

Lammermuir Festival

## Autumn Special

---

Online from 19 September 2020, 8:00pm | Holy Trinity Church, Haddington

### Members of the Scottish Chamber Orchestra

Ruth Crouch violin I • Gordon Bragg violin II  
Felix Tanner, Brian Schiele\* viola  
Donald Gillan cello • Nikita Naumov† double bass

Roman Rabinovich piano

\* – Mozart only; † – Beethoven only

Wolfgang Amadeus Mozart String Quintet in G Minor, K. 516  
Ludwig van Beethoven Piano Concerto No. 3 in C Minor, Op. 37

Supported by  
 **The National Lottery**®  
through Creative Scotland



The Lammermuir Festival is a registered charity in Scotland SC049521

---

This programme brings together two works — one by Mozart, one by Beethoven — that might not commonly be heard in the same performance. The first is somewhat introverted, while the second was explicitly written as a showpiece. Together, they present a fascinating insight into the private-public dualism that defined the Viennese Classical style at the end of the eighteenth century.

## **Wolfgang Amadeus Mozart** String Quintet in G Minor; K. 516

1. Allegro
2. Menuetto: Allegretto – Trio
3. Adagio ma non troppo
4. Adagio – Allegro

Some scholars have suggested that following the success of Mozart's opera *Die Entführung aus dem Serail* his attention became increasingly focused toward the opera stage, away from the instrumental and chamber music with which he had first made his name in Vienna. While it is partly true that after 1786 many of Mozart's chamber works were explicitly composed with publication in mind rather than public performance, this does not mean that their quality or intensity was reduced in any way.

The **String Quintet in G Minor, K. 516** is one of a pair of quintets Mozart composed in 1787 (the other being the Quintet in C Major, K. 515). While the two were written in relatively quick succession in the spring of that year, they ended up being two somewhat different entities. In contrast with the extroverted K. 515, the substantial G-minor quintet is more melancholic. Some critics have linked its darker tone with the death of Mozart's father Leopold, whose final illness defeated him just twelve days after Mozart had listed the quintet in his personal catalogue.

By doubling the viola (as he did in all of his quintets), Mozart was working with a darker, tenorial palette. The opening Allegro is filled with Baroque-sounding *Seufzen* ('sighing') figures, which Mozart chains together to build up extended sequences of tortuous chromaticism. While the second movement moves to the relative major (E-flat), the minuet and trio are almost an anti-dance, with constant interruptions leaving little trace of the physical vitality that typically characterise Mozart's minuets. For the slow movement (marked *Adagio, ma non troppo*), Mozart calls on the string players to use their mutes, creating the effect of a whispered conversation. Within this hushed texture, Mozart introduces some of the most aching chromatic music he ever composed, with the most pained expressions reserved for the two violas at the very heart of the ensemble. With its Adagio introduction, the finale seems to offer little hope of any joyful resolution (we actually know from Mozart's sketches that he had considered a different conclusion in G minor, only to abandon it after eight bars). However, when the G-major Allegro finally comes in the form of an exuberant jig, it really feels like it was worth waiting for.

---

## Ludwig van Beethoven Piano Concerto No. 3 in C Minor, Op. 37

1. Allegro con brio
2. Largo
3. Rondo: Allegro

Nowadays, we're mostly used to thinking of the piano concerto as an orchestral genre. However, in the Vienna of the late eighteenth century, it was common for concertos to be performed *a quattro* — that is to say, with single strings. And hearing Beethoven's Piano Concerto No. 3 in C minor in this way, we gain a rare opportunity to appreciate some of its nuances, which can sometimes be overshadowed. It is a compelling work, showing Beethoven on the cusp between his early and middle periods, as he began to follow his creative instincts.

Beethoven's third piano concerto was a relatively long time in the making. He began sketching it sometime around 1786 but then seems to have ignored it until late 1799, when he returned to it with the probable hope of performing it at a benefit concert in 1800. However, he did not complete it in time and instead was forced to reprise his first piano concerto. He eventually completed it in time for another benefit concert in 1803. Finally, he published it in 1804, dedicating it to Prince Louis Ferdinand of Prussia, who was known to be a skilled pianist and composer in his own right.

