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Yeol Eum Son plays Beethoven

8-9 May 2025

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PROGRAMME

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Yeol Eum Son plays Beethoven

Thursday 8 May, 7.30pm Usher Hall, Edinburgh

***Friday 9 May, 7.30pm** City Halls, Glasgow

BRAHMS Variations on a theme by Haydn (St Anthony Chorale)

BEETHOVEN Piano Concerto No 3

Interval of 20 minutes

HAYDN Nelson Mass

Maxim Emelyanychev Conductor

Yeol Eum Son Piano

Anna Dennis Soprano

Katie Bray Mezzo Soprano

Anthony Gregory Tenor

Neal Davies Bass Baritone

SCO Chorus

Gregory Batsleer Chorus Director



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*This performance will be recorded for the BBC 'Radio 3 In Concert' series, due for broadcast on 2 June 2025.



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Michael Bawtree

Stephanie Gonley
Leader



WHAT YOU ARE ABOUT TO HEAR

BRAHMS (1833–1897)

Variations on a theme by Haydn
(St Anthony Chorale), Op 56a
(1873)

Themes "Chorale St. Antoni". Andante

Variation 1. Poco più animato

Variation 2. Più vivace

Variation 3. Con moto

Variation 4. Andante con moto

Variation 5. Vivace

Variation 6. Vivace

Variation 7. Grazioso

Variation 8. Presto non troppo

Finale. Andante

BEETHOVEN (1770-1827)

Piano Concerto No 3 in C minor, Op 37
(c.1800)

Allegro con brio

Largo

Rondo. Allegro - Presto

HAYDN (1732-1809)

Nelson Mass in D minor, Hob XXII:11
(1798)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

He's the composer of only the final piece in tonight's programme, but Joseph Haydn is the figure who hovers behind all of the concert's music – to different extents, and in very different ways. Tonight's opening piece, for example, poses something of a conundrum for today's performers. What should it even be called? To Johannes Brahms himself it was *Variations on a Theme by Haydn*. Others call it *Variations on the St Anthony Chorale*, or more simply the *St Anthony Variations*.

The confusion arises because the melody that Brahms chose as the starting point for his joyful, inventive set of variations simply can't have been by Haydn. Brahms had got to know Karl Ferdinand Pohl, librarian of the Vienna Philharmonic Orchestra, who was working on a biography of the earlier composer, and who had unearthed six divertimentos for wind ensemble, apparently by Haydn. Brahms was fascinated, especially by the last of them, whose slow movement was headed 'St Anthony Chorale' in the original wind score.

Nowadays, however, it's judged vanishingly unlikely that Haydn had anything to do with those divertimentos at all – for a start, the instruments they were written for were not what Haydn had available to him at that time. It's more likely that an unscrupulous 19th-century publisher had simply attached Haydn's name to the music in order to drive sales. They may have been by Haydn's student Ignaz Pleyel, but there's not even much evidence to substantiate that possibility. Digging deeper, however, it's not even clear what exactly the 'St Anthony Chorale' is – probably an earlier piece or a melody that the mysterious composer was quoting, though little is known of any specific origins.



Johannes Brahms

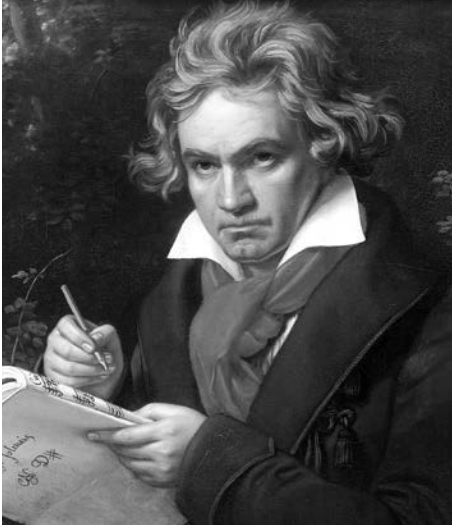
Just think of the epic musical voyages of Bach's *Goldberg Variations* or Beethoven's *Diabelli Variations*. Brahms' *St Anthony Variations* might be on a more modest scale, but their cumulative effect is in many ways just as powerful.

So the origins of the melody that so intrigued Brahms are far from clear – even if during the summer of 1873, when Brahms was writing his *Variations* in the picturesque Bavarian town of Tutzing, there seemed little question as to what the tune was. As for what specifically intrigued Brahms about the melody – well, that seems rather clearer. One of its most distinctive features is that it occupies an unusual form comprising five bars rather than the more conventional four (try counting the beats, and you'll probably arrive at 20 rather than 16). It's not something that immediately stands out on hearing the music, but there's definitely something not quite regular about it – something that, along with its stately, measured unfolding, undoubtedly kindled the composer's interest.

