



2017/18
EDINBURGH
CONCERT
SEASON

sco.org.uk



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sco.org.uk

WE WOULD
LOVE YOU
TO JOIN US
FOR EACH
AND EVERY
ONE OF OUR
CONCERTS...

Cover image: Beethoven's 'Emperor' Concerto
see page 18 for concert details.

—
Each piece of music we perform, each programme we sculpt and create, has a story to tell and we hope that the music paints pictures in your mind. The images chosen for this brochure aim to conjure up an emotion, a feeling for each concert. If an image comes to mind when you hear a piece of music, please let us know. Get in touch by social media, email, post or in person.

A very warm
welcome to our

2017/18 EDINBURGH CONCERT SEASON

It is always exciting to introduce a new Season, but this year is particularly significant as it is the final one with the wonderful Robin Ticciati as our Principal Conductor. Although Robin took up his position long before I joined the Scottish Chamber Orchestra, I clearly remember his first concerts with the Orchestra and the excitement, energy and extraordinary musical qualities that he brought to each performance. As we all know, those qualities have shone brightly throughout the last eight years and as we embark on the ninth, I would like to take this opportunity to thank Robin and all the musicians of the SCO for the remarkable musical journey on which they have taken so many of us. It has been exhilarating, fascinating, insightful and hugely rewarding.

Once again we welcome to Scotland some of the greatest musicians performing in the world today, presenting works from many of the most extraordinary musical minds of the past and present. I am delighted Sir James MacMillan features in two programmes – one of which includes the world premiere of his new Saxophone Concerto with the brilliant soloist Amy Dickson, the other paired with a new work by one of Scotland's finest young compositional talents, Tom Harrold. We also look forward to the return of the stunning percussionist Colin Currie for the Scottish premiere of Finnish composer Einojuhani Rautavaara's *Incantations*, one of the composer's last works.

We welcome many friends throughout the year. Karen Cargill, Richard Egarr, John Storgårds, Olari Elts, Joseph Swensen, Andrew Manze and our Principal Guest Conductor Emmanuel Krivine all make return visits. Many of you will remember the fantastic performances of Handel's *Israel in Egypt* which our Chorus and Dutch conductor Peter Dijkstra gave in 2016. I am thrilled Peter is coming back in April 2018 with another great masterpiece – Handel's *Solomon*.

We are incredibly proud of the SCO Chorus who will appear four times with the Orchestra in the Season, as well as in their own annual Christmas concert with Chorus Director Gregory Batsleer – an event which has quickly established itself as a Season highlight.

There are several conducting debuts to look forward to. Watch out for the brilliant young American Karina Canellakis; Jonathan Cohen, one of our most exciting young interpreters of Baroque music; François Leleux, known to many of us as one of the great oboe soloists and now also hugely engaging on the podium; and Gustavo Gimeno, Principal Conductor of the Orchestre Philharmonique – he began his conducting career in 2012 and gained significant experience assisting Claudio Abbado, Bernard Haitink and Mariss Jansons.

Our soloists are no less formidable, including six of the most important pianists of our time – Mitsuko Uchida, Igor Levit, Robert Levin, Sir Andrés Schiff, Elisabeth Leonskaja and Piotr Anderszewski – the incredible violist Maxim Rysanov and three stunning violinists – Benjamin Beilman, Renaud Capuçon and Christian Tetzlaff. No SCO Season is complete without concerts featuring our own virtuoso soloists. Look out for Jane Atkins playing Martinů's Viola Rhapsody, Maximiliano Martín performing Copland's beautiful Clarinet Concerto and Philip Higham playing CPE Bach.

We would of course love you to join us for each and every one of our concerts. However many you attend, I sincerely hope you have a rewarding and very enjoyable time in the company of the Scottish Chamber Orchestra.

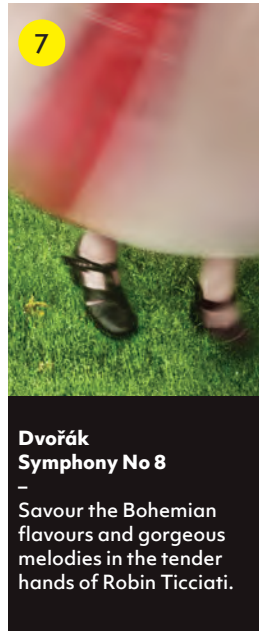
Gavin Reid
Chief Executive

2017/18 EDINBURGH CONCERTS

October 2017
to May 2018

DVOŘÁK SYMPHONY NO 8	7	BEETHOVEN 'EMPEROR' CONCERTO	18
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SCHUMANN PIANO CONCERTO	8	CHAMBER SUNDAY	19
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SCHUMANN REQUIEM	8	FAMILY CONCERT	19
-		-	
COPLAND APPALACHIAN SPRING	9	MOZART MASS in C MINOR	20
-		-	
BEETHOVEN SYMPHONY NO 5	10	RAUTAVAARA PERCUSSION CONCERTO	21
-		-	
CHAMBER SUNDAY	11	BERNSTEIN HALIL	22
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IMMORTAL BEETHOVEN: THE EARLY SYMPHONIES	11	DVOŘÁK VIOLIN CONCERTO	23
-		-	
BACH CHRISTMAS ORATORIO	12	DVOŘÁK 'NEW WORLD' SYMPHONY	25
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DVOŘÁK PIANO CONCERTO	13	MACMILLAN SAXOPHONE CONCERTO	26
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BARBER VIOLIN CONCERTO	14	CPE BACH CELLO CONCERTO in A MINOR	26
-		-	
CHRISTMAS CONCERT	15	HANDEL SOLOMON	28
-		-	
NEW YEAR CONCERT	15	MOZART PIANO CONCERTOS	28
-		-	
CHAOS AND CREATION	16	MENDELSSOHN VIOLIN CONCERTO	29
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BRITTEN LES ILLUMINATIONS	17	BOOKING SECTION	31
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CHAMBER SUNDAY	17		
-			

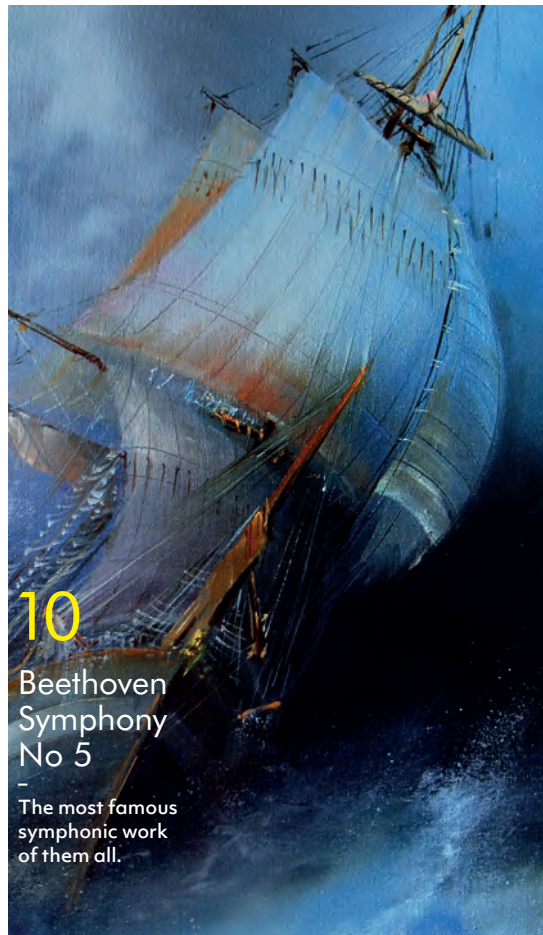
○ = Additional Event
(e.g. Explore Days, Chamber Sundays,
Family Concert, Chorus Concert).



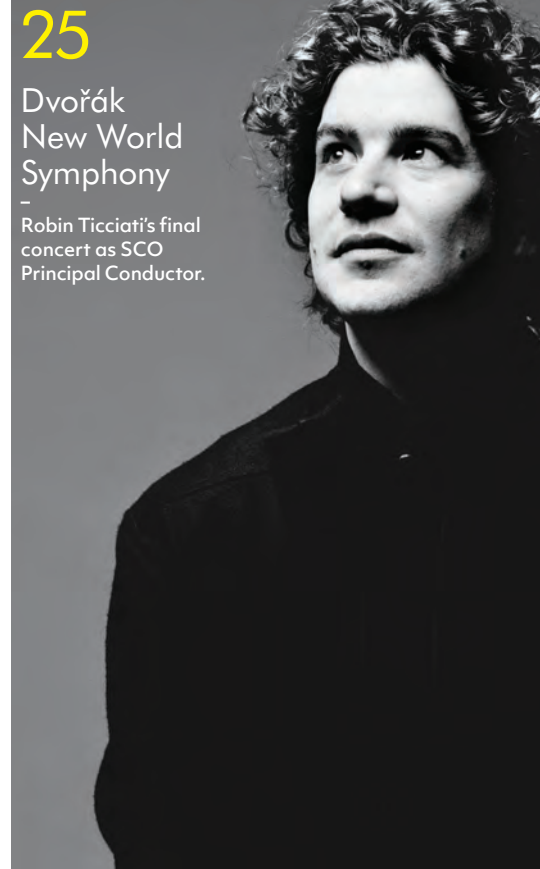
**Dvořák
Symphony No 8**
-
Savour the Bohemian
flavours and gorgeous
melodies in the tender
hands of Robin Ticciati.



