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# Spring Concert 2023

**Natalia Luis-Bassa**  
Conductor

**Ethan Loch**  
Piano



  
STEINWAY & SONS  
**Thursday 6 April, 7.30pm**  
**Perth Concert Hall**



nyos

# development orchestra

## Programme

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Mighty River

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# Welcome

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This year I am back in Scotland full of enthusiasm to work with these talented young musicians. Having the opportunity to collaborate with them again is such a pleasure for me.

In this programme we will be accompanying the highly gifted pianist Ethan Loch, who with his musicality has managed to inspire our younger generations. Grieg's Piano Concerto needs little introduction, its explosive beginning and beautiful lines will leave you with a sense of happiness and tranquillity.

Errollyn Wallen's *Mighty River* explores the history of the slave trade in Britain, with spirituals and gospel music at its core. *Mighty River* lives up to its name, combining these traditional forms with contemporary music, making the orchestra an instrument of conciliation and gratitude to all those who paved the way for so many today.

We are finishing the evening with another mighty piece, *Finlandia* by Sibelius! It is such an inspiring piece to play with young musicians, it challenges all their technical abilities with powerful and pleasing melodies and rhythms.

I invite you to join our musical universe which we have magically created this week thanks to the power of music and its effect on everything we do.

**Natalia Luis-Bassa**  
Conductor



# Natalia Luis-Bassa

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## Conductor

Natalia is a dynamic conductor and a passionate advocate for young musicians' education, forming partnerships with many institutions including the National Children's Orchestras of Great Britain, National Youth Orchestras of Scotland, Royal Conservatoire of Scotland, Leeds Conservatoire, Oasby Music Group and most recently with the Benedetti Foundation. She is also a record-breaker as the first person to obtain a degree in Orchestral Conducting in her native country of Venezuela.

After completing her postgraduate studies at the Royal College of Music in London, she held the RCM Junior Fellowship in Opera Conducting for two years. Her relationship with the RCM continues to this day as she is a Professor of Conducting there.

Natalia holds a Master's degree from the University of Huddersfield where she is a part-time lecturer and has been appointed Elgar Ambassador.

Promoting the conducting craft for young people has been a highlight of her career and she has held many successful workshops around the country.





# Ethan Loch

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## Piano

*I often think of Grieg's Concerto as an insight into the life and culture of the composer. It is almost as if we are drawn into his world through each movement. Grieg combines nature with culture. The orchestra and piano are communicating with each other; having a light-hearted conversation and dancing together.*

*I am looking forward to exploring these environments, and to collaborating with the orchestra as we share Grieg's story through the music of his Concerto.*

Ethan was born in 2004 and diagnosed completely blind since birth. As a toddler he would explore the piano for hours, imitating his first inspiration, Rowlf the piano-playing dog from *The Muppet Show*. His other inspiration, the DVD *Horowitz in Vienna*, he played relentlessly.

Ethan's formal piano lessons began at age four with his mother and he now studies with Fali Pavri at the Royal Conservatoire of Scotland. He has been composing since early childhood and is now working towards publishing his collection of waltzes, études and two piano concertos.

In 2016 Ethan was awarded a major international award in the Vatican. He received the Premio Assoluto prize at the 15th International Giuseppe Sciacca awards in Rome, for his ability to create music 'full of colours' as an inspiration to all. In July 2019 Ethan won the Scottish International Youth Piano Competition as part of the Moray Prize at the Royal Conservatoire of Scotland.

Ethan reached the grand final of BBC Young Musician 2022 after winning the keyboard category final; he played Chopin's Piano Concerto No.2 in F minor with the BBC Philharmonic conducted by Mark Wigglesworth.

Following this success, Ethan has arranged many future concerto and recital debuts throughout the UK for 2024 and beyond. 2024 will see him perform with the Bournemouth Symphony Orchestra (a reunion with Mark Wigglesworth), then with the Manchester Camerata, the BBC Scottish Symphony Orchestra and concerto concerts with the Royal Scottish National Orchestra following in 2025.



## Errollyn Wallen (b. 1958)

# Mighty River



**DURATION** 16 minutes  
**YEAR OF COMPOSITION** 2007

### THE WORLD IN 2007...

Apple CEO Steve Jobs introduces the original iPhone, beginning a new era of smartphones with this invention.

