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SCOTTISH  
CHAMBER  
ORCHESTRA


# New Year Gala

1,3 & 4 Jan 2025

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PROGRAMME

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# New Year Gala

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**Wednesday 1 January, 3pm** Usher Hall, Edinburgh

**Friday 3 January, 7.30pm** Ayr Town Hall

*The Ayr concert is subsidised by The Scottish Children's Lottery Trust, Destination South Ayrshire, and Ayr Arts Guild.*

**Saturday 4 January, 7.30pm** Easterbrook Hall, Dumfries

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**BERNSTEIN** Wonderful Town Overture

**PORTER** Night and Day

**GERSHWIN** Someone to Watch Over Me

**GERSHWIN arr. KAY** Somebody Loves Me

**PREVIN** I Want Magic (from A Streetcar Named Desire)

**LOEWE** I Could Have Danced All Night (from My Fair Lady)

**DVOŘÁK** Slavonic Dance Op 46 No 8

*Interval of 20 minutes*

**J STRAUSS II** Overture, Die Fledermaus

**LEHÁR** Vilja Lied (from Die lustige Witwe)

**LEHÁR** Meine Lippen, sie küssen so heiss (from Giuditta)

**J STRAUSS II** Champagne Polka, Op 211

**J STRAUSS II** By the Beautiful Blue Danube

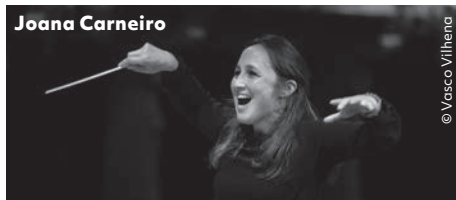
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**Joana Carneiro** Conductor

**\*Juliana Zara** Soprano

*\* Please note that this is a change to the previously advertised programme.*

*Sylvia Schwartz has unfortunately had to withdraw from these concerts. The SCO is grateful to Juliana Zara who will replace her.*



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SCOTTISH  
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ORCHESTRA

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Afonso Fesch  
Ruth Crouch  
Hatty Haynes  
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Brigid Leman  
Gemma O'Keefe  
Kirsty Main

## **Second Violin**

Gordon Bragg  
Joana Rodrigues  
Michelle Dierx  
Jess Hall  
Feargus Hetherington  
Serena Whitmarsh

## **Viola**

Jessica Beeston  
Francesca Gilbert  
Brian Schiele  
Steve King

## **Cello**

Philip Higham  
Donald Gillan  
Eric de Wit  
Kim Vaughan

## **Bass**

Nicholas Bayley  
Genna Spinks

## **Flute/ Piccolo**

Fiona Fulton  
Carolina Patricio  
Lee Holland

## **Alto Flute**

Carolina Patricio

## **Oboe**

Fraser Kelman  
Julian Scott

## **Clarinet**

Yann Ghiro  
William Stafford

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Calum Robertson

## **Bassoon**

Charlotte Cox  
Heather Kent

## **Contrabassoon**

Heather Kent

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James Pillai  
Harry Johnstone  
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Ian Smith  
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Nigel Cox  
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Craig Anderson

## **Timpani**

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Jack Fawcett

## **Harp**

Eleanor Hudson

## **Piano/ Celeste**

Michael Bawtree

**Philip Higham**  
Principal Cello



# WHAT YOU ARE ABOUT TO HEAR

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**BERNSTEIN (1918-1990)**

Wonderful Town Overture (1953)

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**PORTER (1891-1964)**

Night and Day (1932)

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**GERSHWIN (1898-1937)**

Someone to Watch Over Me (1926)

Somebody Loves Me (1924) arr. Kay

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**PREVIN (1929-2019)**

I Want Magic (from A Streetcar Named Desire) (1995)

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**LOEWE (1901-1988)**

I Could Have Danced All Night (from My Fair Lady)  
(1956)

