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Summer Tour 2024

# SOIRÉE PARISIENNE

With Paul Meyer

19-21 June 2024

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PROGRAMME

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# SOIRÉE PARISIENNE

## WITH PAUL MEYER

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**Wednesday 19 June, 7.30pm, Eden Court, Inverness**

**Thursday 20 June, 8pm, Thurso High School**

**Friday 21 June, 7.30pm, Universal Hall, Findhorn**

**FAURÉ** Masques et Bergamasques

**WIDOR** Introduction & Rondo

**CÉCILE CHAMINADE (arr. Cebrián)** Concertino for flute

**SAINT-SAËNS (arr. Cebrián)** Tarantella for flute, clarinet & orchestra

*Interval of 20 minutes*

**LOUISE FARRENC** Symphony No 3

**Paul Meyer** Conductor

**André Cebrián** Flute

**Maximiliano Martín** Clarinet

*The Inverness  
concert is with*



*The Findhorn  
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*Information correct at the time of going to print*

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## **Viola**

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Su-a Lee  
Donald Gillan  
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Jamie Kenny

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Marta Gómez

## **Oboe**

Robin Williams  
Katherine Bryer

## **Clarinet**

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Calum Robertson

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Peter Franks  
Shaun Harrold

## **Timpani**

Rich Cartlidge

## **Harp**

Eleanor Hudson

**Cerys Ambrose-Evans**  
Principal Bassoon





# WHAT YOU ARE ABOUT TO HEAR

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## FAURÉ (1845-1924)

Masques et Bergamasques, Op 112 (1919)

Ouverture

Menuet

Gavotte

Pastorale

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## WIDOR (1844-1937)

Introduction & Rondo, Op 72 (1898)

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## CÉCILE CHAMINADE (1857-1944)

Concertino for flute, Op 107  
(1902) arr. Cebrián

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## SAINT-SAËNS (1835-1921)

Tarantella for flute, clarinet & orchestra  
(1857) arr. Cebrián

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## LOUISE FARRENC (1804-1875)

Symphony No 3, Op 36 (1847)

Adagio

Adagio cantabile

Scherzo vivace

Allegro

*The performance of Farrenc Symphony No 3 is made possible with funding from the ABO Trust's Sirens programme, a ten year initiative to support the performance and promotion of music by historical women composers.*

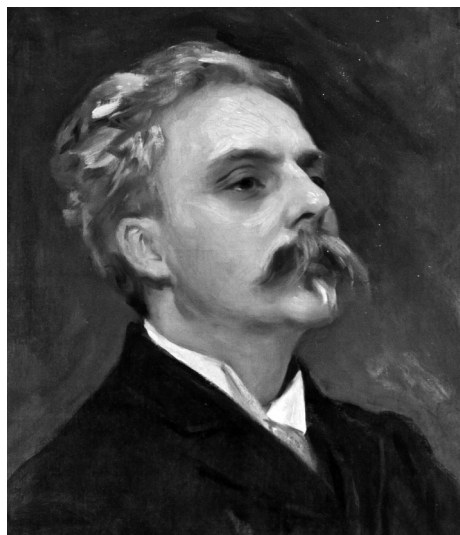


As the title of tonight's concert suggests, there's a distinctly Parisian theme running through the music you're about to hear. That comes not only from its rich survey of distinctively French music – from Louise Farrenc mixing Beethoven-style muscularity with very French sensibilities, through to the impeccable craft and delicacy of Cécile Chaminade's Concertino. There's also a narrower, more specific connecting thread supplied by the Paris Conservatoire, that centuries-old music college to generations of French musicians (and many from elsewhere too, of course). All five of tonight's composers had Conservatoire connections – in one way or another.

For our first composer, Gabriel Fauré, those connections were important and influential. Fauré was the Conservatoire's director from 1905 until 1920, and indeed was instrumental in sweeping away some of the school's older, fustier tendencies, and transforming it into a forward-looking, pioneering institution.

In 1918, however, Fauré was 73, still two years away from retiring from the Conservatoire, but increasingly frail and hard-of-hearing. When he was approached that year by a representative of Prince Albert I of Monaco to write a short dramatic work as a royal entertainment, he initially declined, blaming illness and old age. It was only his friend and colleague Camille Saint-Saëns (who we'll meet properly later) who persuaded him to accept the commission. (In fact, it was Saint-Saëns who'd suggested Fauré to the Prince in the first place.)