The United Nations General Assembly adopts the Declaration on the Rights of Indigenous Peoples.

### FURTHER LISTENING

Joel Thompson – Seven Last Words of the Unarmed  
*A chillingly powerful choral work, which sets the final words of seven victims of police brutality in the USA.*

Composing for the orchestra is my favourite challenge and this commission from the Rector and Parochial Church Council (PCC) of Holy Trinity Clapham Common and John Wates, to mark the bicentenary of the Abolition of the Slave Trade, is an especially important one for me.

It is an innate human instinct to be free just as it is for the river to rush headlong to the sea. That is the concept for this work.

The work makes reference to the hymn *Amazing Grace* and the spirituals *Deep River* and *Go Down Moses*. It is as if the perpetual motion of the music, like water, like time, through its sheer momentum, comes across the cries and echoes of human hearts and voices, singing out of suffering, repentance, humility and hope.

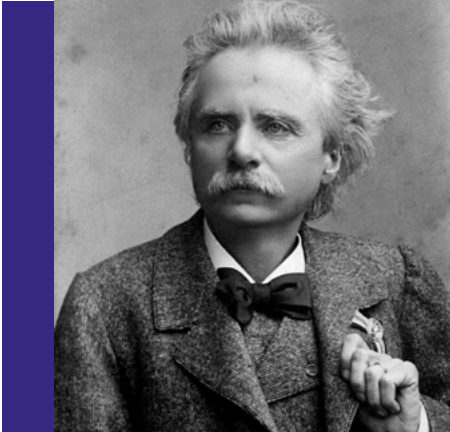
Each new piece I write is like an adventure and in composing *Mighty River* I reaffirmed my belief that history is a living thing of which we are all part. I feel honoured to have been chosen to commemorate this very special day.

*Mighty River* is in a single movement, and I dedicate it to my great-great-great-great-great-great grandmother. I will never know her, but I praise her for her courage and toughness. Because of her I thrive.

© Errollyn Wallen, 2007

Edvard Grieg (1843-1907)

## Piano Concerto in A minor, op.16



**DURATION** 30 minutes

**YEAR OF COMPOSITION** 1868

### THE WORLD IN 1868...

The first transnational women's organisation, Association internationale des femmes, is founded.

The first Trades Union Congress is held in Manchester, England.

- i. Allegro molto moderato
- ii. Adagio
- iii. Allegro moderato molto e marcato – Quasi presto – Andante maestoso

Grieg's Piano Concerto in A minor, written when he was just 25, has enjoyed incredible success since its first performances, which won the admiration of fellow composers Tchaikovsky and Liszt. It is not only one of the most-performed piano concertos in the repertoire but one of the few works to have embedded itself in the wider public consciousness. The opening timpani roll and virtuosic piano flourishes up and down the keyboard are instantly recognisable to many, no doubt helped by its infamous appearance in Morecambe and Wise's 1971 Christmas Special.

One of the defining features of this work is the way it blends elements of Norwegian folk music with classical structures and traditions. Grieg incorporates Nordic folk rhythms and harmonies into the work and, similarly to his Czech contemporary Dvořák, he uses these to craft original, idiosyncratic melodies as opposed to quoting directly from existing folk songs.

The piano writing is notable for its technical demands and virtuosity. Grieg was a skilled pianist himself and he wrote the concerto to showcase the full range of the piano's expressive capabilities.

Following the grand opening, the woodwinds introduce the first theme, which the piano develops at length, this simple folk-like melody stands in contrast to the movement's soulful second theme, introduced a few minutes later by the cellos and similarly embellished by the piano. As the movement comes to its conclusion, the soloist plays a complex cadenza, and the work builds to its climax inevitably ending in perfect circularity with the piano restating its famous opening bars.

The slow second movement is hauntingly beautiful and introspective. After the orchestral introduction concluding with the movement's main theme, the piano enters playing long, lyrical musical phrases supported by a rich orchestral backdrop.

The final movement is structured as a rondo, which means the main theme returns in various guises throughout the movement. It is a thrilling tour de force for orchestra and soloist, bringing the concerto to a brilliant and triumphant close.

Jack Johnson (© NYOS, 2023)

## KEY OF MUSICAL TERMS

**Cadenza** – a virtuosic solo passage that occurs towards the end of a movement or piece of music, which typically features rapid runs, arpeggios and other technical flourishes, as well as moments of lyricism and expressiveness. The purpose of the cadenza is to provide an opportunity for the performers to showcase their individual artistry and technical mastery.

