



SUNDAY CLASSICS
INTERNATIONAL ORCHESTRA SEASON
2023-2024

Symphony Orchestra of India

Sunday 3 December | 7.30pm

STRAUSS Rosenkavalier Suite (22')

HUSSAIN Triple Concerto (28')

Interval

STRAVINSKY Petrushka Suite (34')

Conductor:
Alpesh Chauhan

Soloist:
Zakir Hussain (tabla), **Niladri Kumar** (sitar),
Rakesh Chaurasia (bansuri)

SOI symphony
orchestra of
india

Supported by the Scottish Indian Arts Forum (SIAF)

• EDINBURGH •
THE CITY OF EDINBURGH COUNCIL

Richard Strauss (1864-1949) Der Rosenkavalier: *Orchestral Suite* by Artur Rodziński (1944)

Strauss met Hugo von Hofmannsthal in 1900 and they later formed one of the great partnerships in the history of opera, collaborating together on six operas, starting with the tragedy of *Electra* in 1909. After the searing intensity of that one-act work it was understandable that they might both appreciate something with a lighter touch. Together they produced one of the most popular works in the Western canon, the opera that has been performed more frequently than Strauss's other fourteen operas put together. Although the story is set in Vienna in the early years of Maria Thereses's reign, about 1745, the music celebrates (or commemorates) the nineteenth century world of Johann Strauss, perhaps with a nostalgic awareness that an epoch was coming to its end.

Unsurprisingly, orchestral versions of the waltz sequences appeared fairly quickly in the years after the opera's premiere in 1911, but the current Suite did not appear for a further thirty years. It is generally assumed that the Polish-born American conductor Artur Rodziński put together the orchestral Suite in 1943, although his name does not appear on the published Boosey & Hawkes score. Given that this was still during wartime, there cannot have been any easy communication with the composer in Germany. Rodziński conducted the Suite's first performance by the New York Philharmonic in the opening concert of the 1944-45 season and the critic Olin Downes in *New York Times* thought it was "vivid, sensuous, properly theatrical", but too long.

The Suite starts with the very opening bars of the opera, portraying the passionate love-making of the teenage Octavian and the older Marschallin (although perhaps only in her early thirties). However, this is the only moment where the Suite follows the storyline of the stage-work, as we are transported speedily from the opening bedroom scene to Octavian's presentation of the silver rose early in Act II. The

instantly burgeoning love between Octavian and Sophie is tenderly portrayed, with the solo oboe enjoying the limelight in this scene. We also hear the characteristic sound of celestial, shimmering chords (played by flutes and piccolo, celesta, two harps, and three solo violins), which would be repeated again just before the final scene of the opera.

Contrast is provided by Baron Ochs singing his favourite waltz tune: '*Ohne mich*' ('Without me, every day a misery; with me, no night too long for you.'). The heartbreakingly beautiful trio, as the Marschallin realizes that she has to pass Octavian to Sophie would have to be included, even though it's the three female voices that are so memorable at this point in the opera. But *Rosenkavalier* without this scene is like *Hamlet* without the Prince.

How to conclude? Not with the lightness of touch that Strauss provides, as the Marschallin's little pageboy skips onto the stage to retrieve Sophie's dropped handkerchief. Instead, there are a couple of minutes of clumsily boisterous music that accompanied the noisy and ignominious exit of Baron Ochs, hounded by his creditors and other unhappy followers. And so, understandably, all the big orchestral numbers appear in the Suite, but not necessarily in the right order. Instead, the Suite attempts to capture the overall essence of the music, even at the expense of the drama. But, if it is the music that we want to hear, the Suite undeniably picks out all the cherries.

