



CONCERT PROGRAMME
FRIDAY 25 MARCH 2022

NCH NATIONAL
CONCERT
HALL \ AN
CEOLÁRAS
NÁISIÚNTA



LEONARD SLATKIN CONDUCTS

MILHAUD *La création du monde*

RAVEL Piano Concerto in G
with Lise de la Salle, piano

WEILL Suite from *The Threepenny Opera*

GERSHWIN *An American in Paris*

Presented by Paul Herriott, RTÉ lyric fm

FRIDAY 1 APRIL, 7.30pm

*"For much of the concert,
the audience had to
remember to breathe...
the exhilaration didn't
let up for a second
until her hands came
off the keyboard."*

*The Washington Post
on Lisa de la Salle*

BOOKING telephone 01 417 0000 • online nch.ie



All concerts will be available on the NSO's YouTube channel



PROGRAMME

SCHUBERT	<i>Ellen's Song II, 'Huntsman, rest from the chase!'</i> (arr. Brahms)
BRAHMS/SLATKIN	<i>Brahmsiana</i>
MAHLER	Symphony No. 4

Leonard Slatkin conductor

Ailish Tynan soprano

Presented by Paul Herriott, RTÉ lyric fm

FRIDAY 25 MARCH 2022, 7.30pm

NATIONAL CONCERT HALL



Live-streamed on the NSO's YouTube channel and
broadcast live on RTÉ lyric Live on RTÉ lyric fm

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“Ellen’s Song II: Huntsman, rest from the chase” D.838

(Orchestrated by Brahms)

This song is part of a five-song collection which Schubert adapted from Sir Walter Scott’s poem *The Lady of the Lake* in April 1825, three years before his death. Scott, a prolific novelist and poet of the “Romantic” style, was much admired in Europe. Rossini had written his opera on Scott’s poem, *La donna del lago* (1819) and followed it with *Ivanhoe* (1826), while Donizetti wrote *Il castello di Kenilworth* (1829) and *Lucia di Lammermoor* (1835 [*The Bride of Lammermoor*]), thus establishing Scott as one of the most adapted writers of the time – operas with which we are still familiar today.

The Lady of the Lake, written in 1810, is set in Scott’s native Scotland and has at its centre the love of three men – Roderick Dhu, James Fitz-James, and Malcolm Graeme – for Ellen Douglas. It was so popular that it inaugurated a “Highland Revival” for all things related to the highlands of Scotland.

Although there are five songs, only three of them relate to Ellen, and Schubert is believed to have written them with the Viennese soprano Sophie Müller in mind. The third of these, the *Ave Maria*, is perhaps the most celebrated. The translation from English to German was made for Schubert by Adam Storck.

The second song, “Huntsman, rest from the chase”, is a “slumber song”, urging the huntsman to sleep softly without worry or even dreams, until he is woken by the new day.

Schubert was one of Brahms’s favourite composers. “There is not one of his songs from which one cannot learn something”, he said. In particular, it’s said that “Huntsman, rest from the chase” was his special choice of the five songs. He made this arrangement for orchestra, featuring horns and oboes, in 1862 for the singer Julius Stockhausen.

Richard Pine © National Symphony Orchestra

Jäger, ruhe von der Jagd!
Weicher Schlummer soll dich decken,
Träume nicht, wenn Sonn' erwacht,
Dass Jagdhörner dich erwecken.
Schlaf! der Hirsch ruht in der Höhle,
Bei dir sind die Hunde wach,
Schlaf, nicht quäl' es deine Seele,
Dass dein edles Ross erlag.
Jäger, ruhe von der Jagd!
Weicher Schlummer soll dich decken;
Wenn der junge Tag erwacht,
Wird kein Jägerhorn dich wecken.

*Huntsman, rest from the chase!
Gentle slumber shall cover you;
do not dream that when the sun rises
hunting horns shall wake you:
Sleep! The stag rests in his den,
your hounds lie awake beside you;
sleep! Let it not torment your soul
that your noble steed has perished.
Huntsman, rest from the chase!
Gentle slumber shall cover you;
when the new day dawns
no hunting horn shall wake you.*

Translations © by Richard Wigmore, first published by Gollancz and reprinted in the Hyperion Schubert Song Edition.

