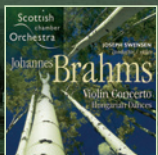
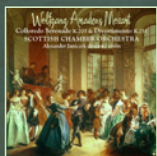
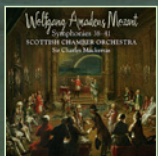




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Wolfgang Amadeus Mozart

Divertimento K.334 & Oboe Quartet K.370

SCOTTISH CHAMBER ORCHESTRA ENSEMBLE

Alexander Janiczek *director / violin*





Scottish Chamber Orchestra

Divertimento No.17 in D Major for 2 violins, viola, bass and 2 horns *

1	March K.445 (320c)	2.27
	Divertimento K.334 (320b)	
2	Allegro	9.51
3	Theme and Variations – Andante	1.12
4	Theme and Variations – Variation I	1.04
5	Theme and Variations – Variation II	1.12
6	Theme and Variations – Variation III	1.10
7	Theme and Variations – Variation IV	1.13
8	Theme and Variations – Variation V	1.19
9	Theme and Variations – Variation VI	1.47
10	Menuetto, Trio	4.27
11	Adagio	7.16
12	Menuetto, Trio I & Trio II	6.53
13	Rondo Allegro	9.33

Quartet for oboe, violin, viola and cello in F Major K.370 †

14	Allegro	6.27
15	Adagio	2.58
16	Rondeau Allegro	4.27

TOTAL TIME : 63:48

Wolfgang Amadeus Mozart

Divertimento K.334

Oboe Quartet K.370

SCOTTISH CHAMBER ORCHESTRA ENSEMBLE

Alexander Janiczek *director* / *violin**†

Ruth Crouch *violin**

Jane Atkins *viola**†

David Watkin *cello*†

Nikita Naumov *double bass**

Robin Williams *oboe*†

Pip Eastop *natural horn**

Harry Johnstone *natural horn**

Recorded at Stevenson Hall,
Royal Scottish Academy of Music and Drama,
Glasgow, UK on 2nd to 4th August 2010

Produced and engineered by Philip Hobbs

Post-production by Julia Thomas, Finesplice, UK

Design by John Haxby, Art Surgery

Cover painting: *View of Vienna from Belvedere*,
1759 (oil on canvas) by Bernardo Bellotto,
called Canaletto (1720-80). Kunsthistorisches Museum,
Vienna / AKG London / Erich Lessing.

*The Scottish Chamber Orchestra and Alexander Janiczek
would like to thank Donald and Louise MacDonald
for their generous support which made
this recording possible.*

Recorded in association with
the East Neuk Festival.



Wolfgang Amadeus Mozart (1756–1791)

GIVEN THAT CHAMBER MUSIC takes such an important place in Mozart's output – the great string quintets and quartets, and the wonderful range of works with piano – it seems surprising that in the first years of his maturity, from 1774, say, until 1781, he wrote so little. His earlier string quartets, dating from between 1770 and 1773, had been associated with visits to Italy and Vienna; in Salzburg, it seems, there was more call for serenade music for orchestra or wind ensemble, often performed out-of-doors. There is, however, an important series of works for strings and two horns (K.205, 247, 287 and 334) that are designed for single players and attest to his increasing mastery in writing for small ensembles.

Composed to celebrate particular occasions, these are generally called 'Divertimenti', though Mozart himself referred to them as 'Cassations', a somewhat mysterious term that may refer to performance in the street (*Gasse* meaning street or alley). He set considerable store by them, particularly the last three, proudly describing a successful performance of K.287 in which he took the difficult first violin part – '*I played as though I were the finest fiddler in all Europe*' (letter to Leopold Mozart, Munich, 9th October 1777). Later, he asked his father to send the scores of all three divertimenti for him to use in Vienna.

