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# Mozart Gala

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**Thursday 3 October, 7.30pm, The Usher Hall, Edinburgh**

**Friday 4 October, 7.30pm, City Halls, Glasgow**

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**MOZART** Symphony No 38 in D 'Prague'

*Interval of 20 minutes*

**MOZART** Mass in C minor

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**Maxim Emelyanychev** Conductor

**Lucy Crowe** Soprano

**Anna Dennis** Soprano

**Thomas Walker** Tenor

**Edward Grint** Bass Baritone

**SCO Chorus**

**Gregory Batsleer** Chorus Director



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Afonso Fesch  
Tom Hankey  
Aisling O'Dea  
Fiona Alexander  
Amira Bedrush-McDonald  
Sarah Bevan Baker

## **Second Violin**

Marcus Barcham Stevens  
Michelle Dierx  
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Will McGahon  
Niamh Lyons  
Kirsty Main  
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## **Viola**

Hélène Clement  
Jessica Beeston  
Steve King  
Rebecca Wexler

## **Cello**

Philip Higham  
Su-a Lee  
Donald Gillan  
Eric de Wit

## **Bass**

Nikita Naumov  
Jamie Kenny  
Adrian Bornet

## **Flute**

André Cebrián  
Marta Gómez

## **Oboe**

Robin Williams  
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Cerys Ambrose-Evans  
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**Cerys Ambrose-Evans**  
Principal Bassoon



# WHAT YOU ARE ABOUT TO HEAR

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## **MOZART (1756-1791)**

Symphony No 38 in D 'Prague', K 504  
(1786)

**Adagio – Allegro**

**Andante**

**Finale**

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Mass in C minor, K 427 (1782-83)

**Kyrie**

**Gloria**

**Credo**

**Sanctus**

**Benedictus**

---

Mozart's music can be intimate and softly spoken, of course, like a conversation between friends, or even a profound contemplation of inner anxiety. But it can also blaze with energy, splendour and light – as the two pieces in tonight's Mozart Gala demonstrate beyond any doubt.

We probably shouldn't be surprised: Mozart had specific intentions for each of them, whether to convey his deep affection for a city that loved him more than any other, or to offer gratitude to the Almighty for his longed-for marriage and to reaffirm his religious beliefs. Those wishes, however, drew from him some of the most lavish, ambitious and downright spectacular music he created – even if it's never lacking in the subtlety and wit of his quieter creations.

There's plenty of evidence that Mozart was able to compose with remarkable ease, fluency and speed – in fact, that's probably the main thing many people associate with him. His Prague Symphony, however, is one of the few pieces for which sketches survive showing the composer working through themes, or tweaking them so that they'd combine together or could be transformed across a movement. He clearly invested a lot of energy and creativity in the work. And when you look at the circumstances of its premiere, you can understand why.

His opera *The Marriage of Figaro* opened at Vienna's Burgtheater on 1 May 1786 to critical acclaim, but a rather lukewarm reaction from the general public. Just a few years earlier, the Imperial capital had adored Mozart and his music, but the opera's premiere marked the start of Vienna's notoriously fickle audiences falling a bit out of love with him. At its staging in Prague in December that year, however, *Figaro* was an



Wolfgang Amadeus Mozart

He clearly invested a lot of energy and creativity in the work. And when you look at the circumstances of its premiere, you can understand why.

immediate and triumphant success, and the city's musical bigwigs begged the composer to visit in person, to experience the acclaim and to direct some of his own music. He duly obliged in January 1787, and by all accounts, Mozart's trip was a non-stop round of banquets, parties and balls.

Prague loved Mozart, and the feelings were reciprocated. In honour of the occasion, Mozart unveiled one of his richest, most complex works in a concert on 19 January 1787. The Prague Symphony contains some of the grandest, most sophisticated music written up to that time, and it went down a storm with its first audience. So successful was Mozart's visit, in fact, that off its back he received another Prague commission: for an opera on the exploits of Don Juan, which became a certain *Don Giovanni*.

It's ironic, then, that Mozart's 'Prague' Symphony was almost certainly not written

specifically for his overwhelmingly successful trip. In fact, it looks like he'd completed the work before he'd even been invited to the city. Mozart's letters show that he was planning a trip to England at the time he was composing his Symphony No 38, a visit that never happened when his father Leopold refused to look after the composer's two children. Had Leopold been happy to babysit, what we now know as the 'Prague' Symphony might well have been dubbed the 'London' Symphony instead.

