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6-8 December 2023



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MAXIM'S BAROQUE INSPIRATIONS

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Wednesday 6 December, 7.30pm, Holy Trinity Church, St Andrews

Thursday 7 December, 7.30pm, The Queen's Hall, Edinburgh

Friday 8 December, 7.30pm, City Halls, Glasgow

VAUGHAN WILLIAMS Fantasia on a Theme of Thomas Tallis

GLASS Harpsichord Concerto

RESPIGHI Ancient Airs and Dances: Suite No 1

Interval of 20 minutes

CORELLI Concerto Grosso in B-flat, Op 6 No 11

TELEMANN Concerto in D minor for two Chalumeaux

BACH Triple Concerto in D, BWV 1064R

Maxim Emelyanychev Conductor/Harpsichord

Katherine Spencer Chalumeau

William Stafford Chalumeau

Stephanie Gonley Violin

Gordon Bragg Violin

Marcus Barcham Stevens Violin



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Kana Kawashima
Agata Daraškaite
Siún Milne
Fiona Alexander
Amira Bedrush-McDonald
Sarah Bevan Baker

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Marcus Barcham Stevens
Gordon Bragg
Michelle Dierx
Kristin Deeken
Niamh Lyons
Elita Poulter
Benjamin Shute

Viola

Ásdís Valdimarsdóttir
Jessica Beeston
Brian Schiele
Steve King

Cello

Philip Higham
Su-a Lee
Donald Gillan
Eric de Wit

Bass

Nikita Naumov
Jamie Kenny

Flute

André Cebrián
Emma Roche

Oboe

Robin Williams
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Percussion

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Harpsichord/ Chamber Organ

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Robin Williams
Principal Oboe

WHAT YOU ARE ABOUT TO HEAR

VAUGHAN WILLIAMS (1872-1958)

Fantasia on a Theme by Thomas Tallis
(1910)

GLASS (b. 1937)

Harpsichord Concerto (2002)

I
II
III

RESPIGHI (1879-1936)

Ancient Airs and Dances: Suite No 1
(1917)

Balletto: "Il Conte Orlando"

Gagliarda

Villanella

Passo mezzo e mascherada

CORELLI (1653 -1713)

Concerto Grosso in B-flat, Op 6 No 11
(1712)

Preludio: Andante Largo

Allemanda: Allegro

Adagio

Andante Largo

Sarabanda: Largo

Giga: Vivace

TELEMANN (1681-1767)

Concerto in D minor for two Chalumeaux
(Unknown)

Largo

Allegro

Adagio

[no indication]

BACH (1685-1750)

Triple Concerto in D, BWV 1064R
(circa 1730 – Reconstructed 1970)

Allegro

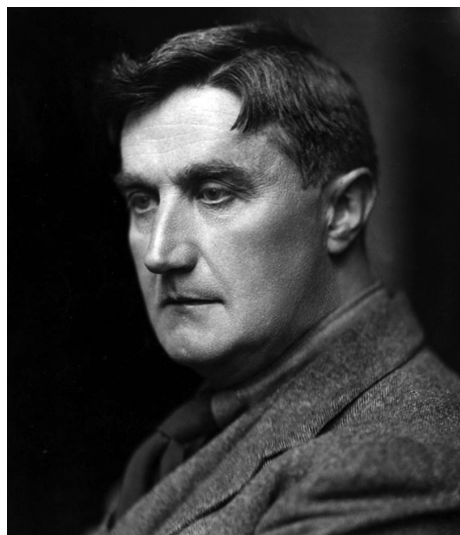
Adagio

Allegro

There's nothing new under the sun, the Biblical book of Ecclesiastes tells us in what might sound like an expression of resignation about ever encountering anything original. In terms of music, though, it's anything but resigned. You could reasonably argue that every musical creator has built on what went before them – either reusing and adapting favourite earlier ideas, or even reacting against them by moving in an entirely different direction.

