

24
25

SCOTTISH
CHAMBER
ORCHESTRA

NEW DIMENSIONS
EXPLORING NEW SOUND WORLDS

Parabola



13-14 Mar 2025

In association with

THE SKINNY
INDEPENDENT CULTURAL JOURNALISM

Kindly supported by




Honorary Consulate of Finland
Edinburgh and Glasgow

sco.org.uk

PROGRAMME

The art of enlightenment



**Unrivalled arts coverage for
more than 75 years**

**Enjoy Scottish Enlightenment every day
with unbeatable arts coverage and
award-winning journalism.**

Subscribe today



THE SCOTSMAN
SCOTLAND'S NATIONAL NEWSPAPER



Subscribe

Parabola

In association with

THE SKINNY

Kindly supported by



Honorary Consulate of Finland
Edinburgh and Glasgow

Thursday 13 March, 7.30pm The Queen's Hall, Edinburgh
Friday 14 March, 7.30pm City Halls, Glasgow

BRITTEN Young Apollo
THOMAS ADÈS Märchentänze
TIMO ANDRES Piano Concerto 'The Blind Banister'

Interval of 20 minutes

SALLY BEAMISH Whitescape*
HAYDN Symphony No 88

Pekka Kuusisto Conductor / Violin
Simon Crawford-Phillips Conductor / Piano
Dolphin Boy DJ



**The performance of Whitescape is supported by Resonate, a PRS Foundation initiative in partnership with Association of British Orchestras and BBC Radio 3.*

SCOTTISH
CHAMBER
ORCHESTRA

4 Royal Terrace, Edinburgh EH7 5AB
+44 (0)131 557 6800 | info@sco.org.uk | sco.org.uk

The Scottish Chamber Orchestra is a charity registered in Scotland No. SC015039.
Company registration No. SC075079.

THANK YOU

PRINCIPAL CONDUCTOR'S CIRCLE

Our Principal Conductor's Circle are a special part of our musical family. Their commitment and generosity benefit us all – musicians, audiences and creative learning participants alike.

