

MANCHESTER CAMERATA

2010 – 2011 CONCERT SERIES

PICTURES FROM ST PETERSBURG

THURSDAY 21 OCTOBER 2010, 7.30PM

The Coro, Ulverston

SATURDAY 23 OCTOBER 2010, 7.30PM

RNCM Concert Hall

NINA WHITEMAN

Windows on the Neva (approx. 7 mins)

MUSSORGSKY

Pictures at an Exhibition (approx. 32 mins)

INTERVAL (approx. 20 mins)

TCHAIKOVSKY

Andante Cantabile (approx. 7 mins)

TCHAIKOVSKY

Nocturne for cello and orchestra (approx. 5 mins)

TCHAIKOVSKY

Variations on a Rococo Theme (approx. 18 mins)

PROKOFIEV

Symphony no.1 *Classical* (approx. 15 mins)

Gábor Takács-Nagy conductor

Miklós Perényi cello

PRE-CONCERT: TALKING POINT

THURSDAY 21 OCTOBER, 6.30PM

The Coro auditorium

Camerata's Music Director designate Gábor Takács-Nagy talks about his vision for the future of the orchestra.

PRE-CONCERT: PERFORMANCE

SATURDAY 23 OCTOBER, 6.30PM

RNCM Concert Hall

URBAN SYMPHONY, 1st Movement. A short performance of music and art created by local school children from St. Philip's CE Primary School, inspired by Manchester's neo-Classical buildings.

23 OCTOBER

This concert is being recorded for future release and streamed live.

We therefore ask you to switch off mobile phones and watch alarms and to stifle coughs and sneezes with a handkerchief.

Thank you.



Windows on the Neva

Two sides to St Petersburg's musical history – richly melodic Western – looking works by Prokofiev and Tchaikovsky, influenced strongly by the Viennese tradition of music making, and Mussorgsky's folk-inspired *Pictures at an Exhibition* which is closer to the dark and gnarly imaginations of Gogol, Dostoyevsky and Pushkin. Manchester-based composer Nina Whiteman provides a new reflection on this city's turbulent history.

You may also have noticed some cameras around the hall. We are partnering with Manchester Digital Development Agency to stream this concert live to our website and also to the large screen on Exchange Square. The performance will also be recorded for a later CD release.

Manus Carey
Head of Artistic Planning

St Petersburg was built in 1703 by Peter the Great as a 'Window to the West/Window through which the West will come'. Peter's vision was that the new city would be a trading port and centre of naval power, and it was sited where the river Neva flows into the Gulf of Finland. Transportation by boat was central to Peter's idea of the way in which St Petersburg would function and a number of canals were built to create a network of waterways for the city.

Thus the river Neva is an essential part of St Petersburg: it witnessed (and hampered) the building of the city, and carried disease through it; it freezes every winter, and has engulfed the city in its waters many times. Perhaps unsurprisingly, the Neva features prominently in literary works that have emerged from this city built on marshes.

Making a research trip to St Petersburg was not within the scope of this project, so I have relied upon viewing the city through the experiences, views, and writings of others as well as exploring the physical realm of the city through internet maps. All of these 'pathways' into the city informed my approach to writing the music.

Part of my compositional process has been to trace the line of the Neva from a series of maps (dating from 1726 to the present), and to use these lines to create musical material (often

correlating the date of the map with historical events/contemporary writers in order to characterise the music). In addition to responding to the physical shape of the river, I have drawn on a number of descriptions found in the enormous wealth of literature created by writers who lived in the city, particularly the poetry of Anna Akhmatova. I was drawn to Akhmatova's poems because of her concise, poignant, and direct style, as well as her continual reference to her home city and its colours, which provided me with ideas for the timbral palette for the piece. Poems such as *White Night*, *How can you look at the Neva?*, *Poem Without a Hero*, and *Requiem* became constant sources of inspiration whilst composing this piece, and fragments of her poetry appear in the score. Works by other writers such as Bely, Gogol, Brodsky, and Dostoyevsky also informed and shaped the music, providing alternative windows through which I could view St Petersburg.

Personal thanks go to Michael Mayhew, whose first-hand experience of the city gave me a valuable point of departure for this piece.