**Bernstein
Halil**
-
2018 marks the
centennial of one of
the most iconic figures
in music history,
Leonard Bernstein.



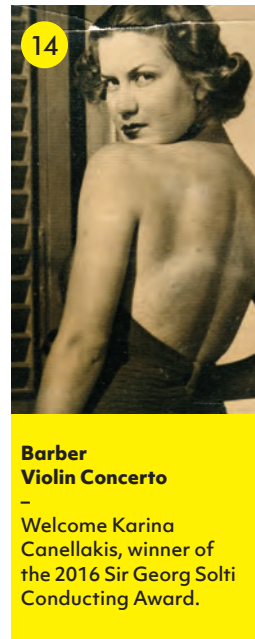
**10
Beethoven
Symphony
No 5**
-
The most famous
symphonic work
of them all.



**25
Dvořák
New World
Symphony**
-
Robin Ticciati's final
concert as SCO
Principal Conductor.



**29
Mendelssohn
Violin
Concerto**
-
Mendelssohn's is one
of the best-known
violin concertos ever
written. Does it make
your Top 10 list of
violin concertos?



**14
Barber
Violin Concerto**
-
Welcome Karina
Canellakis, winner of
the 2016 Sir Georg Solti
Conducting Award.



**Schumann
Requiem**
-
Richard Egarr returns
to our stage, with a
distinguished quartet of
international soloists.



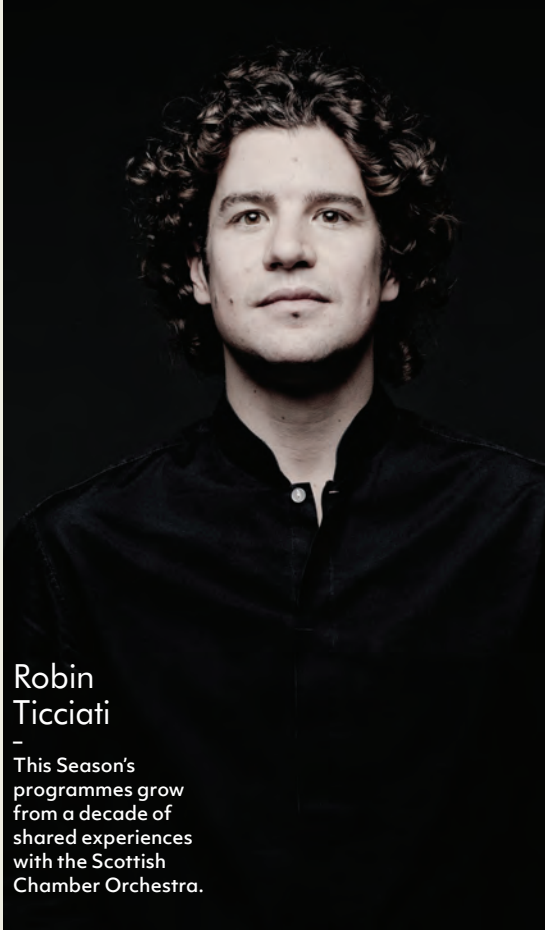
**9
Copland
Appalachian
Spring**
-
Written in 1942, it
captures the essence
of an American idyll,
one of open fields and
endless possibilities.

UNCOVERING THE MAGIC OF DVOŘÁK

Robin Ticciati's Farewell Season

With every new Season it has been an aim of mine to focus on a different composer. Antonín Dvořák forms the backbone of my programmes for this year and in them, we hope to discover, with you, more about this deeply religious man: his early relationship to Wagner, his mentor Brahms, and the world of folk-song; and his eventual journey to the 'New World' and the revelation of negro melodies. For Brahms it was Dvořák's seemingly unlimited inventiveness of melodic material that overwhelmed him – what will it be for you? It is with much excitement that I look forward to Christian Tetzlaff, Sir Andrés Schiff and Karen Cargill joining us for this Season's project.

My last concert of the Season is perhaps, in some ways, a distillation of my approach to the SCO and what a chamber orchestra actually represents. It features a colossal Dvořák symphony played by the



Robin Ticciati

– This Season's programmes grow from a decade of shared experiences with the Scottish Chamber Orchestra.



Mitsuko Uchida

– In a musical world studded with fine Mozartians, no one is rated more highly than Mitsuko Uchida. Her interpretation is simply breathtaking.

8 Next Piano Concerto Concert

Antonín Dvořák and the SCO

– For his ninth and final season as Principal Conductor of the SCO, Robin Ticciati has chosen a programme based around works by Antonín Dvořák. In doing so, he revisits some of the repertoire championed by Sir Charles Mackerras in the nineties.

A turn to Dvořák after several seasons exploring core Austro-German music may seem surprising; however, the widespread image of Dvořák as standard-bearer for Czech music can be misleading. For a start, some of the pieces we tend to see as quintessentially Czech are, in fact, representative of a pan-Slavic movement.

– Martin Ennis

SCO troupe, a band of 'players' realising a large score within a chamber context; a Baroque suite with the characteristic SCO blend of modern and period instruments; and an intimate concerto for strings and clarinet starring Maximiliano Martín, our Principal Clarinet. It is not the size or style of repertoire that dictates the identity of a chamber orchestra; for me, at least, it is the emotional and intellectual approach of each and every player to the score in front of them. It has been a total joy discovering so many possibilities over the last eight years.

I wish all the players and Gavin Reid my very best for the coming years. With a new hall on the horizon to further galvanise people into an appreciation of the importance of culture in our world today; and a new era starting with our dynamic Chairman, Colin Buchan, at the helm, I look forward to the future of the SCO, visiting as a guest, and surfing the wave of intense musicality and virtuosity that this orchestra has in its DNA.

I would like to take this opportunity to thank Louise and Donald MacDonald for giving the SCO and me so much support over the last years. Throughout the centuries classical music has relied heavily upon patronage for its survival but it is hard to imagine anyone doing it with more grace and subtlety than the MacDonalds.

Robin Ticciati
Principal Conductor

Thursday 12 October 2017
Usher Hall – 7.30pm

EXPLORE
DVOŘÁK

CONNECT

sco.org.uk/explore

DVOŘÁK SYMPHONY NO 8

CONDUCTED BY
ROBIN TICCIATI

"MUSIC SHOULD ALWAYS BE JOYFUL, EVEN WHEN IT IS TRAGIC. HE IS A HAPPY MAN WHO LEAVES SUCH A LEGACY BEHIND HIM." SO WROTE BOHUSLAV MARTINŮ OF HIS CZECH COMPATRIOT ANTONÍN DVOŘÁK.

BERLIOZ
Overture, *Les Francs-Juges* (13')
MOZART
Piano Concerto No 27 in B-flat, K595 (32')
DVOŘÁK
Symphony No 8 (34')

ROBIN TICCIATI – Conductor
MITSUKO UCHIDA – Piano

Berlioz's stirring overture, *Les Francs-Juges*, is the earliest of his works regularly heard today; like several Berlioz overtures, it was part of an abandoned large-scale project – in this case an opera. Mitsuko Uchida, renowned for her interpretations of the Viennese classics, joins the SCO for what was probably the last of Mozart's 23 piano concertos; this radiant work is noted for containing a quotation from one of Mozart's own songs. Songlike melodies also abound in Dvořák's Eighth Symphony. Here, the composer set himself the task of writing a symphony different from all his others; for most listeners, however, it represents quintessential Dvořák.

SCHUMANN PIANO CONCERTO

PLAYED BY
IGOR LEVIT

Thursday 19 October 2017
Queen's Hall – 7.30pm

JS BACH
Brandenburg Concerto No 1 (21')

SCHUMANN
Piano Concerto (31')

HAYDN
Symphony No 101 'The Clock' (29')

ROBIN TICCIATI – Conductor
IGOR LEVIT – Piano

Schumann wrote several pieces for piano and orchestra, but the work heard tonight is his only fully-fledged piano concerto. Composed for Schumann's wife, Clara, the concerto features Igor Levit, winner of Gramophone Magazine's Recording of the Year 2016.

Bach's First Brandenburg Concerto provides a festive upbeat. Of the six Brandenburg Concertos, this has the most colourful instrumentarium; it also contains an unusually varied selection of movements, including a courtly minuet and a Polish peasant dance. Haydn's Symphony No 101 completes the programme; its highly inventive use of music conceived for a mechanical clock has helped make it one of his most popular works.

10 Next Piano
Concerto Concert

SCHUMANN REQUIEM

WITH THE
SCO CHORUS

Thursday 26 October 2017
Queen's Hall – 7.30pm

BRAHMS
Serenade No 2 (29')

SCHUMANN
Requiem in D-flat, Op 148 (43')

RICHARD EGARR – Conductor
ELIZABETH WATTS – Soprano
DANIELA LEHNER – Mezzo Soprano
THOMAS HOBBS – Tenor
ASHLEY RICHES – Bass Baritone

SCO CHORUS
GREGORY BATSLEER – Chorus Director

Young Brahms and Schumann at the end of his life share more sunlight than shadows in these two rarely-heard gems scored for modest and unusual forces (there are no violins in Brahms' Serenade). Brahms dedicated his second and shorter serenade to Schumann's widow Clara in 1859, three years after the master's death; the older composer seems reconciled with mortality in a surprisingly untroubled farewell. Richard Egarr brings with him a distinguished quartet of soloists to do justice to masterly simplicity.

