

SCOTTISH  
CHAMBER  
ORCHESTRA

25  
26

# Carmina Gadelica

22-23 November 2025

In partnership with



Royal Conservatoire  
of Scotland

[sco.org.uk](http://sco.org.uk)

PROGRAMME



  
**THE SCOTSMAN**  
Dare to be **honest**

*Now's the day for...*

# Arts & Culture

*Celebrating Scottish life, from expert  
writers who dare to be honest.*



To subscribe scan the QR code or visit: [scotsman.com](http://scotsman.com)

# Carmina Gadelica

SCO and RCS Winds, Side by Side

In partnership with



Royal Conservatoire  
of Scotland

---

**Saturday 22 November, 3pm** Holy Trinity Church St Andrews

**Sunday 23 November, 3pm** The Queen's Hall, Edinburgh

---

**MOZART (arr.CEBRIÁN)** Music from The Marriage of Figaro

**JAMES MACMILLAN** Untold

**JAY CAPPERAULD** Carmina Gadelica

*Interval of 20 minutes*

**JONATHAN DOVE** Figures in the Garden

**MOZART** Sextet in B-flat

**MENDELSSOHN (arr.CEBRIÁN)** Scherzo, A Midsummer Night's Dream

---

**SCO Wind Soloists**

**RCS Wind Soloists**



**SCO Wind Soloists**

**Andre Cebrián** (*left – flute*)

**and Maximiliano Martín**

(*right – clarinet*)

© Andy Cerrin

SCOTTISH  
CHAMBER  
ORCHESTRA

4 Royal Terrace, Edinburgh EH7 5AB  
+44 (0)131 557 6800 | [info@sco.org.uk](mailto:info@sco.org.uk) | [sco.org.uk](http://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

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

### 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 Flute *André Cebrián*

Claire and Mark Urquhart

### Principal Oboe

The Hedley Gordon Wright Charitable Trust

### Sub-Principal Oboe *Katherine Bryer*

Ulrike and Mark Wilson

### Principal Clarinet *Maximiliano Martín*

Stuart and Alison Paul

### Principal Bassoon *Cerys Ambrose-Evans*

Claire and Anthony Tait

### Sub-Principal Bassoon *Alison Green*

George Rubienski

### Principal Horn *Kenneth Henderson*

Caroline Hahn and Richard Neville-Towle

### 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



ehfm

## Key Funders



WILLIAM GRANT  
FOUNDATION

Binks  
Trust



THE  
RS MACDONALD  
CHARITABLE TRUST

youngstart |  
Delivered by  
THE NATIONAL LOTTERY  
COMMUNITY FUND

## Charity Partner



## THANK YOU

# SCO Donors

### Diamond

The Cockaigne Fund  
Malcolm and Avril Gourlay  
John and Jane Griffiths  
James and Felicity Ivory  
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  
David and Elizabeth Hudson  
Helen B Jackson  
Dr and Mrs Peter Jackson  
Dr Daniel Lamont  
Graham and Elma Leisk  
Professor and Mrs Ludlam  
Chris and Gill Masters  
Duncan and Una McGhie  
Anne-Marie McQueen  
James F Muirhead  
Robin and Catherine Parbrook  
Patrick and Susan Prenter  
Mr and Mrs J Reid  
Martin and Mairi Ritchie  
Hilary E Ross  
Elaine Ross  
Sir Muir and Lady Russell  
Jill and Brian Sandford  
Michael and Elizabeth Sudlow  
Robert and Elizabeth Turcan  
Alan and Sue Warner  
Anny and Bobby White  
Robert Mackay and Philip Whitley  
Finlay and Lynn Williamson  
Ruth Woodburn

### Gold

Peter Armit  
Adam Gaines and Joanna Baker  
John and Maggie Bolton  
Elizabeth Brittin  
Kate Calder  
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  
James Friend  
Iain Gow  
Margaret Green  
Christopher and Kathleen Haddow  
Catherine Johnstone  
Julie and Julian Keanie  
Gordon Kirk  
Janey and Barrie Lambie  
Mike and Karen Mair  
Roy and Svend McEwan-Brown  
John and Liz Murphy  
Tom Pate  
Maggie Peatfield  
Sarah and Spiro Phanos  
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  
Douglas and Sandra Twedd  
Bill Welsh  
Catherine Wilson  
Neil and Philippa Woodcock

