



SCOTTISH
CHAMBER
ORCHESTRA

50

VIENNESE NEW YEAR

1, 3, 4 & 5 January 2024

sco.org.uk

PROGRAMME

The art of enlightenment



Unrivalled arts coverage for
more than 75 years

Enjoy Scottish Enlightenment every day
with unbeatable arts coverage and
award-winning journalism.

Subscribe today



THE SCOTSMAN
SCOTLAND'S NATIONAL NEWSPAPER



Subscribe

VIENNESE NEW YEAR

Collection in aid of



Monday 1 January, 3pm Usher Hall, Edinburgh
Wednesday 3 January, 7.30pm Aberdeen Music Hall
Thursday 4 January, 7.30pm Perth Concert Hall
Friday 5 January, 7.30pm Ayr Town Hall

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

DVOŘÁK Prague Waltzes
J STRAUSS II Voices Of Spring
ZELLER Der Vogelhändler: Entr'acte
ZELLER Der Vogelhändler: If you give me roses in Tyrol
SCHUBERT Rosamunde: Entr'acte No 3
E STRAUSS Gruß an Prag, Polka Française

Interval of 20 minutes

SUPPÉ Overture, Light Cavalry
R STRAUSS Amor
DVOŘÁK Slavonic Dance, Op 46 No 1
LEHÁR The Merry Widow: Vilja
SIECZYNSKI Wien, du Stadt meiner Träume
J STRAUSS II The Blue Danube

Jiří Rožeň Conductor
Jennifer France Soprano



SCOTTISH
CHAMBER
ORCHESTRA

4 Royal Terrace, Edinburgh EH7 5AB
+44 (0)131 557 6800 | info@sco.org.uk | sco.org.uk

The Scottish Chamber Orchestra is a charity registered in Scotland No. SC015039.
Company registration No. SC075079.

THANK YOU

PRINCIPAL CONDUCTOR'S CIRCLE

Our Principal Conductor's Circle is made up of individuals who are a special part of our musical family. Their commitment and generosity benefit us all – musicians, audiences and creative learning participants alike.

Annual Fund

James and Patricia Cook

Visiting Artists Fund

Colin and Sue Buchan

Harry and Carol Nimmo

Anne and Matthew Richards

International Touring Fund

Gavin and Kate Gemmell

American Development Fund

Erik Lars Hansen and

Vanessa C L Chang

Productions Fund

Bill and Celia Carman

Anny and Bobby White

The Usher Family

Scottish Touring Fund

Eriadne and George Mackintosh

Claire and Anthony Tait

CHAIR SPONSORS

Conductor Emeritus *Joseph Swensen*

Donald and Louise MacDonald

Chorus Director *Gregory Batsleer*

Anne McFarlane

Principal Second Violin

Marcus Barcham Stevens

Jo and Alison Elliot

Principal Viola *Max Mandel*

Kenneth and Martha Barker

Viola *Brian Schiele*

Christine Lessels

Viola *Steve King*

Sir Ewan and Lady Brown

Principal Cello *Philip Higham*

The Thomas Family

Cello *Donald Gillan*

Professor Sue Lightman

Cello *Eric de Wit*

Jasmine Macquaker Charitable Fund

Principal Double Bass *Nikita Naumov*

Caroline Hahn and Richard Neville-Towle

Principal Flute *André Cebrián*

Claire and Mark Urquhart

Principal Oboe *Robin Williams*

In memory of Hedley G Wright

Principal Clarinet *Maximiliano Martín*

Stuart and Alison Paul

Principal Bassoon *Cerys Ambrose-Evans*

Claire and Anthony Tait

Principal Timpani *Louise Lewis Goodwin*

Geoff and Mary Ball

THANK YOU

FUNDING PARTNERS

Core Funder



Benefactor

DUNARD FUND

Local Authority



Media Partner



Creative Learning Partner



Business Partners



Key Funders



Delivered by
THE NATIONAL LOTTERY
COMMUNITY FUND

Charity Partner



THANK YOU

SCO DONORS

Diamond

Malcolm and Avril Gourlay
John and Jane Griffiths
James and Felicity Ivory
Clair and Vincent Ryan
William Samuel