Annual Fund

James and Patricia Cook

Visiting Artists Fund

Colin and Sue Buchan

Harry and Carol Nimmo

Anne and Matthew Richards

International Touring Fund

Gavin and Kate Gemmell

Creative Learning Fund

Sabine and Brian Thomson

American Development Fund

Erik Lars Hansen and Vanessa C L Chang

Productions Fund

Anne, Tom and Natalie Usher

Bill and Celia Carman

Anny and Bobby White

Scottish Touring Fund

Eriadne and George Mackintosh

Claire and Anthony Tait

CHAIR SPONSORS

Conductor Emeritus *Joseph Swensen*

Donald and Louise MacDonald

Chorus Director *Gregory Batsleer*

Anne McFarlane

Principal Second Violin

Marcus Barcham Stevens

Jo and Alison Elliot

Second Violin *Rachel Smith*

J Douglas Home

Principal Viola *Max Mandel*

Ken Barker and Martha Vail Barker

Viola *Brian Schiele*

Christine Lessels

Viola *Steve King*

Sir Ewan and Lady Brown

Principal Cello *Philip Higham*

The Thomas Family

Sub-Principal Cello *Su-a Lee*

Ronald and Stella Bowie

Cello *Donald Gillan*

Professor Sue Lightman

Cello *Eric de Wit*

Jasmine Macquaker Charitable Fund

Principal Double Bass

Caroline Hahn and Richard Neville-Towle

Principal Flute *André Cebrián*

Claire and Mark Urquhart

Principal Oboe *Robin Williams*

The Hedley Gordon Wright Charitable Trust

Principal Clarinet *Maximiliano Martín*

Stuart and Alison Paul

Principal Bassoon *Cerys Ambrose-Evans*

Claire and Anthony Tait

Principal Timpani *Louise Lewis Goodwin*

Geoff and Mary Ball

THANK YOU

FUNDING PARTNERS

Core Funder



Scottish Government
Riaghaltas na h-Alba
gov.scot

Benefactor

DUNARD FUND

Local Authority

• EDINBURGH •
THE CITY OF EDINBURGH COUNCIL

Broadcast Partner



Media Partner

THE SCOTSMAN

Funding Partner

Baillie Gifford™

Business Partners



INSTITUT
FRANÇAIS
Ecosse



Honorary Consulate of Finland
Edinburgh and Glasgow



THE SKINNY
INDEPENDENT CULTURAL JOURNALISM

Key Funders



Binks
Trust

W
Garfield Weston
FOUNDATION



Charity Partner



Alzheimer
Scotland
Action on Dementia

THANK YOU

SCO DONORS

Diamond

The Cockaigne Fund
Malcolm and Avril Gourlay
John and Jane Griffiths
James and Felicity Ivory
Robin and Catherine Parbrook
George Ritchie
Tom and Natalie Usher

Platinum

E.C. Benton
Michael and Simone Bird
Silvia and Andrew Brown
David Caldwell in memory of Ann
Dr Peter Williamson and Ms Margaret Duffy
Judith and David Halkerston
Audrey Hopkins
David and Elizabeth Hudson
Helen B Jackson
Dr and Mrs Peter Jackson
Dr Daniel Lamont
Chris and Gill Masters
Duncan and Una McGhie
Anne-Marie McQueen
James F Muirhead
Patrick and Susan Prenter
Mr and Mrs J Reid
Martin and Mairi Ritchie
Hilary E Ross
Elaine Ross
George Rubiński
Jill and Brian Sandford
Michael and Elizabeth Sudlow
Robert and Elizabeth Turcan
Alan and Sue Warner
Finlay and Lynn Williamson
Ruth Woodburn
William Zachs

Gold

Peter Armit
Adam Gaines and Joanna Baker
John and Maggie Bolton
Elizabeth Brittin
James Wastle and Glenn Craig
Jo and Christine Danbolt
James and Caroline Denison-Pender
Andrew and Kirsty Desson
David and Sheila Ferrier
Chris and Claire Fletcher
Dr J W E Forrester
James Friend
Iain Gow
Margaret Green
Christopher and Kathleen Haddow
Catherine Johnstone
Gordon Kirk
Janey and Barrie Lambie
Mike and Karen Mair
Roy and Svend McEwan-Brown
John and Liz Murphy
Tom Pate
Sarah and Spiro Phanos
Maggie Peatfield
Charles Platt and Jennifer Bidwell
Alison and Stephen Rawles
Andrew Robinson
Olivia Robinson
Anne McAlister and Philip Sawyer
Irene Smith
Dr Jonathan Smithers
Ian S Swanson
Ian and Janet Szymanski
John-Paul and Joanna Temperley
Bill Welsh
Robert Mackay and Philip Whitley
Catherine Wilson
Neil and Philippa Woodcock
G M Wright