## FURTHER LISTENING

Clara Schumann – Piano Concerto in A minor

*Grieg's work is often paired in recordings with Robert Schumann's concerto for piano in the same key, but before either of those pieces were written, Robert's wife Clara composed a Piano Concerto in A minor. Long neglected, it is now being recognised for its sweeping melodies and expert piano writing.*

## First Violin

Malcolm Wong, Glasgow (Leader)

Eirene Wanting Cai, Edinburgh  
Grace Cooper, Midlothian  
Daria Derevyankin, Argyll and Bute  
Rhea Fitzgerald, Edinburgh  
Rebecca Greig, East Dunbartonshire  
Eleanor Hanson, Huddersfield  
Nellie Heinrich, Glasgow  
Simon Mercieca, Edinburgh  
Isla Rae, East Dunbartonshire  
Sandy Reilly, Edinburgh  
Michelle Tse, Aberdeen  
Qingyang Xiao, Midlothian  
Becca Ye, Edinburgh  
James Yu, Glasgow

## Second Violin

Lucy Assur, South Ayrshire  
Eric Chen, Edinburgh  
Keyu Chen, Edinburgh  
Emily Chong, East Renfrewshire  
Hazel Davis, Scottish Borders  
Mia Gong, Fife  
Emlyn Jones, Highland  
Caitlin Ke, Glasgow  
Joseph Knapper-Hirst, Glasgow  
Beata McGhee, Edinburgh  
Daniel Richardson, Midlothian  
Vinayak Vasudevan, Aberdeen  
Emily Welsh, East Dunbartonshire  
Ruoqing Yu, East Renfrewshire  
Claire Zhang, East Renfrewshire

## Viola

Cameron Clark, North Ayrshire  
Hannah Gregory, Stirling  
Dineo Makhatholela, Stirling  
Seona McKendrick, Edinburgh  
Stephen O'Neill, Edinburgh  
Callum O'Riordan, Fife  
Ailsa Quantrill, Aberdeenshire  
Katherine Ross, Glasgow



## Cello

Daniel Armstrong, Fife  
Freddy Beeston, Edinburgh  
Carla Brunelli Bonet, Midlothian  
Alexandra Casson, Edinburgh  
Ross Davis, Scottish Borders  
Lewis Gaunt, Aberdeen  
Gemma Gowans, Glasgow  
Magnus Holden, Falkirk  
Henry Jones, Edinburgh  
Jaco Kirschenbaum, Midlothian  
Jamie McCreath, East Dunbartonshire  
Yiqin Yan, Edinburgh  
Ava Zhang, East Renfrewshire

## Double Bass

Pui Yu Glynnis Chan, Stirling  
Isla MacFadyen, Aberdeen  
Zaki Mulube, Midlothian  
Hector Murray, Edinburgh



### **French Horn**

Lucy Arbuckle, Glasgow  
Darcy Cowie, West Dunbartonshire  
Beatrice Elliott, Fife  
Rhona Langford, East Renfrewshire  
Olivia Massimo, East Lothian  
Zander Williams, Aberdeen

### **Trumpet**

Finlay Brooks, Stirling  
Rowan Glegg, East Dunbartonshire  
Finlay McLuckie, Moray  
Lydia Wilson, South Lanarkshire

### **Trombone**

Osian Bellshaw, Highland  
Ruth de Villiers, Dundee  
Jack Traynor, South Lanarkshire

### **Bass Trombone**

Andrew Thornton, Dingwall

### **Tuba**

Adam Howie, Edinburgh  
Peter Whitelaw, Dumfries and Galloway

### **Percussion**

Struan Cottee, East Lothian  
Kenzie Robertson, Edinburgh  
Anna Ross, Glasgow  
Ellie Smillie, North Lanarkshire

### **Harp**

Annabelle Nordmann, East Renfrewshire  
Genevieve Nordmann, East Renfrewshire

### **Flute**

Kezia Conran, Argyll and Bute  
Emily Gow, Aberdeen  
Zuzanna Kujawa, North Lanarkshire  
Aurora Margiotta, Midlothian  
Emma Phipps, Edinburgh