The music in tonight's concert, however, falls squarely into the former category, with three pieces from the 20th and 21st centuries that pay affectionate, respectful homage to earlier creations, and three far earlier works that themselves built on earlier music – or, indeed, paved the way for musical developments yet to come.

Indeed, sampling is hardly a new idea, nor one that's restricted to modern pop music. Classical composers have been at it for centuries: Renaissance musicians would swap tunes back



Ralph Vaughan Williams

It's likely, too, that the rich, resonant cathedral acoustics were central to Vaughan Williams's thinking about the piece's sonic effects from the start.

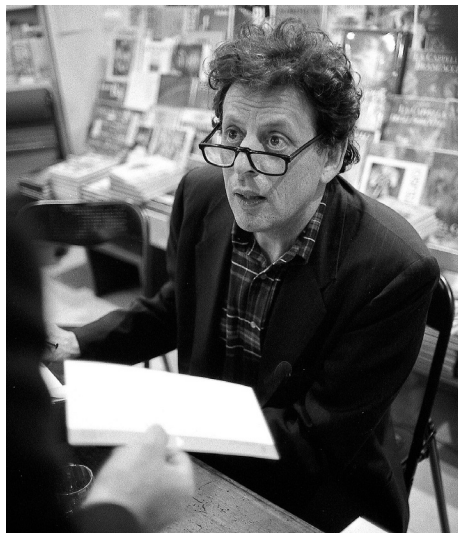
and forth between each other, elaborating them more grandly every time. And countless other, more recent composers have paid reverential homage to music they've particularly admired by incorporating it in their own works.

For Ralph Vaughan Williams, it was a winding melody by the 16th-century English Catholic composer Thomas Tallis that he chose as the basis for his meditative, profoundly spiritual *Fantasia on a Theme by Thomas Tallis*. He'd first encountered Tallis's tune – the third of nine psalm melodies that the earlier composer contributed to a collection compiled by Archbishop of Canterbury Matthew Parker in 1567 – while he was editing the *English Hymnal* in 1906. And though Vaughan Williams was an avowed atheist (later more of an agnostic), he was also passionate about both Tudor music and English folksong, and found distinct folk-like parallels in Tallis's melody.

He wrote the *Fantasia* in 1910 for the Three Choirs Festival, and it received its first

performance on 6 September that year in Gloucester Cathedral, with Vaughan Williams himself conducting the strings of the London Symphony Orchestra (in the same concert, incidentally, that Elgar conducted the premiere of his *Dream of Gerontius*). It's likely, too, that the rich, resonant cathedral acoustics were central to Vaughan Williams's thinking about the piece's sonic effects from the start. He divides his string orchestra into three separate groups: four solo players in a string quartet; nine musicians in a small string ensemble; and the remaining players forming a larger string orchestra. His real innovation, however, is in the way he layers his musical material across the three groups, almost as though it's exploiting different levels of musical perspective.

After a quiet, ethereal introduction from all three groups together, Tallis's melody is heard twice: first on violas and cellos, surrounded by a halo of harmonies, then high in the violins against a richer, more decorated accompaniment. Later, however, Vaughan Williams uses his small, nine-piece



Philip Glass

US composer Philip Glass seems firmly rooted in the here and now, in the mechanics and virtuosity of performance, with just a few respectful glances over his shoulder to music written three centuries earlier.

orchestra to provide almost organ-like echoes of the larger group's more assertive, swelling harmonies, and the string quartet's viola interprets the Tallis theme almost as if it's a folk song. All three ensembles join together at the work's passionate climax, separating again as the music moves towards its quietly radiant conclusion.

Compared to the spiritual, visionary intent behind much of Vaughan Williams' *Tallis Fantasia*, Philip Glass' 2002 Harpsichord Concerto seems firmly rooted in the here and now – in the mechanics and virtuosity of performance, with just a few respectful glances over his shoulder to music written three centuries earlier. Indeed, in terms of links with the past, it's the harpsichord itself that's Glass's main connection: he surrounds it with a thoroughly 21st-century chamber orchestra rather than a period-instrument band, and though some of his writing for the instrument might bring a composer like Bach to mind, it quickly reverts to Glass's own distinctive sound world.