Silver

Roy Alexander

Fiona and Neil Ballantyne

The Batsleer Family

Jack Bogle

Jane Borland

Dinah Bourne

Michael and Jane Boyle

Mary Brady

John Brownlie

Laura Buist

Robert Burns

Kate Calder

Sheila Colvin

Lorn and Camilla Cowie

Lord and Lady Cullen of Whitekirk

Adam and Lesley Cumming

Dr Wilma Dickson

Sylvia Dow

Raymond Ellis

Dr and Mrs Alan Falconer

Sheila Ferguson

Malcolm Fleming

Dr William Irvine Fortescue

Dr David Grant

Anne Grindley

Andrew Hadden

J Martin Haldane

Ronnie and Ann Hanna

Roderick Hart

Norman Hazelton

Ron and Evelynne Hill

Philip Holman

Clephane Hume

Tim and Anna Ingold

David and Pamela Jenkins

Margaret Mortimer and Ken Jobling

Julie and Julian Keanie

Professor Christopher and Mrs Alison Kelnar

Dr Ian Laing

Graham and Elma Leisk

Geoff Lewis

Christopher and Molly Ludlam

Dorothy A Lunt

Vincent Macaulay

James McClure in memory of Robert Duncan

Barry McCorkell

Lucy McCorkell

Gavin McCrone

Brian Miller

Alistair Montgomerie

Andrew Murchison

Pamela Andrews and Alan Norton

Gilly Ogilvy-Wedderburn

David and Tanya Parker

John Peutherer in memory of Audrey Peutherer

James S Potter

Timothy Barnes and Janet Sidaway

Catherine Steel

Takashi and Mikako Taji

Douglas and Sandra Tweddle

C S Weir

Susannah Johnston and Jamie Weir

We are indebted to everyone acknowledged here who gives philanthropic gifts to the SCO of £300 or greater each year, as well as those who prefer to remain anonymous.

We are also incredibly thankful to the many individuals not listed who are kind enough to support the Orchestra financially on a regular or ad hoc basis. Every single donation makes a difference.

Become a regular donor, from as little as **£5** a month, by contacting **Hannah Wilkinson** on **0131 478 8364** or **hannah.wilkinson@sco.org.uk**.



**“A crack musical
team at the top
of its game.”**

THE TIMES ★★★★★

HM The King
Patron

Donald MacDonald CBE
Life President

Joanna Baker CBE
Chair

Gavin Reid LVO
Chief Executive

Maxim Emelyanychev
Principal Conductor

Andrew Manze
Principal Guest Conductor

Joseph Swensen
Conductor Emeritus

Gregory Batsleer
Chorus Director

Jay Capperault
Associate Composer

YOUR ORCHESTRA TONIGHT

Information correct at the time of going to print

First Violin

Pekka Kuusisto
Afonso Fesch
Antonio Viñuales
Kana Kawashima
Aisling O'Dea
Amira Bedrush-McDonald
Cheryl Crockett
Catherine James

Second Violin

Gordon Bragg
Ilhem Ben Khalfa
Rachel Smith
Kristin Deeken
Abigail Young
Serena Whitmarsh

Viola

Max Mandel
Francesca Gilbert
Elaine Koene
Steve King

Cello

Philip Higham
Su-a Lee
Donald Gillan
Eric de Wit

Bass

Jamie Kenny
Nathan Knight
Lucia Polo Moreno

Flute/ Piccolo

André Cebrián
Marta Gómez

Oboe

Josè Masmano
Katherine Bryer

Cor Anglais

Katherine Bryer

Clarinet

Cristina Mateo Saez
William Stafford

Bass Clarinet

William Stafford

Bassoon

Cerys Ambrose-Evans
Alison Green

Contrabassoon

Alison Green

Horn

Alec Frank-Gemmill
Jamie Shield

Trumpet

Peter Franks
Brian McGinley

Timpani

Louise Lewis Goodwin
Paul Stoneman

Percussion

Louise Lewis Goodwin
Jack Fawcett
Paul Stoneman

Harp

Sharron Griffiths

Jamie Kenny
Sub-Principal Double Bass



WHAT YOU ARE ABOUT TO HEAR

BRITTEN (1913–1976)

Young Apollo, Op 16 (1939)

THOMAS ADÈS (b.1971)

Märchentänze (2020)

I.

II.

III. A skylark for Jane

IV.

TIMO ANDRES (b.1985)

Piano Concerto 'The Blind Banister' (2015)

Sliding Scale

Ringling Weights

Coda: Teneramente

SALLY BEAMISH (b.1956)

Whitescape (2000)

The performance of Whitescape is supported by Resonate, a PRS Foundation initiative in partnership with Association of British Orchestras and BBC Radio 3.



HAYDN (1732-1809)

Symphony No 88 in G major (1787)

Adagio — Allegro

Largo

Menuetto: Allegretto

Finale. Allegro con spirito

A grand arc of musical history unfolds across the course of tonight's programme. We begin with the 25-year-old Benjamin Britten in Canadian exile as the Second World War detonates across Europe, before jumping forward into the bracing musical diversity of our own times, and finally returning to the past – further back this time, into the 18th century – for one of Haydn's wittiest, most optimistic symphonies.