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**DVOŘÁK (1841-1904)**

Slavonic Dance Op 46 No 8 (1878)

**Furiant**

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**J STRAUSS II (1825-1899)**

Overture, Die Fledermaus (1874)

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**LEHÁR (1870-1948)**

Vilja Lied (from Die lustige Witwe) (1905)

Meine Lippen, sie küssen so heiss (from Giuditta) (1934)

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**J STRAUSS II (1825-1899)**

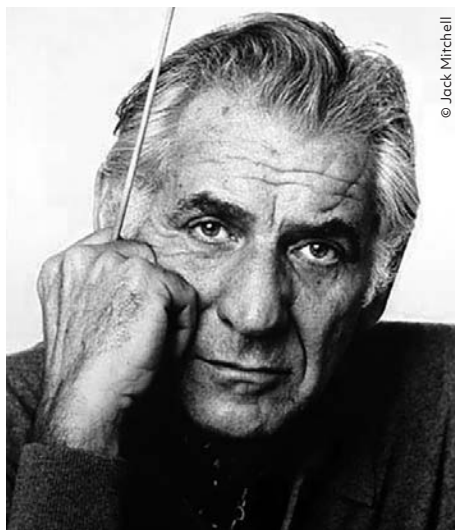
Champagne Polka, Op 211 (1858)

By the Beautiful Blue Danube (1866)

New Year's concerts are synonymous – of course – with the music of the Strauss family, in all its sophisticated elegance and timeless charm. Waltzes and polkas from the Strausses and their contemporaries light up Vienna's own New Year celebrations, and have been embraced right across the globe too. As is only right, there's plenty of Viennese sweetness and spice later in today's concert.

We begin, however, much further from home – on the other side of the Atlantic, in fact, amid the glitz and glamour of classic American musicals and popular songs. And alongside the sparkle and pizzazz they undeniably bring to a New Year celebration, there are musical links between New York and Vienna, too. It's just a short jump and a few decades, after all, from Viennese operettas such as *Die Fledermaus* and *Die lustige Witwe* to bigger, bolder Broadway musicals including Bernstein's *Wonderful Town*, Porter's *Gay Divorce* and Lerner and Loewe's *My Fair Lady*. We'll hear music from all of those and more in today's concert.

We begin with the US composer who arguably did more than anyone to bring together classical and popular music, high art and unapologetic entertainment, so that it's almost impossible to tell them apart. Leonard Bernstein's musical *Wonderful Town* opened on Broadway in 1953, where it ran for 18 months, picking up no fewer than five Tony awards (including Best Musical). It's a tale of two Ohio sisters – Eileen and Ruth – who up sticks for the Big Apple to pursue their dreams, and, like Bernstein's *On the Town* from 1944, it's effectively a musical love letter to New York itself. Bernstein's glitzy, jazzy Overture launches the musical in



© Jack Mitchell

*Leonard Bernstein*

sometimes raucous style, and also brings together a handful of its biggest tunes. After a swaggering opening, a trio of trombones and saxophones sing the sultrier 'Ohio', in which the sisters nostalgically remember their much-missed home. They're in a New York police station for the prancing Irish-style jig of 'My Darlin' Eileen', where the cops are convinced they're from the Emerald Isle. Ruth's beau faces the facts that he's fallen deeply for her amid the smooth jazz of 'It's Love', while Bernstein closes with 'The Wrong Note Rag' in the Village Vortex nightclub, which lives up to its name with off-kilter rhythms and endless 'wrong' notes.

