



**JAMES MACMILLAN CONDUCTS
THE RCM SYMPHONY ORCHESTRA**

Thursday 13 November 2025, 7.30pm

Amaryllis Fleming Concert Hall

James MacMillan conductor

Archie McVicar tuba

RCM Symphony Orchestra

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Thursday 13 November 2025, 7.30pm | Amaryllis Fleming Concert Hall

This concert is dedicated to the memory of Sir Anthony Cleaver FRCM,
RCM Chairman 1999–2007 and an RCM Vice President 2007–2025

James MacMillan conductor
Archie McVicar tuba
RCM Symphony Orchestra

James MacMillan (b 1959)	Woman of the Apocalypse	27'
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Wynton Marsalis (b 1961)	Tuba Concerto	26'
	i Up!	
	ii Boogaloo Americana	
	iii Lament	
	iv In Bird's Basement	

INTERVAL

Mussorgsky (arr Ravel) (1839–1881)	Pictures at an Exhibition	35'
	Promenade	
	i Gnomus	
	Promenade	
	ii vecchio castello	
	Promenade	
	iii Tuileries	
	iv Bydlo	
	Promenade	
	v Ballet of the Chickens in their Shells	
	vi Samuel Goldenberg and Schmuyle	
	Promenade	
	vii Limoges - The Market Place	
	viii Catacombae	
	Cum mortuis in lingua mortua	
	ix The Hut on Fowls' Legs, 'Baba Yaga'	
	x The Great Gate of Kiev	

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last four years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X**, **bsky.social**, and **Instagram @RCMLondon**, **TikTok @royalcollegeofmusic**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

Sir James MacMillan, who received an honorary doctorate from the Royal College of Music in 2011, directs the RCM Symphony Orchestra in a programme bookended by works inspired by art.

Woman of the Apocalypse is a single-movement orchestral work that draws upon MacMillan's Catholic faith and the vivid imagery from the *Book of Revelation*. The title evokes the mysterious figure often interpreted as the Virgin Mary or as a symbol of the Church. The music unfolds in five contrasting sections – *A woman clothed with the sun*, *The great battle*, *She is given the wings of a great eagle*, *She is taken up* and *Coronation* – each drawing on visual interpretations by artists such as Dürer, Rubens, Doré, Blake, and Marvenko. MacMillan describes the piece as 'a kind of tone poem or concerto for orchestra'. It is vivid in colour and spiritual intensity – a modern response to one of the most mysterious visions in sacred art and scripture.

Winner of the RCM Concerto Competition, Archie McVicar takes centre stage in Wynton Marsalis' Tuba Concerto. Written in 2021 for Carol Jantsch, Principal Tuba of the Philadelphia Orchestra, this work is a bold and imaginative fusion of classical and jazz traditions. Marsalis – celebrated as both a jazz and classical virtuoso – explores the full expressive range of the tuba, weaving together influences from jazz, spirituals, and work songs. The concerto challenges the technical limits of the tuba while demanding deep musicality, revealing the instrument's lyrical voice alongside its commanding power, transforming the tuba from orchestral anchor to soloist.

The concert culminates with one of the finest examples of the relationship between art and music, Mussorgsky's *Pictures at an Exhibition*. The work was written in honour of his close friend Vladimir Hartmann a painter who died at the peak of his career, aged just 39. The loss not only caused the composer profound grief, but also affected the artistic community in Moscow. In response, the art and music critic Vladimir Stasov organised a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in Saint Petersburg in 1874. Inspired by this, Mussorgsky composed a set of piano pieces capturing in music Hartmann's pictures. Mussorgsky linked the sketches together with a musical *Promenade* in which he depicted himself moving from one picture to the next. *Pictures at an Exhibition* is most often heard in an orchestrated form. Many musicians have arranged the work, but it is the 1922 version by Ravel that receives the most performances.

