October 2026

IRISH CHAMBER ORCHESTRA

an arts council chomhairle ealaíon funding music

SPARK & SERENADE

Irish Chamber Orchestra

Henning Kraggerud Director/Violin/Viola

Thursday 15 October

Whyte Recital Hall, RIAM, Dublin

Friday 16 October

University Concert Hall, Limerick



irishchamberorchestra.com

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.



A SPARK IN THE MUSIC

Gerard Keenan
CEO Irish Chamber Orchestra

We're delighted to welcome you to a concert that brings together two wonderfully expressive works, performed and directed by our Artistic Partner, Henning Kraggerud.

Equally at home on violin and viola, Henning will perform on both instruments, bringing his remarkable musicianship, warmth, and energy to every moment.

Schubert's Arpeggione Sonata is intimate and expressive, with beautiful melodies and moments of quiet reflection. Tchaikovsky's Serenade for Strings brings a change of scale and energy, with rich melodies, warmth, and a wonderful sense of movement. Together, they create a programme that is both intimate and uplifting moving from quiet conversation to full-hearted celebration, with Henning's distinctive musicality at its centre.

We are grateful to The Arts Council and to all our funders, partners, and supporters whose commitment makes Irish Chamber Orchestra's work possible.

If you enjoy being part of the ICO experience, we invite you to become part of our story in a new way. Our Friends & Patrons programme welcomes individuals and companies who would like to help support the orchestra and its work with audiences, artists, and communities across Ireland.

Every contribution, large or small, makes a difference.

We hope you enjoy this special evening with Irish Chamber Orchestra and the energy, immediacy and connection that makes live performance such a powerful experience.



IRISH CHAMBER ORCHESTRA

We're the orchestra that welcomes you in. We want you to feel what we feel - the spine-tingling moments, the unexpected turns, the electrifying thrill of a crowded concert hall. We're the orchestra you'll never forget.

We bring exceptional musicians, fresh ideas, and a sense of adventure to everything we do. At the heart of it all is a commitment to excellence, to playing brilliantly, thinking boldly, and giving every performance our all. We play the music we love with spirit, daring and curiosity, from the great old works to exciting new commissions. We collaborate with artists across opera, theatre, dance and beyond, finding new ways to hear, see and experience music. Sometimes we stay close to tradition. Sometimes we go somewhere unexpected. We're always curious about where the music might take us.

As Ireland's national chamber orchestra, we're proud to call the University of Limerick home. Each season, you'll find us in Limerick and Dublin, touring throughout Ireland and performing on some of the world's leading concert stages. Wherever we play, we create something that feels immediate, exciting, and shared, a connection between musicians, artists, and audiences.

Since August 2025, our Artistic Partner, Henning Kraggerud, has brought curiosity, imagination, and kinetic energy to the programmes he leads, with a natural ability to connect with audiences. We're also inspired by the musicians, artists, and collaborators we work with, each bringing their own energy, ideas and perspectives helping to make every season unique.

Music isn't just for the concert hall, we believe it belongs to everyone. As a registered charity, we bring music to people through our performances, education programmes, and community work. For more than eighteen years, ICO Schools has provided free music education to children across Limerick City, while ICO Youth gives young musicians the chance to learn, perform and grow together as an ensemble. As Orchestra-in-Residence at the Irish World Academy of Music and Dance, University of Limerick, we're closely connected to the next generation of musicians through the MA Classical Strings Programme and our ICO Apprentice Scheme. We're proud to share our knowledge, expertise, and love of music with young artists finding their own musical voices.

We're inspired by Ireland's rich musical heritage, but we're never standing still. From Limerick to the world stage, we believe in the power of live music to surprise, move and connect us.

Funded by the Arts Council of Ireland / An Chomhairle Ealaíon.