But whatever its intended destination, there's no mistaking the Symphony's grandeur – even in the far-reaching harmonies through which Mozart pushes the expectant slow introduction to his first movement. When the movement's faster music finally arrives, it's with an urgent, almost heartbeat-like figure in the violins, before a surprisingly slithering, chromatic theme that begins in the lower strings, later jumping to the oboe.

There's more of that chromatic slithering in the main theme of Mozart's dance-like second movement, whose good-natured, somewhat homespun rusticity undercuts the courtly elegance of its form. Mozart's finale is a dazzling, quicksilver movement that blazes into energetic life as the full orchestra enters noisily after a somewhat hushed opening. Its second main theme might be calmer and more elegant, but it can't stop the good-natured high jinks for long.

From Prague, we jump back to Vienna for tonight's next piece – and, in fact, we even make a brief return to Mozart's birthplace of Salzburg. In the late 1770s, Vienna was the city in which Mozart longed to live and work. He'd finally made a break from what he felt was the suffocating provinciality of the Salzburg court in June 1781 – when he was quite literally booted out of his position (with a ceremonial 'kick in the backside') as court musician by the steward of Salzburg's ruler, Prince-Archbishop Hieronymus Colloredo.

After several years of trying to escape Salzburg, Mozart was finally a free man in Vienna, but he was also faced with the challenge of establishing himself as a self-employed performer and composer. Furthermore, he was deeply in love with the soprano Constanze Weber (and had been besotted with her elder sister Aloysia five years earlier). His domineering father Leopold didn't approve, however, worrying that these infatuations would distract his son from his all-important musical destiny (and the money and fame it would hopefully bring him).

Mozart's relationship with Constanze proved far more than an infatuation, however. Although their courtship was hardly smooth (they even split up briefly after Mozart grew

outraged that she had let another man touch her legs during a parlour game), they were finally married on 4 August 1782 in St Stephen's Cathedral, Vienna – with the reluctant blessing of Mozart's father.

Mozart's monumental Mass in C minor is inextricably linked with these events. He promised his father that he'd mark the life-changing moment of his marriage by composing a lavish but serious-minded Mass, as both an expression of gratitude for his marital union, and also a reaffirmation of his spiritual beliefs. (He went further, admitting to his father that it was Constanze herself who'd encouraged him to take his faith more seriously, and to actually go to church once in a while.)

Constanze, however, also played a crucial role in the music of the Mass in C minor: Mozart wrote it – and its particularly elaborate, exuberant part for solo soprano – as something of a showcase for her vocal talents. In many ways, it's a love letter to both God and his new wife.

The Mass received its first performance on 26 October 1783, though in Salzburg (in the ancient St Peter's Abbey Church) rather than Vienna: Mozart and his new wife were making a trip back to the city, primarily so that Constanze and Leopold could finally meet in person.

It's unclear, however, what was actually performed on that occasion. As it currently stands, Mozart's Mass in C minor is incomplete – at least in terms of the sections we'd traditionally associate with a conventional religious Mass. Only its Kyrie and Gloria sections are fully finished. There are missing elements in the Credo section, and the entire Agnus Dei section is absent



*Interior of St Peter's Abbey, Salzburg*

Despite its incompleteness, however, the Mass in C minor is undeniably a monumental work, second only in size and ambition to Mozart's Requiem (another work he left incomplete, though this time for more pressing reasons of illness and death)

(perhaps, it's been speculated, because it wasn't usually included in Salzburg services).

There are several possible explanations for that incompleteness. The Mass was a labour of love for Mozart, rather than a paid-for commission: it's possible, therefore, that he simply diverted his attention to more lucrative and pressing commitments, and never quite got round to finishing it. Another possibility is, too, that that first performance may have filled the piece's holes with sections from Mozart's earlier Mass settings – with the inevitable clashes of style that that would involve. Indeed, it's only in recent years that the Mass in C minor has become widely known, following a completion by German musicologist Alois Schmitt, and a later overhaul of the whole work by eminent US scholar HC Robbins Landon.