Anyone familiar with the rippling repetitions of Glass's earlier music, however, might be quite surprised by the musical language of the Harpsichord Concerto. He's never been comfortable with the 'minimalist' label, and it feels entirely out of place here: rather than long stretches of music that cycle round the same harmonies again and again using Glass's trademark arpeggios, the Concerto's music is varied, virtuosic and often daring in its unpredictable harmonies.

The Concerto was commissioned in 2002 by Seattle's Northwest Chamber Orchestra, and premiered later that year by the ensemble with David Schrader as soloist. And the commission chimed with interests that Glass already had, as he writes in his own programme note: 'I have always been an admirer of the literature for harpsichord, had studied some of the music from the Baroque period quite thoroughly, and have played a bit of that music myself. Secondly, I knew that the modern-day harpsichord was capable of a fuller, more robust sound than



Ottorino Respighi

Respighi embarked on the historical explorations that would ultimately result in his *Ancient Airs and Dances* in 1917, and the year is significant.

was available in “period” instruments and might make a handsome partner to a modern chamber orchestra.’

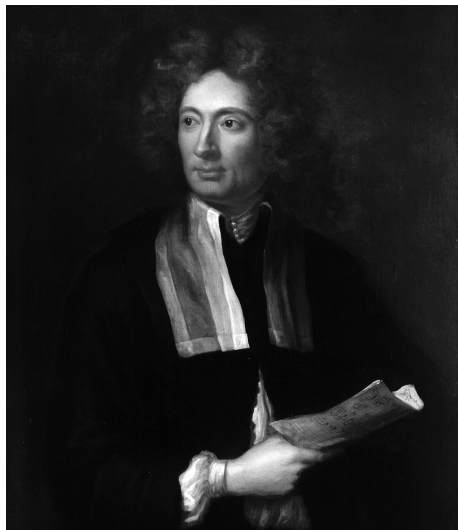
His first movement begins as if his soloist is exploring their harmonic world, though it quickly develops into chugging rhythms, lots of interplay between soloist and orchestra, and seemingly unrestrained reinvention of Glass’s opening material. There are some distinctively Baroque-sounding melodic decorations in his slower second movement, though it’s also the Concerto’s most richly harmonised. His quick-fire, almost Mozartian finale has lots of humour, with uneven rhythms adding to the movement’s quirky wit, and Glass delights in contrasting the percussive brilliance of his soloist against the richness and smoothness of his modern-day orchestra.

If Glass’s link with the past came primarily through his chosen solo instrument, Respighi – like Vaughan Williams before him – looked back to his own country’s musical history for

inspiration in tonight’s next piece. For this composer, also a respected musicologist and editor, this meant delving into a collection of lute music from the Italian Renaissance, collected and transcribed by fellow musicologist and performer Oscar Chilesotti.

Respighi embarked on the historical explorations that would ultimately result in his *Ancient Airs and Dances* in 1917, and the year is significant. Before World War I, composers had dared to create music on a grand scale, setting out to contemplate vast issues of human life, death and transcendence, with all the heightened emotions that entailed. As war raged and Europe’s economies suffered, a more modest, cheaper, simpler approach to art seemed more fitting – as well as, perhaps, offering consolation and security after the violence and uncertainty of the conflict. For many, that meant returning to music of the past.

Respighi had also taken the role of principal violist in the Russian Imperial Theatre Orchestra



Arcangelo Corelli

Arcangelo Corelli – was one of the founding fathers of the Baroque musical style, and his Concerto Grosso Op 6 No 11 shows where the whole idea of pitting a group of soloists against a larger ensemble came from.

in St Petersburg upon his graduation in 1900, and took the opportunity for a few lessons with Nikolai Rimsky-Korsakov, master of orchestral colour. Accordingly, the first suite of his *Ancient Airs and Dances* (he'd write three suites in all, between 1917 and 1932) remains strikingly close to its original lute pieces, simply recasting their music in distinctively modern orchestral hues.

