

Lammermuir Festival

Autumn Special

Online from 8 September 2020, 1:00pm | Holy Trinity Church, Haddington

Chloë Hanslip violin
Danny Driver piano

Ludwig van Beethoven Violin Sonata No. 1 in D Major, Op. 12, No. 1

Sergey Prokofiev *Five Melodies*

Ludwig van Beethoven Violin Sonata No. 10 in G Major, Op. 96

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Ludwig van Beethoven Violin Sonata No. 1 in D Major, Op. 12, No. 1

1. Allegro con brio
2. Tema con variazioni: Andante con moto
3. Rondo: Allegro

Beethoven's first three violin sonatas were composed between 1797–98. Although they were dedicated to Antonio Salieri, with whom he might briefly have studied, they show the unmistakable influence Mozart made on Beethoven's music at the time, as he acquired full fluency in the Viennese Classical style. And in the customary Classical style, they are indicated as sonatas 'for pianoforte and violin', with both instruments having a more or less equal role. While the Op. 12 violin sonatas are not necessarily as formally daring as the piano sonatas of the same period, they reveal Beethoven's firm grasp of how to write idiomatically for the violin, as well as his increasing understanding of how to create a sonata style based on the apparent unification of two opposing forces.

The opening movement begins with a bold unison figure, which quickly gives way to a sonorous first subject. In the central development section, rapid passages of semiquavers are passed between violin and piano in quick sequence, making for a vigorous dialogue. The middle movement takes the form of a theme and variations, the theme being audibly based on the opening figure of the previous movement. It is subjected to a series of subtle yet nevertheless inventive variations, which explore the different timbral possibilities offered by the instrumental partners and foreshadowing Beethoven's later approach to the form, as he more fully embraced Romanticism. The closing rondo is genuinely humorous in places — its naïve jig-like theme being interpolated with moments of real technical virtuosity and accented off-beats. It presents an early sign of the kind of visceral conclusion that was later to become so characteristic of Beethoven's music as he found his own authentic voice.

Sergey Prokofiev *Five Melodies*

1. Andante
2. Lento, ma non troppo
3. Animato, ma non allegro
4. Allegretto leggero e scherzando
5. Andante non troppo

Prokofiev's *Five Melodies* actually began life as a series of 'songs without words'. These were written in the late 1920s for the Russian mezzo-soprano Nina Koshetz, when Prokofiev was in California. However, encouraged by the violinist Cecilia Hansen's insistence that the second song was particularly suited to the violin, Prokofiev eventually decided to transcribe the complete set.

He was assisted with the task by the Paris-based Polish violinist Paweł Kocharński, who had also helped Prokofiev the composition of his first violin concerto in 1915. The pair are

reputed to have worked intensively together in Kočański's apartment, completing all five transcriptions in just two sessions. The first has a haunting, melancholic character, and gradually builds toward a powerful central climax before dying away again. The second calls on the violinist to pluck the strings at its opening, before the introduction of another searching melody. At the heart of the set, the third opens with a sudden burst of euphoric energy, while the fourth and fifth return to a more introspective mood. There is something of an exploratory spirit to the collection, as if Prokofiev — a pianist by training — was using the opportunity to familiarise himself completely with the expressive qualities and nuances of the violin.

Ludwig van Beethoven Violin Sonata No. 10 in G Major, Op. 96

1. Allegro moderato
2. Adagio espressivo
3. Scherzo: Allegro – Trio
4. Poco allegretto

While the sonata at the opening of this programme offers a revealing insight into Beethoven's early style, his tenth and final violin sonata marks the end of his so-called 'middle period'. It was composed toward the end of 1812. For the majority of that year, Beethoven had been focused on completing his seventh and eighth symphonies and had largely avoided chamber music. But in returning to the violin sonata as a form (his ninth had been composed eight years previously, in 1804), Beethoven drew together his accumulated experience with his increasing sense of artistic ambition.

The first movement opens with an expansive lyrical subject, which Beethoven — now with full confidence in his own style — takes time to fully unpack. An extended development section allows Beethoven liquidate the first and second subjects, as he combines them in increasingly imaginative ways. The second movement, marked Adagio espressivo, has a real vocal character to it, as the violin sings a beautiful, seemingly never-ending melody, supported by the brooding piano.

Following on from the short but highly charged scherzo, rather than the expected effervescent Rondo or Allegro, the sonata's concluding movement is a set of seven variations on an elegant but somewhat understated theme. The sonata received its first performance by the celebrated French violinist Pierre Rode, and Beethoven's pupil and patron, Archduke Rudolf of Austria, at the piano. This pairing influence clearly influenced Beethoven's approach. In a letter to Rudolf, Beethoven explained how, 'I did not make great haste in the last movement for the sake of mere punctuality, the more because, in writing it, I had to consider the playing of Rode. In our finales, we like rushing and resounding passages, but this does not please R[ode], and this hinders me somewhat.' Perhaps after six months of near-silence in lockdown, we might do well to take a leaf out of Rode's book and savour this finale.

David Lee

Chloë Hanslip has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut at fourteen and her US concerto debut at fifteen and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, Bern Symphony Orchestra, Bremen Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Lahti Symphony, Moscow State Symphony, Norwegian Radio, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symphoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony, Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Metropolitan Symphony, Malaysia Philharmonic, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Giordano Bellincampi, Jakub Hrusa, Pietari Inkinen, Susanna Mälkki, Gianandrea Noseda, Tadaaki Otaka, Vasily Petrenko, Vassily Sinaisky, Dmitri Slobodeniouk, Alexander Vedernikov, Juraj Valcuha and Xian Zhang.

Chloë has an extensive discography and her latest releases include the complete Beethoven Violin Sonatas in three volumes on Rubicon Classics with regular duo partner, Danny Driver: 'instantly engaging, thanks to the warmth and clarity of Hanslip's playing and the obvious rapport between the musicians.' (Strad). Her other recordings include concertos by John Adams with the Royal Philharmonic Orchestra/Slatkin and Bruch Concertos with the London Symphony Orchestra on Warner Classics for which she won a Classical BRIT 'Young British Classical Performer' (2003). Recital discs followed on Hyperion (York Bowen, Medtner) and concertos by Vieuxtemps, Schoeck and Glazunov.

Hanslip's wide-ranging repertoire spans concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius. With a particular passion for contemporary repertoire, she has championed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Michael Berkeley, Peter Maxwell Davies and Brett Dean. A committed chamber musician, she is a regular participant at festivals across Europe including Båstad, West Cork, Prussia Cove and Kutna Hora with recital partners including Angela Hewitt, Danny Driver, Igor Tchetuev and Charles Owen. Alongside her performing career, Chloë is a Visiting Professor at The Royal Academy of Music, in London and an Ambassador for the charity Future Talent.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron and has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz. She plays a Guarneri del Gesù 1737.

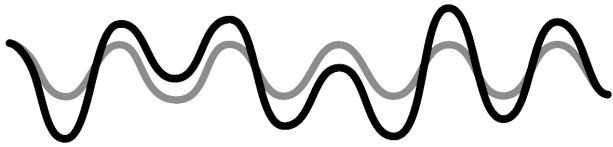
Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. His studies at Cambridge University and the Royal College of Music inspired his uniquely holistic approach to performance and programming. Driver's 2021-2022 season will include a three-concert curated series at London's Wigmore Hall focussed on solo and chamber works of György Ligeti (including the complete *Études* for Piano), and a co-curated series at Turner Sims Concert Hall with spotlight on J S Bach. More imminently he juxtaposes Beethoven's *Hammerklavier* Sonata with works by Maurice Ravel, Deirdre McKay and Betsy Jolas over the 2019-2020 season.

Driver has performed with orchestras throughout the world, with recent highlights including BBC Scottish Symphony Orchestra, Orchestra of the Age of Enlightenment, BBC NOW, Hallé, Minnesota Orchestra, Bournemouth Symphony Orchestra, American Symphony Orchestra, RTÉ Concert Orchestra, Hong Kong Pro Arte, Queensland Symphony Orchestra and Uppsala Chamber Orchestra. He has collaborated with conductors Andrew Litton, Martyn Brabbins, Alexander Shelley, Mario Venzago, Marzena Diakun, Rebecca Miller, Rory Macdonald and Sir James Macmillan.

Recital invitations bring Driver to concert halls and music festivals across Europe, Asia and North America. Most recent highlights include several recitals at the Wigmore Hall, London Southbank Centre's International Piano Series, Lichfield Festival (as their Artist-in-Residence 2018), Music Toronto, Salle Bourgie in Montreal, Musée de l'Orangerie in Paris, and several performances of Ligeti's Piano *Études* interlaced with Debussy's complete *Images* across the United States and Japan. In December 2019 Driver makes his first appearance at Perth Piano Sundays in Scotland with a complete performance of Ligeti's Piano *Études*, shortly after recording them for Hyperion Records (London).

Driver's passion for chamber music sees him regularly invited to such esteemed chamber music festivals as Oxford May Music, O/Modern, Eilat, Bard Music Festival, Carducci Festival, and Australian Chamber Music Festival while he enjoys long-standing musical partnerships with violinist Chloë Hanslip, cellist Oliver Coates, and baritone Christian Immler. Recent projects with these artists have included the complete Beethoven Piano & Violin Sonatas at Turner Sims Concert Hall (recorded live for Rubicon Classics), a recording of Bernstein's *Arias & Barcarolles* (to be released later in 2018), song recitals in Switzerland, France, Germany and Canada, and performances of Thomas Adès' *Lieux Retrouvés* and Morton Feldman's *Patterns in a Chromatic Field* (cello and piano) at the South Bank Centre and King's Place respectively.

Driver's decade-long relationship with the prestigious Hyperion Records label has spawned a varied and internationally acclaimed discography of works by Carl Philipp Emanuel Bach, Handel, York Bowen, Benjamin Dale, Mili Balakirev, Robert Schumann, and Erik Chisholm. Of his first volume of CPE Bach Sonatas, Bryce Morrison wrote in Gramophone: 'It would be impossible to over-estimate Driver's impeccable technique and musicianship...this is one of the finest of all recent keyboard issues'. His most recent release, Volume 70 of Hyperion's Romantic Piano Concerto series, featured piano concertos by Amy Beach, Dorothy Howell, and Cécile Chaminade. His recordings have won him numerous awards including Limelight Magazine's Instrumental Recording of the Year 2014, and his recent inclusion in the New York Times' list of 2017's Best Classical Recordings (Beach, Howell and Chaminade Concertos with the BBC SSO).



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Autumn Special

Online from 9 September 2020, 1:00pm | Holy Trinity Church, Haddington

Joshua Ellicott tenor
Anna Tilbrook piano

Franz Schubert

Frühlingsglaube • An die Natur • Der Blumenbrief

Robert Schumann *Liederkreis*, Op. 39

Ralph Vaughan-Williams

*Linden Lea • Let Beauty Awake • The Roadside Fire
Youth and Love • Silent Noon*

Roger Quilter

Now sleeps the crimson petal • Go, lovely rose

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It's relatively unusual these days for vocal programmes to combine Lieder and English song, with purists preferring to keep the two separate — even when some performers are equally at home with both repertoires. However, this is undoubtedly a missed opportunity. Many of the composers and poets who contributed to the wave of English song composition in the first decades of the twentieth century were directly influenced by the great German Lieder composers of the nineteenth century. Hearing them together, it becomes possible to appreciate how they shared many of the same aesthetic ideals. Indeed, both Vaughan Williams and Quilter spent time studying in Germany, which undoubtedly left traces in their subsequent approach to songwriting.

Franz Schubert

Frühlingsglaube • An die Natur • Der Blumenbrief

Franz Schubert made his first efforts at songwriting in his early childhood. From the age of 12, he studied with the Imperial Kapellmeister Antonio Salieri, who encouraged Schubert to emulate the models of Italian opera. However, the young composer found himself more inclined towards the music of Mozart and Beethoven and the German poetry of Goethe and Schiller. The three songs heard here were composed between 1816 and 1820 — a relatively short period, but in which Schubert (whose life was famously short) audibly refined his craft.

Frühlingsglaube (1820) is actually the latest of the trio. Within its two verses, Schubert blends a melancholic mix of emotions. Hearing the opening lines of the second verse ('The world grows fairer each day; / we cannot know what is still to come'), it is impossible to ignore Schubert's biography and the sad knowledge that, in just under a decade, he would be dead. ***An die Natur*** (1816) is an incredibly simple yet arresting hymn to nature, whose naïveté captures a child-like sensibility. The more Italianate ***Der Blumenbrief*** (1818) was written while Schubert was employed as the music teacher to two young Esterházy countesses in Zseliz, Hungary. Its main theme bears an audible resemblance to the opening figure of *Der Neugierige* from *Die schöne Müllerin* (1824), in which Schubert's miller also considers the flowers as a symbol of his love.

Robert Schumann *Liederkreis*, Op. 39

1. *In der Fremde*
2. *Intermezzo*
3. *Waldegespräch*
4. *Die Stille*
5. *Mondnacht*
6. *Schöne Fremde*
7. *Auf einer Burg*
8. *In der Fremde*
9. *Wehmut*
10. *Zwielicht*
11. *Im Walde*
12. *Frühlingsnacht*

During the year 1840 — the so-called *Liederjahr* — **Robert Schumann** devoted himself almost exclusively to song composition, producing some 138 songs within twelve months. There were several reasons, both artistic and pragmatic, for this focus. As well an opportunity to compose the kind of songs Schumann (who was also a prominent critic) regarded as edifying and artful, it was also an opportunity to publish some works from which he might expect an immediate financial return. At the time, Schumann had been facing increasing criticism from his prospective father-in-law Friedrich Wieck, for his failure to maintain control of his finances, and thus forbade Robert from marrying his daughter Clara. In any case, the couple defied Friedrich and were married on 12 September 1840.

The *Liederkreis*, Op. 39, date from this year. Writing to Clara, Schumann described the twelve songs as 'my most romantic music ever, with much of you in it...' The texts are all by Joseph Freiherr von Eichendorff (1788–1857), one of the central figures of German Romanticism. Schumann drew together the texts from three different Eichendorff publications, selecting them for their exploration of common themes. With an emphasis on the nocturnal, they use the natural world as an allegory to convey a sense of internal emotional turmoil, musing particularly on loneliness and regret but ultimately culminating in an outpouring of euphoria in the final song, *Frühlingsnacht*. Throughout the cycle, Schumann elevates the piano to an equal partner in the musical texture, as a means of exploring the underlying subtexts associated with the imagery, as well as cleverly deploying thematic cross relations throughout the set, which give the impression of certain feelings lingering between songs.

While **Ralph Vaughan-Williams** is considered the quintessential 'English composer', his diverse works across a range of genres are evidence of a composer who in fact synthesised a wide range of musical influences. After his studies at Cambridge and the Royal College of Music, he studied with Max Bruch in Berlin and Ravel in Paris. Combining these experiences with his deep interest in British folk music, Vaughan Williams developed a unique voice in his song composition and a style that is understated yet completely arresting. ***Linden Lea*** was written in 1901 but did not become well known until the 1920s. With a melody that seems eerily familiar, it sets a text by the Dorset poet William Barnes that promotes nature as an escape from the harsh working conditions of the 'dark-roomed' industrial towns. Vaughan Williams began his cycle *Songs of Travel* that same year but would not complete it until 1904. The three songs heard in this performance reveal the underlying Romanticism that Vaughan Williams was steeped in, which is often overshadowed by the folksy charms of his more popular works. Though usually heard on its own, ***Silent Noon*** was written as part of another of Vaughan Williams's cycles — *The House of Life* (1903), based on a cycle of six sonnets by Dante Gabriel Rossetti. While the primary basis of the song is its melodic line, at the heart of the song Vaughan Williams matches Rossetti's sensual poetry with a rich, unashamedly Romantic harmonic soundworld.