IRISH CHAMBER ORCHESTRA

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Emily Davis Guest Leader
Nicola Sweeney Principal
Cliodhna Ryan
Kenneth Rice
Anna Cashell

André Swanepoel Principal
Diane Daly
Emily Nenniger
Oonagh Keogh
Louis Roden

Viola
Joachim Roewer Principal
Robin Panter
Mark Coates Smith
Christine Anderson

Cello
Aoife Nic Athlaoich Principal
Peggy Nolan
Richard Angell
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October 2026

SPARK & SERENADE

Irish Chamber Orchestra

Henning Kraggerud Director/Violin/Viola

Schubert Arpeggione Sonata D. 821 for Viola/Strings (arr. Gerhard Roither/Henning Kraggerud)

Tchaikovsky Serenade for Strings Op. 48

Thursday 15 October
Whyte Recital Hall, RIAM, Dublin

Friday 16 October
University Concert Hall, Limerick

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

IRISH CHAMBER ORCHESTRA
RIAM Royal Irish Academy of Music
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HENNING KRAGGERUD

Director/Violin/Viola

Norwegian violinist Henning Kraggerud is Artistic Partner of 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.

http://www.henningkraggerud.com/



PROGRAMME NOTES

Franz Schubert (1797-1828)

Arpeggione Sonata in A minor, D. 821 for Viola/Strings (arr. Gerhard Roither/Henning Kraggerud)

I. Allegro moderato

II. Adagio

III. Allegretto

The Arpeggione Sonata has long outlived the instrument it was written for: a curious, six-stringed cross between a guitar and a cello played with a bow. It enjoyed popularity for a decade or so after its invention in 1823. Schubert's Sonata, dating from the following year and written for his friend and the inventor of the instrument, Vincenz Schuster, is the most notable work composed for it. By the time it was published in 1871, the arpeggione was a forgotten curio.

Schubert's Sonata has endured because of its beguiling, song-like lyricism shot through with an eloquent blend of sadness and joy – much as the composer's own life was. And because it is so amenable to arrangements for other instruments, including cello, viola, piano, saxophone, flute (popularised by James Galway), and even euphonium. While the original was written for arpeggione and piano, the most familiar arrangement is for viola. This evening, we hear Gerhard Roither's version, further adapted by Henning Kraggerud.

The extended opening Allegro moderato movement – almost half the Sonata's entire length – is intimate and conversational. Beneath the broader string textures of the ensemble lies a characteristic Schubertian trait of uncertain, unstable emotions. Long-phrased themes sound like a spoken confessional, graceful melodies unfold with warmth, the fully integrated solo viola lending a vocal quality of its own to make the whole seem like a song without words.

Listen for the movement's two contrasted themes – the sensitive, lyrical first and airy, carefree second – and how harmonies drift, often suddenly, into unexpected territory as shadows occasionally fall across them. It's in those darker shades that it becomes most expressive, after which viola and orchestra uneasily retreat from each other before bringing things to an end with two dramatic chords.

Changing key to E major, the Adagio middle movement unfolds like a love song. If you are familiar with Beethoven's Second Symphony, you might recognise an echo of its slow movement. Simplicity of expression is key here. It makes the easy warmth of what unfolds seem all the richer and more sincere. But even here the rhapsody is briefly disturbed by troubling undercurrents breaking the surface. It makes the subsequent return to the solo viola and orchestra's calm togetherness seem even more tender and poignant.

Another key change, to uplifting major, marks the Allegretto finale that restores the partnership's easy-going camaraderie introduced at Sonata's beginning. Though the strain of melancholy that forever dogged Schubert again makes itself felt, flickering in and out of minor-key gloom, the overall feeling is one of relaxed, shared elegance, balance and melodic charm, the solo viola lit up by the buoyancy of songful, folk-like themes. The movement ends with viola and orchestra joyfully together in a positive, satisfyingly united flourish.

Pyotr Ilyich Tchaikovsky (1840-93)

Serenade for Strings in C major, Op. 48

I. Pezzo in forma di sonatina: Andante non troppo–Allegro moderato

II. Valse: Moderato–Tempo di Valse

III. Élégie: Larghetto elegiaco

IV. Finale (Tema russo): Andante–Allegro con spirito

After several years in self-imposed exile travelling Europe after the collapse of his disastrous marriage, Tchaikovsky returned home to his beloved Russia in 1880. In the autumn of that year, he composed the brash 1812 Overture with its finale marked by a fusillade of cannons and the serene, searching Serenade for Strings – two works so unalike they might have been the products of entirely different composers.

