EDINBURGH UNIVERSITY CHAMBER ORCHESTRA



PRESENTS

SPRING CONCERT 2025

FEATURING SOLOISTS:

MARCO ARAGÓ
DANIEL COOK
CAROLA BORRIERO

Schlemzer - Serenata

Vanhal - *Andante Grazioso* from

Double Bassoon Concerto in F Major

Bruch - *Allegro Moderato & Adagio* from

Violin Concerto no.1

Mendelssohn - Symphony No.3

'Scottish Symphony'

A welcome message from our president!

Good evening everyone, and welcome to our final concert of the year! It's been an honour to lead this society for the past year and I'd like to extend my biggest thanks to the committee, to our conductor Philip Higham, and of course to the whole orchestra for their help, support and dedication - it's been a pleasure working with all of you!

- Marzia Golini

Biographies

Philip Higham
conductor

Born in Edinburgh, Philip studied with Ruth Beauchamp at St Mary's Music School and subsequently at the RNCM with Emma Ferrand and Ralph Kirshbaum. He also enjoyed mentoring from Steven Isserlis. He has appeared as soloist with the Philharmonia Orchestra, the Hallé Orchestra, the Royal Northern Sinfonia and Bournemouth Symphony Orchestra. He has given recitals at the Wigmore Hall, Brighton Festival and Lichfield Festival, and further afield in Germany, Istanbul and Washington DC. Philip was appointed Principal Cello of the Scottish Chamber Orchestra in 2016.

Marco Aragó
bassoon

Originally from Spain, Marco Aragó started playing the bassoon at age 12, inspired by his father, who is also a bassoonist and has been his teacher from the start. He studied at the conservatorio in Spain from the age of 13 to 18 and has played in several youth orchestras, including the Orquesta Joven de Andalucia. At 14, he won a national double reed competition in Spain. Now in his fifth year at the University of Edinburgh, Marco is completing a Master's in Physics with a focus on acoustics. Away from his studies, Marco enjoys playing in EUCO as a way to relax from his studies.

Daniel Cook

bassoon

I started playing the bassoon at age 10 and studied at the RCS Juniors Programme for seven years under Rebecca Roberts. I have played with various ensembles, including the National Youth Orchestra of Scotland, the National Children's Orchestra, and the West of Scotland Schools Orchestra. In 2024, I achieved a Distinction in my ABRSM Grade 8 Bassoon and have won several competitions, including categories at the Glasgow Music Festival and my school's music competition. As a first-year student studying International Relations & Spanish at Edinburgh, I'm now in EUCO as a way to stay involved with music alongside my studies. I am also a singer, having been a member of the National Youth Choir of Scotland and RSNO Junior Chorus, with whom I performed the 'Walking in the Air' Snowman Solo in the Glasgow Royal Concert Hall.

Carola Borriero

violin

Carola Borriero began her violin journey at the age of 4, studying at the Suzuki Violin School in Turin, Italy, under the guidance of Lee Mosca. By the time she was 8, Carola had already participated in numerous national and international violin competitions, achieving outstanding results. At 11, she began lessons with renowned Italian violinists such as Daniele Gay and Sergio Lamberto, who encouraged her to attend the Conservatory of Turin at just 12, where she was placed in the special "early talents" category. She excelled in her studies, passing all exams with distinction before relocating to Edinburgh to pursue a degree in Global Law LLB (Hons) at the University of Edinburgh. Now, at 17, she continues to nurture her passion for music and the violin.

Schmelzer's Serenata.

Johann Heinrich Schmelzer was one of the foremost Austrian composers and violinists of the middle Baroque era, in a field otherwise dominated by Italians, and he made significant contributions to the development of violin techniques and sonata and suite forms. Very little is known about his early years, until his appointment as court violinist in 1649 to Emperor Leopold I, known for his patronage of the arts, with whom Schmelzer enjoyed a close relationship. Shortly after being appointed Kapellmeister in 1679, he died during an epidemic of the plague in 1680.

The exact origins of Schmelzer's Serenata are unknown, but its transcriber, Andrew Manze, suggests it was music for a theatrical work, dating from the second half of the seventeenth century. The second movement, Erlicino, refers to Arlecchino - or Harlequin - of the Commedia dell'arte theatre tradition popular in Europe during the sixteenth to eighteenth centuries. The curious bell effects in the final movement are said to carry a funereal reference, which tallies with the solemnity of the surrounding chorale music, played by the woodwinds.