The son of a Liberal MP, **Roger Quilter** left England shortly after finishing at Eton (which he apparently hated), to study at the Hochschule in Frankfurt-am-Main. On his return, he began to build a reputation as a song composer with an unusual gift for producing exquisite melodies, which he deftly harmonised with the lightest of touches. ***Now sleeps the crimson petal*** is probably his best-known song, capturing simply — but so beautifully — the tenderness of Tennyson's poetry. ***Go, lovely rose*** has real echoes of Schumann and Brahms, as its enchanting piano part celebrates the short, fleeting existence of the rose, not merely as a representation for the poet's love but also for life itself.

David Lee

Texts and Translations

Frühlingsglaube

Die linden Lüfte sind erwacht,
Sie säuseln und weben Tag und Nacht,
Sie schaffen an allen Enden.
O frischer Duft, o neuer Klang!
Nun, armes Herze, sei nicht bang!
Nun muss sich Alles, Alles wenden.

Die Welt wird schöner mit jedem Tag,
Man weiss nicht, was noch werden mag,
Das Blühen will nicht enden.
Es blüht das fernste, tiefste Tal:
Nun, armes Herz, vergiss der Qual!
Nun muss sich Alles, Alles wenden.

Johann Ludwig Uhland

An die Natur

Süsse, heilige Natur,
Lass mich geh'n auf deiner Spur,
Leite mich an deiner Hand,
Wie ein Kind am Gängelband!

Wenn ich dann ermüdet bin, Sink'
ich dir am Busen hin,
Atme süsse Himmelslust
Hangend an der Mutterbrust.

Ach! wie wohl ist mir bei dir!
Will dich lieben für und für;
Lass mich geh'n auf deiner Spur,
Süsse, heilige Natur!

Friedrich Leopold, Graf zu Stolberg-Stolberg

Der Blumenbrief

Euch Blümlein will ich senden
Zur schönen Jungfrau dort,
Fleht sie, mein Leid zu enden
Mit einem guten Wort.

Du Rose, kannst ihr sagen,
Wie ich in Lieb' erglüh',
Wie ich um sie muss klagen
Und weinen spät und früh.

Faith in Spring

Balmy breezes are awakened;
they stir and whisper day and night,
everywhere creative.
O fresh scents, O new sounds!
Now, poor heart, do not be afraid.
Now all must change.

The world grows fairer each day;
we cannot know what is still to come;
the flowering knows no end.
The deepest, most distant valley is in flower.
Now, poor heart, forget your torment.
Now all must change.

Translated by Richard Wigmore

To Nature

Sweet, holy nature,
let me walk upon your pathway,
lead me by the hand,
like a child on the reins!

Then, when I am weary,
I shall sink down on your breast,
and breathe the sweet joys of heaven
suckling at your maternal breast.

Ah, how happy I am to be with
you! I shall love you for ever;
let me walk upon your pathway,
sweet, holy nature!

Translated by Richard Wigmore

The Message of Flowers

Flowers, I will send you
to that fair lady;
implore her to end my suffering
with one kind word.

You, rose, can tell her
how I burn with love,
and how I pine for her,
weeping night and day.

Du Myrte, flüstere leise
Ihr meine Hoffnung zu,
Sag': „Auf des Lebens Reise
Glänzt ihm kein Stern als du.“

Du Ringelblume, deute
Ihr der Verzweiflung Schmerz;
Sag' ihr: „Des Grabes Beute
Wird ohne dich sein Herz.“

Aloys Wilhelm Schreiber

You, myrtle, softly whisper
my hopes to her;
tell her: 'On life's journey
you are the only star that shines for him.'

You, marigold, reveal to her
the pain of despair;
tell her: 'Without you
his heart will fall prey to the grave.'

Translated by Richard Wigmore

Liederkreis, Op. 39

1. *In der Fremde*

Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier.

2. *Intermezzo*

Dein Bildnis wunderselig
Hab' ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'.

Mein Herz still in sich singet
Ein altes, schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

3. *Waldeggespräch*

Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ' dich heim!

„Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.“

1. *In a foreign land*

From my homeland, beyond the red lightning,
The clouds come drifting in,
But father and mother have long been dead,
Now no one knows me there.

How soon, ah! how soon till that quiet time
When I too shall rest
Beneath the sweet murmur of lonely woods,
Forgotten here as well.

2. *Intermezzo*

I bear your beautiful likeness
Deep within my heart,
It gazes at me every hour
So freshly and happily.

My heart sings softly to itself
An old and beautiful song
That soars into the sky
And swiftly wings its way to you.

3. *A Forest Dialogue*

It is already late, already cold,
Why ride lonely through the forest?
The forest is long, you are alone,
You lovely bride! I'll lead you home!

'Great is the deceit and cunning of men,
My heart is broken with grief,
The hunting horn echoes here and there,
O flee! You do not know who I am.'

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn' ich dich—Gott steh' mir bei!
Du bist die Hexe Loreley.

„Du kennst mich wohl—von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald!

4. *Die Stille*

Es weiß und rät es doch Keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt' es nur Einer, nur Einer,
Kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh',
Als meine Gedanken sind.

Ich wünscht', ich wär' ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär'!

5. *Mondnacht*

Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt'.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

6. *Schöne Fremde*

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund'
Um die halb versunkenen Mauern
Die alten Götter die Rund'.

Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr, wie in Träumen,
Zu mir, phantastische Nacht?

So richly adorned are steed and lady,
So wondrous fair her youthful form,
Now I know you—may God protect me!
You are the enchantress Lorelei.

'You know me well—from its towering rock
My castle looks silently into the Rhine.
It is already late, already cold,
You shall never leave this forest again!'

4. *Silence*

No one knows and no one can guess
How happy I am, how happy!
If only one, just one person knew,
No one else ever should!

The snow outside is not so silent,
Nor are the stars on high
So still and taciturn
As my own thoughts.

I wish I were a little bird,
And could fly across the sea,
Across the sea and further,
Until I were in heaven!

5. *Moonlit Night*

It was as though Heaven
Had softly kissed the Earth,
So that she in a gleam of blossom
Had only to dream of him.

The breeze passed through the fields,
The corn swayed gently to and fro,
The forests murmured softly,
The night was so clear with stars.

And my soul spread
Her wings out wide,
Flew across the silent land,
As though flying home.

6. *A Beautiful Foreign Land*

The tree-tops rustle and shudder
As if at this very hour
The ancient gods
Were pacing these half-sunken walls.

Here beyond the myrtle trees
In secret twilight splendour,
What are you saying, fantastic night,
Obscurely, as in a dream?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie von künftigem großen Glück!

7. Auf einer Burg

Eingeschlafen auf der Lauer
Oben ist der alte Ritter;
Drüben gehen Regenschauer,
Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare,
Und versteinert Brust und Krause,
Sitzt er viele hundert Jahre
Oben in der stillen Klausur.

Draußen ist es still und friedlich,
Alle sind in's Tal gezogen,
Waldesvögel einsam singen
In den leeren Fensterbögen.

Eine Hochzeit fährt da unten
Auf dem Rhein im Sonnenschein,
Musikanten spielen munter,
Und die schöne Braut, die weinet.

8. In der Fremde

Ich hör' die Bächlein rauschen
Im Walde her und hin,
Im Walde, in dem Rauschen

Ich weiß nicht, wo ich bin.
Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen

Von der alten, schönen Zeit.
Die Mondschimmer fliegen,
Als sah' ich unter mir
Das Schloß im Tale liegen,

Und ist doch so weit von hier!
Als müßte in dem Garten
Voll Rosen weiß und rot,
Meine Liebste auf mich warten,
Und ist doch so lange tot.

9. Wehmut

Ich kann wohl manchmal singen,
Als ob ich fröhlich sei,
Doch heimlich Tränen dringen,

The glittering stars gaze down on me,
Fierily and full of love,
The distant horizon speaks with rapture
Of some great happiness to come!

7. In a Castle

Up there at his look-out
The old knight has fallen asleep;
Rain-storms pass overhead,
And the wood stirs through the portcullis.

Beard and hair matted together,
Ruff and breast turned to stone,
For centuries he's sat up there
In his silent cell.

Outside it's quiet and peaceful,
All have gone down to the valley,
Forest birds sing lonely songs
In the empty window-arches.

Down there on the sunlit Rhine
A wedding-party's sailing by,
Musicians strike up merrily,
And the lovely bride—weeps.

8. In a Foreign Land

I hear the brooklets murmuring
Through the forest, here and there,
In the forest, in the murmuring

I do not know where I am.
Nightingales are singing
Here in the solitude,
As though they wished to tell

Of lovely days now past.
The moonlight flickers,
As though I saw below me
The castle in the valley,

Yet it lies so far from here!
As though in the garden,
Full of roses, white and red,
My love were waiting for me,
Yet she died so long ago.

9. Sadness

True, I can sometimes sing
As though I were content;
But secretly tears well up,

Da wird das Herz mir frei.
Es lassen Nachtigallen,
Spielt draußen Frühlingsluft,
Der Sehnsucht Lied erschallen

Aus ihres Kerkers Gruft.
Da lauschen alle Herzen,
Und alles ist erfreut,
Doch keiner fühlt die Schmerzen,
Im Lied das tiefe Leid.

10. *Zwielicht*

Dämmerung will die Flügel spreiten,
Schaurig rühren sich die Bäume,
Wolken ziehn wie schwere Träume—

Was will dieses Graun bedeuten?
Hast ein Reh du lieb vor andern,
Laß es nicht alleine grasen,
Jäger ziehn im Wald und blasen,

Stimmen hin und wieder wandern.
Hast du einen Freund hienieden,
Trau ihm nicht zu dieser Stunde,
Freundlich wohl mit Aug' und Munde,

Sinnt er Krieg im tück'schen Frieden.
Was heut gehet müde unter,
Hebt sich morgen neugeboren.
Manches geht in Nacht verloren—
Hüte dich, sei wach und munter!

11. *Im Walde*

Es zog eine Hochzeit den Berg entlang,
Ich hörte die Vögel schlagen,
Da blitzten viel Reiter, das Waldhorn klang,

Das war ein lustiges Jagen!
Und eh' ich's gedacht, war alles verhallt,
Die Nacht bedeckt die Runde;
Nur von den Bergen noch rauschet der Wald
Und mich schauert's im Herzensgrunde.

And my heart is set free.
Nightingales, when spring breezes
Play outside, sing
Their song of longing

From their dungeon cell.
Then all hearts listen
And everyone rejoices,
Yet no one feels the pain,
The deep sorrow in the song.

10. *Twilight*

Dusk is about to spread its wings,
The trees now shudder and stir,
Clouds drift by like oppressive dreams—

What can this dusk and dread imply?
If you have a fawn you favour,
Do not let her graze alone,
Hunters sound their horns through the forest,

Voices wander to and fro.
If here on earth you have a friend,
Do not trust him at this hour,
Though his eyes and lips be smiling,

In treacherous peace he's scheming war:
That which wearily sets today,
Will rise tomorrow, newly born.
Much can go lost in the night—
Be wary, watchful, on your guard!

11. *In the Forest*

A wedding procession wound over the mountain,
I heard the warbling of birds,
Riders flashed by, hunting horns peeled,

That was a merry chase!
And before I knew, all had faded,
Darkness covers the land,
Only the forest sighs from the mountain,
And deep in my heart I quiver with fear.

12. *Frühlingsnacht*

Überm Garten durch die Lüfte
Hört' ich Wandervogel zieh'n,
Das bedeutet Frühlingsdüfte,

Unten fängt's schon an zu blüh'n.
Jauchzen möcht' ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein!
Alte Wunder wieder scheinen

Mit dem Mondesglanz herein.
Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain
Und die Nachtigallen schlagen's:
Sie ist Deine, sie ist Dein!

Joseph von Eichendorff

12. *Spring Night*

Over the garden, through the air
I heard birds of passage fly,
A sign that spring is in the air,

Flowers already bloom below.
I could shout for joy, could weep,
For it seems to me it cannot be!
All the old wonders come flooding back,
Gleaming in the moonlight.

And the moon and stars say it,
And the dreaming forest whispers it,
And the nightingales sing it:
'She is yours, is yours!'

Translated by Richard Stokes

Joshua Ellicott's sweet-toned, flexible yet powerful lyric tenor voice and versatile musicianship are apparent in the wide range of repertoire in which he excels, from song to opera to concert, and the list of conductors and ensembles with whom he works.

Described by the *Wiener Zeitung* as 'the magnificent tenor' for his performance with Nikolaus Harnoncourt in Purcell's *Fairy Queen* he has also been described by the *New York Times* as a 'stand out in an excellent cast' for his portrayal of Andres in *Wozzeck* with the Philharmonia and Esa-Pekka Salonen at the Lincoln Centre New York.

Joshua was born in Manchester and is a graduate of the University of York where he read music. From there he progressed to the Guildhall School of Music and Drama in London where he studied singing, aided by a full scholarship. A landmark in his developing career came in 2006 when he was the overall winner of the International Vocal Concours in 's Hertogenbosch, The Netherlands, as well as taking four of the remaining nine prizes for song, musical interpretation and opera.

Joshua's international career now sees him travel to the premier concert halls of the world with some of the finest artists of this generation. In the field of early music he has worked with Nikolaus Harnoncourt (Concentus Musicus Wien), Sir Roger Norrington (Zurich Chamber Orchestra), Harry Bicket (The English Concert), Harry Christophers (The Sixteen, Boston Handel and Haydn Society), Robert King (The King's Consort), Paul McCreesh (The Gabrieli Consort, Wroclaw Baroque Orchestra), Bernard Labadie (OAE), Emmanuel Haim (Le Concert d'Astree) and has developed a particular affinity with the works of Bach, Handel and Monteverdi and within that a special love for the role of the Evangelist in Bach's Passions. Joshua also enjoys interpreting later repertoire and he has been privileged to work with such luminaries as Sir Mark Elder, Daniel Harding and Esa Pekka Salonen in works as varied as *Parsifal* and *Tristan und Isolde* (Wagner) to *The Seven Deadly Sins* (Kurt Weill) and *Wozzeck* (Berg). Orchestras include the BBC Symphony and Concert Orchestras, The Philharmonia, The Hallé, Orchestre Philharmonique de Radio France, Swedish Radio Symphony, Trondheim Symphony, Stavanger Symphony, Brabants Orkest, RTE Symphony, Ulster Orchestra and Netherlands Radio Chamber Orchestra.

Song is another important feature of Joshua's artistry. One of the greatest successes of recent years has been a programme devised around the First World War letters of Josh's Great Uncle Jack in which through his dramatic readings of letters and interspersed song, audiences have been left deeply moved. A particularly special performance took place at the Cologne Early Music Festival where some of the letters were translated into German and read by Joshua.

Recent highlights include the role of Tempo in *Il trionfo del tempo e del disinganno* in a new production at the Royal Danish Opera, the UK premiere of George Walker's *Lilacs* with the BBC Philharmonic under John Storgårds, the Evangelist in a staged production of Bach's St John Passion at Teatro Arriaga in Spain, a new work by Stuart MacRae and Britten's *Canticle No. 5* at the Lammermuir Festival, Patrick Hawes' *The Great War Symphony* at Classic FM Live, Britten's *Serenade* with the Royal Northern Sinfonia, Handel's *Judas Maccabaeus* for the second time with Capella Cracoviensis, Handel's *Messiah* with the New York Philharmonic, and Bach's Christmas Oratorio with Latvijas Koncerti.