Platinum

David Caldwell in memory of Ann
Judith and David Halkerston
J Douglas Home
Audrey Hopkins
David and Elizabeth Hudson
Dr and Mrs Peter Jackson
Dr Daniel Lamont
Chris and Gill Masters
Duncan and Una McGhie
Anne-Marie McQueen
James F Muirhead
Patrick and Susan Prenter
Mr and Mrs J Reid
Martin and Mairi Ritchie
Hilary E Ross
Elaine Ross
George Rubinski
Jill and Brian Sandford
Michael and Elizabeth Sudlow
Robert and Elizabeth Turcan
Alan and Sue Warner
Finlay and Lynn Williamson
Dr Peter Williamson and Ms Margaret Duffy
Ruth Woodburn
William Zachs

Gold

Kate Calder
Lord Matthew Clarke
Jo and Christine Danbolt
James and Caroline Denison-Pender
Andrew and Kirsty Desson
David and Sheila Ferrier
Chris and Claire Fletcher
Dr J W E Forrester
James Friend
Margaret Green
Iain Gow
Christopher and Kathleen Haddow
Gordon Kirk
Robert Mackay and Philip Whitley
Mike and Karen Mair
Anne McAlister and Philip Sawyer
Roy and Svend McEwan-Brown
John and Liz Murphy
Maggie Peatfield
Alison and Stephen Rawles
Andrew Robinson
Olivia Robinson
Irene Smith
Ian S Swanson
John-Paul and Joanna Temperley
James Wastle and Glenn Craig
Bill Welsh
Catherine Wilson
Neil and Philippa Woodcock
G M Wright
Bruce and Lynda Wyer

Silver

Roy Alexander
Pamela Andrews and Alan Norton
Dr Peter Armit
William Armstrong
Fiona and Neil Ballantyne
Timothy Barnes and Janet Sidaway
The Batsleer Family
Jack Bogle
Jane Borland
Alan Borthwick
Michael and Jane Boyle
Mary Brady
Elizabeth Brittin
John Brownlie
Laura Buist
Robert Burns
Sheila Colvin
Lorn and Camilla Cowie
Philip Croft and David Lipetz
Lord and Lady Cullen of Whitekirk
Adam and Lesley Cumming
Dr Wilma Dickson
Sylvia Dow
Dr and Mrs Alan Falconer
Sheila Ferguson
Malcolm Fleming
Dr William Irvine Fortescue
Dr David Grant

Andrew Hadden
J Martin Haldane
Ronnie and Ann Hanna
Ruth Hannah
Robin Harding
Roderick Hart
Norman Hazelton
Ron and Evelynne Hill
Philip Holman
Clephane Hume
Tim and Anna Ingold
David and Pamela Jenkins
Susannah Johnston and Jamie Weir
Catherine Johnstone
Julie and Julian Keanie
Marty Kehoe
Professor Christopher and
Mrs Alison Kelnar
Dr and Mrs Ian Laing
Janey and Barrie Lambie
Graham and Elma Leisk
Geoff Lewis
Dorothy A Lunt
Vincent Macaulay
James McClure in memory of
Robert Duncan
Gavin McCrone
Brian Miller
James and Helen Moir

Alistair Montgomerie
Margaret Mortimer and Ken Jobling
Andrew Murchison
Hugh and Gillian Nimmo
David and Tanya Parker
Hilary and Bruce Patrick
John Peutherer in memory of
Audrey Peutherer
James S Potter
Alastair Reid
Fiona Reith
Catherine Steel
Michael and Jane Boyle
Ian Szymanski
Takashi and Mikako Taji
Douglas and Sandra Tweddle
C S Weir

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.