Gregory Batsleer
SCO Chorus Director
–
"...the performance
of Gregory Batsleer's
SCO Chorus was
profound and moving."
–
The Herald



12 Next SCO Chorus
Concert



PERFORMER INSIGHTS:
6.30pm

–
Conductor Richard Egarr
explores Schumann's
Requiem in conversation
with SCO Sub-Principal
2nd Violin Gordon Bragg.

Thursday 2 November 2017
Queen's Hall – 7.30pm

COPLAND APPALACHIAN SPRING

CONDUCTED BY
OLARI ELTS

UKRAINIAN-
BRITISH, GRAMMY-
NOMINATED
VIOLIST MAXIM
RYSANOV
HAS WON THE
CLASSIC FM
GRAMOPHONE
YOUNG ARTIST
OF THE YEAR
AWARD AND THE
BBC RADIO 3 NEW
GENERATION
AWARD.

RAUTAVAARA
Cantus Arcticus (17')

VASKS
Viola Concerto *Scottish Premiere* (35')

RESPIGHI
Gli Uccelli (19')

COPLAND
Appalachian Spring (23')

OLARI ELTS – Conductor
MAXIM RYSANOV – Viola

Birdsong is rife in the natural world of this delightful programme. Finn Einojuhani Rautavaara matches recordings of the Arctic's avian inhabitants with orchestral imitations; Respighi's birds are adapted from pretty numbers by 17th and 18th century composers. The well-known tune in Copland's sweet and earthy Appalachian ballet is a Shaker spiritual, *Simple Gifts* – exemplified by the American composer in this work. One of the world's most original soloists, Maxim Rysanov, joins the SCO and Estonian Olari Elts in the Viola Concerto by the conductor's Latvian neighbour Pēteris Vasks.

CONNECT INSIGHTS: 6.30pm
Songs of the Arctic – with SCO Principal Flute
Alison Mitchell and the Scottish Storytelling Centre.
Especially designed for 11-13 year olds, all welcome!

Under 18s – Free

Wednesday 8 November 2017
Usher Hall – 7.30pm

THE QUILTER CHEVIOT
KRIVINE SERIES



BEETHOVEN SYMPHONY NO 5

CONDUCTED BY
EMMANUEL KRIVINE

THE ORCHESTRA
REALLY ENJOYED
RESPONDING
TO KRIVINE – HIS
DANGEROUSLY FAST
TEMPO UNLEASHED
ALL OF THE
MUSIC'S DEMONIC
ENERGY TO
THRILLING EFFECT.

Seen and Heard
International

WEBER
Overture, *Der Freischütz* (10')

BEETHOVEN
Piano Concerto No 3 (34')

BEETHOVEN
Symphony No 5 (31')

EMMANUEL KRIVINE – Conductor
ROBERT LEVIN – Piano

This is German Romantic heroism and lyricism on the scale that suits it best. SCO Principal Conductor Robin Ticciati celebrated the Orchestra's 40th Anniversary with a Beethoven Five as you never heard it before; now it's the turn of Principal Guest Conductor Emmanuel Krivine, kicking off with another tenacious battle for good in the overture to Weber's supernatural opera about a hunter's pact with the devil. Ground-breaking pianist Robert Levin tackles a more serene work from Beethoven's middle years.

13 Next Piano
Concerto Concert

CHAMBER SUNDAY ○

SIDE BY SIDE WITH STUDENTS
FROM THE ROYAL CONSERVATOIRE
OF SCOTLAND

Sunday 19 November 2017
Queen's Hall – 3.00pm

R STRAUSS
Serenade Op 7 in E-flat, Op 7 (09')

JANÁČEK
Mladi (17')

R STRAUSS
Sonatina No 1 in F for 16 wind instruments (35')

GORDON BRAGG – Conductor
SCO WIND SOLOISTS
RCS STEVENSON WINDS

There is no more glowing, luxurious sound in all music than Richard Strauss' writing for winds. Young musicians from the RCS join the SCO's own players for two rarely heard treats. Just 18 when he wrote his *Serenade*, Strauss was 79 when he wrote the *Sonatina*, channelling a lifetime of opera and orchestral music into a rapturous outpouring of wonderful sound. If you love pieces like *Der Rosenkavalier*, you will love this.

A theme of 'youth and experience' runs through Janáček's sparky *Mladi*, too. The title means 'youth' and sees the 70-year old composer reminiscing about his schooldays in buoyant mood.

THOROUGHLY
ENJOYED THE
WIND SOLOISTS'
CONCERT...
IT WAS GREAT
TO SEE THE
STUDENTS BEING
SO WARMLY
ENCOURAGED
BY ALL THE
PROFESSIONALS.

17 Next Chamber
Sunday Concert

IMMORTAL BEETHOVEN: THE EARLY SYMPHONIES

CONDUCTED BY
JOSEPH SWENSEN

Kindly supported by
Donald and Louise MacDonald

Thursday 23 November 2017
Queen's Hall – 7.30pm

HARROLD
New Work, *World Premiere* (c. 12')

BEETHOVEN
Symphony No 1 (26')

MACMILLAN
I: A Meditation on Iona (16')

BEETHOVEN
Symphony No 2 (34')

JOSEPH SWENSEN – Conductor

This is a very Swensen concert, sure to have those hallmark qualities that inspire critical reactions such as "thrilling and ecstatic", and "some of the keenest and most explosive performances from the SCO". To have him direct the first two Beethoven symphonies is a rare treat. Great music, of course, but also a fascinating snapshot of Beethoven's amazing evolution in his early 30s. Twenty years after conducting the premiere, Swensen returns to James MacMillan's atmospheric *I: a musical evocation of Iona*, a place of wild seas, stark beauty and spirituality. Opening the evening is a new voice for SCO audiences as award-winning Tom Harrold writes his first piece for the Orchestra.

COMPOSER INSIGHTS: 6.30pm
Composer Tom Harrold introduces his new work with a visual presentation.

SCOTTISH COMPOSER
TOM HARROLD'S WORK
HAS BEEN DESCRIBED
BY THE GUARDIAN
AS "BRAZEN...BOLD...
CONFIDENT", AND
BY THE SCOTSMAN
AS "PACKED WITH
INCESSANT ENERGY".



Thursday 30 November 2017
Queen's Hall – 7.30pm

BACH
**CHRISTMAS
ORATORIO**

WITH THE
SCO CHORUS

NEEDLE-SHARP
DICTION FROM THE
SCO CHORUS...
BACH THAT WAS
GUTSY YET REFINED,
FLAMBOYANT YET
CONTAINED, AND
DRIVEN BY A SENSE
OF INFORMED STYLE.
COHEN BOUND THE
FORCES TOGETHER
WITH PRECISION.

The Scotsman

JS BACH
Christmas Oratorio Parts 1, 2, 3
sung in German (87')

JONATHAN COHEN – Conductor/Harpsichord
JULIA DOYLE – Soprano
PAULA MURRIHY – Mezzo Soprano
SAMUEL BODEN – Tenor (Evangelist)
NEAL DAVIES – Bass Baritone

SCO CHORUS
GREGORY BATSLEER – Chorus Director

Picture nativity scenes by a great master, a Breughel or a Botticelli: landscapes filled with angels, people and animals; colour, movement, human touches and tiny incidental details all animated and elevated to a higher level by the mystery of the Holy Child at the heart of the scene. This is what Bach translates into such personal and colourful music in his Christmas Oratorio – a lavish sequence of choruses and arias featuring wonderful solos for the instrumentalists. Outstanding soloists under the direction of Jonathan Cohen, himself one of Britain's finest young interpreters of Bach, promise an exceptional evening.

PRE-CONCERT INSIGHTS: 6.30pm
Dr John Kitchen (City of Edinburgh Organist)
discusses Bach's Christmas Oratorio.

20 Next SCO Chorus
Concert

DVOŘÁK
PIANO
CONCERTO

CONDUCTED BY
ROBIN TICCIATI

PLAYED BY
ANDRÁS SCHIFF

Proudly sponsored by



Thursday 7 December 2017
Usher Hall – 7.30pm

JS BACH
Orchestral Suite No 3 in D, BWV 1068 (20')

BRAHMS
Symphony No 3 (33')

DVOŘÁK
Piano Concerto in G minor, Op 33 (40')

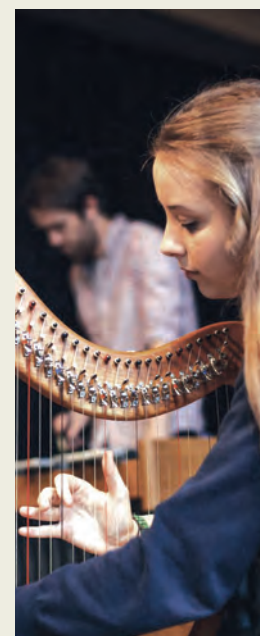
ROBIN TICCIATI – Conductor
ANDRÁS SCHIFF – Piano

Robin Ticciati's third concert of the Season begins with Bach's Third Orchestral Suite, a work famed for its 'Air on the G String'. It is followed by a rarity – Dvořák's G minor Piano Concerto. Performed by Sir András Schiff, one of the most thoughtful pianists of our age, this virtuosic masterpiece will doubtless intrigue and delight. The programme is completed by Brahms' Third Symphony, sometimes described as his 'Eroica'. Most critics have stressed the Symphony's heroic qualities, whether or not the allusion to Beethoven's Third was intended; Dvořák, on the other hand, was captivated most by the work's sheer beauty.

