



# Hilary Rosin

# Coffee Concerts

Sunday 15 November 2015  
Stevenson Hall, 11.30am



Royal Conservatoire  
of Scotland

SCHUMANN

**Andante und Variationen in B flat, Op.46**

For 2 pianos, 2 cellos and French horn

Christopher Gough **French horn**

Martin Storey, Victor Nekludov\* **Cello**

Paulius Rudokas\*, Robertas Lozinskis\* **Piano**

JOHANNES BRAHMS (1833-1897)

**Vier Gesänge, Op.17**

For female chorus, 2 French horns and harp

RCS Voices\*

David Flack, Christopher Gough **French horn**

Pippa Tunnell **Harp**

Timothy Dean **Conductor**

\*RCS Students

**I. Es tönt ein voller Harfenklang**

Es tönt ein voller Harfenklang  
Den Lieb' und Sehnsucht schwellen,  
Er dringt zum Herzen tief und bang  
Und läßt das Auge quellen.

O rinnet, Tränen, nur herab,  
O schlage Herz, mit Beben!  
Es sanken Lieb' und Glück ins Grab,  
Verloren ist mein Leben!

The full sound of harps rings out,  
swelling one with love and yearning;  
it pierces one to the heart, deeply and  
anxiously,  
and leaves the eyes streaming.

O run, my tears, stream down;  
O pound, my heart, and quiver!  
Love and Happiness are buried in the  
grave;  
lost is my life!

*Friedrich Ruperti (1805-1867)*

*Translation: Emily Ezust*

## II. Lied von Shakespeare

Komm herbei, komm herbei, Tod!  
Und versenk in Cypressen den Leib.  
Laß mich frei, laß mich frei, Not!  
Mich erschlägt ein holdseliges Weib.  
Mit Rosmarin mein Leichenhemd,  
O bestellt es!  
Ob Lieb and Herz mir tödtlich kommt,  
Treu hält es, Treu hält es.

Keine Blum, Keine Blum süß,  
Sei gestreut auf den schwärzlichen Sarg.  
Keine Seel, keine Seel grüß  
Mein Gebein, wo die Erd es verbarg.  
Um Ach und Weh zu wenden ab,  
Bergt alleine mich wo kein Treuer wall  
ans grab  
Und weine, und weine.

*Translation by  
A. W. von Schlegel (1767-1845)*

Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O prepare it!  
My part of death, no one so true  
Did share it.

Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall  
be thrown:  
A thousand, thousand sighs to save,  
Lay me, O where  
Sad true lover never find my grave,  
To weep there!

*William Shakespeare (1564-1616)  
from Twelfth Night*

## III. Der Gärtner

Wohin ich geh und schaue,  
In Feld und Wald und Tal,  
Vom Berg hinab in die Aue:  
Veil schöne, horhe Fraue,  
Grüß ich dich tausendmal.  
In meinem Garten find ich viel Blumen  
schön und fein,  
Viel Kränze wohl draus wind ich und  
tausend Gedanken  
bind ich und Grüße mit darein.  
In darf ich keinen reichen,  
Sie ist zu hoch und schön,  
Die müssen alle verbleichen,  
Die Liebe nur ohne Gleichen bleibt ewig  
im Herzen stehn.  
Ich schein wohl froher Dinge,

Wherever I go and look,  
in field and forest and plain,  
down the hill to the mead;  
most beautiful noble lady,  
I greet you a thousand times.  
In my garden I find  
many flowers, pretty and nice,  
many garlands I bind from them  
and a thousand thoughts  
and greetings I weave into them.  
Her I must not give one,  
she is too noble and fair;  
they all have to fade,  
Only unequalled love  
stays in the heart forever.  
I seem to be of good cheer

Und schaffe auf und ab,  
Und ab das Herz zerspringe,  
Ich grabe fort und singe und grab' mir  
bald mein Grab.

and work to and fro,  
and, though my heart bursts,  
I dig on and sing,  
and soon I dig my grave.

