



Hilary Rosin

Coffee Concerts

Sunday 12 February 2017
Stevenson Hall, 11.30am



Royal Conservatoire
of Scotland



170 Years of Excellence in
Performing Arts Education

Programme

BENJAMIN BRITTEN (1913-1976)

Canticle II - Abraham and Isaac

Lea Shaw* **Mezzo-soprano**

David Horton* **Baritone**

Timothy Dean **Piano**

ZOLTÁN KODÁLY (1882-1967)

Duo for Violin & Cello, Op.7

I. Allegro serioso, non troppo

II. Adagio

III. Maestoso e largemente, ma non troppo lento

Anik Stucki* **Violin**

Laura Sergeant** **Cello**

JOHANNES BRAHMS (1833-1897)

Four serious songs, Op.121

I. Denn es gehet dem Menschen

II. Ich wandte mich, und sahe an alle

III. O Tod, wie bitter bist du

IV. Wenn ich mit Menschen - und mit Engelzungen redete

RICHARD STRAUSS (1864-1949)

Heimliche Aufforderung, Op.27 No.3

EDVARD GRIEG (1843-1907)

Ein Traum, Op.48 No.6

Julian Tovey **Baritone**

Aaron Shorr **Piano**

**RCS student*

***RCS graduate*

Please join the artists in the Café after the concert for coffee.

BENJAMIN BRITTEN (1913-1976)

Canticle II - Abraham and Isaac

Lea Shaw **Mezzo-soprano**

David Horton **Baritone**

Timothy Dean **Piano**

God speaks:

Abraham, my servant, Abraham,
Take Isaac, thy son by name,
That thou lovest the best of all,
And in sacrifice offer him to me
Upon that hill there besides thee.

Abraham, I will that so it be,
For aught that may befall.

Abraham: My Lord, to Thee is mine intent
Ever to be obedient.
That son that Thou to me hast sent
Offer I will to Thee.
Thy bidding done shall be.

*Here Abraham, turning him to his son Isaac,
saith:*

Make thee ready, my dear darling,
For we must do a little thing.
This woode do on thy back it bring,
We may no longer abide.
A sword and fire that I will take,
For sacrifice behoves me to make;
God's bidding will I not forsake,
But ever obedient be.

*Here Isaac speaketh to his father, and taketh
a bundle of sticks
and beareth after his father, and saith:*

Father, I am all ready
To do your bidding most meekely,
And to bear this wood full bayn am I,
As you commanded me.

*Here they both go to the place to do
sacrifice:*

Abraham: Now, Isaac son, go we our way
To yonder mount if that we may.

Isaac: My dear father, I will essay
To follow you full fain.

*Abraham being minded to slay his son Isaac,
lifts up his hands, and saith the following:*

O! My heart will break in three,
To hear thy words I have pitye;
As Thou wilt, Lord, so must it be,
To Thee I will be bayn.
Lay down thy faggot, my own son dear.

Isaac: All ready father, lo, it is here.
But why make you such heavy cheer?
Are you anything adread?

Abraham: Ah! Dear God! That me is woe!

Isaac: Father, if it be your will,
Where is the beast that we shall kill?

Abraham: Thereof, son, is none upon this
hill.

Isaac: Father, I am full sore affeared
To see you bear that drawne sword.

Abraham: Isaac, son, peace, I pray thee,
Thou breakest my heart even in three.

Isaac: I pray you, father layn nothing from
me
But tell me what you think.

Abraham: Ah! Isaac, Isaac, I must thee kill!

Isaac: Alas! Father, is that your will,
Your owne child for to spill
Upon this hilles brink?
If I have trespassed in any degree
With a yard you may beat me;
Put up your sword, if your will be,
For I am but a child.
Would God my mother were here with me!
She would kneel down upon her knee,
Praying you, father, if it may be,
For to save my life.

Abraham: O Isaac, son, to thee I say
God hath commanded me today
Sacrifice, this is no nay,
To make of thy bodye.

Isaac: Is it God's will I shall be slain?

Abraham: Yea, son, it is not for to layn.

*Here Isaac asketh his father's blessing on
his knees, and saith:*

Isaac: Father seeing you muste needs do so,
Let it pass lightly and over go;
Kneeling on my knees two,
Your blessing on me spread.