EXPLORE DVOŘÁK **CONNECT** ○

Saturday 11 November, 10.30am – 4.30pm,
Royal Conservatoire of Scotland
Professor Jan Smaczny (Queen's University, Belfast)
explores the works by Dvořák being performed
this Season.
See sco.org.uk/explore for more information.

18 Next Piano
Concerto Concert



**Antonín Dvořák
and the SCO**

The range of Dvořák's output, which is focused on the iconic genres of symphony and string quartet, suggests a composer whose musical world was not so far removed from his great contemporary, Brahms.

In truth, Dvořák, like Tchaikovsky, was an internationalist: he happily identified with 'mainstream' European culture while employing some *couleur locale*.

– Martin Ennis

**CONNECT INSIGHTS:
6.30pm**

– Performance in the
Foyer by St Mary's
Music School,
Edinburgh.



Sir András
Schiff

Thursday 14 December 2017
Queen's Hall – 7.30pm

KARINA CANELLAKIS
CONDUCTS

BARBER

VIOLIN CONCERTO

PLAYED BY
BENJAMIN BEILMAN

CANELLAKIS IS AN ASTONISHING MUSICIAN. SHE IS THE MODEL OF A MODERN MUSICIAN. SHE HAS A CONTAGIOUS COMMAND OF RHYTHM, WHICH SHE SIGNALS THROUGH HER WHOLE BODY. REMEMBER HER NAME.

LA Times

ADAMS
Son of Chamber Symphony (24')

BARBER
Violin Concerto (25')

SCHUBERT
Symphony No 5 (27')

KARINA CANELLAKIS – Conductor
BENJAMIN BEILMAN – Violin

Never one to settle for obvious titles to his orchestral works, America's greatest living composer revisits the dizzying territory of his original Chamber Symphony in typically febrile style. Barber's Violin Concerto offers a lyrical contrast in the hands of 26-year-old compatriot Benjamin Beilman. Expect a more relaxed style in Schubert's sunny Fifth Symphony under the guidance of Karina Canellakis, winner of the 2016 Sir Georg Solti Conducting Award.

PERFORMER INSIGHTS: 6.30pm
Karina Canellakis introduces the evening's concert in conversation with Sub-Principal Bassoon Alison Green.

SCO CHORUS CHRISTMAS CONCERT ◦

Wednesday 20 December 2017
Greyfriars Kirk – 7.30pm

LIGHT AND GOLD

A programme of festive and reflective music including:

BRUCKNER
Motets: Ave Maria, Virga Jesse

ECCARD
Ich steh an deine Krippen hier;
Übers Gebirg Maria geht

MENDELSSOHN
Frohlocket, ihr Völker auf Erden

PÄRT
Magnificat

WHITACRE
Lux Aurumque

Carols by HOLST, BRITTEN, PARRY

Music for solo cello by JS BACH

SCO CHORUS
GREGORY BATSLEER – Chorus Director
PHILIP HIGHAM – Cello

Join the SCO Chorus for a seasonal journey from the joyful Renaissance to the lyrical expressiveness of today's music by Pärt and Whitacre. Whitacre's *Lux Aurumque* (Light and Gold) is extraordinarily lush, and creates a slowly evolving wash of colours and light through the lyrics "Light, warm and heavy as pure gold, and the angels sing softly to the newborn babe."

THE SCO CHORUS BROUGHT A BRIGHT INTENSITY TO THIS SUPERB COLLECTION OF MUSICAL CHRISTMAS ICONS.

Bachtrack

20 Next SCO Chorus
Concert

NEW YEAR GALA CONCERT

Monday 1 January 2018
Usher Hall – 3.00pm

Programme to include:

JOSEF STRAUSS
Sport Polka
Steeplechase Polka

ROSSINI
William Tell Overture

JOHANN STRAUSS II
Wine, Women and Song

KREISLER
Schön Rosmarin, Liebesleid and Liebesfreud

Plus lots of seasonal favourites by J STRAUSS II including: Emperor Waltz; Overture to Die Fledermaus; Blue Danube

JOSEPH SWENSEN – Conductor / Violin

Let the Scottish Chamber Orchestra take the reins this New Year's Day! With a sporting twist to this year's programme, conductor and violinist Joseph Swensen will have you galloping through classical music's finest waltzes and polkas. There's also a touch of romance with Kreisler's gorgeous love songs. Brush off the Christmas festivities and start 2018 the way you mean to go on, with great music and good company!

Joseph Swensen
Conductor Emeritus

A world-class violinist, equally at home on the podium – the joie de vivre that Joseph brings to our stage is infectious.



I DON'T THINK I'VE EVER SEEN AN ORCHESTRA LOVE PLAYING SO MUCH. SUPERBLY PLAYED, WE EVEN GOT TO JOIN IN!

Collection in aid of Marie Curie



Thursday 11 January 2018
Queen's Hall – 7.30pm

Kindly supported by
SCO PATRONS

EXPLORE
DVOŘÁK

CONNECT

sco.org.uk/explore

CHAOS AND CREATION

CONDUCTED BY
ROBIN TICCIATI

JANE ATKINS
IS A PLAYER OF
TREMENDOUS
MUSCLE AND
CHARISMA... HER
ENERGY WAS
FEROCIOUS.

The Guardian

JF REBEL
Les Éléments, symphonie nouvelle (24')

DVOŘÁK
Biblical Songs (25')

MARTINŮ
Rhapsody-Concerto for Viola & Orchestra (22')

HAYDN
Symphony No 96 'Miracle' (20')

ROBIN TICCIATI – Conductor
KAREN CARGILL – Mezzo Soprano
JANE ATKINS – Viola

This concert ranges widely – from Rebel's *Les Éléments*, an eighteenth-century work famed for its dramatic evocation of creation, to Martinů's small-scale concerto – his Viola Rhapsody.

Between them, we hear the *Biblical Songs* of Dvořák; these exquisite settings of psalm texts, written while the composer was based in New York, stand testament to his lyric genius and profound Christian faith. The concert concludes with Haydn's *Symphony No 96*, sometimes known as 'The Miracle' after an accident involving a falling chandelier. Recent scholarship, however, suggests the nickname should really be applied to *Symphony No 102!*

BRITTEN LES ILLUMINATIONS

CONDUCTED BY
ANDREW MANZE

Thursday 18 January 2018
Queen's Hall – 7.30pm

MARTIN
Passacaille (12')

BRITTEN
Les Illuminations (24')

PURCELL arr MANZE
Prelude to the Bell Anthem, Z 46 (02')

VAUGHAN WILLIAMS
Symphony No 5 (39')

ANDREW MANZE – Conductor
SARAH FOX – Soprano

Swiss composer Frank Martin's arrangement for strings of his organ *Passacaglia* – a set of variations on a ground bass – prefaces two English masterpieces. Often heard these days with a tenor soloist, Benjamin Britten wrote his song cycle with its brilliant illumination of Rimbaud poetry for Swiss soprano Sophie Wyss. After its hallucinatory restlessness, there's a more serene tone to Vaughan Williams' most radiant symphony, incorporating music from his opera *The Pilgrim's Progress*. Andrew Manze has been making his mark with Vaughan Williams in Scotland; now he brings his symphonic approach to the SCO.

CONNECT INSIGHTS: 6.30pm
Dr Katie Overy (Senior Lecturer in Music, University of Edinburgh) and SCO musicians Donald Gillan (Cello) and William Stafford (Sub-Principal Clarinet) discuss their work with SCO ReConnect, our programme for people living with dementia.

CHAMBER SUNDAY ○

Sunday 21 January 2018
Queen's Hall – 3.00pm

MOZART
Quintet No 1 in B-flat, K174 (36')

BEETHOVEN
Septet in E-flat, Op 20 (40')

BENJAMIN MARQUISE GILMORE – Violin
MARCUS BARCHAM STEVENS – Violin
JANE ATKINS – Viola
FELIX TANNER – Viola
PHILIP HIGHAM – Cello
NIKITA NAUMOV – Double Bass
MAXIMILIANO MARTÍN – Clarinet
PETER WHELAN – Bassoon

Fresh, melodious and delightful – it is easy to see why in his lifetime Beethoven's *Septet* was probably his most successful piece. You might imagine that having such a huge bestseller on his hands would bring a smile to his famously frowny face. Not so: it irked him that for decades, people who didn't like his latest music would refer longingly back to it.

No matter! It makes wonderful music for a leisurely Sunday afternoon, especially when paired with Mozart's first string quintet. For a 17-year old to have created something as sublime as its slow movement is simply awe-inspiring.

