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# BERLIOZ, MOZART AND RAVEL

WITH FRANÇOIS LELEUX AND CAROLYN SAMPSON

**31 January -2 February 2024**



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**PROGRAMME**

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*In memory of Hedley G Wright*

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**Wednesday 31 January, 7.30pm**, Holy Trinity Church, St Andrews

**Thursday 1 February, 2pm**, The Queen's Hall, Edinburgh

**Friday 2 February, 2pm**, City Halls, Glasgow

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**MOZART** Symphony No 25

**BERLIOZ** Cantata: Herminie

*Interval of 20 minutes*

**MOZART (arr. Leleux)** Arias for oboe from The Magic Flute\*

**RAVEL** Ma mère l'oye (Mother Goose)

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**François Leleux** Conductor/Oboe\*

**Carolyn Sampson** Soprano



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4 Royal Terrace, Edinburgh EH7 5AB

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# WHAT YOU ARE ABOUT TO HEAR

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## MOZART (1756-1791)

Symphony No 25 in G minor, K183 (1773)

**Allegro con brio**

**Andante**

**Menuetto e Trio**

**Allegro**

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## BERLIOZ (1803-1869)

Cantata: Herminie (1828)

**Récit**

**Air N° 1**

**Récit**

**Air N° 2**

**Récit**

**Air N° 3**

**Prière**

---

Stormy teenage drama, unrequited medieval love, and fairy tales from down the centuries: there's plenty of passion and intrigue in today's richly imagined programme.

And there's no lack of passion in the Symphony No 25 written by the 17-year-old Wolfgang Amadeus Mozart in October 1773 – reputedly in a mere two days, although there's little evidence that that's the case. It's sometimes nicknamed the 'Little G minor' (to differentiate it from the 'Great G minor', No 40), but the fact that those are the composer's only two symphonies in a minor key, and that they're both in the same minor key, indicates the no doubt

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## MOZART (1756-1791)

Arias for oboe from The Magic Flute (1791) arr. Leleux

**Der Vogelfänger bin ich ja**

**Dies Bildnis ist bezaubernd schön**

**Ein Mädchen oder Weibchen**

**Alles fühlt der Liebe Freuden**

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## RAVEL (1875-1937)

Ma mère l'oye (Mother Goose) (1911)

**Prélude – Très lent**

**Premier tableau – Danse du rouet et scène**

**Deuxième tableau – Pavane de la Belle au bois dormant**

**Interlude**

**Troisième tableau – Les entretiens de la Belle et de la Bête**

**Interlude**

**Quatrième tableau – Petit Poucet**

**Interlude**

**Cinquième tableau – Laideronnette, Impératrice des Pagodes**

**Interlude**

**Sixième tableau – Le jardin féerique**

---

special meaning that G minor held for Mozart. He seems to have reserved the key for expressions of drama, grief, even anger – and the Symphony No 25 takes a particularly fiery perspective on G minor and its associated emotions.

When he wrote the Symphony, Mozart had just returned to his birth city of Salzburg after two months in Vienna, where he'd almost certainly heard many of his colleague Joseph Haydn's own recent symphonies. The elder composer was a particularly prominent exponent of what's come to be known as 'Sturm und Drang' (or 'Storm and Stress'), a movement across Germanic literature, theatre, visual art



Wolfgang Amadeus Mozart

*That raises the question, of course, of what might have made Mozart so angry, or what propelled him to express such extreme emotions.*

and music that set out to explore difficult emotions and challenge its audience. It began in the theatre ('Sturm und Drang' takes its name from the title of a play by Friedrich Maximilian Klinger) and was quickly taken up by writers including Goethe and Schiller, spreading its tentacles into fashionable musical circles, where it meant jagged melodic shapes, driving rhythms, abrupt contrasts and surging emotions. The politeness, elegance and refined wit of the prevailing Classical style were all very well, but this was music to capture the imagination – and to stir the emotions.

