



# MAXIM'S 'EROICA'

## A GRAND TOUR OF SCOTLAND

**Week 2 | 3, 4, 6 & 7 October 2023**



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# MAXIM'S 'EROICA'

## A GRAND TOUR OF SCOTLAND

**Tuesday 3 October, 7.30pm**, Stirling Castle

**Wednesday 4 October, 7.30pm**, Ayr Town Hall

*The Ayr concert is subsidised by The Scottish Children's Lottery Trust, Destination South Ayrshire, and Ayr Arts Guild.*

**Friday 6 October, 3pm**, Castlebrae Community High School, Craigmillar

**Saturday 7 October, 7.30pm**, Aberdeen Music Hall

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**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.*

**BRUCH** Concerto for Clarinet and Viola

*Interval of 20 minutes*

**BEETHOVEN** Symphony No 3 'Eroica'

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**Maxim Emelyanychev** Conductor

**Maximiliano Martín** Clarinet

**Max Mandel** Viola

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**Maxim Emelyanychev**



**Maximiliano Martín**



**Max Mandel**

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Chorus Director

**Jay Capperault**  
Associate Composer



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*Information correct at the time of going to print*

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

## **Second Violin**

Marcus Barcham Stevens  
Gordon Bragg  
Michelle Dierx  
Rachel Smith  
Niamh Lyons  
Sarah Bevan Baker  
Kristin Deeken

## **Viola**

Max Mandel  
Zoë Matthews  
Brian Schiele  
Steve King  
Liam Brolly

## **Cello**

Will Conway  
Su-a Lee  
Donald Gillan  
Eric de Wit

## **Bass**

Nikita Naumov  
Jamie Kenny

## **Flute**

André Cebrián  
Marta Gómez

## **Piccolo**

Marta Gómez

## **Oboe**

Robin Williams  
Katherine Bryer  
Fraser Kelman

## **Cor Anglais**

Katherine Bryer

## **Clarinet**

Maximiliano Martín  
William Stafford  
Calum Robertson

## **Bass Clarinet**

William Stafford

## **Bassoon**

Cerys Ambrose-Evans  
Alison Green

## **Horn**

Lauren Reeve-Rawlings  
Martin Lawrence  
Joe Walters  
Rachel Brady

## **Trumpet**

Peter Franks  
Shaun Harrold

## **Trombone**

Duncan Wilson  
Paul Stone  
Alan Adams

## **Timpani/ Percussion**

Tom Hunter

**Marta Gómez**  
Sub-Principal Flute



# WHAT YOU ARE ABOUT TO HEAR

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## 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.



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## BRUCH (1838-1920)

Concerto for Clarinet and Viola, Op 88  
(1911)

Andante con moto  
Allegro moderato  
Allegro molto

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## BEETHOVEN (1770-1827)

Symphony No 3 in E flat, 'Eroica', 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 Cosmicomics 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."*

After Jay Capperault's musical explosion of colour, we move on to a piece that celebrates the mellow and the autumnal, in an intimate conversation between two instruments. How Max Bruch ended up writing his 1911 Concerto for Clarinet and Viola is a story of family, tradition and late-life inspiration.

But before we come to that, let's acknowledge that it can't have been easy for the 73-year-old Bruch still to be viewed as the composer of *that* Violin Concerto, his First. To many, it's simply the Bruch Violin Concerto, despite the fact that he wrote

three of them (plus the *Scottish Fantasy* and two violin-and-orchestra Serenades), as just one strand in a broad and prolific output that also included oratorios, symphonies, operas and a wealth of choral music. By 1911, that Violin Concerto had been around for 45 years, and Bruch himself had even come to resent its success and the extent to which it overshadowed his other music, and his broader achievements. He was also a respected conductor (of the Liverpool Philharmonic Society from 1880 to 1883, for example) and a revered teacher at Berlin's Hochschule für Musik (where his pupils included Vaughan Williams and Respighi).

His musical style – deeply lyrical, warmly Romantic, easy on the ear, and with a lot of classical craftsmanship behind it – has often been somewhat scorned as backward-looking, or not in keeping with its times. It's true that his pieces sometimes sound as though they come from several decades before the date they were actually written.



*Max Bruch*

***Bruch made a point of rejecting the pioneering musical ideas and dangerously progressive tendencies of composers such as Liszt and Wagner, favouring instead the purer, simpler musical styles of figures such as Mendelssohn or Schumann.***

Early in his career, Bruch made a point of rejecting the pioneering musical ideas and dangerously progressive tendencies of composers such as Liszt and Wagner, favouring instead the purer, simpler musical styles of figures such as Mendelssohn or Schumann. By the time he came to write his Concerto for Viola and Clarinet, however, musical thinking had moved on even further. 1911 was the year of Stravinsky's boundary-pushing *Petrushka*, of Mahler's life-and-death-contemplating *Das Lied von der Erde*, and of Schoenberg's terrifyingly expressionist *Pierrot lunaire* (which would be premiered just a few months after the Viola and Clarinet Concerto, following a notorious 40 rehearsals). Just two years later would come Stravinsky's century-defining *The Rite of Spring* – and the riot it famously provoked. Despite such criticisms of Bruch's more traditionalist style, however, nowadays we're far more relaxed about accepting that the composer was simply

following his own path, and being true to his own musical values.

Like both Mozart and Brahms before him, Bruch was a late admirer of the clarinet. He was in his 70s when he wrote first his Eight Pieces for Clarinet, Viola and Piano, and then tonight's Concerto. And like those earlier composers, it was a particular virtuoso clarinettist who inspired Bruch's fascination with the instrument – in this case, his own son, Max Felix Bruch.