- Srishti Ramakrishnan

Vanhal's *Andante Grazioso* from Double Bassoon Concerto in F Major

Johann Baptist Vanhal (1739–1813) was a Classical composer, whose music embodies the elegance and balance of the period, while maintaining a distinct sense of lyricism and energy. Although he is less well known today

than his contemporaries Haydn and Mozart, Vanhal was a highly respected figure in his time, composing an extensive catalogue of symphonies, chamber works, and concertos.

His Concerto in F Major for 2 bassoons and orchestra exemplifies Vanhal's ability to craft music that is both technically satisfying and rich in character. Following a typical three-movement structure of fast-slow-fast, the work allows the bassoon—often relegated to a supporting role in orchestral settings—to shine as a solo instrument.

The second movement, Andante Grazioso, serves as the expressive heart of the concerto. Set in a moderate tempo, it unfolds with a singing, cantabile quality, allowing the bassoons to explore their lyrical potential. The interplay between the two instruments is fluid and conversational, with their warm, mellow timbres weaving around each other in delicate, intertwining lines. The arrangement we are playing was written by our brilliant conductor Philip Higham.

- Daniel Cook

Bruch's *Allegro Moderato & Adagio* from Violin Concerto no.1

Composed in 1866, this concerto has been long regarded as the cornerstone of the violin canon, mesmerizing audiences with its lyrical beauty, profound expression, and technical brilliance.

From the first notes, Bruch transports us into a world of rich and sweeping melodies with dramatic intensity. The concerto's opening movement, marked Allegro moderato, introduces the violin with power and elegance, leading us through an intricate dialogue with the orchestra. This is followed by the deeply expressive and serene Adagio, which has become one of the most beloved movements in the violin repertoire. Bruch's Concerto for Violin and Orchestra No. 1 is not just a display of technical skill but a testament to the violin's ability to communicate profound emotion and timeless beauty.

As we listen, let us immerse ourselves in the eloquence of this magnificent work, appreciating both its depth and its brilliance.

- Carola Borriero

Mendelssohn's Symphony No.3 'Scottish Symphony'

In 1829, Mendelssohn made his first visit to Britain, to great acclaim. After a flurry of activity in London, he made his way to the Scottish capital and visited Holyrood Palace and Chapel. He wrote to his family describing the scene, *"In the deep twilight we went today to the palace where Queen Mary lived and loved... Everything is ruined, decayed, and the clear heavens pour. I think I have found the beginnings of my 'Scottish Symphony'."* Also enclosed in this letter, was the music that would go on to be the very opening theme of the symphony. A sombre melody in the clarinets and violas, Mendelssohn seemingly struggled to recapture the drama of the Scottish landscape when he moved on to tour Italy and so the work was abandoned in 1831.

We believe most of the work was done in 1841, and the Symphony was completed in Berlin in 1842. It maintains its Scottish flavour in places; moving into the second movement, the prevalence of the Scotch Snap would seem to hint at Scottish folk tunes. The beautiful, flowing melody of the third is interrupted by a second theme, more akin to a funeral march. It brings us back to a more sombre mood before we move into the vigorous and at times angular music of the fourth. Finally, at the end of the symphony, there is a lengthy, majestic coda with a hymn-like melody.

- Anna Morris



Violin 1

Anna Morris

Carola Borriero

Marzia Golini

Srishti Ramakrishnan

Vaiva Jakstaite

Alice Liu

Carys Austen

Viola

Kevin Lo

Huan Xu

Yuhan Kao

Flute

Paolo Minhas

Naomi Monks

Oboe

Caterina Lue

Cecilia Barry

Clarinet

Katie Rawson

Imke Rietdijk

Bassoon

Marco Aragó

Daniel Cook

Violin 2

Rota Shima

Anna Kenedy

Emily MacFarlane

Ella Allen

Rio Nakamura

Cello

Lou Stiles

Miriam White

Lara Andrews

Will Haynes

Double Bass

Theo Moran

Jake Mikulin

Horn

Han Khoo

Billy Rooke

Andrew Armstrong

Katya Johnson

Trumpet

Frank Shrimpton

Cameron Holmes

Percussion

Valérie Thibault