

NCM

NEWRY CHAMBER MUSIC



SEASON 2025/26 PIANO FEST



AN IMMERSIVE
CHAMBER MUSIC
EXPERIENCE.



“His grasp of Schubert’s scale and ebullience means this is among the finest recordings of one of the composer’s final sonatas.”

The Guardian
(Review of Steven Osborne)

“Of Finghin Collins as soloist, little needs to be said that has not been said before: he is exceptionally fluent, exceptionally intelligent, exceptionally sensitive.”

International Record Review

“A pianist of amazing maturity and concentration. His body as one with the keyboard, nothing distracts him from the work in performance, and he finds markedly different soundworlds for each composer under discussion. Applause from a gratifyingly large, mixed audience of all ages threatened to go on forever.”

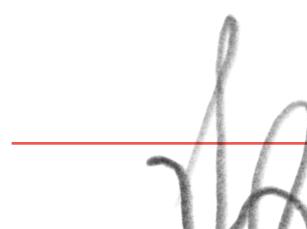
The Birmingham Post
(Review of David Quigley, Symphony Hall Birmingham)

“...The superior piano of Rob Barron stands out, his playing brim-full of ideas, each solo a masterclass in boppish expression, sometime effusive, always fluent and often arresting.”

Jazzwise

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Welcome from Artistic Director



Welcome to the Newry Chamber Music Piano Fest – a celebration of artistry, learning and community at the heart of our city.

This festival was born from a moment of inspiration last January, when we hosted a pilot piano masterclass directed by my brother, David Quigley. Originally planned as a single three-hour session, the event quickly became something far more extraordinary. The response was overwhelming. So many young pianists applied that our one afternoon session transformed into a two-day event, ensuring everyone had the chance to play, learn and be heard. The energy in the hall made it clear that the people of this area have a deep and genuine interest in both playing and hearing the piano. The seed was sown for this special weekend at that very moment!

We are honoured to welcome a roster of acclaimed artists whose brilliance spans genres and styles, ensuring there is something here for every musical taste. From world-class classical performances to jazz, family events and participatory experiences, this festival celebrates the piano in all its richness and versatility. It is a programme designed to inspire, surprise and delight audiences of every age.

One highlight of the weekend and a particular coup for Newry – is our two-piano concert, performed by leading Irish pianists David Quigley and Finghin Collins. The majesty of Rachmaninoff's Symphonic Dances in its thrilling two-piano version opens the festival in the beautiful surroundings of Newry's iconic Town Hall, while Schubert's mighty Piano Sonata, performed by one of Britain's most treasured artists, Steven Osborne, brings it to a close. These two great works bookend the entire weekend, framing everything that unfolds between them with power, passion and depth.

We are also delighted to welcome acclaimed actor Seamus O'Hara, who will narrate our Family Concert on Saturday morning, inviting younger audiences and their families into the world of music through storytelling, imagination and sound.

Alongside concerts and masterclasses, we are delighted to offer an Open Mic opportunity in our new hub at the Quays – a welcoming space where pianists of all ages and stages can share music, take risks, and experience the joy of performing in a supportive environment. It lies at the heart of our vision of music as something lived, shared, and grown together.

This festival would not be possible without the generous support of our sponsors and supporters: The Arts Council of Northern Ireland, Newry, Mourne and Down District Council, and the Friends of Newry Chamber Music. We extend our heartfelt thanks to the Ulster Orchestra and the Arts Council of Northern Ireland, who have generously allowed us the use of their magnificent Steinway Model D pianos. These extraordinary instruments will play a special role across the weekend, enriching many of our concerts and masterclasses. Special thanks also to Terry Blain who has provided wonderful programme notes for the festival and for our concerts throughout the season.

Thank you for being part of this journey. Whether you are performing, listening, learning, or simply soaking up the atmosphere, I hope the Newry Chamber Music Piano Fest fills you with inspiration, enthusiasm and the energy that attending brilliant live music concerts sparks in all of us.

**With warmest regards,
Joanne Quigley McParland**
Artistic Director,
Newry Chamber Music

PiANO FEST PROGRAMME



Piano Fest Opening Concert David Quigley and Finghin Collins

● **Friday 6th February 2026**

- Newry Town Hall
- 7.30pm
- £20 / £10 (under 18)

For more information
and tickets visit
newrychambermusic.org
or scan QR code



Newry Chamber Music launches its inaugural Piano Fest with a vibrant opening concert featuring David Quigley and Finghin Collins in their first-ever performance together — performing on two magnificent Steinway Model D concert grands, kindly loaned by the Arts Council of Northern Ireland and the Ulster Orchestra.

The programme opens with Mozart's Larghetto and Allegro in E-flat and continues with world premieres by leading Irish composers Sam Perkin and Philip Martin as well as repertoire from some of Northern Ireland's most revered composers; Elaine Agnew, Philip Hammond and Joan Trimble.