In another letter (8th May 1782) he refers to K.334 simply as his 'Robinig music' – Georg Joseph Robinig von Rottenfeld (1710-60) had been a wealthy mine owner in the Salzburg area; his widow and children were long-time friends of the Mozarts. It is most likely that this Divertimento was written to celebrate the successful completion of Sigismund Robinig's jurisprudence studies at Salzburg University in July 1780. Sigismund was an amateur violinist of some ability (he was able to play the concerto movements in Mozart's Serenade K.203), so it is not impossible that he himself performed K.334's elaborate first violin part. It's

more likely, though, that Wolfgang and Leopold were the violinists at the first performance. The *Divertimento* may also have been played in Munich at the time of the première of *Idomeneo*, with Johann Eck, brother of Franz Eck, Spohr's violin teacher, as first violin.

Like the orchestral serenades, these divertimenti for strings and horns have an associated march to open the proceedings, and perhaps also to close them. In the *Serenata notturna* K.239, the march is incorporated into the work's structure, becoming its first movement, whilst in the *Divertimento* K.251 it is added at the end in the autograph manuscript. (An echo of the practice of starting serenades with a march can be heard in Dvořák's *Wind Serenade* Opus 44 (1878)). The **March K.445**, which accompanies the K.334 *Divertimento* is, on the surface, a simple celebratory piece, but it hints at the subtlety we shall find in the *Divertimento* with its varied textures, modulations to related minor keys, and, in the second part of its binary structure, a degree of formal complexity, as the motifs from the first part are combined in different ways.

For the **Divertimento K.334** itself, Mozart returned to the same six-movement plan he had employed in K.247 and 287. To the standard four-movement form of the symphony or string quartet he adds a second minuet, and includes an adagio as well as an andante with variations. Though this *Divertimento* is the last of a series (if we except the identically-scored *Musical Joke* K.522), he did return to the form once more in 1788, for his magnificent *Divertimento* for String Trio K.563. And there are notable later examples of the same extended design – Beethoven's String Trio Opus 3 and his Septet, and the Schubert Octet.

Along with the String Trio, K.334 is Mozart's most expansive divertimento. The first and last movements in particular are unusually extended, with a rich variety of subsidiary material. The large scale is underpinned by a strong sense

of overall structure. The first three movements are all based on themes that rise gradually to a high point, whereas the last two start high up and move downwards. Another characteristic feature is the importance throughout given to the second violin, which announces the second subjects of the first movement and finale, and elsewhere shares widely in dialogue with the first violin.

In a work of this type, designed above all as entertainment music, there is not much call for formal counterpoint, but Mozart shows his contrapuntal prowess through the sophistication of his part writing, so that even subsidiary voices have a distinct character and contribute to the overall expressive effect. The horns, however, often seem less important in this *Divertimento* than in the earlier ones, but their lower pitch – in D, nearly an octave lower than the high B flat horns of K.287 – adds an air of nobility to the sound, from the moment of their first entry at the thirteenth bar of the first *allegro*. The rich variety of texture and of melody that characterise this movement is held together by the frequent recurrence of the opening theme, with its characteristic trill and zigzag ascent. It takes no part, however, in the development section, which is largely athematic, concentrating rather on a series of elaborate modulatory sequences. After an extraordinarily long chromatic descent, the first violin, unaccompanied, wittily reverses the direction, to arrive back at the movement's starting point.

The 'Andante' with variations in D minor is an almost unique example in Mozart's Salzburgian occasional music, in being in a minor key. It has a distinctly melancholy air, initiating a remarkable sequence of pieces in D minor, including the middle movements of the Oboe Quartet and the Violin and Piano Sonata K.377, the String Quartet K.421, and the Piano Concerto K.466, which together suggest a strong emotional association with this key. Because of the minor tonality, the horns are confined mainly to the lower notes of their harmonic series, helping to create a dark sonority, and only emerging into melodic prominence for a radiant

D Major variation. And even where Mozart lightens the texture, as in the final variation with its violin passagework above a unison pizzicato accompaniment, the effect is ghostly rather than light-hearted.