Become a regular donor, from as little as **£5** a month, by contacting **Hannah Wilkinson** on **0131 478 8364** or **hannah.wilkinson@sco.org.uk**.



**"A crack musical
team at the top
of its game."**

THE TIMES ★★★★★

The Former Duke of Rothesay
Patron

Donald MacDonald CBE
Life President

Joanna Baker CBE
Chair

Gavin Reid
Chief Executive

Maxim Emelyanychev
Principal Conductor

Joseph Swensen
Conductor Emeritus

Gregory Batsleer
Chorus Director

Jay Capperault
Associate Composer

YOUR ORCHESTRA

Information correct at the time of going to print

First Violin

Charlotte Scott
Emily Davis
Oleguer Beltran-Pallarés
Kana Kawashima
Kristin Deeken
Sian Holding
Kirsty Main
Carole Howat

Second Violin

Marcus Barcham Stevens
Gordon Bragg
Michelle Dierx
Josie Robertson
Niamh Lyons
Elvira van Groningen

Viola

Scott Dickinson
Jessica Beeston
Steve King
Marsailidh Groat

Cello

Philip Higham
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

Clarinet

Maximiliano Martín
William Stafford

Bass Clarinet

William Stafford

Bassoon

Cerys Ambrose-Evans
Alison Green

Horn

George Strivens
Jamie Shield
Andy Saunders
Ian Smith
Rachel Brady

Trumpet

Peter Franks
Shaun Harrold

Trombone

Duncan Wilson
Nigel Cox
Alan Adams

Tuba

Craig Anderson

Timpani

Tom Hunter

Percussion

Iain Sandilands
Jack Fawcett
Colin Hyson

Harp

Sharron Griffiths



Philip Higham
Principal Cello

WHAT YOU ARE ABOUT TO HEAR

DVOŘÁK (1841-1904)

Prague Waltzes (1879)

J STRAUSS II (1825-1899)

Voices Of Spring (1883)

ZELLER (1842-1898)

Der Vogelhändler: Entr'acte (1891)

Der Vogelhändler: If you give me roses in Tyrol (1891)

SCHUBERT (1797-1828)

Rosamunde: Entr'acte No 3 (1823)

E STRAUSS (1835-1916)

Gruß an Prag, Polka Française (1877)

SUPPÉ (1819-1895)

Overture, Light Cavalry (1866)

R STRAUSS (1864-1949)

Amor (1918)

DVOŘÁK (1841-1904)

Slavonic Dance, Op 46 No 1 (1878)

Furiant: Presto

LEHÁR (1870-1948)

The Merry Widow: Vilja (1905)

SIECZYNSKI (1879-1952)

Wien, du Stadt meiner Träume (1914)

J STRAUSS II (1825-1899)

The Blue Danube (1866)

It might feel like the Viennese New Year concert has always been with us, but the tradition began more recently than many imagine – and, somewhat ironically for an event full of joy and light, during one of the darkest times in the city's history. The Vienna Philharmonic's first all-Strauss New Year concert took place on 31 December 1939, as a fundraiser for the Austrian war effort, and though a subsequent concert on 1 January 1941 was intended as an expression of Austrian pride in the face of overwhelming German might, it was quickly co-opted by the city's German occupiers as a symbol of more powerful German cultural values.

Those somewhat sombre origins aside, however, the concerts also marked the admission of the Strauss family into their rightful place among Viennese high culture. It was they – father Johann Strauss, and his three sons Johann II, Josef and Eduard – who (alongside other figures including fellow composer Joseph Lanner) transformed the waltz from a stomping peasant dance into the sophisticated creation that Viennese society would enthusiastically embrace at the city's sparkling balls and dances.

While celebrating the sounds of the city of dreams, today's concert also gazes past the borders of Austria into the richer, earthier music of what are now Czechia and Hungary. After all, at its peak in the late 19th and early 20th centuries, the Austro-Hungarian Empire stretched from the Tyrol to Transylvania, with Vienna as the cosmopolitan centre around which all else revolved.