Timothy Dowling, July 2023

Zakir Hussain

Born: March 9, 1951, in Mumbai, India

Triple Concerto for tabla, bansuri, sitar, and orchestra

Composed by Zakir Hussain, assisted by Neelamjit Dhillon and Chris Votek

Orchestrated by Zakir Hussain, Neelamjit Dhillon, and Chris Votek

World Premiere: September 23 & 24, 2023, at the NCPA Mumbai

The Triple Concerto for tabla, sitar, and bansuri is the second work commissioned by the Symphony Orchestra of India from Zakir Hussain, the first being *Peshkar*, a concerto for tabla and orchestra, which was premiered in 2015. This will also be the fourth composition by Zakir Hussain to be performed by the SOI—including the Triple Concerto for banjo, double bass, and tabla with Béla Fleck and Edgar Meyer, commissioned by the Nashville Symphony and performed by the SOI in 2013; and *Ameen, Amen, Shanti*, performed with Shankar Mahadevan, Hariharan, and mezzo-soprano Kelley O'Connor, commissioned by the National Symphony Orchestra, Washington, DC, and performed in Mumbai in 2020. This gives the SOI the distinction of being the only orchestra to have performed all the concerti composed by Zakir Hussain.

Speaking of the genesis of new work, Zakir Hussain states:

The idea is that there are two spirits or two beings or two kids who grew up together in the village.

They become deep friends, and they're very happy with each other's company. They do things together, move around together, and study together... But then, when they get to a certain age, the village people step in. And they say, now, you can't do this. You can't do that. You can't go there. You can't see him.

Why?

Well, because they don't belong to our way of life.

The two principal characters—represented here by the sitar and bansuri—are in shock and they don't understand why suddenly their friendship is now not supposed to be a friendship. There follows in their mind a confusion and then the pushback, and then finally the confrontation where they stand up for themselves.

A village elder—played by the tabla—intervenes and tries to make things right, and then eventually the matter comes to fruition in a more equitable and happy way.

Igor Stravinsky (1882-1971)

Petrushka – Burlesque in four scenes, choreography by Alexandre Benois (1911)

Revised 1947 version

It was a stroke of fortune for the young Igor Stravinsky that Anatol Liadov (1855-1914) had been unable to fulfil the commission for *The Firebird* in 1909. Stravinsky was then asked to compose the music for the forthcoming production by the *Ballets Russes* in Paris and he jumped at the opportunity; *The Firebird* was a triumph in 1910.

Stravinsky had already embarked on *The Great Sacrifice* (which was later to become *The Rite of Spring*) and he was also engaged in composing a *Konzertstück* (*Concert Piece*) for piano and orchestra. Whilst working on the *Concert Piece*, Stravinsky recalled in his memoirs that he had 'a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios'. This brought back memories of *Petrushka*, the central character from nineteenth century Russian puppet shows. Stravinsky discussed this with Diaghilev (the impresario for the *Ballets Russes*) who immediately saw balletic possibilities and encouraged the composer to transform his *Concert Piece* into a full-length ballet.

'My first idea for *Petrushka* was to compose a *Konzertstück*, a sort of combat between the piano and orchestra. This became the Second Tableau.... In that first vision I saw a man in evening dress, with long hair, the musician or the poet of romantic tradition. He placed several heteroclit objects on the keyboard and rolled them up and down. At this the orchestra exploded with the most vehement protestations – hammer blows, in fact....' (Stravinsky, interview on Geneva Radio, November 1951).

Stravinsky happily laid aside both *The Great Sacrifice* and the original scheme of the *Concert Piece* to concentrate on *Petrushka*, adapting the music from the *Concert Piece* into the new Ballet. In particular, he included the 'Russian Dance' in the First Part and

'*Petrushka's Cry*' opens the Second Part. And so, Stravinsky's *Concert Piece* easily morphed into the Ballet, the central character being the inspiration for the *Concert Piece*. The piano therefore features prominently in the early part of the Ballet, but fades into the background afterwards in the original 1911 score.

In 1947 Stravinsky returned to *Petrushka*, reducing the size of the orchestral forces and bringing the piano back to the foreground in the later scenes. The extravagance of the 1911 version had to be tempered in the years of austerity after the Second World War, ensuring that *Petrushka* was easier to perform in more straightened times.

