



Summer Tour 2024

SUMMER CLASSICS

With Maxim Emelyanychev

3-6 July 2024



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SUMMER CLASSICS

WITH MAXIM EMELYANYCHEV

Kindly supported by Eriadne & George Mackintosh and Claire & Anthony Tait.

Wednesday 3 July, 7.30pm, Victoria Halls, Helensburgh

Thursday 4 July, 7.30pm, Blair Castle, Blair Atholl

Friday 5 July, 7.30pm, The Leven Centre, Kinlochleven

Saturday 6 July, 7.30pm, Callander Kirk, Callander

ELGAR Serenade for Strings

SCHUMANN Cello Concerto

Interval of 20 minutes

BEETHOVEN Symphony No 7

Maxim Emelyanychev Conductor

Philip Higham Cello

*The Helensburgh
concert is with*

**VICTORIA HALLS
HELENSBURGH**



*The Blair Castle
concert is with*



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Maxim Emelyanychev



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Philip Higham



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THE TIMES ★★★★★

YOUR ORCHESTRA

Information correct at the time of going to print

First Violin

Bogdan Bozovic
Tijmen Huisingh
Mark Derudder
Kana Kawashima
Aisling O'Dea
Amira Bedrush-McDonald
Sarah Bevan Baker

Second Violin

Gordon Bragg
Michelle Dierx
Wen Wang
Stewart Webster
Niamh Lyons
Catherine James
Sian Holding

Viola

Max Mandel
Asher Zaccardelli
Brian Schiele
Steve King

Cello

Philip Higham
Su-a Lee
Donald Gillan
Kim Vaughan

Bass

Nikita Naumov
Jamie Kenny

Flute

André Cebrián
Marta Gómez

Oboe

Robin Williams
Katherine Bryer

Clarinet

Sergio Castelló López
William Stafford

Bassoon

Cerys Ambrose-Evans
Alison Green

Horn

Chris Gough
Harry Johnstone
Helena Jacklin

Trumpet

Peter Franks
Shaun Harrold

Timpani

Louise Lewis Goodwin

Su-a Lee
Sub-Principal Cello



WHAT YOU ARE ABOUT TO HEAR

ELGAR (1857-1934)

Serenade for Strings, Op 20 (1892)

Allegro
Larghetto
Allegretto

SCHUMANN (1810-1856)

Cello Concerto in A minor, Op 129 (1850)

Nicht zu schnell
Langsam
Sehr lebhaft

BEETHOVEN (1770-1827)

Symphony No 7 in A major, Op 92 (1811-12)

Poco sostenuto – Vivace
Allegretto
Presto – Assai meno presto
Allegro con brio

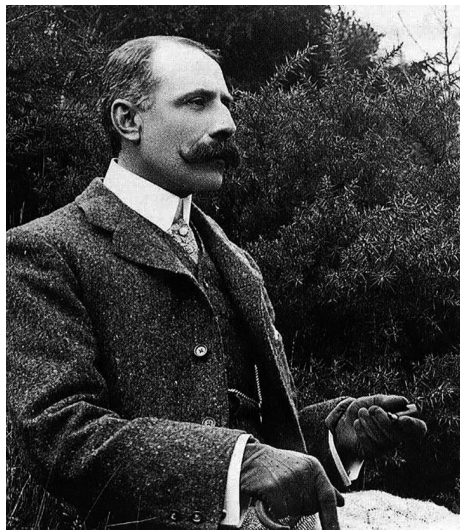
From a sense of nobility and restrained emotion that could only come from Elgar, we take in tenderness and drama from Schumann, as well as Beethoven on particularly energetic form, in tonight's sunny, smiling trio of works.

Though the gloriously tuneful, beautifully crafted Serenade for Strings is now understandably one of Elgar's most popular works, it wasn't always that way. He wrote it in March 1892, early on in his career, while he was still struggling to make a living for himself, his wife and daughter in his native Worcestershire from teaching and directing local music ensembles. It was one of those amateur groups – the Worcester Ladies' Orchestral Class – that gave the Serenade its first performance later that year, in fact. But when he sent it off to London publisher Novello in the hope that they might take it on, Elgar was brushed off: the reply came that 'this class of music is practically unsaleable'.

