

A red British telephone booth stands on a sandy beach. In the background, there is a blue sea, a distant shoreline with trees, and a blue sky with scattered white clouds. Tall, dry grass is in the foreground, partially obscuring the base of the booth. The overall scene is bright and scenic.

SCOTTISH
CHAMBER
ORCHESTRA

**A VERY BRITISH
ADVENTURE**

5 – 6 May 2022

SCO.ORG.UK

PROGRAMME

**CULTURE
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Season 2021/22

A VERY BRITISH ADVENTURE

Thursday 5 May, 7.30pm The Queen's Hall, Edinburgh
Friday 6 May, 7.30pm City Halls, Glasgow

Grace Williams Sea Sketches

Clyne The Years (SCO commission: World Premiere)

Libretto by Stephanie Fleischmann

Interval of 20 minutes

Dowland (arr. Manze) If My Complaints Could Passions Move

Britten Lachrymae

Vaughan Williams Flos Campi

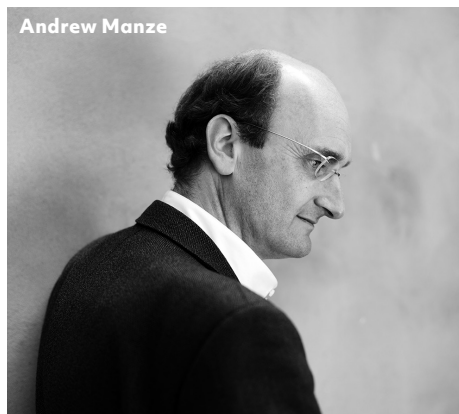
Andrew Manze Conductor

Timothy Ridout Viola

SCO Chorus

Gregory Batsleer SCO Chorus Director

Andrew Manze



Timothy Ridout



SCOTTISH
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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, whether that is regularly or on an ad hoc basis. Every single donation makes a difference and we are truly grateful.

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Ruth Crouch
Alexandra Lomeiko
Kana Kawashima
Aisling O'Dea
Fiona Alexander
Amira Bedrush-McDonald
Kristin Deeken

Second Violin

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Shaun Harrold

Timpani

Louise Goodwin

Percussion

Louise Goodwin
Alasdair Kelly

Kana Kawashima

First Violin



WHAT YOU ARE ABOUT TO HEAR

Grace Williams (1906-1977)

Sea Sketches (1944)

High Wind (Allegro energetico)

Sailing Song (Allegretto)

Channel Sirens (Lento misterioso)

Breakers (Presto)

Calm Sea in Summer (Andante tranquillo)

Clyne (b.1980)

The Years (World Premiere - SCO commission)

(2022) *Libretto by Stephanie Fleischmann*

Generously supported with funds from RVW Trust

RVWTrust

Dowland (1563-1626) arr. Manze

If My Complaints Could Passions Move (1597)

Britten (1913-1976)

Lachrymae (1948, orch.1976)

Vaughan Williams (1872-1958)

Flos Campi (1925)

Sicut Lilium inter spinas (Lento)

Jam enim hiems transiit (Andante con moto)

Quaesivi quem diligit anima mea (Lento - Allegro moderato)

En lectulum Salomonis (Moderato alla marcia)

Revertere, revertere Sulamitis! (Andante quasi lento)

Pone me ut signaculum (Moderato tranquillo)

A very British adventure tonight's concert might be, first and foremost because all of its music comes from composers born in the British isles. But dispel any expectations of pomp and circumstance, warm beer and village green cricket matches. This is a perhaps more unconventional, certainly more precious notion of Britishness, one that gazes outwards from our isolated island with curiosity and wonder across both time and geographical distance, taking inspiration and enrichment from what it discovers.

There's plenty to be said about the personalities of all four current British nations being down to our island location – and plenty of British music, too, that's been inspired by the sea that surrounds us. Just think of Vaughan Williams's *A Sea Symphony*, Elgar's *Sea Pictures*, or even Benedict Mason's wild and stormy *Lighthouses of England and Wales*.

Born in 1906 in Barry, just down the coast from Cardiff, Grace Williams took inspiration from the sea throughout her life. As a child, she's reputed to have been encouraged by a school music teacher to sit on the town's Cold Knap Beach and write down the simple songs and dance tunes that came into her head. Shortly before her death in 1977, she said in an interview: "I've lived most of my life within sight of the sea, and I shall never tire of looking at it and listening to its wonderful sounds. It must have influenced my music – its rhythms and long flowing lines and its colours must have had an effect."