The following 'Menuetto' is a gracious piece, and in the early twentieth century one of Mozart's most popular. Its mannered phrasing of paired notes seemed just as expressive of eighteenth-century elegance as the gentle syncopations of the celebrated Boccherini Minuet. Later in Mozart's 'Menuetto', the separated pairs of notes give way to completely smooth phrases. Here, the melodic line is shared by the violins playing in octaves; this contrasts with the more unusual violin/viola doubling at the start, where the shared accompaniment of pizzicato violin and bass with detached horn notes gives the music an especially beguiling, distinctive sound.

The 'Adagio' in A Major juxtaposes a rhetorical chordal motif like the orchestral introduction to a recitative, with lyrical responses for solo violin. The horns are silent here, giving the movement an intimate character, with attention focussed on the first violin, whose part features elegant *appoggiaturas*, ornamental flourishes, and bright, shining passages in the high register.

The second 'Menuetto', energetic and high-spirited, has two trios, both related to the minuet itself. The first of them takes its cue from a mysterious little episode in D minor, and its isolated two-note phrases, each outlining a diminished chord, seem to question the minuet's confident certainty. The second trio, too, appears to be in dialogue with the minuet, unsettling its straightforward tonality by repeating its emphatic final chords in different keys.

The concluding 'Rondo' has a pastoral character. On a first hearing there appear to be a bewildering number of different themes and episodes – even the rondo theme on its first appearance has several contrasting motifs (only repeated in sequence at the very end). But Mozart shows remarkable cunning in relating

the separate ideas to one another, and the whole movement is animated by a succession of happy surprises and new vistas. The music sounds increasingly like a violin concerto as the 'Rondo' moves through its three episodes. After this third excursion the first episode returns in the home key before a last virtuoso flourish and the leisurely recall of the main theme.

Mozart's **Quartet for oboe, violin, viola and cello in F Major K.370** dates from the early weeks of 1781, when he was in Munich for the première of his opera *Idomeneo*. He had met the oboist Friedrich Ramm in 1777 in Mannheim. Ramm had been a member of the celebrated Mannheim orchestra since 1759; in 1778, when the Palatine Elector, Karl Theodor, the orchestra's patron, also became Elector of Bavaria, he took most of the players, including Ramm, with him to Munich. Mozart had been immediately impressed by the oboist and quickly made friends with him. '*Ramm ... is a very good, jolly, honest fellow of about 35*' (letter to Leopold, 3rd December 1777). At this time, Mozart's mother was not entirely happy about the friendship: '*I never liked him being in the company of Wendling [the Mannheim flautist] and Ramm*' (5th February 1778), but it prospered nevertheless. Ramm gave several performances of Mozart's Oboe Concerto K.314, and the oboe part in the ill-fated *Parisian Sinfonie Concertante* (never performed, but partially preserved, it seems, in the *Sinfonia Concertante* K.297b) was written for him, in addition to the Quartet. Their respect and admiration seems to have been mutual; if we are to believe Mozart, Ramm said of *Idomeneo*: '*...no music has ever made such an impression on me*' (letter, 1st December 1780), and the friendship continued, with meetings in Vienna in 1787 and in Munich in 1790.

Ramm was famous for the purity of his tone, and judging by his part in the Quartet, Mozart could also count on his agility and his ability to play what were, at the time, unusually high notes. We can be sure, too, that the composer was

confident in his qualities as an expressive player. The Quartet has elements of the concerto – showy passagework, especially in the ‘Rondeau’ finale, and the double presentation of this ‘Rondeau’s’ theme, at first played quietly by the oboe, then repeated *forte* by the strings, like an orchestral tutti. But it is primarily a piece of chamber music, in which the role of each instrument is treated with flexibility, so that even subsidiary voices can be heard to have motivic significance and melodic beauty. At the very start of the Quartet, for instance, the oboe is unmistakably the leader, but the violin and viola parts, whilst filling in the harmony and completing the rhythmic motion, have their own shape and expressive value. Unusually for him, Mozart uses the same melodic idea for both first and second subjects (with Haydn the procedure is much more common) but transfers it from oboe to violin, changing the harmony and writing a beautiful new descant for the oboe. In the recapitulation there’s a third version, with the violin imitating the oboe melody, and an especially expressive accompanying figure on the viola. Prior to this, the development, beginning with a round-like canonic passage in which all four instruments participate, is then taken over by the oboe, which twice attempts a cadence in D minor, sidestepped each time, so as to bring the music back towards the home key.

