

The poster features a dark blue background with the European Union flag's design, including yellow stars and a circular pattern of diagonal lines. The text 'EUROPE DAY 2021' is prominently displayed in the center in a large, white, sans-serif font. The hashtag '#EUROPE DAY UK' is located in the bottom left corner in a smaller white font.

EUROPE DAY 2021

#EUROPE DAY UK

The European Parliament Liaison Office in the UK with the Camões Institute, the Embassy of Portugal and the Delegation of the EU in the UK present the Annual Europe Day Concert on the theme of *Journeys*

EUROPE DAY CONCERT 2021

St John's Smith Square, London

Luis Gomes, Tenor

Northern Chords Festival Orchestra

Jonathan Bloxham, Conductor

Journeys

- ❖ Jean Sibelius (1865-1857): *Historical Scenes* Suite No. 2, Op. 66 (1912) – 'La chasse' (The Hunt) – Overture
- ❖ Giuseppe Verdi (1813-1901): *Simon Boccanegra* (1857) – 'O inferno! – Sento avvampar nell'anima' (Gabriele's recitative and aria, Act 2)
- ❖ Felix Mendelssohn (1809-1847): *Calm Sea and Prosperous Voyage*, Concert Overture, Op. 27 (1828) Adagio – Molto allegro e vivace - Maestoso
- ❖ Edward Elgar (1857-1934): *Variations on an Original Theme*, 'Enigma', Op. 36 (1899) – Variation XIII (***) Romanza
- ❖ Benjamin Godard (1849-1895): *Dante* (1890) – 'Ah! De tous mes espoirs' (Dante's Recitative and Air, Act 1)
- ❖ Ester Mägi (b.1922): *The Sea*, Symphonic Picture (1981)
- ❖ Giacomo Meyerbeer (1791-1864): *L'Africaine* (*Vasco da Gama*, 1864) - 'Ô Paradis!' (Vasco's aria, Act 4)
- ❖ Johann Strauss II: (1825-1899): *Vergnügungszug* (Pleasure Train), Polka-schnell, Op. 281 (1864)
- ❖ Antonín Dvořák (1841-1904): *Symphony No. 9 in E minor*, 'From the New World', Op. 95 (1893) – IV. Finale: Allegro con fuoco
- ❖ Ludwig von Beethoven (1770-1827): *The European Anthem* (from the finale of *Symphony No. 9 in D minor*, 'Choral', Op. 125, 1817-23)

So much about the pioneering Portuguese explorer Vasco da Gama (c.1460-1524) is awe-inspiring: he was, after all, the first to open up an ocean route between Europe and Asia. He also inspired Meyerbeer's eponymous opera, otherwise known as *L'Africaine*, which features one of the most beautiful tenor arias in the repertoire, 'Ô Paradis!' In marking Portugal's Presidency of the EU Council, this was an obvious musical choice for a concert taking journeys as its theme. There was a slight problem in that not only does it portray a highly fictionalised Vasco but it also includes such awkward lines as "You belong to me, o new-found land, with which I shall endow my country".

Fortunately, there was a solution: make the aria part of a Dantean triptych within the programme, celebrating the poet-philosopher's *Divine Comedy* in the 700th anniversary year of his death. Surely, the operatic Vasco's paradise could, out of context, represent a glimpse of that culminating vision for Dante. At other points in the concert *Inferno* and *Purgatorio* could be loosely commemorated with two other arias. The results are interwoven with an even more diverse range of orchestral works.



The overall theme of journeys over land and sea begins with what might seem like a relatively tame adventure – a medieval royal hunt. **Sibelius** eventually made 'La Chasse' the horn-rich overture to his second set of *Historical Scenes*.

The first group of three had come about as accompaniment to a sequence of patriotic tableaux in an 1899 Helsinki protest event against Russian tyranny; the most famous took on a life of its own as Sibelius's most popular work, *Finlandia*. But the three numbers of Op. 66 came to life at different times before the composer grouped them together in 1912. He had started to sketch out the hunting tone poem while he was in Berlin in May 1909. Although he intended it to be a 'lively and spirited piece, light in its colours', he was worried about a throat tumour which his German specialist found to be benign.

