



SCOTTISH  
CHAMBER  
ORCHESTRA

SUMMER TOUR 22

# THE WONDERS OF NATURE

WITH CATHERINE LARSEN-MAGUIRE

1 – 4 September 2022

[SCO.ORG.UK](https://SCO.ORG.UK)

PROGRAMME



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## Summer Tour 22

# THE WONDERS OF NATURE

## WITH CATHERINE LARSEN-MAGUIRE

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**Thursday 1 September, 7.30pm** Badenoch Centre, Kingussie

**Friday 2 September, 7.30pm** Universal Hall, Findhorn

**Saturday 3 September, 7.30pm** United Reformed Church, Fraserburgh

**Sunday 4 September, 7.30pm** The Webster Memorial Theatre, Arbroath

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**MacDonell Finlayson / Walker / Perivolaris** Held by Water\*

**Mozart** Bassoon Concerto in B-flat Major, K 191

*Interval of 20 minutes*

**Dvořák** The Bohemian Forest: Silent Woods, for Cello and Orchestra, Op 68 No 5

**Dvořák** Rondo for Cello and Orchestra Op 94

**Dvořák** Czech Suite in D Major, Op 39

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**Catherine Larsen-Maguire** Conductor

**Cerys Ambrose-Evans** Bassoon

**Philip Higham** Cello

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The Findhorn concert is with



The Arbroath concert is with



\*Commissioned by the Scottish Chamber Orchestra as part of the SCO New Stories programme.

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The Scottish Chamber Orchestra is a charity registered in Scotland No. SC015039.  
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## CAN WE COUNT ON YOUR SUPPORT?

We are incredibly thankful to the many individuals who are kind enough to support the Orchestra financially. Every donation makes a difference and helps us to travel across the length and breadth of Scotland this summer.

We aim to make live orchestral music accessible to everyone and to keep the price of concert tickets as fair as possible. Each donation is so appreciated and enables us to bring music to audiences from Drumnadrochit to Dunoon.



To find out how to make a donation, please get in touch with **Mary Clayton** on **0131 478 8369** or on our website at **[www.sco.org.uk/donate](http://www.sco.org.uk/donate)**.

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## Our Musicians

# YOUR ORCHESTRA

*Information correct at the time of going to print*

### **First Violin**

Jackie Shave  
Bas Treub  
Kana Kawashima  
Aisling O'Dea  
Siún Milne  
Amira Bedrush-McDonald  
Wen Wang  
Sian Holding

### **Second Violin**

Gordon Bragg  
Huw Daniel  
Rachel Smith  
Kristin Deeken  
Niamh Lyons  
Josie Robertson

### **Viola**

Oscar Holch  
Jessica Beeston  
Brian Schiele  
Steve King

### **Cello**

Philip Higham  
Su-a Lee  
Donald Gillan  
Niamh Molloy

### **Bass**

Nikita Naumov  
Ben Burnley

### **Flute**

André Cebrián  
Caterina Compagno

### **Piccolo**

Caterina Compagno

### **Oboe**

Robin Williams  
Katherine Bryer

### **Cor Anglais**

Katherine Bryer

### **Clarinet**

Maximiliano Martín  
William Stafford

### **Basset Horn**

Maximiliano Martín

### **Bass Clarinet**

William Stafford

### **Bassoon**

Paul Boyes  
Alison Green

### **Contrabassoon**

Alison Green

### **Horn**

Bob Ashworth  
Harry Johnstone

### **Trumpet**

Peter Franks  
Shaun Harrold

### **Timpani/ Percussion**

Alasdair Kelly

### **Kana Kawashima**

First Violin





# WHAT YOU ARE ABOUT TO HEAR

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**MacDonell Finlayson** (b.1996)

**Walker** (b.1998)

**Perivolaris** (b.1996)

**Held by Water** (2022)

*Commissioned by the Scottish Chamber Orchestra  
as part of the SCO New Stories programme.*

**MacDonell Finlayson** Crashed Foam and Pale Light

**Walker** Saat I De Blöd

**Perivolaris** A Wave Breaking

*Crashed Foam and Pale Light* inspired by the poem  
*Niseaboist* by Nalini Paul

*Saat I De Blöd* inspired by the poem *Saat I De Blöd*  
by Roseanne Watt

*A Wave Breaking* inspired by the poem *Sea-Rattle*  
by Janette Ayachi

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**Mozart** (1756-1791)

**Bassoon Concerto in B-flat Major, K.191**  
(1774)

Allegro

Andante ma Adagio

Rondo: tempo di menuetto

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**Dvořák** (1841-1904)

