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# Mozart Matinee

17-19 December 2025

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PROGRAMME



  
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# Mozart Matinee

With Peter Whelan

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**Wednesday 17 December, 2pm** Holy Trinity Church St Andrews

**Thursday 18 December, 2pm** The Queen's Hall, Edinburgh

**Friday 19 December, 2pm** City Halls, Glasgow

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**MOZART** Serenade KV 320 'Posthorn', interspersed with arias from Mitridate, La clemenza di Tito, Così fan tutte and The Marriage of Figaro.

**MOZART** Overture, Der Schauspieldirektor

*Interval of 20 minutes after Parto, parto from La clemenza di Tito*

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**Peter Whelan** conductor/fortepiano

**Tara Erraught** mezzo soprano

**Maximiliano Martín** clarinet

**Peter Franks** posthorn



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SCOTTISH  
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# What You Are About To Hear

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## **MOZART** (1756-1791)

Serenade in D major 'Posthorn', K.320  
(1779)

**Adagio-Allegro**  
**Minuetto**

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Mitridate, rè di Ponto, K.87 (1770)

**Soffre il mio cor**

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Serenade in D major 'Posthorn'

**Concertante**  
**Rondo**

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La clemenza di Tito, K.621 (1791)

**Parto, parto**

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*Interval of 20 minutes*

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Der Schauspieldirektor, KV.486 (1786)

**Overture**

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Così fan Tutte, K.588 (1790)

**Temerari, sortite ... Come scoglio**

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Serenade in D major 'Posthorn'

**Andantino**

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The Marriage of Figaro, K.492 (1786)

**E Susanna non vien! ... Dove sono**  
**Giunse alfin il momento ... Deh vieni, non tardar**

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Serenade in D major 'Posthorn'

**Minuetto**  
**Finale**

Christmas is just a few days away now, and there's a definite festive feel to today's all-Mozart programme – maybe not one that inspires images of decorated trees and mince pies, particularly, but one that's more to do with a broader sense of celebration and joy. Our main piece today is one of Mozart's most uplifting, exuberant serenades, originally written for an occasion celebrating hard-won achievements and new beginnings. Interspersed between its movements are a selection of arias – both much loved and little known – from right across Mozart's operatic output, some written by the teenage composer, others from almost the very end of his all-too-brief career.

But let's begin with the work that provides the framework for today's concert. Mozart was 23 when he wrote his Serenade No.9 in 1779, living and working in his birth city of Salzburg. His pushy father Leopold had secured him a job at the court of the city's Prince-Archbishop Hieronymus Colloredo in 1773, when the young composer was just 17 (though he was already a seasoned musician by then). Truth be told, Mozart quickly grew resentful of Colloredo's finicky demands, his conservative tastes and his apparent reluctance to pay him a decent wage, and set his sights on the bright lights and hopefully richer career opportunities of Vienna – where he'd eventually move in 1781. But it's Christmas: let's not dwell on Mozart's unhappiness and frustrations in Salzburg, especially when he was able to produce music as bold, bracing and bright as today's Serenade.

The piece's very name, however, tells us something about its function. Mozart's serenades – as well as his divertimentos and cassations – were essentially written as occasional pieces, not exactly as background music, but more to add festive feeling to a

**Mozart being Mozart, he could hardly hold himself back from injecting enormous charm, craftsmanship, wit and insight into even these supposedly lighter pieces**

banquet, a social gathering, or another kind of special event. You might not have been expected to sit down and pay attention to the music in the same way as you would with one of the composer's symphonies or concertos, say, but Mozart being Mozart, he could hardly hold himself back from injecting enormous charm, craftsmanship, wit and insight into even these supposedly lighter pieces.

The event in question for today's Serenade was the University of Salzburg's Finalmusik ceremony, a grand musical celebration that traditionally marked the end of the institution's academic year, and which was intended to honour the students who were graduating as well as – of course – the all-powerful Prince-Archbishop for his generosity in encouraging the education of his city's young people. It was (mainly) the students themselves who formed a makeshift orchestra for the occasion, performing first at the Prince-Archbishop's

summer residence in Schloss Mirabell, before marching across town for a second performance in front of the University's professors and fellow students.