That watery influence is nowhere more evident than in the five short but evocative *Sea Sketches* she wrote for string orchestra



Grace Williams

Grace Williams took inspiration from the sea throughout her life. As a child, she's reputed to have been encouraged by a school music teacher to sit on the town's Cold Knap Beach and write down the simple songs and dance tunes that came into her head.

in 1944. And that's perhaps because she was – unusually – far from the coast when she wrote it. She'd studied in London with Vaughan Williams, then in Vienna with modernist Egon Wellesz, and had struck up a friendship with the young Benjamin Britten on her return to London in 1931. She'd initially been evacuated to Grantham at the start of World War II, but had returned to the English capital, and composed the *Sea Sketches* in wartime Hampstead. Shortly after completing the work, Williams wrote to a friend: "I don't want to stay in London – I just long to get home and live in comfort by the sea." The following year, she got her wish: after a serious illness, she returned to live with her parents in Barry, and remained there for the rest of her life.

But that sense of vivid memory and intense yearning is evident throughout the work's

five brief movements, each depicting a different aspect of the sea's personality. We hear the hum of the gale right from the opening of the opening 'High Wind', a turbulent, at times *Peter Grimes*-like portrait of a blustery day with rough waves, conjuring both surging passions and feelings of threat. By contrast, Williams conveys gently rocking waves and airy freedom in her lyrical 'Sailing Song', while fog and mist descend to transform the familiar into the grotesque in her atmospheric 'Channel Sirens'. 'Breakers' is Williams's most impetuous, energetic movement, depicting storm-tossed waves smashing against a rocky coastline. She finishes, however, with a vision of radiant tranquility in 'Calm Sea in Summer', fading gently to silence.

Like others in tonight's concert, SCO Associate Composer Anna Clyne is a



Anna Clyne

The Years is a musical and literary response to our recent moment of enforced isolation, whilst it also resonates with any moment in time. I have drawn from my experiences during the pandemic in 2020, which range from quiet solitude, to the alarm of a system being fractured.

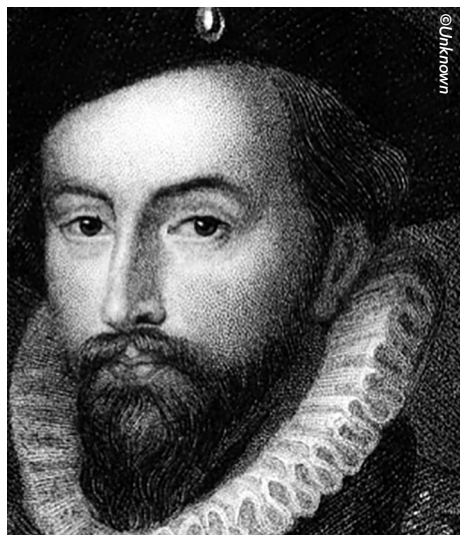
British composer with a very international perspective. Born in London, she studied in Edinburgh and is now resident in New York. She's collaborated with US playwright and librettist Stephanie Fleischmann on tonight's new work, *The Years*. They write:

"The Years is a musical and literary response to our recent moment of enforced isolation, whilst it also resonates with any moment in time. I have drawn from my experiences during the pandemic in 2020, which range from quiet solitude, to the alarm of a system being fractured".
(Anna Clyne)

"Time winds through this work on multiple levels and in multiple guises. Time is always a mystery – its fluctuations of speed, its propensity for layering, at moments, and at other moments looping back on itself. But time during this pandemic has seemed

to be almost another medium altogether – fluid and malleable yet static, moving slowly and quickly, simultaneously, in a way I've not previously experienced. My hope is that the piece conjures a sense of the passage of time, the ways time works on one, moves through a body and a soul. The voice feels solitary to me, and intimate – the you to whom it is speaking, the listener, feels very solitary too. But the declarative form speaks to a sense of communion that somehow makes sense to me in the context of a chorus". (Stephanie Fleischmann)

The theme of time continues in the concert's next two pieces, and, despite being separated by 350 years of British history, they belong together. London-born Renaissance composer, lutenist and singer John Dowland was a worldwide musical star in his day, employed from Paris to Copenhagen, and lutenist to King James I/



John Dowland

London-born Renaissance composer, lutenist and singer John Dowland was a worldwide musical star in his day, employed from Paris to Copenhagen, and lutenist to King James I/James VI in the years before his death.