*Joseph Freiherr von Eichendorff  
(1788-1858)*

*Translation: Jacob Kellner*

#### **IV. Gesang aus Fingal**

Wein' an den Felsen, der brausenden  
Winde  
weine, o Mädchen von Inistore!  
Beug' über die Wogen dein schönes  
Haupt,  
lieblicher du als der Geist der Berge,  
wenn er um Mittag in einem  
Sonnenstrahl  
über das Schweigen von Morven fährt.

Weep on the rocks of roaring winds,  
  
O maid of Inistore!  
Bend thy fair head over the waves,  
  
thou lovelier than the ghost of the hills;  
when it moves in a sun-beam, at noon,  
  
over the silence of Morven!

Er ist gefallen, dein Jüngling liegt  
darnieder,  
bleich sank er unter Cuthullins Schwert.  
Nimmer wird Mut deinen Liebling mehr  
reizen,  
das Blut von Königen zu vergießen.

He is fallen, thy youth is low!  
  
pale beneath the sword of Cuthullin!  
No more shall valour raise thy love  
  
to match the blood of kings.

Trenar, der liebliche Trenar starb  
O Mädchen von Inistore!  
Seine grauen Hunde heulen daheim,  
sie sehn seinen Geist vorüberziehn.  
Sein Bogen hängt ungespannt in der  
Halle,  
nichts regt sich auf der Haide der Rehe.

Trenar, graceful Trenar died,  
O maid of Inistore!  
His grey dogs are howling at home!  
they see his passing ghost.  
His bow is in the hall unstrung.  
  
No sound is in the hall of his hinds!

*Johann Gottfried Herder (1744-1803)*

*James MacPherson [as "Ossian"]  
(1836-1796)*

ROBERT SCHUMANN (1810-1856)

**Piano Quintet in E-flat, Op.44**

- I. Allegro brillante
- II. In modo d'una marcia. Un poco largamente
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

Maya Iwabuchi **Violin I**

Xander Van Vliet **Violin II**

Tom Dunn **Viola**

Martin Storey **Cello**

Professor Aaron Shorr **Piano**

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**Timothy Dean** studied music at Reading University, and then piano and conducting at the Royal College of Music. He then became Chorus Master and Head of Music for Kent Opera where he worked for ten years, conducting a wide repertoire on tour in the UK and abroad, including a cycle of the Britten *Church Parables* performed at a number of UK festivals in the 1990s. In 1987 he was appointed the first Music Director of British Youth Opera. After that he was instrumental in developing the company into a vital part of the national infrastructure for training young singers and musicians to an advanced level, as well as conducting over twenty productions and many concerts for the company. He was also conductor of the London Bach Society in the late 1980s, and was Music Director of The Opera Company from 1990 to 1994. In 1990 he spent a year as Assistant Music Director and Chorus Master with the New D'Oyly Carte Opera Company, conducting on tour in the UK and USA, after which he made company debuts for English National Opera and Scottish Opera.

In 1994 he was appointed Head of Opera at the RSAMD (now Royal Conservatoire of Scotland) in Glasgow, in charge of new postgraduate courses in opera training for singers and répétiteurs. Since moving to Scotland, he has also worked with the Royal Scottish National Orchestra, Orchestra of Scottish Opera, English Chamber Orchestra, Paragon Ensemble and Haddo House Opera, as well as giving concerts with the Symphony Orchestras of both the Junior and Senior Conservatoire, conducting over fifty new opera productions in Glasgow and Edinburgh. From 2000 to 2006 he was Artistic Director of British Youth Opera, of which he is now a Vice-President, and was Director of the RSNO Chorus from 2006 to 2014. He was made a Fellow of the RCS in 2010.

Timothy was involved in collaborative projects with the Conservatoire in Rostov-on-Don in Russia, conducting performances of Strauss' *Ariadne auf Naxos* and Britten's *Phaedra* in 2009 and Prokofiev's *War and Peace* in 2010, which received a Royal Philharmonic Society Award nomination. In 2013 he conducted *The Cunning Little Vixen* for the Hong Kong Academy of the Performing Arts and in 2014 was Artist-in-Residence at the Hochschule in Nuremberg. He is Artistic Director of the Conservatoire's Song Studio, giving performances with singers all over Scotland, and is now director of Royal Conservatoire Voices, a new vocal ensemble created to perform early and contemporary repertoire which has broadcast on BBC Radio 3 and appeared at the Edinburgh International Festival. He continues to be active as a coach, accompanist, adjudicator and conductor.

