

nyos

National
Youth Orchestras
of Scotland

nyos
**symphony
orchestra**

Summer Concerts 2023

Martyn Brabbins

Conductor

Elena Urioste

Violin

Blair Sinclair

Trombone

Cillian Ó Ceallacháin

Trombone



14 July, 7.30pm

Aberdeen Music Hall

15 July, 7.30pm

Perth Concert Hall



Programme

Strauss Till Eulenspiegel's Merry Pranks	Page 9
Coleridge-Taylor Violin Concerto, Op.80	Page 10
Claire McCue In Pursuit	Page 11
Elgar In the South (Alassio), Op.50	Page 15

Welcome

Welcome to the National Youth Orchestra of Scotland's summer concert. After coming together for two fantastic performances in April, we are proud to present our summer programme of thrilling works, both old and new.

The orchestral musicians on stage tonight are a wonderful reminder of the excitement and promise that the future holds. They are joined by the exceptional conductor Martyn Brabbins to perform works by three illustrious composers from the turn of the 20th Century, alongside a very special premiere performance of a contemporary work by Scottish composer Claire McCue.

We also welcome a trio of guest soloists to the stage. Internationally acclaimed American violinist Elena Urioste joins the orchestra in Samuel Coleridge-Taylor's Violin Concerto, an impassioned work brimming with original melodies that is being increasingly recognised as a masterpiece after years of neglect. The brilliant trombonists Blair Sinclair and Cillian O Ceallacháin give the premiere of the full orchestral version of Claire McCue's Double Trombone Concerto, In Pursuit.

Bookending these two magnificent concertos are tone poems by Elgar and Richard Strauss, which give every section of the orchestra the opportunity to display their virtuosity.

Working with world-renowned soloists and conductors, alongside exceptional

instrumental tutors, are just some of the benefits of joining NYOS. It is only thanks to the generosity of our supporters that we are able to offer these opportunities to young people from all backgrounds and ensure that no young person who wants to join the NYOS community will miss out due to financial barriers.

You will find further information in this programme about the launch of the Richard Chester Creativity Fund, set up to celebrate the life of our former Director and to support the young musicians of the future to access life-changing opportunities. You can also read about the NYOS Endowment Trust's Colin MacLean Bursary Fund, which for 10 years has been supporting exceptional young musicians on the cusp of a professional career.

Finally, we would like to take this opportunity to thank the community of tutors, conductors, soloists, donors, staff, and of course, parents and carers, who continue to support NYOS's success. Thank you for coming and we hope you enjoy the concert.

Thank you for joining us!



Martyn Brabbins

Conductor

Martyn Brabbins is Music Director of the English National Opera. An inspirational force in British music, Brabbins has had a busy opera career since his early days at the Kirov and more recently at La Scala, the Bayerische Staatsoper, and regularly in Lyon, Amsterdam, Frankfurt and Antwerp.

He guests with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the other leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 living composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey.

Martyn was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994-2005, Principal Guest Conductor of the Royal Flemish Philharmonic 2009-2015, Chief Conductor of the Nagoya Philharmonic 2012-2016, and Artistic Director of the Cheltenham International Festival of Music 2005-2007.

He is Prince Consort Professor of Conducting at the Royal College of Music, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society alongside his duties at ENO, and has for many years supported professional, student and amateur music-making at the highest level in the UK.



Elena Urioste

Violin

Elena Urioste is a musician, yogi, writer, and entrepreneur, as well as a lover of nature, food, animals, and connecting with other human beings.

As a violinist, Elena has given acclaimed performances as soloist with major orchestras throughout the United States and internationally and is a former BBC New Generation Artist (2012-14).

Recent musical highlights include the release of two studio albums with pianist Tom Poster, *THE JUKEBOX ALBUM* and *From Brighton to Brooklyn*, a recording with Kaleidoscope Chamber Collective of Samuel Coleridge-Taylor's *Nonet*, *Piano Trio*, and *Piano Quintet*, and an album of lesser-known chamber works by Fanny and Felix Mendelssohn.