I WAS AMAZED
BY THE QUALITY
OF SOUND.
THE DEPTH
AND THE
EMOTIONAL
SPHERE OF THE
PERFORMANCE
WAS BREATH-
TAKING AND
THE MUSIC WAS
JUST SUBLIME.

19 Next Chamber
Sunday Concert

Benjamin
Marquise Gilmore
SCO Leader

Did you hear Ben's "dazzling" Strauss solos last Season? Here is yet another opportunity to revel in our new Leader's artistry. Find out more at sco.org.uk/benjamin



Thursday 1 February 2018
Usher Hall – 7.30pm

Kindly supported by
DUNARD FUND

BEETHOVEN 'EMPEROR' CONCERTO

PLAYED BY
ELISABETH LEONSKAJA

THE NAME 'EMPEROR' WAS A DEDICATION TO ARCHDUKE RUDOLF OF AUSTRIA (1788–1831), A PUPIL OF BEETHOVEN, WHO ALSO BECAME HIS FRIEND, SUPPORTER AND PATRON.

PROKOFIEV
Symphony No 1 'Classical' (15')
SHOSTAKOVICH arr BARSHAI
Chamber Symphony, Op 110a (24')
BEETHOVEN
Piano Concerto No 5 'Emperor' (38')

CLEMENS SCHULDT – Conductor
ELISABETH LEONSKAJA – Piano

Few pianists truly deserve the epithet 'great' but Elisabeth Leonskaja is surely one of them. Now in her seventies, she continues to cast a spell over audiences, especially in her interpretations of Beethoven. The experience and insight of decades living with this music gives a special nobility and profundity to her playing; and its sheer beauty makes her an ideal interpreter for the sublime 'Emperor' concerto.

In the first half Clemens Schuldt acknowledges Leonskaja's heritage with two hugely popular symphonies by the greatest Soviet composers. The shenanigans and wit of Prokofiev's 'Classical' contrast starkly with the intense tragedy unleashed by Shostakovich: powerful, moving stuff.

28 Next Piano
Concerto Concert

CHAMBER SUNDAY ◦

SCO WIND SOLOISTS
BEETHOVEN ALBUM LAUNCH

Sunday 11 February 2018
Queen's Hall – 3.00pm

Programme includes:

BEETHOVEN
Sextet (20')

POULENC
Duo for Clarinet & Bassoon (08')

SEIBER
Sextet (15')

BEETHOVEN
Octet (20')

SCO WIND SOLOISTS

All around the world, critics cheered the SCO Wind Soloists' last album: "Superb in every way.." (Fanfare), "A joy from start to finish" (Europadisc), "...sparkles with joy and chuckles with good humour" (BBC Radio 3 'CD Review'). Join the Wind Soloists to launch their new album of youthful, entertaining and brilliant music by a young man who took Vienna by storm in the 1790s: Beethoven. Music from two more youthful prodigies completes the programme: Poulenc's punchy party piece is a blast (especially as played by SCO Principals, Maximiliano Martín and Peter Whelan) while Seiber's folksy Sextet adds a dark, Hungarian note.

Alec Frank-Gemmill
SCO Principal Horn

A 2014 Borletti-Buitoni Fellow, Alec Frank-Gemmill is recognised internationally for his mastery of the horn as a solo instrument.



Peter Whelan
SCO Principal Bassoon

"It's a joy to hear the fantastic character that is evoked in Peter Whelan's playing."

FAMILY CONCERT ◦

THE CHIMPANZEES
OF HAPPYTOWN

Saturday 17 February 2018
Assembly Rooms – 12.00pm & 2.30pm



RISSMANN
The Chimpanzees
of Happytown (c. 50')

NARRATOR – Chris Jarvis

Based on the book by
Giles Andreae
and Guy Parker-Rees.

The delightful story of Chutney the Chimp is brought to life through Paul Rissmann's brilliant live music, captivatingly presented by narrator Chris Jarvis. It's tremendous fun for little ones and the perfect opportunity to learn new songs. *The Chimpanzees of Happytown* follows in the immensely popular footsteps of our previous family concerts including *Stan and Mabel* and *Sir Scallywag and the Golden Underpants*.

THE PERFECT
INTRODUCTION
TO MUSIC FOR
MY CHILD.
HIGH-QUALITY,
INTERACTIVE AND
DELIGHTFUL
STORYTELLING.

Family Concert
attendee



Raphaël Pichon

A charismatic French baroque conductor making his SCO debut.

MOZART MASS in C MINOR

CONDUCTED BY
RAPHAËL PICHON

WITH THE
SCO CHORUS

Proudly sponsored by



Thursday 22 February 2018
Queen's Hall – 7.30pm

SCHUBERT
Symphony No 8 'Unfinished' (25')

MOZART
Mass in C minor, KV 427 (55')

RAPHAËL PICHON – Conductor
ANNA DENNIS – Soprano
MHAIRI LAWSON – Soprano
ROBIN TRITSCHLER – Tenor
CHRISTIAN IMMLER – Baritone

SCO CHORUS
GREGORY BATSLEER – Chorus Director

Schubert's two symphonic movements have always seemed perfect in themselves, a conversation between darkness and the frail light of lyric inspiration. The best known 'unfinished' work for chorus and orchestra is Mozart's Requiem but his C minor Mass of 1782 has proved resistant to successful completion. What we have, though, is full of inspiration, above all in the sublime *Et incarnatus est* which was sung by Mozart's then-fiancée Constanze at the first performance. This concert marks the UK guest conducting debut of former countertenor Raphaël Pichon.

EXPLORE MOZART'S
MASS in C MINOR **CONNECT** ○

Saturday 10 February 2018, 10.30am – 4.30pm
St Cecilia's Hall, University of Edinburgh
Led by Dr John Kitchen (City of Edinburgh Organist & University of Edinburgh).
See sco.org.uk/explore for more information.

The world-class SCO Chorus

The SCO Chorus is widely regarded as one of the finest orchestral choruses in the UK.



AT THE HEART OF THIS PERFORMANCE WAS GREGORY BATSLEER'S SCO CHORUS, ITS MODEST NUMBERS HARDLY AN ISSUE WHEN THE DICTION, ARTICULATION AND UNANIMITY OF ATTACK WERE DELIVERED WITH SUCH LUSTROUS CLARITY.

The Scotsman

28 Next SCO Chorus Performance

Thursday 1 March 2018
Queen's Hall – 7.30pm

COLIN CURRIE
PLAYS

RAUTAVAARA

PERCUSSION CONCERTO

CONDUCTED BY
JOHN STORGÅRDS

ONE OF
RAUTAVAARA'S
MOST IMMEDIATE
AND COLOURFUL
CONCERTOS.
ITS FINALE IS
A DIZZYING
DANCE, WHOSE
IMPROVISED
CADENZA SEEMS
TO POINT TO THE
SOLOIST AS MUCH
AS THE COMPOSER
AS THE SHAMAN
OF THE PIECE.

BBC Music
Magazine

ROSSINI
Overture, The Barber of Seville (07')

RAUTAVAARA
Percussion Concerto 'Incantations'
Scottish Premiere (23')

STRAVINSKY
Jeu de Cartes (23')

JOHANN STRAUSS II
Overture, Die Fledermaus (9')

JOHN STORGÅRDS – Conductor
COLIN CURRIE – Percussion

High jinks in overtures to two of the most brilliant comic operas in the repertoire reflect the inspiration of Rossini and J Strauss II (among others) in Stravinsky's racyly humorous and ironic "Ballet in four deals". Mystery in this programme is provided by featured Finn Einojuhani Rautavaara's *Incantations*, composed for that much-loved sorcerer of percussion Colin Currie. The composer's compatriot John Storgårds, a master of unorthodox concert programming, conducts.

CONNECT INSIGHTS: 6.15pm
SCO Principal Timpani Matthew Hardy presents a student composition project inspired by Colin Currie's visit.

BERNSTEIN HALIL

CONDUCTED BY
FRANÇOIS LELEUX

PLAYED BY
ALISON MITCHELL

Kindly supported by

**INSTITUT
FRANÇAIS**
ECOSSE

Thursday 8 March 2018
Queen's Hall – 7.30pm

FAURÉ
Pelléas et Mélisande Suite, Op 80 (18')

BERNSTEIN
Halil (16')

LEBRUN
Oboe Concerto No 1 in D minor (20')

BIZET
Symphony in C (27')

FRANÇOIS LELEUX – Conductor / Oboe
ALISON MITCHELL – Flute

François Leleux last appeared with the SCO to great acclaim as an oboist; now he returns both as soloist AND conductor. He offers a dramatic and turbulent first half that yields to a sunny second.

Leonard Bernstein's explosive tour de force lies at the heart of this evening. *Halil* means 'flute' and SCO Principal Flute Alison Mitchell takes on the virtuoso solo inspired by "the threat of wars, the overwhelming desire to live, and the consolations of art, love and the hope for peace". Both Lebrun and Bizet were child prodigies. Lebrun's oboe playing was called 'divine,' and his lovely concerto gives a hint of just how beguiling it must have been. Bizet's symphony, written in two months when he was just 18, is simply full of life, exuding brilliance, charm, wit and great tunes.