The second half of the concert is occupied by one of the great duo masterpieces, Rachmaninoff's Symphonic Dances, a sweeping, electrifying work that brings the first night of Piano Fest to a thrilling conclusion.

Wolfgang Amadeus Mozart (1756 – 1791)
Larghetto and Allegro in E flat major, K. 681
for two pianos

Sam Perkin (b. 1985)
With Clear Eyes (World premiere)

Elaine Agnew (b. 1967)
Seagull

Philip Martin (b. 1947)
Sionna, spirit of the Shannon (World premiere)

Philip Hammond (b. 1951)
Miniatures and Modulations
I Old Truagh
II The Beardless Boy

Joan Trimble (1915 – 2000)
Sonatina for two pianos
I Moderato
II Minuet
III Rondo

INTERVAL

Sergei Rachmaninoff (1873 – 1943)
Symphonic Dances for two pianos
I Non Allegro
II Andante con moto (Tempo di valse)
III Lento assai - Allegro vivace

Piano Fest Opening Concert

David Quigley and Finghin Collins

Wolfgang Amadeus Mozart (1756 – 1791)

Larghetto and Allegro in E flat major, K. 681 for two pianos

First up, a rarity: a performance of Mozart's *Larghetto and Allegretto in E flat major*, a single-movement piece dating from 1781, when the composer was in his twenties. For some reason Mozart left it unfinished, and the completion we hear this evening is by Mozart's friend Maximilian Stadler. It reveals a work of typically Mozartian sensibility - an expressive, quasi-operatic slow introduction, then an effervescent faster section, bubbling with wit and an infectious *joie de vivre*.

Sam Perkin (b. 1985)

With Clear Eyes (World premiere)

Over the past eighteen months the Irish composer Sam Perkin has been working on a project entitled *12 Preludes for 12 Pianists*, a set of short pieces with childhood as their theme. *With Clear Eyes* was written for Finghin Collins, and his performance this evening is not only a world premiere, but also the first time any of the *12 Preludes* has been played in public. To the music of *With Clear Eyes* Perkin appends the following commentary: "Our eyes are clear. We see all that is around us. Our piercing vision gives life to everything we find. We do not see a section of what is real, we see it all. Finghin's sublime playing also does this. He has managed to preserve his vision".

Elaine Agnew (b. 1967)

Seagull

Irish composer Elaine Agnew's *Seagull* was written for the 2006 Dublin International Piano Competition, and a string of recent performances by Finghin Collins has celebrated the piece's twentieth anniversary. Inspired by a Chris Agee poem, *Seagull* is described by Agnew as follows: "A central fast moving section is framed by a slow, shimmering introduction and a delicate finale, its lyrical line reflecting the image of the lone gull facing seawards".

Philip Martin (b. 1947)

Sionna, spirit of the Shannon (World premiere)

Dublin-born composer Philip Martin wrote *Sionna* for David Quigley, who this evening gives the piece its first public performance. *Sionna*, legend informs us, is the woman who gave her name to the River Shannon, where she drowned and was swept out to the ocean. As one academic has noted, "the drowning of a goddess in a river is common in Irish mythology and typically represents the dissolving of her divine power into the water, which then gives life to the land".

Philip Hammond (b. 1951)

Miniatures and Modulations

At a time when the art of traditional harping was dying out in Ireland, the Belfast Harp Festival of 1792 brought together players from across the island who still knew the old tunes and performed them. Edward Bunting, a 19-year-old musician from Co. Armagh, was commissioned to write down the melodies the harpers played, and his transcriptions were eventually published in his three-volume *Ancient Irish Music*. Over two centuries later the Belfast composer Philip Hammond used Bunting's work as the basis of his *Miniatures and Modulations*, a set of 21 pieces where the "miniature" is Bunting's original piano arrangement of the harp tune, and the "modulation" is Hammond's response to it - "a small, personal tribute" to Edward Bunting's memory, Hammond calls it. David Quigley was one of three Northern Irish pianists for whom the *Miniatures and Modulations* were written, and he plays two of them this evening - "Old Truagh" and "The Beardless Boy".

Joan Trimble (1915 – 2000)

Sonatina for two pianos

Pianist, broadcaster, teacher, composer, journalist, newspaper proprietor, wife, mother: Joan Trimble (born in Enniskillen in 1915) had many balls to juggle in a life jam-packed with enterprise and activity. Perhaps inevitably her output as a composer was slimmer than it might have been - regrettably, as the works she did complete show such a lively and distinctive musical imagination. Though less explicitly "Irish" in tone than some of her compositions, the *Sonatina for two pianos* (1940) still shows jaunty traditional influences, especially in the lilting rhythms of the opening movement, and the dance inflections of the Rondo finale. In later life Trimble curtailed her musical activities to run the family-owned newspaper *The Impartial Reporter* in Enniskillen. The paper is still publishing today.