We begin, however, with the young Britten and his partner Peter Pears in Canada in 1939. They'd left Britain in April that year, boarding the MS Axel Johnson, a Swedish cargo and passenger ship, initially for Montreal, before heading south to New York later in the year. To say they'd fled the impending war wouldn't be entirely fair. Both had registered as conscientious objectors, and Britten at least was an avowed pacifist (Pears would later take a more pragmatic view, serving in non-combatant duties). But both men felt, too, that they'd probably do more good as musicians in North America than they would in wartorn Europe – and some time abroad could do no harm to either of their international profiles, of course.

Indeed, Britten was rapidly establishing a serious reputation as a composer, no doubt helped by the international success of his *Variations on a Theme of Frank Bridge*, written two years earlier. Not long after he and Pears arrived in Canada, Britten heard the Canadian premiere of the same piece, conducted by Alexander Chuhaldin, and soon afterwards the Canadian Broadcasting Corporation asked him to write a new work for them, for solo piano, string quartet and string orchestra, again to be conducted by Chuhaldin.

For that unusual combination of instruments, Britten came up with one of his most



Benjamin Britten

Britten finds a remarkable variety of textures and plenty of unusual sonic effects within his intentionally limited material. It's almost as if *Young Apollo* represents a vision of the innocent, uncorrupted beauty whose debasement would haunt so much of Britten's later music.

unconventional pieces. *Young Apollo*, described as a 'fanfare for piano, string quartet and string orchestra', takes its inspiration from the closing lines of Keats' poem *Hyperion*, which recounts the epic story of the fall of the Titans of Greek mythology, and the rise of the new gods, the Olympians. Former sun god Hyperion is himself replaced by the new god of the sun, Apollo. Britten described the piece's inspirations in his own vivid programme note: 'Apollo, called to be the new god of beauty by Mnemosyne, goddess of memory, foresees his destiny; and in one final convulsion throws off his mortal form. He stands before us – the new, dazzling Sun-god, quivering with radiant vitality.'

If that description sounds more rooted in worldly physical attraction than divine awe, well, that's probably a fair observation. *Young Apollo's* more earthly inspiration was Wulff Scherchen, son of German conductor

Hermann Scherchen, and one of Britten's earliest passions. They'd first met at a music festival in Florence, and when Wulff's mother brought him to Britain in 1934 to escape the rise of Nazism, Britten rekindled their relationship. He would later dedicate the ecstatic song 'Antique' in his cycle *Les illuminations* to Wulff. He knew, too, that Keats was one of Wulff's favourite poets: in *Young Apollo* (which we can surely read as a description of both the god and the youthful German expat), Britten went much further in his depiction of radiant beauty, joy and euphoria.

From its fanfare-like string quartet gestures to its sweeping, flashy piano figurations, *Young Apollo* is bold and flamboyant almost from start to finish, and also somewhat obsessive in its relentless reiterations of very similar musical material. Somewhat disconcertingly, too, Britten sticks to virtually

the same, unchanging harmony – a brilliant A major – throughout the length of the piece, as if we're bathed in the incandescent glow of the young god. But *Young Apollo* is far from monotonous: Britten finds a remarkable variety of textures and plenty of unusual sonic effects within his intentionally limited material. It's almost as if *Young Apollo* represents a vision of the innocent, uncorrupted beauty whose debasement would haunt so much of Britten's later music.

Young Apollo received its premiere on 27 August 1939, with Britten as piano soloist and Alexander Chuhaldin conducting, and there was a New York performance in December that year. After that, however, Britten promptly withdrew the piece without explanation, and it only returned to the repertoire in 1979, when it was performed at the Aldeburgh Festival three years after the composer's death.

There's been plenty of speculation over Britten's decision to withdraw the piece. Perhaps Pears wasn't exactly happy with music that so grandly celebrated one of Britten's earlier passions. Maybe Britten accepted that his short-lived desire for Scherchen was over. Or then again, perhaps the composer had second thoughts about releasing such a scintillating, euphoric expression of young love.