We begin in Prague in 1879, where the young Antonín Dvořák was one of a number

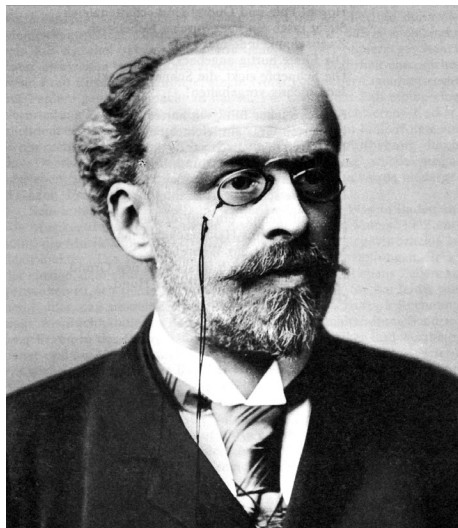


Antonín Leopold Dvořák

of composers who responded to a call from music critic Emanuel Chvála for more authentically Bohemian dance music at the city's festivities. *The Prague Waltzes* that Dvořák created as a result – first heard on 28 December that year – offer a distinctively Czech response to the Viennese waltz, complete with Dvořák's customary harmonic sidesteps and easy-going lyricism.

The first of the concert's offerings from the Strauss family, Johann Strauss II's *Voices of Spring*, began life as a piece for celebrated coloratura soprano Bianca Bianchi (stage name of one Bertha Schwarz), who premiered the piece in its original vocal version in Vienna in 1883, to a somewhat lukewarm reception. In the orchestra-only version that Strauss quickly concocted, however, it's gone on to become one of his most popular works.

Austrian composer Carl Zeller unveiled his operetta *Der Vogelhändler* in January



Carl Zeller

Austrian composer Carl Zeller unveiled his operetta *Der Vogelhändler* in January 1891 at Vienna's Theater an der Wien, and its rustic comedy of mistaken identities and love intrigues was an immediate hit.

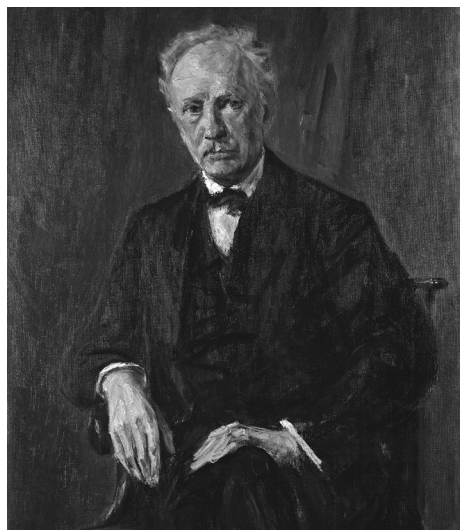
1891 at Vienna's Theater an der Wien, and its rustic comedy of mistaken identities and love intrigues was an immediate hit, also serving to rekindle the Viennese public's waning interest in the effervescent operetta form. The orchestral Entr'acte – an elegant waltz – serves to separate the operetta's three acts, while in its hit number 'If you give me roses in Tyrol', our Bavarian heroine Christel sings of her disappointment at being dumped by her Tyrolean lover Adam, who imagines himself promised to a local princess when she offers him a bouquet of roses.

We remain in Vienna's Theater an der Wien, but jump back in time a few decades to 1823 to the unveiling of Helmina von Chézy's play *Rosamunde, Princess of Cyprus*, with incidental music by Franz Schubert. The play was a flop, lasting just two performances, but it supplied us with some of the composer's

best-loved music. Its third Entr'acte contains one of the composer's most enduring melodies – so effortlessly beguiling, in fact, that he recycled it in his B flat Impromptu for piano, D935, and in his A minor String Quartet, D804.