Anna Tilbrook is one of Britain's most exciting pianists, with a considerable reputation in song recitals and chamber music. She made her debut at the Wigmore Hall in 1999 and has since become a regular performer at Europe's major concert halls and festivals.

Anna has collaborated with many leading singers and instrumentalists including James Gilchrist, Lucy Crowe, Sarah Tynan, Emma Bell, Barbara Hannigan, Willard White, Ashley Riches, Stephan Loges, Chris Maltman, Ian Bostridge, Barbara Bonney, Victoria Simmonds, Christine Rice, Iestyn Davies, Natalie Clein, Nick Daniel, Philip Dukes, Guy Johnston, Louisa Tuck and Jack Liebeck. For Welsh National Opera she has accompanied Angela Gheorghiu, Jose Carreras and Bryn Terfel in televised concerts.

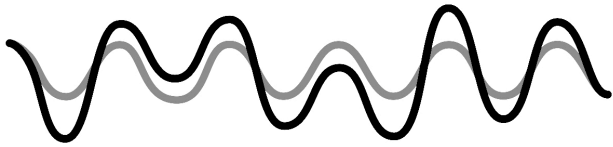
With the distinguished British tenor James Gilchrist she has made acclaimed recordings of 20th-century English song for Linn records, including Vaughan Williams's *On Wenlock Edge* (a finalist in the Gramophone Awards 2008), the cycles for tenor and piano by Gerald Finzi, songs by Britten and Leighton and the song cycles of Robert Schumann. For Chandos, James and Anna recorded a disc of songs by Lennox Berkeley and most recently the Songs and Chamber Music of Vaughan Williams with Philip Dukes.

In 2009 they embarked on a series of recordings for Orchid records of the Schubert Song Cycles and their disc of *Die schöne Müllerin* received great critical acclaim and was Editor's Choice in *Gramophone*, November 2009. Schubert's *Schwanengesang* along with Beethoven's *An die Ferne Geliebte* was released early in 2011 and their recording of *Winterreise* was Record of the week in *The Independent* and was made recording of the month in the 2011 Christmas issue of *BBC Music Magazine* – 'It is a profoundly considered reading, considered enough for some of the songs to be as penetrating as in almost any performance I have heard.' (Michael Tanner).

With string quartets such as the Carducci, Fitzwilliam, Elias, Coull, Barbirolli and Sacconi, she has performed a wide range of chamber music from Mozart's Piano Concertos K414 and K415 to the Piano Quartets and Quintets of Mozart, Schubert, Schumann, Shostakovich, Brahms, Elgar, Bridge and Fauré.

Recent engagements have included her Het Concertgebouw, Amsterdam debut with Lucy Crowe, recitals in Carnegie Hall, New York, Wigmore Hall, deSingel Antwerp, the Anima Mundi festival in Pisa, Alte Oper Frankfurt, Musee des Tissus Lyon, Wroclaw Cantans and appearances at the Edinburgh, Aldeburgh, Cheltenham, Oxford Lieder and West Cork Chamber Music Festivals. Anna regularly broadcasts for Radio 3 and has also curated a number of series of concerts for them including in 2017 marking Hull as City of Culture with James Gilchrist and the Sacconi Quartet and in April 2018 a Big Chamber Day at Saffron Hall entitled 'Tchaikovsky and his world' featuring singers Anush Hovhannisyan, Caitlin Hulcup, Alessandro Fisher and Ashley Riches.

Born in Hertfordshire, Anna studied music at York University and at the Royal Academy of Music with Julius Drake, where she was awarded a Fellowship and in 2009 became an Associate. She also won many major international accompaniment prizes including the AESS Bluthner prize and the award for an outstanding woman musician from the Royal Overseas League.



Lammermuir Festival

Autumn Special

Online from 10 September 2020, 1:00pm | Holy Trinity Church, Haddington

Navarra String Quartet

Magnus Johnston violin I • Marije Johnston violin II
Clare Finnimore viola • Brian O'Kane cello

with

Philip Higham cello

Franz Schubert String Quintet in C Major, D. 956

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Franz Schubert String Quintet in C Major, D. 956

1. Allegro ma non troppo
2. Adagio
3. Scherzo: Presto – Trio: Andante sostenuto
4. Allegretto

Franz Schubert was unique in being the only canonic Viennese composer to have actually been born in Vienna. At the beginning of the nineteenth century, Vienna was a rapidly growing cosmopolitan city, as migrants poured in from across the Austro-Hungarian empire. As part of this economic boom, the city became home to a growing bourgeoisie, who helped support its musical culture — and particularly the market for chamber music. Schubert was born the son of a music-loving teacher and, although he is often regarded primarily as a song composer, his first musical experiences were as a string player. He began violin lessons with his father at the age of six, quickly progressing to playing as part of a family quartet, and composed his earliest chamber works at thirteen. Although from around 1814 onward he became preoccupied with song, in the later years of his short life, he returned his attention to writing chamber music, producing some of the most daring and original works in the repertory.

Despite his prodigious talents, Schubert lived a precarious life. Writing to the Leipzig publisher Heinrich Probst on 2 October 1828, Schubert told him, 'I have composed three piano sonatas, which I would like to dedicate to Hummel; several poems by Heine of Hamburg, which were received very well here, and, finally, a quintet for 2 violins, 1 viola and 2 violoncellos. I have performed the sonatas to great applause, but the quintet will only be performed for the first time in the coming days. If any of these compositions might be suitable for you, let me know.' Probst did not take Schubert up on his offer. A month and a half later, at the age of just thirty-one, Schubert was dead.

The quintet is probably Schubert's finest chamber work — and certainly the most ambitious in terms of its scale. Unlike Mozart's quintets, which doubled the viola, Schubert opted to add a second cello. The additional tenor voice brings real depth to the texture, affording Schubert the possibility of exploiting different groupings of the five instruments in imaginative ways to produce sonorities that, in places, sound almost orchestral.

The opening movement is based on an expansive formal plan, coming in at almost 20 minutes. Indicated *Allegro non troppo* ('Not too fast'), the opening subject plays a clever trick on listeners, giving the impression it opens with a slow introduction — only to

segue straight into the second subject. While the standard late-eighteenth-century opening movement was typically based on a clear two-subject exposition, Schubert extends his second subject and seems to tag on a third subject, using the two cellos together in an elegant duet accompanied by the upper strings. Despite the considerable length of this opening movement, it never outstays its welcome and always commands the listener's attention with the tension it generates between remote tonal areas and the way Schubert constantly plays with different instrumental textures, frequently calling on the players to play *pizzicato* (i.e. pluck their strings).

After the drama of the opening, the *Adagio* that follows offers immediate repose, with the first introducing a touchingly simple melody that has an uncanny vocal quality. Schubert plays with different means of accompanying this, sharply juxtaposing major and minor harmonies to create a wide range of colours. While he includes a stormy central section in F minor, the overriding mood is one of serenity, with all sense of time seemingly disappearing. The German writer Thomas Mann stated that he would like to hear this movement on his deathbed (although it does not seem this wish was ever granted).

Following on from this, the Scherzo presents a rude awakening. Exploiting the enhanced resonance of open strings, Schubert employs the entire quintet to sound out a series of ever more insistent horn calls, moving through a series of increasingly audacious tonal areas. The trio is indicated to be performed at a slower tempo — *Andante sostenuto* ('Slow and sustained'). This comes as a real surprise: such a relationship between the scherzo and trio was quite unusual, even in the late 1820s — Beethoven very occasionally introduced a slower trio, but never one that was quite so different in character from the preceding music, as Schubert does here.

The final movement opens in the tonic minor, though this introduction quickly gives way to the home key of C major. The structure of this movement is rather difficult to describe succinctly, as Schubert seems to consciously play with the expected norms. It resembles a sort of rondo, with a distinctly rustic theme that repeatedly comes around. However, Schubert was seemingly unable to help himself, consistently varying this with a sense of real humour — its light-heartedness giving no indication whatsoever that Schubert had any idea the end of his life lay just around the corner.

David Lee

Since its formation in 2002, the **Navarra Quartet** has built an international reputation as one of the most dynamic and poetic string quartets of today. Selected for representation by the Young Classical Artists Trust (YCAT) from 2006 to 2010, they have been awarded the MIDEM Classique Young Artist Award, a Borletti-Buitoni Trust Fellowship, a Musica Viva tour, and prizes at the Banff, Melbourne and Florence International String Quartet Competitions. The Navarra Quartet has appeared at major venues throughout the world including the Wigmore Hall, Manchester's Bridgewater Hall, the Sage Gateshead, Kings Place, Amsterdam Concertgebouw, Esterházy Palace, Luxembourg Philharmonie, Berlin Konzerthaus, the Laeiszhalle in Hamburg and international festivals such as Bath, Aldeburgh, Lammermuir, Presteigne, Bergen, Grachten, Sandviken, Schwetzingen, Rheingau, Mecklenburg-Vorpommern, Aix-en-Provence, Bellerive, Harrogate Chamber Music and the BBC Proms.

Further afield they have given concerts in Russia, the USA, China, Korea, Australia and the Middle East, and have been broadcast on BBC Radio 3, RAI 3 (Italy), Radio 4 (Holland), SWR (Germany), Radio Luxembourg and ABC Classic FM (Australia). The Quartet collaborates with artists such as Li-Wei, Guy Johnston, Mark Padmore, Allan Clayton, Francesco Piemontesi, John O'Connor, Simone Young and the National Youth Orchestra of Great Britain.

Highly-acclaimed recordings include Haydn's *Seven Last Words* for Altara Records and a disc of Pēteris Vasks' first three String Quartets for Challenge Records, which they recorded whilst working closely with the composer himself. The recording was described by critics as 'stunning', 'sensational' and 'compelling', and was nominated for the prestigious German Schallplattenkritik Award. More recently, the Navarra Quartet recorded a disc for NMC Records featuring the music of Joseph Phibbs, and future recording plans include Schubert's late quartets.

Formed at the Royal Northern College of Music, they commenced their studies under the guidance of the late Dr Christopher Rowland. Their development continued with studies in Cologne with the Alban Berg Quartet, Pro-Quartet in Paris, the International Musicians Seminar at Prussia Cove and from residencies at the Britten-Pears School in Aldeburgh and at the Verbier Festival in Switzerland. A constant desire to evolve sees the Quartet play regularly to revered musicians such as Eberhard Feltz, Ferenc Rados and Gabor Takacs Nagy. The Navarra Quartet are dedicated to teaching the next generation of musicians in masterclasses and summer courses, and they recently completed a three-year residency as the Associated Ensemble at the Birmingham Conservatoire.

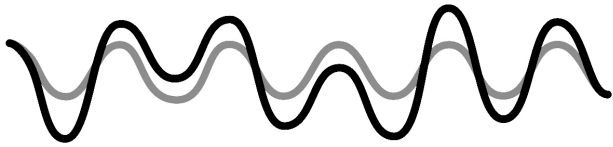
The Quartet plays on a Hieronymus II Amati violin, a Jean-Baptiste Vuillaume violin (kindly loaned to Marije by a generous sponsor through the Beares International Violin Society), and a Grancino cello made in Milan in 1698, generously on loan from the Cruft - Grancino Trust, administered by the Royal Society of Musicians.

Recent highlights include their US debut at New York's Lincoln Center, performances at the Southbank Centre's International Chamber Music and Leeds International Chamber Music Series, as well as tours of Ireland, the Netherlands and Scotland. The Navarra Quartet received the prestigious Dutch Kersjes prize in December 2017 in the Royal Concertgebouw, Amsterdam. Highlights in 2019/20 include a tour of Ireland, returns to Champs Hill and Wigmore Hall and their debut at the Heidelberg String Quartet Festival. They also play chamber music in Cuenca, Eastbourne, Evosges and Alfriston, and proudly direct the seventh edition of their Weesp Chamber Music Festival.

Philip Higham enjoys a richly varied musical life: a passionate chamber musician, equally at home in concerto, duo and unaccompanied repertoire, he especially relishes Classical and German Romantic music, in which he is frequently and happily immersed as principal cellist of the Scottish Chamber Orchestra. He has appeared frequently in recital at Wigmore Hall — including a notable performance of the six Bach suites there in 2017 — and at other prominent venues and festivals both at home and abroad, and is regularly broadcast on BBC Radio 3. His two solo recordings for Delphian Records, of the Britten and Bach solo Suites, have received considerable praise, the Britten chosen as 'Instrumental disc of the month' in *Gramophone* magazine during 2013. He enjoys collaborations with pianists Alasdair Beatson and Susan Tones, violinists Erich Höbarth and Alexander Janiczek, the Navarra and Benyounes string quartets, Hebrides Ensemble, and, as concerto soloist, with Royal Northern Sinfonia, the Philharmonia, the Hallé and Bournemouth Symphony Orchestra. He also draws considerably on his musical experiences with conductors Emmanuel Krivine and Robin Ticciati.

Born in Edinburgh, Philip studied at St Mary's Music School with Ruth Beauchamp and subsequently at the RNCM with Emma Ferrand and Ralph Kirshbaum. He also enjoyed mentoring from Steven Isserlis, and was represented by YCAT between 2009 and 2014. In 2008 he became the first UK cellist to win 1st prize at the International Bach Competition in Leipzig, and followed it with major prizes in the 2009 Lutoslawski Competition and the Grand Prix Emmanuel Feuermann 2010.

Philip plays a cello by Carlo Giuseppe Testore, made in 1697. He is grateful for continued support from Harriet's Trust.



Lammermuir Festival

Autumn Special

Online from 11 September 2020, 1:00pm | Holy Trinity Church, Haddington

Roman Rabinovich piano

Domenico Zipoli Suite in G Minor, Op. 1, No. 18

Joseph Haydn Piano Sonata in E-flat Major, Hob. XVI:52

Ludwig van Beethoven Piano Sonata No. 23 in F Minor,
Op. 57 ('Appassionata')

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Domenico Zipoli Suite in G Minor, Op. 1, No. 18

1. Preludio
2. Corrente
3. Sarabanda
4. Giga

Domenico Zipoli is a composer who, though his name might be unfamiliar, actually made a significant contribution to keyboard music. After studies in Florence and Naples with Alessandro Scarlatti, he was appointed as the organist at the Jesuit church in Rome. It was there that he published the *Sonate d'intavolatura* (1716), a collection of works for both organ and harpsichord, in which this suite is included. Zipoli subsequently joined the Society of Jesus and ended up sailing to South America to work in the Paraguay mission. Many of his works survive in manuscript across Latin America. Still, it was the Roman print that was to be his most enduring work, being issued in London in 1725 by John Walsh whose catalogue included music by Handel among others, as well as in Paris as late as 1741.

Zipoli's suites have a kind of whimsical naïveté, taking simple musical materials and chaining them together into more extended ideas through lengthy sequences, and being unafraid of venturing through some relatively adventurous tonal regions. This G minor suite is perhaps the best of the set, with an elegant prelude prefacing three more visceral dances. After an effervescent courante, the sarabande demonstrates Zipoli's ability at writing a good tune, and has real resonances of Handel. The concluding jig is a short but action-packed ride, with its broken chords forcing the player to attempt to maintain a sense of perpetual motion.

Joseph Haydn Piano Sonata in E-flat Major, Hob. XVI:52

1. Allegro moderato
2. Adagio
3. Finale: Presto

Unlike Mozart and Beethoven, the other two pillars of the Viennese Classical school, Joseph Haydn was no keyboard virtuoso. His reputation as a composer is founded more on his string quartets and symphonies. However, he is known to have worked dutifully at the piano, and he composed around sixty sonatas for the instrument that made a significant contribution to the genre, as it developed in the eighteenth century.