Sergei Rachmaninoff (1873 – 1943)

Symphonic Dances for two pianos

The composer Sergei Rachmaninoff was also a phenomenally gifted pianist, perhaps the greatest of the twentieth century. His final completed work, the *Symphonic Dances*, was written in 1940 at a holiday home on Long Island, New York (Rachmaninoff had left his native Russia after the Bolshevik Revolution in 1917). From the outset Rachmaninoff worked on two versions of the piece - one for orchestra, and one for two pianos. While the orchestral version is the more familiar, in no way did Rachmaninoff regard the two-piano version as less important: it was in fact the first of the two scores to be completed. A deep, nostalgic yearning for his homeland can be heard in the introspective central section of the opening movement, and a lingering sense of unease and uprootedness haunts the waltz rhythms of the middle movement. The finale, where the bell-toll "Dies irae" motif features, unleashes an at times frenzied virtuosity which pushes the pianists to their limits. Another colossus of twentieth-century pianism, Vladimir Horowitz, joined Rachmaninoff for an early private performance of the *Symphonic Dances*, and at one point there was talk of the two men recording the piece. Sadly that never happened: it would surely have been a recording for the ages.

Terry Blain

'Gather around for Stories and Sound'

David Quigley/Finghin Collins Piano, Seamus O'Hara Narration

● Saturday 7th February 2026

● Newry Town Hall

● 11.30am

● £10/£5 (under 18)

Join David Quigley, Finghin Collins and narrator Seamus O'Hara for a programme where words and music intertwine as we invite listeners of all ages into the enchanted worlds of childhood. Poulenc's eclectic voice, at once playful, tender, and lyrical brings warmth and personality to Babar's adventures, while Ravel's impressionist sound world shimmers with delicate colours, evoking fairytale landscapes and magical characters. Together, these works transform familiar tales into vivid musical pictures, as storybook characters and magical scenes come to life through sound.

For more information
and tickets visit
newrychambermusic.org
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Francis Poulenc (1899 – 1963)

L'Histoire de Babar, le petit éléphant,
(*The story of Babar the little elephant*)
after the book by Jean de Brunhoff.

Maurice Ravel (1875 – 1937)

Ma mère l'Oye – Cinq pièces enfantines,
for piano four hands
(*Mother Goose: Five Children's Pieces*)

Pavane de la Belle au bois dormant
(*Pavane of the Sleeping Beauty*)

Petit Poucet
(*Tom Thumb*)

Laideronnette, impératrice des pagodes
(*Laideronnette, Empress of the Pagodas*)

Les entretiens de la Belle et de la Bête
(*Conversations of Beauty and the Beast*)

Le jardin féerique
(*The Fairy Garden*)

Francis Poulenc (1899 – 1963)

L'Histoire de Babar, le petit éléphant,
(*The story of Babar the little elephant*)
after the book by Jean de Brunhoff.

In the summer of 1940 the French composer Francis Poulenc went on holiday to a friend's house in Brive, where some of his cousins joined him. Their children quickly tired of listening to Poulenc playing the piano, and one day they placed a copy of Jean de Brunhoff's classic children's book *L'Histoire de Babar, le petit éléphant* in front of him. "Play that instead!", one of them demanded. So Poulenc did, making up snippets of piano music to illustrate the different sections of the story. Five years later these came together as the sequence of 22 short pieces we hear this morning, with Irish actor Seamus O'Hara reading the little elephant's story. Poulenc's music for *Babar* is by turns mysterious, mischievous, exciting, elegant, playful, happy, sad - and full of the charm that characterizes so much of his music. Poulenc himself was very happy with the way *Babar* turned out. It was, he thought, "more curious than my usual piano music". But "from the point of view of piano writing I have definitely made great strides in managing to keep only the essentials to get a result which I think sounds good".

Maurice Ravel (1875 – 1937)

Ma mère l'Oye – Cinq pièces enfantines,
for piano four hands
(*Mother Goose: Five Children's Pieces*)

Like *Babar*, *Ma mère l'Oye* ("Mother Goose") was also originally written for children, in this case Mimie and Jean, the daughter and son of Ravel's Polish friends the Godebskis. Ravel adored the Godebski children, and Mimie later recalled the many happy times that she had spent with the celebrated composer. "I would climb up on his knee and patiently he would begin with 'Once upon a time....!' And it would be *Laideronnette* or *Beauty and the Beast* or, very often, adventures he made up for me about a poor little mouse". Ravel's *Mother Goose Suite* (1910) has five movements - "Pavane of the Sleeping Beauty", "Tom Thumb", "Laideronnette, Empress of the Pagodas", "The Conversations of Beauty and the Beast", and "The Enchanted Garden" - each of them depicted in music of exquisite refinement and imagination, magically recreating that particular sense of wonder unique to the world of childhood.