Despite its incompleteness, however, the Mass in C minor is undeniably a

monumental work, second only in size and ambition to Mozart's Requiem (another work he left unfinished, though this time for more pressing reasons of illness and death). It's comparable, in fact, to the scale of a piece such as Bach's mammoth B minor Mass. Furthermore, Mozart consciously doffed his cap to the earlier master in the piece's music. Encouraged by his Viennese friend and supporter Baron Gottfried von Swieten, he'd been immersing himself in the music of Bach and Handel, and knew that his wife adored their creations too. Mozart clearly took profound inspiration from the music of earlier decades, but it wasn't a fascination shared by many. Novelty was highly prized by Viennese listeners, who were always on the lookout for the latest trend that might provoke or titillate their tastes. That's perhaps another reason why Mozart chose Salzburg, rather than Vienna, to unveil this serious, complex, sometimes dark piece.





**Mozart's autograph of his Mass in C minor, K 427 'Kyrie'**

In the opening Kyrie section, Mozart contrasts a sombre, solemn opening 'Kyrie eleison' for choir with a soaring soprano solo in the tender 'Christie eleison'. His Gloria falls into seven separate parts. After the spirited rejoicing of its opening 'Gloria in excelsis Deo', with clear echoes of Handel, the soprano again steps forward for the Italian-style 'Laudamus te', while the awe-filled chorus of 'Gratias agimus tibi' suggests the majesty and might of God. 'Domine Deus' is a joyful duet for two sopranos, while the 'Qui tollis' is possibly the Mass's mightiest movement, a dramatic double chorus whose spiky rhythms look back to Bach and Handel. A tenor soloist joins the two sopranos for the florid 'Quoniam', and after the brief 'Jesu Christe', the imposing fugue of 'Cum Sancto Spiritu' brings the Gloria section to a dramatic climax.

The Credo section opens with an upbeat expression of belief in the choral 'Credo in unum Deum', which is followed by one of

the Mass's most remarkable moments. 'Et incarnatus est' is a lilting song for soprano plus flute, oboe and bassoon that has provoked certain commentators to wonder what it's doing in a supposedly pious work of faith. Nonetheless, it demonstrates Mozart's breadth of musical reference in the Mass, and even includes an intricate, airborne cadenza that interweaves all four soloists.

The Mass as it stands ends with its Sanctus section. The opening movement contrasts an imposing opening 'Sanctus' with a quieter 'Domine Deus', then a more assertive 'Pleni sunt caeli' and a mighty eight-part fugue on 'Hosanna in excelsis'. The contrasting 'Benedictus' movement is a quartet for the two solo sopranos, tenor and bass – the only time in the Mass that all four vocal soloists sing together. A condensed version of the earlier 'Hosanna in excelsis' brings the Mass to a resounding close.

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## MOZART (1756-1791)

Mass in C minor, K427 (1782-83)

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### KYRIE

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

*Lord have mercy upon us.  
Christ have mercy upon us.  
Lord have mercy upon us.*

### GLORIA

Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.  
Domine Deus, Rex caelestis, Deus Pater  
omnipotens, Domine Fili unigenite,  
Jesu Christe, Domine Deus, Agnus Dei, Filius  
Patris.  
Qui tollis peccata mundi miserere nobis,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus Sanctus,  
quoniam tu solus Dominus,  
tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu in gloria Dei Patris,  
Amen.

*Glory be to God on high, and on earth peace,  
goodwill towards men.  
We praise Thee, we bless Thee,  
we worship Thee, we glorify Thee.  
We give thanks to Thee for Thy great glory.*

*O Lord God, heavenly King, God the Father  
Almighty, O Lord, the only begotten Son, Jesus  
Christ, Lord God, Lamb of God, Son of the  
Father.  
Thou that takest away the sins of the world,  
have mercy on us, receive our prayer. Thou  
that sittest at the right hand of the Father, have  
mercy on us.  
For Thou only art holy,  
Thou only art the Lord,  
Thou only art most high, Jesus Christ.  
With the Holy Ghost, in the Glory of God the  
Father, Amen.*

## CREDO

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.

*I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds.*

*God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven.*

*And was made incarnate by the Holy Ghost of the Virgin Mary, and was made Man.*

## SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

*Holy, Holy, Holy, Lord God of Hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.*

## BENEDICTUS

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

*Blessed is He that cometh in the name of the Lord. Hosanna in the highest.*

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. Their latest recording, of Schubert Symphonies Nos 5 and 8, will be released in November.

