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SCOTTISH
CHAMBER
ORCHESTRA


An Afternoon with Simon Crawford-Phillips and SCO Friends

9 Mar 2025

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PROGRAMME

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An Afternoon with Simon Crawford-Phillips and SCO Friends

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Sunday 9 March, 2pm The Queen's Hall, Edinburgh

SCHUMANN Fantasiestücke*

FAURÉ Cello Sonata in G minor

CLARA SCHUMANN Three Romances*

Interval of 20 minutes

SHOSTAKOVICH Waltz: The Return of Maxim

SCHMITT Sonatine en Trio

SHOSTAKOVICH Barrel-organ Waltz: The Gadfly

STRAVINSKY The Soldier's Tale Suite~

Simon Crawford-Phillips Piano

Afonso Fesch Violin*

Gordon Bragg Violin~

André Cebrían Flute

Maximilano Martín Clarinet

Philip Higham Cello

Please note there has been a change to the concert as originally advertised. Due to personal reasons, Pekka Kuusisto is sadly no longer able to take part in these performances. We are grateful to Principal First Violin Afonso Fesch and Sub-Principal Second Violin Gordon Bragg who will now join us as soloists.



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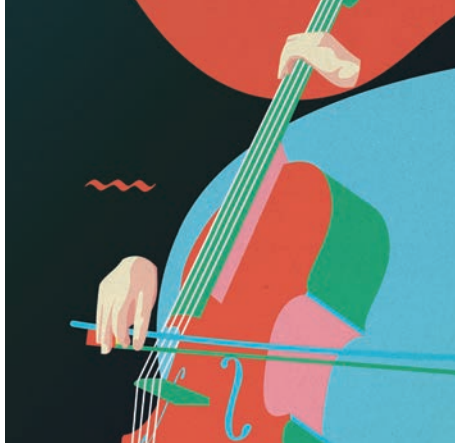
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Biography

SCOTTISH CHAMBER ORCHESTRA



The Scottish Chamber Orchestra (SCO) is one of Scotland's five National Performing Companies and has been a galvanizing force in Scotland's music scene since its inception in 1974. The SCO believes that access to world-class music is not a luxury but something that everyone should have the opportunity to participate in, helping individuals and communities everywhere to thrive. Funded by the Scottish Government, City of Edinburgh Council and a community of philanthropic supporters, the SCO has an international reputation for exceptional, idiomatic performances: from mainstream classical music to newly commissioned works, each year its wide-ranging programme of work is presented across the length and breadth of Scotland, overseas and increasingly online.

Equally at home on and off the concert stage, each one of the SCO's highly talented and creative musicians and staff is passionate about transforming and enhancing lives through the power of music. The SCO's Creative Learning programme engages people of all ages and backgrounds with a diverse range of projects, concerts, participatory workshops and resources. The SCO's current five-year Residency in Edinburgh's Craigmillar builds on the area's extraordinary history of Community Arts, connecting the local community with a national cultural resource.

An exciting new chapter for the SCO began in September 2019 with the arrival of dynamic young conductor Maxim Emelyanychev as the Orchestra's Principal Conductor. His tenure has recently been extended until 2028. The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in November 2023. 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.

WHAT YOU ARE ABOUT TO HEAR

SCHUMANN (1810-1856)

Fantasiestücke, Op 73 (1849)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

FAURÉ (1845-1924)

Cello Sonata No 2 in G minor, Op 117
(1921)

Allegro
Andante
Allegro vivo

CLARA SCHUMANN (1819-1896)

Three Romances, Op 22 (1853)

Andante molto
Allegretto
Leidenschaftlich schnell

SHOSTAKOVICH (1906-1975)

Waltz: The Return of Maxim (1937)

SCHMITT (1870-1958)

Sonatine en trio, Op 85 (1934-5)

Assez animé
Assez vif
Très lent
Animé

SHOSTAKOVICH (1906-1975)

Barrel-organ Waltz: The Gadfly (1955)

STRAVINSKY (1882-1971)

Suite, The Soldier's Tale (1920)

The Soldier's March
The Soldier's Violin
The Little Concert
Tango – Waltz – Ragtime
The Devil's Dance

Music from two centuries, from right across Europe (and, arguably, beyond) – and from both partners in a married couple – comes together in today's intimate collection of duos and trios.