We'll never know for sure, but *Young Apollo* is undeniably one of Britten's most unusual pieces, and shines a bright light on some of the composer's personal passions and musical perspectives that might otherwise have remained unknown.

From the young Britten, we turn to another English composer, this time very much of our own era. Thomas Adès has gained

international renown as a composer, conductor and pianist, and he turned to the folk dances of his native country in the *Märchentänze* (literally, 'fairytale dances') he composed in 2020. Despite the German title, they're dances that offer sophisticated, sometimes surprising perspectives on very English-sounding source material – from the audacious transformations of the opening movement's blithe fiddle tune to the restlessly shifting harmonies and rhythms of the slower second movement. The third movement, titled 'A Skylark', offers a far crisper, more strongly defined portrait of the bird than Vaughan Williams's famous pastoral evocation, while the final movement returns us to bustling folk fiddling, though its unusual rhythms might fox anyone planning to tap their feet.

Like Britten and Pears in 1939, we travel across the Atlantic for tonight's next piece. Born in California, composer and pianist Timo Andres grew up in rural Connecticut and now lives in Brooklyn. As a pianist, he's performed internationally at venues including New York's Lincoln Center and London's Carnegie Hall, and he's a close musical collaborator of composer Philip Glass. As a composer, Andres has written for ensembles including the Boston Symphony Orchestra and the Takács Quartet. He writes:

"The Blind Banister was written for and dedicated to pianist Jonathan Biss. Jonathan had asked me to compose a new concerto to be programmed alongside Beethoven's Second – a tall order. Beethoven gave this early Concerto a kind of renovation in the form of a new cadenza, 20 years after writing it (around the time he was working on the 'Emperor' Concerto). It's wonderfully jarring, in that he makes no concessions



Thomas Adès



Timo Andres

to his earlier style; for a couple of minutes, we're plucked from a world of conventional gestures into a future-world of obsessive fugues and spiralling modulations. Like any good cadenza, it's made from the same simple gestures that comprise the rest of the piece – an arpeggiated triad, a sequence of downward scales – but uses them as the basis for a miniature fantasia.

"The Blind Banister is, in a sense, a whole piece built over this fault line in the Beethoven, trying to peer into the gap. I tried as much as possible to start with those same extremely simple elements Beethoven uses; however, my piece is not a pastiche or an exercise in palimpsest. It doesn't quote or reference Beethoven. There are some surface similarities to his Concerto (a three-movement structure, a B flat tonal centre) but these are mostly red herrings. The best way I can describe my approach to writing

the piece is: I started writing my own cadenza to Beethoven's Concerto, and ended up devouring it from the inside out.

"The piece was a finalist for the 2016 Pulitzer Prize.

"Solo piano introduces the main theme of The Blind Banister: two descending scales, one the melody and the other (lagging behind) the accompaniment, creating little rubbing major-second suspensions against each other with every move. This 'Sliding Scale' is presented over and over, forming the basis for movement of continuous variations, constantly revising themselves. Orchestral layers pile up around the scale, building dissonant towers out of those major seconds. One last, long downward scale gathers enough momentum to launch the second movement scherzo, 'Ringing Weights.'

Here, the downward scale is transformed into a propulsive motor in solo strings, driving bright cascades of chromatic chords in the solo part. This movement is also made from varying modules, each increasingly elaborate – though this time, each successive module descends a step, the scale theme subverting the structure of the piece, trying to push it inexorably downwards.

"The piano works hard to reverse this process in a trio section, trading a stumbling, step-wise melody with gentle orchestral echoes of the ringing chords from the scherzo. As the piano music lurches to its feet, it grows progressively more boisterous, and the steps move faster, whirling themselves into a return of the scherzo material, this time with full orchestra, the main theme in pounding timpani.