James VI in the years before his death. His speciality was the lute song and, though he wrote in widely differing styles – from the flirtily amorous to the profoundly religious – he was revered above all for deep melancholy, expressed most clearly in his best-known work, *Lachrymae*, or *Seaven Tears*, a set of mournful dances for viols and lute.

Perhaps confusingly, despite their title similarities, it's on the song 'If my complaints could passions move' from Dowland's 1597 *First Booke of Songes or Ayres* that Benjamin Britten based his 1950 *Lachrymae* – though he does briefly quote the theme from Dowland's own *Lachrymae*. Britten had long mined historical English music for inspiration – just think of his *Young Person's Guide to the Orchestra*, occasionally played as an 'adult' concert work in its alternative,

narrator-less version as *Variations and Fugue on a Theme of Purcell*, and based on the 'Rondeau' from Purcell's *Abdelazer* Suite. "I couldn't be alone. I couldn't work alone. I can only work really because of the tradition that I am conscious of behind me," Britten admitted in a 1969 interview. "I feel as close to Dowland as I do to my youngest contemporary."

Britten wrote his own *Lachrymae* for the viola player William Primrose, who gave the premiere with Britten at the piano at the Aldeburgh Festival that year. Britten recast the piece for solo viola and string orchestra in February 1976, the year of his death. It's a profoundly personal piece, serious-minded and appropriately melancholy throughout, and it's Britten's only work to place the instrument he felt closest to – and his own second instrument, after the piano – in the spotlight.



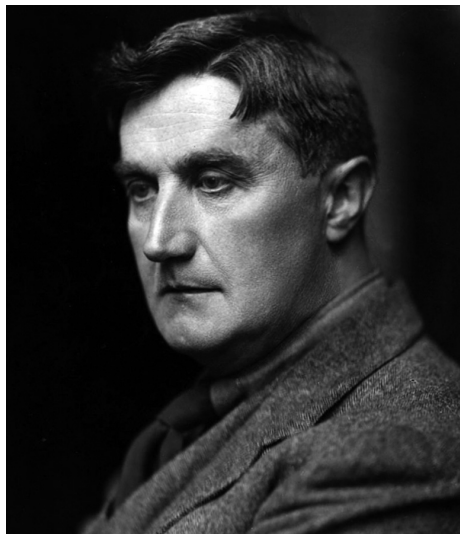
Benjamin Britten

"I couldn't be alone. I couldn't work alone. I can only work really because of the tradition that I am conscious of behind me," Britten admitted in a 1969 interview. "I feel as close to Dowland as I do to my youngest contemporary."

Hearing Dowland's Renaissance original and Britten's 20th-century reimagining together makes clear the connections between them. For although Britten's work is in the conventional form of a theme and variations, he takes the decidedly unconventional approach of reversing their order, beginning with music that sounds very distant from Dowland's original (save the song melody quoted in the bass), and growing increasingly close to it over the ensuing ten variations, only to conclude with a return to Dowland's music in its original form. The journey takes us through a series of strongly characterised brief variations – from a ghostly waltz and a spectral march to an assertive recitative and a rushing, dashing cascade of notes from the soloist – before movingly and magically transforming into an unmistakable evocation of a Renaissance viol consort.

There are few more distinctively British (in fact, specifically English) composers than Vaughan Williams, surely best known for the rhapsodic pastoral evocations of his *The Lark Ascending*. The composer himself was aware that the name of tonight's closing piece – which translates as 'flower of the fields' – might lead listeners to expect more pastel-hued pastoralism: "The title *Flos campi* was taken by some to connote an atmosphere of buttercups and daisies."

In fact, *Flos Campi* – whose title comes from the overheated love poetry of the Biblical *Song of Solomon* – is one of Vaughan Williams's most unconventional pieces, and far closer at times to a wild orientalist fantasy than it is to an English pastoral idyll. It features a viola soloist, but it's not a concerto. It includes a chorus, but – despite its six movements bearing



Ralph Vaughan Williams

***Flos campi* might be one of Vaughan Williams's most mystifying, enigmatic works. But in seeming to reach back into a distant past and gaze into far-off lands for its musical inspirations, it also neatly brings together tonight's themes of an outward-looking, all-embracing Britishness.**

Biblical quotations – they sing wordlessly throughout. It's a deeply sensual piece, at times clearly conveying the pleasures of physical love, but it concludes in a kind of luminous spirituality that's closer to Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*.