Many commentators have found the shadow of that anxiety cast over his sparest and still most modern-sounding symphony, the Fourth, which he worked on from January 1910 to April 1911. The timing of personal crisis and symphonic darkness is not quite right; more likely the question he raised before leaving Berlin – 'a change of style?' – is what he wanted. At any rate 'La Chasse' has a more light-of-hand experimental feel than the symphony in its approach to the interval of the tritone or augmented fourth, the 'devil in music' since its condemnation by medieval churchmen. We hear it at the beginning in the distance between the opening unison and the top horn note, perhaps as the relationship between the power of the forest and the humans arriving on the scene. Like so many of Sibelius's tone-poems or symphonies, this piece gives a sense of flying through space into unfamiliar territory, with flute wood sprites seemingly leading the hunters astray and even a hint of the Windsor forest mock-fairies tripping in from Verdi's *Falstaff*. Otherwise, it is a unique journey, like all Sibelius's greatest scores.

The storms conjured by the ancient Finnish god of the forests in Sibelius's last (1927) tone-poem *Tapiola* and in his incidental music to Shakespeare's *The Tempest* – numbers from which featured in an earlier Europe Day Concert – are terrifying enough to stand in music for the whirlwinds through which Francesca da Rimini and her lover Paolo Malatesta in the fifth canto of Dante's *Inferno*. The tempest rages entirely within the breast of Gabriele Adorno, tenor, in **'O inferno!...Sento avvampar nell'anima' from Act 2 of Verdi's *Simon Boccanegra*.**

The eponymous 'people's doge' of Genoa was elected only 18 years after Dante's death, and similarly embroiled in struggles between Guelphs and Ghibellines. Genoa's prosperity as a seafaring state is also reflected in the marine pictures Verdi occasionally summons from the orchestra.

The recitative and aria featured here are part of a more conventional operatic imbroglio: Gabriele, not realizing that Simon is his beloved Amelia's father, is ready to assassinate him. Hellish fury carried over into the seething first part of the aria proper gives way to lyrical hopes that heaven will 'restore her to my heart'.



One of the most successful and poetic strands in recent Europe Days Concerts has been a sequence of **Mendelssohn** tone-poems/overtures from Jonathan Bloxham and the Northern Chords Festival Orchestra. Following *The Hebrides (Fingal's Cave)* in 2017 and *The Legend of the Fair Melusine* in 2019 comes the journey-appropriate (and all too little heard) ***Calm Sea and Prosperous Voyage***. The title and the inspiration come from two poems by Goethe, Germany's Dante, conceived as a pair and published by Schiller in 1795. All is far from plain sailing, since a 'quiet sea' means a 'deathly, terrible quiet' for the mariner, relieved only when the mists dissolve and Aeolus, the wind god, rules the waves. 'Land ahoy' marks a suitable conclusion. Beethoven had made a cantata of Goethe's text for chorus and orchestra in 1815, and 'Calm Sea' for voice and piano is among the teenage Schubert's wondrous songs of

the same year, a one-page miracle. Mendelssohn was still only 19 when in 1828 his *Calm Sea and Prosperous Voyage* received its Berlin premiere.

While Beethoven spends two-thirds of his very individual cantata playing with weird choral effects for the still, dangerous waters. Mendelssohn devotes more time to the bracing journey with a wind in the sails. His introduction is serene and lovely, as if in anticipation of a pleasant journey; such dangers as there are come in the middle of the ensuing *Allegro vivace*, full of benign string wave-movements. Dancing woodwind lightness meets an emphatic unison rejoinder; a second theme billows on the cellos and plays a major part on the voyage to come, eventually devolving to clarinet against flute. It has an heroic brass peroration in the coda, dry land reached at last; but the quiet ending is as if we have zoomed away to view the ship in port from above the sea.

Elgar's gesture in quoting that cello theme on wistful clarinet in the **thirteenth of his *Variations on an Original Theme, 'Enigma'***, of 1899 partly serves to remind us what a true European he was, however English-Conservative with a capital C in public life. Not conservatoire-trained, he learned so much of his rich orchestral art from visits to Wagner's shrine at Bayreuth. The rumbustious opening of the Pomp and Circumstance March No. 1 is derived from the 'Cortege de Bacchus' in Delibes' ballet *Sylvia*, and the supposedly most 'English' of all his inspirations, 'Nimrod' at the heart of his *Enigma Variations*, derives from a conversation with his German-born best friend A J Jaeger about the slow movement of Beethoven's 'Pathetique' Sonata.