From Bernstein's energetic celebration, we move to something altogether calmer, more sophisticated, more seductive. 'Night and Day' is one of the enduring classics of the Great American Songbook, and it's been recorded by artists as diverse



Cole Porter



George Gershwin

as Billie Holiday and U2, Stan Getz and Rod Stewart, even the Muppets. It began life, however, sung by Fred Astaire in Cole Porter's 1932 musical *Gay Divorce*, later transformed into the movie musical *The Gay Divorcee* (in which Astaire was joined by Ginger Rogers). It's generally considered one of Porter's greatest creations, not least because of its quietly obsessive mood: Astaire's Guy effectively sings it to seduce Rogers' Mimi, the woman he's encountered by chance, and who he now can't get out of his head. It has one of the most unusual openings to any popular song, with a melody (if you can really call it that) that sticks obsessively to a single note, though the song is also thought to have been inspired by an Islamic call to prayer that Porter heard while visiting Morocco.

Our next song continues the calm, thoughtful, romantic mood – though that

wasn't always the case. When George Gershwin wrote 'Someone to Watch Over Me' for his 1926 musical *Oh, Kay!*, he intended it as a jazzy, up-tempo number, and that was how legendary British actress/singer Gertrude Lawrence sang it at the show's Broadway opening. It's only later performers – who have ranged from Frank Sinatra to Amy Winehouse, Ella Fitzgerald to Sinéad O'Connor, Sarah Vaughan to Lady Gaga – who slowed it down into the poignant sentimental ballad we know so well today. It's hardly surprising that 'Someone to Watch Over Me' was taken up so quickly and widely: it was far and away the show's hit song, a standout moment when British aristocrat Kay despairs of ever finding a soulmate, while disguised as a maid, hiding in the house of the dashing American playboy she loves, and addressing her concerns to a rag doll (which Gershwin himself had picked up



André Previn

in a local toy shop). It's a perhaps unlikely genesis for what's become one of the Great American Songbook's most deeply loved inclusions.

Two years earlier, the young George Gershwin was only just beginning to make a serious name for himself. It was in 1924 that he'd scored a big hit with his classical-meets-jazz *Rhapsody in Blue*, and that same year, he wrote 'Somebody Loves Me'. We'll hear it today in an arrangement for orchestra alone, made by Broadway arranger *extraordinaire* Hershy Kay (who'd been a classmate of Leonard Bernstein, and was enlisted to orchestrate Bernstein's own musical *On the Town*). In its original song form, 'Somebody Loves Me' doesn't come from a bigger work, unless you count long-running New York musical revue *The George White Scandals*, for whose 1924 outing Gershwin created the piece. But his

bigger storytelling ambitions – soon to be revealed more fully in Broadway musicals such as *Oh, Kay!*, and the opera *Porgy and Bess* – were clearly already creeping in: the song presents us with a woman who knows she has an admirer, even if she doesn't know who that admirer happens to be. Indeed, Gershwin admitted that he'd set out to write a popular hit song – something he clearly achieved, since 'Somebody Loves Me' has been taken up as a jazz standard by Oscar Peterson, Duke Ellington, Nat King Cole, Dave Brubeck and many others.

From classic Gershwin, we leap forward far closer to our own times for 'I Want Magic' by renowned classical composer, conductor and jazz pianist André Previn (forever Andrew Preview to a whole generation of Morecambe and Wise-watchers). It comes from Previn's 1995 opera *A Streetcar Named Desire*, based on the steamy stage work by Tennessee Williams, which has been performed right across the world since its 1998 San Francisco premiere. 'I Want Magic' comes from Act III, and is sung by tragic anti-heroine Blanche Dubois. She reveals her desire for a life of fantasy, far removed from the harsh realities of her real existence, in some of the opera's richest, most opulent and also most poignant music.

There are glimpses of a changed life, too, in *My Fair Lady*, composer Frederick Loewe and lyricist Alan Jay Lerner's 1956 musical based on George Bernard Shaw's play *Pygmalion*. Haughty phonetics Professor Henry Higgins (Rex Harrison in the 1964 movie) bets a friend that he can transform Cockney flower girl Eliza Doolittle (Audrey Hepburn) into a convincing member of high society, and – despite Higgins's tyrannical teaching – there's a sudden breakthrough when she's able to





Frederick Loewe



Antonín Leopold Dvořák

enunciate 'The Rain in Spain' with a cut-glass, upper-class accent. In 'I Could Have Danced All Night', Eliza explains that she's far too excited to go to bed after such a thrilling evening, in music that captures the spirit of joy, perhaps even romance.