Flos Campi was first performed by violist Lionel Tertis (to whom Vaughan Williams dedicated the piece) and the Queen's Hall Orchestra, plus a chorus from the Royal College of Music, at London's Queen's Hall on 10 October 1925. Even fellow composer Gustav Holst was rather nonplussed at the premiere, admitting he 'couldn't get hold of it'. But taken on its own terms, rather than through a prism of expectations about Vaughan Williams's pastoral style, *Flos Campi* is a vivid, somewhat hallucinatory journey through sensuous abandon to glowing transcendence.

Vaughan Williams cast the piece in six movements, each headed by a quotation from the *Song of Solomon*¹, which run together in a continuous span of music. The viola soloist and orchestral oboist – each in their own, unrelated key – open the first movement, 'Sicut lilium inter spinas' ('As the lily among thorns'), while the second, 'Jam enim hiems transiit' ('For, lo, the winter is past') takes us into far more familiar Vaughan Williams territory, with graceful modal interweaving melodies for the chorus and folksy contributions from the violist. Harp and celesta glitter across the archaic pagan dance of the third movement, 'Quaesivi quem diligit anima mea' ('I sought him whom my soul loveth'), while the fourth, 'En lectulum Salomonis' ('Behold his bed, which is Solomon's'), is a swaggering, muscular military march. Vaughan Williams returns to themes from the opening in his passionate penultimate

movement, 'Revertere, revertere Sulamitis!' ('Return, return, O Shulamite!'), which contains some of the work's lushest music. In the end, however, it feels like everything has been leading to Vaughan Williams's sublime closing movement, 'Pone me ut signaculum' ('Set me as a seal'), which recalls the work's opening viola and oboe duet, before closing in otherworldly simplicity.

Flos Campi might be one of Vaughan Williams's most mystifying, enigmatic works. But in seeming to reach back into a distant past and gaze into far-off lands for its musical inspirations, it also neatly brings together tonight's themes of an outward-looking, all-embracing Britishness.

© David Kettle

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¹ Vaughan Williams cast the piece in six movements, each headed by a quotation from the Song of Solomon

1. *Sicut Lilium inter spinas, sic amica mea inter filias ... Fulcite me floribus, stipate me malis, quia amore langueo*
 As the lily among thorns, so is my love among the daughters. Stay me with flagons, comfort me with apples; for I am sick of love.
2. *Jam enim hiems transiit; imber abiit, et recessit; Flores apparuerunt in terrâ nostrâ; Tempus putationis advenit; Vox turturis audita est in terrâ nostrâ*
 For, lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land.
3. *Quaesivi quem diligit anima mea; quaesivi illum, et non inveni..."Adjuro vos, filiae Jerusalem, si inveneritis dilectum meum, ut nuntietis ei quia amore langueo..."Quo abiit dilectus tuus, O pulcherrima mulierum? Quo declinavit dilectus tuus? et quaeremus eum tecum."*
 I sought him whom my soul loveth, but I found him not...'I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick of love'....'Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee'
4. *En lectulum Salomonis sexaginta fortes ambiunt.... omnes tenentes, et ad bella doctissimi*
 Behold his bed [palanquin], which is Solomon's, three score valiant men are about it.... They all hold swords, being expert in war.
5. *Revertere, revertere Sulamitis! Revertere, revertere ut intueamur te.. Quam pulchri sunt gressus tui in calceamentis, filia principis*
 Return, return, O Shulamite, Return, return, that we may look upon thee. How beautiful are thy feet with shoes, O Prince's daughter.
6. *Pone me ut signaculum super cor tuum*
 Set me as a seal upon thine heart.

LIBRETTO

Clyne (b.1980)

The Years (World Premiere - SCO commission) (2022)

Text by Stephanie Fleischmann

- 1.**
Give yourself up to the wind.
Let the rain wash the ash
from the leaves in your hair.

Take heart in the morning.
Let the sun warm the chill
holding fast to your dreams.
- 2.**
The days are damp and crowded.
A moth batters at the screen.
Sounds at the threshold of hearing
thunder through long afternoons
of field and tarmac and sea.
- 3.**
Find something lost in the sky.
Let the lark break the peace
as the day's end glows bright.
Let the minutes slow in the dark.
Let your fingers brush the edges of shadow.
- 4.**
The years like clouds run through you.
A storm shudders through the trees
as gravity bends twilight,
blowing seconds like glass,
and day burns blind through the night.
- 5.**
Give yourself up to the wind.
Take heart in the morning.
Find something lost in the sky.