'For me the piece had the character of a burlesque for piano and orchestra, each with an equal role.... But I was not satisfied with the title 'Pièce Burlesque'.... The real subject was the droll, ugly, sentimental, shifting personage who was always in an explosion of revolt...a sort of guignol called Pierrot in France, Kasperle in Germany, and *Petrushka* in Russia.... I began to meditate an entire poem in the form of choreographic scenes of the mysterious life of *Petrushka*, his birth, his death, his double existence, which is the key to the enigma, a key not possessed by the one who believes that he has given him life, the Magician.' (Stravinsky, October 1928).

In *The Firebird*, Stravinsky was still proving himself to be the model pupil of his teacher Rimsky-Korsakov, but his own individual voice bursts forth with *Petrushka*. It was a huge step forward, paving the way for *The Rite of Spring* just two years later. Stravinsky also admired and respected the music of Tchaikovsky and the character dances in the Fourth Tableau can remind us of the similar dances in the older composer's three great ballet scores. The subject matter evidently appealed to Stravinsky

with its story of the three puppet characters who come to life and experience the joys and pains of love, *Petrushka* more so than the *Ballerina* and the *Moor*. Fantastical tales were all the rage for Russian composers at the time; there was a heady mixture of nostalgia for the old times and the clamour for change in the years leading up to the Russian Revolution in 1917. The failed 1905 revolution was a foretaste of what was to happen just twelve years later.

'My last visit to Petersburg did me much good, and the final scene is shaping up excitingly...quick tempos, concertinas, major keys...smells of Russian food and of sweat and glistening leather boots. Oh, what excitement! What, in comparison, is Monte Carlo, where it is forbidden even to smoke in the Salle de Jeu? All of these considerations of Gnossen [composer and fellow pupil of Rimsky-Korsakov] about "reflexes" in Russian music, to the effect that they are present in my compositions: all are pure nonsense.' (Stravinsky, January 1911).

Petrushka is bursting with life from the very start: Stravinsky's score illuminates the busy celebrations of the Shrovetide Fair, in all its rawness, with the bustle of many activities happening at the same time. He creates a collage-like effect, constantly zooming in and out of various scenes, always spotlighting different groups at the Fair. We are immediately captivated by the rhythmic energy and bright orchestral colours.

It is questionable whether we really need to know the storyline, or whether we should simply enjoy the music on its own terms. Indeed, it is arguable that the visual activity on stage might distract us from appreciating the full range of colours that Stravinsky lavishes in his orchestral score. The Four Tableaux (or Parts) are each separated by *fortissimo* drumming passages for timpani and side drum, if we need 'to

know where we are in the story'. The tragic ending of the ballet, with *Petrushka's* death at the hands of the *Moor* remains ambivalent, as *Petrushka's* 'ghost' comes back to have the last laugh. Perhaps a reminder of our need to have that subversive element in our 'ordered' lives.

The actual Ballet ends quietly (in both the 1911 and 1947 versions) with a low F sharp on the lower strings. Stravinsky did provide an alternative *fortissimo* conclusion for the purposes of a concert-version ending, but conductors often prefer to stay with the original quiet ending.

'The "ghost" at the end is the real *Petrushka*.... The character in the [preceding] play only a doll. The gesture of the "ghost" is not so much one of triumph as a nose-thumbing to the magician.' (Stravinsky writing to the London Observer in 1958).

Quotes taken from *Stravinsky in Pictures and Documents*, by Vera Stravinsky and Robert Craft (Simon and Schuster, New York, 1978) Please be aware that Stravinsky's comments about *Petrushka* as quoted here were made across some fifty years and may appear to be contradictory at times, perhaps reflecting his own changing views over the course of time.

Timothy Dowling, July 2023

Petrouchka Synopsis

Petrouchka: Burlesque in four scenes: synopsis

In the midst of Shrovetide rejoicings an old Charlatan, of oriental appearance produces before an amazed crowd the puppets Petrouchka, the Ballerina and the Moor, who execute a wild dance.