Writing 1812 had exhausted Tchaikovsky. Struggling to work, he succumbed to what he described as the "indefinible melancholy" that afflicted him throughout his life. After taking several days to recover, he began sketching out "designs for a future symphony – perhaps?"

Although his Fifth Symphony had to wait another eight years, the effort led instead to the Serenade for Strings, a work he preferred to the "loud and noisy" 1812, declaring "I love this Serenade terribly". Both proved to be among his most enduringly popular works.

Cast in four movements, each with a distinct mood, the Serenade opens with a yearning, noble slow introduction. Try to keep it in mind. It will return at the end of the movement and again at work's finale. Tchaikovsky intended it to sound like Mozart, whose music he greatly admired, and whose influence is most clearly heard after the introduction as string sections seem to cavort with each other in a playful ballet.

Dance is central to the charming, gliding second movement waltz – one of Tchaikovsky's favourite dance forms. The melody is sung by first violins, the other strings accompanying with a swaying rhythm contrasting a heavy bass note with lighter accents. The melody then passes smoothly from one group of strings to another – violins joined by cellos and double basses; high- and plucked low-voiced violins and violas providing the harmony; then cellos and second violins; and first violins returning to an altered version of it.

The slower, more reflective third movement, regarded as the emotional heart of the work, has a tender, singing line of calm beauty. Gently expressive string textures create a sense of inward reflection. The music feels tender, poised, and, true to Tchaikovsky's conflicted character, slightly bittersweet.

In the finale, subtitled "Russian theme," you will hear echoes of the traditional folk melodies that filled the composer's childhood imagination. The theme appears in the quiet, unhurried introduction – if you listen closely, you'll hear it as a version of the theme with which the Serenade began – before launching into a lively main section. Again, the principal theme, now restored to its original form, returns to round things off with, for Tchaikovsky, an uncharacteristically bright and buoyant flourish.

Notes by Michael Quinn © 2026



TAKE THE MUSIC HOME



Irish Chamber Orchestra and **Jörg Widmann** released Invitation on PENTATONE in February 2026 to widespread critical acclaim. Featuring masterpieces by Mozart, Mendelssohn and Schumann, this sixth recording together celebrates a remarkable decade of artistic collaboration.

Filled with drama, wit and emotion, Invitation captures the warmth, brilliance and expressive beauty of these enduring masterpieces.

"Working with Jörg during this highly productive and pivotal time for ICO was a privilege. His artistry, vision and international standing opened doors and expanded our horizons. This sixth album together celebrates the extraordinary music-making we achieved and the ambition that defines the orchestra."

Gerard Keenan, CEO, Irish Chamber Orchestra

"Having had the great joy and honour of serving as Principal Conductor and Artistic Director of Irish Chamber Orchestra for ten years, it was a heartfelt wish of ours to bring together some of the special musical moments from our collaboration on a CD... May the spirit of friendship and the joy of our shared music-making carry over to you, our listeners."

Jörg Widmann, Composer & Artistic Partner

"It is indeed impossible not to emerge from this album with sky-high admiration for the orchestra's technical and expressive ensemble virtuosity."

Gramophone

"The most satisfying playing comes when the entire ensemble unites for an effective and joyous reading of Schumann's protosymphonic Overture, Scherzo, and Finale."

BBC Music Magazine

TAKE THE MUSIC HOME

Purchase your copy of Invitation and browse the full Irish Chamber Orchestra CD catalogue at **irishchamberorchestra.com/support/shop/cds**


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EDUCATION AND COMMUNITY ENGAGEMENT

At Irish Chamber Orchestra, we believe music has the power to transform lives, build confidence and bring people together. Through our education and community engagement programmes, we create opportunities for people of all ages to discover their creativity, develop their potential and experience the joy of making music together.



