



Royal Conservatoire
of Scotland

Song Studio

Glorious Brahms

Sam Hutchings Memorial Concert



Louise Kemeny **Soprano**

Eiryls Davies **Mezzo-soprano**

James Slimings **Tenor**

Dominic Barberi **Bass baritone**

Liivi Arder, Timothy Dean **Piano**

RCS Vocal Ensemble:

Kieran White, Andrew Bennett, Kenneth Reid, Maximilian Fane **Tenor**

David Horton, Colin Murray **Baritone**

Timothy Charles Edmundson, Christopher Morris **Bass**



JOHANNES BRAHMS (1833-1897) **An die Heimat**
O schöne Nacht
Warum

FRANZ SCHUBERT (1797-1828) **Ständchen (Zögernd leise)**

BRAHMS **Liebeslieder Walzer**

SCHUBERT **Des Tages Weihe**



Fridays at One

Friday 14 February

JOHANNES BRAHMS (1833-1897)

An die Heimat, Op.64 No.1

Heimat!
Wunderbar tönendes Wort!
Wie auf befiederten Schwingen
Ziehst du mein Herz zu dir fort,
Jubelnd, als müßt' ich den Gruß
Jeglicher Seele dir bringen,
Trag' ich zu dir meinen Fuß,
Freundliche Heimat!
Heimat!
Bei dem sanftklingenden Ton
Wecken mich alte Gesänge,
Die in der Ferne mich flohn;
Rufen mir freudenvoll zu
Heimatlich lockende Klänge:
Du nur allein bist die Ruh',
Schützende Heimat!
Heimat!
Gib mir den Frieden zurück,
Den ich im Weiten verloren,
Gib mir dein blühendes Glück!
Unter den Bäumen am Bach,
Wo ich vor Zeiten geboren,
Gib mir ein schützendes Dach,
Liebende Heimat!

Otto Inkermann (d. 1861)

O schöne Nacht, Op.92 No.1

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen Pracht;
Um ihn der kleinen Sterne liebliche
Genossenschaft.

Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt die Nachtigall;
Der Knabe schleicht zu seiner Liebsten sacht -
O schöne Nacht!

Georg Friedrich Daumer (1800-1875)

Homeland!
Wonderful-sounding word!
How on feathery wings
you draw my heart toward you,
rejoicing, as if I must bring you the greeting
of every soul.
I turn my steps to you,
welcoming homeland!
Homeland!
With that gentle-sounding note
old songs awaken in me
which have flown far away from me;
they call me, full of joy,
to alluring sounds of home.
Only you are peace,
sheltering homeland!
Homeland!
Give me back the peace
that I have lost in the distance,
give me your thriving happiness!
Beneath the trees by the brook,
where I was born long ago,
Give me a sheltering roof,
dear homeland!

Emily Ezust

O lovely night!
In the heavens, the moon gleams magically
in all its splendour;
about it, the sweet comradeship
of tiny stars.

The dew glimmers brightly
on the green blades of grass; with great power,
the nightingale sings out in the elder-bush;
the young man steals quietly to his sweetheart -
O lovely night!

Emily Ezust

Warum, Op.92 No.4

Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder
Sterne, die droben
Blinken und wallen,
Zögen sich Lunas
Lieblich Umarmen,
Zögen die warmen,
Wonnigen Tage
Seliger Götter
Gern uns herab!

Johann Wolfgang von Goethe (1749-1832)

Why then do songs
resound heavenward?
They would gladly lure down
the stars, which
gleam and wander above;
they would entice Luna's
lovely embraces,
and invoke the warm,
blissful days
of blessed gods -
gladly would they do this!

Emily Ezust



FRANZ SCHUBERT (1797-1828)

Ständchen (Zögernd leise), D.920

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend, hebend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut: Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum, wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise, Leise, leise,
Schleichen wir, ja, schleichen wir uns wieder fort!

Franz Grillparzer (1791-1872)

Softly, hesitantly,
cloaked in night's darkness,
we have come here;
and with fingers gently curled,
softly, softly
we knock
on the beloved's bedroom door.

But now, our emotion rising,
swelling,
surging, with united voice
we call out loud, in warm friendship: 'Do not sleep
when the voice of affection speaks.'

Once a wise man with his lantern
sought people near and far;
how much rarer, then, than gold
are people who are fondly disposed to us?
And so, when friendship and love speak,
do not sleep, friend, beloved!