Find out more about Nina Whiteman,
visit her Myspace page at
www.myspace.com/ninawhiteman
or www.soundandmusic.org



Pictures at an Exhibition

Promenade 1
The Gnome
Promenade 2
The Old Castle
Promenade 3
In the Tuileries Gardens
Bydlo
Promenade 4

In the 1850s a wave of nationalism swept through St Petersburg's creative community, and Modest Mussorgsky was one of its key musical exponents. His friend, the artist and architect Victor Hartmann had been a part of it too, until his premature death aged 39 shocked the city's creative community.

An exhibition of Hartmann's works was organized in the artist's memory in February 1874. That summer, Mussorgsky set about depicting a series of the exhibited pictures in a collection of piano pieces. 'I can hardly manage to put the ideas and melodies down on paper fast enough', he wrote in June as the task proceeded fruitfully.

A 'promenading' theme recurs to link Mussorgsky's separate pictures, suggesting a walk through a gallery or exhibition space. Hartmann's imaginative, fantastical works were ripe for orchestral depiction, and many composers have orchestrated Mussorgsky's piano pieces. Tonight we hear a particularly elegant arrangement for small orchestra by the Chinese-Australian composer Julian Yu. And this arrangement belies Yu's Chinese heritage. The violin Cadenza of

Ballet of the Unhatched Chicks
Two Polish Jews
Promenade 5
The Market Place at Limoges
The Catacombs
Cum Mortuis in Lingua Mortua
The Hut on Fowls' Legs
The Great of Kiev

the last Promenade features a Chinese folk tune, but Mussorgsky's theme is itself rooted in the pentatonic scale – the series of notes on which indigenous Chinese music is built.

Yu also deals skillfully with the solo instruments that provide most of his pictorial character, often casting single instruments as the protagonists (as in *Two Polish Jews*, in which a double bass is cast as the rich Jew conversing with the clarinet, the poor Jew) and using instrumental doubling to create an artificial echoes. Listen out, too, for Yu's interesting scoring in *Bydlo*. This was Hartmann's drawing of a Polish ox cart, and Yu conjures an image of the vehicle with tone clusters and sliding trombone, evoking the straining of the oxen tugging the cart.

From cheeky xylophone shenanigans to curious pitchless wind effects, this arrangement revels in the curious character of Hartmann's pictures. In a sense that sums up Yu's approach; it's his myriad effects and details that make his version so fascinating, rather than the sense of grandeur – perhaps a misleading grandeur – that has long been associated with Mussorgsky's *Pictures*.

Andante cantabile

In the cello, Tchaikovsky found the ideal vehicle for his unique brand of melancholy-tinged Romanticism. Tonight we hear three of the four works Tchaikovsky wrote for cello and orchestra, beginning with a piece which has its origins in a melody from Tchaikovsky's collection *Souvenir d'un lieu cher* for violin and piano. This subsequently appeared as the slow movement to the composer's first string quartet of 1871. The original version of that movement had a prominent role for the cello (it was played by Fitzenhagen at the premiere) and Tchaikovsky arranged it for that instrument with orchestral accompaniment in 1888. The gentle, folk-inspired first melody was noted down by Tchaikovsky after he heard it sung by a carpenter on his sister's country estate; the second theme, played to a pizzicato accompaniment, is the composer's own.



I believe that interpreting music is nothing other than the communication of the emotions which radiate from the composition. Russian music has very deep, warm and contrasting feelings which probably stem from the very dramatic and tragic events in their history. To communicate so many emotions, we must use a great array of different colours in our performance and I am extremely happy that my long-standing friend, Miklós Perényi, will be joining us in this discovery of the Russian soul.



Gábor Takács-Nagy



If you like this why not listen to:
Tchaikovsky Complete String Quartets
Souvenir de Florence,
Endellion String Quartet





PETER ILYICH TCHAIKOVSKY
(1840-1893)

Nocturne (from Op.19 no.4)



This piece had an alternative genesis, too, being originally conceived for piano. The Nocturne (the title implies a connection to evening, night or sleep) was born in 1873 as part of a set of four piano works, and cast for cello and piano soon afterwards by Tchaikovsky's friend the cellist Wilhelm Fitzenhagen. Tchaikovsky, in turn, orchestrated the piece a year later, capturing the dusky, restful feel of the original piano work.