Eduard Strauss is arguably the Strauss family's least-known member, despite taking the reins of the dynasty's orchestra in 1870 and leading it well into the 20th century with roof-raising tours of Europe and America. He brings the concert's first half to a delicate, tripping conclusion – and full circle – with his buoyant polka *Greetings to Prague*.

Prepare for a rousing start to the second half of today's concert courtesy of Franz von Suppé. Though his *Light Cavalry* Overture is a much-loved concert staple, the operetta that it introduces is very rarely staged. That larger work, however, tells of a regiment of Hungarian hussars



Richard Strauss

Listen out for flicking fiery effects in Strauss's agile orchestration, and also in the breathtaking gymnastics of his quicksilver vocal line.

who arrive to billet in an Austrian village, and in the process bring together the operetta's lovelorn hero and heroine. Being aware of the work's plot might just cast a new, gentler light on the swaggering military confidence and unmistakably Hungarian dance tunes of Suppé's sparkling creation.

Richard Strauss wrote his spectacular vocal showpiece 'Amor' in 1918, orchestrating it as recently as 1940, as one of six songs in his Op 68 collection setting verse by German Romantic poet Clemens Brentano. It tells of Cupid, who, having singed his wings near the fire, turns to a shepherdess for consolation – only to infect her with desire. Listen out for flicking fiery effects in Strauss's agile orchestration, and also in the breathtaking gymnastics of his quicksilver vocal line.

Dvořák returns next, and in even more energetic fashion than at the start of

today's concert. Inspired by his great friend and supporter Johannes Brahms's *Hungarian Dances*, he mined the folk music of his own land in his two sets of Slavonic Dances, which, though never quoting folk tunes directly, have authentically Bohemian blood coursing through their veins. The first *Slavonic Dance* in his Op 46 set of 1878 is cast as a furiant, a fiery Bohemian dance whose assertive rhythms give a rustic spin to the more familiar waltz.

We continue the eastern – or, more correctly, southeastern – European theme with the most famous song from Hungarian-born Franz Lehár's staggeringly successful *The Merry Widow*, premiered at the Theater an der Wien in 1905, where it ran for almost 500 performances. Hanna Glawari is an exceedingly wealthy widow from the fictitious Balkan state of Pontevedro, and in her 'Vilja Lied' she sings a supposedly



Johann Strauss II

If there's one work that sums up the Strauss family's disarming blend of joy, excitement and poignant nostalgia, it's this.

traditional Pontevedrian song about a mythical forest spirit, complete with folksy melody and chirruping birdsong in its accompaniment.

Born in Vienna of Polish ancestry, Rudolf Sieczyński worked by day as a government clerk, but devoted his spare time to writing nostalgic Viennese songs. The most famous of them is his haunting 'Wien, du Stadt meiner Träume' from 1914, which looks back with poignant nostalgia on a time of opulence and decadence – an era that, by the first days of the First World War, was already giving way to modernity.

We finish with what's surely the most famous Strauss waltz of them all. Like *Voices of Spring* heard earlier today, *The Blue Danube* began life as a vocal number, written in 1866 for the Vienna Men's Choral Association. It was given a rather muted reception at its premiere on 15

February 1867, however, possibly because of a mismatch between Strauss's joyful, nostalgic music and some ill-advisedly satirical lyrics by the Association's poet, Joseph Weyl. Strauss created a purely orchestral version the following year for performances at the Paris World's Fair, and since then it's become Austria's unofficial national anthem (as well as famously serving to accompany the elegant choreography of space ships in Stanley Kubrick's 1968 sci-fi epic *2001: A Space Odyssey*). And if there's one work that sums up the Strauss family's disarming blend of joy, excitement and poignant nostalgia, it's this, from the expectation of is opening evocation of dawn light hitting the river to its quiet, unassuming melody that glides effortlessly between horns and woodwind, returning as a fleeting, distant memory in its touching conclusion.

