

April 2026

Irish Chamber Orchestra

Henning Kraggerud Director/Violin

Mozart's World



Thursday 16 Limerick
Friday 17 Cork

Saturday 18 Waterford
Sunday 19 Dublin



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The Arts Council

More People, More Places, More Spaces

The Arts Council is the national agency for funding, developing and promoting the arts in Ireland. It was established by statute in 1951. The Arts Act 2003 provides that the Arts Council stimulates public interest, promotes knowledge, appreciation and practice and assists in improving standards in the arts. The Arts Council is an autonomous expert body for funding and promoting the arts, steering its development, and offering advice on arts and cultural matters.

The Arts Council's objective over the next three years is to nurture, support and fund More People, More Place and More Spaces across the country. We want to work alongside artists, arts organisations and partners to develop practices, strengthen capacity and audience engagement. This supports professional development, innovation and adaptability.

We are also implementing and monitoring our Equality, Diversity and Inclusion policy. This will make sure that the arts sector and the Arts Council support a greater diversity of audiences, participants and artists.

The Arts Council proudly funds Irish Chamber Orchestra.



Henning Kraggerud Director/Violin

Mozart's World

Mozart Violin Concerto No. 5 in A major, K. 219 'Turkish'

Mozart Violin Sonata No. 21 in E minor, K. 304

Mozart Symphony No. 29 in A major, K. 201/186a

Thursday 16 April

University Concert Hall, Limerick, 7.30pm

This concert will be recorded for future broadcast on RTÉ Lyric fm

Friday 17 April

MTU Cork School of Music, Cork, 7.30pm

Saturday 18 April

Cathedral of the Most Holy Trinity Within, Waterford, 7.30pm

Sunday 19 April

Whyte Recital Hall, RIAM, Dublin, 3.00pm

Irish Chamber Orchestra

We're the orchestra that invites you in. That saves you a seat. That wants you to feel the same heart-stirring, hair-raising, on-the-edge-of-your-seat feelings that we feel. We do so by pouring heart, soul, and no small measure of skill into our art. By playing old, by playing new, by playing everything with guts and fire.

You'll find us each season in **Limerick and Dublin**, touring regularly in the far corners of Ireland, as well as at some of the most prestigious halls in the world. From playing the classics, to performing with theatres, operas, DJs, or dance companies, we forge new pathways to bring you unforgettable experiences, whoever you are, wherever you are.

We are not afraid to push the boundaries of classical music. Since joining us as Artistic Partner in August 2025, **Henning Kraggerud** has brought a fresh warmth and an adventurous spirit to our work, championing artistic diversity and placing emotional connection at the heart of every performance. His inclusive vision is reshaping our repertoire, inspiring bold new commissions from some of Ireland's finest composers and offering vibrant, human-centred interpretations of the classics.

Most importantly, we believe that music is for everyone. We are a registered charity, delivering a series of successful community engagement programmes alongside our core work. After 16 years, our **ICO Schools** initiative continues to provide valuable free music lessons to children and young people in Limerick City while our **ICO Youth** provides an orchestral platform for young people. We are also deeply immersed in the **MA Classical Strings Programme** at the Irish World Academy of Music and Dance at the University of Limerick, where we are proud to be orchestra-in-residence.

It's our rich creative musical heritage that inspires us. It's our unstoppable enthusiasm for what we do, and the people we do it with. As Ireland's national chamber orchestra, we are lucky to call the **University of Limerick** home and are funded by The **Arts Council of Ireland/An Chomhairle Ealaíon**.

Whether it's your first time or your hundredth time, we are the Irish Chamber Orchestra, and you are in for a treat.

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Emily Nenniger

André Swanepoel Principal
Diane Daly
Anna Cashell
Oonagh Keogh
Clíodhna Ryan

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Joachim Roewer Principal
Alison Comerford
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Henning Kraggerud

Director/Violin

Norwegian violinist Henning Kraggerud is Artistic Partner of the Irish Chamber Orchestra and Artistic Director of the Arctic Philharmonic Chamber Orchestra. Renowned for his versatility as a soloist, play-director, composer and educator, he combines technical brilliance with expressive depth. His work as a composer, arranger and improviser — often performing his own music — recalls the spirit of the great violinist-composers of the past.

Kraggerud appears regularly with leading orchestras worldwide, including the Tampere Philharmonic, Royal Danish Opera Orchestra, Vancouver Symphony, Toronto Symphony, Baltimore Symphony, Danish National Symphony, Tonkünstler Vienna, BBC Scottish Symphony and Tasmanian Symphony orchestras. He has performed at the BBC Proms in London's Royal Albert Hall, with the Los Angeles Philharmonic at the Hollywood Bowl, and at Carnegie Hall with the Orpheus Chamber Orchestra.

