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A GRAND TOUR OF SCOTLAND

Week 1 | 27-29 September 2023



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MAXIM'S 'EROICA'

A GRAND TOUR OF SCOTLAND

Wednesday 27 September, 7.30pm, Perth Concert Hall
Thursday 28 September, 7.30pm, Usher Hall, Edinburgh
Friday 29 September, 7.30pm, City Halls, Glasgow

JAY CAPPERAULD The Origin of Colour (World Premiere, SCO Commission)

Commissioned by the Scottish Chamber Orchestra, and with generous support from the Vaughan Williams Foundation and the Hinrichsen Foundation.

TCHAIKOVSKY Piano Concerto No 1

Interval of 20 minutes

BEETHOVEN Symphony No 3 'Eroica'

Maxim Emelyanychev Conductor

Kirill Gerstein Piano



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4 Royal Terrace, Edinburgh EH7 5AB
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We believe the thrill of live orchestral music should be accessible to everyone, so we aim to keep the price of concert tickets as fair as possible. However, even if a performance were completely sold out, we would not cover the presentation costs.

We are indebted to everyone acknowledged here who gives philanthropic gifts to the SCO of £300 or greater each year, as well as those who prefer to remain anonymous. We are also incredibly thankful to the many individuals not listed who are kind enough to support the Orchestra financially, whether that is regularly or on an ad hoc basis. Every single donation makes a difference and we are truly grateful.

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Afonso Fesch
Alice Evans
Kana Kawashima
Aisling O'Dea
Siún Milne
Fiona Alexander
Amira Bedrush-McDonald
Wen Wang

Second Violin

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Cello

Will Conway
Su-a Lee
Donald Gillan
Eric de Wit
Niamh Molloy
Christoff Fourie

Bass

Nikita Naumov
Jamie Kenny
Ben Burnley
Daniel Griffin

Flute

André Cebrián
Marta Gómez

Piccolo

Marta Gómez

Oboe

Robin Williams
Katherine Bryer

Clarinet

Maximiliano Martín
William Stafford

Bass Clarinet

William Stafford

Bassoon

Cerys Ambrose-Evans
Alison Green

Horn

Lauren Reeve-Rawlings
Martin Lawrence
Joe Walters
Rachel Brady

Trumpet

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Trombone

Duncan Wilson
Paul Stone
Alan Adams

Timpani/ Percussion

Tom Hunter

Maximiliano Martín
Principal Clarinet



WHAT YOU ARE ABOUT TO HEAR

CAPPERAULD (b. 1989)

The Origin of Colour (2023)
(SCO Commission, World Premiere)

Commissioned by the Scottish Chamber Orchestra,
and with generous support from the Vaughan Williams
Foundation and the Hinrichsen Foundation.



TCHAIKOVSKY (1840-1893)

Piano Concerto No 1 in B, Op 23 (1874-75)

Allegro non troppo e molto maestoso – Allegro con spirito
Andantino semplice – Prestissimo – Tempo I
Allegro con fuoco – Molto meno mosso – Allegro vivo

BEETHOVEN (1770-1827)

Symphony No 3 'Eroica', in E, Op 55 (1803)

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

Welcome to the inaugural concert in the Scottish Chamber Orchestra's 50th Anniversary Season. And as befits such an occasion, we have music with all the glittering colours, heart-on-sleeve emotion and daring heroism that you might anticipate.

Those kaleidoscopic hues come courtesy of our opening work, a brand new piece that's receiving its very first performances, by Scottish composer Jay Capperauld, the SCO's Associate Composer. He writes:

"The Origin of Colour takes its inspiration from a short story in Italo Calvino's Cosmocomics series called Without Colours, which tells a surrealist tale of the creation of colour on Earth. In the beginning, the world exists in whites and greys, where objects and people are shapeless entities bumping into each other in translucent static hues. Suddenly a meteor rips through the sky illuminating the world for the first time, highlighting purple chasms and orange mountains; earthquakes emit blue fluids to form the first oceans; the violet Sun sets for the first time; the first black night reveals the stars; newly formed pink clouds unleash golden lightning; post-storm rainbows appear and now the world is full of blue skies, yellow fish, green trees and red fires.