From a fantasy Edwardian London conjured by two Americans, we jump into the heart of Europe for today's next piece. Despite their title, however, there's little that's particularly Slavic about the two collections of dances that Antonín Dvořák composed between 1878 and 1885. In his first collection, at least – today's Dance No 8 forms its energetic finale – Dvořák looked closer to home for inspiration, to the Bohemian folk music he'd known since his childhood. Not that he stole any folk tunes directly: the Dances are entirely Dvořák's own work, even if their Bohemian musical accent is strong.

No 8 is a particularly fiery member of the first set, taking the form of a Czech *furiant* dance with unusual rhythms and syncopations that may make foot-tapping more difficult than it might at first seem. A rousing, swaggering opening tune shifts restlessly between minor and major, followed by lighter, more graceful music and eventually a slower, quieter melody in its contrasting central section – before the swagger of the opening makes its exuberant return.

We continue with the best-loved Viennese operetta of them all. Since it opened at Vienna's Theater an der Wien on 5 April 1874, Johann Strauss II's effervescent *Die Fledermaus* has charmed and delighted audiences right across the world with its knowingly preposterous tale of extramarital flirtations, spouses in disguise, comic revenge and – of



*Franz Lehár*

**Alongside the Strauss family,  
it's surely operetta master  
Franz Lehár who best  
represents the glamour,  
the sweetness and the  
charm of Viennese music**

course – a deluge of champagne. In his Overture, Strauss takes the opportunity to whet his audience's appetite for some of the operetta's catchiest tunes, which they'll hear sung later in the work, simply running them together in a way that sounds entirely natural. After a rushing introduction that must surely have silenced the chattering Viennese audience, and a couple of delicate tunes for the violins, he introduces the Overture's rather bustling main waltz theme, first heard as a low-pitched melody in the strings before soaring higher across the full orchestra. A more melancholy, minor-key waltz for solo oboe provides contrast, but it's the bustling waltz that reappears to drive the Overture to its dashing, colourful conclusion.

Alongside the Strauss family, it's surely operetta master Franz Lehár who best represents the glamour, sweetness and

charm of Viennese music – even if he was actually born down the road in Komárom, then in Hungary, now in Slovakia. His best-loved operetta, *The Merry Widow* from 1905, is a frothy tale of the staggeringly wealthy Balkan widow Hanna Glawari, and local efforts to ensure she doesn't fall for one of a visiting delegation of French aristocracy. 'Vilja Lied' is the show's hit song, in which Hanna entertains guests at a lavish garden party with a traditional ditty about a forest fairy who can't help but attract the attentions of passing hunters.

Two years after 'Night and Day' was first heard in *Gay Divorce* on Broadway, Lehár unveiled his operetta *Giuditta* at the Vienna State Opera. It would be his final stage work, and the closest he ever came to grand opera. And its parallels with Bizet's *Carmen* are undeniable. *Giuditta* is a femme fatale who, lured away from



*Johann Strauss II*

*(The Blue Danube)* was something of a flop in its original choral guise, but caused a sensation in its orchestral version, unveiled at the Paris World's Fair in 1867, going on to achieve such iconic popularity that it's regularly dubbed Austria's unofficial national anthem.

her modest life with a Mediterranean craftsman, elopes with army captain Octavio, who then abandons her when he refuses to desert his regiment. In the torch song 'Meine Lippen, sie küssen so heiss' (literally 'My lips, they kiss so hot'), she's entertaining locals and tourists with sensual songs and seductive dances in a North African nightclub – perhaps just down the road from the Mosque that had inspired Cole Porter's 'Night and Day' two years previously.