Listen to just the opening of Mozart's Symphony No 25 – its daring syncopations, striking harmonies and angular melodic line all combining to sound like a storm scene from an opera of the time – and the 'Sturm und Drang' style is unmistakable. That raises the question, of course, of what might have made Mozart so angry, or what propelled him to express such extreme emotions.

It's been suggested that unrequited love might have been involved. But the bigger question is why we imagine there have to be connections between Mozart's musical creations and the minutiae of his personal life. It's more likely, in fact, that he was simply exploring the latest musical fashions, and wondering what they might bring to his compositional arsenal. In the case of his Symphony No 25, it's quite a lot of power, intensity and energy.

After its audacious opening, things calm down somewhat (or at least slump in a kind of nervous exhaustion) with the first movement's more lyrical second main theme, though when that melody returns in the darker minor towards the end of the movement, it's as though all hope has disappeared. If the opening of his first movement was an operatic storm scene, Mozart's more relaxed second movement might be a gentler opera aria. It begins as a dialogue between buoyant strings

and richer, darker bassoons before violins introduce a blithe, elegant melody – though moments of darkness intrude in strangely dissonant passing notes.

The third movement minuet is a long way from a polite society dance. Instead, it's stern, stomping and unadorned in its bare octaves at the start of the movement. Mozart's finale throws us back into the drama of his opening movement, now even more concentrated, with more raw, unadorned unisons, sudden drops in volume and unexpected mood switches blending to create a bewildering whirlwind of musical effects, before the Symphony concludes on two definitive chords.

If Mozart's Symphony No 25 seems to glance towards opera for inspiration, then today's next piece – the cantata *Herminie* by Hector Berlioz – is almost a miniature opera in itself. Berlioz wrote the piece in 1828, for a specific occasion: it marked his third attempt to win the prestigious Prix de Rome. Established during the reign of Louis XIV, and only abolished as recently as 1968, the Prix de Rome was arguably France's highest-profile artistic contest, held across painting, sculpture, architecture and music. The prize offered its musical winner a several-year, all-expenses-paid stay at the Villa Medici in the Italian capital (funded by the French state), time and space to contemplate and create, and – most attractively of all – lifelong fame and respect that would define their career. You can see why Berlioz – and a whole host of other French composers – were keen to win it.

What prospective winners had to go through in order to win, however, was quite extraordinary. In the first round, competitors were housed at the Paris Conservatoire

and required to write a four-voice fugue and a short choral work, without the use of a piano. They were shut away for six days to carry out the task, and required to bring their own work tables, chairs, beds and chamber pots. If they made it through, the second round involved composing a cantata for soloist(s) and orchestra using a given text. The task lasted around 25 days, during which time competitors were kept under constant surveillance – conversations were monitored, and visitors only allowed in the evening, and then only in a garden courtyard. The competitors' final cantatas were performed at the end of the period, and judged by notoriously conservative members of the Académie des Beaux-Arts.

Many composers never made it. Maurice Ravel, for example, attempted five times, never successfully. For those that did, however – including Gounod, Bizet, Debussy, Caplet, Lili Boulanger, Dupré and Dutilleux – it proved a formative experience. Berlioz himself made five attempts to win the prize, only gaining joint first place in 1830 with his cantata *Sardanapale*. His eventual stay in Rome, however, would later impact on works such as the Overture *Benvenuto Cellini* and the idiosyncratic *Harold en Italie*.

*Herminie* might not have won Berlioz the sought-after prize, but it did gain him second place (and with that, a few other significant benefits: a free pass into Paris's theatres, for example, plus an automatic pass grade in the Conservatoire's music exams, and a waiving of military service). Its text, by French poet and playwright Pierre-Ange Vieillard after episodes from *Gerusalemme liberata* by Italian Renaissance poet Torquato Tasso, introduces us to Herminie, Muslim Princess of Antioch, who has fallen in love with





*Hector Berlioz*

***Berlioz wrote the piece in 1828, for a specific occasion: it marked his third attempt to win the prestigious Prix de Rome.***

Christian crusader Tancredi, betraying her people in the process. Berlioz's setting also unveils for the first time to the melody that would, a few years later, transform itself into the ubiquitous *idée fixe* theme in his most famous work, the *Symphonie fantastique*.

