



Lammermuir Festival

## Autumn Special

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Online from 16 September 2020, 8:00pm | Holy Trinity Church, Haddington

**Matilda Lloyd** trumpet  
**Martin Cousin** piano

**Alessandro Marcello** Concerto in D Minor

**Théo Charlier** *Solo de Concours*

**George Gershwin** Three Preludes

**Johannes Brahms** Intermezzo in A Major

**Raymond Gallois-Montbrun** *Sarabande et finale*

**Serge Rachmaninov** Three Songs

**Deborah Pritchard** *Seven Halts on the Somme*



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Bringing together a selection of music from the eighteenth to the twenty-first centuries, this mixed programme ably demonstrates the versatility of the trumpet. It features a series of works written both specifically for the instrument, as well a selection carefully adapted for it by Matilda, alongside a couple of gems for solo piano.

### **Alessandro Marcello** Concerto in D Minor

1. Andante e spiccato • 2. Adagio • 3. Presto

Alessandro Marcello was born into one of Venice's leading families and became something of a polymath. He was highly regarded as a painter, writer and diplomat as well as a musician. His Concerto in D minor was originally intended to be performed by oboe and string orchestra, and J.S. Bach actually made an arrangement of it sometime around 1715 for harpsichord. However, its clarion-like solo line lends itself to the trumpet.

### **Théo Charlier** *Solo de Concours*

Théo Charlier was a Belgian trumpet virtuoso and composer, whose 36 *Études Transcendantes* are to the trumpet what Paganini's *Caprices* are to the violin. Charlier was the first trumpeter in modern times to perform J.S. Bach's Brandenburg Concerto No. 2, with its notoriously fiendishly difficult trumpet part, and his own music draws together his innate understanding of the trumpet with a late-Romantic musical language. Opening with a dramatic tarantella, his *Solo de concours* almost immediately calls on the trumpeter to show their chops. Charlier's concise but demanding sections variously require rapid tonguing, consistent attention to a seamless legato and comfort in the instrument's registral extremities — all within the space of around seven minutes.

### **George Gershwin** Three Preludes

1. Allegro ben ritmato e deciso • 2. Andante con moto • 3. Agitato

Although better known for his songs and orchestral music, George Gershwin's Three Preludes for solo piano demonstrate his capability in working with smaller abstract forms. Gershwin reportedly had intended to compose a full set of twenty-four preludes. However, in the end, he only completed seven, and then eventually cut this down to three for publication. They received their premiere in New York in December 1926, as part of a recital in which Gershwin accompanied the alto Marguerite d'Alvarez in a programme of American song. And while they so beautifully incorporate the jazz and blues influences with which Gershwin was synonymous, they also make some imaginative allusions to French impressionism — particularly Ravel, of whose music Gershwin was known to be a particular fan.

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## Johannes Brahms Intermezzo in A Major

The Intermezzo in A Major is taken from Johannes Brahms's Op. 118 *Klavierstücke* collection. The set of six pieces was dedicated to Clara Schumann, with whom Brahms was famously besotted. They formed what was to be the penultimate publication of Brahms's life, and really are among the best of his piano music — which is, of course, among the very best of the repertoire. This intermezzo, one of four pieces in the set with the title, is marked *Andante teneramente* ('Slow, tenderly'). All sense of time disappears, as Brahms's subtle melodic ideas seem to emerge spontaneously, merging into a natural euphony that never seems to want to end.

## Raymond Gallois-Montbrun *Sarabande et finale*

Gallois-Montbrun enjoyed a multi-faceted career as a violinist, composer, teacher and administrator. Born in Saigon in 1918, he studied at the Paris Conservatoire, and won the Prix de Rome in 1944 with his cantata *Louise de la miséricorde*. Following this early success, he gave concert tours across the world, before being appointed Director of the Versailles Conservatoire in 1957. In 1962, he became Director of the Paris Conservatoire. He was responsible for introducing a number of reforms to its curriculum, which he saw as still focusing on several outdated nineteenth-century ideals.

As a composer, his musical language was steeped in mid-twentieth-century French neoclassicism, with shades of Poulenc and Milhaud. However, at times he also incorporated a more Romantic lyricism. This permeates the *Sarabande et finale*, which was written in 1949. Its luscious piano part retains the slow triple metre of the Baroque sarabande with a certain air of nostalgia. However, heard over the top of this, the trumpet's main melodic figure is often stretched and developed across barlines. This leads to some unashamedly indulgent rhythmical dissonances. Opening with an *Allegro* and culminating in a *Vivo*, the ensuing finale presents an immediate contrast, as passages of successive dazzling semiquavers leading to a thrilling climax.