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



Soprano

## LUCY CROWE



Widely regarded as one of the most versatile and respected singers of her generation, Lucy Crowe was awarded an OBE in the 2023 King's birthday honours.

Globally renowned as a leading Handelian, she delighted audiences last season singing the role of Rodelinda on tour with The English Concert and Harry Bicket in Asia and the U.S.A., culminating in a stunning performance at Carnegie Hall. She previously sang the role in staged performances in Madrid, Frankfurt and Amsterdam and will revive it at the Garsington Festival in 2025.

In 2024/25 she will also make her role debut as Malinka/Etherea/Kunka in Janáček's *The Excursions of Mr Broucek* at the Deutsche Staatsoper Berlin and in concert with the London Symphony Orchestra and Sir Simon Rattle.

In concert she sings Mozart arias with the San Francisco Symphony and Bernard Labadie, Brahms *German Requiem* with the Bavarian Radio Symphony Orchestra and Sir Simon Rattle, and numerous recitals at Wigmore Hall, as part of her artist focus there this season.

In concert last season she sang with Sir Simon Rattle, Sir Andrés Schiff, Sir John Eliot Gardiner, Bernard Labadie, Harry Bicket and Maxim Emelyanychev in Munich, Esterhazy, Gdansk, Tampere, Paris, Boston, New York, Los Angeles, Beijing, Seoul and London.

With repertoire ranging from Purcell, Handel and Mozart to Verdi's Gilda and Janáček's *The Cunning Little Vixen*, she has sung with opera companies throughout the world. Highlights of the last two seasons include Musetta *La bohème* at the Royal Opera House, Susanna *Le Nozze di Figaro* at The Metropolitan Opera and Pamina *Die Zauberflöte* at the Liceu Barcelona.

Her discography is extensive and in 2021 she received a Grammy nomination for Best Opera Recording for Janáček's *The Cunning Little Vixen* (title role) with the London Symphony Orchestra and Sir Simon Rattle, a BBC Music Magazine award nomination for *Rodelinda* (title role) with The English Concert and Harry Bicket, and released her debut recital recording for Linn Records featuring Berg, Strauss and Schoenberg.

Soprano

## ANNA DENNIS



Anna Dennis studied at the Royal Academy of Music. She was the recipient of the 2023 Royal Philharmonic Society's Singer award.

Her opera performances include Katie Mitchell's *New Dark Age* at the Royal Opera House, Purcell's *The Fairy Queen* at Drottningholms Slottsteater in Stockholm, Handel's *Rodelinda* at the Göttingen Handel Festspiel, Mozart's *Idomeneo* directed by Graham Vick at Birmingham Opera Company, Damon Albarn's *Dr Dee* at English National Opera, and roles in all three Monteverdi operas during John Eliot Gardiner's world tour of the trilogy. She recently created the title role of *Violet* in Tom Coult's debut opera, premiered at the Aldeburgh festival, and multiple roles in Sir David Pountney's Purcell pasticcio *Masque of Might* for Opera North.

In concert she has sung with the Scottish Chamber Orchestra, Orchestra of St Luke's in New York, the Australian Chamber Orchestra, Birmingham Contemporary Music Group, Orquestra Gulbenkian, les Violons du Roy, Britten Sinfonia, and Sinfonietta Riga. She has sung Britten's *War Requiem* at the Berlin Philharmonie and Thomas Ades' *Life Story*, accompanied by the composer, at New York's White Light Festival. Recent highlights have included performing Antony Burgess setting of TS Eliot's *The Wasteland* with Benedict Cumberbatch and Britten Sinfonia at the Charleston Festival, Bach's *Mein Herze Schwimmt im Blut* with Kristian Bezuidenhout in Riga, Haydn's *Jahreszeiten* with Düsseldorfer Sinfoniker under Adam Fischer, and Handel's *Judas Maccabeus* with AKAMUS at the Berlin Philharmonie.

Her numerous recordings include Elena Langer's *Landscape with Three People*, the Grammy-nominated *Kastalsky Requiem* with the Orchestra of St Luke's under Leonard Slatkin, and Handel's *Amadigi di Gaula* with Early Opera Company under Christian Curnyn.

In the coming season she will sing *Queen of the Night/The Magic Flute* for Opera North, Nono's *Canti di Vita e d'Amore* with BBC Symphony Orchestra and Handel's *Orlando* with the Academy of Ancient Music.