© David Kettle



**Alzheimer
Scotland**
Action on Dementia



Join the movement for dementia research

Dementia research is crucial to making a difference for people living with dementia now, and in the future.

**Together,
we're the change
– are you in?**

Every penny counts when it comes to supporting dementia research. Donate your spare change to one of our volunteers or visit **research.alzscot.org**



LIBRETTO

J STRAUSS II (1825-1899)

Voices Of Spring (1883)

The lark now soars in azure skies,
Sweet airs do fan the plain,
The meadows feel their balmy sighs,
And wake to life again.
The spring doth ride in all her pride,
With buds and flow'rs we count the hours,
For winter's dark day hath fled far away.

Shame or sorrow! Trust the morrow!
Joy and mirth reign on Earth!
Golden light charms our sight
All is gay and bright!

Golden light...

The lark now soars in azure skies,
Sweet airs do fan the plain,
The meadows feel their balmy sighs,
And wake to life again.
The spring doth ride in all her pride,
With buds and flow'rs we count the hours,
For winter's dark day hath fled far away,

Hark! Now from the leafy grove
Where the songbirds have their dwelling,
Full and clear hark to the strains of love
From a thousand voices swelling!
Softly the nightingale
Now lamenteth, now imploreth,
While her passion she oupoureth,
Hush'd is all the vale.

Twilight past,
The notes come loud and fast.
Sing on, dear Nightingale,
Love's old tale!

Passion and and pain
Breathe in thy strain:
Yet my soul from thy sorrow
Some comfort may borrow,
Sing on and bring my heart relief!
Softly sing!
Love's sweet unrest
Dwells in my breast,
But thy rapturous song
Changeth sadness to gladness
Softly steal the notes
like moonlight pale
Thro' the vale!
Soon will the darkness be o'er.
And the lark sing once more.

See how the morning
wakes at her warning.

The lark now soars in azure skies,
Sweet airs do fan the plain,
The meadows feel their balmy sighs,
And wake to life again.
The spring doth ride in all her pride,
With buds and flow'rs we count the hours,
For winter's dark day hath fled far away.

How sweet the merry birds do sing
To greet the spring!

ZELLER (1842-1898)

Der Vogelhändler: If you give me roses in Tyrol (1891)

If you give roses in Tyrol,
You give your heart, you give your soul.
If you give roses, you must know,
Darling, it means you love me so.
Tell me you understand my own
With ev'ry rose bud sweetly grown.
You give your love to me alone.
Your heart is mine, and mine alone.

Love that is true, you'll never rue.
Flowers are but a token.
Words can be left unspoken.
Both you and I, until we die.
Vowing eternally always together to be.

If you give roses in Tyrol,
You give your heart, you give your soul.
In the Tyrol, true love would grow,
Here in Vienna, 'tis not so.
With ev'ry rose so sweetly grown,
I wish you luck you ne'er have known.
Only the flow'rs are yours to own,
And mine alone.

R STRAUSS (1864-1949)**Amor (1918)**

An dem Feuer saß das Kind
Amor, Amor
Und war blind;
Mit dem kleinen Flügel fächelt
In die Flammen er und lächelt,
Fächelt, lächelt, schlaues Kind!

Ach, der Flügel brennt dem Kind!
Amor, Amor
Läuft geschwind!
"O wie ihn die Glut durchpeinet!"
Flügelschlagend laut er weinet;
In der Hirtin Schoß entrinnt
Hilfeschreiend das schlaue Kind.

Und die Hirtin hilft dem Kind,
Amor, Amor
Bös und blind.
Hirtin, sieh, dein Herz entbrennet,
Hast den Schelmen nicht gekennet.
Sieh, die Flamme wächst geschwinde.
Hüt dich vor dem schlauren Kind!
Fächle, lächle, schlaues Kind!