**The Bohemian Forest: Silent Woods,  
for Cello and Orchestra, Op 68 No 5**  
(1883-84)

Lento e molto cantabile

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**Dvořák** (1841-1904)

**Rondo for Cello and Orchestra, Op 94**  
(1891)

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**Dvořák** (1841-1904)

**Czech Suite in D Major, Op 39** (1879)

Preludium (Pastorale): Allegro moderato

Polka: Allegretto grazioso

Sousedská (Minuetto): Allegretto grazioso

Romance: Andante con moto

Finale (Furiant): Presto





Gillian Walker



Georgina MacDonell Finlayson



Electra Perivolaris

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Three brand new pieces launch tonight's wide-ranging concert. Georgina MacDonell Finlayson, Gillian Walker and Electra Perivolaris are three of Scotland's most exciting young composers, and they've been working since 2020 with SCO Associate Composer Anna Clyne on a range of new musical projects. Following pieces imagining Scottish landscapes written for small ensembles drawn from the SCO's musicians, the three composers have now created larger-scale works, with the collective title of *Held By Water*, taking inspiration from contemporary Scottish poetry.

About her *Crashed Foam and Pale Light*, Georgina MacDonell Finlayson writes:

*"The inspiration for this piece came from the poem 'Niseaboist, Isle of Harris' by the Scottish poet Nalini Paul. Paul was born in India, grew up in Vancouver, and has been living in Scotland for most of her adult*

*life. The poem was one of a sequence of poems commissioned by the Edinburgh International Book Festival as part of its New Passages project, in partnership with An Lanntair, Stornoway. The project united Scottish and Indian writers to reflect on their journey across the two countries and on the Mackenzie Collection of South Asian Art on the Isle of Lewis.*

*"I was drawn to the way in which 'Niseaboist, Isle of Harris' portrays landscape as a reflection of our place in the world. Whoever we are, and wherever we have come from, in the end, our cultures and identities are all mixed up in the sand and the water and the leftover fragments of our existence. Nature doesn't care where we have come from, the language we speak, the colour of our skin, or how we find ourselves on the beach at Niseaboist. When I was writing this piece, I imagined myself standing on that beach, listening to the gentle in and out of the waves, listening*



to the 'crashed foam and pale light'. Musically speaking, I wanted to explore this through the antiphonal possibilities of the chamber orchestra: gentle waves of sound emerging, fading and echoing from around the ensemble."

Gillian Walker writes about her work *Saat I De Blöd*:

"The name of my piece is taken from a poem by Shetland poet Roseanne Watt which discusses ideas such as the preservation of our local languages/dialects and physical/biological imagery of Shetland. The poem is written in Shetlandic dialect, and as a young person growing up in Ayr, Scots and the Ayrshire dialect have had a strong impact on who I am as a person, which is why I was initially drawn to the poem. In my piece for the SCO, I have focused on this idea of the relation between land and language/dialect as I was influenced by the biological and physiological imagery in the poem. The rhythmic nature of the piece itself is informed by the recordings of Roseanne reciting the poem and the natural timbre and sonic properties of the Shetlandic dialect, which I found strikingly visceral and beautiful."

And Electra Perivolaris introduces her new piece, *A Wave Breaking*:

"*A Wave Breaking* traces the movement of a single wave as it breaks on the shore. The musical lines are influenced by the coastline of my home on the Scottish Isle of Arran and the irregular shapes of the waves as they advance and recede. When closely observed over a long period of time, it seems that the waves slowly approach from the distant horizon before rolling onto the sands. It is an endless cycle and this piece

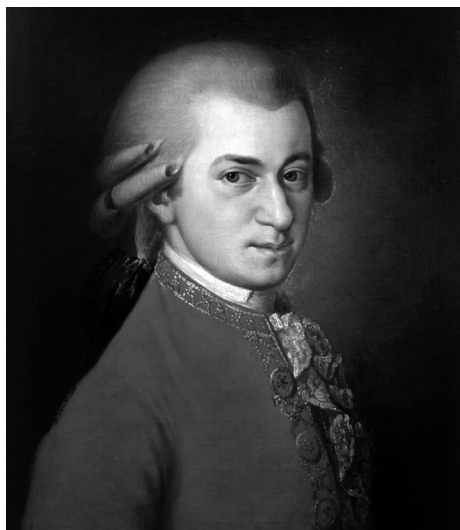
traces the journey of just one wave, a single moment in a much vaster scale of time.