It was a spectacular occasion, and for the 1779 ceremony, Mozart employed a particularly lavish orchestra of flutes and piccolo, oboes, bassoons, horns, trumpets, timpani and strings – plus one more unusual addition. In his penultimate movement, Mozart calls specifically for a mail-coach posthorn (hence the Serenade's nickname), which he places firmly in the spotlight as soloist. The instrument's characteristic parping would have been well known to students, both marking the arrival of mail from friends and family, and warning of the coach's imminent departure for students who wanted to write back home. Mozart stuck to the instrument's simple, fanfare-like sounds when embedding it in his Serenade. A modern-day equivalent might involve incorporating the gentle bells of WhatsApp notifications into an orchestral setting, but it's possible Mozart's posthorn has a little more charm. In any case, the posthorn fanfares probably brought a double-edged meaning to the Serenade too, not only reflecting the students' own inevitable departures and dispersal after their university years, but also reminding them to keep in touch with each other.

The Serenade opens dramatically with a slow, ceremonial introduction that hints at the lavish music to come, its outspoken outbursts interrupting far quieter moments. The contrasts between loud and soft continue in the first movement's faster main music, which bounds in with an atmosphere of outright celebration. A quieter second main theme from the violins is interrupted by gruff comments in the lower strings, and the central development section is rather more introspective, but it's not

long before the pomp and ceremony of the movement's opening return.

Mozart's second movement – the first of the Serenade's two minuets – is in many ways just as outspoken as his first. It's full of confident, bouncing rhythms that would surely have encouraged the gathered university members to dance, though its central trio section – showcasing solo flute and bassoon – has a simpler, more rustic feel to it.

We swerve away from the 'Posthorn' Serenade for the first of today's opera arias. Mozart wrote his opera *Mitridate, rè di Ponto* when he was all of 14, while touring Italy with his father. It represents the composer's first important opera, running for no fewer than 21 performances in Milan following its premiere on 26 December 1770 – though audience members are reported as being somewhat nonplussed by its composer's extreme youth. *Mitridate* is the absent King of Pontus, an ancient kingdom on the southern coast of the Black Sea (in what's now northern Turkey), thought to have been killed at war with Rome. He left his country in the joint stewardship of his two sons, Farnace and Sifare, who are now both in love with *Mitridate's* bride-to-be, Aspasia. After Farnace attempts to seize both the throne and Aspasia, she flees for help to the kindly Sifare, unaware that he secretly loves her too. In '*Soffre il mio cor con pace*', Sifare sings of his frustration at Aspasia's lack of interest in him, but also acknowledges that his brother is now his rival.

We return to Mozart's 'Posthorn' Serenade for its longest movement. The *Concertante* is indeed virtually a miniature concerto for the orchestra's wind players – flutes, oboes and bassoons – who quickly make their presence felt after an elaborate, heavily decorated melody from the violins. Mozart even creates a



Wolfgang Amadeus Mozart

**A modern-day equivalent might involve incorporating the gentle bells of WhatsApp notifications into an orchestral setting, but it's possible Mozart's posthorn has a little more charm**

pecially written-out five-part cadenza for his wind ensemble towards the movement's close.

Flute and oboe continue their prominent roles in the Serenade's fourth movement Rondeau, introducing a gentle melody that will return again and again, with the orchestra's wider wind section again in the spotlight in the movement's contrasting episodes. It builds to a joyfully boisterous ending.

If today's first opera aria came from near the beginning of Mozart's career, then our next one comes from almost the end of it. Mozart was working on his final stage work, *The Magic Flute*, when he received a commission to write a new opera to celebrate Holy Roman Emperor Leopold II becoming King of Bohemia. He could hardly refuse the request, though the libretto by Pietro Metastasio that he was given – based on the life of Roman Emperor Titus (Tito in the opera) – had already been

set to music by nearly 40 other composers. *La clemenza di Tito* served its purpose, however, in highlighting Leopold II's munificence through carefully implied parallels with Tito.

The Roman Emperor is betrayed by his close friend Sesto, who joins forces with Vitellia (daughter of the deposed Emperor Vitellio) in a plot to murder Tito. The conspiracy is discovered, and both Sesto and Vitellia confess – but Tito nonetheless forgives and frees them both. 'Parto, parto, ma tu ben mio' marks Sesto's agreement to join Vitellia in her murderous plot, and in it, he almost admits his love for her too. Alongside the voice, Mozart wrote the aria with an additional musical layer: an obbligato bass clarinet line for his friend Anton Stadler. He's already composed his Clarinet Quintet for Stadler, and would shortly write his Clarinet Concerto for him too. Clarinet and vocal melodies interweave closely, and Mozart later remembered that

**Emperor Joseph II... was keen to promote homegrown German-language entertainments above the more elaborate, long-winded, Italian-style operas that Viennese audiences seemed to love so much. And he hatched a plan to play the two styles off against each other, and to see which emerged the victor.**

Stadler received cries of "bravo!" at the opera's premiere, even from fellow orchestral players.