The magic of the Charlatan has imbued them with all the human emotions and passions. Petrouchka is better endowed than the others. He suffers too, more than the Ballerina and the Moor. He feels bitterly the cruelty of the Charlatan, his slavery, his exclusion from ordinary life, his ugliness and his ridiculous appearance. He seeks consolation in the love of the Ballerina and is on the point of believing himself successful. But the lovely creature only flees in terror before his extraordinary behaviour.

The Moor's life is quite different. He is foolish and evil, but his rich appearance seduces the Ballerina, who seeks by every means to captivate him and finally succeeds. Just as the love scene begins, Petrouchka, mad with jealousy arrives, and is at once thrown out by the Moor. The Shrovetide fair is at its height. A rake of a merchant, accompanied by gypsy singers is distributing handfuls of banknotes to the crowd. Coachmen are dancing with nurses, a bear-tamer arrives with his animal, and finally a troupe of masqueraders leads everyone in a mad whirlwind. Suddenly cries burst from the little theatre of the Charlatan. The rivalry between the Moor and Petrouchka has ended by taking a tragic turn.

The marionettes escape from the theatre and the Moor kills Petrouchka with one blow from his sabre. The wretched Petrouchka dies in the snow surrounded by the festive crowd. The Charlatan, whom a police officer has come to question, hastens to quieten everyone and in his hands Petrouchka becomes the doll once again. He begs those about him to be reassured that the head is wooden and the body filled with sawdust. The crowd disperses. The Charlatan, now alone, sees to his great terror, on the roof of the little theatre, the ghost of Petrouchka who threatens him and leers mockingly at everyone whom the Charlatan has fooled.

Synopsis as given at the front of the published score (Boosey & Hawkes), 1947

Emerging Artists

Cordes en Ciel

15 January 2024 | 11am



The Fountaineers

29 January 2024 | 11am



Lark Duo

22 January 2024 | 11am



BOOK NOW

usherhall.co.uk

0131 228 1155



ALPESH CHAUHAN

conductor

British conductor Alpesh Chauhan is Principal Guest Conductor of the Düsseldorfer Symphoniker, Associate Conductor of the BBC Scottish Symphony Orchestra, and Music Director of Birmingham Opera Company. His debut album features orchestral works by Tchaikovsky including *Francesca da Rimini*, *The Voyevoda* and *The Tempest*, and was released with the BBC Scottish Symphony Orchestra on Chandos Records in June 2023.

Recent and forthcoming highlights include performances with the Los Angeles Philharmonic, Seattle and Houston Symphonies, Deutsches Symphonie-Orchester Berlin, Oslo Philharmonic, the Hallé, the Atlanta, National, Melbourne and Antwerp Symphony Orchestras, Symphony Orchestra of India, the London Symphony and Philharmonic Orchestras, Accademia di Santa Cecilia, Orchestra Sinfonica Nazionale della RAI, the BBC Symphony and Philharmonic Orchestras, Orchestre National de Lille, and Malmö Symphony Orchestra, alongside many symphonic projects with BBC Scottish Symphony Orchestra and Düsseldorfer Symphoniker.

Alpesh enjoys collaborations with distinguished soloists such as Nicola Benedetti, Karen Cargill, Colin Currie, Veronika Eberle, James Ehnes, Pablo Ferrández, Alban Gerhardt, Ilya Gringolts, Benjamin Grosvenor, Hilary Hahn, Sir Stephen Hough, Leila Josefowicz, Pavel Kolesnikov, Johannes Moser, Beatrice Rana, and Arcadi Volodos.

Following his outstanding debut in 2015, he was appointed Principal Conductor of the Filarmonica Arturo Toscanini in Parma and performed and recorded much of the great symphonic repertoire, including a complete cycle of Brahms' symphonies. Alongside the recently

critically acclaimed *RhineGold*, other notable opera titles include Shostakovich's *Lady Macbeth of Mtsensk*, *West Side Story* and a production of *Turandot* at the Palau de les Arts Reina Sofia in Valencia.

