



# THE AULD ALLIANCE

WITH MAXIM EMELYANYCHEV, KAREN CARGILL  
AND THE SCO CHORUS

**21-22 March 2024**



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# THE AULD ALLIANCE

## WITH MAXIM EMELYANYCHEV, KAREN CARGILL AND THE SCO CHORUS

Kindly supported by Donald and Louise MacDonald

**Thursday 21 March, 7.30pm**, Usher Hall, Edinburgh

**\*Friday 22 March, 7.30pm**, City Halls, Glasgow

**BERLIOZ** Rob Roy

**BERLIOZ** La mort de Cléopâtre

*Interval of 20 minutes*

**MACMILLAN** Composed in August (World Premiere)

*Commissioned by the Scottish Chamber Orchestra, the Estonian Philharmonic Chamber Choir and Swedish Radio*

**MAXWELL DAVIES** An Orkney Wedding, with Sunrise

**Maxim Emelyanychev** Conductor

**Karen Cargill** Mezzo soprano

**Robert Jordan** Bagpipes

**SCO Chorus**

**Gregory Batsleer** Chorus director

**BBC  
RADIO**



\*This performance will be broadcast live for the BBC 'Radio 3 in Concert' series.



**Maxim Emelyanychev**



**Karen Cargill**

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# WHAT YOU ARE ABOUT TO HEAR

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## BERLIOZ (1803-1869)

Rob Roy (1831)

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## BERLIOZ (1803-1869)

La mort de Cléopâtre (1829)

**Allegro vivace con impeto** *C'en est donc fait!*

**Lento cantabile.** *Ah! qu'ils sont loin ces jours, tourment de ma mémoire*

**Méditation.** *Grands Pharaons, nobles Lagides*

**Allegro assai agitato.** *Non!... non, de vos demeures funèbres*

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## MACMILLAN (b. 1959)

Composed in August (2023)  
(World Premiere)

Now Westlin Winds

The pairrick lo'es the fruitfu' fells  
Thus ev'ry kind their pleasure find

But Peggy dear

We'll gently walk, and sweetly talk

*Commissioned by the Scottish Chamber Orchestra, the Estonian Philharmonic Chamber Choir and Swedish Radio*

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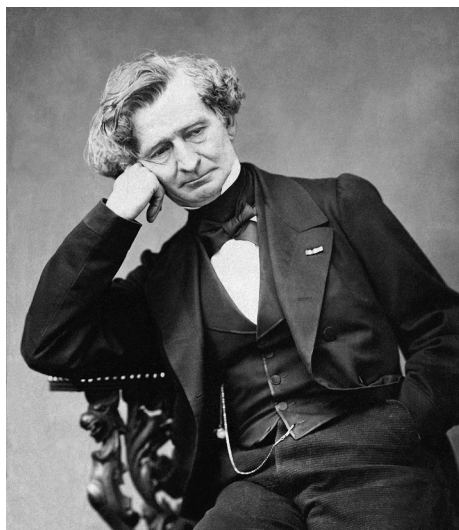
## MAXWELL DAVIES (1934-2016)

An Orkney Wedding, with Sunrise (1985)

As tonight's concert makes clear in musical terms, the enduring friendship between Scotland and France is very real, and very relevant. Tell someone French you're from Scotland, and there's a fair chance you'll be greeted with warmth, even recognition.

But what's now a general (if deep-rooted) sense of connection across cultures and identities began as something entirely concrete: a treaty signed in Paris on 23 October 1295, allying the two countries against their common enemy – England. Or, more specifically, against England's expansionist plans. Following the surprise French defeat by a smaller English army at the Battle of Agincourt, for example, Scottish reinforcements played a decisive role in French defences in later encounters during the Hundred Years' War. There was a softer side to the treaty, too, including a regular supply of fine French produce (notably prized wines) that made their way direct from the European mainland to Scotland. Some argue that the Auld Alliance lapsed with the Treaty of Edinburgh under Elizabeth I in 1560, but others point out it's never formally been revoked. Even Charles de Gaulle, speaking in Edinburgh during the dark days of World War II, celebrated it as the most venerable alliance in the world: 'In every combat where for five centuries the destiny of France was at stake, there were always men of Scotland to fight side by side with men of France, and what Frenchmen feel is that no people has ever been more generous than yours with its friendship.'