ICO Schools – Music for every child

ICO Schools is our inclusive and accessible music education programme, bringing free weekly music lessons to hundreds of primary and secondary school students. Through singing, songwriting and instrumental tuition, we help young people discover their musical potential, build confidence, and experience the joy of making music together.

ICO Training Orchestra – The next step on every young musician's journey

Our Saturday morning Training Orchestra gives young musicians the opportunity to develop their skills in a supportive ensemble environment. This programme provides a pathway towards membership of ICO Youth, helping young people build musicianship, confidence, teamwork and lasting friendships.

ICO Youth – Where young musicians belong

ICO Youth is our award-winning, free youth orchestra for young people aged 12–24. More than an orchestra, it's a vibrant community where young musicians grow together, create and thrive through music. Members perform nationally and internationally, take part in exciting competitions, and develop lifelong friendships alongside valuable skills in teamwork, leadership and communication. It's a place to find your voice, discover your confidence, and experience the excitement of making music together.

Community Visits – Sharing the Joy of Music

We believe everyone should have the chance to experience the joy of live music. Throughout the year, ICO musicians visit local communities, voluntary organisations, and charities, sharing performances that bring connection, comfort, and moments of joy to people who may not be able to attend our concerts.



Developing the Next Generation of Musicians – Nurturing Emerging Talent

As Orchestra-in-Residence at the University of Limerick's Irish World Academy of Music and Dance, we help emerging musicians make the transition from study to the professional stage. Through mentoring, side-by-side performances, and the ICO Apprentice Scheme, students perform alongside our musicians, building the experience, confidence and artistry that will shape their futures.



FRIENDS OF ICO

Move Closer to the Music

Introducing the new Friends and Patrons of Irish Chamber Orchestra.

At Irish Chamber Orchestra, we believe great music belongs to everyone. This season, we are delighted to introduce our new Friends and Patrons programme, a fresh invitation to become part of the life of the orchestra.

Your support helps make remarkable things possible: world-class concerts across Ireland and abroad, and transformative music education across Limerick and beyond.

For over 18 years, ICO has been a constant presence in its partner communities, delivering free weekly music lessons where cost should never be a barrier. Today, 520 children learn with us every week, with many following a pathway from their first lesson all the way to ICO Youth and beyond.





Every level brings you closer to the orchestra.
Every gift helps make something real happen.

FRIENDS OF ICO

Friend — €125 per year

Priority booking, pre-concert receptions, supporter updates and recognition.

Supporting Friend — €275 per year

All Friend benefits, plus an invitation to an open rehearsal.

Principal Friend — €500 per year

All Supporting Friend benefits, plus two complimentary tickets each year and enhanced recognition.

PATRONS CIRCLE

For supporters who want a deeper relationship with the orchestra and its musicians.

Chair Sponsor Patron — €1,000 per year

Four complimentary tickets, musician engagement and an invitation to the annual Patrons Dinner.

Leading Patron — €2,500 per year

Six complimentary tickets, special access to ICO education and community work, and a personal annual update.

Principal Patron — €5,000+ per year

Our closest circle, with private project access, priority invitations and premier recognition.





Your gift goes further

Gifts over €250 may qualify under the Revenue Charitable Donations Scheme, at no extra cost to you. A €500 gift can become €725 to ICO.

What your support makes possible

€125 — a week of free music lessons for a child in ICO Schools.

€500 — a live concert for a community that might otherwise never experience one.

€1,000 — a full series of ICO Schools workshops in a primary school.

€2,500 — two musicians delivering community workshops over a full season.

BECOME A FRIEND

Join us at **irishchamberorchestra.com/support** or speak to any member of the ICO team at tonight's concert.