Before returning to the 'Posthorn' Serenade and another collection of opera arias, the concert's second half kicks off – appropriately enough – with an Overture, the witty, dashing opener that Mozart concocted for his brief, comic Singspiel *Der Schauspieldirektor* ('The Impresario') in 1786. The piece had an unusual premiere, and one that reveals much about Viennese tastes at the time. Emperor Joseph II (the elder brother and predecessor of Leopold II) was keen to promote homegrown German-language entertainments above the more elaborate, long-winded, Italian-style operas that Viennese audiences seemed to love so much. And he hatched a plan to play the two styles off against each other, and to see which emerged the victor.

At a private party – held on 7 February 1786 – dinner guests would experience two

entertainments, performed at opposite ends of the long Orangery in Vienna's Schönbrunn Palace. Both were comic, one-act works, and both were satires on the demands of operatic divas and the backstage shenanigans of opera companies. First came Mozart's comic Singspiel *Der Schauspieldirektor* ('The Impresario'), sung in German and with spoken dialogue separating its musical numbers. Then came an Italian opera – *Prima la musica e poi le parole* ('First the music and then the words') – by Mozart's rival Antonio Salieri, sung in Italian from start to finish. The audience would then decide which of the two new offerings they preferred.

In the end, it was Salieri who came out on top – perhaps not surprisingly, since he was far more highly regarded than Mozart at the time. But there was no denying the wit and insight of Mozart's comedy, which he put together hastily while simultaneously working on *The Marriage of Figaro* (which we'll return to shortly).

*Der Schauspieldirektor's* Overture erupts on a surprisingly large, lavish scale, as though the composer is setting out to impress right from the start of the work, grabbing the attention with scampering wit, refined elegance, and more than a hint of the comedy of pomposity and bruised egos that's to come.

From one Mozart stage work to another, and for today's next piece we turn to one of the composer's most famous and best-loved operas. Though to be critical, 21st-century audiences might have a few questions to ask about *Così fan tutte*, premiered in January 1790 – starting with its title, which essentially translates as 'All women are like that'. Like what is answered by the opera's storyline, in which two young men (egged on by an older accomplice) test their lovers' faithfulness by pretending to leave to join the army, only to return in disguise and attempt to seduce each other's fiancées. It wouldn't be giving too much away to say that, while the amorous complexities are ultimately teased apart and order restored, the whole experience leaves the foursome somewhat shaken.

'Come scoglio' (literally 'Like a rock') is an aria from Act I for one of the 'abandoned' women, Fiordiligi, who reiterates her resolve to remain faithful to her distant lover Guglielmo. It's a fortitude and determination that she expresses in a striking display of vocal power and agility, with rapid changes in volume, long phrases requiring faultless breath control, and a melody that swoops and soars across the entirety of the singer's range.

Back with the university celebrations and the students graduating to the 'Posthorn' Serenade, we've reached the piece's slow movement, a brooding, tragic creation with a heartrending melody from the first violins and even a few unrestrained cries of anguish. The music reaches a calmer state of quiet acceptance in the middle

of the movement, only to return to its earlier trauma as it approaches its close.

As we saw earlier, Mozart interrupted work on *The Marriage of Figaro* to put together his comic one-acter *Der Schauspieldirektor* in 1786. We now turn, however, to two arias from that longer, more ambitious opera, a comedy of manners that, below its surface sheen of elegance and propriety, is also a barbed satire on class and privilege. 'Dove sono i bei momenti' is a poignant aria for the long-suffering Countess Almaviva, who laments the fact that her husband, the Count, has become a shameless philanderer in his lust for her maid, Susanna (who'll ultimately marry Figaro, the Count's valet). In 'Deh vieni, non tardar' we change perspective to that of Susanna herself, who's exchanged outfits with the Countess in an attempt to entrap the lecherous Count. Figaro, however, is onto their ruse and hides in the bushes to see how things will unfold. For her part, Susanna knows full well that he's there, so her tender, yearning aria – apparently a love song addressed to the Count – is actually intended for her husband.