All that said, it might be going a bit too far to suggest that the centuries-old Auld Alliance had much to do with tonight's opening piece – except in a very general sense, of course. There was, however, a fascination with Scotland across continental Europe in the early 19th century, a passion that was partly



*Hector Berlioz*

stoked by the novels of Walter Scott. The Mendelssohn family were devotees (it was partly Scott's writing that inspired the young Felix to make his three-week visit to Scotland in 1829, which included a rather awkward meeting with the great man himself). But more relevantly for this evening's performance, so was Hector Berlioz. The French composer might not have based his music, as Mendelssohn did, on authentic experiences of the nation, but he was nonetheless abroad when he began work on what became *Rob Roy*: in Nice, then effectively part of Italy (strictly speaking the Kingdom of Piedmont-Sardinia), en route to the capital after having won the Prix de Rome the previous year (we'll return to that award shortly).

Berlioz himself seems to have had rather mixed feelings about his musical response to Scott's swashbuckling 1817 novel, however. Even while he was writing it, he admitted in a letter to a friend that he wasn't sure it was much good, and he later wrote in his *Memoirs*: '*Rob Roy* overture, a long and

**And in some ways, Berlioz's 'long and diffuse piece' is more like an idiosyncratic, free-flowing fantasia on Scottish musical ideas, rather than what we might consider a tautly organised structure.**

diffuse piece, which was performed in Paris... very badly received by the public, and which I burnt that same day after leaving the concert'. The concert he's referring to was *Rob Roy*'s premiere performance, at the Paris Conservatoire on 14 April 1833. He did indeed destroy his score, and found a new home for one of the Overture's themes in his viola symphony *Harold in Italy*. A copy of *Rob Roy*'s score did survive, however, in the Conservatoire's archives, and one of its earliest modern-day performances was given in Berlin in April 1900, conducted by Richard Strauss.

And in some ways, Berlioz's 'long and diffuse piece' is more like an idiosyncratic, free-flowing fantasia on Scottish musical ideas, rather than what we might consider a tautly organised structure. His main musical material comes from Robert Burns's tune 'Scots Wha Hae', first reimagined as a heroic summons on hunting horns at the Overture's opening, before transforming itself into a dashing theme when the strings take over. A second main theme – slower and darker,

in unison across bassoons and lower strings – gives way to a lilting oboe theme with harp accompaniment (the melody you may recognise from Berlioz's *Harold in Italy*). After transformations and recombinations of all his musical material, it's 'Scots Wha Hae' that ultimately drives *Rob Roy* to its scampering, optimistic close.

Anyone who came to one of the SCO's concerts at the end of January or beginning of February will have heard *Herminie*, the cantata that marked Berlioz's third attempt to win the prestigious Prix de Rome. Our next piece is its successor: *La mort de Cléopâtre* represented the composer's fourth try at France's most celebrated artistic award, and still he didn't win. (For that, he'd have to wait until his fifth attempt, with the cantata *Sardanapale* in 1830 – and even then, he had to share it: the judges awarded joint first prizes to Berlioz and fellow composer Alexandre Montfort.)

But let's recap. The Prix de Rome was established during the reign of Louis XIV (and only suspended as recently as 1968), and was for centuries France's most prestigious artistic contest, held across painting, sculpture, architecture and music. Lucky musical winners got to enjoy a several-year stay at the Villa Medici in Rome, time to compose free from other commitments, and – most importantly of all – enduring fame and respect that in many cases served to define their careers.

What prospective winners had to endure 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.

By 1829, and his fourth entry, Berlioz felt like he knew how the Prix de Rome process worked. In addition, having come second with *Herminie* at the previous contest, surely 1829 would be his year? As a result of his perhaps over-confidence, he might have indulged his authentic musical passions a bit too much in *La mort de Cléopâtre*. In the end, the jury admitted to being infuriated by Berlioz's daring mixing of what should have been thoroughly distinct forms of recitative and aria, and they were shocked by the composer's audaciously adventurous harmonies. Rather than compromise their opinions, they simply decided that no first prize would be awarded that year.

Today, what might have outraged the somewhat stuck-in-a-rut jury might sound to us like the composer blending musical forms to better convey his storyline's drama, and introducing harmonic richness to depict the protagonist's heightened emotions. Cleopatra, Queen of Egypt, has lost her Roman lover Mark Anthony, and her attempts at seducing the conquering Octavian (later Emperor Augustus) have come to nothing. Feeling the damning gaze of her ancestors upon her, she decides on the only honourable course open to her: suicide.



