

SCOTTISH CHAMBER ORCHESTRA

OCT 18, 2022 / Cobb Great Hall

Maxim Emelyanychev, Principal Conductor

Nicola Benedetti, Violin

This performance will run approximately 105 minutes,
including a 20-minute intermission.

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PROGRAM

ANNA CLYNE
(1980)

Stride

MAX BRUCH
(1838 – 1920)

Violin Concerto No. 1 in G minor,
Op. 26

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

– INTERMISSION –

FELIX
MENDELSSOHN
(1809 – 1847)

Symphony No. 3 in A minor, Op. 56,
'Scottish'

Andante con moto - Allegro un
poco agitato

Vivace non troppo

Adagio

Allegro vivacissimo - Allegro
maestoso assai

ORCHESTRA

1st Violin

Stephanie Gonley
Elizabeth Wexler
Kana Kawashima
Aisling O'Dea
Siún Milne
Fiona Alexander
Amira Bedrush-McDonald

2nd Violin

Irina Simon Renes
Gordon Bragg
Sarah Bevan-Baker
Stewart Webster
Catherine James
Gongbo Jiang
Kristin Deeken

Viola

Martin Kelly
Zoe Matthews
Brian Schiele
Steve King

Cello

Philip Higham
Su-a Lee
Donald Gillan
Eric De Wit

Bass

Nikita Naumov
Ben Burnley

Flute

André Cebrián
Emma Roche

Oboe

Katherine Bryer
Mary James

Clarinet

Maximiliano Martín
William Stafford

Bassoon

Cerys Ambrose- Evans
Alison Green

Horn

Steve Stirling
Jamie Shield
Huw Evans
Ian Smith

Trumpet

Peter Franks
Shaun Harrold

Timpani

Louise Goodwin

BIOS

MAXIM EMELYANYCHEV

SCO Principal Conductor

At the Scottish Chamber Orchestra, Maxim Emelyanychev follows in the footsteps of just five previous principal conductors in the orchestra's 48-year history: Roderick Brydon (1974-1983), Jukka-Pekka Saraste (1987-1991), Ivor Bolton (1994-1996), Joseph Swensen (1996-2005), and Robin Ticciati (2009-2018).

Highlights of his 2021/22 season include his debut with some of the most prestigious inter-national orchestras: Accademia Nazionale di Santa Cecilia, Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Deutsches Symphonie-Orchester, Toronto Symphony, and the Swedish Radio Symphony Orchestra. They include returns to the Antwerp Symphony, the Orchestre National du Capitole de Toulouse, the Royal Liverpool Philharmonic and a European tour with the Scottish Chamber Orchestra, followed by appearances at the Radio-France Montpellier Festival and the Edinburgh International Festival.

In 2022/23 Maxim is touring the U.S. with the Scottish Chamber Orchestra. He will make his debut with the New Japan Philharmonic, the Osaka Kansai Philharmonic, the Bergen Philharmonic Orchestra, the Helsinki Radio Symphony Orchestra, the Czech Philharmonic Orchestra, the Rotterdam Philharmonic Orchestra, and the Berlin Philharmonic, and will return to the Orchestre National

du Capitole de Toulouse and to the Royal Opera House in Mozart's Die Zauberflöte.

He regularly collaborates with renowned artists such as Max Emanuel Cenčić, Patrizia Ciofi, Joyce DiDonato, Franco Fagioli, Richard Goode, Sophie Karthäuser, Stephen Hough, Katia and Marielle Labèque, Marie-Nicole Lemieux, Julia Lezhneva, Alexei Lubimov, Riccardo Minasi, Xavier Sabata, and Dmitry Sinkovsky.

Maxim is also a highly respected chamber musician. His most recent recording of Brahms Violin Sonatas with long-time collaborator and friend Aylen Pritchin, was released on Aparté in December 2021 and has attracted outstanding reviews internationally. With the Scottish Chamber Orchestra, Maxim has recorded Schubert's Symphony No 9 – the symphony with which he made his debut with the orchestra – which was released on Linn Records in November 2019. Further recordings of works by Mendelssohn and Schubert are planned.

NICOLA BENEDETTI

Violin

Nicola Benedetti is one of the most sought-after violinists of her generation. Her ability to captivate audiences with her innate musicianship and spirited presence, coupled with her wide appeal as a high-profile advocate for classical music, has made her one of the most influential classical artists of today.