*The child sat by the fire.
Cupid, Cupid,
And was blind;
With his little wings he fans
The flames and he smiles,
Fans and smiles, the crafty child!*

*Alas, the child has burnt his wing,
Cupid, Cupid,
Runs quickly!
'Ah, how the flames hurt him!'
Beating his wings, he cries aloud,
Seeks refuge in the shepherdess's lap,
Crying for help, the crafty child.*

*And the shepherdess helps the child
Cupid, Cupid,
Naughty and blind.
Look, shepherdess, your heart's on fire,
Didn't you recognize the child?
Look how quickly the flames spread.
Beware the crafty child!
Fans and smiles, the crafty child!*

LEHÁR (1870-1948)

The Merry Widow: Vilja (1905)

There once was a Vilja, a wood maiden fair.
She lived, long ago, in a dark forest lair.
Along came a huntsman she stopped to beguile.
Enchanted, he gazed at her rapturous smile.
Then with unexpected feeling - passion he could not deny -
Softly, longingly he began to sigh!

Vilja, o Vilja, your magical fire
Captures, enraptures my yearning desire.
Vilja, o Vilja, will love tell me why,
In your embraces, I die!

The woodmaiden silently nodded her head
And drew him within to her dark forest bed.
She kissed and caressed him as no mortal had,
Transported the heart of the innocent lad.
But, before the lad could tell, She vanished in the misty vale!
Sadly echoes a lover's sweet farewell!

Vilja, o Vilja, your magical fire
Captures, enraptures my yearning desire.
Vilja, o Vilja, will love tell me why,
In your embraces, I die!

SIECZYNSKI (1879-1952)**Wien, du Stadt meiner Träume (1914)**

Mein Herz und mein Sinn, schwärmt stets nur
für Wien,
Für Wien, wie es weint, wie es lacht!
Da kenn ich mich aus, da bin i halt z'Haus,
Bei Tag und noch mehr bei der Nacht.
Und keiner bleibt kalt, ob jung oder alt,
Der Wien, wie es wirklich ist, kennt.
Müßt' ich einmal fort, von dem schönen Ort,
Da nähm' meine Sehnsucht kein End.

Dann hört' ich aus weiter Ferne ein Lied,
Das klingt und singt, das lockt und zieht
Wien, Wien, nur du allein
Sollst stets die Stadt meiner Träume sein!
Dort, wo die alten Häuser stehn,
Dort, wo die lieblichen Mädchen gehn!
Wien, Wien, nur du allein
Sollst stets die Stadt meiner Träume sein!
Dort, wo ich glücklich und selig bin,
Ist Wien, ist Wien, mein Wien!

Ob ich will oder net, Nur hoff' ich recht spät

Muß ich einmal fort von der Welt,
Geschieden muß sein, von Liebe und Wein,
Weil alles, wie's kommt auch vergeht.
Ah, das wird ganz schön, ich brauch' ja nicht
z'gehn, Ich flieg' doch in' Himmel hinauf,
Dort setz' ich mich hin, schau runter auf
Wien, Der Steffel, der grüßt ja herauf.

Dann hört' ich aus...

*My heart and my mind call out only for Vienna,
Vienna as it cries as it laughs!
I know my way there because I'm at home
During the day and even more at night
And no one is cold whether young or old
If they really know Vienna
If I must one day depart from this beautiful place
My longing will know no end.*

*Then I will hear a song from a great distance
It will ring and sing, it will beckon and pull
Vienna, Vienna, you alone
Shall be the city of my dreams!
Where the old houses stand
Where the lovely maidens go!
Vienna, Vienna, you alone
Shall be the city of my dreams!
Where I am happy and blessed
It is Vienna, it is Vienna, my Vienna!*

*Whether I like it or not, I can only hope it will be
some time before
I must one day depart from the world,
I must be separated from love and wine
Because everything that comes must go.
Ah but that will be quite alright, I need not go
far, I will fly up into the heavens
Up there I will sit looking down at Vienna
and see St. Stephen's cathedral greet me!*

Then I will hear a song...