We begin with Robert Schumann at one of the happiest times of his life. The Schumann family had moved to Dresden in 1844, and the musical power couple Robert and Clara quickly found themselves surrounded by supportive friends in the city – from conductor Ferdinand Hiller to Clara's own father Friedrich Wieck, Robert's earlier piano teacher – as well as immersing themselves in Dresden's rich opera and concert life. By the end of the following year, Clara gave the premiere of her husband's only Piano Concerto, then as now much loved by listeners and players alike.

Four years later – in just a couple of days in February 1849 – Robert Schumann produced the three *Fantasiestücke* that open today's programme. He originally conceived the pieces for clarinet and piano, but indicated – almost certainly with an eye on the domestic music making market – that they could equally well be played on violin or cello (it's the former of those to instruments we'll hear today).

If two days sounds like an inordinately short time to finish a piece, it was nothing too out of the ordinary for Schumann. In his 1840 'year of song' he'd produced around 150 vocal works; his 'year of the symphony' in 1841 saw the 'Spring' Symphony, No 1, emerge in around four days, and the beginning of his Symphony No 4; and his 1842 'year of chamber music' resulted in three string quartets, the Piano Quartet and Piano Quintet.



Robert Schumann

There were darker counterparts, however, to Schumann's intensive periods of rapid creativity, in times when he was barely able to compose at all, an affliction that grew more serious as his fragile mental health worsened. Indeed, it's not hard to line up Schumann's extremes of creativity with the stark contrasts between the 'Florestan' and 'Eusebius' characters he invented to reflect the (respectively) outgoing and introspective sides to his musical personality. He even assigned different pieces of music to Florestan or Eusebius, as if they were entirely different composers.

There's no direct mention of either Florestan or Eusebius in connection with today's *Fantasiestücke*, but their personalities remain evident in Schumann's music. He originally planned to call the trio of pieces *Soiréestücke* (or 'Evening Pieces') before choosing their final title – not that there's

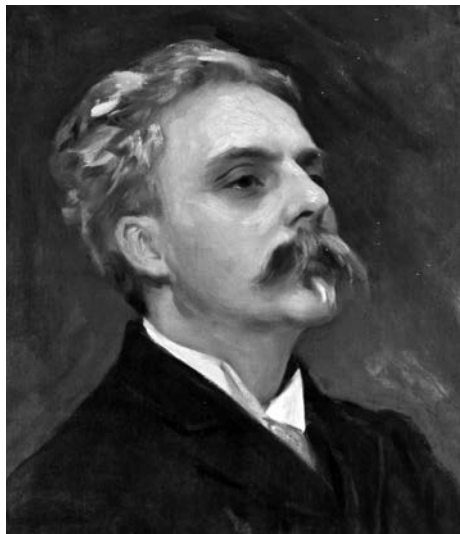
There were darker counterparts, however, to Schumann's intensive periods of rapid creativity, in times when he was barely able to compose at all, an affliction that grew more serious as his fragile mental health worsened.

any sense of storytelling here. Instead, the pieces are 'fantasies' in their free-flowing approaches to musical imagination, unencumbered by established notions of forms and moods. And they're clearly intended as a set: Schumann indicates that they should be played without breaks between them, and there are even subtle melodic connections that link them together.

The *Fantasiestücke* begin in the dreamy, introspective, somewhat melancholy and rather Eusebius-like world of the opening 'Zart und mit Ausdruck' ('tender and with expression'), before moving into the more playful, energetic 'Lebhaft, leicht' ('lively, light'), and closing with the outspoken passion and blazing energy of the very Florestan-like 'Rasch und mit Feuer' ('quick and with fire'), almost as if they're charting a journey from quiet reflection to confident exuberance.

Gabriel Fauré composed the second of his two cello sonatas as recently as 1921 – it was premiered the following year, and he would die just two years later at the age of 79. Fame and widespread respect as a composer had come relatively late, despite Fauré being one of the most advanced and quietly pioneering musical figures of his generation – perhaps because, his calendar consumed with work as a choirmaster and teacher, his composing time was largely restricted to the summer months. Nonetheless, he'd taken the role of Director of the Paris Conservatoire in 1905, and had modernised the institution's teaching beyond all recognition by the time he retired in 1920. By then, however, he was an increasingly frail figure, and a man troubled by worsening deafness.