Terry Blain

Piano Masterclass

with Steven Osborne

- Saturday 7th February 2026
- Newry Town Hall
- 2pm
- £15 (Under 18s: Free admission)

Internationally acclaimed pianist Steven Osborne joins us to lead a public masterclass for gifted young pianists. An amazing opportunity for participants, piano teachers and amateur players alike to gain illuminating insights into artistry and technique from one of the leading performers of his generation.

For more information
and tickets visit
newrychambermusic.org
or scan QR code



Open Keys at the Quays

- Saturday 7th February 2026
- Newry Chamber Music Hub
@ The Quays
- 4pm
- £10 (Under 18s & Performers:
Free admission)

For more information
and tickets visit
newrychambermusic.org
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Join us at the Newry Chamber Music Hub in the Quays Shopping Centre for an open-mic piano concert. A fantastic opportunity for pianists of all ages to share their music in a relaxed and friendly atmosphere.

Bernstein Reimagined

The Rob Barron Trio with vocalist Georgia Cécile

● Saturday 7th February 2026

● Newry Town Hall

● 8pm

● £20/£10 (under 18)

Leonard Bernstein was one of the titans of music making in the 20th century. His timeless compositions for choirs, soloists and orchestras remain essential parts of the musical canon along with the many great songs he wrote that have now become jazz standards. Among his most memorable creations are his extensive musical theatre compositions of which "West Side Story" is the most famous.

Giving voice to this wide collection, in his original and most creative manner, comes Rob Barron with his Trio. A creative jazz pianist, who recognises that Bernstein's imaginative creations give themselves generously to an updated and improvised interpretation, Rob devotes the first half to "West Side Story", whilst the second half captures a wide range of music from Bernstein's "Candide", "On The Town", "Wonderful Town", "A Quiet Place" and more.

For more information
and tickets visit
newrychambermusic.org
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Sunday morning Jazz

with Rob Barron Piano

● Sunday 8th February 2026

● Newry Chamber Music Hub

● @ The Quays

● 11.30am

● £10 (Under 18s: Free admission)

For more information
and tickets visit
newrychambermusic.org
or scan QR code



Join us for a warm and uplifting Sunday morning solo jazz piano concert celebrating the Great American Songbook. The programme features timeless works by George Gershwin, Jerome Kern, Rodgers & Hart, and other Broadway masters whose songs have become enduring jazz standards. Several pieces will be heard in new solo piano arrangements created especially for this performance, blending rich harmonies, lyrical improvisation, and a personal touch. The morning performance will also feature a specially crafted solo piano version of Gershwin's iconic Rhapsody in Blue. A relaxed and engaging musical journey through some of the most treasured melodies ever written.

Please note that The Quays Shopping Centre opens at 11am on Sundays. Caffè Nero which is situated opposite the Newry Chamber Music hub will be open from this time and patrons are welcome to take their beverages to the concert.

Jazz Workshop

with Rob Barron

- Sunday 8th February 2026
- Newry Chamber Music Hub
@ The Quays
- 1pm
- £10 (Under 18s: Free admission)

Join London based jazz pianist Rob Barron for a practical and inspiring jazz masterclass designed for beginner and intermediate musicians. This session explores the essentials of jazz harmony, how to approach a standard with clear and effective phrasing, accompaniment and voicing techniques for pianists and simple improvisation tools using accessible jazz scales. Participants will learn how to bring musicality, colour, and confidence to their playing. The class also includes guided listening recommendations to help build a strong foundation in jazz style and vocabulary. A relaxed, supportive workshop perfect for anyone looking to deepen their understanding of jazz and develop stronger improvisational skills.

For more information
and tickets visit
newrychambermusic.org
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Reflections on a Waltz

Steven Osborne Piano

- Sunday 8th February 2026
- Newry Town Hall
- 2.30pm
- £20/£10 (under 18)

Leading British pianist Steven Osborne takes our inaugural piano festival to a glittering finale with a beautifully crafted programme of music with the waltz at the heart of it

Winner of The Royal Philharmonic Society Instrumentalist of the Year, two BBC Music Magazine Awards, and two Gramophone Awards, Steven Osborne was also awarded an OBE in 2022 for services to music.

The festival culminates with Schubert's mighty sonata in Bb major. Written just weeks before the composer's death in November 1828, it is regarded as one of the greatest piano sonatas of all time.