Tenor

## THOMAS WALKER



Thomas Walker studied brass at the Royal Scottish Academy of Music and Drama and singing at the Royal College of Music.

The past season and future highlights show this range of repertoire; in opera with Arnalta in *L'incoronazione di Poppea* at the Berlin Staatsoper Unter den Linden and Oberon in Purcell *The Fairy Queen* at Drottningholms Slottsteater; touring with the Orchestra of the Eighteenth Century and Daniel Reuss singing Evangelist in both Bach *St John* and *St Matthew Passions* as well as Kammerorchester Basel and René Jacobs singing *Messiah*; and concerts in Europe with repertoire ranging from Mozart *Requiem* and Rossini *Petite messe solennelle* to Britten *Serenade for tenor, horn and strings* and Beethoven *Symphony No 9*. Further ahead he will work again with René Jacobs in the role of Bajazet in Handel's *Tamerlano* in both concerts and staged productions.

Previous highlights include *L'incoronazione di Poppea* with Budapest Festival Orchestra and Iván Fischer; Evangelist *St Matthew Passion*; Bach at Wigmore Hall with Gabrieli Consort and Paul McCreeh; the title role in Handel *Belshazzar*; Haydn *Die Schöpfung*; Orff *Carmina Burana*; Berlioz *L'enfance du Christ* and Adam in Scarlatti *Il Primo Omicidio* at Opéra national de Paris and Staatsoper Berlin.

Other roles include Admeto in Gluck *Alceste* and Rinaldo in Haydn *Armida*; Rameau *Zoroastre* at the Komische Oper Berlin; Purcell *The Fairy Queen* and Rameau *Platée* for Staatsoper Stuttgart; and Pélleas; Alessandro II *Re Pastore*; Quint *The Turn of the Screw*; Lysander *A Midsummer Night's Dream* and Lechmere Owen *Wingrave* for the Royal Opera House, Covent Garden; English National Opera; Scottish Opera and Innsbrucker Festwochen der Alten Musik.

His recordings include Beethoven *Missa Solemnis* with Cappella Amsterdam; Honegger *Le Roi David* with Ensemble Vocal de Lausanne; and Bach *Magnificats* with Arcangelo and Jonathan Cohen.

Bass Baritone

## EDWARD GRINT



British bass-baritone Edward Grint studied at King's College, Cambridge as a choral scholar, and at the International Benjamin Britten Opera School at The Royal College of Music. Edward was awarded 2nd prize at the 3rd International Singing Competition for Baroque Opera Pietro Antonio Cesti in Innsbruck, was a finalist in the 2014 London Handel Competition, and won the Clermont Ferrand competition in France.

On the operatic stage, Edward's roles include Polyphemus *Acis and Galatea* (Opera Avignon), Arcas *Iphigenie en Aulide* (Theater an der Wien), Adonis *Venus and Adonis*, Aeneas *Dido and Aeneas* (Innsbruck Festival), Father Akita in *Neige* by Catherine Kontz (Grand Theatre Luxembourg) and Teobaldo *Faramondo* by Handel (Göttingen Handel Festival). At the Royal College of Music, Edward performed Count Almaviva *Le Nozze di Figaro*, Isacio *Riccardo Primo* (London Handel Festival), Splendiano *Djamileh*, Mr Delancey *Aqualung* (World Premiere), Garibaldo *Rodelinda* and Tirenio *Il Pastor Fido* (LHF), John Styx *Orpheus in the Underworld*, 2nd Priest/Armed man *Die Zauberflöte*, Micha *The Bartered Bride*. Other roles performed include Colonel *Patience* (Musée D'Orsay, Paris), Hobson *Peter Grimes*, Mother *Die Sieben Tödsunden* (Cuenca Festival), Thoas *Iphigenie en Tauride* (Euphonia), Zaretsky *Eugene Onegin* (Ryedale Festival), Guglielmo *Così fan tutte* for the Rye Festival, Achilla *Giulio Cesare* in Amsterdam under Michael Chance, and Polyphemus *Acis and Galatea* with Laurence Cummings in London.