We close today's concert with the final two movements of Mozart's 'Posthorn' Serenade. The Serenade's second minuet is another striding, confident dance, and its prominent trumpets and timpani give it a particularly ceremonial air. But it's the movement's contrasting trio sections that really pique the interest. The first of them puts the orchestra's piping piccolo in the spotlight, while in the second, the mail-coach posthorn makes its contributions very clear. Mozart closes his Serenade with an effervescent finale that also takes us back to the grandeur and celebration of the opening movement – even if those qualities now seem injected with a fresh sense of propulsive energy.

# Libretto

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## MOZART (1756-1791)

### Mitridate, rè di Ponto: Soffre il mio cor (1770)

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SIFARE

Soffre il mio cor con pace  
Una beltà tiranna,  
L'orgoglio d'un audace,  
No, tollerar non sa.  
M'affanna, e non m'offende  
Chi può negarmi amore  
Ma di furor m'accende  
Chi mio rival si fa.

SIFARE

*My heart calmly endures,  
A tyrannical beauty,  
But it cannot bear  
The pride of an audacious man.  
I suffer, but am not offended  
By one who can deny me love,  
But he who inflames my fury  
Becomes my rival.*

*Vittorio Amedeo Cigna-Santi*

---

## La clemenza di Tito: Parto, ma tu ben moi (1791)

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SESTO

Parto, ma tu ben mio,  
Meco ritorna in pace;  
Sarò qual più ti piace,  
Quel che vorrai farò.  
Guardami, e tutto oblio,  
E a vendicarti io volo;  
A questo sguardo solo  
Da me sì pensera.  
Ah, qual poter, oh Dei!  
Donaste alla beltà.

SESTO

*I go but, my dearest,  
Make peace with me first;  
I will be whatever you desire,  
I will do whatever you wish.  
Look at me, and I will forget everything,  
And fly to avenge you;  
Your gaze alone  
Will be in my thoughts.  
Ah, ye Gods, how much power  
You have granted to beauty!*

*Caterino Tommaso Mazzolà, after Pietro Metastasio*

Così fan tutte: Temerari, sortite ... Come scoglio (1790)

---

FIORDILIGI

Temerari, sortite

Fuori di questo loco, e non profani

L'alito infausto degli infami detti

Nostro cor, nostro orecchio e nostri affetti!

Invan per voi, per gli altri invan si cerca

Le nostr'alme sedur: l'intatta fede

Che per noi già si diede ai cari amanti,

Saprem loro serbar infino a morte,

A dispetto del mondo e della sorte.

Come scoglio immoto resta

Contro i venti e la tempesta,

Così ognor quest'alma è forte

Nella fede e nell'amor.

Con noi nacque quella face

Che ci piace, e ci consola,

E potrà la morte sola

Far che cangi affetto il cor.

Rispettate, anime ingrato,

Quest'esempio di costanza;

E una barbara speranza

Non vi renda audaci ancor!

FIORDILIGI

*Impudent men, be gone!*

*Leave this place, and do not insult*

*Our hearts, our ears and our affections,*

*Wasting your breath with such vulgar words!*

*It is in vain that you, and others, may seek*

*To seduce our souls: we shall preserve*

*To our dying day the pure faith*

*Our dear lovers have placed in us,*

*In spite of the world and fate.*

*As a rock stands immovable*

*Against the winds and the tempest,*

*So my soul remains steadfast*

*In faith and love.*

*A flame burns within us,*

*One which pleases and consoles us,*

*And death alone*

*Could change my heart's affections.*

*Have respect, ungrateful souls,*

*For our constancy;*

*And do not allow wild hopes*

*To make you so audacious again!*

*Lorenzo da Ponte*

## The Marriage of Figaro: E Susanna non vien! ... Dove sono (1786)

---

LA CONTESSA

E Susanna non vien!

Sono ansiosa di saper come il Conte accolse  
la proposta.

Alquanto ardit il progetto mi par, e ad uno  
sposo sì vivace e geloso!

Ma che mal c'è?

Cangiando i miei vestiti con quelli di  
Susanna, e i suoi coi miei al favor della notte.

Oh cielo!

A qual umil stato fatale io son ridotta da un  
consorte crudele!

Che dopo avermi con un misto inaudito  
d'infedeltà, di gelosia, di sdegni - prima  
amata, indi offesa, ed alfin tradita -  
fammi or cercar da una mia serva aita!

Dove sono i bei momenti  
di dolcezza e di piacer,  
dove andarono i giuramenti  
di quel labbro menzogner!  
Perché mai, se in pianti e in pene  
per me tutto si cangiò,  
la memoria di quel bene  
dal mio sen non trapassò?  
Ah! Se almen la mia costanza  
nel languire amando ognor  
mi portasse una speranza  
di cangiar l'ingrato cor!