If you like this why not listen to:

**Dvořák/Tchaikovsky;
Serenades for Strings
Neville Marriner &
Academy of St.Martin in the Fields**



PETER ILYICH TCHAIKOVSKY
(1840-1893)

Variations on a Rococo Theme, Op. 33

**I Moderato quasi Andante
II Tema: Moderato semplice
III Variazione 1: Tempo del Tema
IV Variazione 2: Tempo del Tema
V Variazione 3: Andante sostenuto**

**VI Variazione 4: Andante grazioso
VII Variazione 5: Allegro moderato
VIII Cadenza
IX Variazione 6: Andante
X Variazione 7 e Coda: Allegro vivo**

Tchaikovsky's first work for Fitzenhagen was this set of miniatures for cello and orchestra, based on a theme which the composer termed 'Rococo' – implying the sort of intricacy and grace associated with a certain form of baroque architecture. The composer created the theme himself, which is clearly intended as a salute to Mozart. Its cheerful, skipping disposition belies the severe depression Tchaikovsky was experiencing at the time of writing; his opera *Vakula the Smith* had a dismal premiere at the Mariinsky Theatre in late 1876 and *Romeo & Juliet* had been roundly condemned by the critic Eduard Hanslick.

Emotional highs and lows were common in Tchaikovsky's tortured life and informed the nature of his music – though not in the most obvious ways – and the variations tend to move between melancholic lyricism and virtuoso sparkle. In advance of the Moscow premiere in 1877, Fitzenhagen suggested certain changes to Tchaikovsky and eventually the composer sanctioned a complete re-arrangement from the cellist. Fitzenhagen's version – which is the accepted version today – jettisons one of Tchaikovsky's variations (there were originally nine) and changes the order of the others.

The new arrangement eventually irritated Tchaikovsky, but there's no denying it lends the work the journeying feel of a full concerto. The original theme remains audibly discernable throughout the seven variations, though it's only heard in snippets in the orchestra/soloist exchanges of the second variation, and is given to the flute in the fifth. The work's craft, delicacy and inventiveness prompted Franz Liszt to declare, upon hearing it in 1879, 'Here, at last, is music again.'

If you like this why not listen to:

**Tchaikovsky Rococo Variations
Miklós Perényi with the Budapest
Philharmonic Orchestra
conducted by Rico Saccani**



Symphony no.1 in D, Op. 25, Classical

- I Allegro**
- II Larghetto**
- III Gavotte: Non troppo allegro**
- IV Molto vivace**

In the early 1900s Serge Prokofiev caused a stir as a student at the St Petersburg Conservatoire – not so much for his outstanding talents as for his irreverent attitude to accepted compositional rules. Only a decade or so after his most bold creations did Prokofiev demonstrate his firm understanding of the structures of the past with his ‘neo-classical’ First Symphony.

In the symphony Prokofiev set out to hang 20th century harmonies and resources on ‘Classical’ forms, creating what an 18th century composer like Haydn might have composed ‘had he lived in our day’. Prokofiev was relatively inexperienced as he set to work in 1917, and Haydn posthumously aided the young Russian in matters of structure and organization as much as inspiring him to effervescence and cheekiness.

It’s a few bars before the modern harmonic techniques of the opening Allegro begin to distinguish the work’s twentieth century conception from one of the Classical era. In exploring its initial theme the music flees between Classically ‘standard’ harmonic reference points. In the secondary idea the bassoon provides an archetypal Haydn-style accompaniment to the violins. In accordance with Classical ideals, the movement returns to its first idea to conclude.

The Larghetto sees Prokofiev treating the time signature with the same ambiguity he does harmony in the first movement – it’s a dream-like view of the classical symphony complete with wistful rising and falling strings. The following Gavotte is an archetypal slice of Prokofiev featuring a typically angular melody, and yet it still seems every bit a gallant dance movement. The finale is full of inventive, idiosyncratic melody, piquant orchestration and grinning wit; there’s no sign of the political turmoil St Petersburg was experiencing at the time Prokofiev was writing in the city.