## Silver

Roy Alexander

Fiona and Neil Ballantyne

The Batsleer Family

Jack Bogle

Jane Borland

Alan Borthwick

Dinah Bourne

Michael and Jane Boyle

Mary Brady

John Brownlie

Laura Buist

Robert Burns

Sheila Colvin

Lorn and Camilla Cowie

Adam and Lesley Cumming

Dr Wilma Dickson

Seona Reid and Cordelia Ditton

Sylvia Dow

Colin Duncan in memory of Norma Moore

Raymond Ellis

Dr and Mrs Alan Falconer

Sheila Ferguson

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

Ross D. Johnstone

Professor Christopher and Mrs Alison Kelnar

Dr Ian Laing

Geoff Lewis

Dorothy A Lunt

Vincent Macaulay

James McClure in memory of Robert Duncan

Ben McCorkell

Lucy McCorkell

Gavin McCrone

Michael McGarvie

Brian Miller

Alistair Montgomerie

Andrew Murchison

Pamela Andrews and Alan Norton

Gilly Ogilvy-Wedderburn

John Peutherer in memory of Audrey Peutherer

James S Potter

Timothy Barnes and Janet Sidaway

Catherine Steel

John and Angela Swales

Takashi and Mikako Taji

C S Weir

Susannah Johnston and Jamie Weir

David and Lucy Wren

---

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](mailto:hannah.wilkinson@sco.org.uk)**.



**“...an orchestral sound that  
seemed to gleam from within.”**

**THE SCOTSMAN** ★★★★★

**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

Our Musicians

## SCO/RCS WINDS SIDE BY SIDE

\* Denotes RCS performers

*Information correct at the time of going to print*

### **Flute**

André Cebrián

\*Hana Flood

### **Oboe**

José Masmano Villar

Katherine Bryer

\*Abigail Williamson

\*Eleanor Granberg

### **Clarinet**

Maximiliano Martín

\*Lily Crisp

\*Leo Kerr

### **Bassoon**

Ursula Leveaux

Alison Green

\*Freya Liles

### **Horn**

Kenneth Henderson

Jamie Shield

\*Emily Morran

\*Samuel Anthony

**Katherine Bryer**  
Sub-Principal Oboe



# What You Are About To Hear

---

## MOZART (1756-1791)

Music from The Marriage of Figaro (1786)  
arr. Cebrián (2025)

Overture

Cinque, dieci, venti

Voi che sapete

Non più andrai

---

## JAMES MACMILLAN (b. 1959)

Untold (1987, rev.1991)

---

## JAY CAPPERAULD (b. 1989)

Carmina Gadelica (2025)

Incantations

Waterfall of Psalms

Waulking Songs

Laments

Fairy Songs

*Commissioned by the Scottish Chamber Orchestra  
and generously supported by a grant from the  
Vaughan Williams Foundation*



---

## JONATHAN DOVE (b. 1959)

Figures in the Garden (1991)

Dancing in the dark

Susanna in the rain

A conversation

Barbarina alone

The Countess interrupts a quarrel

Voices in the garden

Nocturne: Figaro and Susanna

---

## MOZART (1756-1791)

Divertimento in B-flat, K.270 (1777)

Allegro molto

Andantino

Menuetto

Presto

---

## MENDELSSOHN (1809-1847)

Scherzo from A Midsummer Night's  
Dream (1842-43) arr. Cebrián (2024)

The spirit of Wolfgang Amadeus Mozart hovers behind much of this afternoon's music for winds. He probably wouldn't have been surprised: the great Salzburg-born composer not only wrote his own wind-band works, but was also used to hearing bits and pieces from his much-loved operas reimagined (not always with his permission) for an ensemble of wind instruments. On his way home late one night, the story goes, Mozart was serenaded by a sextet of street wind musicians, who were playing something that he himself had composed.