In early 1921, however, Fauré received a commission he really couldn't refuse. It



Gabriel Fauré

The Sonata is a fascinating work, a piece that sounds rhapsodic and spontaneous enough that it might be being improvised on the spot by its players, despite being underpinned by rigorous craftsmanship and structure.

came from the French government, which requested a funeral march to mark the centenary of the death of no less a figure than Napoleon Bonaparte. Fauré admitted he felt thoroughly intimidated by such a high-profile project, and was somewhat reluctant to accept it, but in the end didn't feel he could decline. Ultimately, the theme he came up with for his Napoleonic *Chant funéraire* stuck in his head, and he felt he had to explore it further. It would go on to form the basis of the slow movement of his Second Cello Sonata.

The Sonata is a fascinating work, a piece that sounds rhapsodic and spontaneous enough that it might be being improvised on the spot by its players, despite being underpinned by rigorous craftsmanship and structure. It's also a piece of remarkable buoyancy and transparency, with sometimes just single lines of music

for both instruments combining to form its sinewy textures.

The piano introduces the main melody in the agitated, restless opening movement, quickly echoed by the cello, before the second, more flowing melody in the cello, against rippling piano accompaniment. There's a somewhat austere, serious-minded atmosphere to the slower second movement, and he maintains its heavy tread throughout (though you may also hear echoes of the composer's famous *Élégie* from four decades earlier). To finish, Fauré's final movement blends scherzo and finale in its dashing piano part, slower-moving cello melody and luscious harmonies.

Today's next composer is commonly referred to as 'the wife of Robert Schumann', though it might be fairer and more accurate to describe Robert as 'the husband of Clara



Clara Schumann

Clara was undeniably the more famous and respected of the Schumanns during their lifetimes, as an illustrious pianist with a more-than-six-decade career, an influential teacher, and a respected composer too.

Schumann'. Clara was undeniably the more famous and respected of the Schumanns during their lifetimes, as an illustrious pianist with a more-than-six-decade career, an influential teacher, and a respected composer too. She was also a crucial figure in establishing her late husband's musical reputation in the years after his death in 1856, performing and promoting his music widely in her own recitals.

The family left Dresden in 1850 – the year after Robert composed the *Fantasiestücke* that opened today's programme – for Düsseldorf, where Robert would become the city's municipal music director (though the role's vast and wide-ranging responsibilities would prove too much for his fragile mental state, and perhaps even his musical abilities, and he was forced to step down in 1853). Clara, too, had a busy time, managing both her professional career and the Schumann

household and family (including, at this stage, five children), and attempting to cope with her husband's slowly worsening mental state. Nonetheless, their new Düsseldorf house provided her with a private room in which she could practise and compose without disturbing Robert, and it was there that she created her three Romances in 1853. This collection of romantic, even sentimental character pieces would be among the very final music Clara composed – she created nothing more after the death of her husband in 1856 – though she later toured the pieces with renowned violinist Joseph Joachim, a close family friend, to great acclaim.

There's a sense of gypsy-style pathos to the opening piece, whose rippling, rising piano accompaniment seems to set off yearning violin phrases. The more restrained second piece has an almost folksong-like



Dmitri Dmitriyevich Shostakovich

There's little of that sense of rebellion in the waltz's charm and wit – though Shostakovich ensures an appropriately egalitarian sharing of material between flute and clarinet.

melody, while the final Romance – marked 'Leidenschaftlich schnell' (or 'passionately fast') – pits a long melody against more rippling piano accompaniment, becoming increasingly enamoured as the music progresses.

Today's music continues with three short pieces, played without a break. Partly to satisfy Soviet state diktats, and also to be seen to be toeing the party line, Dmitri Shostakovich ended up as a prolific film composer: he wrote more than 30 movie scores between 1929 and 1970, often music intended to appeal to a broad range of listeners, and to support the Soviet values portrayed in state-sanctioned films. In 1966, the Armenian-born Soviet composer, arranger and editor Levon Atovmian chose four waltzes from Shostakovich's broad output and arranged them for flute, clarinet and piano (three came from

movies, one from the ballet *The Bolt*), two of which we hear today. The first comes from Shostakovich's score to the 1937 political drama *The Return of Maxim* by directors Grigori Kozintsev and Leonid Trauberg, in which its eponymous young factory worker, full of revolutionary fervour, risks everything for the cause of communism. There's little of that sense of rebellion in the waltz's charm and wit – though Shostakovich ensures an appropriately egalitarian sharing of material between flute and clarinet.

