

The logo for nyos (National Youth Orchestras of Scotland) features the word 'nyos' in a lowercase, blue, sans-serif font. The 'y' is stylized with a long, thin tail that extends downwards and to the left, ending in a small circle.

National  
Youth Orchestras  
of Scotland

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**development**  
orchestra

# Summer Concert 2023

**Natalia Luis-Bassa**  
Conductor

**Friday 28 July, 7.30pm**  
Greyfriars Kirk, Edinburgh



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## Programme

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**Inocente Carreño**  
Margariteña Glosa Sinfónica

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**Pyotr Ilyich Tchaikovsky**  
Symphony No. 5 in E minor, Op. 64

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# Welcome

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**Welcome to the NYOS Development Orchestra's summer concert. After a fantastic inaugural performance at Perth Concert Hall in April, we are proud to present another concert of vibrant orchestral music in the atmospheric surroundings of Greyfriars Kirk, performed by young musicians whose passion for making music together is a wonderful reminder of the excitement and promise that the future holds.**

We are thrilled to be joined again by Natalia Luis-Bassa, a brilliant conductor and youth music specialist who has inspired the very best from our musicians, imparting wisdom and ensuring rehearsals are lively and fun.

The two works on the programme tonight celebrate the virtuosity and burgeoning talents of our players, from the rich orchestral textures and unique sound-world of Carreño's *Margariteña* to the emotional drama and unforgettable melodies of Tchaikovsky's *Symphony No. 5*.

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

If you would like to join our community of supporters, you will find information about our Friends scheme on page 16. You will also find further information in this programme about the launch of the Richard Chester Creativity Fund (page 18), set up to celebrate the life of our former Director and to support the young musicians of the future to access life-changing opportunities.

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



# Natalia Luis-Bassa

## Conductor

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Natalia is a dynamic conductor and a passionate advocate for young musicians' education, forming partnerships with many institutions including the National Children's Orchestras of Great Britain, National Youth Orchestras of Scotland, Royal Conservatoire of Scotland, Leeds Conservatoire, Oasby Music Group and most recently with the Benedetti Foundation. She is also a record-breaker as the first person to obtain a degree in Orchestral Conducting in her native country of Venezuela.

After completing her postgraduate studies at the Royal College of Music in London, she held the RCM Junior Fellowship in Opera Conducting for two years. Her relationship with the RCM continues to this day as she is a Professor of Conducting there.

Natalia holds a Master's degree from the University of Huddersfield where she is a part-time lecturer and has been appointed Elgar Ambassador.

Promoting the conducting craft for young people has been a highlight of her career and she has held many successful workshops around the country.





# Margariteña Glosa Sinfónica

Inocente Carreño (1919-2016)



**The composer** – Carreño was born on the small Venezuelan island of Margarita and raised by his grandmother, who shared with him the traditional legends and songs of his birthplace. As an adult he settled in Caracas with his brother Francisco, a notable folklore specialist, and following studies at music school developed a career as a composer, educator and performer. His works, often nationalist in nature, span chamber, orchestral, choral music and opera.

**The work** – This symphonic poem is Carreño's most famous work, conceived as a tribute to his native island. The main theme is inspired by the folk song Margarita es una lágrima, first played by the cellos and then reiterated by the orchestra. Other folk songs are woven throughout the piece, including the *Canto del pilón* (a working song about women grinding corn) and the *Canto de velorio* (a plaintive memorial song). The melodies and rhythms of his native Venezuelan folk music are combined with the rich orchestral textures and harmonies of the musical impressionist movement, creating Carreño's unique sound-world.

Jack Johnson © NYOS

**Duration** 13 minutes  
**Year of composition** 1954

## The world in 1954...

Roger Bannister runs the first sub-four-minute mile in Oxford, England.

Sarah Mae Flemming is expelled from a bus in South Carolina for sitting in a whites-only section, seventeen months before Rosa Parks achieves national recognition through the Montgomery bus boycott.

The first Godzilla film premieres in Tokyo.

## Further listening

### *Villa-Lobos - Chôros No. 10*

Part of a series of fourteen compositions, each scored for a different combination of instruments, inspired by Brazilian street music. Villa-Lobos strives to create a national symphonic form fusing traditional Brazilian folk songs, classical structures and, in No. 10, huge orchestral and choral forces.



## Violin 1

Malcolm Wong, *Leader* Glasgow  
Eirene Wanting Cai, Edinburgh  
Grace Cooper, Midlothian  
Daria Derevyankin, Argyll and Bute  
Rhea Fitzgerald, Edinburgh  
Rebecca Greig, East Dunbartonshire  
Eleanor Hanson, Marsden  
Nellie Heinrich, Glasgow  
Simon Mercieca, Edinburgh  
Isla Rae, East Dunbartonshire  
Sandy Reilly, Edinburgh  
Michelle Tse, Aberdeen  
Qingyang Xiao, Midlothian  
Becca Ye, Edinburgh  
James Yu, Glasgow

## Violin 2

Lucy Assur, South Ayrshire  
Eric Chen, Edinburgh  
Keyu Chen, Edinburgh  
Emily Chong, East Renfrewshire  
Hazel Davis, Scottish Borders  
Simone Finlayson, Angus  
Mia Gong, Fife  
Emlyn Jones, Highland  
Caitlin Ke, Glasgow  
Joseph Knapper-Hirst, Glasgow  
Hannah Lynch, North Lanarkshire  
Beata McGhee, Edinburgh  
Daniel Richardson, Midlothian  
Vinayak Vasudevan, Aberdeen  
Emily Welsh, East Dunbartonshire  
Ruoqing Yu, East Renfrewshire  
Claire Zhang, East Renfrewshire