To the extent, in fact, that he devised a set of eight contrasting variations and a lavish finale based around the tune, keeping the original melodic shape and harmonic backdrop relatively intact across all of them,

while also injecting his own creativity into the music's mood and tone. Devising variations on an established theme is one of the oldest compositional devices there is, and it might sound like a relatively simple technique (and it can indeed be). As well as displaying a musician's compositional mastery, however, it can also take the listener on a profound spiritual journey, as if we're contemplating the same object from different perspectives, in different settings and different moods, and as a result coming to a deeper understanding. Just think of the epic musical voyages of Bach's *Goldberg Variations* or Beethoven's *Diabelli Variations*. Brahms' *St Anthony Variations* might be on a more modest scale, but their cumulative effect is in many ways just as powerful.

Brahms announces the *St Anthony Chorale* theme right at the start of the piece, using the same orchestration as in the original divertimento by 'Haydn', with added pizzicato cellos and basses providing extra richness. After a brief central section where the melody



Ludwig van Beethoven

In a letter intended for his two brothers – written in Heiligenstadt but never sent, and known to us now as the Heiligenstadt Testament – Beethoven reveals that he considered suicide, but resolved to continue living for the sake of his art.

passes to the oboes, the opening tune returns, grander and more splendid, and with the orchestral horns coming into their own against held notes from the strings and woodwind.

Brahms picks up on those held notes in his first variation, pitting them against swirling string lines. The second variation is darker and somewhat devilish in the minor mode, with abrupt changes of volume. The third is brighter and airier, with no literal repeats at all – Brahms constantly varies his material, giving it to ever-changing orchestral sections. The solemn fourth variation might sound like a funeral march if it weren't in a slow three time. It builds to a feeling of turmoil and anguish before simply dying away.

The mood changes abruptly for the Mendelssohn-style fairy scherzo of the fifth variation, full of scampering figurations, while hunting horns add to the sense of festive celebration in the jolly sixth variation. The seventh is a gentle, lilting siciliano with

more than a hint of Bach to it, while hushed, whispering voices occupy Brahms' eighth variation, its mysterious, evanescent textures building a sense of expectation.

That expectation is answered by Brahms' finale, which unfolds in the ancient form of a passacaglia, built on top of a repeating bassline (which itself is based on the piece's opening theme). The music varies each time the bassline comes round, so, in effect, Brahms creates a set of variations within a set of variations. The gentle chiming of a triangle marks the piece's final perorations, and – what else? – a return to the piece's opening theme, now more joyful and glorious than ever.

When the 21-year-old Ludwig van Beethoven took the plunge and moved from his birthplace of Bonn to the bright lights of Vienna in 1792, a large part of his motivation – aside from the endless opportunities that he hoped the European musical capital would offer him – was to study with Haydn. The two men had

met in Bonn two years earlier, and Beethoven was keen to draw on the elder musician's expertise and reputation to develop his own career as a performer and composer. In the end, however, things didn't quite go according to plan. Beethoven wasn't entirely satisfied with Haydn's ways of teaching, feeling he was too busy with his own work to focus on guiding others. Likewise, Haydn reportedly found Beethoven headstrong, stubborn and difficult, resistant to the guidance he hoped to offer. The teacher-student relationship didn't last long, but their mutual respect and admiration remained.

Beethoven wrote what we know as his Piano Concerto No 1 a few years later (confusingly, the Piano Concerto No 2 comes from a bit earlier, though it was published later, hence the reversal in numbering). Both concertos look back with fondness and reverence to the music of Haydn and Mozart, while displaying the beginnings of Beethoven's own distinctive musical voice.

Jump forward to 1803, the year that Beethoven completed (well, almost) and premiered his Piano Concerto No. 3, and he was a very different man. He'd successfully embedded himself within Vienna's music scene – and among its high society – and had written several substantial works, piano trios, piano sonatas, two symphonies and six string quartets among them. But he was struggling with more fundamental questions. Despite overwhelming passions for several women, he felt powerless to take their relationships further. Worse, Beethoven was becoming increasingly aware of his steadily declining hearing. On the advice of his doctor, he took himself away from the noise of Vienna to the calm of the small nearby town of Heiligenstadt from April to October 1802, where he clearly grappled with his personal demons. In a letter intended for his

two brothers – written in Heiligenstadt but never sent, and known to us now as the Heiligenstadt Testament – Beethoven reveals that he considered suicide, but resolved to continue living for the sake of his art.