James MacMillan

Sir James MacMillan is one of today's most successful composers and performs internationally as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music.

MacMillan first became internationally recognised after the success of *The Confession of Isabel Gowdie* at the BBC Proms in 1990. His music has since been performed and broadcast around the world. Major works include percussion concerto *Veni, Veni, Emmanuel*, a cello concerto for Mstislav Rostropovich and five symphonies. Recent works include his *Christmas Oratorio* premiered by the London Philharmonic in 2021, and *Timotheus, Bacchus and Cecilia* premiered by the Cincinnati Symphony in 2023.

MacMillan enjoys a successful career as a conductor having worked with Rotterdam Philharmonic, Munich Philharmonic, Danish Radio Symphony, Gothenburg Symphony, Netherlands Radio Philharmonic, Frankfurt Radio Symphony, St Louis Symphony, Baltimore Symphony and BBC Symphony. He was Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic until 2013 and Composer/Conductor of the BBC Philharmonic until 2009. Highlights of the 2024/25 season included the world premiere of his *Concerto for Orchestra* by the London Symphony Orchestra, conducted by Antonio Pappano. MacMillan's euphonium concerto, *Where the Lugar meets the Glaisnock*, received its world premiere by David Childs and BBC National Orchestra of Wales, conducted by MacMillan. This year's Stockholm Philharmonic Composer Festival is dedicated to MacMillan.

MacMillan founded music festival The Cumnock Tryst in 2014, which takes place in his native Ayrshire. In 2024, the Festival celebrated its tenth anniversary by launching an International Summer School for composers directed by MacMillan.

MacMillan has conducted many of his own works for Chandos, BIS and BMG. A recent highlight was a series on Challenge Records, including his violin concerto *A Deep but Dazzling Darkness* and percussion concerto *Veni, Veni, Emmanuel* with Colin Currie and the Netherlands Radio Kamer Filharmonie. MacMillan's release on Harmonia Mundi conducting Britten Sinfonia won the 2016 BBC Music Magazine Award.

MacMillan was awarded a CBE in 2004 and a Knighthood in 2015. He was appointed a Fellow of the Ivors Academy in 2024.

Archie McVicar

Archie McVicar is pursuing a Master of Performance at the RCM studying with Peter Smith, Dan Trodden and Sasha Koushk-Jalali. Since beginning his music studies at the Royal Birmingham Conservatoire in 2020, Archie has seen major successes as a soloist, winning both the RBC Brass Concerto Prize and Brass Solo Prize in 2022, as well as winning Best Soloist at the UniBrass National Championships, accompanied by the RBC Brass Band. In 2024, Archie made his debut as a concerto soloist, performing Wynton Marsalis' Tuba Concerto with the RBC Symphony Orchestra. In 2025, Archie won the RCM Brass Solo Prize and placed second in the RCM Concerto Competition. His most recent solo highlight was performing a recital at the prestigious Wigmore Hall. As an orchestral musician, Archie has seen considerable success, working professionally with the BBC Symphony Orchestra, BBC Concert Orchestra, Bournemouth Symphony Orchestra, City of Birmingham Symphony Orchestra, Royal Ballet Sinfonia (Birmingham Royal Ballet), and Ulster Orchestra. He is also a member of the London Philharmonic Orchestra's highly competitive Foyle Future Firsts Scheme for the 2025/26 season. Through this work, he has been conducted by Martyn Brabbins, Alpesh Chauhan, Ludovic Morlot, Ilan Volkov, and Kazuki Yamada, among others. Archie is grateful to be an RCM Christopher Hogwood Scholar, and is supported by the Michael Quinn Award, the Craxton Memorial Trust, the Countess of Munster Musical Trust, Help Musicians, and the Yamaha Music Europe Foundation.