Orchestra suddenly falls away, leaving the pianist to wrestle with the two basic elements of the piece – rising and falling. Arpeggios leap up and over each other, unbound from any metre, vaulting through the harmonic atmosphere before plunging down to the lowest E. As the arpeggios begin to trace more regular patterns, the orchestra drifts back in with another long scale, descending step by step, introducing a richly harmonised coda, really a super-compressed recapitulation of the first movement, before the piano finally rushes off into an ambiguous future".

Like Andres and Adès – and Britten, for that matter – tonight's next composer has been a respected instrumentalist as well as a composer. Sally Beamish began her career as a renowned viola player, performing with several notable London ensembles, before moving to Scotland in 1990 to concentrate on composition. Since 2018, she has lived in Brighton. Her *Whitescape* was jointly

commissioned in 2000 by the Scottish Chamber Orchestra and the Swedish Chamber Orchestra. Beamish herself writes about the work:

"In 1996, I collaborated with Janice Galloway on a work based on the life of Mary Shelley. The piece was commissioned by the Scottish Chamber Orchestra as one of a set of collaborative art works by pairs of artists working in different artistic disciplines. We chose Mary Shelley for a variety of reasons: her own life, its traumatic progress and her extreme youth as a creator all held their own attractions. Not least, of course, was her intrigue as the author of Frankenstein, one of the most potent literary archetypes ever written.

"After the successful completion of the commission, we had the idea of a full-length opera on the same subject. Whitescape represents a sort of 'sketch-pad' of ideas, concentrating particularly on the aspects of dream and landscape in the Shelley novel. This material is used in dreamlike interludes throughout the opera.

"The idea for this piece and recurring motif is implicit in the novel itself. At the outset of Frankenstein, the creator of the legendary monster has followed his creation to the Arctic in order to destroy it. Whitescape feeds upon the ideas of ice and abandonment, using disembodied sound to create half-heard sub-human howls and heartbeats echoing across bleak wastes.

"Mary Shelley's own fascination with landscape was stimulated by reading the Swedish diaries of her mother (Mary Wollstonecraft), and by a visit to Scotland of some months' duration when Mary herself was a young teenager.



Sally Beamish

Whitescape represents a sort of 'sketch-pad' of ideas, concentrating particularly on the aspects of dream and landscape in the Shelley novel.

Whitescape also explores the 'waking dream' state of mind in which the idea of Frankenstein was conceived. Elements of her own traumatic life – specifically her abandonment following the death of her mother in childbirth, and her father's rejection when she embarked on a relationship with the poet Percy Bysshe Shelley – are reflected in fragments of simple childlike melody, overlaid with glockenspiel.

"Whitescape was commissioned by the Swedish and Scottish Chamber Orchestras with assistance from Kultarradet & the SAC. It was first performed by the Swedish Chamber Orchestra, conducted by Thomas Dausgaard, on 1 March 2001 at Örebro Konserthuset".

From music composed at the turn of the 20th and 21st centuries inspired by an

iconic 19th-century writer, we end the grand arc of tonight's concert at the end of the 18th century, and in a somewhat remote but influential European musical centre. Joseph Haydn had begun working for the immensely wealthy Esterházy family in 1761, first in their castle in Eisenstadt, and later at their newly built, luxury palace in rural Hungary, named Eszterháza, where he had full responsibility for the court's music. 'I was cut off from the world,' Haydn later remembered. 'There was no one to confuse or torment me, and I was forced to become original.' That originality stretched to virtually defining musical forms and styles – the symphony and string quartet among them – that we might take for granted now, but that were radically new in Haydn's own time.

The music-loving Prince Nikolaus was succeeded by his less artistically inclined



Franz Joseph Haydn

There's surely plenty that would have appealed to discerning Parisian listeners in the wit, charm and sheer energy of Haydn's Symphony No 88.

son Prince Anton in 1790, and Haydn found himself with greater freedoms to travel and cultivate his already glittering musical reputation across Europe. He scored an enormous success with six symphonies (Nos 82 to 87) that he composed for performances in Paris, setting out to titillate French tastes with his lavish orchestrations and wit. There's a suggestion that tonight's Symphony, along with its successor, No 89, might have been intended for Paris, too. Haydn entrusted scores of both of the new symphonies to Esterházy violinist Johann Peter Tost. He attempted to sell them to the highest-bidding French publisher, and tried to pass off other music as Haydn's own work too, to the publishers' alarm – though Haydn quickly forgave him.