It proved a turning point for the composer. On his return to Vienna, he accepted the increasing difficulties he'd face as a performer, and resolved to focus his efforts on composition – with a renewed sense of determination and vigour. His Piano Concerto No 3, which he himself premiered on 5 April 1803, was one of the first fruits of this new determination.

That first performance, however, was far from ideal. It formed one small part of a massive, all-Beethoven concert at Vienna's prestigious Theater an der Wien, alongside the First and Second symphonies (the latter also receiving its premiere) and the oratorio *Christ on the Mount of Olives*. Vienna's top orchestral musicians had already been hired to perform Haydn's *The Creation* at a rival event, so Beethoven had to make do with less accomplished players – and put them through a relentless, seven-hour rehearsal that virtually ensured they'd be exhausted for the performance itself. Beethoven would himself be soloist in the new Concerto, but he hadn't finished writing out the solo part: his pupil Ignaz von Seyfried, who was turning pages, later remembered Beethoven playing from an empty manuscript, with indecipherable markings scribbled here and there to indicate what should come next.

Critics found the new Concerto rather too modern and unconventional for their tastes, even if listeners generally admired Beethoven's boldness. And indeed, it's one of the composer's first works to mark out what we might consider his distinctively rugged, uncompromising style. Even its key – C minor – held a personal



Franz Joseph Haydn

Rather than a mass for troubled times, Haydn's 'Nelson' Mass would instead be a mass of joy, hope and peace.

significance for Beethoven, as a sound world of turmoil and tragedy (just think of the Fifth Symphony, also in C minor, premiered five years later). It's tempting, and not unreasonable, to line up the Third Piano Concerto's mood of gruff defiance next to Beethoven's sense of personal determination in the face of trauma, as crystallised in the Heligenstadt Testament. Even from the piano's outspoken first entry, there's undoubtedly something approaching anger in the Concerto, but there's also a sense of transcending that aggression through innovation and self-belief.

The first movement's terse opening theme does little more than to spell out the dark minor key we're in, using almost military rhythms, and though its second theme is more gracefully lyrical, a sense of bristling agitation remains for the length of the movement. The second movement offers an oasis of calm, before a spirited, spiky finale that suddenly swerves daringly into a brighter, happier C major just before it closes.

From Haydn the misattributed theme-writer and Haydn the short-lived teacher, for tonight's final piece we turn to Haydn himself as composer. By 1798, when he wrote what we now know as his 'Nelson' Mass, he'd long since stopped teaching Beethoven, had made two hugely successful visits to London with no fewer than 12 new symphonies (following similar success in Paris), and the 66-year-old composer had returned to Vienna. He'd gone back to working for the fabulously wealthy Esterházy family (in whose employment he had been since 1761), now part-time, but he was also one of Europe's most revered musicians, and had recently delighted Viennese audiences with his two colourful oratorios *The Creation* and *The Seasons*.

It was, however, a time of turmoil and worry across Europe, even amid the artistic glories of Vienna. Napoleon's forces were on the march, and when France declared war on Austria in 1792, Prussia, Britain and other nations joined the fight in an attempt to prevent the French

advance. It was largely unsuccessful, however, and Austria lost key territories in what's now northern Italy, going on to beg for peace once Vienna itself was threatened. The 1797 Treaty of Campo Formio supposedly ended hostilities, but there was deep resentment in Austria at the country's losses.

It was against that background of threat and conflict that Haydn composed what he called a 'Missa in angustiis' (or 'Mass for troubled times') in 1798, the third of six masses commissioned from him by Prince Nikolaus Esterházy II to celebrate the name-day of his wife, Princess Maria. Wartime conditions even impacted on the work's creation: the Esterházy nobleman had been forced to lay off his court wind band to save money, with the result that Haydn had a rather unusual (but sonically distinctive) orchestra of strings, trumpets, timpani and organ at his disposal. (The version we hear tonight is a later one, with added wind parts.)

Haydn termed it a 'dark' orchestra, but the music he wrote for it – as well as for the Mass' chorus and four solo singers – journeys from brooding anxiety through to blazing light and optimism. And it's that very journey that no doubt encouraged the adoption of the nickname by which we know Haydn's 'Missa in angustiis' today. Having won territories in Europe, in 1798 Napoleon turned his attention to Egypt, in an invasion intended to destroy Britain's ability to trade with the East. On 1 August that year, however, Admiral Horatio Nelson achieved a stunning victory over French naval forces in the Battle of the Nile, effectively crippling Napoleon's ambitions.