The **Sonata in E-flat Major, Hob. XVI:52** (sometimes referred to as 62, based on the alternative catalogue compiled by H.C. Robbins Landon) was to be Haydn's final sonata, and one of a group of three that he composed inspired by his encounters with the new Broadwood pianos during his visits to London. The sonatas were dedicated to Therese Jansen, a pupil of Clementi's, who was highly regarded in London in the 1790s. This sonata is by quite some way the longest and most ambitious of the set, incorporating some

unconventional tonal juxtapositions. The extensive first movement opens with a Baroque fanfare, before launching into the first subject proper. Haydn really calls on the pianist to show their mettle, in some rapid passagework that takes the performer almost across the entirety of the keyboard, before the more delicate second subject explores piano's upper register. The slow central movement is remarkable, in that it is in E major — an unusually remote key for an eighteenth-century sonata. Once again, Haydn plays with the enhanced dynamic and textural variation made possible by the new pianos. The final Presto returns to the home key with a bang, with a repeated-note drumbeat figure that lends itself well to Haydn's developments, being broken up by lightning-fast arpeggios, before the final capitulation brings the sonata to an emphatic conclusion.

Ludwig van Beethoven Piano Sonata No. 23 in F Minor, Op. 57 ('Appassionata')

1. Allegro assai
2. Andante con moto
3. Allegro ma non troppo – Presto

Although the title *Appassionata* was only given to the sonata after Beethoven's death, Beethoven's twenty-third piano sonata was a work that he himself considered his most 'tempestuous' until the *Hammerklavier*. It was published as the sole work of his Opus 57, signifying the status that the solo piano sonata had begun to occupy in Beethoven's mind (previously, sonatas had tended to be published together as groups).

Beethoven breaks a multitude of rules here. The first movement is notable for avoiding the customary repeat of the exposition section — but Beethoven compensates for any structural imbalance that this might create, by adding a lengthy coda. The result of this is that the first movement seems more like a continuously evolving discourse that reaches its own conclusion organically, rather than a set-piece. Another of its key features is Beethoven's recurring, almost obsessive use of a short four-note motif that descends by a semitone. The increasingly dramatic effect that the constant repetition of this fragment has foreshadows the thematic unity that was to become a feature in Beethoven's subsequent sonatas. The central movement is a set of variations in D-flat, the relative major, and its melodic simplicity offers welcome relief from the preceding drama. However, the closing movement quickly returns to the turbulent mood, opening with a swirling theme in the left hand punctuated by full-voiced chords in the right. The form of this movement is difficult to describe succinctly, with Beethoven seemingly playing capricious games with the listener's expectations. After a turbulent development, just when we are expecting to hear the return of the opening theme in the home key, Beethoven brings it back in the subdominant (a strangely disorienting effect) — and then introduces an entirely new theme! At this point, the music almost seems to virtually fall apart, in total emotional and physical collapse. But it doesn't, and it makes for a genuinely thrilling finale. It's almost like Beethoven knew precisely what he was doing.

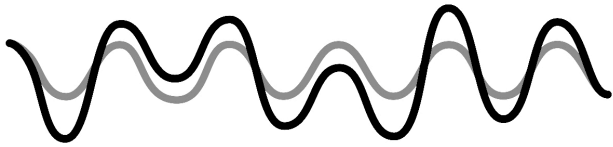
Roman Rabinovich has been highly lauded by *The New York Times*, *BBC Music Magazine*, the *San Francisco Classical Voice* and others. He has performed throughout Europe and the United States in venues such as Wigmore Hall in London, Carnegie Hall and Lincoln Centre in New York, the Great Hall of Moscow 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.



Lammermuir Festival

Autumn Special

Online from 12 September 2020, 8:00pm | Holy Trinity Church, Haddington

Sean Shibe guitar

Works from Scottish Lute Manuscripts

*Sweet Saint Nickola • Mervell's Sarabande • A Scotts Tune • Canaries
Holi and Faire • Ladie Lie Neer Me*

Federico Mompou *Cancion y danza X*

Federico Mompou *Suite Compostelana*

1. Preludio • 2. Coral • 3. Cuna • 4. Recitativo • 5. Canción • 6. Muñeira

Francis Poulenc *Sarabande*

Julia Wolfe *LAD*



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Sean Shibe is steadily building a reputation not only as one of the most impressive guitarists of his generation, but also as an innovative and provocative programmer — both in concert and the recording studio. In this programme he juxtaposes old and new music, switching from his Michael Gee classical guitar to a Fender Stratocaster. While some of this programme was written specifically for the guitar, some of it was arranged for the instrument by Shibe himself. In bringing these apparently disparate pieces together, Shibe presents a soundscape that explores different musical heritages united by their shared sense of Celtic origin.

Works from Scottish Lute Manuscripts

*Sweet Saint Nickola • Mervell's Sarabande • A Scotts Tune • Canaries
Holi and Faire • Ladie Lie Neer Me*

The two opening sets bring together a series of tunes found in seventeenth-century Scottish lute manuscripts, which Shibe arranged for his album *softLOUD* (Delphian Records, 2018). Performing them on classical guitar rather than lute allows Shibe a certain amount of freedom to explore fresh approaches in each of these short pieces, rather than being bound by any sense of historicism. Hear how his transcription of *A Scotts Tune*, attributed to a 'Mr. Leslie' in the Balcarres Manuscript (c. 1695–1702), finishes with the lightest of touches, at the top of the guitar's neck. In an interview with Kate Molleson in *The Herald* in May 2018, Shibe acknowledged the complexity of this, contemplating, 'Maybe I'm being inappropriate in order to engage with what this music might mean today,' before ultimately accepting 'I think I'm OK with that.'

Federico Mompou *Cancion y danza* X

Federico Mompou was a Catalan pianist and composer, best known for his songs and music for piano. After receiving his early musical education in Barcelona, he went on to study at the Paris Conservatoire. His music is characterised by its focus on the small scale and has an intimate, improvisatory quality that often belies its sophistication. His tenth *Cancion y danza* was originally written for piano in 1953 and is based on two *cantigas* (a thirteenth-century poetic song form from the Galician-Portuguese tradition). It was later transcribed by the composer for the guitar, giving its meandering melodic lines an even more song-like quality.

Federico Mompou *Suite Compostelana*

1. Preludio • 2. Coral • 3. Cuna • 4. Recitativo • 5. Canción • 6. Muñeira

The *Suite Compostelana* was written in 1962 and dedicated to the Spanish guitar virtuoso Andrés Segovia. Mompou taught at the University of Santiago de Compostela, and each of the six movements draws on traditional and historical Galician influences. In each successive miniature, Mompou blends different textures and timbres, bringing together medieval chant with traditional Galician dance forms. The final movement (*Muñeira*), evokes the *gaita*, the Galician bagpipe.

Francis Poulenc *Sarabande*

Francis Poulenc's *Sarabande* was actually the only piece the French composer ever wrote for guitar. It was written in 1960, while the composer was in New York, for the guitarist Ida Presti. Printed on a single page and marked *molto calmo e melanconico* ('very calm and melancholic'), it plays with the metrical conventions of the triple-time sarabande — originally the Spanish *zarabanda* — by disrupting the flow via the insertion of bars of four and five beats. Poulenc's dance has something of a reflective, introspective quality to it, echoing earlier Renaissance lute repertoire rather than the Baroque suite, with which the sarabande came to be best known.

Julia Wolfe *LAD*

LAD, by the New York-based composer Julia Wolfe, was written to be performed by nine individual bagpipes. It was commissioned in 2007 for piper Matthew Welch by the River to River Festival in Manhattan. Having discovered the piece via that most twenty-first-century of platforms, YouTube, Shibe set about transcribing *LAD* for electric guitar, bringing an even more biting edge to its opening drones. For live performances, Shibe pre-records and multi-tracks himself playing several of the parts. In the opening section, these drones steadily accumulate over an extended period of about eight minutes, before the first melody ('The Slow Melody') is eventually heard, introduced over the top of a deep pedal drone. There is something incredibly compelling in hearing the drones as they narrow and eventually come into focus. Finally, as a means of conclusion, the second melody ('The Fast Melody') offers a genuinely cathartic release from this enormous buildup, as its raucous jig melody is passed between the different parts in close imitation.

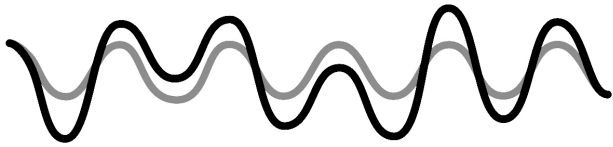
David Lee

One of the foremost guitarists of his generation, **Sean Shibe** brings a fresh and innovative approach to the traditional classical guitar by experimenting with instruments and repertoire. The first guitarist to be selected for the BBC Radio 3 New Generation Artists scheme, and to be awarded a Borletti-Buitoni Trust Fellowship, he was selected for representation by the Young Classical Artists Trust artist between 2015-2017. In 2018, Sean Shibe became the first guitarist to receive the Royal Philharmonic Society Award for Young Artists; in 2019, he won a Gramophone Award in the newly created 'Concept Album' category for his critically acclaimed recording *softLOUD*. Further awards include the Royal Over-Seas League First Prize and Gold Medal (2011); Ivor Mairants Guitar Award (2009); and a Dewar Arts and D'Addario endorsement.

Sean Shibe's commitment to expanding the repertoire for his instrument sees him conceive imaginative programmes, heavily featuring new music, as well as newly commissioned works; recent and future performances include new music by James MacMillan, Daniel Kidane, Brian Bolger, David Fennessy, Sofia Gubaidulina, and the premiere of a reworked version of Georges Lentz's *Ingwe*, in collaboration with the composer himself. New commissions include Liam Paterson, David Fennessy, Freya Waley-Cohen, and young Welsh composer Sylvia Villa.

After a five-star recital of electric and acoustic works at Wigmore Hall in March 2020, Sean was one of the first artists to return to the Hall for their new socially-distanced concert series in June, giving a recital of Scottish Lute Manuscripts, Bach and Steve Reich *Electric Counterpoint*, receiving five stars from *The Guardian* for his 'irresistible style and authority... a nonchalant virtuoso and boundary breaker'. Sean's new, chart-topping recording of Bach lute suites arranged for guitar was also released in May 2020 on Delphian Records. The disc received considerable attention: Sean was the cover star of *Gramophone* magazine's June 2020 issue, in which the disc was named Editor's Choice; *The Times* and *The Scotsman* both awarded the disc five stars; *Presto Classical* and *Europadisc* both named the recording 'Disc of the Week'; and it spent 3 weeks at number 1 as well as 2 months in the top 5, in the UK Specialist Classical Charts.

Sean's debut album *Dreams and Fancies* was released in 2017 on Delphian; a recording that explores the fruits of Julian Bream's history of commissioning in the 20th Century alongside music by Dowland, it was named Editor's Choice in *Gramophone* and *BBC Music Magazine Instrumental Choice*. It was also nominated in the *BBC Music Magazine* 'Instrumental Award' category. In 2018, Sean Shibe released his second album, *softLOUD*, on Delphian. A revelatory and experimental programme, *softLOUD* includes a combination of acoustic and electric guitar, bringing together ancient and modern traditions in a collection of music ranging from Scottish lute manuscripts to electric guitar arrangements of Steve Reich's *Electric Counterpoint*, Julia Wolfe's *LAD*, (originally written for 9 bagpipes) and David Lang's *Killer*. The live programme resulted in Shibe being shortlisted in both 'Instrumentalist' and 'Young Artist' categories at the Royal Philharmonic Society Awards, and was hailed as 'spectacular' (*Gramophone*) and 'gripping' (*The Guardian*). Further recordings include solo works by Maxwell Davies on Linn with the Scottish Chamber Orchestra, and John Adams *Naive and Sentimental Music* with the Royal Scottish National Orchestra on Chandos.



Lammermuir Festival

Autumn Special

Online from 13 September 2020, 8:00pm | Holy Trinity Church, Haddington

Navarra String Quartet

Magnus Johnston violin I • Marije Johnston violin II
Clare Finnimore viola • Brian O'Kane cello

with

Tom Poster piano

Wolfgang Amadeus Mozart Adagio in B Minor, K. 540

Benjamin Britten String Quartet No. 3

Wolfgang Amadeus Mozart Piano Concerto No. 12 in A Major, K. 414



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Wolfgang Amadeus Mozart Adagio in B Minor, K. 540

Mozart's sublime **Adagio, K. 540** is something of an enigma. While it could easily have been a slow movement to one of Mozart's later sonatas, it exists alone, with no indication of its provenance. Mozart listed it in his personal catalogue dated 19 March 1788, suggesting it was probably written in Vienna. B minor was a relatively rare key for Mozart, and the Adagio has all the qualities of a fantasia, as he explores the different permutations of his beautiful opening melody throughout the piece. But no formal analysis is really necessary — this simply is one of Mozart's most direct, touching works, of any genre.

Benjamin Britten String Quartet No. 3

1. Duets: *With moderate movement*
2. Ostinato: *Very fast*
3. Solo: *Very calm*
4. Burlesque: *Fast, con fuoco*
5. Recitative and Passacaglia (*La Serenissima*): *Slow*

Written during the autumn of 1975 in Aldeburgh and Venice, Benjamin Britten's **String Quartet No. 3** was to be one of the composer's final works. During the period between his heart surgery in May 1973 and his death in December 1976, Britten enjoyed a period of intense productivity, focusing his attention away from orchestral and operatic toward the smaller scale. Despite having been a capable viola player and finding an almost unique ability for making imaginative ideas work idiomatically for stringed instruments, Britten had not written a quartet for some thirty years.

Describing the third quartet, Hans Keller (to whom Britten dedicated it), suggested that in it Britten had taken 'that decisive step beyond — into the Mozartian realm of the instrumental purification of opera...' What Keller was alluding to is the fact that, despite the absence of any voices, opera seems to be present in almost every bar of the quartet — particularly Britten's opera, *Death in Venice*, which he completed in 1973. The third quartet's musical language is knotty, to say the least, as Britten plays a series of tonal and rhythmical games. As a whole, the five movements make up a symmetrical arch form centred around the third 'solo' movement, with each movement itself being in A-B-A ternary. The recitative that prefaces the concluding passacaglia quotes explicitly from *Death in Venice*. Some critics have suggested that Britten was consciously making allusions to the redemption of Aschenbach, the protagonist of Thomas Mann's novel on which the opera is based, and with whom the composer was known to have identified. The title of the closing movement, *La Serenissima*, is a nod to historical Venice; Britten travelled there while working on the final section, immersing himself in its ambience and soundworld. After the work's completion, Britten worked with the Amadeus Quartet during September 1976 to prepare for the premiere, which was scheduled for the December. Sadly, however, he never heard it in concert, dying just a fortnight beforehand.

Wolfgang Amadeus Mozart Piano Concerto No. 12 in A Major, K. 414

1. Allegro
2. Andante
3. Allegretto

Mozart's **Piano Concerto No. 12 in A Major, K. 414** was composed during the autumn of 1782, one a group of three for the Vienna concert season. Mozart had never published any of his piano concertos previously — and, in fact, never would. He first attempted to publish this set himself and tried to raise the funds via subscription. An advert described how 'Herr Mozart, Kapellmeister' (a slightly misleading title, as Mozart had no institutional ties at the time) was preparing to issue 'three recently completed piano concertos that may be performed not only with an accompaniment of large orchestra and winds, but also *a quattro*, that is, with two violins, viola and violoncello.' This episode is revealing in that it shows Mozart trying to make money by providing his concertos in a more practical format, that would have been performable in domestic situations, rather than requiring lavish orchestral forces. Unfortunately, however, Mozart had less entrepreneurial acumen than musical ability, and his efforts were ultimately unsuccessful. In any case, the concertos were published by the Viennese publisher Artaria in 1785.