A keen advocate of music education for young people, Alpesh is a patron of Awards for Young Musicians, a UK charity supporting talented young people from disadvantaged backgrounds on their musical journeys. He has also worked with ensembles such as the National Youth Orchestra of Scotland and the symphony orchestras of the Royal Conservatoire of Scotland and the Royal Northern College of Music. He was the conductor of the 2015 BBC Ten Pieces film which brought the world of classical music into secondary schools across the UK and received a distinguished BAFTA award.

Born in Birmingham, Alpesh studied cello with Eduardo Vassallo at the Royal Northern College of Music in Manchester before continuing at the RNCM to pursue the prestigious Master's Conducting Course. Alpesh studied with Stanislaw Skrowaczewski and was mentored by Andris Nelsons and Edward Gardner in his post as Assistant Conductor of the City of Birmingham Symphony Orchestra from 2014 to 2016. Alpesh was named 'Newcomer of the Year' in the 2021 International Opera Awards and in 2022 he was delighted to receive the Conductor Award from the Italian National Association of Music Critics for 'Miglior Direttore' for concerts across Italy in 2021.

Alpesh was honoured to receive an OBE in HRH The Queen's New Year's Honours in January 2022 for Services to the Arts.



Zakir Hussain

tabla

The pre-eminent classical tabla virtuoso of our time, Zakir Hussain is appreciated both in the field of percussion and in the music world at large as an international phenomenon and one of the world's most esteemed and influential musicians. The foremost disciple of his father, the legendary Ustad Allarakha, Zakir was a child prodigy who began his professional career at the age of twelve, accompanying India's greatest classical musicians and dancers and touring internationally with great success by the age of eighteen. His brilliant accompaniment, solo performance and genre-defying collaborations, including his pioneering work to develop a dialogue between North and South Indian musicians, have elevated the status of his instrument both in India and globally, bringing the tabla into a new dimension of renown and appreciation. Widely considered a chief architect of the contemporary world music movement, Zakir's contribution has been unique, with many historic and ground-breaking collaborations, including Shakti, Remember Shakti, Masters of Percussion, Planet Drum and Global Drum Project with Mickey Hart, Tabla Beat Science, Sangam with Charles Lloyd and Eric Harland, CrossCurrents with Dave Holland and Chris Potter, in trio with Béla Fleck and Edgar Meyer, and, most recently, with Herbie Hancock.

As a composer, he has scored music for numerous feature films, major events and productions. He has composed three concertos, and his third, the first-ever concerto for tabla and orchestra, was premiered in India in September 2015 by the Symphony Orchestra of India, premiered in Europe and the UK in 2016, and in the USA in April 2017 by the National Symphony Orchestra at the

Kennedy Center. A Grammy award - winner, Zakir is the recipient of countless awards and honours, including the Padma Vibhushan, Sangeet Natak Akademi Award, the USA's National Heritage Fellowship and Officier in France's Order of Arts and Letters. Voted "Best Percussionist" by both the Downbeat Critics' Poll and Modern Drummer's Reader's Poll over several years, Zakir was honoured in 2018 by the Montreal Jazz Festival with their Antonio Carlos Jobim Award. Zakir has received several honorary doctorates and in 2019 became a Sangeet Natak Akademi Fellow, a rare lifetime distinction afforded to only 40 artists at a time by India's reigning cultural institution. Zakir is the 2022 Kyoto Prize laureate in Arts and Philosophy, awarded by the Inamori Foundation to "those who have contributed significantly to the scientific, cultural and spiritual betterment of mankind."

As an educator, he conducts many workshops and lectures each year, has been in residence at Princeton University and Stanford University, and in 2015 was appointed Regents Lecturer at UC Berkeley. His yearly workshop in the San Francisco Bay Area, conducted for the past 30 years, has become a widely anticipated event for performers and serious students of tabla. He is the founder and president of Moment Records, an independent record label presenting rare live concert recordings of Indian classical music and world music. Zakir was resident artistic director at SFJazz from 2013 until 2016, and was honoured with SF Jazz's Lifetime Achievement Award in January 2017, in recognition of his "unparalleled contribution to the world of music".