### **Oboe**

Jamie Dickinson, East Renfrewshire  
Ellie Digger, East Dunbartonshire  
Hannah Magill, Aberdeen  
Anjali Pavri, East Renfrewshire

### **Clarinet**

Emily Barron, Renfrewshire  
Isabella Davidson, Edinburgh  
Scott Hutchison, Stirling  
Rachel Leung, Glasgow  
Donald Whitelaw, Dumfries and Galloway

### **Bassoon**

Reuben Clark, East Renfrewshire  
Max Docherty, East Renfrewshire  
Theodora Gherghe, East Renfrewshire  
Christopher Johns, Fife  
Aneesa Phillips, Glasgow

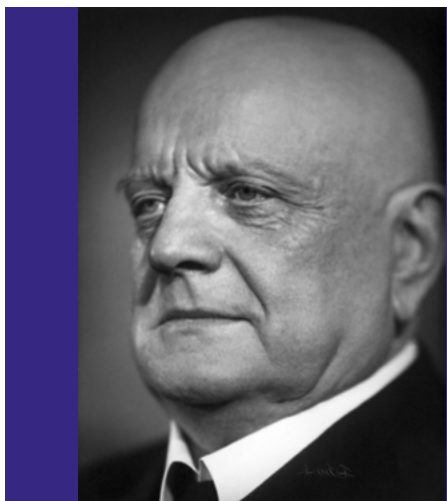
*Correct at the time of going to print*





**Jean Sibelius (1865-1957)**

## **Finlandia, op.26**



**DURATION** 9 minutes

**YEAR OF COMPOSITION** 1899

### **THE WORLD IN 1899...**

Glasgow School of Art opens its new building, one of the crowning achievements of Scottish architect Charles Rennie Mackintosh.

The Shootout at Wilson Ranch, the last major gunfight of the 'Wild West' era in the US, takes place in Tombstone, Arizona.

### **FURTHER LISTENING**

Jessie Montgomery – Banner  
*A reimagining of the concept of 'national anthems' for the 21st century.*

Sibelius's majestic musical emblem of his homeland paid tribute in 1900 not only to the birth of a new century and a new Finland but was also the resounding mouthpiece of the patriotic press celebrations held in Helsinki the previous year, when some of the music was first heard. Though the blatantly snarling brass and pounding kettledrums of its opening bars may seem more menacing than this often jubilant, often fervent work subsequently turns out to be, they instantly grip the attention. Here is a score powerful enough to overflow its country's borders.

But vividly demonstrative though it unquestionably is, it is a work which, no more than nine minutes long, knows when to stop. Originally entitled *Finland Awakes*, this potent piece of Nordic patriotism succinctly conveys its intentions, which were to help promote Finland's freedom from Russia's abusive rule, not fully achieved until 1917. Interwoven with passages of hymnlike poignancy and stamping energy, the music's message remains utterly clear. Though not by any means Sibelius's most subtle score, its very brevity continues to make its effect more than a century after the work was unveiled.

Conrad Wilson © 2014

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**FRIDAY 14 APRIL, 7.30PM**

**NYOS Symphony Orchestra**

*Usher Hall, Edinburgh*

T: 0131 228 1155

W: [usherhall.co.uk](http://usherhall.co.uk)

**SATURDAY 15 APRIL, 7.30PM**

**NYOS Symphony Orchestra**

*Glasgow Royal Concert Hall*

T: 0141 353 8000

W: [glasgowconcerthalls.com](http://glasgowconcerthalls.com)

**FRIDAY 14 JULY, 7.30PM**

**NYOS Symphony Orchestra**

*Music Hall, Aberdeen*

T: 01224 641122

W: [aberdeenperformingarts.com](http://aberdeenperformingarts.com)

**SATURDAY 15 JULY, 7.30PM**

**NYOS Symphony Orchestra**

*Perth Concert Hall*

T: 01738 621031

W: [perththeatreandconcerthall.com](http://perththeatreandconcerthall.com)

*Concert in memory of Richard Chester M.B.E*

**FRIDAY 28 JULY, 7PM**

**NYOS Development Orchestra**

*Greyfriars Kirk*

T: 0131 668 2019

W: [thequeenshall.net](http://thequeenshall.net)



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or contact our admissions team at [admissions@smms.uk](mailto:admissions@smms.uk)  
Call: 0131 538 7766



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