It's that melody that's heard right at the start of *Herminie's* opening recitative ('Quel trouble te poursuit, malheureuse Herminie!'), in which our heroine laments her fate of loving a man she may never have. She expresses her love for Tancredi in the aria 'Ah! si de la tendresse', which Berlioz reflects in a beguiling mix of elegance and passion, and a typically rich, textured orchestration. Herminie grows concerned as Tancredi takes part in a brutal fight in the recitative 'Que dis-je?', a sense of anxiety that continues in the aria 'Arrête! Arrête! Cher Tancredi' with its palpitating rhythms and urgent vocal line. The mood changes, however, in the recitative 'Que Clorinde

est heureuse!' as Herminie expresses her jealousy of Tancredi's lover Clorinda, though her furious, vengeance-seeking closing aria, 'Venez! Venez! Terribles armes!', is interrupted by a prayer to the Christian God, who Herminie promises to worship if He delivers Tancredi to her. The earlier fury soon returns, though the cantata ends quietly, as Berlioz's music seems to dissolve magically into almost nothing.

From Crusader heroes and heroines, we turn to a world of make-believe in today's collection of numbers from *The Magic Flute*. In many ways, however, it's strange that Mozart's oddest, most stylised stage work is also arguably his most popular. The opera (more correctly a Singspiel, virtually the equivalent of a modern-day musical) is as much a representation of Enlightenment values of knowledge, resilience and self-fulfillment as it is a fairy tale about a mysterious bird-man and a dragon-fleeing hero rescuing a damsel in distress.

It was Mozart's last great completed work, and an unexpected success when unveiled at Vienna's Theater auf der Wieden on 30 September 1791, just a couple of months before the composer's death. Mozart's fortunes had been sliding downhill rather dramatically as notoriously fickle Viennese music lovers shifted their attention to the latest musical fashions. *The Magic Flute*, however, provided Mozart with the greatest operatic hit of his career, and may well have launched a period of new creativity and innovation – had he lived longer.

It was common practice during the 18th and 19th centuries to transform opera arias into instrumental pieces – as today's soloist and conductor François Leleux has done with four numbers from *The Magic Flute* – not only to showcase a particular musician's abilities, but also to entertain listeners with tunes they probably already knew well. 'Der Vogelfänger bin ich ja' comes from almost the very beginning of the opera, and introduces us to the strange, comic bird-catcher Papageno, who laments his lack of a girlfriend or wife. It's our hero Tamino who sings 'Dies Bildnis ist bezaubernd schön', having been shown a portrait of heroine Pamina by the Queen of the Night's Three Ladies. We jump to Act II for 'Ein Mädchen oder Weibchen', in which Papageno is still complaining about the absence of women in his life. In our final number, 'Alles fühlt der Liebe Freuden', the wizard Sarastro's helper Monostatos creeps into Pamina's room and admires her while she's sleeping.

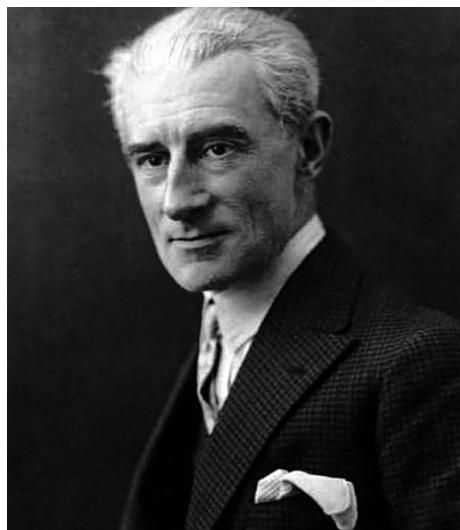
From deeply allegorical make-believe, we end today's concert with more familiar fairy tales courtesy of Maurice Ravel. Friends of the composer would remark on the childlike sense of wonder he retained even

into adulthood (he was a lifelong collector of mechanical toys, for example), and he'd notoriously slip away from the adult repartee at sophisticated Parisian soirées to play games with his hosts' children.