The second quotation we hear tonight, though, may not be all it seems. Elgar wrote of the thirteenth variation that 'the asterisks [***] take the place of a lady who was, at the time of composition, on a sea voyage'. The candidate is taken to be Lady Mary Lygon. But then why the heartache? A fascinating alternative has been proposed in the shape of Helen Jessie Weaver, the 'braut' (bride) who broke off her engagement to the 27-year-old Edward Elgar back in 1884 and threw him into a deep depression. Later she sailed for New Zealand in the hope of curing her

tuberculosis (the disease which killed 'Nimrod' Jaeger; Helen survived, married, had two children and lived to the age of 67). Before the break, she and Elgar had visited Leipzig together, and in the Gewandhaus, which Mendelssohn had founded, heard a performance of Schumann's Piano Concerto. Its first main theme also has the same three notes of the quotation, in the minor. Either way, a central European masterpiece is the inspiration for the tribute: and there's no denying that the underlying timpani, *ppp* and to be played with side-drum sticks, do indeed, as Elgar notes, suggest 'the distant throb of the engines of a liner'.



None of Elgar's many female muses created a fraction of the impact on his music that Beatrice Portinari had on Dante's poetry. Many would argue that *Purgatorio* is their favourite of the trilogy that makes up the *Divine Comedy*, partly because of the ambivalence of so many of the redeemable figures Dante and his guide Virgil meet on their climb to a summit where the poet is finally united with the long-dead Beatrice in the Garden of Eden. The real-life Beatrice died at the age of 24, and Dante's earthly *Purgatorio* came later, in exile from his beloved Florence and wanderings that finally found an end in Ravenna, where he completed the *Divine Comedy* shortly before his death.

In the recitative and aria '**Ah! De tous mes espoirs**' from **Benjamin Godard's *Dante*** (1890), the tenor singing the poet-hero foresees exile, but in despair at the news that Beatrice is betrothed to another.

A conventional operatic love-tangle power the drama, such as it is: Dante and Simeone Bardi, a baritone, are rivals for Beatrice's hand; she loves Dante, but so too does her confidante Gemma (mezzo-soprano). The vocal plums are evenly distributed among the four. Godard – a Paris-trained musical conservative, prided himself on never having opened a page of a Wagner score – is at his best in the more delicate scenes, especially in a lovely final act which inevitably ends with the death of Beatrice and Dante's vow to make her immortal through his poetry. We are immensely grateful for the unstinting help of the Palazetto Bru Zane – Centre de musique romantique française (bru-zane.com), which has released a beautifully presented recording of the complete opera, in making the score so readily available.



Ester Mägi looking out from Arvo Pärt Centre tower

A lady and the sea are again the theme for the third orchestral tone-poem of the evening. If Erkki-Sven Tüür, whose early *Architectonics 1* appeared on the Europe Day Concert programme in 2018, is the natural successor to Arvo Pärt as Estonian composer Number 1, **Ester Mägi**, who turned 99 on 10 January, has long been the first lady of Estonian music in a country which has never had to think about establishing a quotient of women composers – they flourish especially right now. Mägi's 'Symphonic Picture' ***The Sea***, her evocation of the Baltic which

enfolds Estonia to north, west and a little bit of the south, is modestly proportioned but full of contrasts within its short span, from opening flurries to confident chorale. It was written for the 12th Estonian General Dance Celebration, which took place in July 1981 in Tallinn, with choreography by Liia Palmse; this is its first UK performance. Again, we are grateful for the superbly efficient help of the Estonian Music Information Centre, and to Estonian conductor Hando Põldmäe who had the unpublished work engraved for a performance with Tallinn's Georg Ots Music School Orchestra.



In **'Pays merveilleux...O Paradis!'**, the best-known aria in **Meyerbeer's *L'Africaine/Vasco de Gama***, the most famous of all Portuguese explorers salutes a sea-girt island. As explained in the introduction to these notes, we reclaim, or at least try to ignore, colonial sentiments and arrogant male assertions of appropriation in the text. Instead, we imagine the paradise as Dante's extra-terrestrial vision in the last of our aria triptych; the exquisite woodwind at the start are sufficient to suggest the radiance of the Italian's hallucinogenic heaven, even if a martial strain creeps in later. The French grand opera, from which the aria comes, in a style pioneered by the German composer born Jacob Liebmann Beer, had a tortuous journey into the light of day. Conceived by Meyerbeer and his prolific librettist Eugene Scribe in 1837, it was only completed the day before the composer died, and premiered

in 1865; the working title, *Vasco de Gama* (the French version of da Gama's name) is often used today. Never mind whether the island is supposed to be India (some island!) or Madagascar; the plot has no foothold on reality and ends, predictably enough in 19th century opera, with the heroine Sélíka committing suicide by inhalation of the manchineel tree's poisonous blossoms as Vasco sails off with his Portuguese true love Inès.