Writing to his father in December 1782, Mozart described how:

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

K. 414 exemplifies Mozart's aspirations to appeal to audiences, perhaps even more than its two companions. There is indeed always something pleasing to the ear — the first movement introduces at least six distinct themes between the quartet and piano, which are all melded together via a series of masterful transitions. The theme of the central Andante makes a direct quotation from Johann Christian Bach's overture for *La calamità de' cuori* (1763), adapting its opening motif into a classically singing Mozartian melody. Mozart had apparently initially considered a different movement to close the concerto from the one heard in this version (the alternative movement became the Rondo K. 386, posthumously published on its own). However, this Allegretto, with its sweeping opening theme, is far from being second-rate and validates all of Mozart's claims to his father. The interaction between the piano and strings is always masterfully judged, with not a single phrase outstaying its welcome. And this brilliance is only amplified by hearing the concerto in its *a quattro* version, as the piano becomes — paradoxically — an even more equal partner in the musical discourse.

David Lee

Tom Poster is a musician whose skills and passions extend well beyond the conventional role of the concert pianist. In demand internationally as soloist and chamber musician across an unusually extensive repertoire, he has been described as 'a marvel, [who] can play anything in any style' (*The Herald*), 'mercurially brilliant' (*The Strad*), and as having 'a beautiful tone that you can sink into like a pile of cushions' (*BBC Music*).

Since his London concerto debut at the age of 13, Tom has appeared in a wide-ranging concerto repertoire of over 40 major works. Equally at home in the high-octane virtuosity of Rachmaninov or Ligeti as directing Mozart and Beethoven from the piano, Tom has appeared as soloist with the Aurora Orchestra, BBC Philharmonic, BBC Scottish Symphony, China National Symphony, English Chamber Orchestra, European Union Chamber Orchestra, London Mozart Players, Hallé, Royal Philharmonic, Scottish Chamber Orchestra, St Petersburg State Capella Philharmonic and Ulster Orchestra, collaborating with conductors such as Vladimir Ashkenazy, Nicholas Collon, Thierry Fischer, James Loughran, En Shao, Robin Ticciati and Yan Pascal Tortelier. Two major new concertos have recently been written for Tom: David Knotts' *Laments and Lullabies*, commissioned by the Presteigne Festival; and Martin Suckling's Piano Concerto, commissioned by the Scottish Chamber Orchestra. In 2018, Tom made his debut with the Philharmonia at the Royal Festival Hall.

Tom features regularly on BBC radio and television and has made multiple appearances at the BBC Proms. His exceptional versatility has put him in great demand at festivals, and those with which he has enjoyed close associations include the Aberystwyth, Cambridge, Hatfield House, North Norfolk, Oxford Lieder, Presteigne, Roman River, Spoleto, Two Moors and Weesp Festivals, and IMS Prussia Cove. He is a regular performer at Wigmore Hall, and is pianist of the Aronowitz Piano Trio and the Aronowitz Ensemble (former BBC New Generation Artists), appearing at the Concertgebouw and the Aldeburgh, Bath and Cheltenham Festivals. Tom enjoys established duo partnerships with Alison Balsom, Guy Johnston, and Elena Urioste, with whom he makes his debut at New York's Carnegie Hall in 2018. He also collaborates with Ian Bostridge, Laura van der Heijden, Steven Isserlis and Huw Watkins, and has performed piano quintets with the Brodsky, Callino, Carducci, Castalian, Danish, Elias, Endellion, Heath, Martinu, Medici, Navarra, Sacconi, Skampa and Tippett Quartets.

Tom is increasingly in demand as a curator and innovative concert programmer. In 2017, he curated and performed in four concerts of French chamber music and song for BBC Radio 3 at the Roman River Festival, and held a major residency at Wilton's Music Hall, in which he featured as both pianist and composer. He is Artistic Director of the newly formed Kaleidoscope Chamber Collective, an ensemble with a flexible line-up and a commitment to diversity, whose forthcoming highlights include festivals throughout the UK and a series in Ischia in 2018.

Tom studied with Joan Havill at the Guildhall School of Music and Drama, and at King's College, Cambridge, where he gained a Double First in Music. He won First Prize at the Scottish International Piano Competition 2007, and the keyboard sections of the Royal Over-Seas League and BBC Young Musician of the Year Competitions in 2000.

As a composer, Tom's recent commissions include two pieces for Alison Balsom, *Turn to the Watery World!* and *The Thoughts of Dr May*, the latter recorded for Warner Classics; and *The Depraved Appetite of Tarrare the Freak*, a chamber opera for Wattle & Daub, which received a critically acclaimed three-week run at Wilton's Music Hall in 2017. A lifelong devotee of the Great American Songbook, Tom's arrangements of Gershwin, Cole Porter and others have been extensively performed, broadcast and recorded. Tom has also recently appeared on stage as conductor, cellist, recorder player, swanee-whistler and Reciter in Walton's *Façade*. His other passions include Indian food, redwood forests, yoga, contrabassoons, bright blue skies, wild freestyle dancing and animals with unusual noses.

Since its formation in 2002, the **Navarra Quartet** has built an international reputation as one of the most dynamic and poetic string quartets of today. Selected for representation by the Young Classical Artists Trust (YCAT) from 2006 to 2010, they have been awarded the MIDEM Classique Young Artist Award, a Borletti-Buitoni Trust Fellowship, a Musica Viva tour, and prizes at the Banff, Melbourne and Florence International String Quartet Competitions. The Navarra Quartet has appeared at major venues throughout the world including the Wigmore Hall, Manchester's Bridgewater Hall, the Sage Gateshead, Kings Place, Amsterdam Concertgebouw, Esterházy Palace, Luxembourg Philharmonie, Berlin Konzerthaus, the Laeiszhalle in Hamburg and international festivals such as Bath, Aldeburgh, Lammermuir, Presteigne, Bergen, Grachten, Sandviken, Schwetzingen, Rheingau, Mecklenburg-Vorpommern, Aix-en-Provence, Bellerive, Harrogate Chamber Music and the BBC Proms.

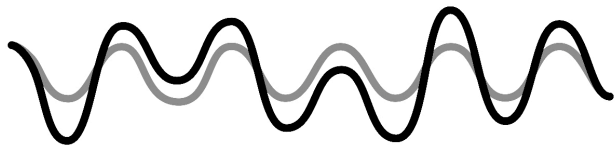
Further afield they have given concerts in Russia, the USA, China, Korea, Australia and the Middle East, and have been broadcast on BBC Radio 3, RAI 3 (Italy), Radio 4 (Holland), SWR (Germany), Radio Luxembourg and ABC Classic FM (Australia). The Quartet collaborates with artists such as Li-Wei, Guy Johnston, Mark Padmore, Allan Clayton, Francesco Piemontesi, John O'Connor, Simone Young and the National Youth Orchestra of Great Britain.

Highly-acclaimed recordings include Haydn's *Seven Last Words* for Altara Records and a disc of Pēteris Vasks' first three String Quartets for Challenge Records, which they recorded whilst working closely with the composer himself. The recording was described by critics as 'stunning', 'sensational' and 'compelling', and was nominated for the prestigious German Schallplattenkritik Award. More recently, the Navarra Quartet recorded a disc for NMC Records featuring the music of Joseph Phibbs, and future recording plans include Schubert's late quartets.

Formed at the Royal Northern College of Music, they commenced their studies under the guidance of the late Dr Christopher Rowland. Their development continued with studies in Cologne with the Alban Berg Quartet, Pro-Quartet in Paris, the International Musicians Seminar at Prussia Cove and from residencies at the Britten-Pears School in Aldeburgh and at the Verbier Festival in Switzerland. A constant desire to evolve sees the Quartet play regularly to revered musicians such as Eberhard Feltz, Ferenc Rados and Gabor Takacs Nagy. The Navarra Quartet are dedicated to teaching the next generation of musicians in masterclasses and summer courses, and they recently completed a three-year residency as the Associated Ensemble at the Birmingham Conservatoire.

The Quartet plays on a Hieronymus II Amati violin, a Jean-Baptiste Vuillaume violin (kindly loaned to Marije by a generous sponsor through the Beares International Violin Society), and a Grancino cello made in Milan in 1698, generously on loan from the Cruft - Grancino Trust, administered by the Royal Society of Musicians.

Recent highlights include their US debut at New York's Lincoln Center, performances at the Southbank Centre's International Chamber Music and Leeds International Chamber Music Series, as well as tours of Ireland, the Netherlands and Scotland. The Navarra Quartet received the prestigious Dutch Kersjes prize in December 2017 in the Royal Concertgebouw, Amsterdam. Highlights in 2019/20 include a tour of Ireland, returns to Champs Hill and Wigmore Hall and their debut at the Heidelberg String Quartet Festival. They also play chamber music in Cuenca, Eastbourne, Evesges and Alfriston, and proudly direct the seventh edition of their Weesp Chamber Music Festival.



Lammermuir Festival

Autumn Special

Online from 14 September 2020, 8:00pm | Holy Trinity Church, Haddington

Jonathan Manson viola da gamba
Steven Devine harpsichord

Johann Sebastian Bach Viola da Gamba Sonata No. 1 in G Major, BWV 1027
1. Adagio • 2. Allegro ma non tanto • 3. Andante • 4. Allegro moderato

Marin Marais *Pièces de viole*

La petite bru – Air gracieux (Book V, 1725)

Le badinage (Book IV, 1717)

Chaconne (Book V, 1725)

Johann Sebastian Bach Viola da Gamba Sonata No. 2 in D Major, BWV 1028
1. Adagio • 2. Allegro • 3. Andante • 4. Allegro

Jean-Philippe Rameau *L'enharmonique* from Suite in G Major, RCT 6

Johann Sebastian Bach Viola da Gamba Sonata No. 3 in G Minor, BWV 1029
1. Vivace • 2. Adagio • 3. Allegro



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Although **Johann Sebastian Bach** is most highly regarded for his compositional invention and daring originality, he was also something of a musical magpie. A large part of his output was the result of fusions between the different European musical styles prevalent in the first half of the eighteenth century. Bringing together the latest ideas from France and Italy with his thorough grounding in the Lutheran German tradition, Bach was able to generate works that would have sounded incredibly fresh.

There is perhaps nowhere in Bach's output where this cross-pollination is more evident than in his **three sonatas for viola da gamba and harpsichord**. While each of them broadly displays the influence of the French tradition on Bach's approach, he made use of Italian and German formal models that allowed their attractive melodic ideas to be extended into more elaborate musical structures.

In this programme, Jonathan and Steven explore Bach's three sonatas alongside music by **Marin Marais** and **Jean-Philippe Rameau**, two of the leading exponents of French Baroque music. Born of humble origins in Paris, Marais appears to have been something of a prodigy on the viola da gamba. He completed his studies with the renowned Monsieur de Sainte-Colombe (this relationship is reimaged in Alain Corneau's 1991 film, *Tous les matins du monde*). After coming to the attention of Jean-Baptiste Lully while playing in the opera orchestra in Paris, Marais became one of Louis XIV's royal chamber musicians. Between 1686 and 1725, he published five books of works for viol and continuo, from which the four pieces in this programme are drawn. Each of them reflects the dance styles that were popular at the French court and gives some insight into Marais' own technique. Contemporaries described his playing as being filled with 'charm and fire'; this is audible in the way his music persistently adds small details and decorations to what are essentially quite simple musical forms.

After spending the majority of his life and career in provincial France, **Jean-Philippe Rameau** only came to Paris at the age of forty. He did not have any significant operatic success until his fifties, after which he essentially reinvented the form (making for an inspirational role model, if ever there was one). While it was for his operas and his music theory that he attracted the greatest renown, he also produced a sizeable corpus of forward-looking keyboard music. **L'enharmonique** is taken from his Suite in G major from the *Nouvelles suites de pieces de clavecin* (c. 1729/30). It is a truly remarkable piece, based on so-called enharmonic equivalence — that is to say, where a sharp note becomes its flat version (for example, as B-flat becomes A-sharp), thus allowing the harmony to pivot in unanticipated directions. This was bold stuff for early eighteenth-century France. In the preface to the print, Rameau discusses the piece in some depth, attempting to defend his process, insofar as it was 'based on logic and has the sanction of Nature herself.'

It seems likely that Bach would have known at least some of Rameau's keyboard music. In each of Bach's three viola da gamba sonatas, the viol plays alongside the

harpsichord as an obbligato instrument — i.e. the harpsichordist's right hand plays a solo part in its own right, rather than merely just accompanying the viol. The first two, the **Sonata in G Major (BWV 1027)** and the **Sonata in D Major (BWV 1028)** are examples of the seventeenth-century Italian *sonata da chiesa* ('church sonata') model, with their two pairs of slow–fast movements. By contrast, the third — the Sonata in G Minor (BWV 1029) — demonstrates the *Sonate auf Concertenart*. This German form arose in response to the popularity of concertos by Italian composers such as Antonio Vivaldi.

While there has been some speculation the sonatas date from early in Bach's career, it now seems most likely that the first two sonatas date from around 1742. The fair copy of the Sonata in G Major was written in Bach's own hand on the same type of paper used for two new viol parts for the Matthew Passion. Although there is no firm evidence, it seems possible that the pieces (and parts) were made for the celebrated viol player Carl Friedrich Abel. Abel lived in Leipzig from the late 1730s into the 1740s, and his father (also a viol player) was employed at the Cöthen court during Bach's time there (1717–1723).

The musical basis of the **Sonata in G Major** is an earlier sonata for two flutes and continuo (BWV 1039), which probably dates from Bach's first years in Leipzig (c.1723–1726) — but scholars have suggested that both sonatas were, in fact, reworkings of an even earlier, now-lost sonata for two violins and continuo.

The **D major sonata (BWV 1028)** demonstrates Bach's fluency with the so-called *galant* style popular at the time, which was primarily concerned with attractive melodicism rather than the older-fashioned Bachian counterpoint. In this sonata, Bach proved himself more than capable of keeping up with the fashion. However, there are a few points where he evidently couldn't help himself, inserting short quasi-fugal sections, as the three parts closely imitating one another (there is actually a strict canon for five bars near the opening of the first movement; see if you can hear it).

As alluded to above, the **Sonata in G Minor (BWV 1029)** follows a different form, being a sonata in the concerto style. The main theme of the opening Vivace almost sounds like a minor-mode version of the opening movement of Brandenburg Concerto No. 3. And with only the two instruments at his disposal, Bach somehow creates an orchestral soundworld, with a series of eloquent exchanges between the multiple voices distributed between the viol and harpsichord. The central Adagio resembles the plangent French *tombeaux* of Saint-Colombe and Marais (which Bach also emulated particularly effectively in his passion arias Komm, süßes Kreuz and Es ist vollbracht). However, the concluding Allegro quickly returns to a more worldly spirit, its dancing theme invoking a palpable sense of irrepressible visceral energy, which persists even through Bach's occasional contrapuntal detours

David Lee

Jonathan Manson enjoys a busy and varied career as a performer on both cello and viola da gamba. Born in Edinburgh to a musical family, he received his formative training at the International Cello Centre under the direction of Jane Cowan, later going on to study with Steven Doane and Christel Thielmann at the Eastman School of Music in Rochester, New York. A growing fascination for early music led him to Holland, where he studied viola da gamba with Wieland Kuijken at the Royal Conservatory in The Hague.