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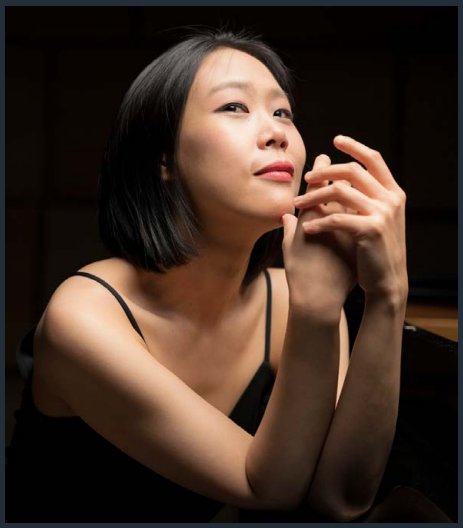
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YEOL EUM SON & MOZART ILLUMINATED



19–21 November

Dublin – Limerick – Cork

Yeol Eum Son has played with some of the biggest names in classical music – from Lorin Maazel and the New York Philharmonic to Sir Neville Marriner, Sir Antonio Pappano and Valery Gergiev. Yet Mozart has been at the heart of her musical life since childhood.

She has recorded all 18 of Mozart's piano sonatas, and her recording of Piano Concerto No. 21 with Sir Neville Marriner was his final recording. She makes her debut with Irish Chamber Orchestra performing two of Mozart's greatest concertos, bringing a very personal feel for the composer to No. 24 in C minor and No. 21 in C major.

The two couldn't be more different. No. 24 is dark, restless and dramatic, while No. 21 is luminous, lyrical, bright and full of sparkle. Son knows both intimately but that doesn't mean they sound predictable. In a recent London performance, her Mozart was praised for its "delicacy and elegance", with a "gracefully fluid" opening and effortless simplicity in the famous slow movement.

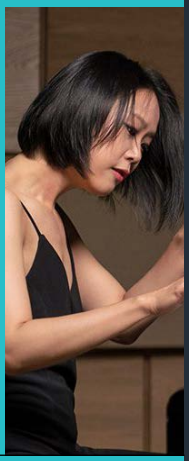
That is part of Yeol's magic, her astonishing technique, but never at the expense of warmth, wit or spontaneity. The Times has called her "a model of clarity and fleetness", while Gramophone described her as an "uncommonly fine Mozartian".

With Yeol directing from the piano, there is no barrier between her and ICO. They listen, respond and play off one another, making Mozart feel wonderfully alive in the moment. Come and hear Yeol Eum Son bring two very different Mozarts to life, with lots of sparkle, drama and surprise along the way.

AUTUMN/WINTER
SEASON 2026

November

MOZART ILLUMINATED



Yeol Eum Son, Director/Piano

Mozart Piano Concerto No. 24, C minor, K.491

Mozart Piano Concerto No. 21, C major, K.467

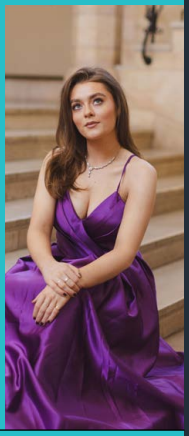
Thursday 19 November
Whyte Recital Hall, RIAM, Dublin

Friday 20 November
University Concert Hall, Limerick

Saturday 21 November
St. Michael's Church, Blackrock, Cork

December

CHRISTMAS MAGIC



Ava Dodd, Soprano
Patrick Barrett, Conductor
Lynsey Callaghan, Conductor
Irish Youth Choir

Wednesday 16, Limerick

Thursday 17, Dublin

IRISH CHAMBER ORCHESTRA

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SPRING/SUMMER
SEASON 2027

February

TRUMPET TALES



Aaron Azunda Akugbo, Co-Director/Trumpet

Fri 5 Limerick | Sat 6 Dublin

March

PASSION & SONG



Tara Erraught, Soprano
Henning Kraggerud, Director/Violin

Thur 4 Cork | Fri 5 Limerick | Sat 6 Dublin

April

PLANET MOZART



Kristian Bezuidenhout, Director/Piano

Thur 15 Dublin | Fri 16 Limerick | Sat 17 Waterford

May

NOTES & NOVELS



Henning Kraggerud, Director/Violin

Thur 13 Dublin | Fri 14 Limerick | Sat 15 Mayo

June

CAVALLERIA RUSTICANA & PAGLIACCI



Wed 2 | Fri 4 | Sat 5 | Mon 7

FALSTAFF



Sun 6

Franco Trinca, Conductor
Waterford