"A poem by Scottish/Algerian poet, Janette Ayachi, also influenced my piece. The poem, titled 'Sea-Rattle', traces the movement of the sea as it breaks into a Glaswegian tenement flat. For me, it captured the drama of the sea and the way that I imagine the sea when away from my home, especially in urban settings. Janette Ayachi's reflections on dual cultural identity in her writing have also influenced me. My Scottish and Greek island heritages mean that the sea forms the backdrop of my life and my imagination, wherever I am."

Mozart's Bassoon Concerto is a similarly youthful work – though, of course, a long way away in stylistic terms from tonight's three opening works. Mozart wrote it when he was just 18, by which age he was already something of an established figure, if not a minor celebrity, in European musical circles. As a child prodigy, he'd already made several concert tours across the continent with his family, travels that allowed the boy to hobnob with some of Europe's most revered musical figures – and, more importantly, to experience their music at first hand. No wonder he felt inspired to create his own works at such apparent speed, and with so little apparent effort.

Following several brief trips to Italy with his father Leopold (who hoped to gain the young Wolfgang a musical position in Milan with Viennese-born Archduke Ferdinand, the city's ruler – though a job was never offered), Mozart found himself back in his birth city of Salzburg in 1773, and in gainful employment as a court musician to the ruling Prince-Archbishop





Wolfgang Amadeus Mozart

***The Bassoon Concerto ranks as Mozart's very first concerto for a wind instrument. Not that you'd know it from the composer's assured ability to exploit the instrument's particular character.***

Hieronymus Colloredo. It was Colloredo whose imperious demands and restrictions would prompt Mozart to flee Salzburg for the bright lights of Vienna eight years later, in 1781 – but, in 1774, the year he wrote tonight's Bassoon Concerto, things hadn't yet reached that parlous position. Indeed, Mozart was doing very nicely for himself, composing well-liked music across a variety of genres, from sonatas to symphonies, string quartets to serenades, and even some smaller-scale operas.

It was long thought that Mozart must have written his Bassoon Concerto for the aristocrat Thaddäus Freiherr von Dürnitz, an enthusiastic amateur bassoonist and a particular lover of Mozart's music. It's since been discovered, however, that Mozart only met Dürnitz for the first time six months after he completed the piece. It's most likely to have been composed, it's now thought, for one of the bassoonists in Colloredo's court, and is the sole surviving

example from what might well have been several concertos for the instrument.

Indeed, the Bassoon Concerto ranks as Mozart's very first concerto for a wind instrument. Not that you'd know it from the composer's assured ability to exploit the instrument's particular character. He shows off the bassoon's agility, its capabilities in rapid articulation and its astonishingly wide range in his conversational first movement, and while some of Mozart's bassoon writing might seem to be poking gentle fun at the instrument's unusual sonic personality, his emphasis is nonetheless on elegance, clarity and restraint. The soloist gets to show off their skills, in any case, in an exuberant solo cadenza, which begins high in the bassoon's tenor range.

Mozart's song-like second movement makes great play of the bassoon's higher register, too, and its delicate



melody exploits the instrument's intense expressiveness in daring leaps and plunges. The final movement is more outspoken, but Mozart still casts it as a somewhat restrained, courtly minuet – though the bassoonist takes great delight in undercutting some of the dance's formality when it offers its own irreverent interpretation of the main melody.

We leap forward more than a century for the two short works for cello and orchestra by Antonín Dvořák that begin the concert's second half. The first of them – *Silent Woods* – has a complicated history, beginning life in September 1883 as a piano duet, requested from the composer by his Berlin-based publisher Simrock to tap into the lucrative domestic music market. It was originally one of six short pieces inspired by the Šumava mountains and forest in southern Bohemia, where Dvořák enjoyed spending time with friends (including fellow composer Leoš Janáček), and quickly proved the most successful of the set. So successful, in fact, that Dvořák quickly produced a version for cello and piano, intended for himself and cellist Hanuš Wihan to play on a farewell concert tour before the composer set sail for America and a new life as Director of New York's National Conservatory of Music. From his arrangement for cello and piano, it was only natural to expand the work into a version for cello and orchestra.

Dvořák's original Czech title of *Klid* (meaning simply silence or tranquility) is perhaps closer than *Silent Woods* to capturing the miniature piece's remarkable blend of restfulness and poignant melancholy, one that serves as an ideal vehicle for the cello's singing line and sustained control. After its wistful opening,

there's more overt sadness in the piece's livelier central section, which almost seems about to break into a waltz. Once the music has risen to an impassioned climax, the woodwinds take over the cello's opening melody, with the soloist singing a gently complementary line.