But what in all the world's realms
can be compared to sleep?
And so, instead of words and gifts,
you shall now have rest.
Just one more greeting, one more word,
and our happy song ceases; softly, softly
we steal away again.

Richard Wigmore



BRAHMS

Liebeslieder Walzer, Op.52

1. Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?

Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

2. Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

3. O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

4. Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
sonder Ende Wonne sprühn.

5. Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

1. Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only one glance,
these wild, ardent feelings!

Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?

To remain without sweet bliss -
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.

2. Against the stones the stream rushes,
powerfully driven:
those who do not know to sigh there,
will learn it when they fall in love.

3. O women, O women,
how they melt one with bliss!
I would have become a monk long ago
if it were not for women!

4. Like the evening's lovely red,
would I, a poor maiden, like to glow,
to please one, one boy -
and to then radiate bliss forever.

5. The green hops vine,
it winds along the ground.
The young, fair maiden -
so mournful are her thoughts!

You - listen, green vine!
Why do you not raise yourself heavenwards?
You - listen, fair maiden!
Why is your heart so heavy?

How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?

6. Ein kleiner, hübscher Vogel
nahm den Flug
zum Garten hin,
da gab es Obst genug.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte so wie der.

Leimruten-Arglist
lauert an dem Ort;
der arme Vogel
konnte nicht mehr fort.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte doch,
ich täte nicht wie der.

Der Vogel kam
in eine schöne Hand,
da tat es ihm,
dem Glücklichen, nicht and.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte doch wie der.

7. Wohl schön bewandt
war es vor ehe
mit meinem Leben,
mit meiner Liebe;
durch eine Wand,
ja, durch zehn Wände
erkannte mich
des Freundes Sehe.
Doch jetzo, wehe,
wenn ich dem Kalten
auch noch so dicht
vorm Auge stehe,
es merks sein Auge,
sein Herze nicht.

8. Wenn so lind dein Auge mir
und so lieblich schauet,
jede letze Trübe flieht
welche mich umgrauet.
Dieser Liebe schöne Glut,
laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein anderer lieben.

6. A small, pretty bird
took flight
into the garden -
there was fruit enough there.
If I were a pretty,
small bird,
I would not hesitate -
I would do just as he did.

Malicious lime-twigs
lurked in that place;
the poor bird
could not escape.
If I were a pretty,
small bird,
I would have hesitated,
I would not have done that.

The bird came
into a pretty girl's hand,
and it caused him no pain,
the lucky thing.
If I were a pretty,
small bird,
I would not hesitate --
I would do just as he did.

7. Quite fair and contented
was I previously
with my life
and with my sweetheart;
through a wall,
yes, through ten walls,
did my friend's gaze
recognise me.
But now, oh woe,
if I am with that cold boy,
no matter how close
I stand before his eyes,
neither his eyes
nor his heart notices.

8. When your eyes look at me
so gently and lovingly,
you chase away every last anxiety
that troubles my life.
The lovely glow of this love -
do not let it disappear!
No one else will ever love you
as faithfully as I.

9. Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen,
es ist wohl gut gehegt,
zehn eiserne Riegel
sind vor die Türe gelegt.

Zehn eiserne Riegel
das ist ein Spaß;
die spreng ich
als wären sie nur von Glas.

10. O wie sanft die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

11. Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten.

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heißt, ich wäre
irr aus Liebe.

12. Schlosser auf, und mache Schlösser,
Schlösser ohne Zahl;
denn die bösen Mäuler will ich
schließen allzumal.

13. Vögelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz, ein Herz begehrt's,
wo es selig raste.

14. Sieh, wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

9. On the banks of the Danube,
there stands a house,
and looking out of it
is a pink-cheeked maiden.

The maiden
is very well-protected:
ten iron bolts
have been placed on the door.

But ten iron bolts
are but a joke;
I will snap them
as if they were only glass.

10. O how gently the stream
winds through the meadow!
O how lovely it is when Love
finds Love!

11. No, there's just no getting along
with people;
they always make such poisonous
interpretations of everything.

If I'm merry, they say I cherish
loose urges;
if I'm quiet, they say
I am crazed with love.

12. Locksmith - get up and make your locks,
locks without number;
for I want to lock up
all the evil mouths.

13. The little bird rushes through the air,
searching for a branch;
and my heart desires a heart, a heart
on which it can blessedly rest.

14. See how clear the waves are
when the moon gazes down!
You who are my love,
you love me back!

15. Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

15. The nightingale, it sings so beautifully,
when the stars are twinkling.
Love me, my beloved heart,
kiss me in the dark!

16. Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen in meinen Wehn.

16. Love is a dark shaft,
a very dangerous well;
and I, poor man, fell in.
I can neither hear nor see,
I can only think about my bliss,
I can only moan in my woe.

17. Nicht wandle, mein Licht, dort außen
im Flurbereich!
Die Füße würden dir, die zarten,
zu naß, zu weich.

17. Do not wander, my light, out there
in the field!
Your feet, your tender feet, would get
too wet, too soft.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich tränkte dorten
das Auge mir.

All flooded are the paths there,
and the bridges,
so amply there
did my eyes weep.

18. Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In gleicher Art erbebet
die Seele mir, erschüttert
von Liebe, Lust und Leide,
gedenkt sie dein.

18. The bushes are trembling;
they were brushed by a
little bird in flight.
In the same way,
my soul trembles,
overcome by love, pleasure and sorrow,
as it thinks of you.

Georg Friedrich Daumer (1800 - 1875)

Emily Ezust



SCHUBERT

Des Tages Weihe, D.763

Schicksalslenker, blicke nieder,
Auf ein dankerfülltes Herz,
Uns belebt die Freude wieder,
Fern entflohn ist jeder Schmerz;

Guider of fate, look down
on this grateful heart.
We are stirred anew by joy;
all suffering has fled far away,

Und das Leid, es ist vergessen.
Durch die Nebel strahlt der Glanz
Deiner Größe unermessen,
Wie aus hellem Sternenkranz.

and sorrow is forgotten.
Through the mists shines the immeasurable
radiance of your greatness,
as if from a brilliant wreath of stars.

Liebevoll nahmst du der Leiden
Herben Kelch von Vaters Mund,
Darum ward in Fern und Weiten
Deine höchste Milde kund.

Lovingly you took the bitter cup
of sorrows from your Father's lips,
and your supreme merciful kindness was made
known far and wide.

Anonymous

Richard Wigmore

Liivi Arder has taken part of several competitions including First Prize in the Valentino Bucchi Piano Competition in Rome; Third Prize (chamber music category) at the 11th Pietro Argento Music Competition Gioia del Colle; and the Con Brio competition (Estonian National Television prize). She has given recitals as a soloist with Estonian Chamber Orchestra in the Aberdeen International Youth Festival and from 1997-2000 she was active with the Tallinn Bowed Piano Ensemble. She has also given concerts in Finland, Lithuania, USA, UK and France. Currently Liivi is studying at the RCS with Professor Fali Pavri where she is the recipient of the inaugural Sam Hutchings Fellowship, and is also very active as an accompanist.

Dominic Barberi is currently studying for his MMus Perf at the RCS under Stephen Robertson. Winner of the Jean Highgate Scholarship for Singers and recipient of the Oratorio Prize, he sang in the final of the Frank Spedding Lieder Prize Competition and represented the Conservatoire in the Junior Kathleen Ferrier Competition.

Operatically he has performed the role of Antinoo in Monteverdi's *Il ritorno d'Ulisse in patria*, Theseus in Britten's *A Midsummer Nights' Dream* and The Speaker in Mozart's *Die Zauberflöte*. In scenes he has sung the title roles in *Don Pasquale* and *Le nozze di Figaro*, Mephistopheles in Gounod's *Faust*, Colline in *La bohème*, Claggart in Britten's *Billy Budd*, and Don Alfonso in Mozart's *Così fan tutte*.

He recently became a Samling Scholar and is supported by the ABRSM, the Musicians Benevolent Fund Postgraduate Performance Award, Ena Mitchell Singing Prize and the RCS Trust. For the past two summers Dominic has sung in the Bayreuth Festspielchor and looks forward to joining Opera North next season.

Welsh mezzo-soprano **Eirlys Myfanwy Davies** is an ABRSM Scholar currently in her first year at the Alexander Gibson Opera School at the RCS. She gained a Distinction and DipRAM in the Masters in Vocal Performance at the Royal Academy of Music, London after previously gaining a BMus (Hons) in Vocal Studies from the RWCMD, where Eirlys was the recipient of the Aneurin Davies Award and was the selected representative in the Kathleen Ferrier Junior Bursary Award. A familiar face on the concert and competition platform in Wales, Eirlys has won many important competitions and awards including both the Llais Llwyfan Llambled Scholarship and Vocal Solo Over 21 at the Llangollen International Eisteddfod; finalist for the London Welsh Young Singer of the Year; The Stuart Burrows International Voice Award; MOCSA Young Welsh Singer of the Year; and the Dunraven Young Welsh Singer of the Year.