Two of those children were Mimi and Jean Godebski (aged eight and ten respectively), whose parents, Polish-born Cipa and Ida, were close friends of the composer. Ravel wrote his *Ma mère l'Oye* ('Mother Goose') as a suite of five simple piano-duet pieces inspired by fairy stories for the Godebski children in 1910, and hoped that the young siblings might even give the piece's premiere. In the end, it proved too stressful for them, and that honour went to the equally youthful pairing of Jeanne Leleu and Geneviève Durony, at Paris's Société musicale indépendante on 20 April 1910.

'My intention of awaking the poetry of childhood in these pieces naturally led me to simplify my style and thin out my writing,' the composer explained. *Ma mère l'Oye*'s five short movements are disarmingly direct, but they lack nothing in harmonic or emotional sophistication. And when Ravel came to recast the pieces for orchestra in 1911, he found yet more subtlety and colour in a typically fastidious orchestration.

The 'Pavane de la Belle au bois dormant' (or 'Sleeping Beauty's Pavane') is a graceful dance of attendants around the slumbering princess, whose poignant but poised melody is first heard on two flutes, with a constant ticking pulse behind the music as if to note time passing. 'Petit Poucet' (or 'Tom Thumb') opens with irregular rising figures in the violins evoking the lost boy's wanderings, and also includes the gleeful



*Maurice Ravel*

*It might not be too far-fetched to suggest, therefore, that the world of joy and wonder Ravel is describing lies more in maternal love than in fairy magic.*

squawking and twittering of the birds that have eaten the crumbs intended to show his way home.

Inspired by a story by Madame d'Aulnoy, a rival of Charles Perrault, 'Laideronnette, Impératrice des pagodes' (or 'Little Ugly Girl, Empress of the Pagodas') is an oriental princess made unsightly by a spell who's magically transformed back to beauty. Ravel's vigorous orientalist fantasy makes good use of bell sounds from the celesta, harp, glockenspiel and tam-tam. In 'Les entretiens de la Belle et de la Bête' ('Conversations of Beauty and the Beast'), Ravel nimbly contrasts a waltzing Beauty, heard in an artless clarinet melody, with a Beast grumbling away on a contrabassoon, though their music eventually merge as a long harp flourish marks the Beast's magical transformation.

'Le jardin féérique' ('The Fairy Garden') is the most enigmatic of *Ma mère l'Oye's*

five pieces, describing an idea rather than illustrating a specific fairy tale. It's not hard to imagine creeping through the undergrowth in the movement's quiet opening music, only to discover the magical colours and spectacle of fairyland at its glittering conclusion. But Ravel embedded another, more human reference here. The distinctive, two-note, falling bell-like idea on the horn and harp, heard prominently six times as the movement approaches its climax, is indelibly associated throughout Ravel's music with his mother, to whom he was devoted. The same two notes reappear again and again setting the word 'Maman' (or 'Mother') throughout his children's opera *L'enfant et les sortilèges*, for example. It might not be too far-fetched to suggest, therefore, that the world of joy and wonder Ravel is describing lies more in maternal love than in fairy magic.