Beethoven's music came to be closely associated with the key of C minor, and this concerto gives some early indication of the intensity it would come to signify in his later work. The ominous opening figure presents a skeletal outline of the triad of the home key, with the full ensemble together in unison. However, Beethoven quickly seizes on the versatility of this memorable rising figure, and reuses it in different contexts, introducing a more optimistic character when he develops it in the major mode. When the piano finally enters, it is clear that the two musical groups are complementary units, rather than dialectically opposed forces, as became the case in Beethoven's two subsequent piano concertos. Beethoven's written-out cadenza (a novel development from the eighteenth-century norm) provides the perfect dramatic link into the final recapitulation, as the movement closes emphatically again on unison Cs.

The central Largo opens in the unexpected sharp key of E major (slow movements in minor-key concertos were customarily in the relative major). Beethoven allows the pianist an opportunity to demonstrate the full range of the instrument's expressive potential, with only the lightest of support from the orchestra. While the Rondo finale leaps immediately back into C minor in explosive fashion, it makes a surprising detour back toward E major, referring to the previous movement. This throwback leads promptly into a high-octave cadenza, ratcheting up the tension before an irrepressible jig in C major finally breaks through, pushing the full ensemble — piano and strings alike — head-first toward a euphoric conclusion.

---

**Roman Rabinovich** has been highly lauded by *The New York Times*, *BBC Music Magazine*, the *San Francisco Classical Voice* and others. He has performed throughout Europe and the United States in venues such as Wigmore Hall in London, Carnegie Hall and Lincoln Centre in New York, the Great Hall of Moscow Conservatory, the Cité de la Musique in Paris, and the Terrace Theater of Kennedy Center in Washington DC. Rabinovich has participated in festivals including Marlboro, Lucerne, Davos, Prague Spring, Klavier-Festival Ruhr, and Mecklenburg-Vorpommern. An avid chamber musician, he is also a regular guest at ChamberFest Cleveland.

Rabinovich has earned critical praise for his explorations of the piano music of Haydn. At the 2018 Bath Festival, he presented a 10-recital 42-sonata series, earning praise in *The Sunday Times*. Prior to that, in 2016 as Artist in Residence at the Lammermuir Festival, he performed 25 Haydn sonatas in 5 days, and over two seasons, in 2016 and 2017, he performed all Haydn's sonatas in Tel Aviv.

Dubbed 'a true polymath, in the Renaissance sense of the word' (*Seen & Heard International*, 2016), Rabinovich is also a composer and visual artist. Rabinovich's 2019-20 engagements include concerto appearances with Orchestre Philharmonique de Radio France and Sir Roger Norrington, Meiningen Orchestra, Northern Sinfonia, Glacier Symphony and solo recitals highlights include International Piano Series at the Queen Elizabeth Hall, Ruhr Piano Festival, Liszt Academy, Union College and ProMusica Detroit. The last two seasons saw Rabinovich's critically acclaimed concerto debut with the Royal Scottish National Orchestra and Sir Roger Norrington, as well as with the Orquestra Sinfónica do Porto Casa da Música, the NFM Leopoldinum and Szczecin Philharmonic in Europe, and the Seattle Symphony, the Sarasota Orchestra, Des Moines Symphony, the Sinfonia Boca Raton and James Judd in the US.

Solo recital appearances include Lincoln Center's Alice Tully and Walter Reade Theatre, the Houston Society for the Performing Arts, the Washington Performing Arts Society, Vancouver Recital Society, Chopin Society in St Paul, MN, the Philip Lorenz Piano Series in Fresno, the Janáček May International Music Festival and the Royal Welsh College of Music & Drama in Cardiff. As a chamber musician Rabinovich appeared with violinist Liza Ferschtman in, among others, the Concertgebouw Amsterdam, the Baden-Baden Festspielhaus and the BeethovenHaus Bonn.