BRAHMS/SLATKIN

Brahmsiana

(Orchestrated and arranged by Leonard Slatkin)

Capriccio in D minor, Op. 116, No. 1 for Orchestra

Intermezzo in E flat major, Op. 117, No. 1 for Wind Ensemble

Vineta, Op. 42, No. 2 for String Orchestra

Der bucklichte Fiedler, Op. 93a for Orchestra

Andante from Piano Quartet No. 3 in C minor, Op. 60 for Orchestra

Rhapsody in E flat major, Op. 119, No. 4 for Orchestra

Wiegenlied (Lullaby), Op. 49, No. 4 for Orchestra

The concept of the transcription has been around for almost as long as written music has existed. Numerous composers and arrangers have felt compelled to recast works, and several of these pieces were staples of the concert hall when I was growing up. Years went by before I realised that Bach-Stokowski were actually two different people.

Over the course of the pandemic, many of us have had the opportunity to reexamine aspects of our lives that had perhaps faded a bit. During one of my walks in my neighborhood, I had my iPhone on shuffle mode when the Andante from the Third Piano Quartet by Brahms, a piece of great sentimental value to me, popped into my headset. As I listened and reminisced, I started to think about other instruments that might take over certain melodic or accompaniment lines.

When I returned home, I sat down with the original and began to sketch out what an orchestral version might look and sound like. As completion of this project loomed, I started pondering other Brahms pieces that could undergo an orchestral treatment to form a suite.

There are compelling reasons to recast pieces of music, perhaps most importantly, to bring them to a broader public through performance by soloists and ensembles other than those for which they were first intended. This exposure might even encourage some people to listen to the original. Second, “re-composing” provides an opportunity for the transcriptionist to embrace music by a beloved composer while also asserting his or her own creative muse based on years of experience, for example, conducting an orchestra.

These transcriptions can be performed as a set, presented individually, or interspersed with other selections. The suggested order makes the most sense to me musically. Two of them are for winds only, with one augmented by the harp. The English horn and bass clarinet, neither of which Brahms had at his disposal, are included to give a new colour to the existing ensemble. My intent was to emulate how these pieces might have sounded around the time of Brahms. There are no notes, rhythms, or harmonies other than those provided by the master.

Capriccio in D minor, Op. 116, No. 1

With its bold opening and the tossing back and forth of syncopated rhythms, this piano piece seemed well-suited for an orchestral palette. Written in 1892 when Brahms was still in full command of his keyboard skills, this first fantasy exemplifies the *Sturm und Drang* that characterizes the seven-piece set of fantasies as a whole.

Intermezzo in E flat major, Op. 117, No. 1

Long a favourite of pianists, this first of three pieces in the set evokes a lullaby filled with tender simplicity. I felt that the songlike nature of the work lent itself well to the winds. Brahms included an inscription to accompany its publication in 1892:

*"Balow, my babe, lie still and sleep!
It grieves me sore to see thee weep."*

Vineta, Op. 42, No. 2

This unusual work was originally composed for six-part a cappella chorus. It is one of three secular songs Brahms wrote in 1859-1861. Arranging the piece for strings alone seemed appropriate for the gently rocking rhythm and atypical ten-bar phrases. Vineta was a mythical city on the southern coast of the Baltic Sea.

Der bucklichte Fiedler, Op. 93a

This delightful folksong is part of a group of six pieces Brahms composed in 1883. All one needs to know is in the text:

*There once lived a fiddler in Frankfurt-am-Main,
who was on his way home from a merry celebration;
he arrived at the market, and what did he see?
Fair women feasting-there were so many in that place.*

*"You! Hunchbacked fiddler, if you fiddle for us now
we will pay you a handsome reward!
Fiddle nimbly a fine dance,
for we celebrate Walpurgis Night tonight!"*

*The fiddler scratched out a vivacious dance,
and the ladies danced the Rose-Wreath,
and then the first one spoke: "My dear son,
you play so merrily-have now your reward!"*

*At once she grasped him agilely under his jerkin
and removed the hump from his back:
"Go forth now, my tall young man,
now any maiden would take you on the spot!"*

Andante from Piano Quartet No. 3 in C minor, Op. 60

Among the most beautiful of Brahms's works, the slow movement is one of sadness coupled with cautious optimism. My contribution was confined to orchestrating the piano part, which primarily operates as the accompaniment in this piece. I also chose to have the solo string trio play as in the original, trading off with the full section at certain points.