Eirlys appeared as Penelope in Monteverdi's *Il ritorno d'Ulisse* at the RCS. Appearances in opera scenes include roles such as Dorabella *Così fan tutte*, Duchess Alice in *Wonderland* (RWCMD); Dido *Les Troyens*, Cornelia *Guilio Cesare*, Mistress Quickly *Falstaff* (RAM); Lucretia *Rape of Lucretia* and Irene *Tamerlano* (RCS). Eirlys gives regular oratorio, recital and gala performances all over the UK, and as guest artist with many of Wales' most renowned male choirs. She has performed in venues across Europe and the UK including the Royal Albert Hall, Millennium Centre, Brussels Cathedral and The Vatican. Past performances include Elgar *Music Makers* and *The Dream of Gerontius*, Stravinsky *Les Noces*, Saint-Saëns *Christmas Oratorio*, Handel *Messiah* and Mozart *Requiem*.

Television engagements include numerous appearances on S4C, such as *Dechrau Canu Dechrau Canmol*, *Wedi 3*, *Wedi 7* and *Noson Lawen*. Eirlys has participated in masterclasses with artists such as Dame Ann Murray, Dennis O'Neill, Barbara Bonney, Patricia MacMahon and Susan Bullock. Eirlys is kindly supported by ABRSM UK, The RCS Trust and has previously been supported by the Arts Council of Wales, The Josephine Baker Scholarship, Carmarthenshire County Council, The Seary Charitable Trust and The Elizabeth Evans Trust.

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 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 RSNO, the 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 forty 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. He has been Director of the RSNO Chorus since 2006 and is Artistic Director of the RCS Song Studio. He has also been recently 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 February 2014 he will be Artist in Residence at the Nuremberg Hochschule. He continues to be active as coach, accompanist, adjudicator and conductor and is now a Fellow of the RCS.

Louise Kemeny studies at the Alexander Gibson Opera Studio with Helen Lawson. Louise also studied English at UCL and completed her MPhil in Renaissance Literature at the University of Cambridge, generously supported by the AHRC.

Louise debuted with British Youth Opera last year in the roles of Little Moon/Soprano Actor in the twenty-fifth anniversary production of Judith Weir's *A Night at the Chinese Opera*, for which she was awarded the Basil A Turner Prize. Last year she also performed Tytania in *A Midsummer Night's Dream* for the RCS. Louise's other operatic roles include the title roles of Dove's *Siren Song*, Debussy's *Pelléas et Mélisande* and Purcell's *Dido and Aeneas*. She also sang Lady Macduff in the UK première of Bloch's *Macbeth*, Bloomsbury Theatre, and created the lead roles in two new chamber operas by Kate Whitley (*Bonesong* and *Unknown Position*). Recent concert performances included a recital with Malcolm Martineau at the RCS and a centenary performance of Schoenberg's *Pierrot Lunaire* and Ravel's *Trois poèmes de Stéphane Mallarmé* with the RCS MusicLab. Louise has also performed with Ann Murray DBE in a concert of opera duets and arias with the Cambridge University Chamber Orchestra, and in recital at the Handel Foundling Museum, London. She is generously supported by the Worshipful Company of Musicians and is a 2013 Samling Scholar.

James Slimings is currently studying for a Master of Music in Vocal Performance at the Royal Conservatoire of Scotland under Amand Hekkers. Since being at the Conservatoire, James has been involved in every chamber choir performance, regularly taking solos. He has also appeared as chorus in *Le Nozze Di Figaro*, *War and Peace*, *Cunning Little Vixen*, *Taverner* by Peter Maxwell Davis and *Betrothal in a Monastery*. He has also appeared as Der Jüngling in Schumann's oratorio *Das Paradise und die Perriman* with the Orchestra of Scottish Opera. In December of last year, James performed the tenor solos of *Les Noces* by Stravinsky in a collaboration between the Royal Conservatoire of Scotland and the Royal Scottish National Orchestra. He is also a regular soloist with Bearsden Choir and Dundee University Choral Society.