Abraham: My blessing, dear son, give I thee
And thy mother's with heart free.
The blessing of the Trinity,
My dear Son, on thee light.

*Here Isaac riseth and cometh to his father,
and he taketh him, and bindeth and layeth
him upon the altar to sacrifice him, and
saith:*

Abraham:
Come hither my child, thou art so sweet,
Thou must be bound both hands and feet.

Isaac: Father, do with me as you will,
I must obey, and that is skill,
God's commandment to fulfil,
For needs so it must be.

Abraham: Isaac, Isaac, blessed must thou
be.

Isaac: Father, greet well my brethren ying,
And pray my mother of her blessing,
I come no more under her wing,
Farewell for ever and aye.

Abraham: Farewell, my sweete son of
grace!

*Here Abraham doth kiss his son Isaac, and
binds a kerchief about his head.*

Isaac: I pray you, father, turn down my face,
For I am sore adread.

Abraham: Lord, full loth were I him to kill!

Isaac: Ah, mercy, father, why tarry you so?

Abraham: Jesu! On me have pity,
That I have most in mind.

Isaac: Now, father, I see that I shall die:
Almighty God in majesty!
My soul I offer unto Thee!

Abraham: To do this deed I am sorry.

*Here let Abraham make a sign as tho' he
would cut off his son Isaac's head with his
sword;
then God speaks:*

Abraham, my servant dear, Abraham,
Lay not thy sword in no manner
On Isaac, thy dear darling.
For thou darest me, well wot I,

That of thy son had no mercy,
To fulfil my bidding.

Abraham: Ah, Lord of heaven and King of
bliss,
Thy bidding shall be done, i-wiss!
A horned wether here I see,
Among the briars tied is he,
To Thee offered shall he be
Anon right in this place.

*Then let Abraham take the lamb and kill
him.*

Abraham: Sacrifice here sent me is,
And all, Lord, through Thy grace.

Envoi: Such obedience grant us, O Lord!
Ever to Thy most holy word.
That in the same we may accord
As this Abraham was bayn;
And then altogether shall we
That worthy King in heaven see,
And dwell with Him in great glorye
For ever and ever. Amen



ZOLTÁN KODÁLY (1882-1967)

Duo for Violin & Cello, Op.7

- I. Allegro serioso, non troppo
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Anik Stucki **Violin**
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JOHANNES BRAHMS (1833-1897)

Four serious songs, Op.121

Julian Tovey **Baritone**

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I. Denn es gehet dem Menschen

Denn es gehet dem Menschen wie dem
Vieh;
wie dies stirbt, so stirbt er auch;
und haben alle einerlei Odem;
und der Mensch hat nichts mehr denn das
Vieh:
denn es ist alles eitel.

Es fährt alles an einem Ort;
es ist alles von Staub gemacht,
und wird wieder zu Staub.

Wer weiß, ob der Geist des Menschen
aufwärts fahre,
und der Odem des Viehes unterwärts
unter die Erde fahre?

Darum sahe ich, daß nichts bessers ist,

denn daß der Mensch fröhlich sei in seiner
Arbeit,
denn das ist sein Teil.

Denn wer will ihn dahin bringen,
daß er sehe, was nach ihm geschehen
wird?

For that which befalleth the sons of men
befalleth beasts,
as the one dieth, so dieth the other;
yea, they have all one breath;
so that a man hath no preeminence above
a beast:
for all is vanity.

All go unto one place;
all are of the dust
and all turn to dust again.

Who knoweth the spirit of man
that goeth upward,
and the spirit of the beast
that goeth downward to the earth?

Wherefore I perceive that there is nothing
better,
than that a man should rejoice in his own
works;
for that is his portion:

for who shall bring him to see
what shall be after him?

Ecclesiastes 3:19

Translation by Lyndon H. LaRouche, Jr.

II. Ich wandte mich, und sahe an alle

Ich wandte mich und sahe an
Alle, die Unrecht leiden unter der Sonne;
Und siehe, da waren Tränen derer,
Die Unrecht litten und hatten keinen
Tröster;
Und die ihnen Unrecht taten, waren zu
mächtig,
Daß sie keinen Träster haben konnten.
Da lobte ich die Toten,
Die schon gestorben waren
Mehr als die Lebendigen,
Die noch das Leben hatten;
Und der noch nicht ist, ist besser, als alle
beide,
Und des Bösen nicht inne wird,
Das unter der Sonne geschieht.