Indeed, the wind ensemble – or Harmonie, to give it its proper name – was all the rage in central Europe during the second half of the 18th century, as nobles and wealthy landowners demanded light music from their house ensemble's wind players for entertainment purposes. At its simplest, that might mean a few popular opera tunes as background music for dinner. At its most sophisticated, however, it led to elaborate rearrangements of symphonies or even whole operas, intended as serenades for banquets or garden parties, to charm and delight hunting expeditions, or even as 'morning music' to wake particularly esteemed guests.

Spring 1782 marked quite a turning point for the form: the Austrian Emperor Joseph II ordered that an eight-piece wind ensemble assembled from his Vienna court orchestra (which would later become the Vienna Philharmonic) should provide his 'table music', comprising pairs of oboes, clarinets, horns and bassoons. It was a group that included some of the most illustrious players in Europe at the time, including one Anton Stadler, for whom Mozart would later write his Clarinet Quintet and Concerto.

If Joseph II set the trend, then many others across Europe followed, thereby hugely

expanding the repertoire for wind groups – and also encouraging some unscrupulous money-making. Before any concept of copyright, arrangers were known to leap on the latest operatic hit and extract its big tunes for Harmonie versions, whether the original composer knew about it or not. Mozart, for example, wrote from Vienna to his father in Salzburg that he planned to rearrange the whole of his opera *Die Entführung aus dem Serail* for wind ensemble before anyone else could get their hands on it.

Not that there's anything untoward going on in today's opening arrangements of music from Mozart's 1786 opera *The Marriage of Figaro*. André Cebrián is the Scottish Chamber Orchestra's principal flautist, and also an accomplished arranger of music for wind ensemble and other instruments. He continues in a centuries-old tradition with the four numbers he's arranged from Mozart's sparkling comedy of manners for wind dectet, featuring pairs of flutes, oboes, clarinets, bassoons and horns.

The bustling, witty Overture sets the scene for the opera's farcical but razor-sharp comedy, and Cebrián ensures stand-out solos for each of the dectet's players. 'Cinque, dieci, venti' is the opera's very first number, as the wily Figaro and his bride-to-be Susanna measure out the space for their bridal bed – even if Susanna is more than a little concerned by their room's proximity to that of the lascivious Count Almaviva. A far more innocent kind of love is put under the spotlight in 'Voi che sapete', in which the page Cherubino admits he doesn't understand his burgeoning desires to Susanna and the Countess: a solo oboe stands in for the lad's vocal line. Cebrián's arrangements conclude with 'Non più andrai', with a horn replacing Figaro's original vocals, in which the sly valet has some mischief describing

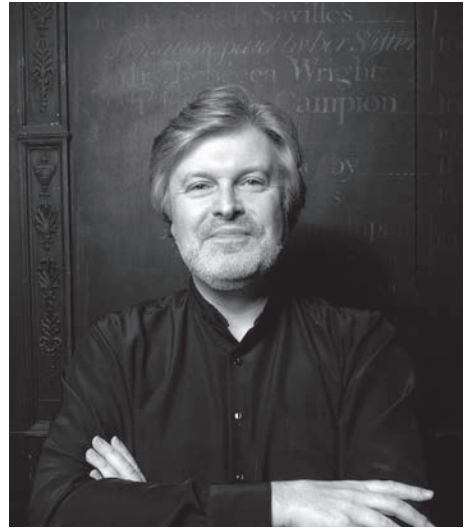
the hardships of military life to the terrified Cherubino, who's been banished to the army for flirting with the women of the Almaviva household.

We move away from Mozart for today's next two pieces. *Untold* is an early work by Sir James MacMillan, written in 1987 when he was 31. He describes the piece:

*Untold was commissioned by the Ayr Arts Guild for the Flaxton Ensemble who gave the premiere in 1987. It is a short, slow movement for wind quintet but using a cor anglais instead of an oboe. Its mood is lyrical and expressive, the material being loosely based on an Irish love-song: 'For Ireland I'll Not Tell Her Name'. The piece is dedicated to my young nephew Sean.*

Jay Capperauld has been the SCO's Associate Composer since 2022, and also has close personal and professional connections with MacMillan. Capperauld has written widely for the SCO: his macabre *Bruckner's Skull*, reflecting on the (possibly apocryphal) tale of the earlier composer cradling the skulls of Beethoven and Schubert as they were moved between Viennese cemeteries, was premiered in February and given a repeat performance at the BBC Proms earlier this year, while his theatrical work for children (and grown-ups) *The Great Grumpy Gaboon* recently entertained listeners across Scotland following its 2024 premiere. Capperauld himself writes about today's piece, which received its first performance in April:

*Carmina Gadelica is inspired by Alexander Carmichael's 1800s collection of ancient Scottish folk poetry consisting of hymns, prayers, charms and incantations from the vanishing Western Isle cultures of Scotland. His compendium, titled Carmina Gadelica, which*



*Sir James MacMillan*

*translates as 'Song of the Gaels', came into contention when its authenticity and authorship were questioned, leading to accusations that Carmichael may have fabricated and/or significantly altered its contents.*

*This new work for wind dectet explores the subject of authorship and cultural authenticity through various 'Scottish' melodies in a musical re-creation of Carmichael's Carmina Gadelica. The piece is divided into five movements inspired by the collection's various songs:*

*The first movement, 'Incantations', explores the various ritualistic charms and prayers of healing and harvest that reflect on the primal beliefs of bygone people. The second movement, 'Waterfall of Psalms', replicates the Gaelic tradition of psalm singing in which a precentor sings a musical line and the congregation attempts to follow this line while embellishing and improvising around it – this cascading and*



Jay Capperault

*Carmina Gadelica* is inspired by Alexander Carmichael's 1800s collection of ancient Scottish folk poetry consisting of hymns, prayers, charms and incantations from the vanishing Western Isle cultures of Scotland.

haunting effect becoming known as 'waterfall music'. The third movement, 'Waulking Songs', presents a patchwork musical tapestry woven over a single steady beat, in reference to the thumping rhythm drummed out on tables by the hands of women who worked on cloth while they sang songs to accompany their work. The musical material is put through its own processes which turn its metaphorical 'cloth' into a new product while the beat-driven song remains the same. The fourth movement, 'Laments', is inspired by the collection's sorrowful songs of grief and the Gaelic tradition of 'keening' in which mourners cry or weep for the dead in song. The practice of keening was an integral part of funerals, with its characteristic melodious wailing, but the act has since died out with only a handful of recorded examples left as reference to its authentic style. The final movement, 'Fairy Songs', explores the collection's folklore of fairies, which depicts the complex relationships between humans and

these supernatural entities, who often appear to people as divine beings and other creatures to lead them in an impish dance to otherworldly realms.'

The concert's next piece takes us back to *The Marriage of Figaro* – well, kind of. London-born Jonathan Dove is one of today's most cherished and widely performed British composers, and made his name with a huge output of operas that have enjoyed wide international success. Even in his music for the concert hall, he maintains a thoroughly theatrical, dramatic perspective. His seven-movement wind octet *Figures in the Garden* again follows directly in the footsteps of music for Harmonie bands created more than two centuries ago. Dove writes about the piece:

*For their 1991 Mozart bicentenary celebrations, Glyndebourne commissioned five composers to write wind serenades. Each*



Jonathan Dove

**London-born Jonathan Dove is one of today's most cherished and widely performed British composers, and made his name with a huge output of operas that have enjoyed wide international success.**

*serenade was to be musically connected in some way with one of Mozart's operas, and to be played outdoors before the performance of the opera. I was asked to compose a piece to precede The Marriage of Figaro. Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: 'Voi che sapete', 'Deh vieni, non tardar', and Susanna and the Countess's letter-writing duet 'Canzonetta sull'aria'. I had the idea that with all the performances of The Marriage of Figaro that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes – it would be disastrous if the audience were tired of them before the opera had even*

*begun – but each movement of Figures in the Garden is developed from a musical idea in the opera. Here and there an alternative scenario emerges: Susanna sings her aria in the rain (because it's an English garden), and Figaro and Susanna finally enjoy a moment of shared tranquillity that is denied them in the opera.*

With today's penultimate piece, we finally reach Mozart himself. He was 20 when he wrote his Sextet in B flat, K270, in 1777, and working as concertmaster at the Salzburg court of Prince-Archbishop Hieronymus Colloredo. His pushy father Leopold had secured him a job at the court in 1773 (when Wolfgang was just 17 – though he was already a seasoned musician by then), and to be frank, by 1777 he was already starting to feel frustrated by the ruler's picky demands, conservative tastes and apparent reluctance to pay him a decent wage.



