses  
£20  
3 Courses

QHOTELS  
The Midland  
Manchester

Call 0161 236 3333 today to make reservations

[www.QHotels.co.uk/themidland](http://www.QHotels.co.uk/themidland)

# Manchester Chamber Concerts Society

A series of concerts at the Royal Northern College of Music  
Artistic Director: Kathryn Stott

21 February 2011

Katherine Broderick *soprano*  
James Baillieu *piano*

Songs by Schumann, Mendelssohn, Debussy,  
Poulenc and Walton

28 March 2011

London Haydn Quartet  
Eric Hoepflich *clarinet*

Two Haydn quartets  
and Mozart's sublime quintet

Tickets from the RNCM Box Office 0161 907 5555

To join the mailing list, phone 07715 164587 or email [mailinglist@chamberconcerts.org](mailto:mailinglist@chamberconcerts.org)

For more details about our concerts, visit [www.chamberconcerts.org](http://www.chamberconcerts.org)

# FORTHCOMING MANCHESTER CAMERATA CONCERTS

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## BAROQUE IN VENICE

SATURDAY 26 FEBRUARY 2011, 7.30PM  
RNCM, Manchester

**HANDEL** Overture to *Agrippina*  
**HANDEL** Voi che udite from *Agrippina*  
**BRETT DEAN** Short Stories  
**VIVALDI** Violin Concerto in G minor RV331  
**ALBINONI** Oboe Concerto Op.9 no.2  
**VIVALDI** Stabat Mater  
**VIVALDI** Concerto for 4 Violins in B minor

**Nicholas Kraemer** conductor  
**Giovanni Guzzo** violin  
**Rachael Clegg** oboe  
**Clare Wilkinson** mezzo soprano

RNCM Box Office **0161 907 5555** or [www.rncm.ac.uk](http://www.rncm.ac.uk)

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## REVOLUTIONARY VIENNA

SATURDAY 26 MARCH 2011, 7.30PM  
RNCM, Manchester

**WEBERN** Five Movements Op.5  
**BERG** ARR. TARKMANN Violin Concerto  
**SCHOENBERG** Verklärte Nacht  
(with live visuals)

**Douglas Boyd** conductor  
**Gordan Nikolitch** violin  
**Netia Jones** visual designer

RNCM Box Office **0161 907 5555** or [www.rncm.ac.uk](http://www.rncm.ac.uk)

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## ST JOHN PASSION

TUESDAY 19 APRIL 2011, 7.30PM  
The Bridgewater Hall, Manchester

**BACH** St John Passion

**Nicholas Kraemer** conductor  
**Julia Doyle** soprano  
**Clare Wilkinson** mezzo soprano  
**Andrew Staples** tenor  
**Mark Stone** baritone  
**Matthew Hargreaves** baritone  
**St George's Singers** chorus

Box Office **0161 907 9000**  
or [www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)

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## SUMMER DREAMS

FRIDAY 27 MAY 2011, 7.30PM  
Stafford Gatehouse Theatre

SATURDAY 28 MAY 2011, 7.30PM  
The Bridgewater Hall

**MENDELSSOHN** Violin Concerto  
**MENDELSSOHN** A Midsummer Night's Dream  
(with narrated story)

**Douglas Boyd** conductor  
**Giovanni Guzzo** violin  
**Alison Rose** soprano  
**Narrator** tbc  
**Ladies from Manchester Chamber Choir**

Stafford Gatehouse Box Office **01785 254 653**  
Bridgewater Hall Box Office **0161 907 9000**  
or [www.bridgewater-hall.co.uk](http://www.bridgewater-hall.co.uk)

More info from [www.manchestercamerata.co.uk](http://www.manchestercamerata.co.uk)

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