D minor is chosen again as the key for the slow movement, a brief adagio in the form of a sorrowful aria. Here the roles of oboe (solo voice) and strings (accompanying orchestra) are more sharply defined. Mozart had already been inspired to bring to his instrumental music something of the style of the passionate emotional utterances of his operatic characters, most notably in the Piano Concerto K.271 and the *Sinfonia Concertante* for violin and viola K.364. The oboe part in this little ‘Adagio’, no doubt as carefully tailored to demonstrate Ramm’s abilities as he had just designed the roles in *Idomeneo* for their interpreters, bring this mastery of dramatic expression into the realm of chamber music.

The ‘Rondeau’ in six-eight time, like the Divertimento’s finale, is another pastoral piece, but more compact in form. The rustic evocation comes into focus just before the first return of the main theme when the strings provide a drone above which the oboe plays a folk-like melody. (It is actually a new continuation of a theme heard earlier.) The most remarkable passage, however, is the central episode, where the oboe breaks free from the prevailing rhythm. Whilst the strings continue playing six notes in each bar, the oboe, with a different time signature, first recalls, in freely expressive phrases, the mood of the ‘Adagio’, and then sets off on spectacular fast runs, sixteen notes in each bar against six in the accompaniment. Three years later, Mozart remembered the extraordinary effect of this passage, introducing something very similar into the finale of his Piano Concerto K.456.

When he was writing the Quartet and the Divertimento, Mozart was fretting about his situation in Salzburg: ‘*You know, my dear father, that it is only to please you that I am staying on there*’ (letter from Munich, 15th December 1780). He probably had no idea that his employment at the Archbishop’s court would terminate in a few months, and that his great Viennese adventure was about to begin, but the works on this recording, in their resourcefulness and imaginative grasp, show how well prepared he was for exercising his talents in the most exalted arena.

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ALEXANDER JANICZEK *director / violin*

ALEXANDER JANICZEK, highly sought after as a director, soloist, guest leader and chamber musician, was born in Salzburg and studied with Helmuth Zehetmair at the Salzburg Mozarteum and with Max Rostal, Nathan Milstein, Ruggiero Ricci and Dorothy Delay. He developed a close association with Sándor Végh and the Camerata Salzburg, whom he led and directed for many years.

Alexander has led the Scottish Chamber Orchestra and he continues to be invited back as director and soloist on tours throughout Scotland, Europe and the USA. He has also directed the SCO in the highly acclaimed series of Mozart *Serenades* for Linn Records.

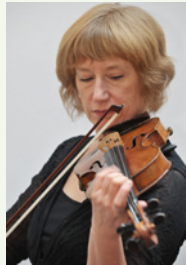
He is a guest director and records with the Chamber Orchestra of Europe, directing them in a new recording of Stravinsky's *Apollon musagète* and *Pulcinella Suite*, which was released on Linn Records. He continues to direct Camerata Salzburg and also appears with Camerata Bern, Orchestra I Pomeriggi Musicali of Milan, the Orchestra di Padova e del Veneto and the Swedish Chamber Orchestra and explores 19th century performance practice, appearing with Robert Levin and David Watkin, Sir Roger Norrington and with the Orchestre des Champs-Élysées under Philippe Herreweghe and La Chambre Philharmonique under Emmanuel Krivine.