Now, Haydn can't have known about Nelson's victory while he was composing his 'Missa in angustiis'. But word may have reached Vienna by the time of the Mass' first performance, on

15 September 1798. And by the time Nelson himself – together with his lover Lady Hamilton – visited Vienna in 1800, apparently attending a performance of the Mass and warmly greeting its composer, the unofficial nickname of the 'missa in angustiis' felt too appropriate to be ignored. Rather than a mass for troubled times, Haydn's 'Nelson' Mass would instead be a mass of joy, hope and peace. Haydn's music, of course, remained unchanged: he had always discovered reasons for optimism even among the threats of invasion and destruction.

Things begin solemnly, however, in the opening 'Kyrie', with ominous fanfares from low trumpets and striking leaps in the choral parts, even if the solo soprano lightens the mood with a far brighter 'Christe eleison'. The 'Gloria' is sunnier, perhaps even recalling the joyful musical imagery of Haydn's oratorio *The Creation*, premiered just a few months earlier. It's followed by an elegant bass solo in 'Qui tollis peccata mundi', and a more energetic soprano solo in 'Quoniam tu solus sanctus'.

The 'Credo' begins as a fast-moving, bustling canon in the chorus, moving into a thoughtful 'Et incarnatus' for the soprano soloist, followed by the urgent choral 'Et resurrexit'. The hushed opening of the 'Sanctus' breaks into the far bolder, more positive music of 'Pleni sunt coeli', though Haydn might have surprised contemporary listeners with the dramatic intensity of his 'Benedictus', usually a moment of restful contemplation. After a slow orchestral introduction, his 'Agnus Dei' is an intensely expressive quartet for his vocal soloists, leading into a dashing, joyful 'Dona nobis pacem' that feels more like a celebration of the soon-to-be-established peace than a plea for deliverance, and in which Haydn even dares to throw in a few of his characteristic musical jokes.

LIBRETTO

HAYDN (1732-1809)

Nelson Mass in D minor, Hob XXII:11 (1798)

Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dextram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris. Amen.

Kyrie

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

Gloria

Glory be to God on high.

And on earth peace to men of good will.

We praise thee, we bless thee, we worship thee, we glorify thee.

We thank thee for thy great glory.

Lord God, heavenly King, Father Almighty. O Lord, the only begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father.

Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us.

For thou only art holy, thou only art the Lord, thou only, Jesus Christ, art most high.

With the Holy Spirit in the glory of God the Father. Amen.

Credo

Credo in unum Deum Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.

Et Incarnatus Est de Spiritu Sancto ex Maria virgine: Et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato, passus et sepultus est.

Et Resurrexit tertia die secundum scripturas, Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos, cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptismum in remissionem peccatorum. Et exspecto resurrectionem mortuorum Et vitam venturi saeculi. Amen.

Credo

I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible.

Begotten of the Father before all worlds, God of God, light of light, true God of true God, begotten, not made, being of one substance with the Father, by whom all things were made: who for us men and for our salvation came down from heaven.

And was made incarnate by the Holy Spirit of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate, suffered, and was buried.

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father: and he shall come again in glory to judge both the living and the dead; whose kingdom shall have no end.

And I believe in the Holy Spirit, the Lord and Giver of Life, who with the Father and the Son together is worshipped and glorified: who spoke by the Prophets. And I believe in one holy catholic and apostolic church.

I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Sanctus, sanctus, sanctus Dominus Deus
Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Agnus Dei: dona nobis pacem.

Ends**Sanctus**

Holy, holy, holy, Lord God of hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Benedictus

*Blessed is he who cometh in the name of the
Lord.*

Hosanna in the highest.

Agnus Dei

*O Lamb of God, who takest away the sins of
the world, have mercy upon us.*

*O Lamb of God, who takest away the sins of
the world, have mercy upon us.*

*O Lamb of God, who takest away the sins of
the world, grant us peace.*

Lamb of God: grant us peace.

Ends

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Conductor

MAXIM EMELYANYCHEV



Maxim Emelyanychev has been Principal Conductor of the Scottish Chamber Orchestra since 2019. He is also Chief Conductor of period-instrument orchestra Il Pomo d'Oro, and from the 2025/26 season he becomes Principal Guest Conductor of the Swedish Radio Symphony Orchestra.

Born in Nizhny Novgorod, Emelyanychev made his conducting debut at the age of 12, and later joined the class of eminent conductor Gennady Rozhdestvensky at the Moscow Conservatoire.