Ecclesiastes 4:1-3

So I returned, and considered
all the oppressions that are done under the
sun:
and behold the tears of such
as were oppressed, and they had no
comforter;
and on the side of their oppressors there
was power;
but they had no comforter.
Wherefore I praised the dead
which are already dead
more than the living
which are yet alive.
Yea, better is he than both they, which hath
not yet been,
who hath not seen the evil work
that is done under the sun.

Translation by Lyndon H. LaRouche, Jr.

III. O Tod, wie bitter bist du

O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!
O Tod,
wie bitter bist du.

O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!
O Tod,
wie wohl tust du!

Ecclesiastes (Sirach), 41:1-2.

O, death, how bitter you are,
in the thoughts of a a man
who has good days, enough
and a sorrow-free life
and who is fortunate in all things,
and still pleased to eat well!
O, death,
how bitter you are,

O death, how well you serve him who is in
need
Who is feeble and old,
and is beset by all sorrows,
and has nothing better to hope for
or to expect;
O death,
how well you serve.

Translation by Lyndon H. LaRouche, Jr.

IV. Wenn ich mit Menschen - und mit Engelszungen redete

Wenn ich mit Menschen und mit
Engelszungen redete,
Und hätte der Liebe nicht,
So wär' ich ein tönend Erz,
Oder eine klingende Schelle.

Und wenn ich weissagen könnte,
Und wüßte alle Geheimnisse
Und alle Erkenntnis,
Und hätte allen Glauben, also
Daß ich Berge versetzte,
Und hätte der Liebe nicht,
So wäre ich nichts.

Und wenn ich alle meine Habe den Armen
gäbe,
Und ließe meinen Leib brennen,
Und hätte der Liebe nicht,
So wäre mir's nichts nütze.

Wir sehen jetzt durch einen Spiegel
In einem dunkeln Worte;
Dann aber von Angesicht zu Angesichte.

Jetzt erkenne ich's stückweise,
Dann aber werd ich's erkennen,
Gleich wie ich erkannt bin.

Nun aber bleibet Glaube, Hoffnung, Liebe,
Diese drei;
Aber die Liebe ist die größte unter ihnen..

Though I speak with the tongues of men
and of angels,
and have not charity,
I am become as sounding brass,
or a tinkling cymbal.

And though I have the gift of prophecy,
and understand all mysteries,
and all knowledge;
and though I have all faith,
so that I could remove mountains,
and have not charity,
I am nothing.

And though I bestow all my goods to feed
the poor,
and though I give my body to be burned,
and have not charity,
it profiteth me nothing.

For now we see through a glass,
darkly;
but then face to face;

Now I know in part;
but then I shall know
even as also I am known.

And now abideth faith, hope,
love these three;
but the greatest of these is agape.

RICHARD STRAUSS (1864-1949)

Heimliche Aufforderung, Op.27 No.3

Auf, hebe die funkelnde Schale empor zum
Mund,
Und trinke beim Freudenmahle dein Herz
gesund.
Und wenn du sie hebst, so winke mir
heimlich zu,
Dann lächle ich und dann trinke ich still
wie du...

Und still gleich mir betrachte um uns das
Heer
Der trunknen Schwätzer -- verachte sie
nicht zu sehr.
Nein, hebe die blinkende Schale, gefüllt mit
Wein,
Und laß beim lärmenden Mahle sie
glücklich sein.

Doch hast du das Mahl genossen, den Durst
gestillt,
Dann verlasse der lauten Genossen
festfreudiges Bild,
Und wandle hinaus in den Garten zum
Rosenstrauch,
Dort will ich dich dann erwarten nach
altem Brauch,

Und will an die Brust dir sinken, eh du's
erhofft,
Und deine Küsse trinken, wie ehemals oft,
Und flechten in deine Haare der Rose
Pracht.
O komme, du wunderbare, ersehnte Nacht!

Up, raise the sparkling cup to your lips,
And drink your heart's fill at the joyous
feast.
And when you raise it, so wink secretly at
me,
Then I'll smile and drink quietly, as you...

And quietly as I, look around at the crowd
Of drunken revelers -- don't think too ill of
them.
No, lift the twinkling cup, filled with wine,
And let them be happy at the noisy meal.