Fauré enlisted the help of French writer René Fauchois (who'd previously written the libretto for his opera *Pénélope*), and the storyline the two men concocted was – well, fairly paper-thin. The commedia dell'arte characters Harlequin, Gilles and Colombine might be more used to entertaining spectators with their antics, but



*Gabriel Fauré*

**Gabriel Fauré .... was instrumental in sweeping away some of the school's older, fustier tendencies, and transforming it into a forward-looking, pioneering institution.**

they decide to turn the tables, instead finding great amusement themselves in watching the upper-class revellers at a 'fête galante'. Despite its absence of compelling drama, however, the show was an enormous success: the Prince adored it in Monte Carlo, and it quickly transferred to the Opéra-Comique in Paris, and was performed dozens of times across the subsequent few decades.

Fauré composed eight individual numbers for the original entertainment, and selected four of them for a short orchestral Suite that received its concert premiere at the Paris Conservatoire (where else?) in 1919. He'd unashamedly raided his back catalogue for the music, reworking earlier songs, instrumental and choral pieces – with the result that his Suite serves as something of a potted musical history of Fauré's entire career.

The opening Overture, for example, incorporates music from a symphony that Fauré had started as a student in 1869. With

its breezy tune propelled along by a dashing accompaniment, it's got an undeniable air of Mozart about it: Fauré himself commented that he'd been told it sounded like Mozart trying to be him, but perhaps it's more the other way round. A clarinet duo leads us into the gentle, refined dance of the Menuet (also based on music from that student symphony), while the third movement Gavotte – containing the Suite's fastest, most dramatic music – lifts ideas from one of Fauré's very earliest compositions, a piano piece from 1869.

The Suite's gentle Pastorale finale, however, is all new, and was written specifically for the Monte Carlo show, making it the final orchestral music that Fauré would write. And with its nonchalant sophistication, rich harmonies and lush sense of bucolic idyll, it seems like an appropriately low-key way for the meticulous composer to bow out.

Charles-Marie Widor is a composer indelibly associated with just one piece: his famous



Charles-Marie Widor

**There's no doubting it's a spectacular showpiece, one that pushes its clarinet soloist to the limits of their technical ability. But it's far more than that.**

'Toccata' (actually the finale to his Fifth Organ Symphony) has sparked at countless weddings and other celebrations, where its joyful, glittering music feels more than appropriate.

Widor was also an influential teacher – of both organ and composition – at the Paris Conservatoire between 1890 and 1924. And though he's chiefly remembered for his organ music – above all his ten lavish, genre-defining organ symphonies, which challenge the mighty but solitary instrument to match the sonic complexity of a full orchestra – he wrote widely across opera, ballet, symphonies, concertos and a huge quantity of chamber music.

Tonight's *Introduction and Rondo* began life as a chamber piece – for clarinet and piano – and also has a specific Conservatoire connection. Widor wrote it in 1898, as a test piece for the college's annual end-of-year performance competition. He dedicated it to his Conservatoire colleague Cyrille Rose, who also happened to be Principal Clarinet at the Paris Opéra – which

quickly chose the piece as a compulsory work in auditions, leading to its adoption for similar purposes in other orchestras worldwide too.

There's no doubting it's a spectacular showpiece, one that pushes its clarinet soloist to the limits of their technical ability. But it's far more than that, especially in the orchestral version that Widor produced in 1935. The music shows the clarinet and orchestra discovering their personalities in its rhapsodic slow introduction, before the soloist charms and inspires us with the quicker music that Widor offers them later on.

Cécile Chaminade neither studied nor taught at the Paris Conservatoire – though it wasn't for want of trying. She was born into a wealthy Parisian family, and her musical talent was recognised early on, not least by the Chaminade family's Parisian neighbour, one Georges Bizet. Despite his recommendations, however, Cécile's father decided that a Conservatoire education would bring her into concerning contact with undesirable bohemian elements (in other words,





*Cécile Chaminade*

**By sheer determination, talent and craft, Chaminade established herself as a widely popular composer as well as a respected pianist, with audiences far beyond her native Paris.**

other students), and that she'd therefore be better educated privately at home.