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 and Ulverston. 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



GÁBOR TAKÁCS-NAGY conductor

Gábor Takács-Nagy was born in Budapest and at the age of eight began to study the violin. As a student at the Franz Liszt Academy, he won First Prize in 1979 in the Jenő Hubay Violin Competition, after which he pursued studies with Nathan Milstein. His chamber-music teachers at that time were Ferenc Rados, András Mihály and György Kurtág. From 1975 to 1992, he was founding member and leader of the acclaimed Takács Quartet performing with legendary artists such as Lord Menuhin, Sir Georg Solti, Isaac Stern, Paul Tortelier and Mstislav Rostropovich and made many recordings for Decca and Hungaroton. In 1982, he was awarded the Liszt Prize. In 1996, he founded the Takács Piano Trio with which he made world-premiere recordings of works by Hungarian composers Franz Liszt, László Lajtha and Sándor Veress.

In 2001, following in a long-line of Hungarian musical tradition, Gábor Takács-Nagy turned to conducting which is now his principal activity. In 2005 he created his own string ensemble, the Camerata Bellerive as orchestra-in-residence at the annual Festival de Bellerive in Geneva. In August 2007, he was appointed Music Director of the Verbier Festival Chamber Orchestra performing many times in the Verbier Festival as well as in numerous European and Asian cities, and collaborating with renowned soloists such as Martha Argerich, Joshua Bell, Jean-Yves Thibaudet

and Emmanuel Ax as well as singers Frederica von Stade, Barbara Bonney and Angelika Kirschlager. In September 2010 he will take over as Music Director of the MAV Symphony Orchestra, Budapest and from September 2011 has been appointed Music Director of Manchester Camerata, one of the UK's leading chamber orchestras. He has made several orchestral recordings including the Bartók Viola Concerto with Nobuko Imai.

Gábor Takács-Nagy is also a dedicated and highly sought-after chamber music teacher and since 1996 has been Professor of String Quartet at the Geneva Conservatoire. In 2009 he was appointed International Chair in Chamber Music at the RNCM and gives masterclasses in many international academies. In 1998, he founded the Mikrokosmos string quartet with Zoltan Tuska, Sándor Papp and Miklós Perényi, which in 2008, recorded the complete cycle of Bartók's string quartets. Gábor Takács-Nagy is considered as one of today's most authentic exponents of Hungarian music, and in particular, that of Béla Bartók.

MIKLÓS PERÉNYI cello

Miklós was born in Budapest into a musical family. At the age of five he received his first cello lessons from Miklós Zsamboki, a former pupil of David Popper, and at the age of seven he was admitted to the Ferenc Liszt Music Academy Budapest where he studied with Professor Ede Banda. He made his debut in Budapest at the age of nine. He undertook further studies at the Accademia Santa Cecilia Roma with Professor Enrico Mainardi. In 1962 he was a prize winner at the International Casals Competition held in Budapest. In 1965 and 1966 Pablo Casals invited him to join his masterclasses in Zermatt and Puerto Rico, followed by an invitation to perform at the Marlboro Festival in the next four consecutive years.

In 1974 he was appointed a teacher at the Ferenc Liszt Music Academy Budapest, and since 1980 he has been Professor of the cello department. As an acknowledgement of his musical activities he was awarded the Kossuth Prize in 1980, and the Bartók-Pásztory Prize in 1987. As a soloist and a chamber musician he has appeared in many musical centres and festivals in Europe as well as in Japan, China, and North and South America. He has a very extensive repertoire, including pieces from the 17th and 18th centuries to the present day.

One of Perényi's close partnerships is with the pianist András Schiff, and they have worked together in numerous venues in Europe, including London's Wigmore Hall, the Edinburgh Festival, Ruhr Festival, and the Schubertiade in Austria, and have toured in North America. Perényi also works frequently with the Keller Quartet. He has made a number of recordings for various labels including Hungaroton, EMI-Quint, Sony, Teldec, Erato, Col Legno, and Decca, and for Metropolitan Video. In 1999 a CD was released by Hungaroton of works by Ernő Dohnányi, Ferenc Farkas, Zoltán Kodály, György Ligeti, András Mihály, and Sándor Veress with the Hungarian pianist Dénes Várjon. Also released was a disc of the complete works for cello of Kodály. His recording, with András Schiff, of the Beethoven Sonatas for Cello and Piano on ECM received outstanding reviews and was awarded the Cannes Classical Award 2005. A new recording of the Bach Suites is due for release.

In addition to his work as a performer, Miklós Perényi is an avid composer; his compositions include pieces for cello and works for small and large chamber ensembles.