Rhapsody in E flat major, Op. 119, No. 4

The bumptious nature of this piece, with its robust and unusual rhythms, cried out for some kind of orchestral treatment. This is one of the rare works that begins in a major key and ends in the minor. It is also the only one in which I have incorporated timpani. Written in 1893, it was premiered with its companion, Opus 118, in London the following year.

Wiegenlied (Lullaby), Op. 49, No. 4 for Orchestra

The final work of this grouping is arguably Brahms's most popular composition. What parent has not sung or hummed this memorable melody to a child? Because of the popularity of the lullaby, this is the one piece within this suite that can rightfully be called an arrangement. I have set the song in three verses, each musically distinct. The simplicity of the tune provides ideal closure to this cycle. And if you listen carefully, you will notice just a fleeting reference to the Intermezzo heard previously, also a cradle song.

Leonard Slatkin

GUSTAV MAHLER 1860–1911

Symphony No. 4 in G

- i. Bedächtig, nicht eilen*
- ii. In gemächlicher Bewegung, ohne Hast*
- iii. Ruhevoll, poco adagio*
- iv. Sehr behaglich*

Mahler had good reason to greet the dawn of the 20th century in buoyant mood. Life in *fin de siècle* Vienna had been busy. Since his appointment in 1897 as director of the city's Court Opera, the Hofoper, he had overseen the production of nearly 90 operas. Not long after, he succeeded Hans Richter at the helm of the even more prestigious Vienna Philharmonic, in the process acquiring a workload of comparable demands.

The sense of security in his pre-eminent position (in what was then the musical capital of Europe) seems to have spurred him to resume composing, something he had neglected of late. Seeking inspiration, he returned to *Des Knaben Wunderhorn* ('The Youth's Magic Horn'), the anthology of folk poems and songs that had caught the imagination of the German-speaking world like no other work in the 19th century and penetrated deep into Mahler's psyche, influencing him throughout his career as nothing else did.

The collection prompted further songs and, in 1899, the beginning of his Fourth Symphony. The shortest of all his symphonies, it is also the lightest and most good-humoured.

Mahler already had a head start on the new work. Originally composed in 1892 and subsequently considered as the finale of his Third Symphony, the setting for soprano voice of 'Das himmlische Leben' ('The Heavenly Life') from the *Wunderhorn* compendium found its place, instead, as the concluding movement in the new symphony.

The title 'The Heavenly Life' was Mahler's own, the *Wunderhorn* song it sets employing a colloquial phrase that could be translated as 'Walking on air' or 'There's not a cloud in the sky'. Those sentiments are certainly to the fore in music of transcendent grace and with little of the darkness and despair found in many of Mahler's other symphonies (the sinister-sounding violin in the second- movement *scherzo* aside) thrown wide open.

The carefree finale begins in relaxed, bucolic mood as a child (sung by soprano) sweetly conjures its sense of heaven as a place of plentiful food – where 'Die Englein, die bracken das Brot' ('The angels bake the bread') overseen by St Martha, the patron saint of cooks – and the air is full of music, song and laughter.

It is an idyllic image transformed into a thing of utter beauty by the unaffected directness of some of the most uncomplicated passages Mahler ever wrote. In many ways a summation of the first four *Wunderhorn*-inspired symphonies, it ends with a sublime echo on harp of the opening sleigh bells.

Michael Quinn © RTE

Das himmlische Leben

(aus *Des Knaben Wunderhorn*)

Wir geniessen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanfter Ruh'.
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben;
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod.
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fiolen
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,

The Heavenly Life

(from *Des Knaben Wunderhorn*)

We enjoy heavenly pleasures
and therefore avoid earthly ones.
No worldly tumult
is to be heard in heaven.
All live in greatest peace.
We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the little lamb out,
and Herod the Butcher lies in wait for it.
We lead a patient,
an innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars;
The angels bake the bread.

Good greens of every sort
grow in the heavenly garden,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!
If you want roebuck or hare,

Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

*on the public streets
they come running right up.*

*Should a fast day come along,
all the fishes at once come swimming
with joy!
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.*

*There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.*



GOOD FRIDAY

HANDEL *Messiah*

Nicholas McGegan, conductor

Máire Flavin, soprano

Catherine Wyn-Rogers, alto

James Oxley, tenor

Stephan Loges, bass

National Symphony Chorus (David Young, Chorus Director)

Presented by Paul Herriott, RTÉ lyric fm

FRIDAY 15 APRIL, 3.30pm

BOOKING telephone 01 417 0000 • online nch.ie



All concerts will be available on the NSO's YouTube channel



LEONARD SLATKIN CONDUCTOR

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra (DSO), Directeur Musical Honoraire of the Orchestre National de Lyon (ONL), and Conductor Laureate of the St. Louis Symphony Orchestra (SLSO). He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator.