***Today, what might have outraged the somewhat stuck-in-a-rut jury might sound to us like the composer blending musical forms to better convey his storyline's drama, and introducing harmonic richness to depict the protagonist's heightened emotions.***

Berlioz's stormy and surprisingly dissonant orchestral introduction leads straight into his first, equally stormy, recitative, 'C'en est donc fait!', at the end of which, the Queen reasserts her towering status with a majestic, soaring high note. In her first aria, 'Ah! qu'ils sont loin, ces jours', she remembers her days of glory in music of deep passion, with a galloping middle section that recalls the defeat of her own and Mark Anthony's forces at the battle of Actium by those of Octavian. A second recitative ('Au comble des revers') quickly leads into what Berlioz terms a 'Méditation', among whose groping harmonies and throbbing rhythms Cleopatra feels the ancient Pharaohs' gaze upon her, and their harsh judgement. She vents her fury at her own unworthiness in the aria 'Non!... non, de vos demeures funèbres', which reaches a tumultuous climax before slithering, scurrying strings set the scene for her fateful act. For her final recitative, 'Dieux du Nil', the Prix de Rome jury might have hoped for something defiant, even celebratory. Instead, what Berlioz offered them was something far darker

and more introspective, with an implacable bassline and unmistakable asp-bites from the violins, as the music seems to mimic Cleopatra herself, dying in agony.

After two pieces from France, we head back home for the concert's second half. And we begin with a brand new piece by Sir James MacMillan, which sets a text by Scotland's national bard. The composer writes:

*"Composed in August is a song-cum-poem by Robert Burns, better known today by its opening line 'Now Westlin Winds'. It is one of the Scottish poet's earliest songs although he revised it several times. The first version was in more standard English, written around 1775 when Burns was only 16. It is a love song coloured by a sense of autumn. In fact, the poet's love of nature is contrasted and interwoven with his love of a young woman.*

*The first of the five stanzas in my setting begins with flowing ripples on violas and cellos before the main theme is enunciated by the horns.*



**Sir James MacMillan**

***"The first of the five stanzas in my setting begins with flowing ripples on violas and cellos before the main theme is enunciated by the horns. The choir takes this up – it is influenced by Scottish folk song."***

*The choir takes this up – it is influenced by Scottish folk song.*

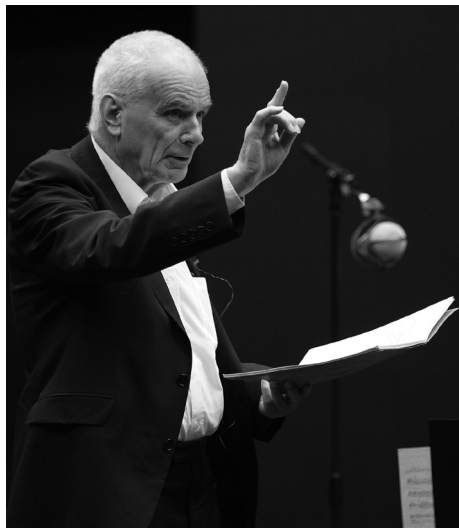
*The second stanza ('The pairrick lo'es the fruitfu' fells') places this main theme in the bass section of the choir while the upper parts become more ornate and fluid. Two repeating chords in the strings begin to oscillate as 'birdcalls' begin in the woodwind. A new melodic shape emerges for the third stanza ('Thus ev'ry kind their pleasure find') as the music becomes more animated – the autumn hunt is now being described by Burns and the accompanying music is now more violent. Short instrumental episodes take the music from one stanza to the next.*

*The fourth stanza ('But Peggy dear') is more serene and canon-like between the choral parts with a countermelody floating above on the violins. The cellos rise to their highest register and pass their material on to antiphonal oboes which accompany the beginning of the final stanza ('We'll gently walk, and sweetly talk') where we hear the*

*return of the opening melody again. The work ends with restful humming in the voices as they fade away to silence"*

From restful serenity, we close with raucous celebration, courtesy of an English-born composer who became one of Scotland's most cherished musical voices. Born in Salford, Peter Maxwell Davies was one of the angry young men of British avant-garde music in the 1960s, writing uncompromisingly difficult, thorny music that often set out intentionally to shock – most notoriously, perhaps, in his harrowing musical portrait of George III from 1969, *Eight Songs for a Mad King*.