For more information
and tickets visit
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Robert Schumann (1810 – 1856)
Papillons, Op. 2

Erik Satie (1866 – 1925)
Gymnopédie No. 3

Lili Boulanger (1893 – 1918)
D'un jardin clair
from *Trois Morceaux pour piano*

Anatoly Lyadov (1855 – 1914)
A Musical Snuff Box, Op. 32

Fritz Kreisler (1875 – 1962) (arr. Rachmaninoff)
Liebesleid

Maurice Ravel (1875 – 1937)
Valses nobles et sentimentales

INTERVAL

Franz Schubert (1797 – 1828)
Piano Sonata in B-flat major D. 960

Reflections on a Waltz

Steven Osborne Piano

Robert Schumann (1810 – 1856)

Papillons, Op. 2

A masked ball, at which a young man discovers that his twin brother, not he, has won the affections of the beautiful lady they are both attracted to. This climactic scene occurs in 'Flegeljahre' ('The Awkward Years'), an 1805 novel by the German writer Jean Paul. Schumann revered 'Flegeljahre', and, musing on its closing pages, began improvising on the piano some dance tunes he imagined being played at the fateful ball. These eventually coalesced into *Papillons* ('Butterflies'), a suite of twelve short movements mostly in waltz time, completed in 1831 when Schumann was in his early twenties. Abrupt, fluttering switches of mood, by turns winsome, excitable, light-hearted or assertive, occur often in *Papillons*, as though Schumann is offering brief emotional snapshots of the ball's participants. Finally a single, clock-like note tolls six times, marking the end of the festivities. The subdued concluding bars signal the ebbing of the evening's energies, and perhaps also the deflation of the young man who has loved without reciprocation.

Erik Satie (1866 – 1925)

Gymnopédie No. 3

The bowler-hatted French composer Erik Satie had a penchant for quirky titles - 'Three Pear-shaped Pieces' and 'Two Preludes for a Dog' are typical examples. His three *Gymnopédies* date from 1888, and are likely named after the dance routines performed by naked men at festivals in ancient Sparta. *Gymnopédie No. 3*, marked to be played 'slowly and seriously', has a gently rocking waltz rhythm in the left hand. The right-hand melody is deceptively simple, fusing melodic allure with an unmistakable tinge of melancholy.

Lili Boulanger (1893 – 1918)

D'un jardin clair

from *Trois Morceaux pour piano*

Lily Boulanger's *D'un jardin clair* ('From a bright garden') was written in 1914, when she was just twenty. 'Sensual impressionism' is how one critic describes the music, and the piece's delicate lyricism has been compared to both Satie and Debussy. Boulanger's talent was obvious, but it never got a chance to fully blossom: she died just four years later, aged 24, of intestinal tuberculosis.

Anatoly Lyadov (1855 – 1914)

A Musical Snuff Box, Op. 32

A Musical Snuff Box (1893) is the best-known of the many short piano pieces which form Anatoly Lyadov's principal legacy. Written in 3/8 time (a kind of speeded-up waltz), it is marked to be played 'automaticamente', in imitation of the effect created by the pre-programmed mechanism of musical boxes. The resemblance to the sound of a musical box is further enhanced by the piano writing being concentrated at the upper end of the keyboard.

Fritz Kreisler (1875 – 1962) (arr. Rachmaninoff)

Liebesleid

As well as being one of the greatest violinists of the early twentieth century, Fritz Kreisler also composed numerous pieces, some designed to be played at his recitals. *Liebesleid* ('Love's Sorrow'), for violin and piano, was one of these. Its popularity later encouraged the Russian composer-pianist Sergei Rachmaninoff to make a version for solo piano, in the process considerably embellishing Kreisler's relatively straightforward original.

Maurice Ravel (1875 – 1937)

Valses nobles et sentimentales

Schubert was the inspiration for Ravel's *Valses nobles et sentimentales* - the Viennese composer wrote around 100 waltzes in total, including one set each of 'sentimental' and 'noble' pieces. Unlike Schubert, however, Ravel did not indicate which category he thought a particular waltz (there are eight in total) fell into, perhaps implying that some of them have both 'noble' and 'sentimental' qualities. The *Valses* were first performed at a concert in 1911 where the identities of the composers featured were not given. In a subsequent ballot only a handful of audience members guessed that Ravel was the author of the *Valses nobles et sentimentales*, and the concert as a whole was not successful. Ravel was surely piqued by this, not least because of all the piano works he wrote the *Valses* was said to be his favourite.

Franz Schubert (1797 – 1828)

Piano Sonata in B-flat major D. 960

The *Sonata in B-flat major* was the last of over twenty piano sonatas Schubert composed over a thirteen-year period. By the time he completed it in September 1828 he was not a well man: his health was gradually deteriorating, possibly as a result of the syphilis he'd contracted six years earlier. The morbidity of Schubert's condition has led many commentators to view the B-flat Sonata as a death-haunted work, a poignant farewell to life from a composer still brimming with new musical ideas and inspiration.