Slatkin has received six Grammy awards and 35 nominations. His latest recording is the world premiere of Alexander Kastalsky's *Requiem for Fallen Brothers* commemorating the 100th anniversary of the World War I armistice. Other recent Naxos releases include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO.

The 2021-22 season includes engagements with The Orchestra Now, Manhattan School of Music, SLSO, DSO, ONL, Orquestra Simfònica Illes Balears, Helsinki Philharmonic Orchestra, MÁV Symphony Orchestra in Budapest, Carnegie Mellon University, Orquesta Sinfónica de Castilla y León, Orquesta de València, Bilbao Orkestra Sinfonikoa, RTÉ National Symphony Orchestra, Orquesta Filarmónica de Gran Canaria, and Hiroshima Symphony Orchestra.

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received the Prix Charbonnier from the Federation of Alliances Françaises, Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his debut book, *Conducting Business*. A second volume, *Leading Tones: Reflections on Music, Musicians, and the Music Industry*, was published by Amadeus Press in 2017. His latest book, *Classical Crossroads: The Path Forward for Music in the 21st Century* (2021), is available through Rowman & Littlefield.

Slatkin has conducted virtually all the leading orchestras in the world. As Music Director, he has held posts in New Orleans; St. Louis; Washington, DC; London (with the BBCSO); Detroit; and Lyon, France. He has also served as Principal Guest Conductor in Pittsburgh, Los Angeles, Minneapolis, and Cleveland. For more information, visit leonardslatkin.com.



CHIEF CONDUCTOR
JAIME MARTÍN



MAHLER *Blumine*

SCHUBERT *Selected Lieder*
with Anne Sofie von Otter,
mezzo-soprano

MAHLER *Symphony No. 1, 'Titan'*

Presented by Paul Herriott, RTÉ lyric fm

FRIDAY 27 MAY, 7.30pm

*"von Otter's generous
personality is reflected
in the way she puts
over every item, with
care for text and a
honeyed sweetness
of tone."*

*BBC Music Magazine,
March 2019*

BOOKING telephone 01 417 0000 • online nch.ie



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AILISH TYNAN SOPRANO

Irish soprano Ailish Tynan won the 2003 Rosenblatt Recital Song Prize at BBC Cardiff Singer of the World. Ailish was a member of the prestigious Vilar Young Artist Programme at the Royal Opera House, Covent Garden and a BBC New Generation Artist.

Ailish established herself with operatic roles including *Gretel Hänsel und Gretel* (The Royal Opera, Welsh National Opera and Scottish Opera); *Madame*

Cortese Il viaggio a Reims, *Marzelline Fidelio* and *Madame Podtotshina's Daughter The Nose* (The Royal Opera); *Vixen The Cunning Little Vixen* (Grange Park Opera); *Tigrane Radamisto* (English National Opera); *Papagena Die Zauberflöte* (Teatro alla Scala and The Royal Opera); *Despina Così fan tutte* (Théâtre du Capitole); *Héro Béatrice et Bénédict* (Houston Grand Opera and Opéra Comique); *Sophie Der Rosenkavalier*, *Nannetta Falstaff* and *Atalanta Xerxes* (Royal Swedish Opera); and *Miss Wordsworth Albert Herring* (Opéra Comique and Opéra de Rouen). Most recently she made her acclaimed role debut as *Mimi La bohème* for Grange Park Opera.

Notable concert appearances include Mahler Symphony No. 8 (Dresdner Philharmonie, Frankfurt Radio Symphony Orchestra, Netherlands Philharmonic Orchestra, London Symphony Orchestra, and Philharmonia Orchestra); Mahler Symphony No. 4 (Prague Symphony Orchestra and the Hallé); Mahler Symphony No. 2 (Accademia Nazionale di Santa Cecilia and Royal Philharmonic Orchestra); Britten *War Requiem* (RTÉ National Symphony Orchestra); and Handel *Messiah* (Academy of Ancient Music).