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# LIBRETTO

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**BERLIOZ (1803-1869)**

Cantata: Herminie (1828)

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## Récit

Quel trouble te poursuit, malheureuse  
Herminie?  
Tancredi est l'ennemi de mon Dieu, de ma loi;  
Du trône paternel ses exploits m'ont bannie;

Il a porté le ravage et l'effroi  
Dans les cités de la triste Syrie.  
Par lui j'ai tout perdu, tout!  
Jusqu'à mon repos,  
Jusqu'à la haine, hélas!  
pour l'auteur de mes maux.  
Oui, Tancredi, à tes lois en amante asservie,  
Je chéris le poids de mes fers,  
Je chéris les tourments que pour toi j'ai  
soufferts.

## Air N° 1

Ah! Si de la tendresse où mon cœur  
s'abandonne  
Je devais obtenir le prix dans ton amour,  
Dieux! avec quel transport je bénirais le jour  
Où je l'aurais conquis en perdant ma  
couronne!  
Mais je t'adore, hélas! sans retour, sans espoir.  
Chaque instant de mes feux accroît la  
violence.  
Mon cœur brûle!  
et ma bouche est réduite au silence,  
Et mes yeux ne peuvent plus te voir...  
Ah! Si de la tendresse, etc.

## Recitative

What troubles you, hapless  
Erminia?  
Tancredi is the enemy of my God, of my law:  
His deeds have driven me from my father's  
throne;  
He has brought destruction and dread  
Into the cities of sad Syria;  
Through him I have lost everything, everything!  
even my slumber,  
Even my hatred, alas,  
for the author of my woes.  
Yes, Tancredi, to your laws a loving slave,  
I love the weight of my fetters,  
I love the torments that I have suffered for you.

## Air No. 1

Ah! If for the tenderness to which my heart  
surrenders  
I were to win the prize of your love,  
Gods! with what bliss would I bless the day  
In which I gained it, while losing my crown!  
  
But I adore you, alas, unrequited, hopeless.  
Each moment the violence of my ardour grows;  
  
My heart is on fire!  
and my lips are reduced to silence!  
And my eyes can no longer see you.  
Ah! If, for the tenderness etc.



### **Récit**

Que dis-je? où s'égarèrent mes vœux?

De l'excès du malheur quand je suis menacée,  
Je me livre aux amours d'une flamme  
insensée.

Bientôt dans un combat affreux,  
De Tancrede et d'Argant la haine se signale.

Déjà, dans une lutte à tous les deux fatale,  
Tancrede triomphant a d'un sang généreux

Marqué ses exploits glorieux.

Si, n'écoutant que l'ardeur qui l'anime,  
De sa force abattue il prévient le retour,

D'un héroïque effort il tombera victime...  
Mortel effroi pour mon amour!

### **Air N° 2**

Arrête! Arrête! Cher Tancrede,  
Je frémis du péril où tu cours!  
Le coup qui menace ta tête,  
En tombant trancherait mes jours.  
Arrête! Arrête! Cher Tancrede,  
Je frémis du péril où tu cours!  
J'exhale en vain ma plainte fugitive.  
Je l'implore, il ne m'entend pas.  
Arrête! Arrête! Cher Tancrede, etc.

### **Recitative**

*What am I saying? What has become of my  
vows?*

*When I am threatened by extreme misfortune,  
I give myself up to the passions of an insane  
love!*

*Soon, in terrible combat,  
The hatred of Tancredi and Argant manifests  
itself.*

*Already in a struggle fatal to both  
Triumphant Tancredi, with the blood of a noble  
line*

*Has marked his glorious exploits.*

*If, heeding only the ardour that inspires him,  
He anticipates the renewal of his exhausted  
strength,*

*He will fall victim to a heroic effort ...  
Mortal fear for my love!*

### **Air No. 2**

*Stop! Stop! Dear Tancredi,  
I tremble at the peril towards which you run!  
The blow that threatens your head,  
When it falls, will cut short my life.  
Stop! Stop! Dear Tancredi,  
I tremble at the peril towards which you run!  
I breathe in vain my fleeting plaint.  
I implore him, he does not hear me.  
Stop! Stop! Dear Tancredi, etc.*