CONNECT INSIGHTS: 6.30pm
Performance by students from the
City of Edinburgh Music School.



Bernstein's centenary

Halil was composed in 1981 in memory of young Israeli flautist Yadin Tanenbaum whose life was cut short during the Yom Kippur War. This piece is a moving tribute to him and a reflection upon the brutality and waste of war.

Alison Mitchell
SCO Principal Flute

"Playing the flute is such a buzz. I love being able to communicate so many different feelings and characters to the audience."



François
Leleux
Conductor / Oboe



Thursday 15 March 2018
Usher Hall – 7.30pm

Proudly sponsored by

Adam & Company 

EXPLORE
DVOŘÁK

CONNECT

sco.org.uk/explore

DVOŘÁK VIOLIN CONCERTO

PLAYED BY
CHRISTIAN TETZLAFF

GRAMMY-
NOMINATED
CHRISTIAN
TETZLAFF
"DRAWS ON AN
EXCEPTIONALLY
WIDE RANGE
OF COLOURS
AND NUANCES,
FROM FRAGILITY
TO FULL-ON
PASSION".
Gramophone
Magazine

DVOŘÁK
Violin Concerto (32')
SCHUBERT
Symphony No 9 'The Great' (48')
ROBIN TICCIATI – Conductor
CHRISTIAN TETZLAFF – Violin

Schubert's 'Great' C major Symphony, completed shortly before the composer's untimely death, was his final contribution to the genre. Conceived on the broadest scale – Schumann praised its "heavenly lengths" – the Symphony combines the monumental with the intensely lyrical – a reflection perhaps of the main strands in mature Schubert.

Dvořák's Violin Concerto was written for the greatest nineteenth-century violinist, Joseph Joachim. For some reason Joachim never performed it publicly. However, the work is an appealing amalgam of traditional concerto style and Czech colouring and, as performed by the award-winning Christian Tetzlaff, it should persuade all of its place in the repertoire.

Under 26s – £6

I IMMEDIATELY FELL IN LOVE WITH THE CLARINET...

Maximiliano Martín SCO Principal Clarinet

Maxi, how did you become a clarinetist?
Well, to be honest I came to the clarinet by pure luck. I owe everything that I am today to my father and to the conductor of my wind band in my home village. My father, a jeweller by profession, always wanted to be a musician, but when he was a child he never had the opportunity to learn music. Those were tough times in the Canary Islands and the main priority was basically to survive. So, when he became a father he made a vow to let me learn how to play an instrument. So there I was, nine years of age and going to choose an instrument from the local music shop. Exciting! The owner of the shop was also the conductor of our wind band, so my father asked him, "What do you think he should play?" And he replied, "Well, to be honest, there are not many clarinetists in the band so it would be great if he can play the clarinet." I immediately fell in love with the clarinet... and the rest is history.

Maximiliano
Martín



Antonín Dvořák and the SCO

— Long-term supporters of the SCO will doubtless be intrigued to see how Ticciati's approach to Dvořák differs from that of Mackerras.

However, interpretation is not just a matter of individual temperament: with orchestras like the SCO, which boasts many distinguished instrumentalists among its ranks, interpretations result from engagement and (often unspoken) negotiation between director and players.

— Martin Ennis



Copland Clarinet Concerto

— Maxi channels his 'inner jazz' in Copland's swinging Clarinet Concerto.

What was your first performance experience?

Back in the mid-eighties, wind band playing was hugely fashionable in Spain. There were not many orchestras (yet). Every little town had their own wind band and the competition to get into them was high. So I remember very clearly that my first performance was at Easter time, playing in a street procession.

I was scared, terrified even... the pace was very, very slow, the instrument too heavy and I had to wear a suit. Apart from that all my family and friends were waiting at every corner to see me. That processional music was in my blood from a very early age, and it is still with me. Until my first son was born I religiously went every year to play with them. Now with my busy schedule, it is nearly impossible, but I do miss it enormously.

When did you join the SCO?

I joined the SCO in February 2002. I was lucky to be appointed in my last year of postgraduate studies at the Royal College of Music. It has been an incredible journey for me in every sense. Wonderful music-making and an incredibly flexible band – I think that is what is the key of the Orchestra – the flexibility to adapt quickly to different styles, formations and chamber music.

If your instrument could talk what would it say to you?
Sing Maxi, sing!

To see more of Maxi's interview please go online:
sco.org.uk/maxi

Thursday 22 March 2018
Usher Hall – 7.30pm

EXPLORE
DVOŘÁK

CONNECT

sco.org.uk/explore

DVOŘÁK 'NEW WORLD' SYMPHONY

ROBIN TICCIATI
FAREWELL CONCERT

BUILDING
CREATIVELY ON
ESTABLISHED
TRADITIONS
HAS BEEN THE
HALLMARK OF
TICCIATI'S TENURE
AT THE SCO –
JUST AS IT WAS
OF DVOŘÁK'S
COMPOSITIONAL
CAREER.

JS BACH
Orchestral Suite No 4 in D, BWV 1069 (19')
COPLAND
Clarinet Concerto (18')
DVOŘÁK
Symphony No 9 'From the New World' (40')

ROBIN TICCIATI – Conductor
MAXIMILIANO MARTÍN – Clarinet

For his final concert as Principal Conductor, Robin Ticciati turns to the last of Dvořák's symphonies. While working in New York, Dvořák encouraged American composers to embrace their own heritage. Some have heard in the Symphony echoes of spirituals; others have found distinctly Czech fingerprints; one critic has argued for a hidden programme based on Longfellow's *Song of Hiawatha*. Undisputed, however, is the Symphony's melodic largesse. It is preceded by Bach's last orchestral suite, a feast of Baroque colour, and Aaron Copland's highly engaging Clarinet Concerto – arguably one of the fruits of Dvořák's mission to nurture a distinctively American style.

PRE-CONCERT INSIGHTS: 6.30pm
Dr Jane Stanley (Lecturer in Music, University of Glasgow) presents *American Identities in Dvořák and Copland*.

MACMILLAN SAXOPHONE CONCERTO

PLAYED BY
AMY DICKSON

Thursday 12 April 2018
Queen's Hall – 7.30pm

SIBELIUS
Pelléas et Mélisande (29')

MACMILLAN
Saxophone Concerto *World Premiere*
Co-Commissioned by Perth Concert Hall,
the Adelaide Symphony Orchestra and the
Aurora Orchestra (c. 15')

GLAZUNOV
Saxophone Concerto (13')

BEETHOVEN
Symphony No 8 (26')

JOSEPH SWENSEN – Conductor
AMY DICKSON – Saxophones

Amy Dickson wears her phenomenal virtuosity lightly, as though playing the saxophone were as natural as breathing. She has made Glazunov's captivating concerto her own, and pairs it with a very special event: a new concerto from Sir James MacMillan. His are some of the very best concertos of recent years – not least the phenomenally successful SCO commission *Veni, Veni, Emmanuel* – so each new one is an enticing prospect.

Joseph Swensen opens and closes the evening with two great titans of his own musical world: Sibelius and Beethoven. His interpretations of both abound in vitality, power and edge-of-the-seat intensity.

COMPOSER INSIGHTS: 6.30pm
Composer Sir James MacMillan introduces his new Saxophone Concerto.

CPE BACH CELLO CONCERTO in A MINOR

PLAYED BY
PHILIP HIGHAM

Proudly sponsored by



Thursday 19 April 2018
Queen's Hall – 7.30pm

HAYDN
Symphony No 93 (22')

CPE BACH
Cello Concerto in A minor (25')

MENDELSSOHN
Symphony No 3 'Scottish' (40')

RICHARD EGARR – Conductor
PHILIP HIGHAM – Cello

Mozart wrote "He is the father, we are the children..." Haydn, Beethoven and Mendelssohn also venerated and learned from Bach. Not JS Bach: his son Carl Philipp Emanuel. CPE's cello concerto shows why: it takes off thrillingly, like a rocket, but the storm yields to a truly lovely slow movement.

Egarr opens and closes with wonderful symphonies. Mendelssohn's 'Scottish' needs little introduction and while Haydn's 93rd has no catchy name, a critic at the premiere wrote that it "inspired all of the performers [and] audience with enthusiastic ardour... it gave additional consequence to the soul and feelings of every individual present."

RICHARD EGARR
HAS DEVELOPED
A REPUTATION TO
MAKE FAMILIAR
THINGS FRESH
AND EXCITING,
INFORMED BY
SCHOLARSHIP AND
THOUGHTFUL
MUSICAL ANALYSIS.

I HAVE HAD QUITE A VARIED MUSICAL DIET...

Philip Higham
SCO Principal Cello

Philip, what sort of cello do you play?
Does it have a story?

My cello, or should I say, the cello I'm very lucky to borrow, was made in 1697 by Carlo Giuseppe Testore of Milan. I don't know of any extraordinary stories surrounding it, unfortunately, but that's probably to do with why it's in such good condition. It's clearly been in good, safe hands throughout its long life (not temporarily abandoned, for example, in the snow of the Russian wilderness, having fallen off the back of a sleigh, like a certain famous Stradivari cello!). I know a few instrument makers whose faces have lit up as they've examined it. I love its dark, baritone voice and the way it encourages me to play. It's a kind of partnership after all. It has a real speaking quality and a fantastic, warm bass. I always keep it strung with gut core strings, sometimes changing to plain gut upper strings for solo, and sometimes orchestral repertoire.