Ailish is a passionate recitalist performing internationally with pianists including Iain Burnside, James Baillieu, Graham Johnson and Simon Lepper. Her numerous recordings include *Fauré Melodies* (Opus Arte); *Nacht und Träume* (Delphian); *An Irish Songbook* (Signum); and *Airs from another Planet* with the Hebrides Ensemble (Delphian).

In the current season she performs recitals for New Paths Music, Oxford Lieder, Leeds Lieder and at Wigmore Hall; *Finzi In terra pax* with the BBC Symphony Orchestra; Strauss *Vier letzte Lieder* with the Ulster Orchestra; and *Despina in Così fan tutte* for Garsington Opera.



NATIONAL SYMPHONY ORCHESTRA

Patron: Michael D. Higgins, President of Ireland

Chief Conductor: Jaime Martín

The National Symphony Orchestra has been at the centre of Ireland's cultural life since 1948 when the Raidió Éireann Symphony Orchestra, as it was originally called, was founded.

Today it is a formidable creative force, its presence felt throughout the country in live, year-round performances that celebrate the traditional orchestral, vocal and operatic repertoire and it champions the commissioning of new music alongside crossover projects that embrace the best of stage and screen, popular music and traditional music.

In recent years, the NSO has reached new audiences through its live screenings in concert of cinema blockbusters such as *Close Encounters of the Third Kind*, *Jurassic Park*, *Ghostbusters* and *Casino Royale* and with its lavish concert tributes to Hollywood icons Gene Kelly, John Williams and Elliot Goldenthal, songwriter extraordinaire Cole Porter and the genius of Mícheál Ó Súilleabháin.

With a long-established international reputation, the NSO has worked with successive generations of world-famous composers from Igor Stravinsky and Karlheinz Stockhausen to Steve Reich and Arvo Pärt.

Among the legendary conductors, soloists and singers with whom it has performed are Wilhelm Kempff, Vladimir Ashkenazy, Josef Szigeti, Martha Argerich,

Joan Sutherland, Luciano Pavarotti, Plácido Domingo, José Carreras, Mstislav Rostropovich and our own Bernadette Greevy. More recent luminaries include Kiri Te Kanawa, Bryn Terfel, Angela Gheorghiu, Angela Hewitt, Nikolai Demidenko, Maxim Vengerov, Daniel Hope, Tasmin Little and Leonard Slatkin.

Collaborations with Irish artists include, among so many others, Sir James Galway, Mary Black, Lisa Hannigan, Liam O'Flynn, The Riptide Movement, Barry Douglas, John O'Connor, Patricia Bardon, Tara Erraught, Celine Byrne and Ailish Tynan.

Countless world premieres by Irish composers have included Elaine Agnew, Gerald Barry, Ed Bennett, Linda Buckley, Ann Cleare, Rhona Clarke, Siobhán Cleary, Shaun Davey, David Fennessy, Marian Ingoldsby, Brian Irvine, Karen Power, Jennifer Walshe, James Wilson and Bill Whelan.

The NSO's acclaimed catalogue of recordings – on the RTÉ lyric fm, Naxos, BIS, Toccata Classics labels and others – include the complete symphonies of Malcolm Arnold, Rachmaninov, Mendelssohn and Nielsen, and *Composers of Ireland*, a landmark series co-funded by RTÉ and The Arts Council. To date, it has recorded works by established names – Gerald Barry, Seóirse Bodley, Raymond Deane, Aloys Fleischmann, John Kinsella, Seán Ó Riada – and a new generation of remarkable voices, including Donnacha Dennehy, Deirdre Gribbin, Kevin Volans and Ian Wilson.

Other major recordings include Robert O'Dwyer's Irish language opera *Eithne* (in partnership with Irish National Opera), José Serebrier's *Symphonic BACH Variations* and *Mary Black Orchestrated*. Film and television scores include composer-conductor Michael Giacchino's *Lost in Concert* and directors John Boorman's *Queen and Country* and Lenny Abrahamson's *The Little Stranger*.

Work in the world of opera includes the world premiere of Gerald Barry's *The Bitter Tears of Petra von Kant* (co-commissioned by RTÉ and English National Opera) and collaborations with Wide Open Opera: the Irish premieres of Wagner's *Tristan und Isolde* and John Adams' *Nixon in China*, and a concert presentation of Raymond Deane's *The Alma Fetish* in association with the National Concert Hall.

The orchestra's extensive educational work includes its *Music in the Classroom* programme for primary and second level students, and a young musicians' mentoring scheme.