Chaminade is just one figure in a long list of unfairly overlooked, sidelined women musicians, denied the same opportunities as their male counterparts because of beliefs and social pressures of their times. Nonetheless, by sheer determination, talent and craft, Chaminade established herself as a widely popular composer as well as a respected pianist, with audiences far beyond her native Paris. She's known to have been a favourite of Queen Victoria, for example – indeed, Chaminade's Prelude for organ was performed at the monarch's funeral in 1901.

It's somewhat ironic, then, that Chaminade wrote her Flute Concertino for the very institution where she wasn't allowed to study. The piece was commissioned by the Paris Conservatoire in 1902, and like tonight's previous piece, intended for one of the college's end-of-year performance contests. Chaminade dedicated the piece to

Paul Taffanel, then a flute professor at the Conservatoire, and widely recognised as one of the founding figures in the distinctively French school of flute music that's proved influential ever since.

And, like Widor's Introduction & Rondo, Chaminade's Concertino sets out explicitly to push its soloist to the limits of their technical abilities. Here, however, it's in music that's delicate, limpid and exquisitely crafted. There's even a rumour, often heard in flute circles, that Chaminade wrote the piece for a flautist lover who'd spurned her affections, exacting revenge in music that he'd find too beautiful to resist but almost impossible to play. It's almost certainly untrue, but it captures nicely the blend of refinement, sophistication and fierce difficulty that the Concertino presents.

After a rather stomping, march-like opening, the Concertino soon moves on to a far gentler, more lyrical solo flute theme, which we'll hear again and again throughout the piece in different



Charles-Camille Saint-Saëns

**Navigating a course through Saint-Saëns's intricate duo writing requires an enormous feat of coordination, even a sense of musical telepathy, from the two soloists – it certainly helps if they're friends and colleagues, as tonight's two players are.**

guises. After the flautist breaks away for virtuoso flourishes, the orchestral harpist plays a prominent role in richer, contrasting music, before a sparkling solo cadenza for the soloist takes us to a surprisingly quiet, reflective return of the opening melody. Chaminade rounds off her concise work with a quicker, more openly joyful coda.

Like Widor, Camille Saint-Saëns is a composer widely known for a single work. In his case, it's *The Carnival of the Animals*, a piece he wrote for private performance in 1886, and whose publication he forbade lest it damage his reputation as a serious composer. It's ironic, then, that the *Carnival's* wit, humour and vivid animal portraits have indeed somewhat concealed the richness of the composer's enormous output.

Saint-Saëns wrote a lot, and lived a life long enough to write it all in. He was born in 1835, just eight years after Beethoven's death, and he lived until 1921, by which time Schoenberg was putting the finishing touches to his serial

methods that would dominate music into the 1970s and beyond.

But for Saint-Saëns' *Tarantella* – which brings together both of tonight's soloists – we return to early in his career, to meet the 22-year-old composer in 1857. He'd never teach at the Paris Conservatoire, but he'd studied there until 1853, and was somewhat struggling to establish himself four years later as a recent graduate.

His *Tarantella*, however, was one of the pieces that helped to cement his reputation. And it was with the help of another, legendary musical figure: Gioachino Rossini. The great Italian-born composer had long since retired from his glittering career composing operas, and had taken up residence in Paris as an elder musical statesman, hosting regular musical soirées at his lavish lodgings that were frequented by the great and the good of Parisian cultural life. Having heard Saint-Saëns' *Tarantella* at a performance in Paris's Salle Pleyel, Rossini was keen to have it played at one of his evenings.

Let's allow Saint-Saëns himself to continue the story (as he did in a later essay on Rossini):

'As there was never a written programme for these evenings, Rossini made it known that the piece was by him. You can imagine the scale of the success under such conditions! When the piece had been encored, Rossini led me into the dining room and made me sit down next to him, taking me by the hand so that I could not escape. Then came a procession of admirers and courtiers. "Ah, Maître! What a masterpiece! What wonderful music!" And when the victim had run through the gamut of congratulations, Rossini replied calmly: "I entirely agree. But the work is not by me, it's by this gentleman here." Such a combination of kindness and finesse says more about this great man than many an essay.'

Like earlier pieces tonight, Saint-Saëns' Tarantella began life as a chamber work, for flute, clarinet and piano, before the composer himself created an orchestral version in 1879. He took as his inspiration an energetic dance from southern Italy, believed to represent either a person's crazy convulsions after a bite from a tarantula, or the equally crazy movements needed to neutralise the poison inside the poor victim's body. Thankfully, neither explanation is likely to be accurate (tarantula bites are very seldom serious), but that didn't stop the tarantella becoming a wildly popular – and wildly whirling – dance form in the 19th century.