### Récit

Que Clorinde est heureuse!  
Au milieu des combats,  
De son sexe abjurant la faiblesse  
craintive;  
Le courage guide ses pas.  
Que je lui porte envie! A ces murs  
suspendue,  
Son armure frappe ma vue.  
Si j'osais m'en couvrir!...  
Si, trompant tous les yeux,  
Sous cette armure aux périls consacrée,  
Je fuyais d'Aladin le palais odieux,  
Et du camp des chrétiens allais tenter  
l'entrée!  
Mais, que dis-je? Que dis-je?  
Mon faible bras  
Pourrait-il soutenir sa redoutable lance?  
Tancredi va mourir peut-être, et je  
balance!  
C'est trop tarder, je cours l'arracher au  
trépas.

### Recitative

*How happy Clorinda is!  
In the heat of battle  
Renouncing the timorous weakness of her sex;  
  
Courage guides her steps.  
How I envy her! Hanging from these walls,  
  
Her armour catches my eye.  
If only I dared wear it! ...  
If, deceiving all eyes,  
Under this armour ordained for danger,  
I were to flee Aladin's hateful palace,  
And try to enter the Christians' camp!  
  
But what am I saying? What am I saying?  
Could my feeble arm  
wield her formidable lance?  
Tancredi may be about to die, and I hesitate!  
  
I delay too long, I must run to snatch him from  
death.*

### **Air N° 3**

Venez, venez, terribles armes!  
Venez, venez, fiers attributs de la valeur!  
Cessez, cessez d'exciter les alarmes!  
Protégez l'amour, protégez le malheur!

### **Prière**

Dieu des chrétiens, toi que j'ignore,  
Toi que j'outrageais autrefois,  
Aujourd'hui mon respect t'implore.  
Daigne écouter ma faible voix!  
Guide ta tremblante ennemie  
Près de ton vengeur généreux!  
Tu deviens le dieu d'Herminie,  
Si tu rends Tancrède à mes vœux.

Dieu des chrétiens, toi que j'ignore, etc.  
Venez, venez, terribles armes, etc.  
Oui ! Oui ! Sous cette armure  
aux périls consacrée,  
Du camp des chrétiens je vais tenter l'entrée.  
Dieu des chrétiens, toi que j'ignore, etc.

*Pierre-Ange Vieillard*

### **Air No.3**

*Come, come, dreadful arms!  
Come, come, proud panoply of valour!  
Cease, cease to stir my fears!  
Preserve love, preserve misfortune!*

### **Prayer**

*God of the Christians, whom I know not,  
You whom I was wont to insult,  
Today with respect I implore you,  
Deign to listen to my feeble voice!  
Guide your trembling enemy  
To your noble avenger!  
You will be Erminia's God,  
If you give back Tancredi in answer to my  
prayers.  
God of the Christians, whom I know not, etc.  
Come, come, dreadful arms! etc.  
Yes! Yes! Beneath this armour  
ordained for danger,  
I will try to enter the Christians' camp.  
God of the Christians, whom I know not, etc.*

Conductor/Oboe

## FRANÇOIS LELEUX



© Jean-Baptiste Millot

Conductor and oboist François Leleux is renowned for his irrepressible energy and exuberance. Leleux has previously been Artistic Partner of Camerata Salzburg, Artist-in-Association with Orchestre de Chambre de Paris and has featured as Artist-in-Residence with orchestras such as hr-Sinfonieorchester, Orchestre Philharmonique de Strasbourg, Berner Symphonieorchester, Norwegian Chamber Orchestra, and Orquesta Sinfónica de Tenerife.

In the 2023/24 season, Leleux will conduct the Orchestre National de Lille, Dresden Philharmonic, Orchestra della Svizzera Italiana, and Hungarian National Philharmonic Orchestra. Leleux will also take part in a project celebrating Rossini with Netherlands Chamber Orchestra. He returns to Gavle Symphony Orchestra for a second recording of Mozart's music with acclaimed pianist Eric Le Sage. He has previously conducted orchestras such as Oslo, Japan and Sydney philharmonic orchestras, as well as Gulbenkian and Tonkünstler orchestras.