A prolific composer, his largest-scale work, *Equinox: 24 Postludes in All Keys*, was premiered and recorded with the Arctic

Philharmonic Chamber Orchestra. His recent orchestral work *Romantarctica* was co-commissioned by the Arctic Philharmonic and the Tasmanian Symphony Orchestra. Other commissions include works for the Brodsky Quartet, Britten Sinfonia and Ostrobothnian Chamber Orchestra.

Kraggerud gave the 21st-century premiere of Johan Halvorsen's *Violin Concerto* and later recorded it for Naxos to critical acclaim. His extensive discography includes award-winning recordings for Naxos and Simax, including Mozart concertos and the complete solo sonatas of Ysaÿe.

International Chair of Violin at the Royal Northern College of Music, he is also Professor at the Norwegian Academy of Music. Born in Oslo in 1973, he studied with Camilla Wicks and Emanuel Hurwitz and plays a 1744 Guarneri del Gesù, on loan from Dextra Musica.

www.henningkraggerud.com

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Programme

Notes



Wolfgang Amadeus Mozart (1756-91)

Violin Concerto No. 5 in A major, K. 219 'Turkish'

*1. Allegro aperto 2. Adagio 3. Rondeau:
Tempo di menuetto*

In the peace following the end of centuries-long feuding between Europe and the Ottoman Empire in 1699, the foes-turned-friends began exploring each other's cultures. Europe was especially drawn towards the exotic-sounding music it discovered in its Eastern neighbours, calling it 'Turkish music'.

Mozart wasn't immune to fashion either, as his Fifth Violin Concerto, composed somewhere between 1773 and 1780 when he was still in his teens or early twenties, demonstrates. His last concerto for violin was also the most accomplished. Cast in traditional fast-slow-fast sonata form, its three movements display a virtuosic use of the instrument.

It begins with typical Mozartian boldness: the orchestra's broad, majestic introduction giving way to a blink-and-you'll-miss-it, six-bar Adagio from the violin. Duelling themes follow: the spry first playfully exchanged between violin and orchestra; the second a graceful song by violin over pulsing strings. Things then get a little more heated, prompting the violin to evermore intricate virtuosity.

At the heart of the slow movement is an aching melody introduced by orchestral violins. Taken up by the solo violin, it is spun into a rhapsodic, nocturne-like reverie with all the ardour and force of an operatic aria before moving gently to a serene close.

The concerto's Turkish nickname comes from its bristling, bravura finale where it is hard to calm

the suspicion that the young Mozart, beginning to come into his prime, is rather showing off. It alternates between a courtly minuet refrain and exuberant episodes of dazzling confidence and élan. Abrupt changes of tempo, major-minor key shifts, strings struck rather than bowed, and interjections by cellos and double bass all hint at the martial pomp of an Ottoman Janissary band in full flow.

The return of the principal theme, courtesy of the solo violin, signals the concerto's end, a last flourish of orchestral voices followed by five ascending notes from the violin of becoming, minuet-like delicacy.

Wolfgang Amadeus Mozart (1756-91)

Violin Sonata No. 21 in E minor, K. 304

2. Tempi di Menuetto

There is a sombre reason why No. 21 is the only one of Mozart's 36 violin sonatas to be cast in a minor key. It was composed in Paris in 1778 under the cloud of the sudden decline and death of his mother, with whom he was travelling. The exact dates of composition unknown, some have suggested that its austere opening movement was written during her final illness, the haunting second in the aftermath of her death.

That Mozart was also suffering the pain of unrequited love at the same time may point to another interpretation of the Sonata's restless emotions. An indication of its significance and importance to Mozart can be gleaned from his publishing it (along with five other violin sonatas composed the same year) as his Opus 1.

Cast in two movements, the Tempo di menuetto second, caught between grief at what has

been lost and happier memories of what was, is surely one of the most bittersweet passages ever composed. A moment of shared sorrow and lost joy between violin and harpsichord, the latter introduces the grave but graceful melody that colours the concentrated confessional that follows.

Rarely has a minuet's slow, stately bearing been taken to such fragile emotional extremes. But was Mozart lamenting his mother or lovesick for his spurning desire? Whatever the motivation, the music feels suitably fragile and sincere. As harpsichord and violin support each other melodically and in intricate counterpoint, their shared hurt and keening response to it is heartfelt and honest. No wonder the renowned critic Alfred Einstein described this Sonata as 'one of the miracles among Mozart's works'.