But when you've savored the meal, your
thirst quenched,
Then quit the loud gathering's joyful fest,
And wander out into the garden, to the
rosebush,
There shall I await you, as often of old.

And ere you know it shall I sink upon your
breast,
And drink your kisses, as so often before,
And twine the rose's splendour into your
hair.
Oh, come, you wondrous, longed-for night!

John Henry Mackay (1864 - 1933)

*Translation by Lawrence Snyder
and Rebecca Plack*

EDVARD GRIEG (1843-1907)

Ein Traum, Op.48 No.6

Mir träumte einst ein schöner Traum:
Mich liebte eine blonde Maid;
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

I once had a beautiful dream:
I was in love with a fair-haired young
woman,
we were in a green forest glade,
it was warm spring weather,

Die Knospe sprang, der Waldbach schwoll,
Fern aus dem Dorfe scholl Geläut -
Wir waren ganzer Wonne voll,
Versunken ganz in Seligkeit.

the buds were sprouting, the brook was
running strong,
the sounds of the distant village could be
heard,
we were full of joy,
immersed in bliss.

Und schöner noch als einst der Traum
Begab es sich in Wirklichkeit -
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

And even more beautiful than the dream
was what occurred in reality:
it was in a green forest glade
it was warm spring weather,

Der Waldbach schwoll, die Knospe sprang,
Geläut erscholl vom Dorfe her -
Ich hielt dich fest, ich hielt dich lang
Und lasse dich nun nimmermehr!

the buds were sprouting, the brook was
running strong,
the sounds of the distant village reached
our ears --
I held you tight, I held you long,
and now will never again let you go!

O frühlingsgrüner Waldesraum!
Du lebst in mir durch alle Zeit -
Dort ward die Wirklichkeit zum Traum,
Dort ward der Traum zur Wirklichkeit!

Oh the spring-green glade
is alive in me for all time!
That is where reality became a dream
and the dream became reality!

F. Martin von Bodenstedt (1819 - 1892)

Translation by Peter Low

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, and had an instrumental role 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. From 2000 to 2006 he was Artistic Director of BYO, of which he is now a Vice-President.

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, and conducting over fifty new opera productions for the RCS in Glasgow and Edinburgh. He was also 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, followed by Prokofiev's *War and Peace* in 2010, which received a Royal Philharmonic Society Award nomination.

He 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 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 was conductor of the London Bach Society in the late 1980s, and Director of the RSNO Chorus from 2006 to 2014.

Timothy is Artistic Director of the Royal Conservatoire's Song Studio, performing recitals with singers all over Scotland, and is Director of Royal Conservatoire Voices, a vocal ensemble created to perform early and contemporary repertoire which has broadcast on BBC Radio 3 and appeared at the Edinburgh International and St Magnus Festivals. He continues to be active as coach, accompanist, adjudicator and conductor. He was made a Fellow of the RCS in 2010, and last year was made a Professor of the Conservatoire.

David Horton is currently in his final year at the Royal Conservatoire of Scotland under the tutelage of Scott Johnson at the Alexander Gibson Opera Studio and is a grateful recipient of a scholarship from the Royal Conservatoire of Scotland Trust.

David is a keen recitalist and has performed alongside the RSNO Alchemy ensemble, noted accompanists such as Anne Le Bozec and Professor Timothy Dean and for numerous festivals both in the United Kingdom and as far abroad as Sydney, Australia.

Previous Operatic Roles include Several Roles in British Youth Opera's recent critically acclaimed performances of *English Eccentrics* by Malcolm Williamson and the role of Gaudenzio in Rossini's *Il Signor Bruschino* with Raucous Rossini. While at the Royal Conservatoire of Scotland David has performed the roles of Sir Phillip Wingrave and the Narrator in Benjamin Britten's *Owen Wingrave*, Le Gendarme in Poulenc's *Les Mamelles de Tirésias*, and Sir Hugh Evans in Vaughan Williams' *Sir John in Love*. He also has performed Dandini in Rossini's *La Cenerentola* with Jackdaws opera, Dr Falke in Johan Strauss' *Die Fledermaus* with the RNCM Opera and Ben Budge in Britten's *The Beggars Opera* with the European Opera Centre. While at the RNCM he also performed the roles of Maximilien in *Candide* by Bernstein and L'horloge Comtoise from Ravel's *L'enfant et les sortilèges*.