We now move from ships and boats to trains, and to a landlocked country, with **Johann Strauss II's *Vergnügungszug* Polka**. The 'pleasure train' in question conjures one of the many sightseeing trips offered by the Austrian Southern Railway or Südbahn from Vienna into the beautiful countryside. The opening was celebrated at the Association of Industrial Societies' Ball on 19 January 1864, for which occasion Strauss the Younger wrote this delightful and onomatopoeic *jeu d'esprit*. To say anything about the conductor's special role in the proceedings would be to steal Jonathan Bloxham's thunder.

Another newly opened railway line turned the nine-year old Antonín **Dvořák** into a lifelong trainspotter when the steam locomotive between Prague and Kralupy started passing through his hometown, Nelahozeves. Much later in life, appointed Director of New York's National Conservatory of Music of America in 1892, at a salary 25 times that of what he was paid at the Prague Conservatory, Dvořák regularly rode the city's overhead railway and watched its trains from a distance.

Although his **Ninth Symphony** was a commission by the New York Philharmonic and premiered in Carnegie Hall on 16 December 1893 with the Hungarian Anton Seidl conducting, its world is more that of America's big open spaces and its native wood-notes; the composer declared how he 'found that the music of the negroes and of the Indians was practically identical', related moreover to the folk music of Scotland. He might also have added to that the traditional melodies of his native Bohemia, for pentatonic or five-note themes are common to the music of the people worldwide. As Leonard Bernstein declared, the symphony is truly multinational. Dramatic wildness is the keynote of the finale, interlaced with a nostalgic lyricism typical of Dvořák. Earlier themes from the symphony make timely reappearances, and the peroration brings together the big ideas of the outer movements.



Music from another Ninth Symphony ends the Europe Day Concert, as it always has. **Beethoven's** ultimate symphonic statement makes a massive journey from D minor conflict to choral celebration, using the words of Schiller's 'Ode to Joy' as the cornerstone of its credo: 'all people must come together'. Though the **European Anthem** presents the famous theme only in its orchestral guise, so as not to restrict it to any one language, the sentiments are there all the same. Even without a live audience to stand for the occasion, always a moving sight, the message will be received loud and clear around the world.

With special thanks, as detailed in the text, to the Palazzetto Bru Zane and the Estonian Music Information Centre, and to Breitkopf & Härtel KG for permission to transmit the Sibelius.

Texts and Translations

Verdi: *Simon Boccanegra* – ‘O inferno! – Sento avvampar nell’anima’ (Gabriele’s recitative and aria, Act 2)

O inferno! Amelia qui! L’ama il vegliardo!...

E il furor che m’accende

M’è conteso sfogar!... Tu m’uccidesti

Il padre... tu m’involi il mio tesoro...

Trema, iniquo... già troppa era un’offesa,

Doppia vendetta hai sul tuo capo accesa.

Sento avvampar nell’anima

Furente gelosia;

Tutto il suo sangue spegnerne

L’incendio non potria;

S’ei mille vite avesse,

Se mieterle potesse

D’un colpo il mio furor,

Non sarei sazio ancor.

Che parlo!... Ohimè!...

Deliro...

Io piango!... pietà, gran Dio, del mio martiro!...

Pietoso cielo, rendila,

Rendila a questo core,

Pura siccome l’angelo

Che veglia al suo pudore;

Ma se una nube impura

Tanto candor m’oscura,

Priva di sue virtù,

Ch’io non la vegga più.

O hell! Amelia here? The old man loves her!

And the rage which burns me up

I cannot yield to! You killed my father...now you steal my

treasure.

Tremble, wretch! One offence was already enough,

Now a double vengeance shall rain down on your head.

Blazing within my breast I feel

Flaming jealousy:

All my blood could not

Quench the conflagration.