Things changed dramatically in 1971, however, when Maxwell Davies began a new life in Orkney, where he remained until his death in 2016. He quickly became deeply connected with Orcadian life and music, and closely involved in the music education of the islands' youngsters too. And though it wouldn't necessarily be right to say his music mellowed, it certainly took on a calmer, more thoughtful



*Sir Peter Maxwell Davies*

aspect – and he wasn't afraid, either, to compose 'occasional' pieces whose overt intention was to entertain.

*An Orkney Wedding, with Sunrise* – premiered by the Boston Symphony Orchestra under the baton of illustrious film composer John Williams in 1985 – is one of them. It's a piece that draws heavily on traditional Orcadian folk tunes, but uses them to tell a detailed story in music: a tale of nuptial celebrations, increasing inebriation, and the coming of a new day.

Rushing strings and roaring brass depict a howling gale at the piece's very opening, as guests hurry inside for wedding celebrations, but there's an immediate sense of calm as they find themselves indoors, with an elegant, formal-sounding oboe tune as they greet the bride and groom. Raucous brass accompany the passing of the first dram of whisky, followed by a quicker tune from the strings, before the wedding band officially tunes up – launched by a note from the orchestral oboe

***The main body of Maxwell Davies's piece is an increasingly wild and drunken set of Scottish dance tunes as the wedding celebrations stretch into the night.***

(just like the one you probably heard before tonight's concert began).

The main body of Maxwell Davies's piece is an increasingly wild and drunken set of Scottish dance tunes as the wedding celebrations stretch into the night: a reel for the violins; a surging melody for oboe and trumpet; a flute tune with clip-clopping accompaniment from the woodblock; and eventually a touching, slow strathspey from a solo violinist – who's clearly far from sober by this point (and keeps getting interrupted by his orchestral colleagues).

The opening oboe tune returns as the guests bid farewell and step out into the early morning light, with fragments of the night's music still ringing in their ears. Dawn is already beginning on the horizon, as a glimmer of light from glockenspiel, strings and flutes, before the sun rises in all its splendour with – well, to say more would spoil the surprise.

© David Kettle

# LIBRETTO

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**BERLIOZ (1803-1869)**

**La mort de Cléopâtre (1829)**

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## Scène lyrique

C'en est donc fait! Ma honte est assurée.

Veuve d'Antoine et veuve de César,

Au pouvoir d'Octave livrée,

Je n'ai pu captiver son farouche  
regard.

J'étais vaincue et suis déshonorée.

En vain, pour ranimer l'éclat de mes  
attraits,

J'ai profané le deuil d'un funeste  
veuvage;

En vain, de l'art épuisant les secrets,  
J'ai caché sous des fleurs les fers de  
l'esclavage;

Rien n'a pu du vainqueur désarmer les  
décrets.

À ses pieds j'ai traîné mes grandeurs  
opprimées.

Mes pleurs même ont coulé sur ses mains  
répandus,

Et la fille des Ptolémées a subi l'affront des  
refus!

Ah! Qu'ils sont loin ces jours,

Tourment de ma mémoire,

Où sur le sein des mers, comparable à  
Vénus,

D'Antoine et de César réfléchissant la  
gloire,

J'apparus triomphante aux rives du  
Cydnus!

## Lyrical scene

*So it is done! My shame is beyond doubt.*

*Widow of Antony and widow of Caesar,*

*Delivered into Octavius's power,*

*I have been unable to charm his fierce  
gaze.*

*I was conquered and am dishonoured.*

*In vain, to revive the splendour of my  
charms,*

*I have profaned the mourning of a  
wretched widowhood;*

*Vainly, exhausting the secrets of art,  
I hid under flowers the chains of  
slavery;*

*Nothing has been able to soften the  
decrees of the conqueror.*

*I have dragged my crushed majesty at  
his feet.*

*My very tears have run flowing down his  
hands,*

*And the daughter of the Ptolemies has suffered  
the insult of being rejected.*

*Ah! How distant are those days,*

*The torment of my memory,*

*When on the bosom of the sea, like  
Venus,*

*Reflecting the glory of Antony and  
Caesar,*

*I appeared in triumph on the banks of  
the Cydnus!*



Actium m'a livrée au vainqueur qui me brave;

Mon sceptre, mes trésors ont passé dans  
ses mains;  
Ma beauté me restait, et les mépris d'Octave

Pour me vaincre ont fait plus que le fer des  
Romains.