Travels of a happier kind inspired Johann Strauss II's *Champagne Polka*, written for a tour of Russia in 1858, and premiered in St Petersburg on 12 August that year. And celebration was clearly on Strauss's mind: you can hear the champagne corks flying right from the start of this fizzing, effervescent music, as it slides fluidly between blithely lyrical dance melodies.

We end, however, in far more reflective mood. *The Blue Danube* is, of course, a staple of Vienna's own New Year's concert (where it usually provokes no surprise at all as an unannounced encore). Composed in 1867, it began life as a choral work, with a text celebrating the wonders of the river, from whispering mermaids to lovers gliding along its waters by boat. It was something of a flop in its original choral guise, but caused a sensation in its orchestral version, unveiled at the Paris World's Fair in 1867, going on to achieve such iconic popularity that it's regularly dubbed Austria's unofficial national anthem. As its effortlessly graceful melodies flow gently by, bringing today's concert to a luminous and joyful close, you can see why.

© David Kettle

# LIBRETTO

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**LEHÁR (1870-1948)**

Vilja Lied (from Die lustige Witwe) (1905)

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Nun lasst uns aber wie daheim  
jetzt singen unsern Ringelreim  
von einer Fee, die wie bekannt  
daheim die Vilja wird genannt!

*But now let's do as we do at home  
Let's sing our ring dance rhyme  
About a fairy who we  
at home call Vilja!*

Es lebt eine Vilja, ein Waldmägdelein,  
ein Jäger erschaut sie im Felsengestein!  
Dem Burschen, dem wurde  
so eigen zu Sinn,  
er schaute und schaut  
auf das Waldmägdelein hin.  
Und ein niegekannter Schauder  
fasst den jungen Jägersmann,  
sehnsuchtsvoll fing er still zu seufzen an!  
Vilja, o Vilja, Du Waldmägdelein,  
fass mich und lass mich  
Dein Trautliebster sein!

*Once lived a Vilja, a maid of the woods,  
A hunter spotted her on the rocky outcrop!  
The young boy, who felt  
Strangely affected,  
He looked and looked  
at the wood-maiden.  
And a shudder he had never known  
Took hold of the young hunter,  
Longingly he began quietly to sigh!  
Vilja, oh Vilja, you maid of the woods,  
Take me and let me  
be your dearest true love!*

Vilja, O Vilja, was tust Du mir an?  
Bang fleht ein liebkranker Mann!

*Vilja, O Vilja what are you doing to me?  
Begs a lovesick man!*

Das Waldmägdelein streckte  
die Hand nach ihm aus  
und zog ihn hinein in ihr felsiges Haus.  
Dem Burschen die Sinne vergangen fast sind  
so liebt und so küsst gar kein irdisches Kind.

*The maid of the woods stretched out  
her hand to him  
And pulled him into her rocky home.  
The boy nearly lost all his senses  
And so she loved him and kissed him as no  
earthly child.*

Als sie sich dann satt geküsst  
verschwand sie zu derselben Frist!  
Einmal hat noch der Arme sie begrüßt:

*When she kissed him to her content  
She disappeared in an instant!  
The hunter waved goodbye once more:*

Vilja, o Vilja, Du Waldmägdelein,  
fass mich und lass mich  
Dein Trautliebster sein!  
Vilja, O Vilja, was tust Du mir an?  
Bang fleht ein liebkranker Mann!

*Vilja, oh Vilja, you maid of the woods,  
Take me and let me  
be your dearest true love!  
Vilja, O Vilja what are you doing to me?  
Begs a lovesick man!*

---

**LEHÁR (1870-1948)****Meine Lippen, sie küssen so heiss (from Giuditta) (1934)**

---

Ich weiß es selber nicht,  
warum man gleich von Liebe spricht,  
wenn man in meiner Nähe ist,  
in meine Augen schaut und meine Hände küsst.