An avid chamber musician, Elena is the founder and Artistic Director of Chamber

Music by the Sea, an annual festival on Maryland's Eastern Shore.

Elena is a graduate of the Curtis Institute of Music and The Juilliard School. The outstanding instruments being used by Elena are an Alessandro Gagliano violin, Naples c. 1706, and a Nicolas Kittel bow, both on generous extended loan from the private collection of Dr. Charles E. King through the Stradivari Society of Chicago.

Miscellaneous accomplishments include a 2022 BBC Music Magazine Award for *THE JUKEBOX ALBUM*; a 2020 Royal Philharmonic Society "Inspiration Award" and a 2021 RPS Enterprise Fund Trailblazer Grant for her #UriPosteJukeBox project with Tom Poster.

www.elenaurioste.com



Blair Sinclair

Trombone

Originally from New Zealand, Blair completed his undergraduate studies at Victoria University of Wellington with tutors David Bremner and Marc Taddei. During this time he won the Second Trombone position with Orchestra Wellington, and worked with the Auckland Philharmonia and New Zealand Symphony Orchestras. He moved to the United Kingdom in 2005 where he completed a Masters degree at the Royal Academy of Music in London under tutors Ian Bousfield, Denis Wick and Dudley Bright.

After graduating with a DipRAM, the highest accolade awarded to performers, Blair moved to Norway to take up the Solo

Trombone position with the Stavanger Symfoniorkester. He returned to England in 2012 to join the Orchestra of Opera North as Principal Trombone, where he has also recently performed the Martin Ballade and Rota Trombone Concerto.

He has performed as guest Principal Trombone with many of Britain's orchestras, including the London Symphony, Royal Opera House, London Philharmonic, Philharmonia, BBC Symphony, Royal Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, Halle, Aurora Orchestras, and the newly formed Knussen Chamber Orchestra.

Cillian Ó Ceallacháin

Trombone

Originally from Cork, Cillian Ó Ceallacháin moved to Glasgow in 2009 to study at the Royal Conservatoire of Scotland. He subsequently studied at Berlin's University of Arts, where he completed his Masters in 2016. He joined the European Union Youth Orchestra in 2011, touring extensively with the orchestra. He also took part in an apprenticeship scheme in conjunction with EUYO and the Budapest Festival Orchestra, with whom he performed all across Europe.

Returning to Glasgow after his time in Berlin, he was appointed Principal Trombonist of the Orchestra of Scottish Opera, a position he has now held for 6 years. In 2020 he performed the Nino

Rota Concerto with the orchestra. He also performs regularly with the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra and the Scottish Chamber Orchestra and has played with the Royal Opera House, BBC National Orchestra of Wales, City of Birmingham Symphony Orchestra, Royal Northern Sinfonia and RTE National Symphony Orchestra as well as with the Welsh National Opera.

Cillian has recently taken up a post teaching at the Royal Conservatoire of Scotland and is a regular tutor of the trombone section at The National Youth Orchestra of Scotland.



Till Eulenspiegel's Merry Pranks

Richard Strauss (1864-1949)



Duration 15 minutes

Year of composition 1895

The world in 1895...

Svante Arrhenius becomes the first scientist to document the 'Greenhouse Effect' in his paper 'On the influence of carbonic acid in the air upon the temperature on the ground'.

In a first for the modern world, South Australia grants women the right to stand for parliament.

Further listening

Holmès – Andromède

The gender politics of the nineteenth century prescribed that women composers should limit themselves to smaller, 'feminine' genres. Therefore, while praised for her musical gifts, Augusta Holmès was criticised for writing in 'masculine' styles, such as this symphonic poem based on Greek mythology. Saint-Saëns went as far as to call her an 'extremist'.