Ah! Qu'ils sont loin ces jours,  
Tourment de ma mémoire,  
Où sur le sein des mers, comparable à  
Vénus,  
D'Antoine et de César réfléchissant la  
gloire,  
J'apparus triomphante aux rives du  
Cydnus!

En vain de l'art épuisant les secrets,  
J'ai caché sous des fleurs les fers de  
l'esclavage;  
Rien n'a pu du vainqueur désarmer les  
décrets.

Mes pleurs même ont coulé sur ses  
mains répandus.  
J'ai subi l'affront des refus.

Moi! Qui du sein des mers, comparable  
à Vénus,  
M'élançai triomphante, aux rives du Cydnus!

*Actium delivered me up to the  
conqueror who now defies me;  
My sceptre, my treasures passed into  
his hands;  
Only my beauty remained, and the  
rebuffs of Octavius  
Did more to vanquish me than the  
Roman sword.*

*Ah! How distant are those days,  
The torment of my memory,  
When on the bosom of the sea, like  
Venus,  
Reflecting the glory of Antony and  
Caesar,  
I appeared in triumph on the banks of  
the Cydnus!*

*Vainly, exhausting the secrets of art,  
I hid under flowers the chains of  
slavery;  
Nothing has been able to soften the  
decrees of the conqueror.*

*Even my tears have run flowing down  
his hands.  
I have suffered the insult of being rejected.*

*Who from the bosom of the sea, like  
Venus,  
Soared in triumph onto the banks of the  
Cydnus!*

Au comble des revers, qu'aurais-je encore  
à craindre?

Reine coupable, que dis-tu?

Du destin qui m'accable est-ce à moi de  
me plaindre?

Ai-je pour l'accuser les droits de  
la vertu?

J'ai d'un époux déshonoré la vie.

C'est par moi qu'aux Romains l'Egypte

est asservie,

Et que d'Isis l'ancien culte est détruit.

Quel asile chercher! Sans parents!

Sans patrie!

Il n'en est plus pour moi que l'éternelle  
nuit!

### **Méditation**

Grands Pharaons, nobles Lagides,

Verrez-vous entrer sans courroux,

Pour dormir dans vos pyramides,

Une reine indigne de vous?

Non! Non, de vos demeures funèbres

Je profanerais la splendeur!

Rois, encore au sein des ténèbres,

Vous me fuiriez avec horreur.

Du destin qui m'accable est-ce à moi de  
me plaindre?

Ai-je pour l'accuser le droit de  
la vertu?

Par moi nos dieux ont fui

d'Alexandrie,

D'Isis le culte est détruit.

Grands Pharaons, nobles Lagides,

Vous me fuiriez avec horreur!

*In the depths of misfortune, what have I  
left to fear?*

*Guilty queen, what do you have to say?*

*Can I complain of the fate that  
overwhelms me?*

*Have I the right to point to my virtue as  
an excuse?*

*I have dishonoured a husband's life.*

*Because of me Egypt is subservient to  
the Romans,*

*And the ancient cult of Isis is destroyed.*

*What refuge can I find? Without family!*

*Without homeland!*

*There is nothing left for me but eternal  
night!*

### **Meditation**

*Great Pharaohs, noble descendants of Lagos,*

*Will you see, without anger,*

*A queen unworthy of you enter*

*To sleep in your pyramids?*

*No! No, I should profane the magnificence*

*Of your funerary abodes!*

*Kings, already in the depths of darkness,*

*You would shun me in horror.*

*Can I complain of the fate that  
overwhelms me?*

*Have I the right to point to my virtue, to  
accuse it?*

*Because of me our gods have fled from*

*Alexandria,*

*The cult of Isis is destroyed.*

*Great Pharaohs, noble descendants of Lagos,*

*you would shun me in horror!*

Du destin qui m'accable est-ce à moi de  
me plaindre?

Ai-je pour l'accuser le droit de  
la vertu?

Grands Pharaons, nobles Lagides,  
Verrez-vous entrer sans courroux,  
Pour dormir dans vos pyramides,  
Une reine indigne de vous?