*Lorenzo da Ponte, after Beaumarchais*

THE COUNTESS

*No sign of Susanna!*

*I am anxious to know what the Count made of  
our proposal.*

*The plan seems to me somewhat rash, and  
with such an impulsive and jealous husband!*

*But what harm can there be in it?*

*Susanna and I exchange clothes under the  
cover of darkness.*

*Oh heavens!*

*How humiliating to be reduced to this by a  
cruel husband!*

*With an unprecedented blend of infidelity,  
jealousy and disdain, first he loved me, then  
offended and finally betrayed me –*

*Leaving me with no choice but to seek help  
from my maid!*

*What happened to those happy moments  
Of sweetness and pleasure?*

*Where are they now, those promises  
From a deceitful tongue?*

*How is it that, with everything  
Turning to tears and pain,*

*Those pleasant memories  
Have not faded from my breast?*

*Ah, if only my constancy*

*And yearning love for him*

*Could bring me a hope*

*Of changing his ungrateful heart!*

## The Marriage of Figaro: Giunse alfin il momento... Deh vieni, non tardar (1786)

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SUSANNA

Giunse alfin il momento, che godrò senza  
affanno in braccio all'idol mio!  
Timide cure! Uscite dal moi petto, a turbar  
non venite il mio diletto!  
Oh come par che all'amoroso foco l'amenità  
del loco, la terra e il ciel risponda,  
  
come la notte i furti miei seconda!

Deh, vieni, non tardar, o gioia bella,  
vieni ove amore per goder t'appella,  
finché non splende in ciel notturna face;  
finché l'aria è ancor bruna, e il mondo tace.  
Qui mormora il ruscel, qui scherza l'aura,

che col dolce sussurro il cor ristaura,  
qui ridono i fioretti e l'erba è fresca,  
ai piaceri d'amor qui tutto adescà.  
Vieni, ben mio, tra queste piante ascose.  
Vieni! vieni! Ti vo' la fronte incoronar di rose!

*Lorenzo da Ponte, after Beaumarchais*

*All translations © SCO*

SUSANNA

*Finally the time is here, I can bask in my  
beloved's embrace free of any worry!  
Timidity, leave my breast, disturb my pleasure  
no longer!  
Oh, how the fire of love is spreading  
throughout this place, the whole earth and the  
heavens,  
and how the night furthers my desires!*

*Come, don't delay, wonderful joy,  
Join me where love calls you to bliss,  
While the moon is not shining in the heavens,  
While the air is still dark and the world is quiet.  
Here where the stream murmurs and the  
breezes play,  
Refreshing the heart with soft whispers,  
Here where flowers smile and the grass is cool,  
an invitation to the pleasures of love.  
Come, my love, into the shelter of the trees.  
Come, come! Let me crown your brow with roses.*

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Conductor/fortepiano

## Peter Whelan



Olivier Award winner, Peter Whelan, is among the most dynamic and versatile exponents of historical performance of his generation. He is Artistic Director of Irish Baroque Orchestra and Curator for Early Music of Norwegian Wind Ensemble. In addition to taking up the role of Artistic Partner with National Symphony Orchestra Ireland in January 2026, he becomes Music Director of Philharmonia Baroque Orchestra from the 2026/2027 season and is Music Director Designate in 2025/2026.

As a conductor, Whelan has a particular passion for exploring and championing neglected music from the Baroque and Classical eras. Recent engagements have included appearances with the Beethoven Orchester Bonn, Netherlands Chamber Orchestra, Royal Northern Sinfonia, Orchestra della Svizzera Italiana, Kristiansand Symphony Orchestra, Lahti Symphony Orchestra, Orchestra of the Age of Enlightenment, The English Concert, Dunedin Consort, Monteverdi Choir and English Baroque Soloists, Gluck *Orfeo* with San Francisco Opera, Vivaldi *l'Olimpiade* with Irish National Opera (across Ireland and the Royal Opera House, London) and *Rodelinda* at Garsington Opera.

Highlights of the 2025/26 season include an appearance at the BBC Proms with the Irish Baroque Orchestra and return visits to Philharmonia Baroque Orchestra, Scottish Chamber Orchestra, Meininger Hofkapelle, National Symphony Orchestra of Ireland, Tapiola Sinfonietta and Monteverdi Choir and English Baroque Soloists.