The opening 'Balletto detto "Il conte Orlando"' is based on a 1599 lute piece by Simone Molinaro, with elegant, tripping outer sections featuring a lithe tune for strings before the oboe takes the limelight in a more introspective central section. The 'Gagliarda', based on a lute piece from the 1550s by Vincenzo Galilei (father of one Galileo Galilei), is a sprightly movement in prancing three time, with another quieter but this time quicker central section. Respighi's 'Villanella' – based on an anonymous lute piece – is his graceful, elegant slow movement, and his concluding 'Passo mezzo e mascherada' (also using anonymous source material) combines

lively Italian folk dances, its second section showcasing a solo trumpet in music intended for masked balls.

After three more recent composers gazing back in time, we turn to three more ancient musicians gazing resolutely forward. The first of them – Arcangelo Corelli – was one of the founding fathers of the Baroque musical style, and his Concerto Grosso Op 6 No 11 shows where the whole idea of pitting a group of soloists against a larger ensemble came from. A couple of his predecessors had written works for those bipartite forces, but Corelli was the first major figure to coin the term 'concerto grosso' – literally 'big concerto' – to refer to a work in which virtuosic music from a small group of soloists (called the concertino) is contrasted against accompaniment from a larger ensemble (called the ripieno).

Corelli came from the generation before Bach, Handel and Vivaldi, working mainly in Rome for several influential patrons. And though he's



Georg Philipp Telemann

It's a surprise he had any time for horticulture. Telemann was also one of the most notoriously prolific composers to have ever lived.

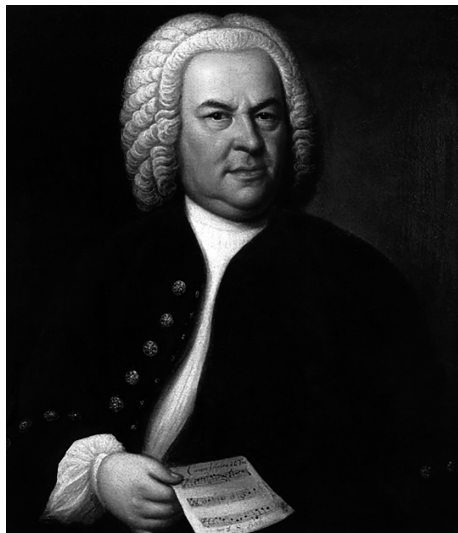
known to have been prolific, not even 100 pieces by him now survive – perhaps because he was something of a perfectionist, and only allowed his very best pieces to be published.

The Concerto Grosso No 11 is the penultimate work in his Op 6 set, all of which is written for a concertino group of two violins, cello and continuo, plus ripieno strings. Following a stately opening Preludio, the Concerto moves on to a bold Allemanda that puts the concertino cellist through their paces. Following a very brief Adagio and plangent Andante Largo, it continues with a Sarabanda full of contrasts between concertino and ripieno groups, closing with a bouncing, bounding Giga.

Georg Philipp Telemann was a rough contemporary of JS Bach, and a close friend too – Bach made him godfather to his son Carl Philipp Emanuel. Another chum was Handel, who'd reputedly send Telemann tulip and hyacinth bulbs for the garden that he so loved to tend.

It's a surprise he had any time for horticulture. Telemann was also one of the most notoriously prolific composers to have ever lived. Estimates of his output vary between around 3000 and a hair-raising 6000 pieces (which would mean one every four or so days across his 66-year career) – and when we're talking operas, oratorios, cantatas and orchestral suites as well as smaller-scale sonatas and even modest concertos, the mind boggles as to how he might have achieved it. He was hugely influential in his time, however, holding important positions in several locations across what's now Germany, most significantly in Hamburg, where he was music director for the city's five churches from 1721 until his death in 1767 at the age of 86.