*I don't understand myself,  
why they keep talking of love,  
When he comes near me,  
Looks into my eyes and kisses my hands.*

Ich weiß es selber nicht  
warum man von dem Zauber spricht,  
dem keiner widersteht, wenn er mich sieht,  
wenn er an mir vorüber geht.

*I don't understand myself,  
Why they talk of magic  
Which no man can resist when he sees me,  
When he passes me.*

Doch wenn das rote Licht erglöh't,  
zur mitternächt'gen Stund,  
und alle lauschen meinem Lied,  
dann wird mir klar der Grund:

*But if the red light is on  
In the middle of the night  
And everybody listens to my song,  
Then it is plain to see:*

Meine Lippen, sie küssen so heiß!  
Meine Glieder sind schmiegsam und weiß,  
in den Sternen da steht es geschrieben:  
Du sollst küssen, du sollst lieben!

*My lips give so fiery a kiss!  
My limbs, are supple and white,  
It is written for me in the stars:  
You shall kiss; you shall love!*

Meine Füße, sie schweben dahin,  
meine Augen, sie locken und glüh'n  
und ich tanz' wie im Rausch, denn ich weiß,  
meine Lippen sie küssen so heiß!

*My feet, glide and float,  
My eyes, lure and glow,  
And I dance as if entranced, 'cause I know  
My lips give so fiery a kiss!*



In meinen Adern drin,  
da rollt das Blut der Tänzerin  
denn meine schöne Mutter war  
des Tanzes Königin im gold'nen Alcazar.

Sie war so wunderschön,  
ich hab' sie oft im Traum geseh'n.  
Schlug sie das Tamburin, zu wildem Tanz,  
dann sah man alle Augen glüh'n!

Sie ist in mir aufs neu erwacht,  
ich hab' das gleiche Los.  
Ich tanz' wie sie um Mitternacht  
und fühl das eine bloß:

Meine Lippen, sie küssen so heiß!  
Meine Glieder sind schmiegsam und weiß  
In den Sternen da steht es geschrieben:  
Du sollst küssen, du sollst lieben!

Meine Füße, sie schweben dahin,  
meine Augen, sie locken und glüh'n  
und ich tanz' wie im Rausch, denn ich weiß,  
meine Lippen, sie küssen so heiß!

*In my veins  
runs a dancer's blood,  
Because my beautiful mother was  
The Queen of Dance in the gilded Alcazar.*

*She was so very beautiful,  
I often saw her in my dreams,  
Beating the tambourine to her wild dance  
All eyes were glowing!*

*Her spirit is reborn in me,  
My fate is the same.  
I dance like her at midnight  
And from deep within I feel:*

*My lips give so fiery a kiss!  
My limbs, are supple and white,  
It is written for me in the stars:  
You shall kiss; you shall love!*

*My feet, glide and float,  
My eyes, lure and glow,  
And I dance as if entranced, 'cause I know  
My lips give so fiery a kiss!*

Conductor

## JOANA CARNEIRO



Joana is in high demand across the globe, particularly for her focus on contemporary music both in the concert hall and on the opera stage. Most recently she returned to London's Coliseum with the English National Opera for the revival of *The Handmaid's Tale*, which she premiered in 2022. This collaboration followed a highly acclaimed London debut of the world stage premiere of John Adams' *The Gospel According to the Other Mary*, directed by Peter Sellars. With Scottish Opera Joana conducted *Nixon in China* at the Theatre Royal Glasgow and at Edinburgh's Festival Theatre. In recent seasons she conducted *Rake's Progress* at Lisbon's Teatro Nacional de São Carlos. Other recent opera performances include *Wonderful Town* (Royal Danish Opera), *La Passion de Simone* (Ojai Festival), *Oedipus Rex* (Sydney, Helpmann Award for Best Concert by the Symphony Orchestra) and *A Flowering Tree* (Vienna, Paris, Chicago, Cincinnati, Gothenburg, Lisbon). In 2023 Joana conducted the premiere of the ballet production *Pit* by Bobbi Jene Smith at the Opera Garnier in Paris.