As chamber musician, he has appeared with Joshua Bell, Thomas Adés, Christian Zacharias, Mitsuko Uchida, Denes Varjon and Richard Goode. Alexander performs with the Hebrides Ensemble on their recording of Oliver Messiaen: *Chamber Works* for Linn. Llŷr Williams is now a regular duo partner of Alexander's and together they have performed complete Beethoven cycles in Germany and the UK and made their London Wigmore Hall debut in 2011.

Much in demand at festivals across Europe, Alexander has appeared at festivals such as Festival de Saintes, Salzburger Festspiele and the Edinburgh

International Festival. Alexander has also formed, through close musical partnership with artists who perform with a similar musical aesthetic, his own chamber ensemble, Camerata Janiczek. In 2011, the ensemble made its debut in Germany with a Mozart quintet cycle on period instruments. Alexander also works with young students in masterclasses and directing youth orchestras and he teaches at London's Guildhall School of Music & Drama.

Alexander Janiczek plays the 'Baron Oppenheim' Stradivarius from 1716, which is on loan to him from the National Bank of Austria.



RUTH CROUCH *violin*

RUTH CROUCH studied with Emmanuel Hurwitz at the Royal Academy of Music, after which she won scholarships to study for two years with Professor Max Rostal in Switzerland. On her return to London she joined the contemporary music group Lontano with which she toured extensively, appearing at the Proms twice, making numerous BBC recordings and several CDs.

Ruth has played with the Nash Ensemble, Schubert Ensemble and the London Sinfonietta, which she has led on several occasions, and with which she has played as a soloist. She has also made solo appearances with the London Bach Orchestra and Tiford Bach Orchestra as well as the Scottish Chamber Orchestra. She has appeared as guest leader with John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and with Flemish Opera in Antwerp.

Since moving to Edinburgh as Assistant Leader of the SCO, Ruth has continued to play as a Guest Leader with orchestras such as the BBC Scottish Symphony Orchestra and Northern Sinfonia. She is an active chamber musician,

both within the orchestra and with other ensembles including the Chamber Group of Scotland and the Hebrides Ensemble. She teaches at the Royal Scottish Academy of Music and Drama.



JANE ATKINS *viola*

JANE ATKINS started playing the violin after requesting one for her fourth birthday, and two years later she gained a scholarship to study at the Yehudi Menuhin School. Whilst continuing her studies with David Takeno at the Guildhall School of Music and Drama, she won the 1988 London Philharmonic / Pioneer Young Soloist of the Year and gained second prize in the Lionel Tertis competition.

Since her debut performing the Walton concerto with Kurt Sanderling and the London Philharmonic Orchestra in 1989, Jane has appeared as a soloist throughout the UK and Europe performing with many orchestras, notably the Chamber Orchestra of Europe; the English and Scottish Chamber Orchestras; the Dutch and Danish Radio Orchestras and both the City of London and Northern Sinfonias. As a recitalist she has performed in major British festivals including Newbury, Harrogate, Cheltenham and Spitalfields.

In 2008 Jane was appointed Principal Viola of the Scottish Chamber Orchestra and began teaching at the Royal Scottish Academy of Music and Drama. Since her move to Scotland, Jane has joined Alexander Janiczek to perform the Mozart *Sinfonia Concertante* and has also performed with pianist Llŷr Williams in both the Edinburgh International and Perth Festivals. Jane's recordings include the Telemann and reconstructed Bach concertos, Tavener's *Out of the Night* and Morton Feldman's *Rothko Chapel*.

DAVID WATKIN *cello*

Few other musicians have achieved prominence at the highest level in both period instrument and modern worlds: **DAVID WATKIN** is Principal Cello of the English Baroque Soloists and Orchestre Révolutionnaire et Romantique, and was Principal Cello of the Philharmonia for five years and of the Orchestra of the Age of Enlightenment before joining the Scottish Chamber Orchestra.

'He not only brings that dedicated, scholarly view of playing characteristic of period instrument specialists, but he plays with such huge commitment. He's a great inspiration to me, especially in Mozart.' (SIR CHARLES MACKERRAS, BBC MUSIC MAGAZINE).