## Serge Rachmaninov Three Songs

1. *A Dream*, Op. 8, No. 5 • 2. *Spring Waters*, Op. 14, No. 11 • 3. *Dreams*, Op. 38, No. 5

Rachmaninov's vocal music has a long history of being adapted for instruments, with its sinuous melodies somehow managing to eloquently communicate expressive meanings even in the absence of words. These songs have been selected by Matilda from three different sets of Rachmaninov's songs, and are united by the common theme of dreaming. The central song's text tells of fields white with snow, while the poet dreams of the 'youthful spring, / who sends us on ahead.'

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## Deborah Pritchard *Seven Halts on the Somme*

1. *The Grand Mine* • 2. *Trônes Wood* • 3. *Flatiron Copse* • 4. *Guillemont to Ginchy*  
5. *The Sucrierie: Longueval* • 6. *Pozières: The Moulin* • 7. *Warlencourt Ridge*

Deborah Pritchard is one of Britain's most exciting contemporary composers. Her work often draws on multi-sensory inspiration — from works by visual artists and, in turn, the visual representation of sound, based on her experience with synaesthesia. She has actually composed two different sets of pieces inspired by Hughie O'Donoghue's *Seven Halts on the Somme* — one for trumpet, harp and string orchestra, and the other (heard here) for trumpet and piano. As Deborah describes:

*Seven Halts on the Somme* is written after the paintings by artist Hughie O'Donoghue that depict seven stopping points for the British Army along the Somme in 1914. It not only engages with the historical theme, but is also a synaesthetic response to the vibrant colours of the images. The first and last movements of the work illuminate the idea of memory as the trumpet resonates inside the piano, creating a distant echo effect that is reminiscent of the battlefield, whilst the central movements portray contrasting landscapes and landmarks, such as the undulating sails of a windmill in 6. *Pozières: The Moulin*. The piece received its premiere by Simon Desbruslais and Clare Hammond at the 2014 Ryedale Festival. It is written in memory of my father David Pritchard.

Matilda has recorded *Seven Halts from the Somme* with John Reid (piano) as part of her disc *Direct Message: 20th and 21st-Century Works for Trumpet and Piano* (Orchid Classics, 2018).

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## Guide to the Paintings

Hughie O'Donoghue  
*Seven Halts on the Somme* (2014)



1. *The Grand Mine*



2. *Trônes Wood*



3. *Flatiron Copse*



4. *Guillemont to Ginchy*



5. *The Sucrierie: Longueval*



6. *Pozières: The Moulin*



*7. Warlencourt Ridge*

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**Matilda Lloyd** is a fast-rising young artist with exceptional poise and musicality. Aged 24, Matilda is captivating audiences with her artistry and communication, her flawless technique and the unique character she brings to each and every work. The beginning of the 19/20 season saw Matilda make her USA, South Africa and German debuts performing with the Oklahoma City Philharmonic, KwaZulu-Natal Philharmonic, Johannesburg Philharmonic and Deutsche Radio Philharmonie Saarbrücken Kaiserslautern. She also gave recitals with John Reid, Cameron Richardson-Eames and the Kirkman Quartet.

In 2014, Matilda was the winner of the BBC Young Musician of the Year Brass Final, and in 2016, gave her BBC Proms solo debut, performing at London's Royal Albert Hall with the BBC Philharmonic and Alpesh Chauhan. The following year, Matilda won the Eric Aubier International Trumpet Competition in Rouen, France, an achievement which led to her international debut in Spring 2019 with l'Orchestre de l'Opéra de Rouen. Recent highlights also include performances with the BBC Concert Orchestra (for BBC Radio 2's Friday Night is Music Night) and the London Mozart Players. In March 2018, she was chosen to replace Tine Thing Helseth for a celebration of International Women's Day with the Manchester Camerata under Jessica Cottis.

During her studies, Matilda has been the recipient of many awards including a Hattori Foundation Senior Award and a Worshipful Company of Musicians' Postgraduate Award. As a Park Lane Group Young Artist, she has performed at prestigious London venues such as St John's Smith Square, St Martin-in-the-Fields, St James' Piccadilly and Wigmore Hall.

Matilda's debut album, *Direct Message*, was released on the Orchid Classics Label in October 2018 featuring 20th and 21st-century works for trumpet and piano with pianist John Reid. The album received a four star review from *BBC Music Magazine*.

Alongside her success as a soloist, Matilda has gained much recognition as an orchestral player. She was Principal Trumpet of the European Union Youth Orchestra in 2016 and 2017, touring Europe under Bernard Haitink, Gianandrea Noseda and Vasily Petrenko. Prior to this, Matilda held the position of Principal Trumpet of the National Youth Orchestra of Great Britain for two years, working with Edward Gardner and receiving critical acclaim for her First Trumpet part in Mahler's Fifth Symphony at London's Barbican.