As an oboist, Leleux has performed with orchestras such as New York Philharmonic, Deutsches Symphonie-Orchester Berlin, Royal Stockholm Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Budapest Festival Orchestra, and Swedish Radio and NHK symphony orchestras. A dedicated chamber musician, he regularly performs worldwide with his critically acclaimed woodwind sextet Les Vents Français and with recital partners Lisa Batiashvili, Eric Le Sage and Emmanuel Strosser.

***For full biography please visit [sco.org.uk](https://sco.org.uk)***

Soprano

## CAROLYN SAMPSON



Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the UK as well as throughout Europe and the US.

On the opera stage her roles have included the title role in *Semele* and Pamina in *The Magic Flute* for English National Opera, various roles in Purcell's *The Fairy Queen* for Glyndebourne Festival Opera (released on DVD) and both Anne Truelove *The Rake's Progress* and Mélisande *Pelléas et Mélisande* in Sir David McVicar's productions for Scottish Opera. Internationally she has appeared at Opéra de Paris, Opéra de Lille, Opéra de Montpellier and Opéra National du Rhin. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and was subsequently nominated for a Grammy.

Carolyn's numerous concert engagements in the UK have included regular appearances at the BBC Proms, and with orchestras including Britten Sinfonia, City of Birmingham Symphony Orchestra, English Concert, Hallé, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, The Sixteen, and Royal Liverpool Philharmonic Orchestra.

In 23/24 Carolyn will make her debut at Berlin Staatsoper as well as releasing what will be her 100th Recording as a featured solo artist.

***For full biography please visit [sco.org.uk](http://sco.org.uk)***



In memory of

## HEDLEY G WRIGHT

(1931 – 2023)



Today's concert is dedicated to the memory of Hedley Gordon Wright, a much-loved supporter of the Scottish Chamber Orchestra who sadly passed away last year.

Hedley led a varied and interesting life, with music being a constant companion. Brought up in Bridge of Allan and educated at Glenalmond College, Perthshire, Hedley completed commissioned service in the Royal Signals before taking a degree in Natural Sciences at St John's College, Cambridge. He served in the Antarctic as a geologist and in the Falkland Islands as part of the British Antarctic Survey. He was then chief geologist in two expeditions to Spitzbergen and was engaged in teaching and research at St Andrews University. On the death of his father in 1960, he took over the running of the family company, J & A Mitchell & Co Ltd. Like William Cadenhead and the Springbank and Glengyle whisky distilleries, J & A Mitchell & Co Ltd thrived under Hedley's leadership, thanks to his steadfast dedication to maintaining the quality and traditions for which the business is renowned today.

Hedley's love of music began in childhood: he was a gifted musician, playing the oboe, the piano and the bagpipes. His passion for music was reflected in his philanthropic work, being a supporter and generous benefactor to the Scottish Chamber Orchestra (sponsoring SCO Principal Oboe, Robin Williams for many years), the Royal Scottish National Orchestra, Edinburgh International Festival, East Neuk Festival and Campbeltown Brass Band to name a few. He also sponsored many young musicians from Campbeltown, funding their further musical education and accommodation.

Hedley was a regular and familiar presence at SCO concerts in the Usher Hall and Queen's Hall, and will be greatly missed by everyone at the SCO. His legacy will continue through the vibrancy of the cultural organisations he supported, as well as the many young musicians of Campbeltown who progress in their musical careers, enabled by his incredible generosity.

SCOTTISH  
CHAMBER  
ORCHESTRA

50

21-23 Feb, 7.30pm  
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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  
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)**

**[sco.org.uk/support-us](https://sco.org.uk/support-us)**

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