Calvino's story is, above all, a love story between two characters who find and lose each other in the chaos of the Earth's formation of colour. The dazzling quality of these new colours leaves one particular character in fear of this chaotic new world, and they decide to hide in a cave where colour did not reach. One final earthquake collapses the entrance to the cave, leaving them isolated from their lover and the colourful new world on the other side.



Jay Capperault

The Origin of Colour takes its inspiration from a short story in Italo Calvino's Cosmicomics series called Without Colours, which tells a surrealist tale of the creation of colour on Earth.

This new showpiece for chamber orchestra attempts to capture Calvino's creation story in a musical journey that maps the creation of colour on Earth from the hollow, translucent landscape described by Calvino to a kaleidoscopically vibrant world that is both beautiful and terrifying in equal measure."

From Capperault's glittering hues, we turn to music of high drama and big emotions. And it's hard to find a stronger example of both those qualities than Tchaikovsky's Piano Concerto No 1. Right from its flamboyant, larger-than-life opening, it's quite simply one of the most iconic pieces in all classical music, adored (and mocked) by everyone from the Monty Python team to Bugs Bunny and Elmer Fudd (in Merrie Melodies' 1943 cartoon *A Corny Concerto*).

It's surprising, then, that the piece got off to such a rocky start. Tchaikovsky was 34 when he began writing it in 1874, and had been teaching at the newly established

Moscow Conservatoire since it opened eight years earlier. He'd ended up in that eminent position on the invitation of revered pianist and conductor Nikolai Rubinstein, who also happened to be the Conservatoire's co-founder. Rubinstein had long rated Tchaikovsky highly as a teacher and composer (support that wasn't particularly widespread among Russian society).

So who better to consult about his brand new piano concerto? Tchaikovsky arranged a scratch performance for Christmas Eve 1874. Rubinstein's reaction? Let's leave it to Tchaikovsky himself to explain, in a letter to his long-term supporter Nadezhda von Meck: 'A torrent broke from Rubinstein's lips. My Concerto was worthless, absolutely unplayable; the passages so broken, so disconnected, so unskillfully written, that they could not even be improved; the work itself was bad, trivial, common; only one or two pages were worth anything; all the rest had better be destroyed.'



Pyotr Ilyich Tchaikovsky

Right from its flamboyant, larger-than-life opening, it's quite simply one of the most iconic pieces in all classical music, adored (and mocked) by everyone from the Monty Python team to Bugs Bunny and Elmer Fudd

In response, Tchaikovsky vowed not to alter a single note. Instead, he sent the Concerto far further afield, to the equally revered pianist and conductor Hans von Bülow in Germany, who replied effusively that the piece 'displays such brilliance, and is such a remarkable achievement among your musical works, that you have without doubt enriched the world of music as never before'. Von Bülow gave the Concerto its premiere – in Boston, USA, on 13 October 1875, during an American tour. Even Rubinstein later admitted he might have misjudged the piece: he performed it in 1878, and rekindled his friendship with Tchaikovsky in the process.

Some of Rubinstein's initial concerns, no doubt, stemmed from the fact that Tchaikovsky wasn't a pianist: in attempting to push his soloist to the limits of their abilities, the composer might have gone too far. Indeed, the piece remains one of the most technically demanding concertos in the repertoire: those

fistfuls of notes that Tchaikovsky demands for the piano's flamboyant first entrance are only the start of it. His iconic opening theme, however, disappears completely after the initial razzamatazz. Instead, his first movement is built around a nervous, tripping theme that's reputedly a Ukrainian folksong Tchaikovsky heard sung by a blind beggar, and later a more melancholy, almost hymn-like theme in the clarinets.

His poetic slow movement opens with a delicate flute melody, quickly picked up by the soloist, with a more rustic middle section. Another Ukrainian folksong, this time a spiky, energetic melody, kicks off Tchaikovsky's third movement (the composer visited Kyiv while composing the Concerto, and knew the country well since his sister and her family lived there). The Finale's music later melts into a singing violin melody, which is given a forthright piano workout before the Concerto's breathless dash to its finish.