*Wolfgang Amadeus Mozart*

**The piece is full of rich, complex tone colours, and Mozart often allows a surprising independence between the instruments' lines, in particular sometimes promoting one of the two bassoons from its bassline role to that of soloist.**

Today's Sextet – termed a Divertimento on the original manuscript – is one of five such wind pieces that Mozart wrote as Tafelmusik for Colloredo, in other words to serve as background music for dinner, probably at some particularly lavish functions (though we don't know which). It's perhaps tempting, therefore, to see a piece like today's as only contributing to Mozart's desire to move on to the bright lights and dazzling opportunities of Vienna, which he'd eventually do in 1781.

But that would be to overlook the care and creativity that Mozart devoted to such an apparently modest piece, and the sophistication with which he treated his musical material, as well as his particular combination of instruments: two oboes, two horns and two bassoons. The piece is full of rich, complex tone colours, and Mozart often allows a surprising independence between the instruments' lines, in particular sometimes promoting one of the

two bassoons from its bassline role to that of soloist.

After a loud, fanfare-like call to attention, the opening movement dashes off with a mischievous, witty theme for two oboes (later one oboe and one bassoon), before a gentler second main theme, again announced by the oboes. In the slower second movement, the first bassoon copies the first oboe's opening melody, but offset by a few beats, generating a particularly rich and flowing texture. The third movement is a minuet dance with a heavily decorated main melodic line, while Mozart closes with a dashing jig, full of bumptious good humour.

The sparkling musical wit continues in today's closing piece, which again continues the centuries-old Harmonie tradition but looks back to the music of a slightly more recent composer. Born as he was into one of Europe's



Felix Mendelssohn

**Mendelssohn's original makes great use of his orchestra's wind instruments, especially its duo of flutes. Today's arrangement – which again comes courtesy of André Cebrián – transfers the whole thing to winds.**

elite cultural dynasties, it was no surprise that the young Felix Mendelssohn would quickly discover – and grow to love – the plays of Shakespeare. Amid his childhood immersion in music, painting, literature and philosophy, he would also raid the family's library and act out favourite scenes from Shakespeare with his sister Fanny. The Mendelssohns acquired a new German translation of *A Midsummer Night's Dream* in 1826, and Felix devoured it – as well as immediately sensing its musical potential. The result was his *A Midsummer Night's Dream* Overture, written when he was just 17, and originally intended for the concert hall rather than the theatre.

It was 17 years later, in 1843, that the mature composer was requested to provide incidental music for a production of *A Midsummer Night's Dream* in celebration of the birthday of King Friedrich-Wilhelm IV of Prussia. Incorporating his existing Overture into what

was now a theatrical setting, Mendelssohn also set about reusing the musical themes he'd concocted as a teenager into the broader scope of an evening-long entertainment. Among the incidental music's 14 separate numbers, today's Scherzo introduces us to the world of the play's fairies with appropriately light-footed, mischievous music that scampers through the piece from start to finish. Perhaps surprisingly, Mendelssohn sets his supernatural evocations in the darker, more wistful minor mode – maybe to suggest the beings' unpredictable, unruly natures – although a more rustic-sounding tune in the brighter major enters later on. Mendelssohn's original makes great use of his orchestra's wind instruments, especially its duo of flutes. Today's arrangement – which again comes courtesy of André Cebrián – transfers the whole thing to winds.

© David Kettle

SCOTTISH  
CHAMBER  
ORCHESTRA

17-19 December, 2pm  
St Andrews | Edinburgh | Glasgow



# Mozart Matinee

with Peter Whelan

**Peter Whelan** conductor/fortepiano

**Tara Erraught** mezzo soprano

**Maximiliano Martín** clarinet

**Peter Franks** posthorn

LEARN MORE



DUNARD FUND

THE SCOTSMAN

GDINBVRGH  
SCOTTISH CHAMBER ORCHESTRA



Scottish  
Government

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

Biography

## SCO Wind Soloists



The Scottish Chamber Orchestra includes a double-wind section of outstanding players who also appear as soloists with the Orchestra.