For ten years he was the principal cellist of the Amsterdam Baroque Orchestra, with whom he performed and recorded more than 150 Bach cantatas and, together with Yo-Yo Ma, Vivaldi's Concerto for two cellos. Nowadays Jonathan devotes most of his time to chamber music, performing repertoire ranging from the Renaissance to the Romantic. He is a founding member of the viol consort Phantasm, which has toured worldwide and made more than twenty recordings; several of these have won major prizes, including Gramophone Awards in 1997, 2004 and 2017. Jonathan is also the cellist of the London Haydn Quartet, whose latest volume of Haydn's complete quartets (op. 64) has just been released on the Hyperion label. Highlights of their last seasons included tours to Australia, Japan, Canada and the USA.

A long-standing partnership with the harpsichordist Trevor Pinnock has led to critically acclaimed recordings of the Bach sonatas for viola da gamba and harpsichord, and, together with Rachel Podger, Rameau's *Pièces de clavecin en concert*. In recent years Jonathan and Trevor have joined forces with flautist Emmanuel Pahud and violinists Matthew Truscott and Sophie Gent, leading to two best-selling recordings of Bach and tours of Europe, the USA and the Far East.

Jonathan frequently appears as a principal and continuo player with Dunedin Consort, Arcangelo, the Orchestra of the Age of Enlightenment and other leading early music groups. Recent highlights have included recitals with Elizabeth Kenny, Carolyn Sampson, Iestyn Davies, Peter Whelan and Laurence Cummings, being invited to play the solo viol part in George Benjamin's opera *Written on Skin* at the Royal Opera House, and an appearance as viola da gamba soloist with the Vienna Philharmonic. As a concerto soloist he has appeared at the Wigmore Hall and the South Bank Centre, as well as further afield, in Hong Kong, Potsdam, the Haydn Festspiele in Eisenstadt and New York's Carnegie Hall.

Equally passionate about teaching, Jonathan has been professor for Baroque cello and viola da gamba at the Royal Academy of Music in London since 2003, and he is a regular guest at the Guildhall School of Music, the Royal College of Music, Trinity Laban Conservatoire, Birmingham Conservatoire and the Royal Welsh College. He has also been invited to teach on numerous courses around the world, including those in Germany, Israel, Hong Kong, Portugal, Iceland and the USA, as well as closer to home, at the Universities of Oxford and Cambridge. Jonathan lives in Oxfordshire with his wife and young daughter, and their golden retriever.

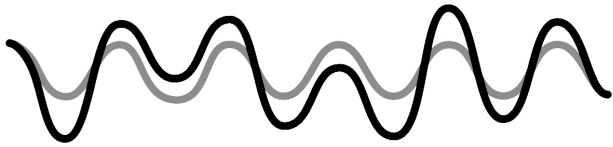
Steven Devine enjoys a busy career as a music director and keyboard player working with some of the finest musicians.

He is the Principal Keyboard Player with the Orchestra of the Age of Enlightenment and also the principal keyboard player for The Gonzaga Band, Classical Opera (The Mozartists) and performs regularly with many other groups around Europe. He has recorded over thirty discs with other artists and ensembles and made six solo recordings. His recording of Bach's Goldberg Variations (Chandos Records) has been received critical acclaim – including *Gramophone* magazine describing it as 'among the best'. The complete harpsichord works of Rameau (Resonus) has received five-star reviews from *BBC Music Magazine* and Steven's latest recording of Bach's Italian Concerto has been voted *Classic FM's* Connoisseur's choice. Steven has recently released Book 1 of Bach's *Well-Tempered Clavier* ('it's the one of all I've heard in the past ten years that I am happiest to live with.' *Early Music Review*) with Book 2 being released at the start of 2020.

He made his London conducting debut in 2002 at the Royal Albert Hall and is now a regular performer there – including making his Proms directing debut in August 2007 with the Orchestra of the Age of Enlightenment. He has conducted the Mozart Festival Orchestra in every major concert hall in the UK and also across Switzerland. Steven is Music Director for New Chamber Opera in Oxford and with them has performed repertoire from Cavalli to Rossini. For the Dartington Festival Opera he has conducted Handel's *Orlando* and Purcell's *Dido and Aeneas*. He is currently conductor and Artistic Advisor for the English Haydn Festival in Bridgnorth.

Steven works regularly with the Norwegian Wind Ensemble, Trondheim Barokk, the Victoria Baroque Players (BC, Canada) and Arion Baroque Ensemble (Montreal).

He teaches harpsichord and fortepiano at Trinity Laban Conservatoire in London and is Early Keyboard Consultant to the Royal Birmingham Conservatoire and Royal Welsh Colleges. Finally, Steven is thrilled to be a member of the ground-breaking Art of Moog: an electronic music group specialising in the performance of Bach.



Lammermuir Festival

Autumn Special

Online from 15 September 2020, 8:00pm | Holy Trinity Church, Haddington

Coco Tomita violin
Kan Tomita piano

George Enescu *Ménétrier* from *Impressions d'enfance*, Op. 28

Ludwig van Beethoven Violin Sonata No. 5 in F Major, Op. 24 ('Spring')

Ernest Chausson *Poème*, Op. 25

Eugène Ysaÿe Sonata for Solo Violin No. 6 in E Major, Op. 27, No. 6

Maurice Ravel Violin Sonata No. 2



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George Enescu *Ménétrier* from *Impressions d'enfance*, Op. 28

The Romanian composer George Enescu's *Ménétrier* (The Fiddler) forms the opening to his *Impressions d'enfance* (Impressions from Childhood), a sequence for violin and piano completed in April 1940 (though the piano only joins in the next section of the work). Pablo Casals described Enescu as 'the greatest musical phenomenon since Mozart', and his writing for the violin was highly original. *Ménétrier* draws a significant amount on traditional Romanian folk music, incorporating this into Enescu's post-Romantic tonal language. Fiendishly difficult in places, Enescu dedicated it to his first violin teacher.

Ludwig van Beethoven Violin Sonata No. 5 in F Major, Op. 24 ('Spring')

1. Allegro
2. Adagio molto espressivo
3. Scherzo: Allegro molto
4. Rondo: Allegro ma non troppo

In September 1801, the *Wiener Zeitung* carried an advert for 'Two Sonatas for piano and violin, Op. 23' by Ludwig van Beethoven, dedicated to Count Moritz von Fries. For some reason, Beethoven actually elected to split the two sonatas into two separate opus numbers, with the second of these, the Violin Sonata No. 5 in F Major published as Op. 24.

The sonata has become known as the *Frühlingssonate* ('Spring sonata'); however, this title wasn't given by Beethoven. Regardless, it is possible to hear where it came from. Written in F major, a key often used by eighteenth-century composers to evoke the pastoral, the first theme of the opening Allegro might easily be heard as a gentle stream, as the fluid melody of the violin is carried by the flowing quavers in the right hand of the piano. The development that follows is relatively conventional, as Beethoven deconstructs the opening theme to provide a series of compelling episodes. However, the slow movement in the subdominant that follows is a beautiful example of Beethoven's melodic gifts — something often overlooked in his music. The scherzo and trio make for a concise pair. They are comparatively gentle, whimsical and witty (in due course, Beethoven would later transform this form beyond all comprehension), while the closing Rondo amiably draws everything together. As a whole, this Spring sonata is a fine demonstration of Beethoven's (later) early style, as he brought together all the tenets of the Viennese Classical style, just as his own musical personality was beginning to shine through. Such pleasant music seems a far cry from the violin sonatas of the following year and all the drama of the Heiligenstadt Testament, as Beethoven began to lose his hearing and his mental state degenerated.

Ernest Chausson *Poème*, Op. 25

Written for the Belgian violin virtuoso and composer Eugène Ysaÿe, Ernest Chausson's *Poème* has become something of a showpiece for violinists. However, this belies Chausson's compositional creativity and originality. It was composed in 1896, inspired by a short story by the Russian writer Ivan Turgenev, *Le chant de l'amour triomphant*, which is worth briefly recounting. Set in sixteenth-century Italy, the tale centres around a love rivalry, as Fabio (a painter) and Muzio (an artist) fall in love with the beautiful Valeria. Valeria chooses Fabio, and Muzio departs for the Far East. Some years later he returns and surreptitiously pours a potion into Valeria's drink before playing the violin, in an attempt to seduce her. Fabio enters and stabs Muzio in the heart, instantly killing him. The story concludes with Fabio painting his wife, as she describes feeling cleansed with 'the song of love triumphant' entering her heart. Several different arrangements of *Poème* exist made by Chausson himself — with full orchestra, quartet and piano and organ, in addition to this version for piano — but it is the violin part that really tells the story. While the harmonic language owes much to Wagner and Liszt, Chausson's natural sense of melodic lyricism is incredibly striking, and its programmatic basis never gives any impression of seeming contrived.

Eugène Ysaÿe Sonata for Solo Violin No. 6 in E Major, Op. 27, No. 6

Like Chausson's *Poème*, Eugène Ysaÿe's Sonata for Solo Violin No. 6 was, in turn, written for another violinist — the Spanish Manuel Quiroga. Ysaÿe, one of the pre-eminent violinists of his time, was reputed to have been highly impressed with Quiroga's playing, and the sonata demands a significant amount of technical prowess. Cast in a single movement, it refers to several Spanish dance forms, while calling on the violinist to frequently double and triple-stop the strings, with a succession of rapid scales to the very top of the violin's register leading to a final display of bravura.

Maurice Ravel Violin Sonata No. 2

1. Allegretto
2. Blues (Moderato)
3. Perpetuum mobile (Allegro)

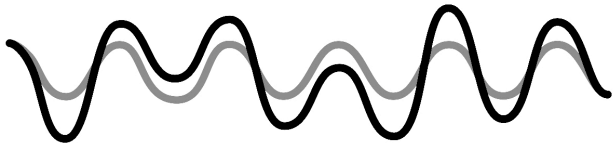
Maurice Ravel spent four years between 1923 and 1927 writing his Sonata No. 2 for Violin and Piano. It was written for and dedicated to the violinist Hélène Jourdan-Morhange, with whom Ravel frequently worked. However, in the time that Ravel took to complete it, she developed arthritis and was no longer capable of playing. Enescu gave the premiere with Ravel at the piano. The first movement opens with an elegant, seamless melody in the piano, which quickly opens out into a beautiful impressionist tableau. However, it is the raucous second movement, entitled 'Blues', that is the sonata's real showpiece, making explicit reference to the jazz and blues rhythms that Ravel and Jourdan-Morhange had enjoyed together in Paris. After a jocular introduction where the piano and violin seem to mock one another, the closing movement really does create a sense of perpetual motion. Sharp rhythms in the piano punctuate several pages' worth of unrelenting semiquavers for the violin. And by the time the end comes, it seems impossible that the violinist could continue for a single bar further.

Coco Tomita is the winner of the BBC Young Musician 2020 Strings Category. The UK-based Japanese violinist has also won various other prizes at international competitions and festivals including Golden Medals at the Vienna International Music Competition 2019 and Berliner International Music Competition 2019, Carl Flesch Prize at the Carl Flesch Academy 2019, 3rd Prize in the Junior section of the Andrea Postacchini International Violin Competition (Italy) and 1st prize at the Eastbourne Symphony Orchestra Young Soloist Competition 2017.

Coco was born in 2002 and began to play the violin when she was four years old. She became a pupil of Natasha Boyarsky when she was six, and in 2012 she was awarded a place at the Yehudi Menuhin School where she is currently studying with Lutsia Ibragimova. She also received guidance from some of the internationally renowned violinists and professors such as Pierre Amoyal, Kolja Blacher, Alina Ibragimova, Mihaela Martin, Gordan Nikolic, Feng Ning and Roman Simovic.

At the age of ten, Coco made her debut at the Cadogan Hall, London performing as a soloist with the Southbank Sinfonia. Along with numerous solo and chamber music performances at the YMS Menuhin Hall, Coco has performed and appeared in many international venues in the UK, Austria, Belgium, Canada, Germany, Italy, Netherland, Spain and Switzerland. After the success of BBC Young Musician 2020, Coco has signed an exclusive agreement with the Orchid Classics to record her debut album due to be released in 2021. Future concert engagements include a return appearance with the Philharmonie Baden-Baden in July 2021 as well as her debut in her home country with the Tokyo Metropolitan Symphony Orchestra at the Suntory Hall, Tokyo in February 2022.

Kan Tomita has won numerous international awards and prizes. Since his concerto debut at the Royal Festival Hall, London at the age of 15, he has been in demand both as soloist and chamber musician performing in the UK (Southbank Centre, Barbican, LSO St Luke's, Bridgewater Hall etc.), Europe (Austria, France, Germany, Holland, Italy, Romania and Ukraine) as well as Japan; where music critics praised him as a 'Stunning performer with superb technical accomplishment and poetry' (*Ongaku-no Tomo Music Magazine*, Japan).



Lammermuir Festival

Autumn Special

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

I. 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

I. 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.

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.'

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).

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 Sucrerie: Longueval*



6. *Pozières: The Moulin*



7. Warlencourt Ridge

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.

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.'

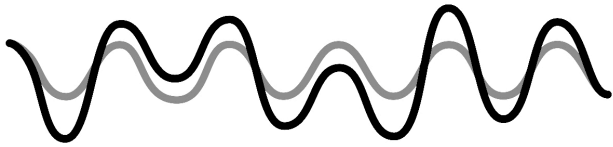
His latest disc of Rachmaninov's *Études-Tableaux* was released in 2014 and was proclaimed 'a landmark recording' by *The Observer* with a 5-star review. *Classical Source* added, 'This is one of the best solo piano records I have heard for a very long time - the more so considering it faces some pretty 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.

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.



Lammermuir Festival

Autumn Special

Online from 17 September 2020, 8:00pm | Holy Trinity Church, Haddington

Dunedin Consort

Mhairi Lawson soprano

Hilary Michael violin • Jonathan Manson bass viol

Alex McCartney theorbo

John Butt director & harpsichord

Purcell *Songes & Ayres*



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Programme

Henry Purcell Prelude from Suite No. 2 in G Minor, Z. 661

Henry Purcell 'Twas within a furlong of Edinburgh town, Z. 605/2

James Oswald/Charles McLean Variations and jig on

'Twas within a furlong of Edinburgh town

Henry Purcell *If music be the food of love*, Z. 379c

Henry Purcell *A New Irish Tune*, Z. 646

The Beggar's Opera *The modes of the court*

James Oswald Divisions on *Lilli Burlare*

Henry Purcell Jigg from *The Gordian Knot Unty'd*, Z. 597

Henry Purcell Ground, Z. 221

Henry Purcell *From silent shades (Bess of Bedlam)*, Z. 370

Henry Purcell *O solitude*, Z. 406

James Oswald/Henry Purcell *By moonlight on the green/Scotch tune from Amphytrion*

Christopher Simpson Ground in D Major from *The Division Viol*

Henry Purcell Suite in D Major, Z.