**Tom Dunn** was born in Yorkshire and studied on the Joint Course at Manchester University and the RNCM. He has held Co-Principal Viola positions with the Royal Philharmonic and London Mozart Players and from 2011-2014 was Principal Viola in the Orchestra of the Age of Enlightenment. Tom has also appeared as Guest Principal Viola with many orchestras including the Chamber Orchestra of Europe, London Philharmonic, Zurich Chamber, English Baroque Soloists, Melbourne Symphony, Scottish Chamber, BBC Scottish Symphony and the Orchestre Révolutionnaire et Romantique. In 2014 he took up the position of Principal Viola in the RSNO.

A keen chamber musician, Tom was a member of the Quince Quartet and the London Bridge Ensemble and has also collaborated with the Eroica Quartet, Nicola Benedetti, Gould Piano Trio, Simon Crawford-Phillips, Martin Roscoe, Scottish Ensemble, Katherine Bryan and Pippa Tunnell. Chamber music recordings include music by Vaughan Williams, Frank Bridge and Mozart for Chandos and Dutton. Tom is very lucky to play on a viola made by the Flemish maker Matthijs Hofmans in 1690

**Christopher Gough** began his studies on the horn aged eleven and later earned a place at the Junior Royal College of Music. Though French horn was his principal study he also learned composition and piano. In 2003 he won the Merton Young Musician of the Year. Three years later he became Principal Horn of the London Schools Symphony Orchestra and soon after that was offered a place in the National Youth Orchestra of Great Britain. In his final year at the Junior Royal College of Music, he won the Anthony Gray Horn Prize. In June 2014, Christopher graduated from the RCS, with a BMus degree of first class honours where he studied with David Flack and Stephanie Jones. In his time there he was awarded a BBC SSO Concerto Concert, for which he performed the Hindemith Horn Concerto, and in his final year, the Head of Brass Prize.

Since graduating, Christopher has quickly gained prominence in the Scottish freelance scene and has acted as Principal in such orchestras as the BBC SSO and RSNO. Most recently, Christopher was appointed as the Associate Principal of the RSNO.

Having also studied composition with Rory Boyle at the RCS, Chris has written pieces for various ensembles, which are published by such companies as Warwick Music and Editiondb. In June 2013, 'Durham Scenes,' was premiered by the Northern Lights Wind quintet, of which Chris is a member, as part of their residency at the St Magnus international Music Festival in Orkney.

**Maya Iwabuchi** began violin lessons at the age of two. Her main influences that remain integral to her working life are Professors Alice Schoenfeld and Rodney Friend. Since her first concert at age five, Maya has enjoyed an international career as a solo violinist, chamber musician and orchestral leader. Her performances have taken her to major concert halls world-wide such as the Royal Festival Hall and Wigmore Hall in London, Musikverein in Vienna, Royal Concertgebouw in Amsterdam, Lincoln Center and Carnegie Hall in New York City, and Suntory Hall in Tokyo to name a few. Highlights for Maya as soloist include appearances with the Los Angeles Philharmonic, New York Philharmonic and the Philharmonia Orchestra, and she has appeared in numerous renowned music festivals such as the BBC Proms, Aldeburgh, Bath and Chichester Festivals, and the International Musicians Seminar in Prussia Cove.

*The Strad* has hailed her playing as "simply brilliant" and *The Times* "gorgeous", and she continues to receive praise from the press. A committed chamber musician, Maya has been a member of Mobius Ensemble since 2004, and she has also collaborated with artists such as the Vellinger Quartet, Steven Isserlis and Gil Shaham. Her recordings as part of Vikram Seth's *An Equal Music* CD compilation are regularly broadcast by the BBC and Classic FM.