After bright colours and gripping drama, we close tonight's concert with unfettered heroism. And our final piece brings with it one of classical music's most famous stories. But we'll let Beethoven's pupil and secretary Ferdinand Ries tell that tale – after all, he was there in person:

'In writing this symphony, Beethoven had been thinking of [Napoleon] Bonaparte, but Bonaparte while he was First Consul. At that time Beethoven had the highest esteem for him, and compared him to the greatest consuls of Ancient Rome. Not only I, but many of Beethoven's closer friends, saw this symphony on his table, beautifully copied in manuscript, with the word "Bonaparte" inscribed at the very top of the title page and "Ludwig van Beethoven" at the very bottom... I was the first to tell him the news that Bonaparte had declared himself Emperor, whereupon he broke into a rage and exclaimed, "So he is no more than a common mortal! Now, too, he will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!" Beethoven went to the table, seized the top of the title page, tore it in half and threw it on the floor. The page had to be recopied, and it was only now that the symphony received the title *Sinfonia eroica*.'

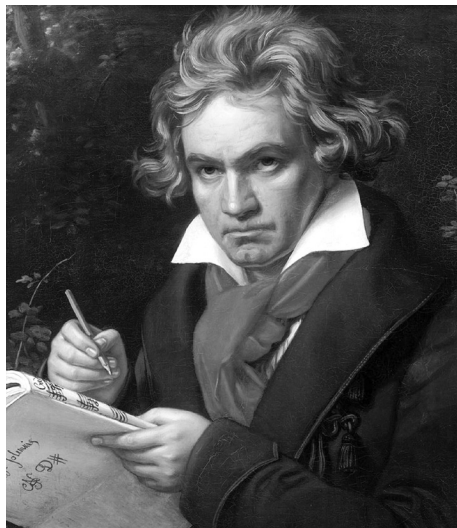
Unlike many similar far-fetched tales in classical music, this one is almost certainly entirely true. We even have the evidence to prove it – a manuscript score of Beethoven's Third Symphony, with two subtitles (in Italian and German) naming the Symphony 'Bonaparte' that have been scratched out so violently that the paper has been torn through. When the Symphony was eventually published in 1806, it was with the new title *Sinfonia eroica, composta per*

festeggiare il sovvenire di un grande uomo (or, literally, 'Heroic Symphony, composed to celebrate the memory of a great man').

So what went wrong with Beethoven's hopes and dreams for Napoleon? To answer that, we need to look first at the composer's own political and philosophical ideas. Influenced by Enlightenment values discussed and debated widely in his birthplace of Bonn, Beethoven held fairly modern-feeling progressive views about the importance of reason and evidence over superstition and blind faith, the rule of law, individual liberty, tolerance and fraternity. To him, Napoleon (early on in his career, at least) represented an embodiment of French Revolution ideals – democracy (of a sort), republicanism over rule by birthright, and brotherhood – and a uniting figure who might at least begin to improve the lot of the working classes across Europe. With that in mind, when Napoleon seemed to turn his back on his earlier ideals, you can understand why Beethoven was a bit upset.

The composer's politics are far from a straightforward story, however: in fact, Beethoven's apparently progressive views were deeply compromised. He was so heavily reliant on support from aristocratic noblemen that he must have had a fair bit of cognitive dissonance to deal with. Indeed, there's evidence to suggest that he'd actually re-dedicated his Third Symphony to Prince Joseph Franz Maximilian Lobkowitz, one of his most dedicated aristocratic supporters, before the scratching-out incident even occurred. In practical terms, he simply wanted to ensure he'd receive the Prince's generous commissioning sum (although at that stage he retained the 'Bonaparte' title).

Alongside these wider political and philosophical dilemmas, however, Beethoven



Ludwig van Beethoven

It opens up the tantalising possibility that the true hero depicted in Beethoven's 'Eroica' Symphony is not Bonaparte, but Beethoven himself.

was also facing increasingly intense personal traumas just before he began work on the 'Eroica' in late 1803. Chief among them was his inexorably worsening hearing. Beethoven's despair found its nadir in October 1803 with what's become known as his Heiligenstadt Testament, an unflinchingly honest and deeply personal letter to his two brothers, which he never sent. In it, the composer reveals he has contemplated suicide because of his worsening situation, but has resolved to embrace destiny and create art in the face of adversity. It was a road of fresh possibilities that he called his 'New Path'.