Emelyanychev was initially appointed as the SCO's Principal Conductor until 2022, and the relationship was later extended until 2025 and then until 2028. He has conducted the SCO at the Edinburgh International Festival and the BBC Proms, as well as on several European tours and in concerts right across Scotland. He has also made three recordings with the SCO, of symphonies by Schubert and Mendelssohn (Linn Records).

Emelyanychev has also conducted many international ensembles including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Deutsches Symphonie-Orchester Berlin, Rotterdam Philharmonic Orchestra, Finnish Radio Symphony Orchestra, Seattle Symphony and Orchestra of the Age of Enlightenment. In the opera house, Emelyanychev has conducted Handel's *Rinaldo* at Glyndebourne, the same composer's *Agrippina* as well as Mozart's *The Magic Flute* at the Royal Opera House, Covent Garden, and Mozart's *Die Entführung aus dem Serail* at the Opernhaus Zürich. He has also conducted Mozart's *Die Zauberflöte* and *Così fan tutte* with the SCO at the Edinburgh International Festival. He has collaborated closely with US soprano Joyce DiDonato, including international touring and several recordings.

Among his other recordings are keyboard sonatas by Mozart, and violin sonatas by Brahms with violinist Aylen Pritchin. He has also launched a project to record Mozart's complete symphonies with Il Pomo d'Oro. In 2019, he won the Critics' Circle Young Talent Award and an International Opera Award in the newcomer category. He received the 2025 Herbert von Karajan Award at the Salzburg Easter Festival.

For full biography please visit sco.org.uk

Piano

Yeol Eum Son



© Marco Borggreve

Poetic elegance, an innate feeling for expressive nuance and the power to project bold, dramatic contrasts are among the arresting attributes of Yeol Eum Son's pianism. Her refined artistry rises from breathtaking technical control and a profound empathy for the emotional temper of the works within her strikingly wide repertoire. She is driven above all by her natural curiosity to explore a multitude of musical genres and styles and the desire to reveal what she describes as the "pure essence" of everything she performs. Yeol Eum refuses to impose limits on her artistic freedom and remains determined to explore new artistic territory. Her choice of repertoire, which spans everything from the works of Bach and Mozart to those of Shchedrin and Kapustin, is guided chiefly by the quality and depth of the music.

In high demand as recitalist, concerto soloist and chamber musician, Yeol Eum has won critical plaudits for the profound insights and intelligence of her interpretations. Her development as an all-round artist has gained from collaborations with conductors as diverse as Lorin Maazel, Dmitri Kitajenko, Valery Gergiev, Antonio Pappano, Andrew Manze, Jaime Martin, Jun Märkl, Roberto González-Monjas, Jonathon Heyward, Ryan Bancroft, Pablo Gonzalez, Pietari Inkinen, Eivind Aadland, Joana Carneiro, Anja Bihlmaier, Dima Slobodeniouk, Gergely Madaras, Alexander Shelley, Dmitry Matvienko, Yutaka Sado, Maxim Emelyanychev and Omer Meir Welber.

Across the 24/25 season, Yeol Eum makes orchestral debuts with the BBC Symphony at the Barbican Centre in London, Düsseldorf Symphony Orchestra at the Tonhalle Düsseldorf, Vienna Tonkünstler Orchestra at Vienna Musikverein and London's Cadogan Hall, National Symphony Orchestra of Ireland, Galicia Symphony Orchestra, Naples Philharmonic, St. Louis, Colorado, Baltimore, Symphony Orchestras, and the Los Angeles Philharmonic. This season Yeol Eum also returns to the NAC Ottawa, Scottish Chamber, City of Birmingham Symphony Orchestra and Orquestra Sinfónica do Porto.

For full biography please visit sco.org.uk

Soprano

ANNA DENNIS



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

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

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

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

In the coming season she will sing *Queen of the Night/The Magic Flute* for Opera North, Nono's *Canti di Vita e d'Amore* with BBC Symphony Orchestra, Handel's *Orlando* with the Academy of Ancient Music, and also sang Mozart Mass in C minor with the Scottish Chamber Orchestra earlier in the Season.

For full biography please visit sco.org.uk

Mezzo Soprano

KATIE BRAY



Winner of the Dame Joan Sutherland Audience Prize at Cardiff Singer of the World, British mezzo-soprano Katie Bray has become known for her magnetic stage presence and gleaming, expressive tone.