Had he a thousand lives

Which I could extinguish

With a single blow,

I should still not be sated.

What am I saying? Alas, I’m raving

I’m weeping. Take pity, mighty Lorc

on my torture.

Merciful heaven, restore her,

Restore her to my heart,

As pure as the angel

Which keeps guard over her

innocence;

But if an impure cloud

Hides such purity from me

And robs her of her virtue,

May I never see her again.

**Godard: *Dante* – ‘Ah! De tous mes espoirs’
(Dante’s Recitative and Air, Act 1)**

Ah! De tous mes espoirs	Ah! Of all my hopes
Il ne me reste rien!	Nothing remains.
En vain l’avenir rayonne,	In vain the future glows,
Qu’importe un nom glorieux!	What does a glorious reputation
De quoi serais-je envieux,	matter?
Quand mon amour m’abandonne!	What else could I still desire
Tout est fini	When my love abandons me?
Pour moi sur la terre;	Everything is over
Comme un banni	For me on earth;
Je fuirai solitaire	Like an exile
Par les chemins	I shall flee alone
Ou je marchais vainquer!	Along the paths
Plus de bonheur	Where once I marched as victor!
D’ivresse promise!	No more happiness
Mon triste Coeur	Of promised embraces!
À jamais se brise!	My sad heart
Reve menteur,	Breaks for ever!
Ô tendresse éphémère,	Lying dream,
Envole-toi d’un éternel essor!	O fleeting tenderness,
Tout est fini	Take flight for all eternity!
Pour moi sur la terre!	Everything is over
Hélas!	For me on earth!
(<i>se redressant</i>)	Alas!
Mais non! Je ne veux pas	(<i>raising his head</i>)
Désespérer encor!	But no! I do not wish
Il faut que je la voie, il faut que je lu	To despair yet!
parle!	I must see her, I must speak to her!
À m’entendre	On hearing me
Va tressaillir son coeur, ah!	Her heart will quiver, ah!
Je saurai reprendre	I shall take back this heart
À qui l’osait ravir ce coeur.	From the man who dared to steal it
Mon seul trésor!	My sole treasure!

**Meyerbeer: *L'Africaine/Vasco de Gama* - 'Ô Paradis!'
(Vasco's aria, Act 4)**

Pays merveilleux, jardin fortuné,
Temple radieux, salut!
Ô paradis sorti de l'onde,
Ciel si bleu, ciel si pur
Dont mes yeux sont ravis,
Tu m'appartiens!
Ô nouveau monde
Dont j'aurai doté mon pays!
À nous ces campagnes
vermeilles,
À nous cet Eden retrouvé!
Ô trésors charmants,
Ô merveilles, salut!
Monde nouveau, tu m'appartiens!
Sois donc à moi, ô beau pays!
Monde nouveau, tu m'appartiens!
Sois donc à moi!

Wonderful country, fortunate
garden,
Radiant temple, greetings!
Paradise risen from the earth,
Sky so blue, sky so pure,
Which ravishes my eyes,
You belong to me!
O new-found land,
With which I shall endow my
country!
For us this red-hued countryside,
For us this rediscovered Eden!
Charming treasures,
Marvels, greetings!
New world, you belong to me!
So be mine, fair land!

Orchestra

<p>First Violins Thomas Gould Sini Simonen Roberto Ruisi Anna Blackmur Julian Azkoul</p> <p>Second Violins Kate Suthers Samuel Staples Marike Kruup Venetia Jollands Freya Goldmark</p> <p>Viola Tetsuumi Nagata Ting-Ru Lai Stephen Upshaw Otoha Tabata</p> <p>Cello Tim Posner Steffan Morris Peteris Sokolovskis</p>	<p>Bass Siret Lust Adam Wynter</p> <p>Flute Amy Yule Hannah Grayson</p> <p>Oboe Olivier Stankiewicz Lorraine Hart</p> <p>Clarinet Anna Hashimoto Anthony Friend</p> <p>Bassoon Nikolaj Henriques Angharad Thomas</p>	<p>Horn James Pillai Ollie Johnson Elise Campbell Paul Cott Fabian van de Geest</p> <p>Trumpet Richard Blake Tom Freeman-Atwood</p> <p>Trombone Pete Moore Becky Smith Josh Cirtina</p> <p>Timpani Elsa Bradley</p> <p>Percussion Calie Hough</p>
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Luis Gomes, Tenor