NINA WHITEMAN composer

Nina Whiteman (b. 1981) is a composer and singer living in Manchester. She studied music at Oxford University and went on to gain postgraduate qualifications in composition at The University of Manchester (MusM and PhD), studying composition with Robert Saxton and Philip Grange respectively.

Many of her compositions take their inspiration from extra-musical sources including visual art (*Out Hunting Teeth*: a set of piano pieces inspired by Goya's *Los Caprichos*) and poetry (*Distant Voices*: a work for 14 players, 6 solo singers, and electronics setting poems by C.P. Cavafy), reflecting her activities as a painter and her interest in vocal techniques.

She was selected for the 2009 Sound and Music composer shortlist for her work *The Invention of Clouds* (for bass flute solo, percussion, and string trio). This work has since led to a cycle of cloud-inspired pieces, all featuring the bass flute and drawing on scientific research into clouds (ranging from an 1804 essay that first defined the cloud types, to images and data from a NASA satellite).

In 2010, she has employed site-specific processes on two commissions: *A Book of Walks* (for the Colinton Amateur Orchestral Society as part of the Adopt-a-composer scheme [PRSF, Sound and Music, Making Music, and to be broadcast on BBC Radio 3]), and a new work for *Spirituoso* (ensemble in residence at Handel House Museum, London). Other projects in 2010 include *Celestial Navigation* for accordion duo Toeac (premiered at the Cheltenham Music Festival in July), and a new work for Quatuor Danel (premiere in Manchester in February).

As a singer, Nina specialises in challenging repertoire composed in the last fifty years and sings with Trio Atem (flute, voice, 'cello), who are committed to high quality, engaging performances of new work and pieces from recent repertoire.

ORCHESTRA LIST

1st VIOLIN

Giovanni Guzzo
Paula Smart
David Routledge
Sarah Whittingham
Sophie Mather
Zara Benyounes

2nd VIOLIN

Julia Hanson
Suzanne Bateau
Rebecca Thompson
Anthony Banks
Simon Gilks

VIOLA

Richard Williamson
James Swainson
Nick Howson
Alex Gale

CELLO

Hannah Roberts
Barbara Grunthal
Zoe Long

DOUBLE BASS

Daniel Storer
Diane Clarke

FLUTE

Sarah Whewell
Aine Lambert

OBOE

Rachael Clegg
Mary Gilbert

CLARINET

Fiona Cross
Lynne Racz

BASSOON

Laurence Perkins
Ben Hudson

HORN

Naomi Atherton
Diane Harper

TRUMPET

Tracey Redfern
Helen Quayle

TIMPANI

Ian Hood

PERCUSSION

Janet Fulton
Edward Cervenka

HARP

Eira Lynn Jones

KEYBOARD

Kate Thompson

MANCHESTER CAMERATA ADMINISTRATION

BOARD OF DIRECTORS

Geoffrey Shindler OBE Chairman
Nigel Hirst
Malcolm Hurrell
Cllr. John Sullivan
Nigel M. Taylor
Ian O'Doherty
Helen Palmer
Lawrence Jones
Cllr Dale Mulgrew
Simon Webb

MANAGEMENT TEAM

Bob Riley Chief Executive
Manus Carey Head of Artistic Planning
Charlotte Spencer Head of Development
Nick Ponsillo Head of Learning and Participation
Jo Barclay Orchestra Manager
Sophia Linehan Marketing Manager
Matthew Freeman Development Manager
Jonathan Price Learning Manager
Sue Colvin Marketing Manager *
Chris Pearson Finance Manager *
Bob Jones Marketing Assistant *
Emma Crossley Finance Assistant *

*Part-time positions



**BE A PART OF MANCHESTER CAMERATA'S 40TH BIRTHDAY
AND SEE YOUR DONATION DOUBLED THROUGH THE
BIG ARTS GIVE!**

For information contact Matt Freeman on **0161 908 0042**
or email mfreeman@manchestercamerata.com



OUR SUPPORTERS

HONORARY LIFE PATRONS

Fay Campey, Raphael Gonley,
Michael Grindrod,
Nicholas Kraemer,
Ron Robinson, John Whibley,
Margaret Campbell Smith

CHAIR ENDOWMENT

Lane-Smith & Shindler –
Manchester's leading Trust and
Estate Practice (Leader's Chair)
Nigel & Joan Hirst (Hannah Roberts)
Ruth Goldberg *in memoriam*
(Suzanne Bateau)
David & Gill Williamson
(Sophie Mather)