Conductor

ANDREW MANZE



Andrew Manze is widely celebrated as one of the most stimulating and inspirational conductors of his generation. His extensive and scholarly knowledge of the repertoire, together with his boundless energy and warmth, mark him out. He has been Chief Conductor of the NDR Radiophilharmonie, Hannover, since September 2014 and his contract has been extended until summer 2023. Since 2018, he has been Principal Guest Conductor of the Royal Liverpool Philharmonic Orchestra.

The 21/22 season sees the NDR Radiophilharmonie return to Germany for a busy touring schedule, including performances with Frank Peter Zimmermann and Midori. Manze and the orchestra have embarked on a major series of award-winning recordings for Pentatone, focussed on the works of Mendelssohn and Mozart. The first recording in the Mendelssohn series won the Preis der Deutschen Schallplatten Kritik. Manze has also recorded a cycle of the complete Vaughan Williams symphonies with the Royal Liverpool Philharmonic Orchestra for Onyx Classics to critical acclaim.

In great demand as a guest conductor across the globe, Manze has long-standing relationships with leading orchestras that include the Munich Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Royal Stockholm Philharmonic, Camerata Salzburg, and the Scottish Chamber Orchestra. He is also a regular guest at the Mostly Mozart Festival in New York City. Highlights for the 21/22 season include his debut with the Radio Symphony Orchestra Berlin, engagements with the Oslo Philharmonic, the Finnish Radio Symphony Orchestra and the Luxembourg Philharmonic, and conducting the Platinum Jubilee concert with the Royal Liverpool Philharmonic Orchestra.

For full biography please visit sco.org.uk

Viola

TIMOTHY RIDOUT



Timothy Ridout, a BBC New Generation Artist and Borletti-Buitoni Trust fellow, is one of the most sought-after violists of his generation. This season he appears as soloist with the BBC Symphony Orchestra at BBC Proms, Orchestre de chambre de Paris, Orchestre Philharmonique de Strasbourg, Luzerner Sinfonieorchester, BBC National Orchestra of Wales, the Hallé Orchestra and makes his Viennese solo debut at the Wiener Konzerthaus with the Graz Philharmonic. In 2020 Ridout won Hamburger Symphoniker's inaugural Sir Jeffrey Tate Prize and joined the Bowers Program of the Chamber Music Society of the Lincoln Center in 2021.

Other highlights this season include recitals and chamber concerts at Wigmore Hall, Wiener Musikverein, Concertgebouw Amsterdam and Auditorio Nacional de Música in Madrid. Further afield, Ridout embarks on a Californian tour with Camerata Pacifica, followed by a series of appearances at Lincoln Centre in New York. In 2022 he returns to Japan to perform Bartók's Viola Concerto at the Hyogo Performing Arts Centre.

For full biography please visit sco.org.uk

SCO CHORUS



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 and as one of the finest orchestral choruses in the UK.

Members enjoy a unique opportunity to perform with one of the world's leading chamber orchestras, working with international conductors including Maxim Emelyanychev, Harry Bicket, Richard Egarr, Phillipe Herreweghe, John Storgårds, Emmanuel Krivine and Andrew Manze.

The Chorus appears regularly with the Orchestra in Scotland's major cities. Recent concerts have covered a wide range of music including MacMillan *Seven Last Words*, Stravinsky Mass, Handel *Theodora*, Haydn *Seasons* and a rare performance of Schumann Requiem.

The Chorus also appears on its own in a capella repertoire, its annual Christmas concerts being an established festive highlight. Other recent out-of-Season appearances have included a critically-acclaimed debut at the 2019 BBC Proms in Handel's *Jephtha*, a dramatised performance of Parry's *Songs of Farewell* in 2017, devised by stage director Jack Furness and Chorus Director Gregory Batsleer; and the world premiere of David Lang's RPS Award-winning *Memorial Ground* at the 2016 East Neuk Festival.

Our **Young Singers' Programme** aims to nurture and develop aspiring young singers. It is designed for young people (aged 18 - 23) with a high level of singing/choral experience and ambitions to further their singing with a world-class ensemble.