Some elements of the sonata support this "swansong" interpretation. An unmistakable air of poignancy infuses the first movement, while the remarkable nine bars of music played immediately before the repeat of the movement's opening section flare quickly into an angst-ridden eruption, with hammered chording and a roiling left-hand trill. Both serenity and a haunting sense of loneliness are suggested in the painfully beautiful slow movement that follows.

Then, as though suddenly snapping himself free of introspection, Schubert writes a sprightly third movement Scherzo, full of vitality and light-stepping athleticism. The finale, with its stop-start punctuations, is more emotionally ambivalent, but its ringing conclusion seems ebullient and defiantly hopeful about the future. The mood of the opening two movements, however, proved more prophetic: just two months after the B-flat Sonata was completed Schubert died, aged 31, in his native Vienna.

Terry Blain

Steven Osborne

Piano



Steven Osborne's musical insight and integrity underpin idiomatic interpretations of varied repertoire that have won him fans around the world. The extent of his range is demonstrated by his 35 recordings for Hyperion, which have earned numerous awards, and he was made OBE for his services to music in the Queen's New Year Honours in 2022. The Observer described him as 'a player in absolute service to the composer'.

A thoughtful and curious musician, he has served as Artist-in-Residence at Wigmore Hall, Antwerp Symphony Orchestra, City of Birmingham Symphony Orchestra and Bath International Music Festival, and has written articles and talks on subjects ranging from stage fright to What does Music Mean?

Osborne has a lifelong interest in jazz and often improvises in concerts, bringing this spontaneity and freedom to all his interpretations. Throughout the 24/25 and 25/26 seasons he performs a recital programme which narrates one of his personal musical journeys through works by Meredith Monk, Frederic Rzewski and his own transcriptions of Keith Jarrett, Bill Evans and Oscar Peterson as well as his own jazz improvisations.

Orchestral engagements in 25/26 include a tour with the Philharmonia Orchestra (Mozart) and performances with the San Diego Symphony (Beethoven), Malmö Symphony, Royal Philharmonic Orchestra at the Royal Festival Hall (Turangalila) Bournemouth Symphony Orchestra, and the Scottish Chamber Orchestra. His solo recitals take him to New York, Boston, Washington and London whilst his musical partnerships continue with Paul Lewis, Alban Gerhardt and Benjamin Beilman.

Osborne has performed in the world's most prestigious venues, including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall and Kennedy Center Washington, and is a regular guest at both Lincoln Center and Wigmore Hall.

He has worked with major orchestras around the globe, most recently Czech Philharmonic/Bychkov, Dresden Philharmonic/Runnicles, Deutsches Symphonie Orchester Berlin, Oslo Philharmonic/Petrenko, Finnish Radio Symphony/Collon, Philharmonia/Rouvali and Yomiuri Nippon Symphony Orchestras.

He has been a Hyperion recording artist since 1998, with releases spanning Beethoven, Schubert, Ravel, Debussy, Liszt, Stravinsky, Prokofiev, Rachmaninoff, Medtner, Kapustin, Messiaen, Britten, Tippett, Crumb and Feldman, and winning numerous awards around the world. His most recent addition is Schubert's Piano Sonata in A major D959 and Moment Musicaux in 2025, which received outstanding reviews, and which The Times hailed as one of the Best Classical Albums of 2025 so far (five stars). His 2023 Debussy Études and Pour le piano, was awarded five stars by BBC Music Magazine and described as 'full of superlatives'. His January 2023 performance of Tippett's Piano Concerto with the London Philharmonic Orchestra under Edward Gardner at the Royal Festival Hall was later released on the LPO's own label in 2025, receiving widespread critical acclaim.

Osborne was born in Scotland and studied at St Mary's Music School in Edinburgh and the Royal Northern College of Music. He is Visiting Professor at the Royal Academy of Music and the Royal Conservatoire of Scotland, Patron of both the Scottish International Piano Competition and the Lammermuir Festival, and was elected a Fellow of the Royal Society of Edinburgh in 2014.

Finghin Collins

Piano



One of Ireland's most celebrated musicians and significant musical ambassadors, Finghin Collins was born in Dublin in 1977 and, following initial lessons with his sister Mary, studied piano at the Royal Irish Academy of Music with John O'Conor and at the Geneva Conservatoire with Dominique Merlet. His international career was launched by winning first prize at the Clara Haskil Competition in Switzerland in 1999. He has performed in recital and with major orchestras throughout Europe and the United States, as well as in the Far East and Australia.

Each season brings a mix of solo recitals and concerto appearances as well as a busy schedule of chamber music engagements with a diverse range of colleagues. A particular focus of his activities in 2024 was the centenary of the death of the Irish composer Charles V. Stanford. This gave rise to performances of Stanford's music in Ireland, Germany and Switzerland as well as the recording of a new CD of Stanford's Irish songs with mezzo-soprano Sharon Carty and baritone Benjamin Russell, released by SOMM Recordings in the UK.