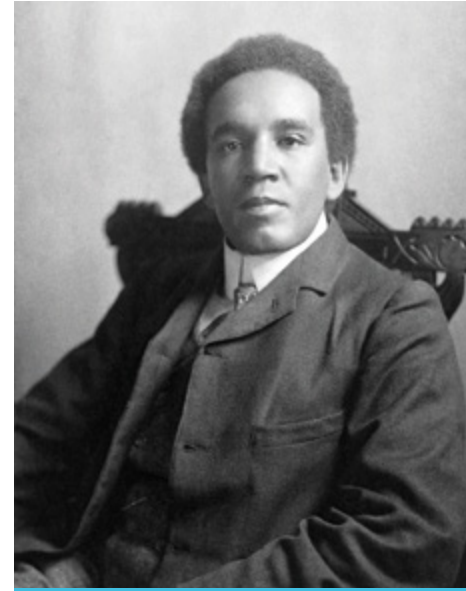
The composer – Along with Mahler, Richard Strauss was one of the prominent composers of the German Romantic movement that emerged in the second half of the 19th century, highly regarded for his opulent orchestrations and advanced use of harmony. Over the course of his long life, he composed works such as the Four Last Songs (1948), which look backwards with a sense of nostalgia to the music of a century before, but he also pushed boundaries – particularly with his operas *Salome* and *Elektra*, which scandalised early audiences with their musical innovations and controversial subject matters.

The work – This short symphonic poem (a work for orchestra that illustrates or evokes a short story, poem, landscape or other non-musical source) depicts the short and unfortunate life of the mischievous German folk hero Till Eulenspiegel and the 'merry pranks' he plays on the local townspeople before his untimely demise. After the opening 'once upon a time' theme, we follow Till through the countryside as he rides his horse through the market, causing chaos as he pokes fun at the severe clergy (represented by the violas), flirts with the local women (depicted by a 'love theme' on the first violins) and mocks the academics (portrayed by the bassoons). Abruptly, the music switches to a funeral march as Till has been captured by the authorities and sentenced to death, continuing to depict his macabre end on the gallows. After a moment of silence, the 'once upon a time' theme returns, suggesting, perhaps optimistically in the manner of folk legends, Till's irrepressibility even in the face of death.

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Violin Concerto, op. 80

Samuel Coleridge-Taylor (1875-1912)



Duration 32 minutes

Year of composition 1912

The world in 1912...

RMS Titanic hits an iceberg and sinks in the Atlantic Ocean.

Harriet Quimby becomes the first woman to fly across the English Channel.

Further listening

Dvořák – Violin Concerto

A contemporary of Coleridge-Taylor who also spent time in the United States and whose work shows the influence of his ancestral folk music and the sounds of the 'New World'.

- i. **Allegro maestoso – Vivace
Allegro molto**
- ii. **Andante semplice – Andantino**
- iii. **Allegro molto – Moderato**

The composer – Samuel Coleridge-Taylor was a British composer and conductor of mixed heritage, who enjoyed great acclaim in his lifetime in the UK and the USA, particularly through his enduringly popular cantata *The Song of Hiawatha*, which was performed as often as Handel's *Messiah* by choral societies in the early 20th century. His success enabled him to cross racial boundaries, meeting US presidents and embarking on concert tours of the United States at a time when it was rare for a Black person to have access to those spaces.

The work – The Violin Concerto was Coleridge-Taylor's last major work. He originally attempted to write a concerto using spirituals, a form of religious song developed by Black Christians in the southern USA. He was however unhappy with his first drafts and went on to use his own thematic material, although there are echoes of the melodies and harmonies of American folk music throughout, particularly in the first movement.

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Violin 1

Chun-Yi Kang, East Dunbartonshire
Ryan Chan, East Dunbartonshire
Sophie Chin, Edinburgh
Nina Doig, East Dunbartonshire
Helena Downie, East Dunbartonshire
Zoe Drysdale, Glasgow
William Guo, Stirling
Lucy Hanson, Huddersfield
Meredith Kennedy, Argyll and Bute
Kayla Kennedy, Glasgow
Anias Kroeger, Edinburgh
Elanor Leydecker, Angus
Niamh Milne, North Ayrshire
Duncan Richards, South Lanarkshire
Ellie Shek, Edinburgh
Mariia Zhuravolva, Glasgow