THE CHARACTER
PHILIP FINDS
THROUGHOUT
THIS MUSIC IS
CONSISTENTLY
REVEALING...
UNPRETENTIOUS
DEPTHS AND
ORGANIC,
NATURALISTIC
FLOW: THE
HIGHEST
POSSIBLE.

The Herald

CPE Bach
Cello Concerto
in A Minor

–
Carl Philipp Emanuel
Bach was a son of
JS Bach and the
founding father of the
Classical period.



Philip
Higham

–
Philip Higham was
appointed Principal
Cello of the Scottish
Chamber Orchestra
in August 2016.

What was your first musical experience?

My mother would tell you that as a baby my bottom lip would turn during the second movement of Bruch's G minor Violin Concerto. Whether this was a display of emotion or just protest we can never know, but I suppose either way it would have to count as a (very early) musical experience! My own daughter, born in 2016, seemed to react the same way to a particular Mendelssohn string quartet that was being rehearsed in our flat. I tend not to react the same way to the Bruch concerto these days!

What other music do you participate in?

This is my first orchestral position – much of my other work has been solo and chamber projects. There seems scarcely a week where I don't have at least one of Bach's suites on the go. I've been fortunate to have had quite a varied musical diet, and now it's more varied than ever!

What's the atmosphere like when it is an orchestra colleague playing the solo part?

I think there is a genuine, natural feeling of support when someone you know more closely is playing a concerto. And when it is someone from within the orchestra, I feel sometimes there is more immediate musical rapport, because we tend to know the sound and temperament of that player already and want to be on board with everything they bring to the piece.

To see more of Philip's interview please go online:
sco.org.uk/philip

HANDEL SOLOMON

WITH THE
SCO CHORUS

Proudly sponsored by



Investment managers

Thursday 26 April 2018
Usher Hall – 7.30pm

HANDEL
Solomon (c. 130')

PETER DIJKSTRA – Conductor
MAARTEN ENGELTJES – Solomon
ELIZABETH WATTS – Solomon's Queen,
Second Harlot
ANNA DENNIS – Queen of Sheba,
First Harlot
JOSHUA ELLICOTT – Zadok
ASHLEY RICHES – Levite

SCO CHORUS
GREGORY BATSLEER – Chorus Director

One of Handel's most sensuous oratorios, *Solomon*, has plenty of opportunities for an evocation of the east and some wonderful writing for sopranos, led here by the style-perfect Elizabeth Watts. It's famous for the oboe-piping *Arrival of the Queen of Sheba*, but there are many more delights to discover. Dutch conductor Peter Dijkstra, best known for his work with choirs great and small, and now branching out into orchestral conducting, makes a very welcome return to the Scottish Chamber Orchestra.

PERFORMER INSIGHTS: 6.30pm
SCO Chorus Director Gregory Batsleer discusses Handel's *Solomon* with SCO Viola Steve King.

MOZART PIANO CONCERTOS

PLAYED BY
PIOTR ANDERSZEWSKI

Kindly supported by
Colin and Sue Buchan

Thursday 3 May 2018
Queen's Hall – 7.30pm

MOZART
Piano Concerto No 17 in G, K453 (30')

POULENC
Sinfonietta (29')

MOZART
Piano Concerto No 24 in C minor, K491 (25')

PIOTR ANDERSZEWSKI – Director / Piano
STEPHANIE GONLEY – Director / Violin

Two Mozart concertos of strikingly different character, separated by only two years. No 17 is light and joyous, No 24 is much more dramatic and turbulent. Polish pianist Piotr Anderszewski has given many wonderful Mozart performances with the SCO, both in Scotland and on international tours.

In between the concertos, SCO Leader Stephanie Gonley directs Poulenc's *Sinfonietta*, a work full of his trademark charm and wit.

Piotr Anderszewski
Director / Piano
–
Piotr Anderszewski has been recognised for the intensity and award-winning originality of his interpretations.



Stephanie Gonley
SCO Leader
–
Stephanie is Leader of the Scottish Chamber Orchestra and holds the prestigious Shell-LSO National Scholarship.

Thursday 10 May 2018
Usher Hall – 7.30pm

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MENDELSSOHN VIOLIN CONCERTO

PLAYED BY
RENAUD CAPUÇON

THIS CONCERT
UNITES TWO
MUSICIANS WHO
WERE HIGHLY
INFLUENCED
BY THE LATE
CLAUDIO ABBADO.

CAPUÇON'S
CAREER STARTED
WHEN HE INVITED
HIM TO BECOME
CONCERTMASTER OF
THE GUSTAV MAHLER
JUGENDORCHESTER,
AND ABBADO LATER
APPOINTED GIMENO
AS HIS ASSISTANT
CONDUCTOR.

BEETHOVEN
Leonore Overture No 3 (14')

MENDELSSOHN
Violin Concerto (26')

SCHUMANN
Symphony No 2 (38')

GUSTAVO GIMENO – Conductor
RENAUD CAPUÇON – Violin

The Closing Concert of the Season brings together two major talents, French violinist Renaud Capuçon and charismatic Spanish conductor Gustavo Gimeno, who makes his SCO debut.

Beethoven struggled to produce an appropriate overture for his opera *Fidelio*, and ultimately went through four versions. *Leonore No 3* is considered the greatest of the four, and is an intensely dramatic, full-scale symphonic movement.

Renaud Capuçon brings his breathtaking virtuosity to what has become one of the world's favourites: Mendelssohn's Violin Concerto in E minor, which was written in a burst of feverish creativity.

The Season sprints to a joyous finale with Schumann's energetic second symphony claiming a swift and stout-hearted victory.

THANK YOU

Our sincerest thanks to everyone who supports the work of the SCO. Your generosity significantly adds to the considerable investment of the Scottish Government and means the SCO can continue performing across the world, making award-winning recordings and delivering meaningful creative learning projects.

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University of Edinburgh (Orchestra in Association)

University of St Andrews (Orchestra in Residence)



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Book 13 – 16 concerts save 25% (seniors save 30%)
Book 17 – 20 concerts save 30% (seniors save 35%)
Book 21+ concerts save 35% (seniors save 40%)

Book 12+ tickets and receive a free ticket to Chamber Sunday on Sunday 11 February 2018 (when you book before 1 October 2017).

Book by 16 June 2017 and have the option to pay by Direct Debit.

Book by 1 October 2017 and receive a £5 CD voucher to spend at the SCO Merchandise Desk.

Rebook your tickets by 27 April 2017 and, wherever possible, keep your seats from the previous season.

All single tickets, including discounts, are on sale from 1 June 2017. Multibuy packages are available from 21 March 2017.

ADDITIONAL EVENTS ○

CHAMBER SUNDAY CONCERTS

£14 + fees as above

GREYFRIARS CHORUS CONCERT

£14 + fees as above (no fee if booking at sco.org.uk)

EXPLORE DAYS

£35 (includes refreshments)

FAMILY CONCERT

£12.50 (children £5)

GROUP DISCOUNTS

Groups of 6 or more booking together save 20% off full price tickets. (Only available when booking at the Box Office).

SENIOR CITIZENS

£2 off single full price tickets (excludes Explore Days, Family Concert and New Year Gala Concert) or save up to 40% when booking four or more concerts.

UNDER 26s, STUDENTS AND UNEMPLOYED PEOPLE

£6 per ticket for all concerts (excludes Explore Days and New Year Gala Concert).

18 OR UNDER

Free. (Please note under 16s must be accompanied by a paying adult) (Excludes New Year Gala Concert and Family Concert – Under 18s: £5 each).

PEOPLE WITH A DISABILITY

50% off full price tickets and, where one is required, 50% off for their carer.

BOOK ONLINE

SUBSCRIPTIONS, FAMILY CONCERT, CHORUS CONCERT and EXPLORE DAYS can all be booked online at www.sco.org.uk.

Single tickets for other concerts should be booked at the Queen's Hall (all concerts) or Usher Hall (Usher Hall Concerts Only) Box Offices.