On the concert platform she has appeared with orchestras including London Philharmonic Orchestra, Halle, BBC National Orchestra of Wales, Aalborg Symphony, Britten Sinfonia, Scottish Chamber Orchestra and Orchestre de Chambre de Paris in repertoire ranging from *Messiah* and Beethoven's Ninth Symphony to Verdi *Requiem*, *Elijah* and *The Dream of Gerontius*, as well as mixed programmes of classical and baroque arias. She recently gave the premiere of *Spell Book* by Freya Waley-Cohen with the Manchester Collective.

Noted for her interpretations of baroque repertoire she has received regular invitations from early music groups including Academy of Ancient Music, Irish Baroque Orchestra, The English Concert, Barokksolistene, Monteverdi Choir, Wroclaw Baroque, La Nuova Musica and Spira Mirabilis with conductors including Harry Bicket, Laurence Cummings, Bjarte Eike, Peter Whelan and John Eliot Gardiner.

Upcoming highlights include concerts with Academy of Ancient Music, The English Concert, Ulster Orchestra and Haydn's Seven Last Words with RIAS Kammerchor at Konzerhaus Berlin, as well as productions with English National Opera and Grange Park Opera.

Katie Bray graduated as a Karaviotis Scholar from the opera course at the Royal Academy of Music, was awarded the Principal's Prize and won First Prize in the Richard Lewis Singing Competition.

For full biography please visit sco.org.uk

Tenor

ANTHONY GREGORY



Hailed by Hugh Canning as the “Mozart tenor to watch”, Anthony Gregory is admired for his unique timbre, stage presence and musicality. Named by esteemed critic Rupert Christiansen as one of the future operatic stars, he was the 2015 winner of the Breakthrough Artists category by What’s On Stage following his appearance as Peter Quint & Prologue The Turn of the Screw for Glyndebourne on Tour. His successes include appearances with Glyndebourne Festival, Royal Ballet and Opera, English National Opera, Festival de Aix-en-Provence, Teatro Real in Madrid, Bergen Opera, Opernhaus Zürich, Scottish Opera and Norwegian National Opera in Oslo.

During the 2024/25 season Gregory makes some thrilling company and role debuts which see him on the stages of Greek National Opera as Achilles *Iphigenie en Aulide*, Opera di Roma as Oronte in Handel’s *Alcina* and singing the Title role in *Mitradate*, Re di Ponto in a return to Staatsoper Hamburg. He will also appear once again as Flute in Laurent Pelly’s staging of Britten’s *A midsummer night’s dream* at Opera Lausanne.

Highlights from last season include his mainstage debut at the Royal Ballet and Opera, Covent Garden, as Ferrando *Così fan tutte*; a highly acclaimed company and role debut as the Leper in Messiaen *Saint François d’Assise* at the Elbphilharmonie with Staatsoper Hamburg; *Almaviva // Barbiere di Siviglia* at Scottish Opera; Ferrando *Così fan tutte* at Opera North; and *Acis Acis* and *Galatea* at London’s Opera Holland Park.

Gregory, previously a Jerwood Young Artist at Glyndebourne, is an alumnus of the National Opera Studio and the Royal College of Music.

For full biography please visit sco.org.uk

Bass Baritone

NEAL DAVIES



Neal Davies is a British bass-baritone. Recent operatic engagements include performances of *Jephtha* (Zebul) with Music of the Baroque and Jane Glover, *Yeoman of the Guard* (Sergeant) and Don Alfonso *Così fan tutte* for the English National Opera, and Papageno in the Welsh National Opera's production of *The Magic Flute*.

24/25 includes concerts of Berlioz's *L'Enfance du Christ* at the Festival Berlioz La Côte Saint André with Paul McCreesh and the NFM Wrocław Philharmonic. Neal will also join Bernard Labadie and the Kansas City Symphony for Mozart's *Requiem Mass* in D minor, sing Elgar's *Dream of Gerontius* with Ryan Wigglesworth and the BBC Scottish Symphony Orchestra, and join Jonathan Cohen and the Rotterdam Philharmonic Orchestra for Bach's *St Matthew Passion*. Neal will also sing Dr Bartolo in the English National Opera's production of *The Marriage of Figaro*.

Notable collaborations include concerts with the Oslo Philharmonic Orchestra under Mariss Jansons, BBC Symphony Orchestra under Pierre Boulez, The Cleveland and Philharmonia orchestras under Christoph von Dohnányi, Chamber Orchestra of Europe under Nikolaus Harnoncourt, Orchestra of the Age of Enlightenment under Frans Brüggen, English Concert with Harry Bicket, Gabrieli Consort under Paul McCreesh, Hallé Orchestra with Sir Mark Elder, Concerto Koeln under Ivor Bolton, Scottish Chamber Orchestra with Adam Fischer, Bergen Philharmonic Orchestra with Edward Gardner, Deutsches Symphonie Orchester Berlin with David Zinman, Melbourne Symphony Orchestra with Sir Andrew Davis, and the London Symphony and Vienna Philharmonic orchestras under Daniel Harding. He has been a regular guest of the Edinburgh Festival and BBC Proms.