Saint-Saëns' version is propelled along by an incessant bassline figure, heard right from the beginning. And it's against that bassline that the two soloists announce their musical ideas, sometimes playing together, sometimes picking up on each other's ideas, sometimes definitely attempting to outdo each other. Navigating a course through Saint-Saëns' intricate duo writing requires an enormous feat of coordination, even a sense of musical telepathy, from the two

soloists – it certainly helps if they're friends and colleagues, as tonight's two players are. A more lyrical central section offers some respite from the piece's driving rhythms, but they return ever more urgently towards the end, as the piece speeds towards its frenzied conclusion.

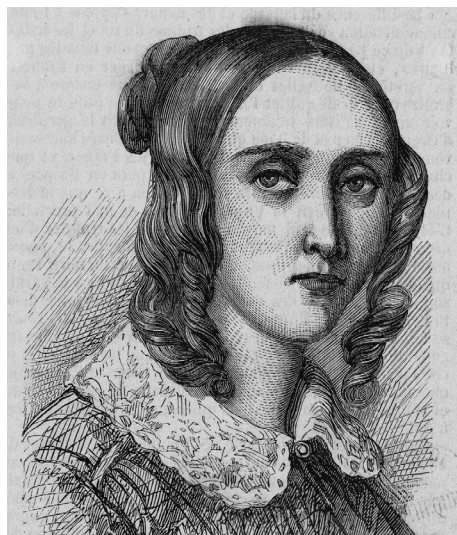
Like Cécile Chaminade, Louise Farrenc was a pioneering figure in women's music, and has recently been regaining some of the recognition that her music surely deserves. She also lived a few decades before the other composers in tonight's programme. Not for nothing has she been dubbed the female Beethoven. Indeed, her Third Symphony shatters any lazy notions that music by a female composer might be soft, gentle, delicate or elusive.

But we probably shouldn't be surprised. So restricted were the possibilities for a woman to achieve success and respect in music in the 19th century, and so formidable the obstacles to a successful career in the arts, that only women with the strongest self-belief and determination made it through. Farrenc clearly possessed both of those attributes.

She was born in Paris in 1804, into the influential and artistic Dumont family (her forebears had included painters and sculptors to the royal court stretching back to the 17th century), and her family encouraged her artistic passions right from the start, arranging for her to study with luminaries of the time, including Hummel and Moscheles for piano, and Reicha for composition. It was as a performer at private Parisian soirées that she met her future husband, the composer and flautist Aristide Farrenc, and he further encouraged her in her musical pursuits, as well as introducing her to the wider musical world of Auber and Halévy, Berlioz and Schumann.

With their birth of their daughter Victorine in 1826, Louise decided to end her travelling career





*Louise Farrenc*

**Ironically, part of Farrenc's fame and success as a composer came from the fact that she was a woman, and thus attracted large audiences curious to hear her music, listeners who could scarcely believe that these powerful, passionate works had been written by a female musician.**

as a piano soloist, and to concentrate instead on teaching and composition. She was taken on as a professor of piano at the Paris Conservatoire in 1842, and quickly became one of Europe's most prestigious keyboard pedagogues – though she had to tolerate a salary of barely half that of her male colleagues, until she successfully demanded parity.

Ironically, part of Farrenc's fame and success as a composer came from the fact that she was a woman, and thus attracted large audiences curious to hear her music, listeners who could scarcely believe that these powerful, passionate works had been written by a female musician.

Her Third Symphony is a case in point. It received its premiere in 1849 at the Paris Conservatoire, by the Société des Concerts du Conservatoire under conductor Narcisse Girard, who had been reluctant to programme her music – and probably tried to rob Farrenc's new work of the admiration it deserved by programming

it alongside Beethoven's Fifth, then (as now) a much-loved and much-admired musical warhorse.

But no matter: Farrenc's Third doesn't need to compete with Beethoven for respect – though it shares with the German composer's later works a remarkable clarity of thought and directness of utterance, as well as an astonishing concentration of expressive power. Following a sinuous slow introduction, the first movement builds into a swaggering, turbulent faster main section with a dense, compelling argument. It's followed by a lyrical slow movement that offsets its delicacy with passages of surprising power, and then a scurrying, quicksilver scherzo of a third movement, which wears its indebtedness to Mendelssohn as a badge of honour.