It was Max Felix who gave the Concerto's first performance, alongside his co-soloist Willy Hess, a virtuoso viola and violin player, and also Bruch's friend and colleague as professor at Berlin's Hochschule. The premiere took place on 5 March 1912 in the northern German port city of Wilhelmshaven – 'in front of all the admirals and captains of our navy', the ever patriotic composer later remembered.



Bruch dedicated the work to both his son and Hess, and that dedication makes a lot of sense in terms of the warm intimacy of the Concerto, which at times feels like a genial conversation between friends. The piece also takes an unusual slant on the traditional three-movement concerto form, beginning slowly and getting progressively quicker until it reaches its vigorous finale.

Assertive solos introduce both soloists individually at the beginning of the first movement, though they quickly come together in the kind of close, generous collaboration that will mark out the Concerto overall. They first share a slow-moving, almost hymn-like melody, before a more lyrical theme against pizzicato string accompaniment, which ultimately brings the movement to a hushed close.

There's an airborne feel to the gentle waltz that begins the quicker second movement, and in its wistful central section the spirit of Mahler never seems far away. Trumpet and drum fanfares take us to a far more dramatic, energetic musical world at the start of the final movement. Nonetheless, when the clarinet enters it's with a scampering, scurrying theme that later returns in the viola, leading into a quieter second theme against half-heard string tremolos. After a stormy central development section, full of joyful virtuosity for both soloists, the scurrying initial theme propels the Concerto to its optimistic conclusion.

After bright colours and lyrical warmth, 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



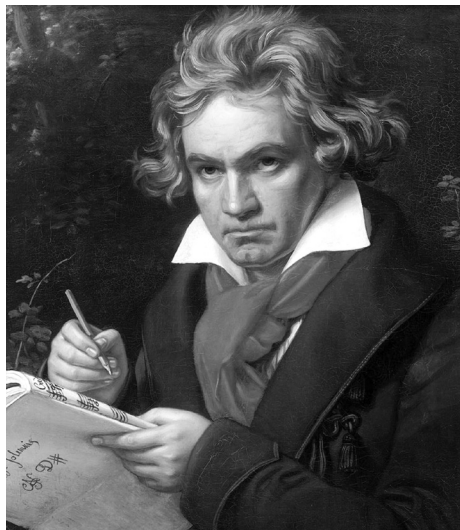
Beethoven's title page which shows his erasure of dedication of the work to Napoleon

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 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



*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.***

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 Krumpholz: '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.

© David Kettle



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](https://sco.org.uk)***

Clarinet

## MAXIMILIANO MARTÍN



Spanish Clarinetist and international soloist Maximiliano Martín is one of the most exciting and charismatic musicians of his generation. He combines his position of Principal Clarinet of the SCO with solo, chamber music engagements and masterclasses all around the world.

Maximiliano has appeared as a soloist and chamber musician in many of the world's most prestigious venues including the BBC Proms at Cadogan Hall, Wigmore Hall, Library of Congress in Washington, Mozart Hall in Seoul, Laeiszhalle Hamburg, Durban City Hall in South Africa, and Teatro Monumental in Madrid. Highlights of the past years have included concertos with the SCO, European Union Chamber Orchestra, and Orquesta Filarmónica de Las Palmas de Gran Canaria, amongst others. He performs regularly with ensembles and artists such as London Conchord Ensemble, Doric and Casals String Quartets, François Leleux, Pekka Kuusisto and Llŷr Williams.

Born in La Orotava (Tenerife), he studied at the Conservatorio Superior de Musica in Tenerife, Barcelona School of Music and at the Royal College of Music, where he held the prestigious Wilkins-Mackerras Scholarship, graduated with distinction and received the Frederick Thurston prize. His teachers have included Joan Enric Lluna, Richard Hosford and Robert Hill. Maximiliano was a prize-winner in the Howarth Clarinet Competition of London and at the Bristol Chamber Music International Competition. He is one of the Artistic Directors of the Chamber Music Festival of La Villa de La Orotava, held every year in his hometown.

Maximiliano Martín is a Buffet Crampon Artist and plays with Buffet Tosca Clarinets.

***Maximiliano's Chair is kindly supported by Stuart and Alison Paul***

Viola

# MAX MANDEL



Born and raised in Toronto, Canada, violist Max Mandel enjoys a varied and acclaimed career as a chamber musician, soloist, orchestral musician and speaker.

Principal Viola of the Scottish Chamber Orchestra and the Orchestra of the Age of Enlightenment he is also a member of the trailblazing ensemble FLUX Quartet and the Mozart specialists Spunicunifait.

He has appeared as guest Principal Viola with the London Symphony Orchestra, the Chamber Orchestra of Europe, the Australian Chamber Orchestra, the Academy of Ancient Music, and the Handel & Haydn Society amongst others. Other group affiliations include the Smithsonian Chamber Players, Tafelmusik Baroque Orchestra and the Silk Road Ensemble.

Recent recordings include Toshi Ichianagi String Quartets with FLUX on Camerata Records and Mozart's Sinfonia Concertante with violinist Aisslinn Nosky and the Handel & Haydn Society Orchestra on Coro Records.

***Max's Chair is kindly supported by Kenneth and Martha Barker***

Biography

# 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.



# FRENCH

# CLASSES & CULTURE



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

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

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**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.

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*Approver: Quilter Cheviot Limited, 25th August 2023*

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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](mailto:hannah.wilkinson@sco.org.uk)**

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