And according to his friend and fellow composer Carl Czerny, Beethoven even specifically linked this 'New Path' with his new Symphony, in a conversation with his associate Wenzel Krumpholtz: 'I am far from satisfied with my past works: from today on I shall take a new way,' he's reputed to have said. It opens up the tantalising possibility that the true hero depicted in Beethoven's

'Eroica' Symphony is not Bonaparte, but Beethoven himself.

That said, there's plenty to argue that the Symphony itself, in its extent and ambition, represents more than enough to deserve being called 'heroic'. Compared with the earlier symphonies of Haydn and Mozart, and indeed with Beethoven's own First and Second Symphonies, it's about twice as long, and several times as ambitious. And in a stroke, it utterly changed what a symphony could be, transforming the form from the politer, briefer, more restrained elegance of Haydn and Mozart (I'm generalising, I know) to an elemental battle of ideas and a profound personal utterance that would pave the way for the symphonies of Schumann, Mahler, Tchaikovsky, Shostakovich, Sibelius, Nielsen, Vaughan Williams, Maxwell Davies – I could go on.

No wonder early reactions to Beethoven's 'Eroica' were a bit – well, mixed. Following

private rehearsals and performances at Prince Lobkowitz's Vienna palace, the Symphony's first public performance, on 7 April 1805 in the Austrian capital, raised quite a bit of criticism, if not downright confusion. The *Berlinische musikalische Zeitung* described the Symphony as 'so shrill and complicated that only those who worship the failings and merits of this composer with equal fire... could find pleasure in it'. Czerny later remembered an audience member crying out: 'I'd give another kreutzer if it would stop!'

More than two centuries later, the Symphony has lost none of its power or visionary ambition, but we're probably slightly more used to music that dares to consider weighty subjects such as life, death, resilience and hope. Beethoven's previous two symphonies had eased listeners into their drama of ideas with lengthy, slow introductions. Here, however, Beethoven throws us in head first with two explosive, defiant chords, before the first movement's main theme launches, at first quietly on the cellos. The second main theme – which arrives after several far bolder statements of that opening melody – is a more lyrical, yearning theme initially for woodwind choirs, based around repeating notes. Just when things are quietening down expectantly towards the end of the movement's stormy central development section, however, a lone horn can't resist jumping in prematurely with the opening melody – only to be quickly silenced by the rest of the orchestra.

Beethoven's funeral march of a second movement is so solemn that it's been regularly used in actual remembrance ceremonies – to commemorate such diverse figures as fellow composer Felix Mendelssohn in 1847, or Field Marshall

Rommel in 1944. Its moments of brightness – including a more tripping central section – only serve to offset its mood of deep sadness, and it slumps to an exhausted close.

You could hardly imagine a greater contrast than with the chattering energy of Beethoven's third movement scherzo, all propulsive repeated notes, and with the orchestra's three horns put to good use in its central Trio section. Beethoven saves a lot of his ambition and expertise, however, for his expansive, exuberant Finale, what's effectively a set of ten variations on a theme. And if that theme sounds vaguely familiar, it's arguably what lies behind a lot of the music we've already heard in the Symphony. It was also a melody that Beethoven himself clearly adored. It began life entertaining Viennese dancers as one of the 12 Contredanses he composed in 1801 for the Austrian capital's ballrooms, and he went on to use it in his ballet score *The Creatures of Prometheus*, as well as in his piano Variations and Fugue, Op 35 (more commonly known as the 'Eroica' Variations).

It's a simple, unpretentious tune, albeit a catchy one that lodges in the brain, but it's hardly sophisticated or complex – which is precisely the point, since it allows Beethoven to show us what he can do with it. And what he does is to take it on a journey from humble origins – we hear just the tune's bassline to start with – to transcendent glory, by way of contrapuntal workouts, operatic elegance, and plenty more. By the time the 'Eroica' reaches its joyful, propulsive close, its sense of heroism is shared by composer, performers, conductor, the music itself – and arguably even those listening who've been swept along by its challenging, pioneering arguments.