NILADRI KUMAR

sitar

Blessed with a lineage of five generations of sitar players, Niladri Kumar is a world-renowned musician & global icon to reckon with. Under the guidance of, and with numerous years of training from, his father & guru Pandit Kartick Kumar, Niladri gained an in depth, profound, and sound understanding of Indian Classical music, and has gone onto revolutionize the style of sitar playing. He has also invented his own instrument —the fiery redelectrics itar, which he has named the Zitar, making him the first to go electric with this traditional instrument.

Niladri is hailed as a serious exponent of Indian music and has an uncanny prodigious style in making this music appealing to the youth and the masses. He is one of the leading icons that have been able to strike a balance between the Classical and contemporary modern/world music spaces. It has been his constant endeavour to infuse interest and respect for this traditional art form

in the hearts, minds, and play-lists of the younger generation, by making it accessible to them in a form they are more familiar with and to which they are better attuned.

Today, critics state that Niladri has an unmatched effortless mastery over the instrument and it is indeed a unique treat to witness his swift, agile, and magical fingers produce soul-stirring compositions. This maverick leaves every music lover, orthodox or progressive, spellbound with his flashes of unparalleled brilliance and his slick ability to strike an instant rapport with audiences transcending all age and cultural barriers. He has inspired many to learn the sitar and through his illustrious career has emerged as a one of a kind national pride. Niladri has been bestowed and recognized with several prestigious awards, valued titles and has also contributed immensely to the Indian film industry.



RAKESH CHAURASIA

bansuri

A famous name attached to this musician, young Rakesh was a child prodigy and is the nephew of flute maestro Pt. Hariprasad Chaurasia. The most accomplished of his uncle's disciples, he shows all the promise to carry the Chaurasia legacy to new heights.

Just like his legendary uncle, Rakesh possesses the right balance of strength and serenity, very critical factors for an exceptional flautist. His dextrous technique coupled with his training of *Swar* and *Tala* allows him to express a broad range of emotions from his seemingly simple instrument. Rakesh regularly performs in venues across the world, and has enthralled audiences at classical and semi-classical concerts in Japan, Australia, Europe, South Africa, and USA. He has also recorded with most of the leading stalwarts of the Indian film industry. He was invited to participate in the finale of a twenty-four hour live music broadcast to a worldwide audience on BBC Radio celebrating Her Majesty Queen Elizabeth's silver jubilee.

Despite his experimental work, Rakesh has never deviated from his main goal of becoming a full-fledged classical musician. He has regularly appeared in prominent festivals like WOMAD in Athens, and 'Festivals of India' in Russia, Japan, USA, and Europe. His growing maturity and status has brought him invitations to perform solo at major events within India and abroad including the Festival of Saint-Denis in Paris and Leicester International Music Festival in England. He has received the Indian Music Academy Award by the Honourable President of India Dr.A.P.J. Abdul Kalam in 2007, Aditya Birla Kalakiran Puraskar in 2008, and the Guru Shishya Award in 2011.

Rakesh will always maintain that he still has a lot to learn, not just from his legendary uncle and maestro, Pandit Hariprasad Chaurasia, but his peers, too. He is indeed destined to carve a niche for himself in the realm of Indian Classical Music with the simple, yet extremely difficult to play bamboo flute, the bansuri.



SYMPHONY ORCHESTRA OF INDIA

“a world-class ensemble”

The Spectator



The Symphony Orchestra of India (SOI), based at the National Centre for the Performing Arts (NCPA), Mumbai, is India's first and only professional orchestra. It was founded in 2006 by NCPA Chairman Khushroo N. Suntook and internationally-renowned violin virtuoso Marat Bisengaliev, who serves as the Orchestra's Music Director. Zane Dalal was appointed Associate Music Director of the SOI in September 2014, following serving seven years as Resident Conductor.