1. Prelude • 2. Almand • 3. Hornpipe

Giovanni Draghi *An Italian Ground*

Henry Purcell *Sweeter than roses*

Thomas Baltzar Divisions on *John, come kiss me now* from John Playford's *Dancing Master*

Robert de Visée Selections from Suite in A Minor

Prelude • Allemande • Chaconne

Songs from *The Scots Musical Museum*

Ye banks and braes • *Afton Water*

Henry Purcell *Fairest isle*

Given the stylistic range and quality of the music of **Henry Purcell**, a concert of his most celebrated 'songs and ayres' is no doubt to be an audience pleaser. Nevertheless, this programme goes beyond Purcell's greatest hits in presenting the composer's work alongside music by his contemporaries, and showcasing Purcell's use of traditional music from the British Isles. Another exciting element is the presentation of later settings of Purcell's melodies, which had a perhaps unexpectedly large influence on eighteenth-century Scottish fiddle music. The work of Scottish composer and cellist **James Oswald** (1710–1769) is particularly important in this context. Born in Crail in Fife, Oswald and Purcell's careers had many parallels. Both were celebrated for their theatrical works, songs, and chamber music, both enjoyed royal patronage, and they each explored a cosmopolitan range of musical styles, including Scottish and Irish traditional material. Oswald's *The Caledonian Pocket Companion* (c. 1746–1760) was an encyclopaedic 12-volume compendium of Scottish tunes, yet it also contains pieces by Purcell. Most often these are presented within Oswald's own sets of divisions — a style of variation where a popular melody or bass was varied by being 'divided' into progressively shorter note values.

The opening set of pieces is based around the Scotch song '***Tw'as within a furlong of Edinburgh town***' from the play *The Mock Marriage* (1695) with music by Henry Purcell and words by the London writer of popular verse Thomas D'Urfey. 'Scotch' music had become fashionable in London, used for broadside ballads, country dances, and as entr'acte music in plays. Most often both music and words were pseudo-Scottish inventions by Londoners, but this song became as popular in Scotland as many more genuinely Scottish traditional songs. Today's set of pieces repurposes a harpsichord prelude as an introduction to Purcell's original setting of the song. This is followed by a short set of divisions on the tune by Oswald, and finally the jig from another set of variations by Scottish violinist **Charles McLean** (c. 1712–1772), recorded in the McFarlane Manuscript (1740), compiled by David Young, writing master and teacher right here in Haddington.

If music be the food of love was written by the English poet Henry Heveningham (1651–1700), its opening line quoting Orsino's speech from Shakespeare's *Twelfth Night*. Purcell's lesser known third setting features a declamatory style in semi-recitative with long melismatic figures evoking feelings of joy and pleasure. A contrasting triple-time aria is used to set the second strain, incorporating an ecstatic mood and athletic vocal writing representing overwhelming feelings of pleasures which 'invade the eye and ear'.

The Irish anti-Jacobite song ***Lillibulero*** became popular after the Glorious Revolution of 1688. Purcell used the tune in two pieces of music, which bookend today's set of pieces: a short version for harpsichord taken from ***The Second Part to Musick's Handmaid*** (1689); and a 'jigg' from the incidental music to ***The Gordian Knot Unty'd***, featuring *Lillibulero* in the bass part. The two central settings are a short song from John Gay's *The Beggar's Opera* set to the same tune, before another set of divisions by Oswald.

The next set of pieces is bookended by material based on ground basses. The **Ground in C Minor** for harpsichord is built around eleven iterations of a ground bass, above which are developed two distinct ideas: a broken chord figure, always followed by a more lyrical section. This regularity in structure is contrasted with Purcell's mad song **Bess of Bedlam**. After an opening recitative bemoaning 'lovesick melancholy' we are led on a series of episodes, each with a mercurial change of metre and mood, from a dance at the Kingdom of Faeries to a fiery depiction of Charon and the Furies. Finally, Bess shifts from suicidal thoughts of returning 'to the place whence she came', to eating ambrosia and singing her sorrow away. **O solitude** is a setting of Katherine Philips's translation of 'La Solitude' by Antoine Girard de Saint-Amant (1594–1661). Purcell's setting incorporates stanzas from the opening and close of the poem, at first celebrating solitude as a space to appreciate the natural world, and later warning of the dangers of isolation. The piece is built around 28 iterations of a simple yet hypnotic four-bar ground bass, with this regularity broken by a meandering vocal part featuring irregular phrase lengths and changes of harmony.

A set of solo spots feature pieces by Purcell alongside music by seventeenth-century instrumentalists. It is not clear whether the **'Scotch Tune' from Amphytrion** was Purcell's own composition, or an arrangement of an already popular tune: the melody was later published by Oswald under the evocative title 'By Moonlight on the Green'. Purcell's attempt to fit the tune around functional harmony contrasts with Oswald's solo set of variations in traditional fiddle style.

Christopher Simpson (1602–1669) was an English composer and viol player perhaps best remembered for *The Division Viol* (1659), a treatise outlining the methods of improvising above a ground bass. The **Ground in D Major** is a written-out example of an extemporised set of divisions, featuring methods such as descant (invented melody over a bass), and 'breaking' the bass into smaller notes.

Purcell's Suite in D Major is one of a set of eight suites published posthumously in *A Choice Collection of Lessons for the Harpsichord* (1696). This suite features two French movements – a Prelude showing influence from the *prélude non mesuré* and an Almand featuring broken chords akin to the *style brisé* – closing with a quintessentially English hornpipe.

Giovanni Battista Draghi (c. 1640–1708) was an Italian composer and keyboard player who settled in London in the 1660s. The **Italian Ground** was another popular set of divisions, printed variously in editions of John Playford's *The Delightful Companion* (1686) and John Walsh's *The Division Flute* (1708).

Sweeter than roses remains one of Purcell's best-known solo songs. It was originally written as part of the incidental music for Richard Norton's play *Pausanias, the Betrayer of His Country*, probably Purcell's final piece of theatre music. The song features some of the composer's richest word painting, from the pulsating melisma on 'trembling', to the martial-

like setting of the words ‘shot like fire’, and the richly melismatic representation of ‘victorious love’.

John, come kiss me now was a popular ballad tune and a descant on the bass pattern *Passamezzo moderno*, to which numerous sets of divisions were written and improvised. Peter Holman has suggested that the two settings in Playford’s *The Division Violin* (1684) formed a musical duel between the English court violinist Davis Mell (1604–1662) and his younger German rival Thomas Baltzar (1631–1663). The latter’s setting, heard here, goes far beyond Mell’s more traditional division style, with a dazzling virtuosic showpiece.

Robert de Visée (c. 1655–1732) was a lutenist and viol player at the courts of Louis XIV and Louis XV of France, yet his music was known further afield, and was recorded in several English sources. A selection of movements from his **Suite in A minor** includes a Prelude and a duple-time Allemande, closing with a Chaconne, a triple-time dance based on a ground bass.

The final selection of pieces opens with material somewhat closer to home, with two of Robert Burns’s most famous songs, **Ye banks and braes** and **Afton Water**. Both settings performed here are based on those in the *Scots Musical Museum* (1787–1803), an important six-volume collection of Scots songs made in collaboration between Burns and the publisher James Johnson.

Purcell’s song **Fairest isle** provides a particularly suitable conclusion to this programme. Originally part of Purcell’s semi-opera *King Arthur*, this number has become a national song in its own right. Whilst the overall work has similarities with Thomas Arne’s masque *Alfred* (famous for *Rule, Britannia!*), *Fairest isle* is far gentler in its patriotism, with its lilting dance-like character, classical references, and joyful celebration of nature.

Aaron McGregor

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to make early music relevant to the present day. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards – for the 2007 recording of Handel's *Messiah* and the 2014 recording of Mozart's Requiem – and a Grammy nomination. In 2018, it was shortlisted for a Royal Philharmonic Society Ensemble award.

Dunedin Consort performs regularly at major festivals and venues across the UK, giving its BBC Proms debut in 2017 with a performance of Bach's John Passion. In the same year, Dunedin Consort announced its first residency at London's Wigmore Hall, complementing its regular series of events at home in Scotland, as well as throughout Europe and beyond. It enjoys close associations with the Edinburgh International Festival and Lammermuir Festival, and broadcasts frequently on BBC Radio 3, Classic FM and BBC Scotland. The group's growing discography on Linn Records includes Handel's *Acis and Galatea* and Bach's Brandenburg Concertos, both nominated for Gramophone Awards. Other Bach recordings include Mass in B Minor, Violin Concertos, Magnificat, Christmas Oratorio, Matthew Passion and John Passion, the latter of which was nominated for a Recording of the Year award in both *Gramophone* and *BBC Music Magazine*.

Dunedin Consort's most recent recording project was Handel's *Samson*, which presents two versions of the work – one with small forces, the other with large chorus and trebles. Released in October 2019, it has already received wide critical acclaim, including receiving *Editor's Choice* accolades in both *Gramophone* and *BBC Music Magazine*.

While Dunedin Consort is committed to performing repertoire from the Baroque and early Classical periods, and to researching specific historical performance projects, it remains an enthusiastic champion of contemporary music. The ensemble has commissioned and premiered new music by William Sweeney, Errollyn Wallen, Peter Nelson and Sally Beamish, and in 2019 premiered four new co-commissions with the BBC Proms by Nico Muhly, Stevie Wishart, Stuart MacRae and Ailie Robertson.

For more information, please visit [**dunedin-consort.org.uk**](http://dunedin-consort.org.uk).

Mhairi Lawson won the International Early Music Network Young Artists Prize with the fortepianist Olga Tverskaya while still a student at the Guildhall School of Music and Drama. This success led to her first CD recording of Haydn's English and Scottish Songs.

Mhairi has performed in opera houses and concert halls worldwide with such companies as English National Opera, Les Arts Florissants, Gabrieli Consort & Players, Academy of Ancient Music, The Early Opera Company and Scottish Chamber Orchestra, and with many leading conductors such as William Christie, Sir Charles Mackerras, Paul McCreesh, Jane Glover and Sir John Eliot Gardiner, in repertoire ranging from traditional folksong to opera.

With Les Arts Florissants, Mhairi has performed dramatic music by Purcell, Charpentier, Landi and Monteverdi at the Cité de la Musique, Paris, and throughout Europe, including London's Barbican Centre and Birmingham's Symphony Hall. At the Wigmore Hall, she has performed operas by Purcell, Handel and Hasse with the Early Opera Company. She has performed Handel's *Messiah* in Amsterdam, Utrecht, Paris and Barcelona with the Netherlands Bach Society and the Scottish Chamber Orchestra. Mhairi has enjoyed working with the Gabrieli Consort and Players for many years and projects with them include Bach's *St John Passion* and *St Matthew Passion*, the *Mass in B minor* and wedding cantata, as well as Handel's *La resurrezione*, and Purcell's *Dido and Aeneas*, *King Arthur* and *The Fairy Queen*.

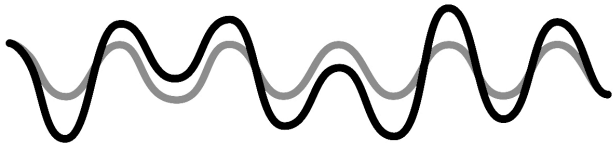
Mhairi has sung Bach's *St John Passion* in New York's Lincoln Centre, and in Weimar, Germany, and the *St Matthew Passion* throughout Spain. At English National Opera she sang Purcell's *Dido and Aeneas* and *King Arthur* in productions with the Mark Morris Dance Group. Consequently Mhairi travelled to California for further performances of *King Arthur* with the Philharmonia Baroque Orchestra, San Francisco. Work with European symphony orchestras includes Handel's *Athalia* in Madrid, Bach's *Christmas Oratorio* in Zurich and Vivaldi's *Gloria* and Mozart concert and operatic arias in Nantes, France. Recital engagements include songs from the British folksong tradition and *Lieder* by Haydn, Mozart, Schubert, Schumann, Strauss and Wolf with appearances in the Edinburgh Festival, Newcastle and York Universities, and recordings for BBC Radio 3.

John Butt is Gardiner Professor of Music at the University of Glasgow and Musical Director of Edinburgh's Dunedin Consort.

As an undergraduate at Cambridge University, he held the office of organ scholar at King's College. Continuing as a graduate student working on the music of Bach, he received his PhD in 1987. He was subsequently a lecturer at the University of Aberdeen and a Fellow of Magdalene College Cambridge, joining the faculty at UC Berkeley in 1989 as University Organist and Professor of Music. In autumn 1997 he returned to Cambridge as a University Lecturer and Fellow of King's College, and in October 2001 he took up his current post at Glasgow. His books have been published by Cambridge University Press: these include *Bach Interpretation* (1990), a handbook on Bach's Mass in B Minor (1991), *Music Education and the Art of Performance in the German Baroque* (1994). *Playing with History* (2002) marked a new tack, examining the broad culture of historically informed performance and attempting to explain and justify it as a contemporary phenomenon. He is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the *Cambridge History of Seventeenth-Century Music* (2005). His book on Bach's Passions, *Bach's Dialogue with Modernity*, was published in 2010, and explores the ways in which Bach's Passion settings relate to some of the broader concepts of modernity, such as subjectivity and time consciousness. His current work continues his enquiries into modernity and music, embodiment and music and film.

John Butt's conducting engagements with the Dunedin Consort (2003–) have included major Baroque and Classical repertory and several new commissions. He is a Principal Artist with the Orchestra of the Age of Enlightenment and has been guest conductor with the BBC Symphony Orchestra, BBC National Orchestra of Wales, Halle Orchestra, City of London Sinfonia, Rotterdam Philharmonic Orchestra, Stavanger Symphony Orchestra, Orchestra of the Eighteenth Century, Scottish Chamber Orchestra, Aurora, The English Concert, The Irish Baroque Orchestra, Philharmonia Baroque Orchestra, the Royal Academy of Music Bach series, Portland Baroque Orchestra and the Oregon Bach Festival. He also continues to be active as a solo organist and harpsichordist. Eleven recordings on organ, harpsichord and clavichord have been released by Harmonia Mundi.

In 2003 John Butt was elected to Fellowship of the Royal Society of Edinburgh and received the Dent Medal of the Royal Musical Association. That year his book, *Playing with History*, was shortlisted for the British Academy's annual Book Prize. In 2006 he was elected Fellow of the British Academy and began a two-year Leverhulme Major Research Fellowship for his research on Bach's Passions. He has recently served on the Council of the Arts and Humanities Research Council. In January 2011 he became the fifth recipient of the Royal Academy of Music/Kohn Foundation's Bach Prize, for his work in the performance and scholarship of Bach. In 2013 he was awarded the medal of the Royal College of Organists and the OBE for his services to music in Scotland.



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



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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 achingly 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-octane 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.

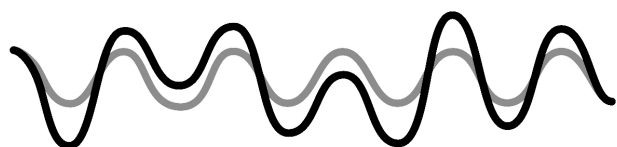
Formed in 1974 and core funded by the Scottish Government, the SCO aims to provide as many opportunities as possible for people to hear great music by touring the length and breadth of Scotland, appearing regularly at major national and international festivals including the Edinburgh International Festival, 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

Autumn Special



Scottish
Opera

Online from 20 September 2020, 7:30pm | Filmed at the Theatre Royal, Glasgow

Scottish Opera

Leoš Janáček

The Diary of One Who Disappeared

Cast

Ed Lyon tenor (Jan, a village boy)

Lucy Schauer alto (Zefka, a gypsy)

Catriona Hewitson* soprano (Voice 1)

Heather Ireson** mezzo-soprano (Voice 2)

Sioned Gwen Davies mezzo-soprano (Voice 3)

* Scottish Opera Emerging Artist 2020/21

** Scottish Opera Associate Artist

Creative Team

Stuart Stratford Conductor

Rosie Purdie Director

Antonia Bain Director of Film Production



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Leoš Janáček

The Diary of One Who Disappeared

New production

Song cycle by **Leoš Janáček**

Text by **Ozef Kalda**

First performed at the Reduta Theatre, Brno, on 18 April 1921

Arranged for chamber ensemble by **Miloš & Miloš Štědroň**

Edition published by Bärenreiter Praha

Performed by arrangement with Faber Music, London

Sung in Czech, with English subtitles

English subtitles translation by **Lada Valešová**

Biography

Leoš Janáček (born: Hukvaldy, Moravia, 1854; died Ostrava, Czechoslovakia, 1928)

The son of a poor provincial schoolmaster, Leoš Janáček trained as a chorister and organist in Brno and later at the Prague Organ School. He first worked as a music teacher and conductor in Brno, saving enough money to finance a few months' study at the Leipzig Conservatoire, where he fell out with his teachers. He completed his studies at the Vienna Conservatoire, returning again to Brno where he gained a position at the city's own Conservatoire, eventually becoming its director and marrying a pupil, Zdenka Schulzová.