There's surely plenty that would have appealed to discerning Parisian listeners in the wit, charm and sheer energy of

Haydn's Symphony No 88. After a stately, somewhat ceremonial introduction, the first movement is dashing and brilliant – in its own way, perhaps just as exuberant and joyful as Britten's opening work this evening. A smooth, gentle theme for oboe and solo cello launches the slower second movement, which also – perhaps surprisingly – injects the military grandeur of trumpets and timpani into its otherwise calm flow. Timpani are prominent again in the third movement minuet, whose central trio section is far more rustic, with bagpipe-like drones from bassoons, cellos and basses. Haydn's finale is one of his most unashamedly cheerful movements, with a main theme shared unusually between solo bassoon and first violins, and unstoppable rhythms propelling it along from start to finish.

© **David Kettle**

Conductor / Violin

PEKKA KUUSISTO



Violinist, conductor, and composer Pekka Kuusisto is renowned for his artistic freedom and fresh approach to repertoire. Kuusisto is Artistic Director of Norwegian Chamber Orchestra, Principal Guest Conductor & Artistic Co-Director of Helsinki Philharmonic Orchestra and Principal Guest Conductor of the Gothenburg Symphony from season 2025/26. He is also Artistic Best Friend of Die Deutsche Kammerphilharmonie Bremen.

In season 2024/25 Kuusisto appears with Helsinki Philharmonic and Gothenburg Symphony Orchestra as soloist and conductor, play-conducts Norwegian Chamber Orchestra, Die Deutsche Kammerphilharmonie Bremen, Swedish Chamber Orchestra and the Danish National Symphony Orchestra. He conducts the Swedish Radio Symphony Orchestra, Lahti Sinfonia and Ostrobothnian Symphony as well as appearing as soloist with Detroit Symphony Orchestra with Tabita Berglund, the NSO Dublin, Brussels Philharmonic and Orchestre National de Lyon with André de Ridder, the NDR Elbphilharmonie Orchestra, Los Angeles Philharmonic and Boston Symphony Orchestra with Esa-Pekka Salonen as well as with Deutsche Symphonie-Orchester Berlin and Finnish Radio Symphony Orchestra. Kuusisto and Gabriel Kahane continue their collaboration as Council, following successful tours in the US and Australia.

Kuusisto is an enthusiastic advocate of contemporary music and a gifted improviser and regularly engages with people across the artistic spectrum. Uninhibited by conventional genre boundaries and noted for his innovative programming, recent projects have included collaborations with Hauschka and Kosminen, Dutch neurologist Erik Scherder, pioneer of electronic music Brian Crabtree, eminent jazz trumpeter Arve Henriksen, juggler Jay Gilligan, accordionist Dermot Dunne and folk artist Sam Amidon.

Pekka Kuusisto plays the Antonio Stradivari Golden Period c.1709 'Scotta' violin, generously loaned by an anonymous patron.

For full biography please visit sco.org.uk

Pekka Kuusisto's Visiting Artist Chair is kindly supported by the Honorary Consulate of Finland, Edinburgh and Glasgow.

Conductor / 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.

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

DJ

DOLPHIN BOY



DJ Dolphin Boy, aka Andy Levy, has been a producer and DJ for more than 20 years. He is best known for uniting elements of classical, traditional and electronic dance music, bringing a new spin to well-loved pieces. He will be making a special appearance at UN:TITLED where he will be remixing and reinterpreting works performed live by the SCO Ensemble, to create an electronic soundscape across the evening.