The SOI has worked with such renowned conductors as Zubin Mehta, Carlo Rizzi, Martyn Brabbins, Charles Dutoit, Yuri Simonov, Jacek Kasprzyk, Lior Shambadal, Rafael Payare, Richard Farnes, Laurent Petitgirard, Alpesh Chauhan, Duncan Ward, Karl Jenkins, Mischa Demev, Evgeny Bushkov, Alexander Lazarev, Christoph Poppen, and more. Soloists appearing with the SOI have included Maria João Pires, Augustin Dumay, Simon O'Neill, Cédric Tiberghien, Alina Ibragimova, Stephen Hough, Stephen Kovacevich, Barry Douglas, Benjamin Grosvenor, Pavel Kolesnikov, Angel Blue, Zakir Hussain, Béla Fleck, Tamás Vásáry, and Lena Neudauer, amongst others.

International tours have seen the SOI perform in the Hall of Columns, Moscow; the Royal Opera House, Muscat; and the Emirates Palace Auditorium, Abu Dhabi. In January 2016, the SOI presented three sold-out concerts in Switzerland — at the Tonhalle, Zurich; Victoria Hall, Geneva; and the Tonhalle, St.Gallen—on invitation from the Migros Kulturprozent Classics series.

Le Temps hailed “the commitment, the enthusiasm, and the discipline of this ensemble, which played with ferocious energy and appetite.” In February 2019, the SOI embarked on a six - concert tour to the United Kingdom, performing to delighted audiences in prestigious venues in London, Birmingham, Cardiff, Guildford, and Edinburgh, and garnering rave reviews. In November 2023, the SOI will return to the UK to perform nine concerts across eight cities. Apart from the mainstays of the symphonic repertoire, the NCPA and SOI have also presented large-scale productions, including fully-staged opera productions of *Tosca*, *Cavalleria rusticana*/

Pagliacci, and *Madama Butterfly*. In 2017, the SOI premiered a highly-acclaimed, innovative new production of *La Bohème*, conducted by Carlo Rizzi, featuring an international star cast, which was streamed globally on OperaVision. Most recently, a fully-staged production of *Die Fledermaus* was presented in 2022, in collaboration with the Hungarian State Opera.

The Orchestra's core group of musicians is resident at the NCPA all year round and for ms the SOI Chamber Orchestra. Additional players are recruited from a talented pool of professionals from around the world. The SOI Chamber Orchestra performs a regular series of concerts through the year at the NCPA and at other venues around Mumbai and India. A monthly concert series at Prithvi Theatre in Juhu, the first regular music series in the venue, has been running for close to a decade. National tours have seen the SOI Chamber Orchestra perform in Bangalore, Delhi, Chennai, Ahmedabad, Dehradun, and Pune, amongst other cities.

The Orchestra places great emphasis on education and many of the SOI musicians are also teachers, working to develop the musical potential amongst young people in India. Musicians of the SOI conduct workshops, masterclasses and teacher-training programmes in various cities and a traineeship programme nurtures the talent of young musicians from around the country. Chief amongst the Orchestra's educational initiatives is the SOI Music Academy which brings a professional level of teaching, previously not available in India, to gifted young musicians.

Several graduates of the Academy are now pursuing music further in leading conservatories around the world and can often be heard performing as part of the SOI. Together, these programmes aim to raise the standard of Western classical music performance in India and grow the number of Indian musicians in the SOI.

www.soimumbai.com

ORCHESTRA LIST

VIOLIN 1

Adelina Hasani (Concertmaster)
Kalamkas Jumabayeva
Prayash Biswakarma
Gyulzar Shakir
Dinara Sahaman
Dina Kurmanalinova
Aida Kolzhanova
Averell Desouza
Tatyana Kim
Zagisha Kamil
Zhangir Zhubanov
Balnur Zhukina
Avgusta Tsuskman
Malika Bekturova