Wolfgang Amadeus Mozart (1756–91)

Symphony No. 29 in A major, K. 201/186a

1. Allegro moderato 2. Andante 3. Menuetto: Allegretto – Trio 4. Allegro con spirito

Mozart composed his First Symphony at the age of eight. By the time he was 18, he had completed 30 such. Most can be seen as juvenile works or the product of a talent still finding its voice. But the last five of these early works marked a turning point, none more so than the Symphony No. 29, completed in April 1774 in the composer's hometown of Salzburg.

Composed on his return from a visit to Vienna, where he had been inspired by hearing new music by Haydn, Dittersdorf and others, it saw Mozart flexing his own musical muscles and imagination to combine youthful brilliance with a new sense of ambition. Although modestly scored for two oboes, two horns and strings, Mozart scholar Stanley Sadie hailed Symphony No. 29 'a landmark', approvingly noting its 'combination of an intimate, chamber music style with a still fiery and impulsive manner'.

The Allegro moderato first movement begins softly, a poised string theme marked by a characteristically Mozartian eight-note drop

that insists upon attention-grabbing immediacy. Repeated as oboes and horns add their voices, the texture begins to fill out, the theme treated to vigorous re-working. Introduced by first violins, a second, more lyrical, theme offers a graceful contrast ornamented with a repeating decorative trill. Well-mannered though it sounds, throughout Mozart is pushing against the politely restrained elegance of the then fashionable galant style.

A shift of key to D major produces a more inward, serenade-like tone in the Andante second movement. Here Mozart mutes the strings and uses wind instruments sparingly. The effect is of chamber music intimacy rather than symphonic grandstanding. In its long-breathed, searching melodies it strives towards the more profound statements that Mozart would so effortlessly make in his maturity.

A change of mood and tone comes in the stately, dance-like third movement Menuetto. Marked by insistent rhythms and sudden moments of fortissimo drama, it is held together by winds eliding youthful muscularity with the inherited conventions of the well-mannered court minuet. A relaxed, graceful interlude is provided by the Trio in E major.

The principal theme of the sprightly Allegro con spirito finale pointedly employs the distinctive octave-drop with which the symphony began. Lightly scored for strings, oboes and horns, it sets off with a vivacious hunting-style brightness and buoyancy. Cascades of rapid scales occasionally in danger of spilling over each other, echoing horn calls, and teasing, playful interplay between upper and lower strings lend the movement its harmonic richness. Bustling counterpoint and an animated, carefree switching from trotting to cantering to full-on galloping and back again imbue it with a cheerful informality (and not a little excitability). Its brilliant closing bars set a jubilant seal on a symphony teeming with ideas that would soon see Mozart flowering into greatness.

Notes by Michael Quinn © 2026

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ICO Schools is a ground-breaking Irish Chamber Orchestra initiative that offers free music lessons to hundreds of schoolchildren.

ICO Youth

ICO Youth is our free youth orchestra for young people aged 12-24 years. It focuses on orchestral participation and performance, as well as small chamber music groups with individual lessons boosting confidence and skills.

MA in Classical String Performance

A unique two-year full-time programme offering advanced tuition in violin, viola, cello and double bass. Focusing on musicianship and chamber music skills, the MA is run in conjunction with the Irish World Academy of Music and Dance at University of Limerick.

Community Visits

Throughout the year, ICO musicians give time to visit local voluntary organisations and charities to perform for audiences who are unable to attend concerts.

Find out more at

[irishchamberorchestra.com/what-we-do/education-community](https://www.irishchamberorchestra.com/what-we-do/education-community)

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Here at ICO we are lucky to have wonderful support from our Friends and Patrons. Each year we perform all around Ireland and abroad, while also delivering music education to hundreds of school children in Limerick through our free music education initiatives. Our Patrons and Friends play a vital role in our story, and enjoy a range of exclusive benefits.

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May

Carolyn Widmann Director/Violin

Brothers Haydn



Michael Haydn Symphony, MH 287 (P.43), D major

Joseph Haydn Violin Concerto No. 4 in G major

Joseph Haydn Symphony No. 45, F-sharp minor, Farewell

Thursday 14 May University Concert Hall, Limerick

Friday 15 May Whyte Recital Hall, RIAM, Dublin

June

Henning Kraggerud Director/Violin

French Reverie



Faure Pavane Op.50

Debussy The Girl with the Flaxen hair

Satie Gymnopedie No.1

Massenet Meditation from Thais

Hunka Beyond

Ravel String Quartet, F major (arrangement for string orchestra)

Thursday 18 June Whyte Recital Hall, RIAM, Dublin

Friday 19 June University Concert Hall, Limerick