Laura Sergeant is a freelance cellist and active chamber musician. Originally from Larbert, she began her studies at the Royal Conservatoire of Scotland, later moving to Germany to study at the Bremen Hochschule fuer Kunste and then to London where she received a Masters of Music with distinction from the Guildhall School of Music. She was a member of the European Union Youth Orchestra and has been invited to play in festivals such as the Pacific Music Festival in Sapporo, the Singapore Friendship Festival and the Greenwich International String Quartet Festival. She regularly freelances with the Royal Scottish National Orchestra, BBC SSO, Scottish Opera and Scottish Ballet. Laura's solo appearances have included performances of the Schumann Concerto with the New Edinburgh Orchestra and the Dvorak concerto with the Edinburgh St Andrews orchestra. In addition to her orchestral work, Laura performs throughout Scotland with guitarist Ian Watt and as part of the Sinopia String Quartet. She also runs an early music concert series- West End Baroque- in Glasgow.

Hailing from Denver, Colorado, **Lea Shaw** is an award-winning Mezzo-soprano. Lea was accepted at the age of sixteen with Scholarship to the Royal Conservatoire of Scotland in 2013, where she was the youngest to be studying the BMus Vocal Performance course with Honours when she began her studies at seventeen. Now twenty, Lea is in her fourth and final year of her undergraduate degree under the tutelage of Helen Lawson, with further instruction and guidance from Stephen Robertson. Lea has received many accolades, including being commended at the 2014 Jean Highgate Competition, receiving the Winnie Busfield Prize for Singing, and being selected as a contestant for the Kathleen Ferrier Bursary Competition in 2014.

In her time undertaking her studies, Lea has been involved in several operas as a member of the chorus within and out with RCS: MMus Opera scenes in 2015; Vaughan Williams' *Sir John In Love* (RCS 2015); Stravinsky's *The Rake's Progress* (Edinburgh International Festival 2015); Humperdinck's *Hansel And Gretel* (St. Magnus International Festival 2016); and this spring, in Strauss' *Die Fledermaus* with the RCS.

Lea is also a recurring soloist in concert and oratorio, having performed the *Chichester Psalms* under Marin Alsop at the Edinburgh International Festival 2016, and as featured soloist in Handel's *Messiah*, the Bach *Magnificat*, and Haydn's *Nelson Mass* with the Glasgow Cathedral Choral Society. Lea is also a grateful member of the new ensemble RCS Voices.

Since settling in the United Kingdom in 1984, **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. He has performed extensively in the United Kingdom appearing in concerto, 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 in Genoa, Venice Biennale, Instrumenta Festival Mexico, the 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 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 in London since 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 is also artistic director and chair of the jury for the Scottish International Piano Competition

Anik Stucki started playing the violin with the Suzuki method in Switzerland. At the age of 16, he attended high school in Berne where he simultaneously began violin studies with Monika Urbaniak. During his studies Anik played in various youth and semi-professional orchestras in Switzerland. He then went on to study on the Masters program with Isabelle van Keulen in Lucerne, graduating in 2015 with distinction. In recent years Anik has been playing with the Chaarts (a chamber orchestra formed with many interesting international chamber musicians) on a regular basis. Anik has played in many masterclasses with inspiring artists including: Akiko Suwanai, Benjamin Schmid, Detlef Hahn, Giuliano Carmignola, Igor Ozim, Ingolf Turban, Kryisia Osostowicz and the Dante Quartett, Petra Müllejans, Sebastian Schmidt and Kurt Sassmannshaus.

Julian Tovey was born in North Yorkshire, England. He studied at Exeter College, Oxford and the University of St Andrews. He trained at the Royal Northern College of Music, Manchester.

He made his debut at La Scala, Milan as the protagonist in Lorin Maazel's opera *1984* in a production by Robert Lepage. He sang the title role in *Wozzeck* in St Gallen and performed in productions of *Salome* at the Netherlands Opera and the Royal Opera, Covent Garden. His debut in the United States was as Orest in *Elektra* in performances with the New York Philharmonic at the Lincoln Center.