VIOLIN 2

Olga Lyapina
Prabhat Kishore
Suren Danelyan
Carol George
Joby Jose
Tigran Poghosyan
Deon Dsouza
Kalyanee Mujumdar
Biju Salin
Nazikgul Zhanazarova
Saule Nukayeva
Kanat Sakibayev
Nyra Jain

VIOLA

Osman Yarullin
Duman Zhamalkozha
Mikhail Bulgakov
Mark Nunes
Dariya Barlybayeva
Saken Bergaliyev
Francis Mendes
Yerrasyl Begailov
Adil Karimov
Sagnick Mukherjee

CELLO

Sevak Avanesyan (Principal)
Meera Raja
Aidos Abdullin
Yulia Gallyamova
Dastan Altynbek
Kenzhegul Akshekina
Kurvanzhan Akhatov
Adil Bestembekov
Volodymyr Fedorov
Olav Balslev
Leo Velho

DOUBLE BASSES

Boris Kozlov (Principal)

Akhmad Kerimkulov
Yermek Sarsembayev
Baurzhan Shakayev
Arturo Chacon
Andres Andoquia
Sujan Chettri
Tivona D'Souza Murphy

FLUTE

Antonio Cabedo (Principal)
Aruzhan Bissengaliyeva
Syrinx Jessen

OBOE

Richard Hewitt (Principal)
Adam Bowman
Kamilya Bissengaliyeva

COR ANGLAIS

Emmanuel Ronald - English Horn

CLARINET

Arnoldus van Houtert (Principal)
Ruslan Galilov
Bekturgan Zholaman

BASS CLARINET

Nicholas Ellis

BASSOON

Antonio Abad (Principal)
Shakhnur Marsali
Andres Daniel

CONTRABASSOON

Anrijs Ivanovskis

TIMPANI

Carolina Alcaraz

HARP

Daniela Iolkicheva

PERCUSSION

Pavel Prokharau
Daniel Gresson
Igor Avdeev
Iliyas Abdrashev
Roshan Singh Chhabra

HORN

Bernardo Cifres (Principal)
Miguel Angel
Sergio Duenas
Pablo Soriano
Thomas Edwards

TRUMPET

Adan Delgado (Principal)

Josep Olcina
Adrian Martinez
Adil Ukibayev
Carlos Higon

TROMBONE

Murat Bissengaliyev
Chingis Dauletbayev
Kairat Yegimbayev
Farkhad Bulatov
Nurbolsyn Toleukhan

TUBA

Francesco Porta

PIANO/CELESTA

Ben Dawson
Aida Bissengaliyeva
Assel Dautpayeva

ORCHESTRA STAFF

Khushroo N. Suntook
Chairman & Co-founder

Marat Bisengaliev

Music Director & Co-founder

Xerxes Unvala

General Manager, Symphony
Orchestra of India & Western
Classical Programming

Farrahnaz Irani

General Manager, Chairman's Office
& International Music, NCPA

Onay Zhumabayeva

Orchestra Manager

Bianca Mendonca

Senior Manager, Operations
& Planning, SOI

Godwyn D'Souza

Manager, International Music

Meher Mistry

Deputy Manager, Administration,
SOI

Maneck Billimoria

Assistant Manager

Nayan Kale

Chief Executive - Technical

Richard Nowell

Technical Consultant

Ishaan Krishna

Senior Engineer, Recording &
Mastering

Adil Ukibayev

Orchestra Librarian

Aleksei Yurushkin
Orchestra Inspector

IMG ARTISTS

Head of UK Touring
Mary Harrison

UK Tours Manager
Fiona Todd

UK Tours & Special
Projects Manager
Julia Smith

UK Touring
Consultant
Andrew Jamieson

On-tour
Management

Helen Fitzgerald
Alan Curtis
Colin Ford

Arcangelo Ensemble with
Miloš Karadaglić

Vivaldi | Marcello | Boccherini | Bach and more...

21 JANUARY | 3pm

usherhall.co.uk

Johnny Cohen Conductor
Miloš Karadaglić (guitar)



SUNDAY CLASSICS | INTERNATIONAL ORCHESTRA SEASON 2023-2024