Among the 2024/25 symphonic season highlights are collaborations with the Naples Philharmonic, the Orchestre Métropolitain of Montreal, NAC Ottawa, New Zealand Symphony, Macao orchestra, Bilbao Symphony and Scottish Chamber Orchestra. In the current season, Joana returns to ENO for the critically acclaimed title *Mary, Queen of Scots* by Thea Musgrave.

Most recently Joana concluded a four-year tenure as Principal Guest Conductor of the Real Filharmonia de Galicia. Joana was Principal Conductor of the Orquestra Sinfonica Portuguesa at Teatro Sao Carlos in Lisbon from 2014 until January 2022. She is currently artistic director of the Gulbenkian Youth Orchestra, a post she has held since 2013.

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

Clarinet

## JULIANA ZARA



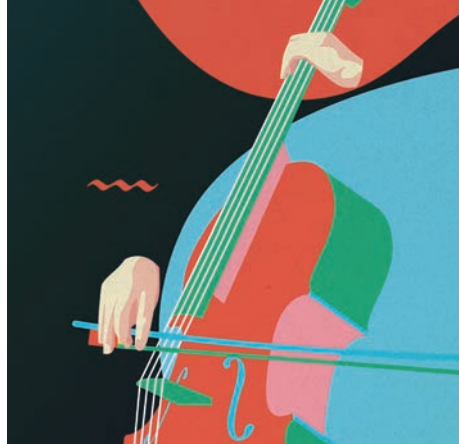
After the riotous critical success of her debut role as Lulu, the 'grandiose soprano' (*Frankfurter Allgemeine Zeitung*) Juliana Zara has been nominated for both prestigious German Theater Prize *Der Faust* for her portrayal of Lulu, and Opus Klassik's Singer of the Year for her interpretation of *Bubikopf* in her recording of *Der Kaiser von Atlantis*. Juliana was featured on the cover of the May 2023 edition of *Opernwelt Magazine*.

On the opera stage this season she sings Najade in *Ariadne auf Naxos* at Opernhaus Zürich directed by Andreas Homoki, makes her role debut as Zerbinetta *Ariadne auf Naxos* in a new production with the Nederlandse Reisopera, and Shoko in a new production of Thomas Larcher's *Das Jagdgewehr* at the Bayerische Staatsoper (Cuvilliés Theater) directed by Ulrike Schwab. She also returns to Staatstheater Darmstadt for a revival of *L'elisir d'amore* as Adina.

In concert, she performs a world premiere with the Copenhagen Philharmonic by Matias Vestergård titled *Melodrama* and gives a recital with pianist Marlene Heiss at the Berlin Philharmonie. She recently debuted with the Münchener Kammerorchester under Nacho de Paz singing *Wir tönen allein* by Gloria Coates. In June, she sang the Cheshire Cat in a concert version of Unsuk Chin's *Alice in Wonderland* at the Concertgebouw Amsterdam under the baton of Markus Stenz. Recently, she made her Carnegie Hall debut singing Unsuk Chin's *Puzzles and Games* with the Sejong Soloists and conductor Earl Lee. These concerts mark Juliana's UK debut.

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

## 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. Their latest recording, of Schubert Symphonies Nos 5 and 8, was released on 1 November.

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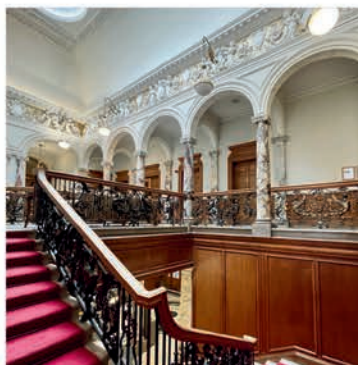
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*An SCO Academy participant performs on Glasgow City Halls' stage with the full Orchestra, May 2024 © Christopher Bowen.*

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