Other operatic work has included Trinity Moses in *The Rise and Fall of the City of Mahagonny* (Israeli Opera), Donner *Das Rheingold* (Canadian Opera Company, Vlaamse Opera, L'Opera National du Rhin, Tyroler Festspiele), Conte Almaviva *Le Nozze di Figaro* (Garsington Opera), Bonze in Anthony Minghella's production of *Madam Butterfly* (English National Opera), Belcore *L'Elisir d'Amore* (Oporto) and Escamillo *Carmen* and *Zweite Kamerad Der Silbersee* (Wexford Festival).

Julian has sung in several world premieres including the role of protagonist in Vacchi's *Lo Stesso Mare* at Teatro Petruzzelli, Bari, Theseus in Rushton's *Birds, Barks, Bones* at the Cheltenham International Festival and Bermel's *Natural Selection* with the RLPO.

He has wide experience in the world of musicals and operetta. He sang the title role in Ludwig II: *Sehnsucht nach dem Paradies* for three years (the most expensive musical to date in Germany) and recorded it for Universal Records. Other work has included Obolski *Das Feuerwerk* (Wiesbaden), Eisenstein *Die Fledermaus* and Danilo *Die Lustige Witwe* (Oporto) and *Captain and Maximilian Candide* (RLPO and Konzerthaus, Vienna).

Concert work has included appearances with the RSNO, RLPO, Northern Sinfonia, Huddersfield Choral Society and Bournemouth Symphony Orchestra. Abroad Julian has sung with Wurtemberg Philharmonic, the Orchestra of the Community of Valencia, the Singapore Symphony Orchestra and the Netherlands Philharmonic Orchestra.

He has appeared in recital in Tokyo, Munich (Residenz), Amsterdam and at the International Bodensee Festival.

Hilary Rosin Coffee Concerts

Sunday 19 February

Lorna Anderson **Soprano**
Timothy Dean **Piano**

Maya Iwabuchi **Violin**
Jessica Beeston **Viola**
Aleksei Kiseliov **Cello**
Aaron Shorr **Piano**

GOUNOD **Chanson de Printemps**
 Au Rossignol
 Ou voulez-vous aller?

POULENC **Metamorphoses**

FAURÉ **Les Cerceaux**
 Notre Amour
 Le Secret

FAURÉ **Piano Quartet in g minor**

Sunday 26 February

Fali Pavri, Petras Geniusas **Piano**

Sinae Lee **Piano**
Bing Bing **Piano**

RAVEL **La Valse**
RACHMANINOFF **Suite No.2**

Rosin Chamber Weekend | Fri 3 - Sun 5 March 2017

The first annual Rosin Chamber Music Festival is an entire weekend devoted to chamber music repertoire from across the centuries, welcoming international visiting ensembles, our partners around Scotland, as well as our own staff and students.

The weekend will also feature a programme in memory of the recently departed luthier Neil Ertz, a violin-maker much beloved of both classical and traditional musicians in this country. Named in memory of Glasgow piano teacher Hilary Rosin, we are incredibly grateful to the Rosin family for their generous support of this exciting, bold and ambitious new festival.

Fri 3 Mar
SH / 1pm

Fridays at One: Nash Ensemble for BBC Radio 3 MacMillan Festival

DEBUSSY	Violin Sonata
MACMILLAN	Piano Trio No.2
SHOSTAKOVICH	Piano Trio in e minor

Fri 3 Mar
LRR / 7.30pm

Concert: Student Showcase

Programme to include:

MENDELSSOHN	String Octet
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featuring RCS Students performing side-by-side with the Maxwell Quartet

Sat 4 Mar
SH / 7.30pm

Nash Ensemble for BBC Radio 3 MacMillan Festival

SHOSTAKOVICH	String Quartet No.7
MACMILLAN	Cello Sonata No.2
MACMILLAN	Horn Quintet
DAVIES	Sea Eagle for solo horn
RAVEL	Piano Trio in a minor

Sun 5 Mar
SH / 11.30am

Hilary Rosin Coffee Concert: Nash Ensemble

BEETHOVEN	Piano Trio 'Ghost'
MACMILLAN	Piano Quintets for Max, Sally and Michael
BRAHMS	Piano Quintet in f minor

Sun 5 Mar
LRR / 1.30pm

Competition: Dunbar - Gerber Prize for Chamber Music

Sun 5 Mar
Fyfe / 3.30pm

Talk: Neil Ertz

Sun 5 Mar
SH / 5pm

Closing Concert: Remembering Neil Ertz