NEW MUSIC

Mike Grindrod

SYMPHONY

Sir Douglas & Lady Brown

CONCERTO

Mrs Vivienne Blackburn
Matthias Kuhn & Serena Cowell
Mr Pete Frost & Mr Steve O'Hare

SUITE

Anonymous x 3
Kathy Arundale
Dr Martin Bourne *in memoriam*
Maxine Buchanan
Mr & Mrs. R.O. Colclough
David & Sheila Cook
Paul Durham
Geoffrey & Joan Heald
Mrs Margaret Pate **C**

Jim & Zelda Pickup
Mr Ian Taylor
Mrs Jane Taylor
Roseanne Walter
Moiria & 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
Audrey Duff **S**
Ed Elvish **U**
Jackie Fisk
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 **U**

Colin & Judy Pickthall
Anthony Price
Andrew & Jan Renwick
F. Russell
Hilary Scannell **U**
Dave & Karen Shield
Martin & Sandra Stone
Professor & Mrs Tallis
Andrew Tann
John & Susan Turner
David & Anthea Warner
Robbie Wolfson
John Young

IMPROMPTU

Anonymous x 1
Graham Day
Barbara Goodman
John Hall **C**
Susan Heath
Anne Rosemary Johnson
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
Mr Krys Stankiewicz
Dr Susan Thompson
Mr Herbert Walker
Mr John Watson
Janet Wolff
Mr & Mrs Edward Wood

INTRO

Anonymous x 17

C Colne

S Stafford

U Ulverston

Before & After.

THE
WYVERN



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



MANCHESTER BEETHOVEN ORCHESTRA

Christ Church, Didsbury

Saturday, 20th November 2010
7.30 pm

Hamlet Overture - Tchaikovsky
Piano Concerto No. 21 - Mozart
Symphony No. 3 - Boughton

Conductor - Frank Lennon



Collection in aid of
Rainbow Family Trust

Admission Free

FORTHCOMING MANCHESTER CAMERATA CONCERTS

SCHUBERT AND VIENNA

SUNDAY 24 OCTOBER, from 2.15PM
RNCM

Sunday Afternoon Coffee Concert

2.15pm Hot drinks, scones with jam and cream

3pm SCHWERTSIK Wake
SCHUBERT Quintet in C Major

Miklós Perényi cello

Manchester Camerata Ensemble

Box Office **0161 907 5555** or www.rncm.ac.uk

NEW YEAR'S EVE OPERA GALA

FRIDAY 31 DECEMBER 2010, 8.00PM
The Bridgewater Hall, Manchester

A musical extravaganza including opera favourites by Puccini, Rossini and Tchaikovsky, and a last night of the Proms finale.

Stephen Bell conductor

Natalya Romaniw soprano

Wynne Evans tenor

Pre concert dining from 5.30pm

Foyer Entertainment from 6.30pm

BAROQUE IN DRESDEN

SATURDAY 27 NOVEMBER 2010, 7.30PM
RNCM

THURSDAY 2 DECEMBER 2010, 7.30PM
The Coro, Ulverston

LOTTI Sinfonia in D

W F BACH Overture in G minor

W F BACH Concerto for Keyboard
and Strings in A minor

GOLDBERG Trio Sonata in C

DANIEL KIDANE Reflection on Dresden

VIVALDI Concerto 'per Pisendel' in D minor

HASSE Fuga e Grave in G minor

Mahan Esfahani harpsichord

Manchester Camerata Ensemble

RNCM Box Office **0161 907 5555** or www.rncm.ac.uk

Coro Box Office **01229 58 7140**

NEW YEAR VIENNESE GALA

SATURDAY 1 JANUARY 2011, 3.00PM
The Bridgewater Hall, Manchester

SUNDAY 2 JANUARY 2011, 7.30PM
The Coro, Ulverston

A concert of Viennese delights for all the family with waltzes, polkas and songs.

Geoffrey Patterson conductor

Katherine Broderick soprano

Bridgewater Hall Box Office **0161 907 9000**

Coro Box Office **01229 587140**

More info from www.manchestercamerata.co.uk

Follow us on :  Facebook

 Twitter

 Blogger