A keen chamber musician, Matilda has led the EUYO Brass Quintet at prestigious engagements such as the opening of the EU Residency Building in Amsterdam and at the Austrian Embassy in London, and the EUYO Brass Dectet in various venues across Europe. She is also the founder of the Solus Trumpet Ensemble which is made up of the UK's leading trumpet players. They celebrate all things trumpet and create programmes which journey through different time periods making it their mission to bring forgotten brass works into the present. Alongside original works, the ensemble breaks new ground with exciting new arrangements which have never before been performed on brass.

Matilda graduated with a First Class degree in Music from Cambridge University in 2017 and received a Master's Degree from the Royal Academy of Music in 2019. She is currently studying for an Artist Diploma with Håkan Hardenberger at the Malmö Academy of Music.

Matilda became a Yamaha Artist in 2020.

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**Martin Cousin** is now regarded as one of the most exceptional pianists of his generation, having been awarded 1st Prize at the 2005 Ettore Pozzoli International Piano Competition (Seregno, Italy) and Gold Medal at the 2003 Royal Over-Seas League Music Competition (London). Martin has appeared regularly in the major British musical venues since graduating from the Royal College of Music, making his London solo debut at the Purcell Room in 1998. Numerous solo recitals followed, notably at the Wigmore Hall in 2001, 2005 and 2011. He has performed as concerto soloist with the London Philharmonic, Halle, Royal Philharmonic, Philharmonia and BBC Concert Orchestras. Performances further afield have included tours of New Zealand, the US, Italy and concerts in Stockholm, Brussels, Toronto, Tokyo, Berne and The Hague.

2006 saw the release of his debut CD of Rachmaninov's Sonata No 1 and Morceaux de Salon with SOMM Recordings, which was selected as Classical CD of the week by the *Telegraph*, with Geoffrey Norris stating that, 'Martin Cousin's debut disc establishes a striking new benchmark for the interpretation of Rachmaninov's First Piano Sonata...has discretion, judgment, perception and formidable technique.' The US magazine *Fanfare* added, 'This is the performance of the First Sonata that I have always heard in my head but never thought I'd actually get to hear with my ears. This guy's the Real Deal!' His second CD for SOMM, featuring Glazunov's piano sonatas, was released in 2010 to great acclaim, with *Gramophone* stating that the new release is 'in every way, an impressive disc' and *International Piano* remarking 'this new disc showcases playing that is both seemingly effortless in its technique and yet utterly natural and sympathetic in its musical narrative and characterisation.'

His latest disc of Rachmaninov's *Études-Tableaux* was released in 2014 and was proclaimed 'a landmark recording' by *The Observer* with a 5-star review. *Classical Source* added, 'This is one of the best solo piano records I have heard for a very long time - the more so considering it faces some pretty severe competition in the catalogues. Those who do not know these extraordinarily original masterpieces are strongly advised to acquire this disc. There is none better.' *Fanfare* Magazine proclaimed, 'Based on the present disc and on the towering performance of the First Sonata on his debut CD, I am prepared to state that Cousin is among the most distinguished Rachmaninoff pianists of our generation.'

Martin's hands are also featured on the big screen in the Oscar-winning film 'Shine', for the scenes involving Rachmaninov's 3rd Concerto.

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**Deborah Pritchard** was awarded a British Composer Award for her solo violin work *Inside Colour* in 2017. Her music has been performed by world-class ensembles such as the London Symphony Orchestra, London Sinfonietta, BBC National Orchestra of Wales, Philharmonia, Royal Northern Sinfonia, BBC Singers and the Choir of New College Oxford. She has been broadcast by BBC Radio 3, Radio 4 and commercially released by NMC, Signum, Nimbus and Orchid Classics. Recent works include *Green Renewed* for solo cello, commissioned by BBC Radio 3 and the BBC Symphony Orchestra and a graphic score *Colour Circle* commissioned by the London Sinfonietta over lockdown.

Deborah is a synaesthetic composer and her violin concerto *Wall of Water.*, after the paintings by Maggi Hambling, was performed at the National Gallery in 2015 and described by *Gramophone* as a 'work that will take one's breath away'. She also paints music and created a series of 'music maps' for the London Sinfonietta, described in *The Times* as 'beautifully illustrated...paying visual homage to those wonderful medieval maps of the world.' She studied for her MMus Degree at the Royal Academy of Music and was awarded her DPhil from Worcester College, Oxford.

Deborah teaches composition tutorials at the University of Oxford and has recently been made Associate of both the Royal Academy of Music and the Faculty of Music, Oxford.



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