Violin 2

Jonathan Assur, South Ayrshire
Alasdair Campbell, Glasgow
Fiona Cantlay, Stirling
Emlyn Cox, Edinburgh
Ava Gillan, Edinburgh
Emil Griffin, Edinburgh
Jennifer Huang, Edinburgh
Naomi Priestnall, South Ayrshire
Kevin Ren, Aberdeen
Christine Sang, Edinburgh
Henry Shulayev Barnes, Aberdeenshire
Merryn Stephenson, Aberdeenshire
Anna-Louise Wallace, North Lanarkshire
Caitlin Williams, Aberdeen
Bethany Woodburn, Fife
Jessica Zhu, Glasgow

Viola

Edith Elliott, Argyll and Bute
Sarah Hanniffy, Glasgow
Niamh Kelly, Perth and Kinross
Larissa Lourenco, Edinburgh
Aiden Macdonald, Glasgow
Ellen MacDonald, Aberdeenshire
Orla Smyth, Oxford
Gina Wright, East Dunbartonshire

Cello

Will Archibald, Dumfries and Galloway
Emily Brockett, North Lanarkshire
Michelle Campbell, Edinburgh
Benjamin Clark, Fife
Jamie Dickinson, East Renfrewshire
Johnny Gray, East Ayrshire
Charlotte Hay, Aberdeenshire
Rebecca Lynn, East Dunbartonshire
Dòmhnall MacGriogair, Glasgow
Ayla Mascarenhas, South Lanarkshire
Rhona Pryce, Edinburgh
Matilda Sills, Edinburgh
Beau Taneus-Miller, Edinburgh

Double bass

Euan Coyle, East Renfrewshire
Adrian Maitland, Aberdeenshire
Joseph McLaren, Glasgow
Matthew Nowak, Stirling
Megan Warnock, Glasgow

Flute

Amy McColl, North Lanarkshire
Benjamin Maybury, Scottish Borders
Lalleh Memar, Glasgow
Lucy Rowan, Dumfries and Galloway
Cliodhna Scott, East Lothian

Oboe

Alasdair Cottee, East Lothian
Rose Jamieson, North Lanarkshire
Sophia Laurie, East Kilbride
Annabelle Pizzey, Glasgow

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Lorna Rae, Perth and Kinross

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Eleanor Gaskell, Glasgow

Timpani/Percussion

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Conor Feeney, North Lanarkshire
Euan Kemp, East Dunbartonshire
Amelia Leishman, Edinburgh
Callum Speirs, South Lanarkshire

Harp

Beatrice Cheng, Glasgow
Clara Harrigan Lees, Edinburgh



The Leverhulme Trust

Special thanks to the Leverhulme Trust for supporting our young musicians. Many of the musicians listed have received bursary support through the Leverhulme Arts Scholarship scheme.

Correct at the time of going to print.

In Pursuit

Claire McCue



Duration 16 minutes

Year of composition 2019

The world in 2019...

A major fire engulfs the Notre-Dame Cathedral in Paris.

The Supreme Court of the United Kingdom rules that the September prorogation of parliament is unlawful and void.

Further listening

Beethoven – Symphony No. 5 in C Minor

(Almost) the first use of trombones in a symphonic work, marking their transition from an instrument associated with religious music to an orchestral force.

In Pursuit is essentially a one movement double trombone concerto. In composing this piece I wanted to explore the full range and character of the trombone, exposing its beautiful, sonorous tones as well as its power and physicality. The less widely used alto trombone also makes an appearance. My choice of having two trombone soloists was to enable some of the physicality of the players, and uniqueness of this instrument having a slide, to be integrated into the performance visually. Performance instructions for the players, and some of the trombone writing, therefore dictates particular slide positions for certain notes for the visual positioning of the slides. It also means that the ending demands even more from the soloists as it must be performed from memory. Previously performed in 2020 in its original smaller scale version, it was described as “...a dazzling tour de force” (Susan Nickall, *The Scotsman*). This newly commissioned larger scale arrangement for NYOS full symphony orchestra has allowed, in particular, for more percussion plus the addition of harp into the score, though the soloist parts remain unchanged.