Maya has garnered much admiration in her role as leader from artists and critics alike and has been regularly invited to lead orchestras such as the Royal Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, Bournemouth Symphony, Ulster Orchestra, English Chamber Orchestra, Scottish Chamber Orchestra, Orquestra Cadaqués and the John Wilson Orchestra. After eighteen distinguished years, Maya ended her tenure as Leader of the Philharmonia Orchestra in 2012, having led for major conductors such as Sir Andrew Davis, Christoph von Dohnányi, Gustavo Dudamel, Lorin Maazel, Riccardo Muti, Gennady Rozhdestvensky, Esa-Pekka Salonen and Kurt Sanderling. Since 2011, she has devoted her time as Joint Leader, along with James Clark, of the RSNO whilst taking much pleasure from a renewed life in Scotland with her husband and many pheasants!

**Robertas Lozinskis** is a second year MMus student at the RCS where he studies with Professor Fali Pavri. He previously completed a Bachelor's degree at the Lithuanian Academy of Music and Theatre and spent one year as an exchange student at the Berlin University of the Arts. During the last year he has participated in masterclasses with pianists such as Mikhail Voskresensky, Stanislav Pocheikin, Steven Osborne, Hortense Cartier-Bresson, Ian Fountain and Elisabeth Leonskaja.

In September this year he was the overall winner of the International MK Čiurlionis Piano and Organ Competition, in addition to taking the Audience Prize, National Philharmonic Prize and the Special Prize for the best performance of works by Čiurlionis. Earlier this year he won first prize and the Audience Prize at the prestigious Sheepdrove Piano Competition in Newbury, and in November 2014 he was awarded the Grand Prix at the first International Contemporary Music Competition in Vilnius, Lithuania. At the RCS he has won first prize in the Bamber/Galloway Piano competition and the Lamond Prize. Forthcoming highlights include Rachmaninoff's Second Concerto with the Moscow State Symphony under the baton of Pavel Kogan at this year's Newbury Spring Festival; and an invitation to open the Lithuanian National Symphony Orchestra's 2016-2017 concert season at the Lithuanian National Philharmonic Hall. In addition, he will be giving concerts in Scotland as well as Costa Rica, the Czech Republic and Lithuania.

In 2008, **Paulius Rudokas** completed his studies at the MK Čiurlionis School of Arts in Vilnius and in 2014 he received a Master's degree from the Lithuanian Academy of Music and Theatre. In 2009-2010 he studied at Hamburg's Academy of Music and Theatre with Professor R Nattkemper, and he is currently studying for a Doctor of Performance degree at the RCS in with Professor Aaron Shorr. He has participated in masterclasses with performers including Christopher Elton, Olga Kern, Andrei Gavrilov and Steven Osborne.

Paulius has won many international piano competitions in Lithuania and abroad. He represented Lithuania in the European Piano Competition in Normandy and in 2014, Paulius and his partner were prizewinners at the International Vainiunas Competition. During the celebrations of Chopin's 200th anniversary he performed solo recitals and concertos with the St Christofore Chamber Orchestra, and he regularly appears with Kaunas State Symphony. Paulius was honoured by the Lithuanian President for his international success, and also by the government of Poland for promoting Polish culture. In 2015, Paulius performed a solo recital in Jakarta, at the Jaya Suprana School of Performance Art on the occasion of school's anniversary. Paulius was awarded a scholarship from the Yamaha Foundation and is currently supported by the RCS Trust Fellowship.



Since settling in the UK in 1984, **Professor Aaron Shorr** has established an international career as soloist, chamber musician and educator. As well as appearing as soloist at London's South Bank in over thirty concertos, he has toured extensively as a recitalist and chamber musician worldwide. More recent performances have included tours of Europe, Australia, the Far East, Mexico and the USA. He has performed extensively in the UK appearing in concerti, solo recitals and chamber music concerts at the Wigmore Hall, St Martins in the Field and St John's Smith Square and festivals throughout Britain. He has also appeared in major European festivals including the BBC Proms, Menuhin Festival, Munich Biennale, Hanover Expo, Paganiniana Genoa, Venice Biennale, Instrumenta Festival Mexico, Skopje Days of New Music, Cyprus International Contemporary Music Festival and the Istanbul Biennale. He has broadcast frequently for radio, including BBC Radio 3, BBC Scotland, Classic FM, Bavarian Radio, Swiss Classical Radio, ABC Australia, and WQXR New York.