Non, j'ai d'un époux déshonoré la vie.  
Sa cendre est sous mes yeux, son ombre  
me poursuit.

C'est par moi qu'aux Romains l'Egypte  
est asservie.

Par moi nos Dieux ont fui  
les murs d'Alexandrie,  
Et d'Isis le culte est détruit.

Osiris proscriit ma couronne.  
À Typhon je livre mes jours!  
Contre l'horreur qui m'environne  
Un vil reptile est mon recours.

Dieux du Nil, vous m'avez trahie!  
Octave m'attend à son char.  
Cléopâtre en quittant la vie  
Redevient digne de César.

*Text by Pierre-Ange Vieillard*

*Can I complain of the fate that  
overwhelms me?*

*Have I the right to point to my virtue, to  
accuse it?*

*Great Pharaohs, noble descendants of Lagos,  
Will you see, without anger,  
A queen unworthy of you enter  
To sleep in your pyramids?*

*No, I have dishonoured a husband's life.  
His ashes are before my eyes, his shade  
pursues me.*

*Because of me Egypt is subservient to  
the Romans.*

*Because of me our gods have fled  
The walls of Alexandria,  
And the cult of Isis is destroyed.*

*Osiris forbids me my crown.  
I deliver my life to Typhon!  
A vile reptile is my recourse  
Against the horrors that engulf me.*

*Gods of the Nile, you have betrayed me!  
Octavius is waiting for me at his chariot.  
In departing from life, Cleopatra  
Becomes once more worthy of Caesar.*

*Translation by Kevin Halliwell*

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**MACMILLAN (b. 1959)**  
**Composed in August (2023)**

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Now westlin' winds and slaught'ring guns  
Bring Autumn's pleasant weather;  
The moorcock springs on whirring wings  
Among the blooming heather:  
Now waving grain, wide o'er the plain,  
Delights the weary farmer;  
And the moon shines bright, as I rove by night,  
To muse upon my charmer.

The paitrick lo'es the fruitfu' fells,  
The plover lo'es the mountains;  
The woodcock haunts the lonely dells,  
The soaring hern the fountains:  
Thro lofty groves the cushat roves,  
The path o' man to shun it;  
The hazel bush o'erhangs the thrush,  
The spreading thorn the linnet.

Thus ev'ry kind their pleasure find,  
The savage and the tender;  
Some social join, and leagues combine,  
Some solitary wander:  
Avaunt, away, the cruel sway!  
Tyrannic man's dominion!  
The sportsman's joy, the murd'ring cry,  
The flutt'ring, gory pinion!

But, Peggy dear, the ev'ning's clear,  
Thick flies the skimming swallow;  
The sky is blue, the fields in view,  
All fading-green and yellow:  
Come let us stray our gladsome way,  
And view the charms of Nature;  
The rustling corn, the fruited thorn,  
And ilka happy creature.  
Now ...

We'll gently walk, and sweetly talk,  
While the silent moon shines clearly;  
I'll clasp thy waist, and, fondly prest,  
Swear how I lo'e thee dearly:  
Not vernal show'rs to budding flow'rs,  
Not Autumn to the farmer,  
So dear can be as thou to me,  
My fair, my lovely charmer!

*Robert Burns*

Conductor/Piano

## MAXIM EMELYANYCHEV



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

Recent highlights have included a US tour and a performance at the London Proms with the Scottish Chamber Orchestra and his debuts with the Berliner Philharmoniker, New Japan Philharmonic, Osaka Kansai Philharmonic, Bergen Philharmonic, Finnish Radio Symphony Orchestra, Orchestre de Chambre de Paris.

In 2023/24 Maxim's highlights include the following debuts: Symphonieorchester des Bayerischen Rundfunks, WDR Sinfonieorchester Köln, SWR Symphonieorchester Stuttgart, Deutsche Kammerphilharmonie Bremen, Toronto Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre Philharmonique de Radio-France, Mozarteum Orchestra at the Salzburg Festival. He returns to the Deutsches Symphonie-Orchester Berlin, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Mahler Chamber Orchestra, Netherlands Philharmonic Orchestra, Orchestra of the Age of Enlightenment and the Swedish Radio Symphony Orchestra.