Neal Davies studied at King's College, London, and the Royal Academy of Music, and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition.

For full biography please visit sco.org.uk

Conductor/Chorus Director

GREGORY BATSLEER



Gregory Batsleer is acknowledged as one of the leading choral conductors of his generation, winning widespread recognition for his creativity and vision. Since taking on the role of SCO Chorus Director in 2009 he has led the development of the Chorus, overseeing vocal coaching, the SCO Young Singers' Programme and the emergence of regular *a capella* concerts. As well as preparing the Chorus for regular performances with the Orchestra, he has directed their successful appearances at the Edinburgh International Jazz, East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, at Greyfriars Kirk and on the SCO Summer Tour.

In 2021 Gregory took up the position of Festival Director for the London Handel Festival. He leads the programming and development of the Festival, fulfilling its mission to bring Handel's music to the widest possible audiences. He has been Artistic Director of Huddersfield Choral Society since 2017 and was Chorus Director with the Royal Scottish National Orchestra from 2015-2021.

As guest conductor, Gregory has worked with many of the UK's leading orchestras and ensembles. Recent highlights include performances with the Royal Northern Sinfonia, RSNO, Hallé Orchestra, Black Dyke Band, National Youth Choir of Great Britain, Orchestra of Opera North, Manchester Camerata, SCO and Royal Liverpool Philharmonic.

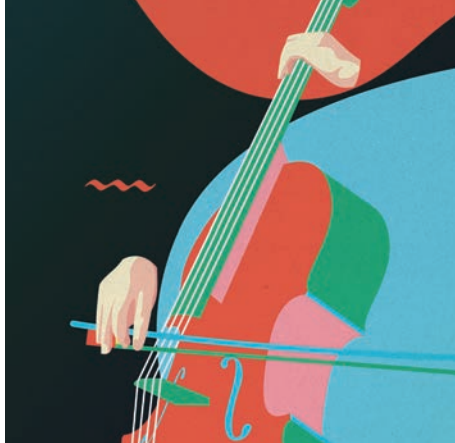
From 2012 to 2017, he was Artistic Director of the National Portrait Gallery's Choir in Residence programme, the first ever in-house music programme of any gallery or museum in the world. He has curated and devised performances for the Southbank Centre, Wilderness Festival and Latitude and collaborated with leading cultural figures across a variety of different art forms. Gregory is the co-founder and conductor of Festival Voices, a versatile ensemble dedicated to cross-art collaboration.

Gregory sits on the board of Manchester Camerata as a non-executive director. His outstanding work as a choral director was recognised with the 2015 Arts Foundation's first-ever Fellowship in Choral Conducting.

Gregory's Chair is kindly supported by Anne McFarlane

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 2019 to widespread critical acclaim. Their second recording together, of Mendelssohn symphonies, was released in 2023, with Schubert Symphonies Nos 5 and 8 following in 2024.

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.

SCO CHORUS



© Rueben Paris

The Scottish Chamber Orchestra Chorus, under the direction of Gregory Batsleer since 2009, has built a reputation as one of Scotland's most vibrant and versatile choirs. Widely regarded as one of the finest orchestral choruses in the UK, it celebrated its 30th anniversary in 2021.

Members enjoy the unique opportunity of performing with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Andrew Manze, Harry Christophers, Richard Egarr, Václav Luks and Sir James MacMillan.

The Chorus appears regularly with the Orchestra in Scotland's major cities. Recent concerts have covered a wide range of music including Bach Mass in B minor and *Christmas Oratorio*, Brahms *Requiem*, Haydn *Creation*, Stravinsky Mass, a rare performance of Vaughan Williams *Flos Campi* and premiere performances of works by Anna Clyne (SCO Associate Composer 2019-2022) and Sir James MacMillan.

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

Other notable out-of-Season appearances have included critically-acclaimed performances with the SCO at the BBC Proms in Handel's *Jephtha* in 2019 and in Mendelssohn's *Elijah* in 2023, and at the 2023 and 2024 Edinburgh International Festival in semi-staged performances of Mozart's *Die Zauberflöte* and *Così fan Tutte*.