The RCM would like to thank the following orchestra coaches:

Gabrielle Lester (violin)

Eivind Ringstad (viola)

Tim Gill (cello)

Philip Nelson (double bass)

Christopher George (tutti strings)

Timothy Lines (woodwind; tutti woodwind, brass & percussion; and tutti orchestra)

Amos Miller (brass)

Elizabeth Bass (harp)

David Hockings (percussion)

Violin I

Jordan Brooks
Sanni Talvitie
Ugne Zuklyte
Nellie Whittam
Krisi Georgieva
Elza Kim
Ayana Jaycox
Anant Malpani
Leyth Elmani
Estelle Chen
Mariia Liaskovets
Jacqueline Wang
Shlomo Levy
Polina Matyusheva
Sophie Jobanputra
Laura Gutierrez
Muurisepp

Violin II

Aries Chow
Gabriella Bavetta
Jane Park
Wai Ying Law
Ray Sun
Xixuan Zhang
Elizabeth Hur
Katarzyna Ratajczak
Bethan Rose
Evelina Chorna
Anna Lezdkan
Chris Sanderson
Emily St Clair
Emily Ames

Viola

Scott Storey
Becca Marr
Rocio Ortega Lopez
Katharine Wing
Lizzie Rowland
Wyatt Li
Christy Hui
Lillian Zielinski
Haotian Yuan
Lottie Vitaloni
Suzie Kim
Theadora Griffiths

Cello

Naomi Aires
Theodore Baujard
Niccolo Citrani
James Young
Giuseppina Prete
Max Chen
Yi-Ting Lo
Sam Hwang
Anna Leary
Nok Him Chan

Double Bass

Woon Ngee Ng
Nathan Perry
Sam Lee
Natalia Vazquez
Mafalda Ribeiro
Susie Rance
Nathan Ng
Linxuan Zeng

Flute

Klara Herkenhohner
Juliet Beadle (pic)
Hollie Tibbotts (pic)

Oboe

Mateus Souza
Myrthe Egberink
Thea Phillips-Kayes (cor)

Clarinet

Hannah Shimwell
Ming Ma
Connor Hargreaves (bass)

Bassoon

Jamie King
Megan Belshaw (contra)
Jon Churchett (contra)

Saxophone

Oliver Lee

Horn

Derry Sowinski
Yujie Zhao
Josh Pizzoferro
Adam Wilson
Elias Giulivi

Trumpet

Tom Leighton-Jones
Elias Simojoki
Nina Noble
Henry So

Trombone

Bertie Beaman
Tate Cassells
Milly Deering (euph)
Archie Foster (bass)

Tuba

Adam Zadi

Timpani

Matthew Kosciecha

Percussion

Mariella Bromfield
Tim Dobinson
George Threadgold
Christian Aldridge
Wilamena Dyer

Harp

Rosie Scott
Rebecca You

Keyboard

Edwin Yeung

Italics denote section principals.

Personnel correct at the time of going to print.

NEW PERSPECTIVES: CELEBRATING COLIN MATTHEWS

Thursday 27 November 2025, 6pm | Amaryllis Fleming Concert Hall

Timothy Lines director and conductor

Yi-Chuan Chen conductor

Matthew Bottaro flute

New Perspectives

Samantha Fernando Formations

Berg (arr Colin Matthews) Vier Stücke

Jamie Smith New work (world premiere)

Boulez Mémoire

Colin Matthews Two Part Invention

Anticipating the 80th birthday of RCM Prince Consort Professor of Music Colin Matthews, Timothy Lines directs a concert that celebrates this legendary composer.

Colin Matthews has deep connections to the RCM, including working with alumni Benjamin Britten and Imogen Holst, and this concert features his Two-Part Invention alongside his arrangement of Berg's Vier Stücke. Berg's 140th anniversary falls this year, as does Boulez' centenary, and the programme begins with Boulez' tribute to Stravinsky, Mémoire.

Tickets: £5

Box Office 020 7591 4314 | www.rcm.ac.uk/events



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your cooperation.

Programme details correct at time of going to print.