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 made critically-acclaimed recordings of 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](https://sco.org.uk)***



Mezzo soprano

## KAREN CARGILL



© Nadine Boyd

Scottish mezzo-soprano Karen Cargill's concerts in 2023/24 include returns to The Metropolitan Opera for Verdi's *Requiem*, to the Philadelphia Orchestra for Alma Mahler songs, and to the Rotterdam Philharmonic for a concert tour of *Die Walküre* (Fricka), all conducted by Yannick Nézet-Séguin; to the Boston Symphony for Bartók's *Duke Bluebeard's Castle* (Judith) with Karina Canellakis, the Chicago Symphony for Mahler's Symphony No 2 with Esa-Pekka Salonen, the Deutsches Symphonie-Orchester Berlin for *Tristan und Isolde* (Act 2) and the Wiener Symphoniker for Mahler's *Das Lied von der Erde*, both conducted by Robin Ticciati.

On the operatic stage, following her critically acclaimed performance as Mère Marie in Barrie Kosky's new production of Poulenc's *Les Dialogues des Carmélites* in 2023, she returns to the Glyndebourne Festival for *Tristan und Isolde* (Brangäne) conducted by Robin Ticciati.

She is Patron of the National Girls' Choir of Scotland and in 2018 was awarded an Honorary Doctorate from the Royal Conservatoire of Scotland. She sang in the National Service of Thanksgiving and Dedication for King Charles III following his Coronation in 2023.

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

## Bagpipes

# ROBERT JORDAN



One of the UK's leading solo bagpipers. Robert frequently appears with many of Britain's finest orchestras; he has recorded live performances for BBC Radio 3, with the London Symphony Orchestra, the BBC National Orchestra of Wales and the BBC Symphony Orchestra, most notably performing with the BBCSO as part of Her late Majesty The Queen's Platinum Jubilee celebrations in 2022.

He performed as a soloist with the BBC Concert Orchestra in their flagship Radio 2 programme *Friday Night is Music Night*. In January 2010 Robert became the first bagpiper to perform with the Galician Philharmonic in Spain. Robert has also appeared onstage at the Royal Albert Hall with Russell Watson and recorded with Lesley Garratt on her number one album *A North Country Lass*.

In 2014, he was invited to accompany Judy Murray and Anton Du Beke in a live broadcast of *Strictly Come Dancing*. Also in 2014, Robert made a seminal recording of Sir Peter Maxwell Davies' (Master of the Queen's Music) *An Orkney Wedding with Sunrise* with the Scottish Chamber Orchestra. This piece was subsequently broadcast live from the Royal Albert Hall on BBC1 as part of the BBC Proms. In 2018 Robert travelled to Hong Kong to perform as a soloist with the Hong Kong Philharmonic. Later in that year, he again appeared as a soloist on the BBC Folk Prom, broadcast on national television. Robert has also featured as the lone piper at BBC Proms in the Park (Hyde Park), in front of an audience of 40,000. 2022 saw appearances with the Riga Sinfonietta, Latvia, the Polska Filharmonia Baltycka in Gdansk, Poland, the Aalborg Symfoniorkester, Denmark and also the Oulu Symphony Orchestra in Finland.

Robert has also appeared with the Royal Philharmonic Orchestra and the Orchestra of Opera North.

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

Chorus Director

## GREGORY BATSLEER



Gregory Batsleer is acknowledged as one of the leading choral conductors of his generation, winning widespread recognition for his creativity and vision. Since taking on the role of SCO Chorus Director in 2009 he has led the development of the Chorus, overseeing vocal coaching, the SCO Young Singers' Programme and the emergence of regular *a capella* concerts. As well as preparing the Chorus for performances with the Orchestra, he has directed their recent successful appearances at the East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, at Greyfriars Kirk, and on the SCO's 2022 Summer Tour.

In 2021 Gregory took up the position of Festival Director for the London Handel Festival. He leads the programming and development of the Festival, fulfilling its mission to bring Handel's music to the widest possible audiences. Since 2017 he has been Artistic Director of Huddersfield Choral Society and was Chorus Director with the Royal Scottish National Orchestra from 2015 - 2021.

As Guest Conductor Gregory has worked with many of the UK's leading orchestras and ensembles. Recent highlights include performances with the Royal Northern Sinfonia, RSNO, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, Royal Liverpool Philharmonic Orchestra, English Chamber Orchestra and London Symphony Chorus, as well as SCO.