Whelan's artistic direction in live performance and the recording studio has been widely praised for its "rich insight, style and charisma" (*The Guardian*), its "stylish verve" (*BBC Music Magazine*), and "energetic yet unfailingly sensitive direction" (*Gramophone*). As a champion of early music and opera, he represents "the very best of contemporary trends in bringing this music to life: flex and zest with tempi, lithe and vigorous... an incredible alertness to colors and moods summoned by the cut-and-thrust harmonic footwork of this music" (*Operawire*).

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

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Mezzo soprano

## Tara Erraught



Born in Dundalk, Ireland and a graduate of the Royal Irish Academy of Music, Tara Erraught is one of the leading international singers, whose versatile repertoire spans from Baroque through Mozart, the bel canto repertoire and Romantic works to contemporary music.

In the 2025/26 season, Erraught will appear in her signature role of Donna Elvira in Mozart's *Don Giovanni* at the Vienna State Opera and Semperoper Dresden; and returns to the Berlin State Opera as Rosina in *Il Barbiere di Siviglia*. Her debut at the Salzburg Whitsun Festival and the Salzburg Festival as Madame Cortese in Rossini's *Il Viaggio a Reims* is eagerly anticipated. Concert engagements will take her to the Dresden Philharmonic under Emmanuel Tjeknavorian with songs by Alma Mahler, and to the Welsh National Orchestra, where she will perform Ralph Vaughan Williams' *Songs of Travel*.

Highlights of recent seasons include her role debut as Vitellia in *La Clemenza di Tito* at the Hamburg State Opera, her debut in the title role of *Iphigénie en Tauride*, as well as *Cendrillon* and Donna Elvira at the Opéra de Paris, her role debut as Maria Stuarda at Irish National Opera, and Donna Elvira on tour with the Vienna State Opera in Monte Carlo. At the Metropolitan Opera New York she was celebrated as Nicklausse in *Les Contes d'Hoffmann* and *Hänsel*, and at the Vienna State Opera she has appeared as Donna Elvira, the Composer, and Rosina. As Angelina in the new production of *La Cenerentola*, she was hailed by the *Frankfurter Allgemeine Zeitung* as the "new Queen of Bel Canto."

Erraught has also given song recitals at London's Wigmore Hall, the Schubertiade, Munich, Barcelona, Oxford and Eppan. A particular honour was the invitation to the anniversary recital celebrating the 100th birthday of Victoria de los Angeles in Barcelona, which she also presented at the Wigmore Hall.

Concert engagements have taken her to the Bavarian Radio Symphony Orchestra under Herbert Blomstedt, the SWR, Minnesota Orchestra under Simone Young, and with a Mozart Gala to the Munich Radio Orchestra under Alexander Soddy. A close and regular collaboration connects her with the National Symphony Orchestra in Dublin. Her international concert career has also taken her to New York's Carnegie Hall, the Kennedy Center in Washington, the Pittsburgh Symphony Orchestra, Vancouver, Savannah, Indianapolis, Milwaukee, Dublin, Lyon, and Tokyo. With the Philadelphia Orchestra she sang Mozart's Requiem under Yannick Nézet-Séguin.

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

Clarinet

## Maximiliano Martín



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

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

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

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

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

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

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

Posthorn

## Peter Franks



Peter Franks studied at the Guildhall School of Music and Drama, where he was taught by Bernard Brown and Raymond Simmons. He was a national finalist and London area winner in the 1979 Shell-LSO Scholarship Competition and in the following year was awarded a bursary to join the National Centre for Orchestral Studies.

At the age of 22, Peter joined the Scottish Chamber Orchestra and was soon appointed Principal Trumpet. As a soloist, he has performed the Hummel and Haydn concertos, both with the SCO and elsewhere, Edinburgh International Festival and Paris Châtelet performances of the Vivaldi Double Concerto, and gave the Scottish, London and USA premieres of Strathclyde Concerto No.3 by Sir Peter Maxwell-Davies.

Peter has had the honour to perform and record with many distinguished conductors and colleagues both with the SCO and as a guest with many other orchestras, including the RSNO and BBC SSO. Peter holds teaching positions at the Royal Conservatoire of Scotland and St. Mary's Music School, is a visiting teacher at Edinburgh University, and has arrangements published for brass and woodwind ensembles.

*The post-horn used in tonight's performance has been kindly lent by the Royal Conservatoire of Scotland, with the help of Professor Arnold Myers.*

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

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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**.

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*Photo: Stuart Armitt*