It didn't remain unsaleable, however, after 1899, when Elgar's *Enigma Variations* put him firmly on the musical map, and interest gathered in the earlier music that this saviour of English music had produced. Indeed, late in his life, Elgar confessed that the Serenade's three short movements were probably his favourites of all his own pieces: 'I like 'em (the first thing I ever did),' he wrote to a friend.

It's not hard to see why the Serenade would become such a cherished work, by listeners and by Elgar himself. It demonstrates not only the composer's fastidious musical craftsmanship, but also the gentle melancholy that would mark out so much of his later music.

The Serenade's opening movement has been interpreted variously as a lullaby or as music to welcome the dawn. But with its soaring melody set against an insistent figure in the violas, it defines very much its own mood and character.



Edward Elgar

Though the gloriously tuneful, beautifully crafted *Serenade for Strings* is now understandably one of Elgar's most popular works, it wasn't always that way.

The slower second movement contains one of the composer's most overtly lovely melodies, whose bounding leaps convey a very Elgarian sense of restrained passion, and an intense central section whose phrases rise ever higher without the stability of a bassline. With its restless shifting between optimistic major and more sombre minor modes, Elgar's lilting, rather Brahmsian final movement seems to sum up the *Serenade's* bittersweet mood, and the composer wraps things up with the return of the opening movement's insistent rhythm before a quiet but luminous conclusion.

Robert Schumann began to learn the cello himself in the 1830s, after abandoning hopes of a career as a professional pianist following a self-inflicted finger injury. So it's perhaps understandable that he should create a rather melancholy concerto for the instrument he came to view so fondly, and a work that places poetic expression above virtuosic display. Pity tonight's soloist, however: one of the *Concerto's* ironies is that, although it might not sound especially

challenging or showy, its music still places fearsome technical demands on its cellist.

The *Concerto* came to Schumann in a two-week burst of creativity in 1850, and he wrote to a publisher that one of his motivations in writing it was simply that 'there are so few works for this lovely instrument'. He continued: 'Since there is a great dearth of such works, the cello concerto is something which will perhaps be welcomed by many.' His letter clearly achieved its intention: the *Concerto* was published in 1854, but not premiered until June 1860, four years after Schumann's death. Worse, it didn't find a secure place in the repertoire until the 20th century, when revered Spanish cellist Pablo Casals championed the piece widely, and persuaded both players and listeners of its charms and dramas.

Schumann originally called it a *Konzertstück* ('Concert Piece'), rather than a full-blooded concerto, reflecting its rather modest scale and length, and also his decision to run all three of its movements together in a unified whole. He



Robert Schumann

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keeps his soloist firmly in the spotlight throughout, with orchestral writing that's rather restrained so as not to overshadow the cellist's lines, which sit predominantly in the instrument's middle and upper range for maximum clarity.

The solo cello kicks off the dramatic first movement with a long, yearning melody. The drama winds down into the dreamy, lyrical slow movement, in which the solo cello sings a touching duet with one of its orchestral colleagues, against guitar-like strummings from the rest of the strings. Schumann closes with a forceful return from the full orchestra in a dark, spiky finale, which suddenly swerves towards the light just before its conclusion.

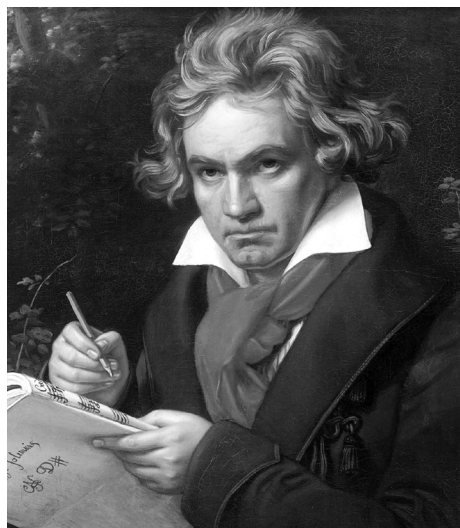
After tenderness and charm, we close tonight's concert with rhythm. In fact, in his Seventh Symphony, Beethoven seems to focus on rhythm as pure energy, an unstoppable force, something from which all else flows. Richard Wagner famously described the Symphony as 'the apotheosis of the dance itself: it is dance in its

highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mould of tone'.