© Claire McCue



In the South (Alassio), op. 50

Edward Elgar (1857-1934)



Duration 21 minutes

Year of composition 1903-4

The world in 1903...

The Paris-Madrid race for automobiles begins, during which at least eight people are killed; the French government stops the event at Bordeaux and impounds all the competitors' cars.

The Women's Social and Political Union, known later as the suffragettes, is founded by Emmeline and Christabel Pankhurst.

Further listening

Liszt – Symphonic Poems

Liszt pioneered this genre, writing 13 of the earliest symphonic poems in the repertoire drawing inspiration from Shakespeare, Greek mythology, 19th-century poetry and the French Revolution, among other ideas.

The composer – Although he was earning a modest living and garnering a polite, if not enthusiastic, reception from prominent critics, it was not until his breakthrough success with the *Enigma Variations* aged 42 that Elgar became the pre-eminent British composer of his day. He continued to have resounding success and his symphonies, concertos and large-scale choral works are played often in concert halls to this day. Although he is often regarded as a quintessentially English composer, he was heavily influenced by the German Romantic composers, Schumann in particular, and took a great interest in listening to and learning from contemporary repertoire. Hearing his own tone poem in concert alongside Richard Strauss, the Germanic influence is clear in the rich harmonies, orchestration and vividly descriptive melodies.

The work – Elgar composed *In the South (Alassio)* during a family holiday in Italy. The subtitle 'Alassio' refers to the town on the Italian Riviera where Elgar and his family stayed. The piece was composed in a flash of inspiration, Elgar remarking that the work simply entered his head and, once it had done so, all he had to do was write it down. Despite the work's complexity and vast orchestration, it was premiered just a few months after its genesis. The exuberant opening conjures, in Elgar's words, 'the exhilarating out-of-doors feeling arising from the gloriously beautiful surroundings' before the work goes on to depict a variety of pastoral scenes, including a shepherd with his flock straying about the ruins of an old church, before a return to the brilliance of the opening music brings the piece to a majestic close.

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Richard Chester Creativity Fund

Richard Chester MBE was the visionary Director of NYOS from 1987 to 2007. His passion and influence reached generations of young Scottish musicians as he grew NYOS from its early foundations to an internationally recognised training ground for aspiring instrumentalists.

The Richard Chester Creativity Fund honours Richard's exceptional leadership and lifelong dedication to music by raising funds for NYOS in his memory.

Our aim is to raise £20,000 to continue Richard's legacy and support NYOS's ambitious plans to nurture, celebrate and widen access to outstanding youth orchestras, inspiring young people to realise their potential.



Richard's contribution to music in Scotland was immense. He was hugely loved and respected by everyone who knew him, and he is remembered by generations of young people, including myself, for opening the door to music and giving us lifelong memories and skills.

Lindsay Pell, NYOS Chair



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Celebrating 10 years of the Colin MacLean Bursary Award

Colin MacLean played a key role in establishing the National Youth Orchestras of Scotland in the 1970s, gathering influential support to bring the idea to fruition and serving as Vice-Chair and then Chair. Colin was also one of the founders of the Endowment Trust of NYOS.

The bursary, awarded annually by the Endowment Trust of NYOS, celebrates Colin's immense contribution to youth music in Scotland over more than four decades. Thanks to the Endowment Trust of NYOS and its generous donors, the Colin MacLean Bursary Fund has now supported 10 talented and aspiring young musicians since 2013. Past recipients have gone on to forge careers internationally, performing with professional ensembles on the world stage.



Studying can be a hard and lonely (and sometimes difficult) experience. Having the support of this bursary really helped me to establish roots on the Masters course at the Royal College of Music and venture into the profession. I will be forever grateful for the support of this bursary.

Ewan Zuckert, clarinet,
first recipient of the Colin MacLean Bursary

Winners of the Colin MacLean Bursary Award

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2015 Thomas Lowe	Timpani and Percussion
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2020 Christopher Michie	Flute
2021 Daniel Stroud	Violin
2022 Adam Lee	Clarinet
2023 Rachel Simmonds	Bassoon

NYOS is delighted to welcome members of the MacLean family to this summer concert series.

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