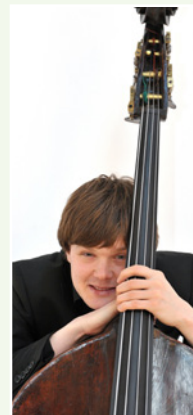
Solo performances include the Schumann Concerto with Gardiner/ORR at the Lincoln Center, New York and unaccompanied Bach has taken him all over Europe. He has been a guest artist with, among others, Robert Levin, Fredericka von Stade and the Tokyo Quartet. His wide range of recordings includes cello sonatas by Vivaldi (Hyperion), Beethoven (Chandos) and Francis Pott (Guild) with Howard Moody, and Haydn's *Sinfonia Concertante* with OAE (Virgin). David is also a member of the Eroica Quartet which has recorded the complete quartets of Mendelssohn and Schumann, a Beethoven disc, and most recently the world première recording of the original version of Mendelssohn's Octet which has received much critical acclaim.

www.davidwatkin.com

NIKITA NAUMOV *double bass*

Born in Novosibirsk, Russia, in 1986, **NIKITA NAUMOV** emigrated to Karagandy in Kazakhstan in 1992, where he studied under Professor Bobrovsky Pavel at the music school. In 2004, he continued his studies at the St Petersburg Conservatory of Rimsky-Korsakov, under the tutelage of Professor Shilo Alexandr whilst gaining experience playing with orchestras. After receiving masterclasses from Thomas Martin and Rinat Ibragimov, he moved to London in 2007 to study at the Guildhall School of Music and Drama and with Rinat Ibragimov.

He has performed with the London Symphony, Philharmonia, Royal Philharmonic and Royal Liverpool Philharmonic Orchestras and was appointed Principal Double Bass of the Scottish Chamber Orchestra in 2010.



ROBIN WILLIAMS *oboe*

'Robin Williams's heart-wrenching oboe solos were to die for in their sheer beauty.' THE HERALD

Born in West Bromwich, **ROBIN WILLIAMS** attended Wells Cathedral School where he studied oboe with Janet Craxton. He went on to study with Peter Graeme at the Royal Northern College of Music during the early

1980s. While there he was a finalist in many prestigious competitions and a major award winner of the Countess of Munster Trust.

After graduating, Williams spent several years abroad, as concert soloist with the Heidelberg Kammerorkester, the Wiener Solisten, the Johann Strauss Sinfonietta and Musikkollegium Zurich, and subsequently as Principal Oboe with the Espoo City Chamber Orchestra and the Espoo Wind Quintet in Finland. Moving to Germany in 1990, he worked with the Niederrheinischen Sinfoniker.

Robin was appointed Principal Oboe with the Scottish Chamber Orchestra in 1992. He appears regularly as part of the SCO Wind Ensemble, in chamber music and as a soloist with the SCO, including Kenneth Leighton's *Veris Gratia* (with cellist Raphael Wallfisch) and Bach's Oboe and Violin Concerto with violinist Alexander Janiczek. His recordings include Bach's Oboe and Violin Concerto (directed by violinist Joji Hattori) and Vivaldi's Oboe Concerto in A minor as part of a mixed disc of Vivaldi concertos conducted by Nicholas McGegan.



PIP EASTOP *natural horn*

PIP EASTOP began playing the French Horn at the age of nine and studied at the Royal Academy of Music from the age of fourteen. He started his professional career at the age of eighteen in Antwerp as Principal Horn with the Flanders Philharmonic Orchestra. A year later he became Principal Horn with the London Sinfonietta and remained with them for eight years after which he left the music scene for a while to teach Alexander Technique.

Since returning to full-time performing in 1987 he has worked as a freelance horn player, performing with many of London's orchestras and chamber ensembles and as a session musician in countless film scores and pop music

recordings. Recently he has appeared as Guest Principal Horn with the following orchestras: The Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, Royal Philharmonic Orchestra, London Philharmonic Orchestra, Philharmonia Orchestra and Bournemouth Symphony Orchestra.