Compared with his earlier symphonies – certainly the bucolic picture-painting of the 'Pastoral', No 6 – it's one of Beethoven's most abstract and story-less symphonies, unless that 'story' is about the inner workings of music itself. And it's in those terms that Beethoven focuses so decisively on rhythm, deriving from that fundamental musical element a work that feels like a celebration of energy and positivity.

It's ironic, then, that Beethoven wrote it during one of the most difficult periods in his life. His deafness was growing steadily worse, and in 1811 he came down with a serious fever, as a cure for which his doctor sent him to the Bohemian spa town of Teplice for several stays. It was during these visits that he worked seriously on his new Symphony.

Beethoven himself conducted its first performance, on 8 December 1813 in Vienna,



Ludwig van Beethoven

And if you felt there was any restraint holding back the Symphony's first three movements, Beethoven lets rip entirely in the blazing energy and wild, whirling motion of his finale.

at a benefit concert for Austrian and Bavarian troops wounded in the Battle of Hanau, an encounter that forced Napoleon's retreat. The concert was one of the high points of the composer's career – the event proved so popular, in fact, that it was repeated the following January, and again in February. The Seventh Symphony went down well – the audience demanded an encore of the second movement – but the concert's wild acclaim really came for another piece. The anti-Napoleon *Wellington's Victory* clearly captured the mood of the moment, but its popularity hasn't survived changes in taste.

Nonetheless, the Symphony's energy and positivity must have matched the celebratory mood, too. As must the propulsive rhythmic drive that pushes its music ever onward, even in its not-very-slow second movement. The Symphony's slowest music, in fact, comes right at the start, in the introduction to its first movement, its loud chords hinting at the energy about to be unleashed. The repeated long-short-long

rhythm that leads into the movement's main, faster section quickly comes to dominate, as Beethoven plays inventive games with its perky main theme.

The second movement's persistent long-short-short rhythm provides an implacable tread that's too quick to be a funeral march, even if the music has something of that character. The movement has maintained a remarkable life ever since its premiere, cropping up in movies as diverse as *X Men: Apocalypse* and *The King's Speech*, often symbolising a strange mix of nobility and dread, an inescapable unfolding of events.

The third movement is a bright and bouncing scherzo whose unstoppable rhythm is simply a barrage of notes in three time. And if you felt there was any restraint holding back the Symphony's first three movements, Beethoven lets rip entirely in the blazing energy and wild, whirling motion of his finale.

© David Kettle

Conductor

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 included 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 (on Aparté), of Brahms Violin Sonatas with long-time collaborator and friend Aylen Pritchen 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

Cello

PHILIP HIGHAM



Philip Higham enjoys a richly varied musical life: a passionate chamber musician, equally at home in concerto, duo and unaccompanied repertoire, he especially relishes Classical and German Romantic music, in which he is frequently and happily immersed as principal cellist of the SCO. He has appeared frequently in recital at Wigmore Hall and at other prominent venues and festivals both at home and abroad and is regularly broadcast on BBC Radio 3. His two solo recordings of Britten and Bach Suites (Delphian Records) have received considerable praise, the Britten chosen as Instrumental Disc of the Month in *Gramophone* Magazine during 2013.

Born in Edinburgh, Philip studied at St Mary's Music School with Ruth Beauchamp and subsequently at the RNCM with Emma Ferrand and Ralph Kirshbaum. He also enjoyed mentoring from Steven Isserlis and was represented by YCAT between 2009 and 2014. In 2008 he became the first UK cellist to win 1st prize at the International Bach Competition in Leipzig, following this with major prizes in the 2009 Lutoslawski Competition and the Grand Prix Emmanuel Feuermann 2010.

Philip plays a cello by Carlo Giuseppe Testore, made in 1697. He is grateful for continued support from Harriet's Trust.

Philip's Chair is kindly supported by The Thomas Family

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 Principal Guest Conductor 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 Peter Maxwell Davies.



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