Winner of both the Don Plácido Domingo Ferrer Prize of Zarzuela and the Audience Prize at the Operalia Competition 2018, Luis Gomes was born in Portugal and first studied at the Escola de Música do Conservatório Nacional and the Escola superior de Música de Lisboa. He then transferred to the UK for further studies graduating from the Guildhall School of Music and Drama and going on to the Jette Parker Young Artist Programme at the Royal Opera Covent Garden. He is a Samling Artist and a Solti Academia and Gulbenkian Foundation Scholar. Opera highlights include Rodolfo *La Bohème*, Azaël *L'enfant prodigue* for Scottish Opera, Beppe *I Pagliacci*, Edmondo and Lamplighter *Manon Lescaut*, Fenton *Falstaff* and Chevalier de la Force *Les dialogues des Carmélites* for ROH Covent Garden, Osburgo *La Straniera* at the Concertgebouw Amsterdam, Don Ottavio *Don Giovanni*, Nemorino *L'Elisir D'Amore* for Teatro Verdi Trieste, Tebaldo *I Capuleti e I Montecchi* for Buxton Festival and Rodolfo for the Verbier Festival Academy.

He has also appeared at ROH Covent Garden as Gastone *La Traviata*, Amante *Il Trittico*, 4th Esquire *Parsifal*, Pong *Turandot*, Borsa *Rigoletto* and Alabazar *Il Turco in Italia*. Concerts include Wigmore Hall Rosenblatt recitals, the last alongside Ekaterina Siurina, Rossini's *Petite Messe Solennelle* at the De Doelen Rotterdam and in Rome under Antonio Pappano and he was recently featured on the recording entitled *Decades* with Malcolm Martineau. He recently returned to Lisbon for Rinnuccio *Gianni Schicchi* at the Centro Cultural de Belém and for his debut in the role of Alfredo at Teatro Nacional de São Carlos. He also repeated the same role for the 2018 Glyndebourne Tour and made his role debut as Faust at Valladolid.

Most recently he appeared as Nadir *Les Pêcheurs de Perles* for Oviedo, Nemorino for Den Norske Opera, as Edoardo *Un Giorno di Regno* for Chelsea Opera Group and Rodolfo for the Deutsche Oper am Rhein. Among his future plans are Rodolfo for Teatro Nacional de São Carlos in Lisbon and his role debut as Don José *Carmen* in Prague. He will also sing and Fenton for the UK summer festival, Grange Park Opera, Alfredo for Nevill Holt Opera and Rinuccio at the Copenhagen Opera Festival.

Jonathan Bloxham, Conductor

Jonathan Bloxham took up the Assistant Conductor position at the City of Birmingham Symphony Orchestra from 2016-2018 under Mirga Gražinytė-Tyla, where he conducted a wide range of repertoire, closing their 16/17 season at Symphony Hall, and reinvited for May 2020. A summer concert with the Deutsche Kammerphilharmonie led to a recording project and then to subscription concerts in Bremen and at the Elbphilharmonie Hamburg.

Recent guest engagements have also included the Lausanne Chamber Orchestra, Aurora Orchestra, BBC Scottish Symphony Orchestra, Malaysian Philharmonic Orchestra, Basque National Orchestra and RTE Chamber. Last season he conducted the Orchestre Philharmonique de Luxembourg, BBC National Orchestra of Wales, Tapiola Sinfonietta, London Mozart Players and Manchester Camerata, and had been due to debut with the Shanghai Symphony, Guangzhou Symphony and China National Philharmonic (in Beijing). He looks forward to his Halle Orchestra and Tokyo Symphony debuts in the coming months.

Last season Jonathan conducted two performances and assisted on *Rigoletto* for Glyndebourne Touring Opera, leading immediately to reinventions to conduct four performances in 2020, and to his Glyndebourne main summer season debut in 2021 with several performances of Verdi's *Luisa Miller*.

For the past 11 years Jonathan has been Artistic Director of the Northern Chords Festival based in his home town of Newcastle upon Tyne. Prior to taking up conducting he was a founder member and the cellist of the Busch Trio, performing regularly at the Wigmore Hall, Southbank and on BBC Radio 3. He won several prestigious awards whilst studying at the Royal College of Music, and made his concerto debut at the Berlin Philharmonie in 2012.