A promotional poster for the Scottish Chamber Orchestra. The background is dark green with a large, stylized image of a double bass player. The text is white and green. The logo for the Scottish Chamber Orchestra is in the top left. The date and location are in the top right. The conductor and soloist are listed below the logo. The title of the symphony is in large white letters. Below the title, it says 'Including music by Kernis and Peter Eötvös*'. At the bottom left, it says 'For tickets and more info visit sco.org.uk'. At the bottom right, there are logos for Dunard Fund, The Scotsman, Edinburgh City Council, and the Scottish Government. At the very bottom, it says 'Company Registration Number: SC075079. A charity registered in Scotland No. SC015039.'

SCOTTISH
CHAMBER
ORCHESTRA

20-21 Mar, 7.30pm
Edinburgh | Glasgow

Richard Egarr Conductor
Nikita Naumov Double Bass

Beethoven's 'Pastoral' Symphony

Including music by Kernis and Peter Eötvös*

**Commissioned by the Scottish Chamber Orchestra,
Karajan Academy of the Berlin Philharmonic, Lausanne
Chamber Orchestra and Tongyeong International Music Festival*

For tickets and more
info visit sco.org.uk

DUNARD FUND THE SCOTSMAN EDINBURGH CITY COUNCIL SCOTTISH GOVERNMENT

Company Registration Number: SC075079. A charity registered in Scotland No. SC015039.

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.



THE SKINNY

Scotland's leading arts
and culture magazine

theskinny.co.uk

[@theskinnymag](https://www.instagram.com/theskinnymag)



GET YOUR
FREE COPY

INSTITUT
FRANÇAIS

Ecosse

BAROQUE MUSIC FESTIVAL



1 APRIL TO 10 MAY 2025

IN EDINBURGH AND GLASGOW

MAXIM EMELYANYCHEV ~ HÉLOÏSE BERNARD ~ JAN WATERFIELD
CAROLINE CRADOCK ~ JOHN KITCHEN ~ ARUSHA NAZARI
ANTOINE MORINIÈRE ~ TIM MACDONALD ~ TIFFANY VONG
MUJIE YAN ~ ANNE-MARIE KLEIN ~ AND MORE!



INFO & BOOKING
IFECOSSE.ORG.UK

St Cecilia's Hall
CONCERT ROOM & MUSIC MUSEUM

THE UNIVERSITY
of EDINBURGH

RSNO

SCOTTISH
CHAMBER
ORCHESTRA


GREYFRIARS


Edinburgh
International
Harp
Festival

FONDATION
MEYER
POUR LE
DEVELOPPEMENT
CULTUREL
ET ARTISTIQUE

Invest for generations

Secure your family's financial future with tailored advice and investment solutions, designed to not only protect your wealth but aim to enhance it for generations to come.



Proud supporters of the
Scottish Chamber Orchestra

Find out more about how
we can help you:

Edinburgh office: **+44 1312 218500**

Glasgow office: **+44 1412 224000**

E: **enquiries@quiltercheviot.com**

W: **quiltercheviot.com**

Approver: Quilter Cheviot Limited 22 August 2024

Capital at risk. Quilter Cheviot and Quilter Cheviot Management are trading names of Quilter Cheviot Limited. Quilter Cheviot Limited is registered in England with number 01923571, registered office at Senator House, 85 Queen Victoria Street, London, EC4V 4AB. Quilter Cheviot Limited is a member of the London Stock Exchange and authorised and regulated by the UK Financial Conduct Authority and as an approved Financial Services Provider by the Financial Sector Conduct Authority in South Africa.





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

INSPIRE THE NEXT GENERATION

At the SCO, we deeply value our incredible community of regular donors.

Each year, we must raise £1.2 million to continue delivering outstanding musical performances on-stage and innovative education and community work off-stage. Every donation has a positive impact on our work, and, in return, we bring our donors closer to the Orchestra and our wonderful array of visiting artists.

For more information on how you can become a regular donor, please get in touch with Hannah on **0131 478 8364** or **hannah.wilkinson@scotland.org.uk**

sco.org.uk/support-us