In concert Edward has performed with many of the UK's leading ensembles. Highlights include Bach and Kuhnau Cantatas with The King's Consort (Wigmore Hall), Bach *St. Matthew Passion* (London Handel Festival and The King's Consort), *St. John Passion* (Les Musiciens du Louvre, St. Paul's Cathedral with the London Mozart Players), *Magnificat* with the Orchestra of the Age of the Enlightenment (Valletta Baroque Festival, Malta), Bach *Coffee Cantata* with Laurence Cummings and the Adderbury Ensemble (Holywell Music Rooms, Oxford), Haydn's *Creation*, Handel *Israel in Egypt* (King's College Cambridge), *Messiah* (City of London Sinfonia, and Birmingham with Ex Cathedral), Handel *Dixit Dominus* in Cambridge, Brahms *Requiem* (Cadogan Hall), Verdi *Requiem* (West Road Concert Hall, Cambridge), Britten *War Requiem* (Huddersfield Town Hall), Elgar *Dream of Gerontius* (Ely Cathedral and Cadogan Hall), and Vaughan Williams *Sea Symphony* (National Festival Orchestra).

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 regular performances with the Orchestra, he has directed successful appearances at the Edinburgh International Jazz, East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, at Greyfriars Kirk and on the SCO's Summer Tour.

In 2021 Gregory took up the position of Festival Director for the London Handel Festival. He leads 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, Hallé Orchestra, Black Dyke Band, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, SCO and Royal Liverpool Philharmonic.

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 of performing with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Andrew Manze, Harry Christophers, Richard Egarr, Vaclav Luks 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 Bach Mass in B minor, Brahms Requiem, Stravinsky Mass, Haydn 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 Sir James MacMillan's Composed in August was a highlight of the 2023-24 Season.

The SCO Chorus also performs a capella, both digital and live, in music ranging from Thomas Tallis to new work by Anna Clyne and Jay Capperauld. Its annual Christmas concerts have established themselves as a Season highlight; the Chorus also enjoys appearing on the SCO's Summer Tour.

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. The Chorus appeared in a semi-staged performance of Mozart's Die Zauberflöte at the 2023 Edinburgh International Festival, resulting in an immediate re-invitation for Così fan tutte in 2024.

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 and the D'Oyly Carte Charitable Trust.***

# YOUR CHORUS TONIGHT

**Gregory Batsleer**

Chorus Director

**Stuart Hope**

Associate Chorusmaster

**Emma Morwood**

Voice Coach

**Susan White**

Chorus Manager

*\* Young Singers' Programme*

**SOPRANO**

Kirstin Anderson  
Nancy Burns  
Morven Chisholm  
Joanne Dunwell  
Liberty Emeny  
Lucy Forde  
Emily Gifford  
Holly Gowen  
Nicola Henderson  
Emily Kemp\*  
Elizabeth McColl  
Katie McGlew  
Jenny Nex  
Ciara O'Neill\*  
Alison Williams

**ALTO**

Shona Banks  
Dinah Bourne  
Sarah Campbell  
Gill Cloke  
Judith Colman  
Anne Gallacher  
Jennie Gardner  
Claire Goodenough  
Caroline Hahn  
Melissa Humphreys  
Elaine McAdam  
Hilde McKenna  
Charlotte Perkins  
Linda Ruxton

**TENOR**

Matthew Andrews  
Ben Evans\*  
Colin French  
Ian Gibson  
Peter Hanman  
Keith Main  
Matt Norriss  
Michael Scanlon  
Paul Vaughan

**BASS**

Conrad Boyle\*  
Mathew Brown  
Gavin Easton  
Luke Francis\*  
Hugh Hillyard-  
Parker  
Richard Hyder  
Richard Murphy  
Kenneth Murray  
Douglas Nicholson  
Jason Orringe  
David Paterson  
Jonathan Pryce  
Fraser Riddell  
Peter Silver  
Stephen Todd  
Roderic Wylie

## 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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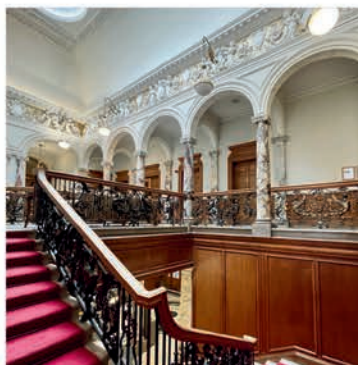
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*An SCO Academy participant performs on Glasgow City Halls' stage with the full Orchestra, May 2024 © Christopher Bowen.*

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