Conductor

JIŘÍ ROŽEŇ



© Ilona Sochorová

Jiří Rožeň is quickly becoming known for his thoughtful programming and knowledge of a broad range of repertoire. As passionate and knowledgeable advocate of Czech music, he is expanding audiences with his unique interpretations of well-known works and those of lesser-known contemporary composers, including Bohuslav Martinů, Josef Suk, Viktor Kalabis and Miloslav Kabeláč.

In the 2023/24 season Rožeň makes his house debut with Bergen National Opera for a new production of Janáček's *Katya Kabanova* and returns to Gothenburg Opera for a gala concert on the occasion of the bicentenary of Smetana's birth which follows the success of *Bartered Bride* there last season. Elsewhere, in the Nordics he returns to Finland to make his orchestral debut with Jyväskylän Sinfonia. Early next year he will conduct Scottish Chamber Orchestra in New Year's concerts with and will make returns to the Slovak Philharmonic, Filharmonie Hradec Králové and Slovak Sinfonietta.

Rožeň continues to develop his relationship with Prague State Opera where he returns this season to conduct the Czech premiere of Ligeti's *Le Grand Macabre* and to curate the Opera Nova festival, of which he is Artistic Director, further cementing his reputation as one of the leading conductors of avant-garde opera. For the house in previous seasons, he has conducted *Flammen*, *Seven Deadly Sins*, *Erwartung* and *Rusalka* and in summer 2022, he premiered Nono's *Prometeo* in the Czech Republic, continuing his close working relationship with the Ostrava Centre for New Music.

For full biography please visit sco.org.uk

Soprano

JENNIFER FRANCE



© Nick Curtis

Winner of the 2018 Critics' Circle Emerging Talent Award, British soprano Jennifer France was described in *WhatsOnStage* as the "living jewel in opera's crown."

Plans in the 2023/24 season include two returns to the Royal Opera House for *Iphis* (*Jephtha*) conducted by Laurence Cummings and *Despina* (*Così fan tutte*) conducted by Alexander Soddy. On the concert platform, Jennifer will sing Beethoven's *Mass in C* with the Royal Liverpool Philharmonic Orchestra conducted by Matthew Halls, Jonathan Dove's *There Was a Child* with the City of Birmingham Symphony Orchestra, Strauss' *Sechs Lieder* with the Royal Philharmonic Orchestra/Vasily Petrenko, Brett Dean's *Evolution Cantata* with the Orchestre National de Lyon/Markus Stenz, Brett Dean's String Quartet No 2 with the Doric String Quartet at the Wigmore Hall and Christmas concerts with the Royal Choral Society at the Royal Albert Hall.

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.

SCOTTISH
CHAMBER
ORCHESTRA

50

Thu 18 Jan, 7.30pm
The Queen's Hall, Edinburgh

Fri 19 Jan, 7.30pm
City Halls, Glasgow

Maxim Emelyanychev Conductor/Piano
Dmitry Ablogin Piano

MAXIM PLAYS MOZART AND HAYDN

SCO 50TH BIRTHDAY CONCERT

Also featuring music by **Elena Langer**

For tickets and more
info visit **sco.org.uk**

DUNARD FUND

THE SCOTSMAN

EDINBURGH
THE CITY OF EDINBURGH COUNCIL

Scottish
Government

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.

Quilter Cheviot and Quilter Cheviot Investment Management are trading names of Quilter Cheviot Limited. Quilter Cheviot Limited is registered in England with number 01923571, registered office at Senator House, 85 Queen Victoria Street, London, EC4V 4AB. Quilter Cheviot Limited is a member of the London Stock Exchange and authorised and regulated by the UK Financial Conduct Authority and as an approved Financial Services Provider by the Financial Sector Conduct Authority in South Africa.



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.