Born in Tashkent, Rabinovich emigrated to Israel with his family in 1994, beginning his studies there with Irena Vishnevitsky and Arie Vardi; he went on to graduate from the Curtis Institute of Music as a student of Seymour Lipkin, and earned his Master's Degree at the Juilliard School where he studied with Robert McDonald.



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

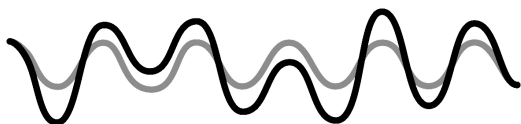
Formed in 1974 and core funded by the Scottish Government, the SCO aims to provide as many opportunities as possible for people to hear great music by touring the length and breadth of Scotland, appearing regularly at major national and international festivals including the Edinburgh International Festival, BBC Proms, 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 has long-standing associations with many eminent guest conductors including Conductor Emeritus Joseph Swensen, Principal Guest Conductor Emmanuel Krivine, François Leleux, Pekka Kuusisto, Kristian Bezuidenhout, Andrew Manze and John Storgårds. An exciting new chapter for the SCO began in September 2019 with the start of dynamic young conductor Maxim Emelyanychev's tenure as the Orchestra's Principal Conductor.

The SCO has an impressive catalogue of over 150 recordings, including acclaimed recordings of Haydn, Schumann, Berlioz and Brahms with former Principal Conductor Robin Ticciati, all on Linn. The Orchestra's long-standing relationship with its former Conductor Laureate, the late Sir Charles Mackerras, resulted in many exceptional performances and recordings, including two multi-award-winning albums for Linn of Mozart's late symphonies. In November 2019, the SCO and Maxim Emelyanychev released, Schubert's Symphony No. 9 in C major 'The Great' (Linn), their first album together.

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, Martin Suckling, Einojuhani Rautavaara, Mark-Anthony Turnage, Nico Muhly and Associate Composer Anna Clyne.



# Lammermuir Festival

*We would like to thank all our generous supporters, friends and funders for their contributions without which the Lammermuir Festival Autumn Special would not be possible, including:*

## **FESTIVAL PATRON**

Steven Osborne

## **FUNDER**

Creative Scotland

## **PARTNER**

BBC Radio 3

## **TRUSTS AND FOUNDATIONS**

Binks Trust

Stevenston Charitable Trust

## **FESTIVAL BENEFACTORS**

Geoff and Mary Ball

Patrick Edwardson

Gavin and Kate Gemmell

Robin Hardie

Edward and Anna Hocknell

Keith and Andrea Skeoch

Jim and Isobel Stretton

Peter Stretton

Max and Sarah Ward

## **FRIENDS OF THE FESTIVAL •**

### **BASS ROCK**

Steven Cruickshank

Christine and Norman Lessels

Sir Muir Russell

## **FRIENDS OF THE FESTIVAL •**

### **NORTH BERWICK LAW**

John Carson

Prof. John Dale

Ruth Hannah

Dr William Moyes

David Robinson

David Shaw Stewart

Dr Allison Worth

## **FRIENDS OF THE FESTIVAL •**

### **TRAPRAIN LAW**

Michael Anderson and Elspeth MacArthur

Prof. Andrew Barker

Allan and Moyra Barns-Graham

William Bigwood

Dr Alan and Mrs Marjorie Falconer

Prof. Andrew Glass

David Kirkpatrick

Prof. John Richardson

Peter Shepherd

Roderick Thomson

Dr Claire Walker

Peter and Barbara Wallington

Messrs Mackay and Whitely

Dr Bob and Mrs Lorna Young

*And sincere thanks to our many other Friends of the Festival, individual donors and those who prefer to remain anonymous.*

## **FESTIVAL BOARD**

Zoe van Zwanenberg (chair), Rob Conner,

Kirsteen Davidson-Kelly, Edward Hocknell,

Linda Shaw-Stewart, Jim Stretton,

James Waters

## **FESTIVAL TEAM**

Abigail Carney, Claire du Preez, Kate Hall,

Kirsten Hunter, Hugh Macdonald,

Jane Nicolson, Nicky Pritchett-Brown,

James Waters

## **PROGRAMME EDITOR**

David Lee