Aaron Shorr has recorded for Naxos, Mettier, Olympia, NMC and Meridian. His recordings of Beethoven with duo partner, Peter Sheppard Skaerved, have won universal acclaim. Research on composers in Beethoven's inner circle of friends and contemporaries has yielded modern recording premieres of works by Mayseder, Ries and Archduke Rudolph as well as unknown chamber version of Beethoven's Third Symphony. He has also enjoyed close associations with composers and has given countless premieres and performances of works, including those by Hans Werner Henze, George Rochberg, Sadie Harrison, David Matthews, Paul Moravec, Elliott Schwartz, Jorg Widmann, Michael Alec Rose, Jeremy Dale Roberts, Judith Bingham, Rory Boyle, Marek Pasieczny, and SidikaOzdil.

Aaron Shorr studied at the Manhattan School of Music in New York and the Royal Academy of Music in London, where he received their most prestigious prizes for performance. His teachers have included Alexander Kelly, Solomon Mikowsky, Gary Graffman, André Watts, John Browning and chamber music with Joseph Seiger, former duo partner of legendary violinist Mischa Elman.

Aaron Shorr was a professor and researcher at the Royal Academy of Music from 1992. His students have gone on to win major prizes at international competitions including the Munich, St Petersburg, Tokyo, Redding-Piette and the Schubert Competition in the Czech Republic. His students have also won prizes in major UK competitions, including the Royal Overseas League, Park Lane Debut Series and the Moray Piano Competition. He was artistic director and chair of the jury for the 2014 Scottish International Piano Competition.

Aaron Shorr is currently Professor and Head of Keyboard and Collaborative Piano at the Royal Conservatoire of Scotland.

**Martin Storey** holds the position of Principal Cello with the BBC SSO and has performed in many countries around the world as a soloist and chamber musician. He has served as principal cellist with many of the major British orchestras, such as the London Symphony, Royal Philharmonic, Philharmonia, Hallé, BBC Symphony, BBC Philharmonic, BBC NOW, Northern Sinfonia and London Sinfonietta. For fourteen years Martin was a member of the highly successful Gould Piano Trio, with whom he won three international chamber music competitions and performed in many of the world's major chamber music venues.

Martin has broadcast chamber music many times on BBC Radio, both in live concerts and studio recordings. He has recorded several CDs of chamber music for labels such as EMI, ASV and Naxos and his recording of the Brahms cello sonatas was released on the Oxford Classics label. He has given masterclasses at the Royal Academy and Trinity College in London, and in the USA, South Korea, Taiwan, Brazil and the Czech Republic

From 2001 to 2010, Martin lived in Kansas City, USA where he led an active career as a performer as well as being on the faculty at Park University in Parkville, Missouri.

**Pippa Tunnell** currently plays as Principal Harp with the RSNO, and appears regularly with the BBC SSO and the SCO. She is Harp Lecturer at the RCS, she has over twenty years of experience as a teacher and is also a regular coach for NYOS. Brought up and educated in Edinburgh, Pippa became a member of the National Youth Orchestra of Great Britain before winning a scholarship to the RNCM to study with Frank Sternefeld. There she won the Hiles Medal and following her graduation with honours, she won several awards enabling her to take up a place at the Konservatorium in Basel, Switzerland, to study with Ursula Holliger. At this time she was also performing with the Britten Pears Orchestra.

On her return to the UK Pippa built up a successful freelance career, performing as a soloist as well as a chamber and orchestral musician, playing regularly with the Hallé, Royal Liverpool Philharmonic, Northern Ballet Theatre, and many other major British ensembles. Her recent appearances include concerto performances with the RSNO, SCO and chamber recitals with the Hebrides and Red Note Ensembles. She has a duo with Katherine Bryan, Principal Flautist with the RSNO.