Dvořák wrote his Rondo in G minor for the same farewell tour with Hanuš Wihan, this time specifically as a showcase for the cellist's exceptional abilities. He put it together quickly on Christmas Day and Boxing Day 1891, and set out specifically to draw on Czech folk music, in both a nod to the local Czech audiences who would hear the piece's first few performances, and to bid farewell to the much-cherished music he was about to leave behind during his time in America. Accordingly, there's a distinctly folk flavour to the Rondo's plaintive opening theme, which returns between contrasting music – first a more lyrical, brighter melody, then a still more exuberant, dance-like theme – before the music finally disappears in a puff of smoke.

Dvořák had indulged his passion for his country's folk music 12 years earlier, in 1879, in his exuberant *Czech Suite*, just at the time when his fame was beginning to grow. In the wake of Liszt's *Hungarian Rhapsodies* and Brahms's *Hungarian Dances*, character pieces in a colourful, nationalistic style were all the rage. It was on the recommendation of Johannes Brahms, in fact, that publisher Simrock initially approached Dvořák to compose something along similar lines. The resulting *Slavonic Dances*, originally written (like *Silent Woods*) for piano duet and intended for domestic consumption, were an enormous success,





Antonín Leopold Dvořák

***Dvořák's original Czech title of Klid (meaning simply silence or tranquility) is perhaps closer than Silent Woods to capturing the miniature piece's remarkable blend of restfulness and poignant melancholy.***

but the composer nonetheless received a pitifully small fee. (It was only when he orchestrated them the following year that he negotiated a more reasonable sum for himself.)

This, however, was just one of many disagreements between composer and publisher. Dvořák disliked, too, his first name being Germanicised to Anton to indicate that he wasn't simply a Czech country bumpkin, and was far from happy with Simrock's insistence that he should get first refusal on any future compositions. So much so that when it came to the *Czech Suite*, composed the year after the *Slavonic Dances* and intended as a kind of follow-up, Dvořák gave it a low opus number of 39, implying it was an older work from his back catalogue to evade the disputed agreement.

What Dvořák created in his Suite falls somewhere between a set of dances and

a serenade. The work opens with a lyrical, scene-setting 'Pastoral', which evokes the work's bucolic atmosphere with the distant hum of Czech bagpipes ever present behind a smoothly flowing melodic line. The second movement is a stylisation of a polka, one of the most popular Bohemian dance forms, which found its way into many other composers' works. It begins with a wistful, somewhat understated melody in the minor, but becomes far more confident and rambunctious when it shifts to the brighter major. The third movement is a 'Sousedská', a Czech folk equivalent of a minuet, though with an accent on the second beat of the bar. Fourth comes a lyrical nocturne in the form of a 'Romance', which opens with a flute melody against gently pulsing accompaniment, and a dazzling, dashing, boisterous 'Furiant' brings the Suite to an exuberant conclusion.

© David Kettle



# P O E M S

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Niseaboist, Isle of Harris

by Nalini Paul

*Water does not differentiate,  
its azures reflecting the earth's only sun  
into crashed foam and pale light.*

*No need for words, like  
black*

*like white.*

*No space for hierarchies  
or dictators  
no sleight of hand  
to write in borders  
to write in margins  
to cast out far*

*like herring nets  
for reasons to conjure  
East or West.*

When a strong wind blows  
from the North onto coastal  
waters, nutrients, deep in the seabed  
upwell.

Moving Pole-wards, they leave  
behind heat and energy  
and all the detritus of the journey:

the pearls and jewels  
the trinkets and rubies  
the sapphires and diamonds  
the coloured-glass windows  
of temples and churches  
of Hindu and Christian  
traversing the centuries in objects  
that outlive us.

What would a pair of hands  
in the future make of these fragments?  
Fingers sift through broken glass  
like the ocean moving  
its cargo into the Deep Waters.

Will it all ever speak,  
the marble and gneiss?  
Could the gravestones and temples  
and churchyards speak?  
Craggy mountains  
gold sand  
tear-streaked hillsides.

I take a small stone  
and add it to the cairn.



---

**Saat I De Blöd**  
**by Roseanne Watt**

Lass, du's parched dy tongue  
o dy ain land, Knappit  
dy wirds sae dry dey sift  
atween dy teeth lik saand  
sprittin doon an ooerglass.  
I gied dee a langwich, wan  
dat cud captir da percussion  
o waves apo its consonants,  
unravel da treads o de sowl  
wi a single wird: shoormal,  
mareel, bonhoga; a gift  
dat du's left oot tae mulder  
i da rees.