From 2012 to 2017, he was Artistic Director of the National Portrait Gallery's Choir in Residence programme, the first ever in-house music programme of any gallery or museum in the world. He has curated and devised performances for the Southbank Centre, Wilderness Festival and Latitude and collaborated with leading cultural figures across a variety of different art forms. Gregory is the co-founder and conductor of Festival Voices, a versatile ensemble dedicated to cross-art collaboration.

As a non-executive director, Gregory sits on the board of Manchester Camerata. His outstanding work as a choral director was recognised with the 2015 Arts Foundation's first-ever Fellowship in Choral Conducting.

***Gregory's Chair is kindly supported by Anne McFarlane***

# SCO CHORUS



The Scottish Chamber Orchestra Chorus, under the direction of Gregory Batsleer since 2009, has built a reputation as one of Scotland's most vibrant and versatile choirs. Widely regarded as one of the finest orchestral choruses in the UK, it celebrated its 30th anniversary in 2021.

Members enjoy the unique opportunity to perform with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Harry Christophers, Richard Egarr, Andrew Manze, John Storgårds and Sir James MacMillan.

The Chorus appears regularly with the Orchestra in Scotland's major cities. Recent concerts have covered a wide range of music including Handel Coronation Anthems, Stravinsky Mass, Handel *Messiah* and *Theodora*, Haydn *Seasons* and *Creation*, a rare performance of Vaughan Williams *Flos Campi* and the premiere of *The Years* by Anna Clyne, SCO Associate Composer 2019-2022. The world premiere of *Composed in August* by Sir James MacMillan, is a highlight of the 2023-24 Season.

The SCO Chorus also appears on its own in a *capella* repertoire, both digital and live, including an acclaimed performance of Tallis' *Spem in Alium* at Greyfriars Kirk in 2020, and concerts as part of the SCO's 2022 Summer Tour including the premiere of Anna Clyne's *The Heart of Night*. Its annual Christmas concerts have quickly established themselves as a Season highlight.

Other notable out-of-Season appearances have included critically-acclaimed performances with the SCO at the BBC Proms in Handel's *Jephtha* in 2019 and in Mendelssohn's *Elijah* in 2023. Also in 2023, the Chorus appeared at the Edinburgh International Festival in a semi-staged performance of Mozart's *Die Zauberflöte* conducted by Maxim Emelyanychev.

Our Young Singers' Programme was established in 2015 to nurture and develop aspiring young singers. It is designed for young people with a high level of choral experience and ambitions to further their singing with a world-class ensemble.

Further information at [sco.org.uk](https://sco.org.uk)

***The SCO Chorus Young Singers' Programme is kindly supported by the Baird Educational Trust.***

# YOUR CHORUS TONIGHT

**Gregory Batsleer**

Chorus Director

**Stuart Hope**

Associate Chorusmaster

**Alan Beck**

Voice Coach

**Emma Morwood**

Voice Coach

**Susan White**

Chorus Manager

*\* Young Singers' Programme*

**SOPRANO**

Kirstin Anderson  
Nancy Burns  
Joanna Burns  
Morven Chisholm  
Mairi Day  
Joanne Dunwell  
Emily Gifford  
Holly Gowen\*  
Elizabeth McColl  
Katie McGlew  
Jenny Nex  
Ciara O'Neill\*  
Annike Petin  
Kotryna Starkutė  
Alison Williams  
Emily Zehetmayr\*

**ALTO**

Shona Banks  
Dinah Bourne  
Sarah Campbell  
Gill Cloke  
Judith Colman  
Liberty Emeny  
Anne Gallacher  
Jennie Gardner  
Claire Goodenough  
Anne Grindley  
Caroline Hahn  
Fiona Haldane  
Melissa Humphreys  
Rachel Kemp  
Elaine McAdam  
Morven McIntyre\*  
Linda Ruxton

**TENOR**

Andrew Carvel  
Ben Evans  
David Ferrier  
Colin French  
Peter Hanman  
Fraser Macdonald\*  
Keith Main  
David Nelson  
Michael Scanlon  
Paul Vaughan

**BASS**

Gavin Easton  
Luke Francis\*  
Richard Hyder  
David Ireland  
Sandy Matheson  
Richard Murphy  
Kenneth Murray  
Douglas Nicholson  
David Paterson  
Jonathan Pryce  
Stephen Todd

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

# CLASSES & CULTURE



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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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