Broadcasting regularly on RTÉ, it reaches vast international audiences through the European Broadcasting Union.

Find out more at www.nch.ie

NATIONAL SYMPHONY ORCHESTRA

1st Violin

Helena Wood
 Elaine Clark (Co-Leader)
 Sebastian Liebig †
 Ting Zhong Deng
 David Clark
 Sylvia Roberts
 Brona Fitzgerald
 Karl Sweeney
 Molly O'Shea
 David McElroy
 Anne Harte
 Jennifer Murphy
 Erin Hennessey
 Anita Vedres

2nd Violin

Kenneth Rice
 Elizabeth McLaren ‡
 Joanne Campbell °
 Rosalind Brown
 Paul Fanning
 Dara O'Connell
 Melanie Cull
 Evelyn McGrory
 Elena Quinn
 Magda Kowalska
 Feilimídh Nunan
 Rachel Grimes

Viola

Alexander Koustas
 Francis Harte °

John Murphy
 Neil Martin
 Cliona O'Riordan
 Margarete Clark
 Nathan Sherman
 Aoise O'Dwyer
 Alison Comerford
 Marta Garcia Villalobos

Cello

Martin Johnson •
 Violetta-Valerie Muth °
 Una Ní Chanainn
 Ailbhe McDonagh
 Katie Terrell
 Niall O'Loughlin
 Anne Murnaghan
 Eva Richards

Double Bass

David Daly
 Mark Jenkins ‡
 Aisling Reilly
 Waldemar Kozak
 Helen Morgan
 Jenni Meade
 Edward Tapceanu

Flute

Catriona Ryan •
 Riona Ó Duinnín ‡
 Marie Comiskey

Piccolo

Sinéad Farrell †

Oboe

Sylvain Gnemmi ‡
 Ruby Ashely

Cor Anglais

Deborah Clifford †

Clarinet

Matthew Billing †
 Seamus Wylie

Bass Clarinet

Fintan Sutton †

Bassoon

Greg Crowley •
 Ates Kirkan

Contra Bassoon

Hilary Sheil †

Horn

Andrew Budden
 Liam Duffy
 Bethan Watkeys †
 Hannah Miller
 Dewi Jones

Trumpet

Darren Moore
 Pamela Snell
 David Collins

Trombone

Jason Sinclair •
 Gavin Roche ‡

Bass Trombone

Jan Erik Kruijsse

Tuba

Francis Magee •

Timpani

Grahame King

Percussion

Richard O'Donnell
 Bernard Reilly •
 Noel Eccles
 Maeve O'Hara

Harp

Andreja Malir •

- Section Leader
- * Section Principal
- † Principal
- ‡ Associate Principal
- ° String Sub Principal
- Sub Principal 1

NATIONAL SYMPHONY ORCHESTRA

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FRIDAY 6 MAY, 7.30pm

JOANA CARNEIRO conducts

ESA-PEKKA SALONEN *Helix*

MAHLER *Lieder eines fahrenden Gesellen*

with Tara Erraught, mezzo-soprano

STRAVINSKY *Petrushka* (1947 version)



FRIDAY 13 MAY, 7.30pm

DMITRY SINKOVSKY

countertenor/violin/conductor

Programme includes works by

REBEL, VIVALDI, HANDEL, MOZART

Luca Pianca, lute



FRIDAY 20 MAY, 7.30pm

GERHARD MARKSON conducts

CLARA SCHUMANN Piano Concerto

BRAHMS *Ein deutsches Requiem*

Alexandra Dariescu, piano

Jennifer Davis, soprano

Ben McAteer, baritone

National Symphony Chorus

Presented by Paul Herriott, RTÉ lyric fm

BOOKING telephone 01 417 0000 • online nch.ie



All concerts will be available on the NSO's YouTube channel

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NATIONAL
CONCERT
HALL - AN
CEOLÁRAS
NAISIUNTA

REIMAGINE
REDISCOVER

© Seán Ní Mháda

International Concert Series 2022

National Concert Hall presents

JOYCE DIDONATO mezzo-soprano IL POMO D'ORO

SATURDAY 9 APRIL 2022, 8PM

EDEN: a concert exploring the majesty, might and mystery of Nature through evocative music and theatrical effects.

Tickets from €44.50

10% discount for NCH Friends, Season Friends & Patrons

10% Discount available for Group Bookers

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THE IRISH TIMES



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