In addition the 2024-25 season saw performances in Armenia, France, Germany, the Netherlands, the UK, Switzerland and throughout Ireland. Over the past two decades Collins has developed a close relationship with Claves Records in Switzerland, recording two double CDs of Schumann's piano music (which won numerous awards including *Gramophone's* Editor's Choice in 2006), followed by a recording of works for piano and orchestra by Charles V. Stanford with the RTÉ NSO / Kenneth Montgomery (Editor's Choice, May 2011). In May 2013 RTÉ lyric fm launched a recording of four Mozart piano concertos directed from the keyboard with the RTÉ National Symphony Orchestra. A Chopin recital CD was released in 2017, a co-production between RTÉ lyric fm and Claves Records, while in spring 2020 Claves released a recording of the Mozart Piano Quartets with Rosanne Philippens (violin), Máté Szűcs (viola) and István Várdai (cello). In November 2022 a new solo CD "The Bright Day is Done" was released, featuring a variety of works inspired by different times of the day. In autumn 2025, Collins released his CD recording of a programme of solo piano works on a Pleyel concert grand piano dating from 1937.

Finghin Collins makes a significant contribution to the musical landscape of his native Ireland, where he resides. Since 2013, he has been Artistic Director of Music for Galway, while he is also the founding Artistic Director, since 2006, of the New Ross Piano Festival in Wexford. In March 2023 he was appointed Artistic Director of the Dublin International Piano Competition. In 2023 and 2025 he chaired the international jury of the Clara Haskil International Piano Competition in Switzerland.

In 2017, the National University of Ireland conferred on Finghin Collins an honorary Degree of Doctor of Music.

David Quigley

Piano



Since his early successes in major competitions including BBC Young Musician of the Year, the Royal Over-Seas League music competition and his selection as the UK's representative for the ECHO Rising Stars concert series, pianist David Quigley has enjoyed a varied international career as a recitalist, concerto soloist, collaborative pianist and educator.

He has performed as a soloist throughout Europe, USA and Asia in many of the world's greatest concert halls including the Philharmonie Köln, Concertgebouw Amsterdam, Symphony Hall Birmingham, Musikverein Vienna, Mozarteum Salzburg, Palais des Beaux-Arts Brussels, National Concert Hall Athens, Wigmore Hall London, Konserthaus Stockholm and Carnegie Hall New York.

As a concerto soloist he has appeared with many orchestras including the National Symphony Orchestra of Ireland, the Ulster Orchestra, Northern Sinfonia, RTÉ Concert Orchestra, Camerata Ireland, Southern Sinfonia and Cairo Symphony Orchestra.

David is a much sought after collaborative pianist and has performed with internationally renowned artists including oboist Nicholas Daniel, clarinetist Michael Collins, cellist Jonathan Aasgaard and sopranos Ailish Tynan and Mary McCabe.

David's discography includes Piano Music From Northern Ireland (Lontano), Rediscoveries: Old and New Music of Ireland with Joanne Quigley-McParland (Heritage), Piano music by Philip Hammond (Lontano), Piano Classics (El Greco) and Piano Nocturnes (Avie). His latest album The Fair Hills of Eire: Irish Airs and Dances (Heritage) was released in July 2022 to critical acclaim. He broadcasts regularly on both Irish and UK radio and television for the BBC, RTÉ, Classic FM and RTÉ Lyric FM.

Aside from performing, David is passionate about musical education. He is a member of the piano faculties at both Royal Birmingham Conservatoire and the University of Birmingham. David is frequently invited to give Masterclasses and to adjudicate piano competitions throughout Ireland and the UK. He has also served as a juror for the internationally renowned BBC Young Musician of the Year competition in both 2018 and 2020.

David is proud to be associated with Kawai Pianos UK, acting as an ambassador for the brand in his role as a Kawai Artist.

Rob Barron Trio



Formed in 2012, the Rob Barron Trio has developed a reputation for its sophisticated interpretations of standards, hard-swinging originals, and elegant arrangements, drawing on the spirit of classic piano trios while maintaining a distinctive modern voice.

The trio has performed regularly at Ronnie Scott's Jazz Club, where they've shared billing with international artists such as Kenny Barron, the Louis Hayes Quartet, and Cécile McLorin Salvant. Their debut album *What's In Store* (2016) was named one of *Jazzwise* magazine's Top 10 straight-ahead jazz albums of the year.

Their second album, *From This Moment On* (2020), released on Ubuntu Music, received five-star reviews from BBC Music Magazine and UK Vibe, and has since garnered over 8 million streams on Spotify. In 2023, the trio released two new EPs on the German label G2 Records, with tracks featured on major jazz playlists on Apple Music and Spotify.

Their current project *Tonight! The Music of Leonard Bernstein*, a reimagining of Bernstein's music, has been presented to sold-out audiences at the London Jazz Festival (Piano Smithfield), Ronnie Scott's, Newbury Spring Festival, and other venues across the UK.