Conductor

MAXIM EMELYANYCHEV



At the Scottish Chamber Orchestra Maxim Emelyanychev follows in the footsteps of just five previous Principal Conductors in the Orchestra's 49-year history; Roderick Brydon (1974-1983), Jukka-Pekka Saraste (1987-1991), Ivor Bolton (1994-1996), Joseph Swensen (1996-2005) and Robin Ticciati (2009-2018).

Recent highlights have included debuts with some of the most prestigious international orchestras: Accademia Nazionale di Santa Cecilia, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Deutsches Symphonie-Orchester, Toronto Symphony and Swedish Radio Symphony Orchestra, as well as returns to the Antwerp Symphony, the Orchestre National du Capitole de Toulouse, the Royal Liverpool Philharmonic and a European tour with the Scottish Chamber Orchestra, followed by appearances at the Radio-France Montpellier Festival and the Edinburgh International Festival.

In October 2022, Maxim toured the USA with the Scottish Chamber Orchestra and made his debut with the Berlin Philharmonic. Other touring in 2022/23 includes the New Japan Philharmonic, the Osaka Kansai Philharmonic, the Bergen Philharmonic Orchestra, the Helsinki Radio Symphony Orchestra, the Czech Philharmonic Orchestra and the Rotterdam Philharmonic Orchestra. He also returns to the Orchestre National du Capitole de Toulouse and to the Royal Opera House in Mozart's *Die Zauberflöte*.

He regularly collaborates with renowned artists such as Max Emanuel Cenčić, Patrizia Ciofi, Joyce DiDonato, Franco Fagioli, Richard Goode, Sophie Karthäuser, Stephen Hough, Katia and Marielle Labèque, Marie-Nicole Lemieux, Julia Lezhneva, Alexei Lubimov, Riccardo Minasi, Xavier Sabata and Dmitry Sinkovsky.

Maxim is also a highly respected chamber musician. His most recent recording, of Brahms Violin Sonatas with long-time collaborator and friend Aylen Pritchin, was released on Aparté in December 2021 and has attracted outstanding reviews internationally. With the Scottish Chamber Orchestra, Maxim has recorded Schubert Symphony No 9 – the symphony with which he made his debut with the orchestra – which was released on Linn Records in November 2019.

For full biography please visit sco.org.uk

Piano

KIRILL GERSTEIN



Pianist Kirill Gerstein's heritage combines the traditions of Russian, American and Central European music-making with an insatiable curiosity. These qualities and the relationships that he has developed with orchestras, conductors, instrumentalists, singers and composers, have led him to explore a huge spectrum of repertoire both new and old. From Bach to Adès, Gerstein's playing is distinguished by a ferocious technique and discerning intelligence, matched with an energetic, imaginative musical presence that places him at the top of his profession.

Born in the former Soviet Union, Gerstein is an American citizen based in Berlin. His career is similarly international, with solo and concerto engagements taking him from Europe to the United States, East Asia and Australia. This season, Gerstein's flair for curation will be on display as he presents residencies with the Bavarian Radio Symphony Orchestra (BRSO), London's Wigmore Hall and the Festival d'Aix-en-Provence. At the Wigmore, he gives a three-part concert series entitled Busoni and His World, and as 2023 Artist-in-Focus in France, presents chamber music with students of the Académie du Festival d'Aix-en-Provence who he will coach, a cabaret evening with HK Gruber, and Rachmaninov's Third Piano Concerto in celebration of the composer's 150th anniversary year. With the BRSO, Gerstein will be heard in a series of concerts at home and on tour with Alan Gilbert, Daniel Harding, Antonello Manacorda and Erina Yashima.

For full biography please visit sco.org.uk

SCOTTISH CHAMBER ORCHESTRA



The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Companies and has been a galvanizing force in Scotland's music scene since its inception in 1974. The SCO believes that access to world-class music is not a luxury but something that everyone should have the opportunity to participate in, helping individuals and communities everywhere to thrive. Funded by the Scottish Government, City of Edinburgh Council and a community of philanthropic supporters, the SCO has an international reputation for exceptional, idiomatic performances: from mainstream classical music to newly commissioned works, each year its wide-ranging programme of work is presented across the length and breadth of Scotland, overseas and increasingly online.