In 2001, in recognition of his contribution to the music profession, Pip was made a Fellow of the Royal Academy of Music. He has been a professor at the Royal Academy of Music and a Professor at the Royal College of Music since 1995.



HARRY JOHNSTONE *natural horn*

From Kirkcaldy in Fife, Scotland, **HARRY JOHNSTONE** gained his earliest musical experience in the brass bands of the area before going on to study horn at the RSAMD and at the Royal Academy of Music in London. His professional activities since that time have included appointments with the RSNO and the

BBC Scottish Symphony Orchestra. As well as playing 2nd horn with the Scottish Chamber Orchestra he is also active in performing with SCO Brass, SCO Wind Ensemble and horn teaching.

PHOTOGRAPHS:

Alexander Janiczek by Colin Dickson

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Pip Eastop by Tom Kane

SCOTTISH CHAMBER ORCHESTRA

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THE SCOTTISH CHAMBER ORCHESTRA (SCO) is one of Scotland's five National Performing Arts Companies, and is internationally recognised as one of the finest chamber orchestras in the world. Formed in 1974 with a commitment to serve the Scottish community, the Orchestra's musicality has been widely acclaimed: '... some of the most utterly exhilarating orchestral playing you will hear anywhere, from anyone...' THE HERALD. The SCO performs throughout Scotland, including annual tours of the South of Scotland and Highlands & Islands, and appears regularly at the Edinburgh, St Magnus, East Neuk and Aldeburgh Festivals and the BBC Proms. Its busy international schedule is supported by the Scottish Government, and has recently included many European countries, the USA and a groundbreaking tour of India in 2009 – the first multi-date tour of the country by a western orchestra.

The Orchestra appointed young British conductor, Robin Ticciati, to the post of Principal Conductor from the 2009/10 Season. In February 2010, they gave their first overseas concert together at Lingotto, Turin and, in August 2010, Ticciati made his Edinburgh International Festival debut with the Orchestra.

The SCO's long-standing relationship with its Conductor Laureate, the late Sir Charles Mackerras, produced many exceptional performances and recordings including seven Mozart operas, a Grammy-nominated set of Brahms'

symphonies, four albums of Mozart Piano Concertos with Alfred Brendel, Mozart's *Requiem*, a disc of Kodály and Bartók and Beethoven's Piano Concertos 3-5, with Artur Pizarro for Linn Records. Their recording of *Mozart Symphonies 38-41* won the Symphonic Works Award at the Midem Classical Awards, BBC Music Magazine Disc of the Year and the Critics' Choice Award at the 2009 Classical Brit Awards, and was followed by the recording *Mozart Symphonies 29, 31 (Paris), 32, 35 (Haffner) and 36 (Linz)* which won the Echo Klassik Symphonic Recording of the Year Award (including 18th century) in 2011.

Other conductors who appear regularly with the SCO include Joseph Swensen, Olari Elts, Andrew Manze, Richard Egarr, John Storgårds, Thierry Fischer, Louis Langrée, Oliver Knussen and Nicholas McGegan; regular soloist/directors include Christian Zacharias and Piotr Anderszewski.

The Orchestra has worked closely with many leading composers, including Composer Laureate Sir Peter Maxwell Davies, Mark-Anthony Turnage, Judith Weir and James MacMillan. The SCO also collaborated with the Swedish Chamber Orchestra in a four-year programme of joint commissions from Sally Beamish and Karin Rehnqvist.

The SCO has led the way in the development of music education with a unique programme of projects. SCO Connect provides workshops for children and adults across Scotland.

This album is the fourteenth in a series of recordings which the SCO is producing in partnership with Linn Records, and the fourth Mozart recording directed by violinist Alexander Janiczek.



The Scottish Chamber Orchestra receives funding from the Scottish Government.