Nicola begins her 2022-2023 season with a performance of the Marsalis Violin Concerto with the Royal Scottish National Orchestra at the BBC Proms and Mendelssohn's Violin Concerto with Kazuki Yamada and the City of Birmingham Symphony Orchestra. Further engagements include the world premiere of James MacMillan's Violin Concerto No. 2 with the Scottish Chamber Orchestra, a tour to Japan with the BBC Symphony Orchestra and performances with the Boston Symphony Orchestra, Hallé, DSO Berlin, St Louis Symphony, Netherlands Radio Philharmonic, Gothenburg Symphony and Orchestre de Paris amongst others.

Nicola is also a devoted chamber musician and collaborates with cellist Leonard Elschenbroich and pianist Alexei Grynyuk, who have been performing as a trio since 2008. Past performances include Wigmore Hall, London, Concertgebouw, Amsterdam, Edinburgh International Festival, Alte Oper, Frankfurt, Ravinia Festival, 92nd Street Y, New York and City Hall, Hong Kong and most recently, a tour of Europe in early 2022.

Winner of the GRAMMY Award for Best Classical Instrumental Solo in 2020, as well as Best Female Artist at both 2012 and 2013 Classical BRIT Awards, Nicola records exclusively for Decca (Universal Music). Her most recent recording of a new Baroque album entered at number one in the UK's Official Classical Album Chart and received critical acclaim including a 5* review in The Times. Other recent recordings include her GRAMMY award-winning album written especially for her by jazz musician Wynton Marsalis: Violin Concerto in D and

Fiddle Dance Suite for Solo Violin. The Foundation unites those who believe that music is integral to a great education and demonstrates ground-breaking teaching by producing and delivering innovative and creative musical experiences accessible to all. In 2021 BBC Music Magazine named her 'Personality of the Year' for her online support of many young musicians during the pandemic.

Nicola was appointed a Commander of the Order of the British Empire (CBE) in the 2019 New Year Honours list, awarded the Queen's Medal for Music in 2017, the youngest ever recipient, and was appointed as a Member of the Most Excellent Order of the British Empire (MBE) in 2013 in recognition of her international music career and work with musical charities throughout the United Kingdom. In addition, Nicola has received nine honorary degrees to date.

In March 2022, Nicola became the Director Designate of the Edinburgh International Festival, becoming Festival Director on 1 October 2022. In taking the role she will be both the first Scottish and the first female Festival Director since the Festival began in 1947.

SCOTTISH CHAMBER ORCHESTRA

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 centers through its extensive Creative Learning program. 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's first album, Schubert Symphony no.9, 'The Great' (Linn Records), has received widespread critical acclaim. Further recordings, of Mendelssohn and Schubert, are planned.

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, Anna Clyne (a composer on the program tonight), and Associate Composer Jay Capperauld.

The Scottish Chamber Orchestra's US tour 2022 is kindly supported by the Chapel & York US Foundation, Erik Lars Hansen and Vanessa C.L. Chang, Edison International Matching Gift Program, Helen B Jackson, Gavin and Kate Gemmell and Kenneth and Martha Barker. sco.org.uk



PROGRAM NOTES

Anna Clyne was born in London in 1980 and resides in the Hudson Valley in upstate New York. She is a Grammy-nominated composer as well as a choreographer, filmmaker, performance artist, and cellist. She was educated at the University of Edinburgh (B.M.) and the Manhattan School of Music (M.A.). She has won many prizes and commissions, including the co-commission for *Stride* from the Australian Chamber Orchestra, the Lausanne Chamber Orchestra, the River Oaks Chamber Orchestra (Houston, Texas), and the Scottish Chamber Orchestra. The work had its world premiere in Wollongong, Australia, with the Australian Chamber

Orchestra, and its U.S. premiere with the River Oaks Chamber Orchestra, both in 2020.

The year 2020 marked the 250th anniversary of the birth of Ludwig van Beethoven, which was the inspiration for many compositions in a variety of genres. Clyne's *Stride*, for string orchestra, is based on selected rhythms, themes and harmonies from Beethoven's Piano Sonata No. 8 in C minor, Op. 13, popularly known as the "Sonata Pathétique." The work is in one movement, with sections that echo the general character of Beethoven's three individual movements. As in the piano sonata, a solemn introduction introduces a series of energetic motives. The work's title and most prominent theme are based on the wide leaps in the bass line of Beethoven's first movement. This octave-spanning technique, which is also common in jazz music's popular "stride piano" style, provides a driving rhythm that recurs multiple times, often against scales and imitative fragments. The second section, despite some dissonant and energetic passages, has a more yearning and peaceful melody, much like Beethoven's second movement. A rondo corresponds to Beethoven's third movement, leading to an energetic conclusion. *Stride* has received acclaim for its blend of recognizable references to the Beethovenian original as well as for the intriguing contemporary techniques that have helped make it a favorite with audiences.