If the name of the instruments for which Telemann composed today's concerto sounds unfamiliar, don't be concerned – you won't be alone. The chalumeau is a forerunner of today's clarinet, developed from central European folk instruments, and Telemann



Johann Sebastian Bach

Our concert closes with Baroque giant JS Bach, and with a piece that shows just how complicated it can be to pin down music from the time in which he lived.

was one of the earliest composers to write for it (as were Vivaldi, Zelenka and others). His D minor Concerto is in four brief movements, and tries out some striking innovations in terms of textures and harmonies. A slow, sombre opening movement shows off his chalumeaux's rich, dark sound, before a brisk and bracing second movement, involving plenty of dialogue between his two soloists and orchestra. Telemann's third movement is even slower, and strikingly sparse, before a tripping, dance-like finale, in which his two chalumeaux provide both bubbling melodies and rich accompaniments to the orchestral strings.

Our concert closes with Baroque giant JS Bach, and with a piece that shows just how complicated it can be to pin down music from probably the time in which he lived. BWV1064 is best known as a Concerto for Three Harpsichords, and exists as a manuscript in that form. But it's also recognised that most of Bach's harpsichord concertos began life as music for other instruments – in this instance,

it's been speculated, for three violins as BWV1064R (the R indicating a reconstruction). It might be a somewhat speculative version of the music, but interpretation is key in Baroque music, and there's plenty of agreement that this version is convincing both historically and musically.

Bach blends his three soloists together in an intricate web of counterpoint across the two opening movements, before allowing each their own time in the spotlight in the finale. The three violins take turns to lead, follow and comment on each other's solos in the jolly, striding first movement, moving to heavily decorated solo lines in the heartfelt slow second movement. Bach's finale, however, bustles with good-natured energy, and each soloist displays a subtly different musical character when they take their moment in the sun, including a true solo cadenza for the first violinist just before the Concerto dashes to its bright, breezy ending.

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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 included 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 returned 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 – and Mendelssohn Symphonies Nos 3 'Scottish' and 5 'Reformation' both on Linn Records.

For full biography please visit sco.org.uk

Chalumeau

KATHERINE SPENCER



Clarinetist Katherine Spencer made her concerto debut at the age of fourteen at the Royal Festival Hall and has since performed there as concerto soloist many times.

She has also appeared as soloist with the BBC Symphony Orchestra, Irish Chamber Orchestra, Hannover Band, Scottish Chamber Orchestra and the Academy of St Martin in the Fields in venues such as the Barbican Centre, Birmingham Symphony Hall and Queen Elizabeth Hall; made many live Radio 3 solo broadcasts; and performs regularly on Classic FM and European radio stations.

Katherine is principal clarinet of the Orchestra of the Age of Enlightenment, City of London Sinfonia, Academy of Ancient Music as well as regular guest principal with the Irish Chamber Orchestra, Gabrieli Consort and Hanover Band. Her freelance work sees her regularly playing with many of Europe's leading period performance orchestras and modern symphony orchestras.

As a chamber musician Katherine was chosen by the BBC to be on their Young Generation Artists Scheme, which has facilitated her to continue to perform internationally with her ensembles in festivals such as the BBC Proms and the Barbican's Mostly Mozart Festival.

For full biography please visit sco.org.uk

Chalumeau

WILLIAM STAFFORD



William Stafford studied music at Manchester University and the Royal Northern College of Music. After receiving the RNCM's Gold Medal in 2008, the college's highest award for performance, he went on to study at the Royal College of Music, London, where he graduated with distinction.

William has appeared as Guest Principal Clarinet with the London Symphony Orchestra, Royal Philharmonic Orchestra, English National Opera, BBC Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Northern Sinfonia and Ulster Orchestra. In 2011, he was appointed Sub Principal Clarinet with the Scottish Chamber Orchestra.

William has enjoyed collaborations with musicians including Maurice Bourgue, Sergio Azzolini, Richard Watkins and Michael Collins. He has performed chamber music with the Eidos Trio and SCO Wind Soloists at the Wigmore Hall, and, as a member of the Countess of Munster Recital Scheme from 2009-2011, has given recitals at music clubs across the UK. More recently, he has become interested in improvising music with dancers and exploring how music and dance intertwine as art forms.