Equally at home on and off the concert stage, each one of the SCO's highly talented and creative musicians and staff is passionate about transforming and enhancing lives through the power of music. The SCO's Creative Learning programme engages people of all ages and backgrounds with a diverse range of projects, concerts, participatory workshops and resources. The SCO's current five-year Residency in Edinburgh's Craigmillar builds on the area's extraordinary history of Community Arts, connecting the local community with a national cultural resource.

An exciting new chapter for the SCO began in September 2019 with the arrival of dynamic young conductor Maxim Emelyanychev as the Orchestra's Principal Conductor. His tenure has recently been extended until 2028. The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, is due for release in November 2023.

The SCO also has long-standing associations with many eminent guest conductors and directors including Andrew Manze, Pekka Kuusisto, François Leleux, Nicola Benedetti, Isabelle van Keulen, Anthony Marwood, Richard Egarr, Mark Wigglesworth, John Storgårds and Conductor Emeritus Joseph Swensen.

The Orchestra's current Associate Composer is Jay Capperauld. The SCO enjoys close relationships with numerous leading composers and has commissioned around 200 new works, including pieces by the late Sir Peter Maxwell Davies, Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage and Nico Muhly.



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Former SCO Conductor Laureate Sir Charles Mackerras had the vision to help the SCO by leaving the legacy of his royalty payments from his SCO recordings in perpetuity. We remember him with the utmost respect, fondness and gratitude.

As a small way to show our appreciation, we have created The Sir Charles Mackerras Circle for those who wish to pledge by making a legacy gift to benefit the SCO.

To recognise their generosity during their lifetime, circle members will be invited to an annual behind-the-scenes event to hear about how legacies are helping to make incredible live music accessible to as many people as possible.

To learn more about the Sir Charles Mackerras Circle, contact **Mary** at mary.clayton@sco.org.uk or call **0131 478 8369**



FRENCH

CLASSES & CULTURE



The Institut français is the home of French culture in Scotland.

Part of a global network, we encourage cross-cultural exchanges and present the best of French culture.

We offer French classes for all levels as well as cultural events including concerts, talks, film screenings, exhibitions, and more !

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Pulsant proudly supporting SCOTTISH CHAMBER ORCHESTRA

Pulsant is the UK's premier digital edge infrastructure company providing next-generation cloud, colocation and connectivity services.

Founded 27 years ago, with a mission to help businesses prosper, Pulsant delivers the transformational high-speed, high-bandwidth, low latency advances of edge computing, processing data close to the people and machines that generate and use it. Regional enterprises and service providers across the UK use Pulsant's edge infrastructure platform to build, connect and deploy the applications they need to innovate and grow.





WORKING IN HARMONY

Quilter Cheviot is a proud supporter of the **Benedetti Series 2023**, in partnership with the **Scottish Chamber Orchestra**. The extension of our partnership continues to show our commitment in supporting culture and the arts in the communities we operate.

For over 250 years, we have been performing for our clients, building and preserving their wealth. Our Discretionary Portfolio Service comes with a dedicated investment manager and local team who aspire to deliver the highest level of personal service, working with you to achieve your goals.

To find out more about investing with us, please visit www.quiltercheviot.com



QUILTER CHEVIOT
INVESTMENT MANAGEMENT

Approver: Quilter Cheviot Limited, 25th August 2023

Investors should remember that the value of investments, and the income from them, can go down as well as up and that past performance is no guarantee of future returns. You may not recover what you invest.

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SCOTTISH
CHAMBER
ORCHESTRA

BE PART OF OUR FUTURE

For 50 years, the SCO has inspired audiences across Scotland and beyond.

From world-class music-making to pioneering creative learning and community work, we are passionate about transforming lives through the power of music and we could not do it without regular donations from our valued supporters.

If you are passionate about music, and want to contribute to the SCO's continued success, please consider making a monthly or annual donation today. Each and every contribution is crucial, and your support is truly appreciated.

For more information on how you can become a regular donor, please get in touch with **Hannah Wilkinson** on **0131 478 8364** or **hannah.wilkinson@sco.org.uk**

sco.org.uk/support-us

The SCO is a charity registered in Scotland No SC015039.