## Viola

Cameron Clark, North Ayrshire  
Hannah Gregory, Stirling  
Dineo Makhatholela, Stirling  
Seona McKendrick, Edinburgh  
Stephen O'Neill, Edinburgh  
Callum O'Riordan, Fife  
Ailsa Quantrill, Aberdeenshire  
Katherine Ross, Glasgow

## Cello

Daniel Armstrong, Fife  
Freddy Beeston, Edinburgh  
Alexandra Casson, Edinburgh  
Ross Davis, Scottish Borders  
Patrick Fourie, Glasgow  
Lewis Gaunt, Aberdeen  
Gemma Gowans, Glasgow  
Magnus Holden, Falkirk  
Henry Jones, Edinburgh  
Jaco Kirschenbaum, Midlothian  
Jamie McCreath, East Dunbartonshire  
Yiqin Yan, Edinburgh  
Ava Zhang, East Renfrewshire

## Double Bass

Pui Yu Glynnis Chan, Stirling  
Isla MacFadyen, Aberdeen  
Zaki Mulube, Midlothian  
Hector Murray, Edinburgh

## Flute

Kezia Conran, Argyll and Bute  
Emily Gow, Aberdeen  
Zuzanna Kujawa, North Lanarkshire  
Aurora Margiotta, Midlothian  
Emma Phipps, Edinburgh

## Oboe

Jamie Dickinson, East Renfrewshire  
Ellie Digger, East Dunbartonshire  
Esther Kallow, Falkirk  
Hannah Magill, Aberdeen  
Anjali Pavri, East Renfrewshire

## Clarinet

Emily Barron, Renfrewshire  
Isabella Davidson, Edinburgh  
Scott Hutchinson, Stirling  
Rachel Leung, Glasgow  
Donald Whitelaw, Dumfries and Galloway

## Bassoon

Reuben Clark, East Renfrewshire  
Max Docherty, East Renfrewshire  
Theodora Gherghe, East Renfrewshire  
Christopher Johns, Fife  
Aneesa Phillips, Glasgow

## French Horn

Lucy Arbuckle, Glasgow  
Darcy Cowie, West Dunbartonshire  
Beatrice Elliott, Fife  
Rhona Langford, East Renfrewshire  
Olivia Massimo, East Lothian  
Zander Williams, Aberdeen

## Trumpet

Finlay Brooks, Stirling  
Rowan Glegg, East Dunbartonshire  
Lydia Wilson, South Lanarkshire

## Trombone

Osian Bellshaw, Highland  
Andrew Thornton, Highland  
Jack Traynor, South Lanarkshire

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## The Leverhulme Trust

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

*Correct at the time of going to print.*

# Symphony No. 5 in E Minor, op. 64

Pyotr Ilyich Tchaikovsky (1840-1893)

**Duration** 45 minutes

**Year of composition** 1888

## The world in 1888...

In Glasgow, Celtic F.C. plays its first official match, winning 5-2 against Rangers F.C.

Handel's *Israel in Egypt* is recorded onto wax cylinder at The Crystal Palace, London, the earliest known recording of classical music.

Carl Benz is issued with the world's first driving licence.

## Further listening

**Bruckner – Symphony No. 7 in E Major**

Another huge symphonic statement with a grand finale in E major.

**Price – Symphony No. 1 in E Minor**

Florence Price's symphonies share with Tchaikovsky's a gift for memorable melodies and inventive use of the traditional orchestra.

- i. Andante – Allegro con anima – Molto più tranquillo
- ii. Andante cantabile, con alcuna licenza
- iii. Valse. Allegro moderato
- iv. Andante maestoso – Allegro vivace – Meno mosso

**The composer** – Tchaikovsky was the first Russian composer to gain international acclaim and remains enduringly popular, not least through his ballets, among them *Swan Lake* and *The Nutcracker*, but also his symphonies, concertos for piano and violin, concert overtures and operas. He is renowned for his inexhaustible gift for writing original and memorable melodies and his inventive use of the orchestra to create atmosphere and effect.

Despite his popularity, he faced numerous personal and professional crises throughout his life, his mental wellbeing never fully recovering from having been separated from his mother and sent to boarding school as a child. He had a short-lived marriage, and it is widely believed that he was secretly gay at a time when it was illegal in Russia. He was also reliant on a wealthy patron to enable him to compose full time, who insisted they never meet and suddenly withdrew her support after 13 years.

**The work** – It is perhaps due to these personal challenges that Tchaikovsky found himself struggling with self-doubt throughout his career. As he began work on this symphony he wrote to his brother, Modest, that he feared his imagination had

dried up and he had nothing more to say, yet he was 'hoping to collect, little by little, material for a symphony.' Unlike his two previous symphonies, there is no explicit programme or story embedded in this work except for a brief, cryptic description of the first movement found in one of Tchaikovsky's notebooks:

Introduction. Complete resignation before Fate...Allegro. (I) Murmurs, doubts, complaints, reproaches against XXX. (II) Shall I throw myself into the embraces of faith???

It is thought that 'XXX' is a reference to his suppressed homosexuality, as this is the only subject Tchaikovsky referred to in his diaries with such symbols.

The sombre opening to the symphony reflects this 'resignation', but when the same theme opens the final movement it is transposed from E minor to E major, as though resignation has become defiance. The journey from the muted opening bars towards the symphony's triumphant and bombastic conclusion has been seen as a narrative of 'victory through strife'. Consequently, the symphony was very popular during World War II and was used to bolster the Russians' spirits, most notably during the Siege of Leningrad. Whether it is as truly symbolic of Tchaikovsky's personal victory over his demons and doubts is more difficult to say.

Jack Johnson © NYOS



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# Richard Chester Creativity Fund

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

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

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



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

Lindsay Pell, NYOS Chair



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