Before the second Shostakovich waltz, we nip over to France, where Florent Schmitt has been described as probably the most important French composer you've never heard of. It's not an unfair characterisation. He was born in 1870 in the Lorraine region of northeastern France, close to the border with Germany, an area that had historically swapped back and forth between the two



Florent Schmitt

Florent Schmitt has been described as probably the most important French composer you've never heard of. It's not an unfair characterisation.

countries. That perhaps explains not only his German-sounding surname, but also the beguiling mix of influences in his music: it sounds distinctively French in its lustrous textures and love of atmosphere, but far more Germanic in its clearly defined themes and contrasting moods. Schmitt counted Maurice Ravel as a friend, and Claude Debussy as a figure of deep admiration, but also took profound influences from Wagner and even Richard Strauss.

Schmitt's lively, neo-Classical *Sonatine en trio* dates from 1935, and was originally conceived for flute, clarinet and harpsichord, before Schmitt reworked it for piano (he'd also create a later version for violin, cello and piano). Its four, very brief movements comprise a fresh and engaging 'Assez animé' with a distinctly Stravinskian rhythmic verve; a lilting 'Assez vif'; a somewhat melancholy 'Très lent' (which might remind you of the

Fauré Cello Sonata we heard earlier); and a bracing, energetic final 'Animé'.

We return to Shostakovich for the Barrel-organ Waltz from the better-known 1955 film *The Gadfly* (whose luscious 'Romance', at least, has found a regular place in the repertoire). Though *The Gadfly* is a swashbuckling costume melodrama, it's another movie with clear ideological messages as its enigmatic eponymous central character joins Italian patriots in their guerilla struggle against Austrian invaders. Its waltz sounds very similar to the instrument it's imitating, with an unchanging piano part and a sweetly piping melody from flute and clarinet.

The concert closes with music on a larger, grander scale, though it might still be scored for intimate forces. It was his trio of lavish, opulent dance scores for the Ballets



Igor Stravinsky

Ever the canny businessman, however, Stravinsky put together a version of the score for concert performances that shrank its original seven-strong orchestra down to just three players: violin, clarinet and piano.

Russes – *The Firebird*, *Petrushka* and *The Rite of Spring* – that made Igor Stravinsky's name between 1910 and 1913. But after the First World War, the world was a very different, far more impoverished place. And Stravinsky responded with a very different kind of stage work. Collaborating with Swiss writer Charles Ferdinand Ramuz, Stravinsky hit upon the idea of a small-scale theatrical creation that could be performed by a travelling company, and the two men drew on a duo of Russian folk tales for what eventually became *The Soldier's Tale*.

Its eponymous hero, returning home from battle, encounters the Devil, who requests the soldier's beloved violin in return for a book that will foretell the future. Suffice it to say that things don't end well for our military protagonist. After the piece's 1918 Lausanne premiere, a planned tour to smaller Swiss towns was cancelled because

of the 'Spanish' flu pandemic. Ever the canny businessman, however, Stravinsky put together a version of the score for concert performances that shrank its original seven-strong orchestra down to just three players: violin, clarinet and piano.

His Suite comprises five movements. The soldier heads home optimistically in 'The Soldier's March', while 'The Soldier's Violin' introduces us to his prized musical instrument. In the helter-skelter 'The Little Concert', the soldier celebrates defeating the Devil at a game of cards, while the 'Tango – Waltz – Ragtime' are three dances with which the soldier attempts to charm a sleeping princess. In the concluding 'The Devil's Dance', the soldier forces the Devil into a crazed, delirious dance. But it's only a temporary victory: the Devil will have the last laugh.

Piano

SIMON CRAWFORD-PHILLIPS



Simon is a multi-festival director, conductor and renowned pianist.