Lit me start ower:  
Lass, du dösna hae de wirds  
tae haad me on da page,  
an du'll nivir fin me dere  
until du understands  
da saat dat coorses trowe  
dy veins is da lifeblöd  
o an aulder converseeshun,  
wan dat ebbs and flöds  
joost as da tide. Dese wirds  
ir my hansel tae dee.  
Tak dem; gie dem  
a pulse.



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## Sea-Rattle

by Janette Ayachi

The sound of the sea reaches our tenement tonight  
tides curve their tails around towering brickwork  
chasing pipework in circles, staining windows  
with rims of salt, seeping in to rot the floorboards.  
The mice make boats out of bone china teacups,  
stream towards sewers licking their whiskers.  
The light in our room radiates; challenges moonshine,  
signals ghost ships, throbs like an endomorphic heartbeat.  
I hear the hammering of planks in the stairwell  
the guttural pull of the seas sweeping swell,  
two by two in miniature diptychs the neighbours escape  
abandoning hope and their biodegradable materials  
for the bounty of blue, starlight and the promised land.  
I bolt my doors as the paint starts to peel;  
the vulgarities of emulsion steer me away from corners  
a flock of gulls crash their beaks against glass,  
and the sound keeps replaying like a foreboding drum-roll  
the sea rattles then roars, furniture soon floats to the ceiling,  
like a spell water funnels up the chimney,  
light sizzles then burns out, moons flag on the horizon.  
I start to wonder how long before everything is engulfed  
the fumes are quick, eyes adjust to the sting  
lungs inflate and learn to speak, I hold my breath  
listen to their oscillations and swim towards the sky.





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New Stories supported three women composers to bridge the gap between study and the profession by providing them with mentorship from Associate Composer, Anna Clyne.

The scheme launched in Summer 2020 and Georgina MacDonell Finlayson, Electra Perivolaris and Gillian Walker were selected to take part. In the first year of the scheme they worked with Anna to write and workshop a piece for a mixed ensemble of SCO players. These new works were inspired by the art of storytelling in collaboration with writer and storyteller Janis Mackay.

In the second year, all three composers began writing a new suite for the SCO for performance in 2022. They took a collaborative approach, meeting in person to share ideas alongside their individual mentoring sessions with Anna Clyne, and continuing to take inspiration from literature in the form of contemporary poetry by women active in Scotland.

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## Conductor

# CATHERINE LARSEN-MAGUIRE



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Catherine Larsen-Maguire turned her focus exclusively to conducting in 2012 following a successful career as a bassoonist, which included 10 years as principal at the Komische Oper Berlin; since then she has become a sought-after conductor in Europe and Central and South America. In recent years she has developed close relationships with the Slovenian Radio Symphony Orchestra, the Orquesta Sinfónica de Tenerife and the Orquesta Filarmónica de la UNAM in Mexico City, to all of which she will return during the 2022-23 season. The season also includes returns to the Scottish Chamber Orchestra, Deutsches Kammerorchester Berlin and Orchestre de Chambre de Genève as well as debuts with the Orquesta Sinfónica de Galicia, Orquesta de Extremadura and Orquesta de Córdoba in Spain, the Mecklenburgische Staatskapelle Schwerin, Göttinger Symphonie Orchester and Philharmonisches Orchester der Stadt Trier in Germany, the 10/10 Ensemble of the Royal Liverpool Philharmonic, the National Youth Orchestra of Scotland in the UK, and the Jerusalem Symphony Orchestra.

The 2021-22 season included Catherine Larsen-Maguire's debuts with the London Philharmonic Orchestra, Royal Northern Sinfonia and BBC National Orchestra of Wales, the Orchestre de Chambre Fribourgeois and Ensemble Modern at the Musikfest Berlin.

Alongside the standard orchestral canon, Catherine Larsen-Maguire has a special interest in contemporary music and has directed the world and national premieres of works by composers including Alexander Goehr, Erkki-Sven Tüür, Gordon Kampe, Helen Grime, Cathy Milliken, Mica Levi, Michael Zev Gordon and James MacMillan. Her collaborations include Ensemble Modern, Klangforum Wien, Ensemble Musikfabrik, Ensemble Resonanz, Ensemble ascolta and Scottish Ensemble.