William is keenly involved with SCO's Creative Learning work, participating in workshops and performances for all ages, from *Big Ears Little Ears* to *Reconnect* sessions.

Violin

STEPHANIE GONLEY



Stephanie has a wide-ranging career as concerto soloist, soloist/director of chamber orchestras, recitalist and chamber musician. She has appeared as soloist with many of UK's foremost orchestras, including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Philharmonia and BBC Symphony Orchestra.

Stephanie is leader of the English Chamber Orchestra and the Scottish Chamber Orchestra and has performed as director/soloist with both. She has also appeared as director/soloist with the Australian Chamber Orchestra, the Vancouver Symphony, and the Oriol Ensemble Berlin to name but a few.

She has enjoyed overseas concerto performances with many orchestras, from the Chamber Orchestra of Europe and Hanover Radio Symphony, to Hong Kong Philharmonic and the Norwegian Radio Symphony Orchestra, while her recordings include Dvorák Romance with the ECO and Sir Charles Mackerras for EMI, and the Sibelius Violin Concerto for BMG/Conifer.

Stephanie is currently Professor of Violin at the Guildhall School of Music and Drama. She was a winner of the prestigious Shell-LSO National Scholarship.

For full biography please visit sco.org.uk

Violin

GORDON BRAGG



Gordon graduated in violin performance from the Guildhall School of Music and Drama, with first class honours, where he studied with Stephanie Gonley and Simon Fischer. He participated in masterclasses with members of the Amadeus and Takacs quartets, and an Erasmus exchange to the Sibelius Academy in Helsinki. He was invited to participate in the International Musicians' Seminar where he performed in the class of Gerhard Schulz. Gordon was Concertmaster of the National Youth Orchestra of Scotland and NYOS Camerata, and has been a member of the European Union Youth Orchestra, Gustav Mahler Jugendorchester and Lucerne Festival Academy Orchestra.

From 2013 – 2017, Gordon was second violinist of the Edinburgh Quartet, one of Britain's foremost chamber ensembles, performing throughout the UK, regularly broadcasting live on BBC Radio and playing on recordings such as the "outstanding" (International Record Review) Delphian recording of MacMillan's string quartets.

Gordon is also much in demand as a conductor. Following studies in Manchester and Zürich, he has conducted the Orchestre Philharmonique du Luxembourg, Bayerische Kammerphilharmonie and across Scotland, as well as participating in masterclasses with Bernard Haitink, Ivan Fischer and Sir Mark Elder. Gordon conducted a critically acclaimed performance of Schoenberg's *Pierrot Lunaire* with Scottish Ballet at the 2013 Edinburgh International Festival.

For full biography please visit sco.org.uk

Violin

MARCUS BARCHAM STEVENS



Marcus first played with the SCO in 2015 and joined in 2016. He is also co-leader of the Britten Sinfonia since 2013 and was in the Fitzwilliam String Quartet for seven years, recording with them CDs of late quartets by Schubert and Shostakovich.

He has been invited as guest leader to the City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, Aurora Orchestra and Royal Liverpool Philharmonic Orchestra, and played as Principal 2nd Violin for Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique.

As well as being broadcast as a soloist on BBC Radio 3, Marcus has enjoyed playing with groups including the Nash Ensemble, Arcangelo, King's Consort, Ensemble Modern, and the Birmingham Contemporary Music Group.

He also plays regularly with his wife, Scottish pianist Christina Lawrie. In March 2020, Christina and Marcus started their own concert series *#ConcertFromOurLivingRoom* in which they performed fortnightly online concerts.

Marcus is also a composer and his piece *Dhyana* for soprano and Chroma ensemble was described as "hugely impressive" (George Hall, Guardian, 2011). He has written string quartets based on Purcell Fantasias for the Fitzwilliam String Quartet and choral anthems performed by Ex Cathedra.

Marcus's Chair is kindly supported by Jo and Alison Elliot.

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, was released 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

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SCOTTISH
CHAMBER
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