A creative programmer with a passion for championing contemporary repertoire he regularly collaborates as a chamber musician with artists such as Daniel Hope, Lawrence Power, Roderick Williams and Anne Sofie von Otter in repertoire from Haydn and Schumann to Adès, Byström, Dean and Reich.

This season's conducting debuts include the Helsinki Philharmonic in 'The Fearless', a programme including music by Tower, Copland and the Finnish premiere of Sandström's Cello Concerto with Torleif Thedéen as well as two visits to the Scottish Chamber Orchestra, one in a shared programme with Pekka Kuusisto.

As a pianist, *The Guardian* says Simon has "profound sensitivity and technical brilliance, achieving an expressive intensity that makes for compelling listening." He performs in premiere festivals and concert halls across Europe including Verbier, Schleswig-Holstein, Edinburgh, Gstaad and at Wigmore Hall where he appears regularly as pianist with the acclaimed Nash Ensemble (Ensemble-in-residence). Notable concerto debuts include the NHK Symphony Orchestra under the baton of Alan Gilbert, BBC Scottish Symphony Orchestra under Ilan Volkov and the Swedish Radio Symphony Orchestra directing from the keyboard. Upcoming performances include a US tour with Daniel Hope and further performances with Pekka Kuusisto, Lawrence Power and his own ensembles.

Additional regular collaborators include artists such as Colin Currie, Konstantin Krimmel, Anthony Marwood, Truls Mørk, Philip Moore, Anne Sofie von Otter, Torleif Thedéen, Roderick Williams and the Danish and Elias string quartets. Simon values every opportunity to learn directly from composers and has been fortunate to work alongside Britta Byström, Sofia Gubaidulina, Simon Holt, Colin Matthews, Steve Reich, Mark-Anthony Turnage and Huw Watkins.

For full biography please visit sco.org.uk

Violin

AFONSO FESCH



Born in Porto, Afonso Fesch had the opportunity of learning from great pedagogues during his training. Mentors such as Yossif Grinman, Pavel Vernikov, Dora Schwarzberg, Raphaël Oleg and Ivry Gitlis were essential to his artistic development.

A strong advocate of chamber music, Afonso had the privilege of sharing the stage as chamber musician or soloist with musicians such as Guy Braunstein, Giuliano Carmignola, Thomas Demenga, Yoel Gamzou, Otto Tausk, François Benda, Silvia Simonescu, Roland Glassl, Pascal Siffert, Diemut Poppen, Anton Kernjak, Delphine Lizé, Raphaël Oleg, Ivry Gitlis, among others.

As a soloist, Afonso has appeared with orchestras including the Hamburger Symphoniker, Staatsorchester Kassel, Basel Sinfonieorchester, Porto Symphony Orchestra of Casa da Música, International Mahler Orchestra and the Stuttgarter Philharmoniker.

He has also worked regularly with several contemporary music groups and with musicians such as Jörg Widmann, Peter Rundel, Heinz Holliger, Thomas Demenga, Helmut Lachenmann, Thomas Adès, Harrison Birtwistle, Ilya Gringolts, among others. He recorded for the label "col legno" the piece *Mysteriendramen* by Elmar Lampson and in 2014 premiered Lampson's Violin Concerto with the Staatsorchester Kassel.

As an orchestral musician, Afonso has worked as concertmaster of several orchestras and ensembles such as the International Mahler Orchestra, Porto Symphony Orchestra of Casa da Música, Ensemble Musique des Lumières, among other guest concertmaster appearances. From 2020 to 2024, Afonso held the solo violin position of the second violins with the Royal Danish Orchestra and was recently appointed as Principal First Violin with the Scottish Chamber Orchestra.

For full biography please visit sco.org.uk

Violin

GORDON BRAGG



Gordon Bragg has an extremely diverse musical life as a violinist, conductor and pianist, performing regularly throughout Scotland and the UK. Gordon is Sub-principal Second Violin of the Scottish Chamber Orchestra, performing across the UK and touring worldwide. Highlights with the orchestra include touring with Maria João Pires, performances with Emmanuel Krivine, and working with current Principal Conductor, Maxim Emelyanychev.