Born in Manchester and now based in Berlin, Catherine Larsen-Maguire read music at Cambridge University, followed by studies at the Royal Academy of Music in London and the Karajan Academy in Berlin. She was a jury member for the Besançon Competition (2017- 2021), and from 2014-16 held a guest professorship in conducting at the University of the Arts, Berlin.



## **Bassoon**

### **C E R Y S A M B R O S E - E V A N S**



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Born in London, Cerys started playing the bassoon when she was 15, after first playing the double bass. She studied at the GSMD, learning with Miriam Gussek, Daniel Jemison, Helen Simons and Peter Whelan, and was awarded the Howarth-GSMD Bassoon prize in her first year. After participating in the Erasmus scheme in Amsterdam and graduating with first class honours, she continued her studies with Bram van Sambeek at the Royal Conservatoire in The Hague.

Since moving back to the UK, Cerys has enjoyed a varied freelance career, performing with the RPO, LSO, Hallé, CBSO and The Orchestra of the Royal Opera House.

She was appointed Principal Bassoon of the SCO in 2021.



# Cello

## PHILIP HIGHAM



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Born in Edinburgh, Philip studied with Ruth Beauchamp at St Mary's Music School and subsequently at the RNCM with Emma Ferrand and Ralph Kirshbaum. He also enjoyed mentoring from Steven Isserlis. In 2008 he became the first UK cellist to win 1st Prize in the Bach Leipzig competition, and followed it with major prizes in 2009 Lutosławski Competition, and the 2010 Grand Prix Emmanuel Feuermann in Berlin. He was selected for representation by Young Classical Artist Trust between 2009 and 2014.

He has appeared as soloist with the Philharmonia Orchestra, the Hallé Orchestra (broadcast by BBC Radio 3), the Royal Northern Sinfonia and Bournemouth Symphony Orchestra, as well as the SCO. He has given recitals at the Wigmore Hall, Brighton Festival and Lichfield Festival, and further afield in Germany, Istanbul and Washington DC. In 2014 he performed the complete Bach Suites in Tokyo at the Musashino Cultural Foundation, and again at Wigmore Hall in 2017.

Philip has been described as 'possessing that rare combination of refined technique with subtle and expressive musicianship... all the qualities of a world-class artist' (The Strad), and has been praised for his 'expansive but tender playing' (Gramophone). His debut recording of the Britten Solo Suites (Delphian, 2013) was named instrumental disc of the month in both Gramophone and BBC Music magazines. He has also recently released the complete Bach Suites, to critical acclaim.

Philip was appointed Principal Cello of the Scottish Chamber Orchestra in 2016. He plays a fine Milanese cello by Carlo Giuseppe Testore, made in 1697, and is grateful for continued support from Harriet's Trust.

*Philip's Chair is kindly supported by The Thomas Family*



# Biography

## SCOTTISH CHAMBER ORCHESTRA



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The internationally celebrated Scottish Chamber Orchestra is one of Scotland's National Performing Companies.

Formed in 1974 and core funded by the Scottish Government, the SCO aims to provide as many opportunities as possible for people to hear great music by touring the length and breadth of Scotland, appearing regularly at major national and international festivals and by touring internationally as proud ambassadors for Scottish cultural excellence.

Making a significant contribution to Scottish life beyond the concert platform, the Orchestra works in schools, universities, colleges, hospitals, care homes, places of work and community centres through its extensive Creative Learning programme. The SCO is also proud to engage with online audiences across the globe via its innovative Digital Season.

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.

The SCO and Emelyanychev released their first album together (Linn Records) in November 2019 to widespread critical acclaim. The repertoire - Schubert's Symphony No. 9 in C major 'The Great' – is the first concert Emelyanychev performed with the Orchestra in March 2018.

The SCO also has long-standing associations with many eminent guest conductors including Conductor Emeritus Joseph Swensen, François Leleux, Pekka Kuusisto, Richard Egarr, Andrew Manze and John Storgårds.

The Orchestra enjoys close relationships with many leading composers and has commissioned almost 200 new works, including pieces by the late Sir Peter Maxwell Davies, Sir James MacMillan, Sally Beamish, Martin Suckling, Einojuhani Rautavaara, Karin Rehnqvist, Mark-Anthony Turnage, Nico Muhly and Associate Composer Anna Clyne.

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





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**For more information on how you can become a regular donor, please get in touch with Mary Clayton on 0131 478 8369 or email [mary.clayton@sco.org.uk](mailto:mary.clayton@sco.org.uk).**

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



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