Max Bruch (1838-1920) was born in Cologne, Germany, where his musical studies began at an early age. His wealthy musical family encouraged his efforts, and he studied with the famous German composers Ferdinand

Hiller and Karl Reinecke while still a young man. Bruch wrote over 200 compositions, while also accepting many conducting engagements and a decade-long professorship in Berlin. This concerto is a highlight of German Romantic concerto composition.

Bruch began composing the Violin Concerto No. 1 in G minor, Op. 26, in 1864. By 1865, he had met the outstanding Hungarian violin virtuoso Joseph Joachim (1831-1907), who was to become an important mentor and performer for Bruch, Brahms and many other contemporary composers. After consulting Joachim and other violinists, and making many revisions to the concerto, Bruch conducted the final version in Bremen in 1868, with Joachim as soloist. Although he wrote two additional concertos and other works for solo violin and orchestra, it was the first concerto that brought him the most fame.

The three-movement concerto is performed without breaks. A low timpani roll begins the first movement, followed by a soft entrance in the woodwinds. By the sixth measure, the solo violin enters with a dramatic upward sweep. The delicate dynamics of this section are succeeded by the full orchestra's entrance. A persistent rhythmic pattern (quarter note, eighth rest, eighth note, quarter note) appears in the lower strings and winds. It then forms a consistent backdrop for much of the movement, even appearing in the solo part. The movement is in sonata form, with two main themes, but lacks a lengthy recapitulation of the themes - hence Bruch's designation of it as a prelude. A beautiful theme

for the soloist leads into the equally beautiful adagio movement, which is in sonata form with three main themes. The third movement is also in sonata form, with two exciting themes introduced by the orchestra. There are slight indications of Hungarian musical traditions in the solo violin part, likely a nod to Joachim. Bruch's use of sonata form in each movement is unusual and innovative. It was unfortunate for Bruch's later fortunes that he sold the copyright on this work to his publishers at a very low price, which meant that its tremendous popularity did not benefit him financially in later life. Bruch did not consider this concerto to be his best work, but its reputation and success certainly eclipsed that of all his other compositions.

Like Max Bruch, **Felix Mendelssohn-Bartholdy** (1809-1847) came from a wealthy musical family and had become a successful composer while in his teens. He traveled widely, including an extended trip to Scotland in July 1829 with a friend. They even visited Sir Walter Scott, whose romantic novels of Scotland were extremely popular. They found him to be "grouchy and distracted," but nothing spoiled their enthusiastic letters home. While visiting the ruins of Holyrood Abbey, where Mary Stuart had been crowned Queen of the Scots, Mendelssohn was inspired to jot down sixteen measures of a solemn melody which became the introduction to his Symphony No. 3 in A minor, Op. 56, the so-called "Scottish Symphony."

Despite his early start on the symphony, Mendelssohn worked on it only intermittently for the next few years. Although published as the third symphony, it is actually

the last of the five to be composed; the final version was completed in 1841. Mendelssohn conducted its premiere at the Leipzig Gewandhaus in March 1842 and the English premiere in 1843. The score is dedicated to his friends Queen Victoria and Prince Albert.

Mendelssohn wanted the symphony played without pause. Although written programs for instrumental music were common at the time, he preferred instead to let the audience imagine the beauty, ruggedness and history of Scotland. The first section portrays a number of different moods, from solemn to exhilarated. In the recapitulation, the cellos introduce a new melody, while other instruments repeat earlier themes. Although Mendelssohn was said to dislike “bagpipes and folk music,” the lively scherzo has a Scottish feel, with horn calls and a persistent rhythmic figure reminiscent of the “Scottish snap” (a syncopated short, accented note followed by a longer one.) This fleet and exciting section leads to a beautiful adagio melody for strings and woodwinds, alternating with strongly rhythmic passages for full orchestra. The finale has two main themes for the orchestra, followed by a passage in which the horns proclaim a stirring melody. The climactic ending uses the entire orchestra to stunning effect. The “Scottish Symphony” is among Mendelssohn’s most popular works.

—Mary Black Junttonen, MSU Music Librarian Emeritus

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Ms. Benedetti appears courtesy of Askonas Holt and Primo Artists.

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