Inspired by the legacy of the great Mozartian conductors of the SCO including Sir Charles Mackerras, the players are known for their stylish and exuberant performances of repertoire ranging from the celebrated divertimenti and wind serenades of the 18th century to music of the present day.

The SCO Wind Soloists appear regularly in Scotland's main cities and further afield, including the Highlands and Islands. They have also performed at Wigmore Hall, the Palace of Holyroodhouse in the presence of HRH the former Duke of Rothesay, and at the Aix-en-Provence Easter Festival. Since 2016 they have partnered annually with wind students of the Royal Conservatoire of Scotland in Side-by-Side rehearsals and concerts.

As an ensemble, the SCO Wind Soloists have recorded divertimenti and serenades by Mozart and Beethoven (Linn Records).

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

Biography

# ROYAL CONSERVATOIRE OF SCOTLAND



The Royal Conservatoire of Scotland (RCS) is a place like nowhere else, powered by performance, its people and their passion. Founded in 1847, Scotland's national conservatoire is a global leader in performing arts education, consistently ranked in the top ten of the QS World University Rankings.

Specialist tuition across music, stage, screen, dance, education and research under one roof creates an environment where artists move between disciplines, immersed in a culture of creativity and collaboration that sparks bold new work and ways of thinking.

Students learn from the best at the Royal Conservatoire of Scotland, where they work alongside award-winning teaching staff, industry experts and internationally acclaimed guest artists. And as the only conservatoire in the country, RCS is uniquely placed to partner with the nation's leading artistic companies to provide one-of-a-kind learning experiences.

At RCS, students grow into the artists they want to be, where they're encouraged to develop not just their art but their power to use it.

**[rcs.ac.uk](https://www.rcs.ac.uk)**

# Scottish Chamber Orchestra



© Christopher Bowen

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.

SCOTTISH  
CHAMBER  
ORCHESTRA

27-28 November, 7.30pm  
Edinburgh | Glasgow  
sco.org.uk

# L'Enfance du Christ

**Maxim Emelyanychev** Conductor

**Paula Murrelhy** Mary

**Andrew Staples** Narrator, Centurion

**Roderick Williams** Joseph, Polydorus

**Callum Thorpe** Herod, Ishmaelite Father

SCO Chorus

**Gregory Batsleer** Chorus Director

LEARN MORE



DUNARD FUND

THE SCOTSMAN

EDINBURGH



Scottish  
Government

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

**25** Under 26s for £6  
**26** Under 18s go free

SCOTTISH  
CHAMBER  
ORCHESTRA

# For the love of music



Explore our season  
today at [sco.org.uk](https://sco.org.uk)

DUNARD FUND THE SCOTSMAN

EDINBURGH  
THE CITY OF EDINBURGH COUNCIL

 Scottish  
Government

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

# No matter where life takes you

Enjoy a personalised investment management service and financial planning service tailored to you and your family's needs.



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](mailto:enquiries@quiltercheviot.com)

W: [quiltercheviot.com](http://quiltercheviot.com)

**Investments and income from them can go down as well as up, you may not get back what you invest.** Quilter Cheviot and Quilter Cheviot Management are trading names of Quilter Cheviot Limited. Quilter Cheviot Limited is registered in England and Wales 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 by the Financial Sector Conduct Authority in South Africa.

This is a marketing communication. Approver: Quilter Cheviot Limited, 30 September 2025.





SCOTTISH  
CHAMBER  
ORCHESTRA

# Support Us

Each year, the SCO must fundraise around £1.2 million to bring extraordinary musical performances to the stage and support groundbreaking education and community initiatives beyond it.

If you share our passion for transforming lives through the power of music and want to be part of our ongoing success, we invite you to join our community of regular donors. Your support, no matter the size, has a profound impact on our work – and as a donor, you'll enjoy an even closer connection to the Orchestra.

To learn more and support the SCO from as little as £5 per month, please contact **Hannah** at [hannah.wilkinson@sco.org.uk](mailto:hannah.wilkinson@sco.org.uk) or call **0131 478 8364**.

*The SCO is a charity registered in Scotland No SC015039.*

*Photo: Stuart Armitt*