As a conductor, James is currently involved with eight groups; The Kilbarchan Singers, Hadley Court Singers, Glasgow Caledonian University Choir, Glasgow Cathedral Choral Society, Paisley Abbey, National Youth Choirs of Great Britain and two groups in the RCS Junior Department. In 2012, he was also the Alexander Gibson Fellow with the RSNO, assisting Timothy Dean to prepare chorus for the likes of Sir Andrew Davis and Donald Runnicles. Future engagements in this area include Monteverdi Vespers with Glasgow Cathedral Choral Society and a project based around The Creation using film and music to explore how people with sensory difficulties engage in the world around them with Hadley Court Singers.

A keen educationalist, James has given workshops for the RSNO and delivered lectures for the Princes Teaching Institute in association with the University of Cambridge, a project he is delighted to be involved with again this summer. In 2012, James produced A Tapestry of Many Threads at the Dovecot Weaving Studios as part of their centenary celebrations. And in 2013, he was Choir Coordinator (Scotland) for Actors Touring Company's critically acclaimed new play, *The Events*. This involved James engaging and teaching 30 community choirs from Scotland and further afield, he was also one of a pool of pianists for the touring production playing *Hull Truck*, Birmingham New Theatre and the Young Vic. James is also a student reviewer for QAA Scotland and a fan of Lego.

To find out more about James see www.jamesslimings.com or follow him on Twitter @jamesslimings.

Sam Hutchings Memorial Fund

The friends and family of Sam have raised over £20,000 to support future musicians to study at the Conservatoire. This is a wonderful legacy that will keep Sam's name alive and help us to remember his contribution to all the places and people he was connected with, including the students, staff and members of the Royal Conservatoire of Scotland; the Queen's Hall; Edinburgh Festival Chorus; the Royal Scottish National Orchestra Chorus and Junior Chorus; the National Youth Choir of Scotland; the Daniel's Beard Chamber Group; and Live Music Now.

Liivi Arder is the first recipient of the Sam Hutchings Fellowship, an annual scholarship awarded to a Royal Conservatoire of Scotland student at continuing education level.

We would like to take this opportunity to thank the following individuals for their kind support:

Michael and Elisabeth Hutchings
Morag Campbell, Kathy Crawford Hay and Carol
Leddy (organisers of 'Sing for Sam')
Members of the Edinburgh Festival Chorus
Royal Scottish National Orchestra Chorus
National Youth Choir of Scotland
Biddy Canard

Frances Fielding
John Henderson
Yvonne Hillyard
Theresa Hoare
Marilyn Hunter
Sheila MacLeod
Michael and Margaret Moss

BBC Radio 3 Live in Scotland: *Tchaikovsky in Miniature*

BBC
RADIO



90 – 93FM

Dynamic Daniil

Tuesday 18 February / Stevenson Hall 1.00pm

Daniil Shtoda *Tenor*

Xenia Isaeva *Piano*

The exciting young Russian Daniil Shtoda burst onto the international music scene ten years ago, brandishing a voice that invoked comparisons with the greatest tenors. He continues to excite audiences around the world, and here presents a programme of great songs from the Russian Romances repertoire.

Welcome Back Brodskys

Wednesday 19 February / Stevenson Hall / 1.00pm

Brodsky Quartet

Borodin	Scherzo from 'Les Vendredis'
Tchaikovsky	String Quartet No.3

The remarkable Brodsky Quartet can turn their hands to any repertoire, and here they rather fittingly present Tchaikovsky's Third Quartet, which was given its first public performance by a quartet that included their namesake, Adolph Brodsky.

Powerful Prizewinners

Thursday 20 February / Stevenson Hall / 1.00pm

Narek Hakhnazaryan *Cello*

Oxana Shevchenko *Piano*

Tchaikovsky	Notturmo
Tchaikovsky	Pezzo capriccioso
Shostakovich	Sonata
Bronner	Jew: Life and Death
Rostropovich	Humoresque

Today's concert features two of the incredible talents from the next generation of Russian musicians. Since winning the Gold Medal at the 2011 Tchaikovsky Competition, cellist Narek Hakhnazaryan has travelled the globe playing concertos with all the major orchestras. And it is a pleasure to welcome back to Glasgow Oxana Shevchenko - as winner of the 2010 Scottish International Piano Competition she is another musician that Scottish audiences have already taken to their hearts.

Tchaikovsky Trio

Friday 21 February / Stevenson Hall / 1.00pm

Trusler Carroll Wass Trio

Copland	Vitebsk
Tchaikovsky	Trio in a minor for piano and strings

This trio of talented performers conclude our wonderful week with BBC Radio 3 by bringing to life Tchaikovsky's great chamber music masterpiece, his Trio for piano and strings.