Mendelssohn returns, alongside Schumann, as godfather hovering above Farrenc's restless, dramatic finale, though its textural inventiveness is all her own.

© David Kettle

Conductor

## PAUL MEYER



One of the world's leading clarinetists, Paul Meyer is also a well-established orchestral conductor with over twenty years' experience. Having studied with Charles Bruck and John Carewe, he went on to assist leading conductors such as Marek Janowski, Emmanuel Krivine and Myung-Whun Chung, the latter appointing him associate conductor of the Seoul Philharmonic in 2007. In 2009, he was appointed Principal Conductor of the Tokyo Kosei Wind Orchestra, where he explored contemporary repertoire and toured throughout Japan and abroad. He has conducted numerous symphony orchestras around the world including the Orchestre Philharmonique de Radio France, Hamburg Symphony Orchestra, Brussels Philharmonic, Belgrade Philharmonic, Prague Philharmonic, Royal Flemish Philharmonic, Danish Symphony, Bilbao Symphony, Orquesta Filarmonica de Bogota, Tokyo Philharmonic, Tokyo Metropolitan and Schleswig-Holstein Festival Orchestra.

In 2019 he became Chief Conductor of the Mannheim Chamber Orchestra, where his programmes present Mozart's work alongside his contemporaries and repertoire from the twentieth and twenty-first centuries. Other chamber orchestras he has conducted include the Orchestre de Chambre de Paris, the Scottish Chamber Orchestra, English Chamber Orchestra, Stockholm Chamber Orchestra, Prague Chamber Orchestra, Sinfonia Varsovia, Stuttgart Chamber Orchestra and Munich Chamber Orchestra.

His extensive discography includes over 50 works with major labels such as DGG, Sony, RCA, EMI, Virgin, Alpha and Aeon, which have won numerous awards. In his latest release, he conducts Mozart piano concertos with pianist Sélim Mazari and the Mannheim Chamber Orchestra.

He also has considerable experience of both playing and directing from the clarinet. Examples of his recordings include the four clarinet concertos of Louis Spohr with the Orchestre de Chambre de Lausanne, and a recording of double clarinet concertos with Michel Portal and the Orchestre Royal de Chambre de Wallonie.

In 2012 Paul Meyer was awarded France's highest cultural honour, the Commander of the Order of Arts and Letters, for his contribution to the arts in France and throughout the world.

Flute

## ANDRÉ CEBRIÁN



Spanish flautist André Cebrián is in demand as an orchestral and chamber musician throughout Scotland and abroad. He was appointed Principal Flute of the Scottish Chamber Orchestra in 2020 and appears regularly as Guest Principal Flute with orchestras around the world (Sinfónica de Castilla-León, Liceu Opera, Filármónica de Gran Canaria, Sinfónica de Barcelona, RSNO, BBC Scottish, Philharmonia Zürich, Malaysian Philharmonic and Spira Mirabilis).

As a chamber musician, André has played in hundreds of chamber music festivals around Europe, performing with the Azahar Ensemble, the Natalia Ensemble or with one of his duo projects with guitarist Pedro Mateo González, pianist Irene Alfageme, or harpist Bleuenn Le Fric.

He also enjoys a busy solo career and has appeared as soloist with orchestras including Sinfónica de Galicia, Real Filharmonía de Galicia, Sinfónica de Castilla y León, Orquesta de la Comunidad de Madrid, Dresden Staatskapelle, Scottish Chamber, Georgian Sinfonietta and Filharmonia Zabrzeńska.

A dedicated teacher, André loves to share his passion for music with his students at The Royal Conservatoire of Scotland, the Barenboim-Said Academy and the youth orchestras that he coaches each season.

André studied in his hometown Santiago de Compostela with Luis Soto and Laurent Blaiteau. He then went on to study in Paris, Salamanca, Madrid, Detmold and Geneva with teachers Pablo Sagredo, János Bálint and Jacques Zoon.

***André's Chair is kindly supported by Claire and Mark Urquhart***



Clarinet

## MAXIMILIANO MARTÍN



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

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

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

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

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

## 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, Lorenza Borrani 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 Sir James MacMillan, Anna Clyne, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage, Nico Muhly and the late Sir Peter Maxwell Davies.

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