Further information at sco.org.uk

YOUR CHORUS TONIGHT

*The chorus list is correct
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Gregory Batsleer

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Stuart Hope

Associate Chorusmaster

Alan Beck

Voice Coach

Susan White

Chorus Manager

SOPRANO

Nancy Burns*

Joanne Dunwell

Lucy Forde

Emily Gifford

Ruth Hoare*

Lisa Johnston

Lesley Mair

Katie McGlew

Jenny Nex*

Alison Robson

Alison Williams

ALTO

Shona Banks

Dinah Bourne

Sarah Campbell

Gill Cloke*

Judith Colman

Anne Gallacher

Claire Goodenough

Anne Grindley

Caroline Hahn

Fiona Haldane

Lorna Htet-Khin*

Melissa Humphreys

Hilde McKenna

Anna Yule*

TENOR

Richard Allison

Malcolm Bennett

David Ferrier

Colin French*

Ian Gibson*

Peter Hanman

Anthony Mudge

Michael Scanlon*

Paul Vaughan

BASS

Gavin Easton*

Richard Hyder

David Ireland

Jamie Lewis*

Sandy Matheson

Kenneth Murray

Douglas Nicholson

David Paterson

Jonathan Pryce

Peter Silver*

Stephen Todd

Roderick Wylie

**Semi-Chorus, The Years*

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 recent successful appearances at the Edinburgh International Jazz, East Neuk, Glasgow Cathedral and St Andrews Voices Festivals, and at Greyfriars Kirk.

Gregory has recently taken up the position of Festival Director for the London Handel Festival and will lead the programming, and development of the Festival, fulfilling its mission to bring Handel's music to the widest possible audiences. Since 2017 he has been Artistic Director of Huddersfield Choral Society 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.

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

Greg's Chair is kindly supported by Anne McFarlane

Baillie Gifford is proud to be the SCO's Creative Learning Partner, supporting pioneering community and education programmes across Scotland.

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THE SCOTTISH CHAMBER ORCHESTRA TARTAN

Kinloch Anderson, foremost experts in Highland Dress since 1868, and the Scottish Chamber Orchestra have been in partnership since 2014.

The Scottish Chamber Orchestra tartan, being worn here by SCO cellist Donald Gillan, was exclusively designed to celebrate the Orchestra's 40th Anniversary and has been officially registered in The Scottish Register of Tartans.

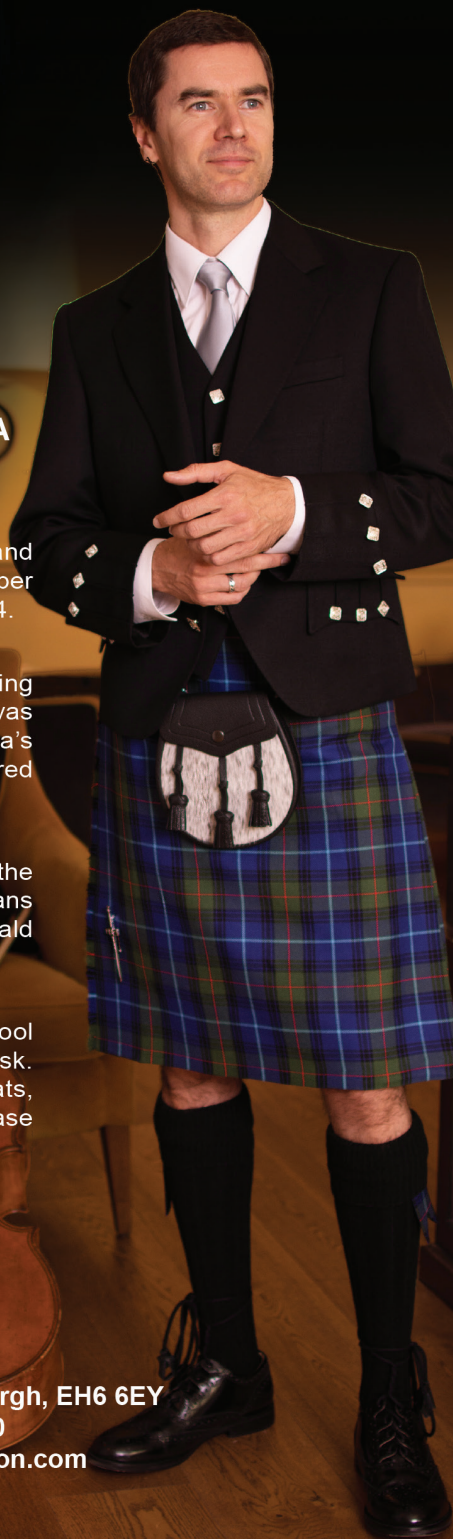
The tartan's background comes from the Ferguson, MacDonald and Maxwell clan tartans to represent Sir Charles Mackerras, Donald MacDonald and Sir Peter Maxwell Davies.

For limited edition tartan notebooks and lambswool scarves, please visit the SCO merchandise desk. For all tailored products, including waistcoats, trousers, skirts and made to measure kilts, please contact Kinloch Anderson directly.

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