Gordon also a passionate chamber musician, working with groups such as Hebrides Ensemble and Mr McFall's Chamber, and was a member of the Edinburgh Quartet, one of Britain's foremost chamber ensembles, from 2012-2017. Whilst a member of the quartet Gordon performed throughout the UK, regularly broadcasting live on BBC Radio and playing on recordings such as the "outstanding" (International Record Review) recording of James MacMillan's string quartets on the Delphian label. In recent years Gordon has developed a relationship with Drake Music Scotland, in particular a duo with composer and musician Chris Jacquin.

Gordon is also in demand as a conductor. Following studies in Manchester and Zürich, he has conducted the Orchestre Philharmonique du Luxembourg, Bayerische Kammerphilharmonie and Royal Scottish National Orchestra, and led a critically-acclaimed performance of Schoenberg's *Pierrot Lunaire* with Scottish Ballet at the Edinburgh International Festival. With SCO Gordon has conducted at the St Magnus Festival as well as conducting various works for the SCO's digital seasons and Jay Capperauld's *The Great Grumpy Gaboon* for SCO Family Festivals.

Gordon's first formal musical education was at the Junior Department of the Royal Conservatoire of Scotland where he won the Conservatoire prizes for violin and piano. He graduated in violin performance from the Guildhall School of Music and Drama with first class honours and participated in masterclasses with members of the Amadeus and Takacs quartets, as well as taking part in an Erasmus exchange to the Sibelius Academy in Helsinki. He was invited to participate in the International Musicians' Seminar, Prussia Cove, where he performed in the class of Gerhard Schulz. Gordon was Concertmaster of the National Youth Orchestra of Scotland and member of the European Union Youth Orchestra, as well as playing with the Gustav Mahler Jugendorchester under Claudio Abbado.

For full biography please visit sco.org.uk

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, Filàrmonica de Gran Canaria, Sinfónica de Barcelona, RSNO, BBCSSO, 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, Georgian Sinfonietta and Filharmonia Zabrzeńska as well as the SCO.

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



Tenerife-born clarinetist Maximiliano Martín combines his position as SCO Principal Clarinet with engagements and masterclasses internationally, appearing in many of the world's most prestigious venues and series.

Highlights have included solo concertos with the SCO, European Union Chamber Orchestra, Orquesta Real Filarmonía de Galicia, Orquesta Filarmónica de Las Palmas de Gran Canaria, Orquesta Sinfónica del Principado de Asturias, Macedonian Philharmonic Orchestra and Estonian National Symphony Orchestra, with conductors including Brügggen, Emelyanychev, Ticiatti, Manze, Antonini, Swensen, Zacharias and González.

As a chamber musician, Martín performs regularly with London Conchord and Hebrides Ensembles, Maxwell and Casals String Quartets, François Leleux, Pekka Kuusisto, Alexander Janiczek, Lÿr Williams, Kris Bezuidenhout and Scott Mitchell. He is also in demand as Principal guest clarinet with leading orchestras including Chamber Orchestra of Europe, LSO, Hallé, CBSO and Bergen Philharmonic.

His extensive discography includes, with SCO, Mozart and Weber Concertos (Janiczek), Strauss Duet-Concertino (Ticiatti/Whelan), Mozart and Beethoven wind music (all on Linn); Nielsen, Copland and MacMillan Concertos with Orquesta Sinfónica de Tenerife/Macias (Delphian); recital discs, *Fantasia* and *Vibraciones del Alma* (Linn) and *Origines et départs* (Delphian); Messiaen *Quatuor pour la fin du temps* with Hebrides Ensemble (Linn), Brahms Clarinet Sonatas with Julian Milford and Mozart & Brahms Clarinet Quintets with the Badke Quartet (CHR); Stephen Dodgson chamber music with Karolos Ensemble (Naxos) and, with London Conchord Ensemble, *From Vienna* (CHR) and *St Petersburg* (Orchard Classics).

Martín gives masterclasses internationally, including the RCM and RNCM, UC Davis (San Francisco) and Malmö Academy of Music, Sweden. He is Honorary Professor of Woodwind at St Andrews University and was formerly visiting Clarinet professor at the University of Kangnam, Seoul.

Martín is one of the artistic directors of the Chamber Music Festival of La Villa de la Orotava, held annually in his home town. He is a Buffet Crampon Artist and plays with Tosca Clarinets.

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

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

For full biography please visit sco.org.uk

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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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