Our Young Singers' Programme was established in 2015 to nurture and develop aspiring young singers. It is designed for young people with a high level of choral experience and ambitions to further their singing with a world-class ensemble.

Further information at sco.org.uk

The SCO Chorus Young Singers' Programme is kindly supported by the Baird Educational Trust and the D'Oyly Carte Charitable Trust.

YOUR CHORUS TONIGHT

Gregory Batsleer

Chorus Director

Stuart Hope

Associate Chorusmaster

Emma Morwood

Voice Coach

Susan White

Chorus Manager

** Young Singers' Programme*

SOPRANO

Nancy Burns
Morven Chisholm
Mairi Day
Joanne Dunwell
Lucy Forde
Holly Gowen*
Nicola Henderson
Emily Kemp*
Elizabeth McColl
Katie McGlew
Jenny Nex
Annike Petin
Kotryna Starkutė
Alison Williams

ALTO

Dinah Bourne
Sarah Campbell
Gill Cloke
Liberty Emeny
Anne Gallacher
Jennie Gardner
Claire Goodenough
Anne Grindley
Caroline Hahn
Melissa Humphreys
Rachel Kemp
Hilde McKenna
Charlotte Perkins
Linda Ruxton

TENOR

Matthew Andrews
Andrew Carvel
Ben Evans*
Colin French
Ian Gibson
Theodore Hill
Fraser Macdonald*
Keith Main
Michael Scanlon
Paul Vaughan

BASS

Mathew Brown
Gavin Easton
Luke Francis*
Matthew Fulton-
Peebles
Sandy Matheson
Richard Murphy
Kenneth Murray
Douglas Nicholson
David Paterson
Fraser Riddell
Roderick Wylie

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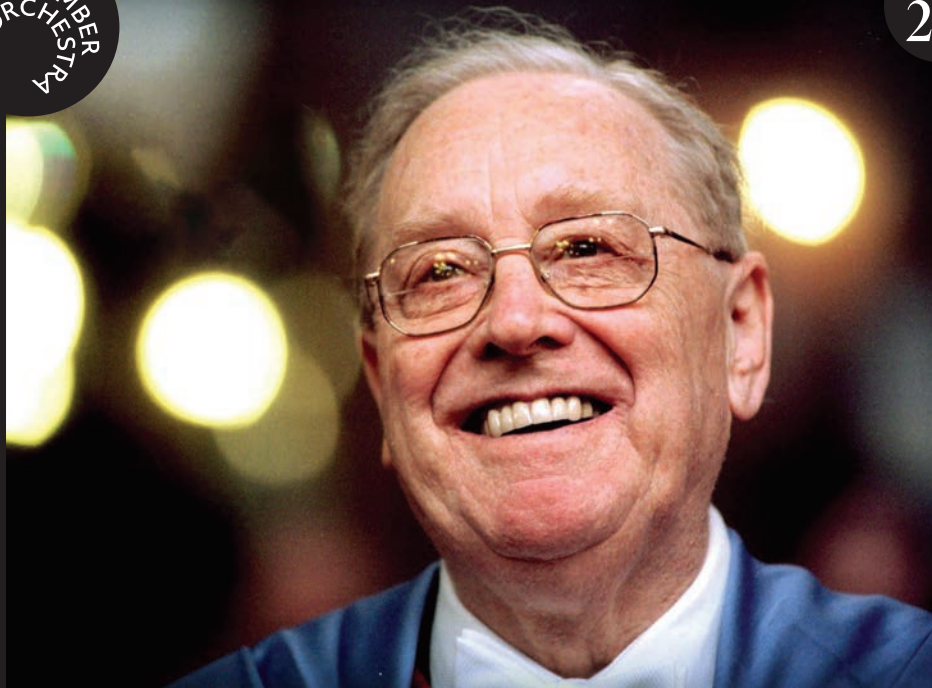
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Sir Charles Mackerras
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THE SIR CHARLES MACKERRAS CIRCLE

Leave the Gift of Music

Supporting the Scottish Chamber Orchestra through a gift in your Will is one of the most meaningful ways to help secure our future.

Sir Charles Mackerras, our former Conductor Laureate, showed remarkable generosity by pledging his SCO recording royalties in perpetuity. In his honour, and to thank those including the SCO in their legacy plans, we established The Sir Charles Mackerras Circle.

Circle members enjoy exclusive benefits, including an invitation to an annual behind-the-scenes event to see how their support brings exceptional musical experiences to communities across Scotland and beyond.

To learn more, contact Mary at mary.clayton@sco.org.uk or call **0131 478 8369**.

Together, we can ensure the gift of music resonates for generations to come.