Rob Barron

Piano



Rob Barron is a London-based jazz pianist, composer, and arranger whose playing has been described as lyrical, swinging, and deeply rooted in the tradition of great pianists such as Hank Jones, Cedar Walton, Wynton Kelly, and Barry Harris.

A graduate of Leeds College of Music, where he received the College Award for Outstanding Performance, Rob went on to earn a Master's degree in Music Performance from the Guildhall School of Music & Drama. Since then, he has established himself as one of the UK's most in-demand jazz pianists, widely respected for his improvisational fluency, arranging finesse, and intuitive musicality.

Rob has worked with a host of international jazz legends including Phil Woods, Al Jarreau, Benny Golson, Grant Stewart, Patti Austin, and Marlena Shaw. He has toured extensively with Stacey Kent and Dave O'Higgins, and appears on more than 30 album recordings. His work also extends into film and television, with featured playing on the soundtracks for Baz Luhrmann's *The Great Gatsby*, *The King of Thieves*, and other major productions.

As a sideman, Rob has recorded and performed with the BBC Big Band, the BBC Concert Orchestra, Jamie Cullum, Claire Martin, Liane Carroll, and Rachel Portman. His stylistic range and creative voice have made him a first-call pianist across both the UK and European jazz scenes.

Georgia Cécile

Vocalist



Crowned 'UK Jazz Act of the Year' and 'Vocalist of the Year' at the 2022 Jazz FM Awards, Georgia Cécile is at the forefront of the UK jazz renaissance. Raised in Glasgow's vibrant music scene and inspired by her grandfather, a celebrated pianist, Georgia's artistry draws from the timeless influences of Nina Simone and Stevie Wonder.

Her music is soulful and cinematic – rich in storytelling, imbued with emotional depth, and delivered with a voice that commands both power and intimacy. A compelling live performer, Georgia has toured with Gregory Porter, shared the stage with the BBC Concert Orchestra, and earned the championing of Jamie Cullum and Jools Holland.

At the heart of her critically acclaimed original material is a long-standing writing partnership with pianist and composer Euan Stevenson. Together, they craft songs that blend jazz, pop and soul from the 1970's, creating a sound that is both timeless and forward-looking.

Named by *The Guardian* as one of six UK artists to watch, Georgia has sold out prestigious venues including Glasgow Royal Concert Hall, Ronnie Scott's, and The Blue Note Milan – affirming her place as one of the most exciting and globally relevant voices today.

Jeremy Brown

Bass



Jeremy Brown Bass studied jazz at the Royal Academy of Music graduating in 1994 and went on to establish himself on the UK jazz scene through work with pianist Julian Joseph and Alto saxophonist Peter King. Since then Jeremy has been much in demand to perform and record with many UK artists and has also worked with visiting artists such as Art Farmer, Charles McPherson and Deborah Brown. Jeremy is currently a member of the BBC Big Band, Rob Barron Trio and Alex Bryson Trio and continues to freelance in and around London with various artists inc. Claire Martin, Alan Barnes and James Pearson. Jeremy also teaches Jazz Bass at the Royal Academy of Music.

Matt Skelton

Drums



Matt Skelton is a drummer equally at home in modern and vintage Jazz styles enjoying a diverse musical career that has already spanned three decades.

He has accompanied many leading Jazz luminaries such as Harry "Sweets" Edison, Conte Candoli, Bucky Pizzarelli, John Pizzarelli, Warren Vache, Scott Hamilton, John Hendricks, Kurt Elling, Curtis Stigers, Gregory Porter and Georgie Fame.

He has recorded and appeared with singers such as Marion Montgomery, Dame Cleo Laine, Claire Martin OBE and Dame Jessye Norman. Matt was a founder member of the Grammy nominated John Wilson Orchestra performing on various televised BBC Proms and concert tours, 2010-19.

Many appearances at Ronnie Scott's have included main shows with Pete Horsfall, Claire Martin, Jim Mullen's Organ Trio, James Pearson's Portrait of Bill Evans and Oscar Peterson Celebrations also with Dave Newton, Joe Stilgoe's 80s big band project and with his own quintet celebrating Shelly Manne.

West End musical theatre credits include the 2015 Savoy revival of 'Gypsy!', the 2017 Broadway transfer of 'An American in Paris' at the Dominion Theatre, 'Anything Goes' at the Barbican in 2021 & 2022 and, most recently, the 2024 London Palladium production of 'Hello Dolly' starring Dame Imelda Staunton.

Seamus O'Hara

Narration



Seamus O'Hara is an actor from Cushendun, Co Antrim and now living in Newry.

Credits include: An Irish Goodbye, Blue Lights, House of Guinness, Say Nothing and Three Keenings.

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