SUBSCRIPTION PRICES

BAND		I	II	III	IV
FULL PRICE TICKETS		£34.00	£29.00	£22.00	£17.00
STANDARD DISCOUNTS					
Saving off full price	Number of concerts	I	II	III	IV
15%	4	£115.60	£98.60	£74.80	£57.80
15%	5	£144.50	£123.25	£93.50	£72.25
15%	6	£173.40	£147.90	£112.20	£86.70
15%	7	£202.30	£172.55	£130.90	£101.15
15%	8	£231.20	£197.20	£149.60	£115.60
20%	9	£244.80	£208.80	£158.40	£122.40
20%	10	£272.00	£232.00	£176.00	£136.00
20%	11	£299.20	£255.20	£193.60	£149.60
20%	12	£326.40	£278.40	£211.20	£163.20
25%	13	£331.50	£282.75	£214.50	£165.75
25%	14	£357.00	£304.50	£231.00	£178.50
25%	15	£382.50	£326.25	£247.50	£191.25
25%	16	£408.00	£348.00	£264.00	£204.00
30%	17	£404.60	£345.10	£261.80	£202.30
30%	18	£428.40	£365.40	£277.20	£214.20
30%	19	£452.20	£385.70	£292.60	£226.10
30%	20	£476.00	£406.00	£308.00	£238.00
35%	21	£464.10	£395.85	£300.30	£232.05
35%	22	£486.20	£414.70	£314.60	£243.10
35%	23	£508.30	£433.55	£328.90	£254.15

SENIOR DISCOUNTS					
Saving off full price	Number of concerts	I	II	III	IV
20%	4	£108.80	£92.80	£70.40	£54.40
20%	5	£136.00	£116.00	£88.00	£68.00
20%	6	£163.20	£139.20	£105.60	£81.60
20%	7	£190.40	£162.40	£123.20	£95.20
20%	8	£217.60	£185.60	£140.80	£108.80
25%	9	£229.50	£195.75	£148.50	£114.75
25%	10	£255.00	£217.50	£165.00	£127.50
25%	11	£280.50	£239.25	£181.50	£140.25
25%	12	£306.00	£261.00	£198.00	£153.00
30%	13	£309.40	£263.90	£200.20	£154.70
30%	14	£333.20	£284.20	£215.60	£166.60
30%	15	£357.00	£304.50	£231.00	£178.50
30%	16	£380.80	£324.80	£246.40	£190.40
35%	17	£375.70	£320.45	£243.10	£187.85
35%	18	£397.80	£339.30	£257.40	£198.90
35%	19	£419.90	£358.15	£271.70	£209.95
35%	20	£442.00	£377.00	£286.00	£221.00
40%	21	£428.40	£365.40	£277.20	£214.20
40%	22	£448.80	£382.80	£290.40	£224.40
40%	23	£469.20	£400.20	£303.60	£234.60

Please note: there are no multibuy discounts in Price Band V. Disability packages start from four concerts. The discount is 50% off full price tickets when you purchase tickets for four or more concerts in one transaction. If you are under 26, each concert costs £6.

SUBSCRIPTION BOOKING FORM – OR BOOK ONLINE

Title: Forename: Surname:

Address:

Postcode:

Telephone: Mobile:

Email:

1. Please choose your Season concerts (tick boxes) Tick for ALL 23 CONCERTS:

12 October (UH) 23 November (QH) 11 January (QH) 8 March (QH) 26 April (UH)
 19 October (QH) 30 November (QH) 18 January (QH) 15 March (UH) 3 May (QH)
 26 October (QH) 7 December (UH) 1 February (UH) 22 March (UH) 10 May (UH)
 2 November (QH) 14 December (QH) 22 February (QH) 12 April (QH)
 8 November (UH) 1 January (UH) 1 March (QH) 19 April (QH)

NB: UH = Usher Hall, QH = Queen's Hall Please write the total number of concerts selected

2. No of subscriptions by discount type (please write in the box the number of subscriptions for each category)

Standard Senior Disabled 19-26/Student Under 18

3. Please choose your price band (tick one box) I II III IV

4. Where applicable, do you have a preference on seating area?

Usher Hall: Stalls Grand Circle (I and II only) Upper Circle Queen's Hall: Stalls Gallery

5. Additional events (e.g. Explore Days, Chamber Sundays, Family Concert, Chorus Concert)

Additional Events = Total cost £

6. Please help us by making a donation to the SCO £

You can round up your subscription or specify your amount (e.g. £10/£50/£100).

7. Your payment (reference subscription prices opposite)

Total cost of subscription £ + Additional events / donations £ + Box office postage fee £1.80 = Total to pay £

8. How do you wish to pay?

I enclose a cheque payable to 'Scottish Chamber Orchestra'

Please debit my Mastercard/Visa/debit card (delete as appropriate).

Card Number:

Expiry Date: / Security code (last three digits on signature strip):

I wish to spread the cost of subscription over four months by Direct Debit (available until 16 June 2017 only). Please send me a Direct Debit form.

Please return this form to: SCO Subscriptions, 4 Royal Terrace, Edinburgh EH7 5AB

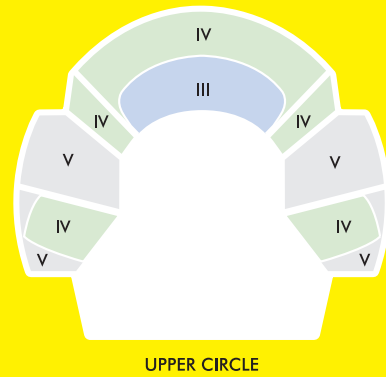
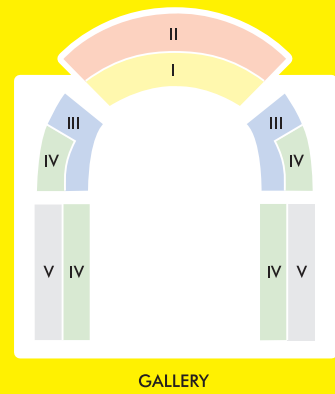
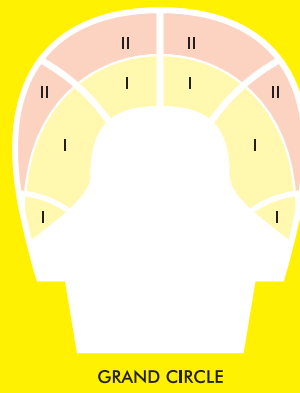
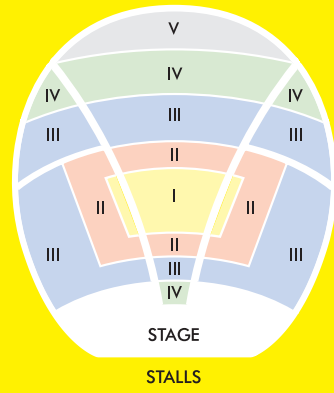
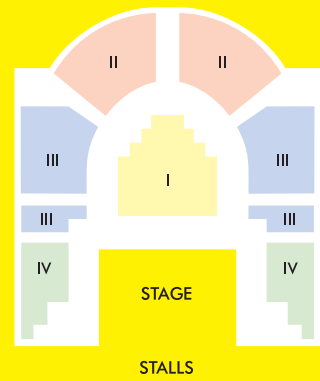
Please note: postal transaction fee subject to change if postage costs rise. Your details will be shared with the Queen's Hall Box Office who issue the tickets.

Please tick this box if you do not wish to join the SCO's e-news list to receive updates about concerts, events, offers and news by email. (We will not give your details to any third parties.)

SEATING PLANS

Queen's Hall
Clerk Street, Edinburgh
EH8 9JG
0131 668 2019

Usher Hall
Lothian Road, Edinburgh
EH1 2EA
0131 228 1155



Wheelchair accommodation is available in the centre and side stalls. Ramps are fitted at the front and rear of the hall, and there is a toilet at stalls level.

Guide dogs are welcome.

An induction loop is fitted for people with hearing difficulties.

Please notify the Box Office when booking.

Wheelchair accommodation is available. Parking spaces for blue badge holders are located across from the Royal Lyceum Theatre in Grindlay Street and in Cambridge Street across from the Traverse Theatre.

Guide dogs are welcome.

An induction loop is fitted for people with hearing difficulties.

Please notify the Box Office when booking.

An NCP car park is located on Castle Terrace. SCO ticket holders can park here for a flat fee of £7. Simply scan your parking token at the box office to receive this discount.

Please note: customers must park after 5pm and leave before midnight Monday – Friday. Parking is available all day Saturday and Sunday.

Book by post,
phone or online
sco.org.uk

EASY GUIDE TO BOOKING

1 The simplest way to multibuy tickets is to take out a subscription online at www.sco.org.uk.

Why book online?

- i. The system calculates the price for you
- ii. Safe and secure online payment
- iii. Can be done on your mobile, tablet or computer
- iv. Specify where you would like to sit
- v. You can select a different price band per venue (new)
- vi. Purchase extra tickets for family members and friends (new)

2 You can also subscribe by filling in the form on page 33, and posting it to Scottish Chamber Orchestra together with your payment.

3 Single tickets for Family Concerts, the Chorus Christmas concert and Explore Days can all be bought online at www.sco.org.uk.

4 Single tickets for other concerts are available from Thursday 1 June 2017 from the venue box offices.

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KEEP IN TOUCH

sco.org.uk/keep-me-informed



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CALL 0131 557 6802

Please note that all timings (shown in brackets)
are approximate and do not include intervals
or platform changes.

SCOTTISH CHAMBER ORCHESTRA

HRH The Prince Charles, Duke of Rothesay
Patron

Donald MacDonald CBE
Life President

Colin Buchan
Chairman

Gavin Reid
Chief Executive

Robin Ticciati
Principal Conductor

Emmanuel Krivine
Principal Guest Conductor

Joseph Swensen
Conductor Emeritus

Martin Suckling
Associate Composer

Gregory Batsleer
Chorus Director

Core funded by



The Scottish
Government
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THE CITY OF EDINBURGH COUNCIL



Scottish
Chamber
Orchestra

4 Royal Terrace
Edinburgh EH7 5AB
telephone: 0131 557 6800
email: info@sco.org.uk
www.sco.org.uk

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