Her recordings include Britten and Rutter as soloist alongside the RSNO Junior Chorus, and Les Sirènes, and numerous works with the RSNO and BBCSSO. Pippa lives in Glasgow.

**Xander Van Vliet** started to play the violin at the age of seven and two years later entered the Enschede Conservatory in Amsterdam where he studied with Maarten Veeze, Jaap van Zweden, Ilya Grubert, and Jan Repko. Between 2002 and 2007 Xander completed his Bachelor's, Postgraduate and Master's in Performance degrees at the RNCM. In July 2004, he won the Rodger Raphael Prize, the chamber music award for violin at the RNCM and in 2005 Xander was awarded the RNCM's Professional Performance Diploma with distinction. As well as assisting of both Jan Repko (violin) and Dr Christopher Rowland (chamber music) at the RNCM and RCM in London, Xander is a tutor of violin and chamber music at Chetham's School of Music in Manchester.

Xander has gained international recognition as a chamber musician as one of the founder members of the Navarra Quartet, with whom he was awarded first prize in the Vittorio Gui Competition in Florence, second prize in the Melbourne International Chamber Music Competition, MIDEM Outstanding Young Artist Award in Cannes and a Borletti Buitoni Fellowship.

He has recorded and broadcast for BBC Radio 3 in the UK, as well as in Italy, Holland, Germany, Luxembourg, Switzerland and Australia. Festival appearances include the Verbier and Bellerive Festivals, Switzerland; Haydn Festival at Wigmore Hall; RNCM Chamber Music Fest; City of London Festival; Rheingau and Mecklenburg-Vorpommern Festivals, Germany; Aix-en-Provence Festival, France; Kattegat and Sandviken Festivals, Sweden and the Huntington Festival, Australia. Xander joined the Scottish Ensemble in April 2010 as Principal Second Violin, and he is also Principal Second Violin of the RSNO.

**Royal Conservatoire Voices** is a group set up in 2014 to give performing opportunities to talented young singers, to sing both as a group of soloists and as an ensemble, to the highest standards. It is a flexible pool of talent, which can vary in size and nature according to repertoire, and is designed to explore music from all periods, from Baroque to contemporary. Its first public performances were this year in Glasgow, initially in programmes with a Baroque bias, at St Margaret's Church in Newlands and the Conservatoire itself. Further appearances included a concert of German romantic music for male voices and horns as part of the Cottier Chamber Music Project in June 2015, including a world premiere by David Kirchner, and broadcast on BBC Radio 3. In summer 2015 it made its Edinburgh International Festival debut as the chorus in Stravinsky's *A Rake's Progress* with the Scottish Chamber Orchestra conducted by Sir Andrew Davis. In December it will present a programme of seasonal polyphony as part of the lunchtime concert series in St Mary's Cathedral, Glasgow.

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## **Royal Conservatoire of Scotland Scholarship Fund**

At the Royal Conservatoire of Scotland we believe that students of great potential should be nurtured and developed, whatever their personal circumstances.

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For further information about ways to support the Royal Conservatoire of Scotland, please contact Katie McCorkindale, Development Manager:

Telephone: 0141 270 8264 Email: [k.mccorkindale@rcs.ac.uk](mailto:k.mccorkindale@rcs.ac.uk)

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## **Hilary Rosin Coffee Concerts**

**2016**

For the next series of the wonderful Hilary Rosin Coffee Concert series, we will focus on that giant of Classical music who pointed the way to the Romantic period, Ludwig van Beethoven. Chamber music for strings, piano, voice and winds will be performed by an all-star line-up of Scotland's finest musicians, and as always the concerts are followed by coffee and cake.

**Sun 7 Feb**

**Sun 14 Feb**

**Sun 21 Feb**

**Sun 28 Feb**

All concerts begin at 11.30am and take place in the Stevenson Hall.