In 1904, his third opera *Jenůfa* established Janáček as a major voice in Czech music following its premiere in Brno (he had argued with Karel Kovařovic, director of Prague's National Theatre, and was therefore denied a premiere in the Czech capital). It's one of the first works in which the composer employed a declamatory style of vocal setting that follows the rhythms of the Czech language, a style that informs the accompanying music as well. With its repeating patterns, its rhythmic drive, its stark contrasts and its intricate, montage-like texture, the result is one of the most idiosyncratic musical styles in the early 20th century.

Janáček developed his highly distinctive musical voice in his subsequent operas, including *Káťa Kabanová* (1921), often considered his first mature opera, as well as *The Cunning Little Vixen* (1924), *The Makropulos Case* (1926) and *From the House of the Dead* (1927), which all now receive regular international performances.

Alongside his professional successes, however, Janáček led a tempestuous personal life. He had a relationship with the singer Gabriela Horváthová, leading his wife to attempt suicide. And in his old age, he developed a deep and abiding passion for Kamila Stösslová, a married woman 37 years his junior, who was the inspiration behind many of his later works.

During his final creative period, Janáček composed a number of highly distinctive works for the concert stage rather than the opera house, including the profoundly spiritual *Glagolitic Mass*, the military-style *Sinfonietta*, the wind sextet *Mládí* and two string quartets. He died an international celebrity, shortly after having become a member of the Prussian Academy of Arts alongside Arnold Schoenberg and Paul Hindemith.

Synopsis

When innocent village boy Jan first meets the gypsy girl Zefka, he can't get her out of his head. She haunts his sleep, and denied rest, he finds his ploughing work exhausting. Realising there's a loose axle on his plough, Jan attempts to make another one from the wood of a nearby elder tree, but there, he discovers Zefka waiting for him. She greets him and sings him a mournful song about the gypsy people's fate to restlessly wander the earth. She seduces him. It's late the following morning when Jan awakes, ashamed to return home and incur the wrath of his family. Nevertheless, he returns night after night to meet Zefka under the elder tree, finally accepting his fate and turning his back on his family and his village in favour of his gypsy lover.

Programme Note

In the summer of 1917, while on holiday in the Czech spa resort of Luhačovice, the Moravian composer Leoš Janáček met a young woman named Kamila Stösslová. He was 63; she was 25. He was trapped in a marriage of which he had long since tired. She was married, with two small sons, to a prominent antiques dealer.

Moreover, if we're to believe the account of Janáček's wife Zdeňka, Stösslová was neither musical nor well educated. '[Kamila] told me she didn't like going to school and didn't like learning,' wrote Zdeňka in her memoirs of 1935. 'That was certainly true because her letters were full of spelling mistakes. In music, she was totally ignorant... She called Leoš' pieces "those notes of yours" and hadn't heard of Wagner.'

No matter. Janáček fell hopelessly in love, sending Stösslová a rather forward letter a few days after meeting her, followed, over the remaining 11 years of his life, by a few hundred more. While their early correspondence frequently centred on the ability of Stösslová's husband to procure household supplies for the Janáčeks during the restrictions of the First World War, the composer increasingly gave vent to his feelings. 'Oh do love me,' he beseeched Stösslová, insisting that he had never felt the same way about anybody, not even his wife – from whom he made surprisingly little attempt to hide his new-found passion.

Beyond platonic friendship

Did Stösslová return any of that passion? With a husband who was frequently away from home, she may have welcomed the attentions of this musical celebrity. Moreover, she was possibly aware of the advantages, both financial and social, of encouraging these attentions. She replied to his letters, on occasion hinting at something beyond platonic friendship. 'Someone would just smile and ask how it was possible, but yes, it is possible you are much dearer to me than if you were young,' she eventually admitted.

But that was as far as she was prepared to go – judging, at least, on the evidence left to us. At her express wish, Janáček burned most of her replies after reading them. Who knows what the destroyed letters might have revealed. Those he preserved are enigmatic, saying nothing that could taint Stösslová's reputation, while giving the composer just enough to keep him coming back for more.

It did wonders for his creativity. Over the next ten years, Janáček wrote some of his best works, including four operas, two string quartets, two concertos, his Sinfonietta and his *Glagolitic Mass*, most of them inspired by his infatuation with Stösslová. The first of these, drafted soon after that first meeting of 1917, was *The Diary of One Who Disappeared*, whose subject matter perfectly fitted his frame of mind at the time.

Escapist appeal

It is a setting of 22 poems supposedly by a young Moravian farmer, who becomes infatuated with a gypsy girl called Zefka and leaves his village to elope with her. The poems themselves, which Janáček had read a year earlier in the Brno *Lidové noviny* newspaper, were a fake: their real author was a former railway official named Ozeř Kalda, dismissed by many in the Czech literary establishment as a purveyor of provincial, 'cowpat' literature. But it didn't matter. Something about the poetry's eroticism fired up Janáček's imagination.

With her dark, curly hair, her vitality, her 'sensuous mouth and buxom body' (as Zdeňka bitterly put it in her memoirs), Stösslová was the gypsy girl of Janáček's fantasies, and no doubt he saw an escapist appeal in the story's climax, in which the young farmer throws off the shackles of convention and makes a new life with his love. Janáček set feverishly to work on the songs, charting his progress in letters to Stösslová. What emerged was a 35-minute piece that defies categorisation, ostensibly a song cycle portraying a young man's sexual awakening in the Schubertian tradition, but one that, unlike any other song cycle written up to that point, tells a story rather than restricting itself to self-reflection.

It is effectively a pocket opera, composed for tenor, mezzo-soprano, three women's voices and piano accompaniment. Combining elements of European impressionism and Moravian folk music, the work looks ahead to Janáček's next operatic masterpiece, *Káťa Kabanová*, and reveals a similarly forward-thinking sense of theatricality.

Speech melodies, whereby the music follows the intonation of the spoken word, recur throughout, as do dramatic silences, with Janáček carefully indicating how long the pauses between songs should be. A talented musical painter, the composer pithily conjured up the tangle of emotions that characterise forbidden love. In a clear break with the song cycle tradition, he even included basic stage directions, stipulating that the work was to be performed in semi-darkness, with reddish lighting to heighten the erotic mood.

To stage or not to stage?

You might assume, then, that Janáček intended it to be staged from the start. In fact, it's difficult to gauge exactly what he planned for the work. Having written the first ten songs in rapid succession, he seemed to run out of steam, and left the piece incomplete for several months, turning his attention to other projects, including his opera *The Adventures of Mr Brouček*. On 5 October 1919, he wrote to his brother Karel: 'I am finishing my life's work, although it is not in the shape that I would wish it to be.' Then he put *The Diary of One Who Disappeared* in a chest for his manuscripts, where it lay for over a year, until his pupil Břetislav Bakala found it and performed it for the composer, with the amateur singer Jaroslav Lecián (who was also Janáček's lawyer).

The first official concert performance took place in Brno in April 1921, with Prague, Berlin, London and Paris premieres following closely behind. But in spite of its success on the concert platform, Janáček only lived to see one theatrical staging of the work – in the Slovenian capital Ljubljana in October 1926. Two years later, the director of the Municipal Theatre in the south Bohemian city of Plzeň asked Janáček to orchestrate the work for another staging. The answer: 'I like your idea... We'll do it.' They never did. In August 1928, while on an excursion with Stösslová and her son Otto, the 74-year-old composer caught a chill that developed into pneumonia. He died a few days later.

It wasn't until 1943 that an orchestration finally emerged – by the Czech composer, opera director and writer Ota Zítek, with the help of Václav Sedláček, who was a regular Janáček copyist. Since then, a few others have attempted to put their own stamp on the original, among them the Czech father and son, Miloš Štědroň Sr and Jr, whose 2007 orchestration for 11 instruments – heard in this Scottish Opera production – seeks to drive home the raw, strange power of Janáček's music.

Hannah Nepil is a freelance classical music writer and critic for publications including the Financial Times and Gramophone. She is also online editor of The Strad and founder of the cross-arts magazine The Cusp.

Biographies

Antonia Bain (Director of Film Production) is Scottish Opera's in-house film-maker. She studied fine art at Duncan of Jordanstone College of Art and Design. An internship with multimedia design company 55degrees led to a full-time role as content producer, and in that role she made several short films for Glasgow's award-winning Riverside Museum. She has made short films, music videos and short documentaries. She joined Scottish Opera in 2015 and has produced promotional and cultural films for the Company's social media and website. Highlights include creating a filmed performance of former Scottish Opera Composer in Residence Liam Paterson's piece *In Glasgow*, based on Edwin Morgan's poem, and an opera/pop crossover with Scottish singers Be Charlotte and Carla J Easton as part of the BBC's #OperaPassion Day. Her first opera short film for Scottish Opera, *The Narcissistic Fish*, can be watched on the Scottish Opera website.

Sioned Gwen Davies (Voice 3) was born in Colwyn Bay, North Wales. She studied at London's Guildhall School of Music and Drama and National Opera Studio. She represented Wales at the 2017 BBC Cardiff Singer of the World Competition. Among her awards, she won first prize at the 2009 Llangollen International Musical Eisteddfod, and first prize at the 2009 National Eisteddfod of Wales. She was a Scottish Opera Emerging Artist in 2013/14.

Scottish Opera appearances: Kate *The Pirates of Penzance*, *Opera Highlights* 2015, Eduige *Rodelinda*, Lady in Waiting/Second Witch *Macbeth*, Marta *Iolanta*, Third Dryad *Rusalka*, Pitti-Sing *The Mikado*, Stewardess *Flight*, Olga *Eugene Onegin*, Maddalena *Rigoletto*, Third Lady *The Magic Flute*, Second Secretary to Mao *Nixon in China*.

Operatic engagements include: Tisbe *La Cenerentola* (West Green House Opera); Pitti-Sing (English National Opera); Margarida *The Yellow Sofa* by Julian Philips (Glyndebourne); Olga (Valladolid Opera); Second Lady *The Magic Flute* (Longborough Festival Opera).

Catriona Hewitson (Voice 1) is a Scottish Opera Emerging Artist 2020/21. Born in Edinburgh, she studied at the City of Edinburgh Music School, Manchester's Royal Northern College of Music and the Opera Studio of London's Royal College of Music. Among her awards, she won the 2018 Ferrier Loveday Song Prize. She is a Samling Artist and a Philip and Dorothy Green Young Artist 2018/20.

Operatic engagements include: Cis *Albert Herring* (The Grange Festival); Donna *Rinaldo* (Glyndebourne Touring Opera); Elsbeth *Fantasio* by Offenbach (Garsington Festival Opera); Sophie (cover) *Werther* (English Touring Opera); Susanna (cover) *The Marriage of Figaro*, Tytania *A Midsummer Night's Dream*, Edwige *Robinson Crusoe* by Offenbach (Royal College of Music).

Heather Ireson (Voice 2) is Associate Artist at Scottish Opera. She studied at the University of Aberdeen and Manchester's Royal Northern College of Music, and continues her studies with Patricia MacMahon.

Scottish Opera appearances: *Opera Highlights* Spring 2019, chorus *Eugene Onegin*, chorus *Iris*, chorus *Nixon in China*.

Operatic engagements include: *Hamlet* by Brett Dean, *Così fan tutte*, chorus *The Mastersingers of Nuremberg*, chorus *Beatrice and Benedict*, chorus *Don Pasquale*, chorus *Carmen*, chorus *Poliuto* by Donizetti, *Die Entführung aus dem Serail*, *Saul* (Glyndebourne); *Karolka Jenůfa* (Grange Park Opera); chorus *Il campanello* by Donizetti, chorus *Herculanum* by Félicien David, chorus *Vanessa* by Barber (Wexford Festival Opera).

Ed Lyon (Jan) studied at St John's College, Cambridge, and at London's Royal Academy of Music and National Opera Studio.

Scottish Opera appearances: *Don Ottavio* *Don Giovanni*, *Lurcanio Ariodante*.

Operatic engagements include: *Colin L'écume des jours* by Edison Denisov (Stuttgart State Opera); *Števa Jenůfa* (Opera North); *Dancing Master Ariadne auf Naxos*, *Sailor Tristan and Isolde*, *Steersman The Flying Dutchman*, *Walther Tannhäuser* (Royal Opera House Covent Garden); *Eduardo The Exterminating Angel* by Thomas Adès (Salzburg Festival, Royal Opera House Covent Garden); *Jupiter Semele* (Baden State Theatre Karlsruhe); *Hippolyte Hippolyte et Aricie* (Glyndebourne); title role *L'Orfeo* (Aix-en-Provence Festival).

He has also performed at the Bavarian State Opera, Dutch National Opera, Madrid's Teatro Real, Paris' Théâtre du Châtelet, Brooklyn Academy of Music, Vienna's Theater an der Wien, the Edinburgh and Aldeburgh festivals, and the BBC Proms. His debut solo album, *17th Century Playlist*, was released last year and was named as a *Presto* Recording of the Year.

Anthony Moffat (Leader, The Orchestra of Scottish Opera) was born in the Borders, and trained at London's Royal Academy of Music with the Armenian soloist and leader Manoug Parikian. As a member of the Da Vinci Trio, he has toured Scotland and appeared on BBC Radio 3. His career as orchestra leader began when he became co-leader of the Hallé, and he took up the post of Leader of The Orchestra of Scottish Opera in 2000. He has appeared as guest leader at Opera North, and with the Bergen Philharmonic Orchestra, BBC Concert Orchestra, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, Royal Liverpool Philharmonic Orchestra, City of Birmingham Symphony Orchestra, National Symphony Orchestra of Ireland and the Orchestra of Welsh National Opera. He has also been invited to guest lead the BBC Symphony Orchestra. He plays a fine Italian violin made in 1695 by Giovanni Grancino.

Rosie Purdie (Director) studied music at the University of Bristol and after graduating trained at the King's Head Theatre in London.

Scottish Opera appearance as director: *Zanetto* and *Susanna's Secret*.

She has worked as Director and Assistant Director in opera and theatre for companies and organisations including the Royal Opera, Garsington Opera, Opera Holland Park, English Touring Opera, Longborough Festival Opera, Royal College of Music, Royal Academy of Music, Barbican, Blackheath Halls Opera, Nuffield Theatre, British Youth Opera and Opera North.

Lucy Schauer (Zefka) was born in America and is now based in the UK.

She studied at Northwestern University, Illinois, and the University of Texas at Austin. She won a Grammy Award for best opera recording in 2016 for John Corigliano's *The Ghosts of Versailles* with Los Angeles Opera. She is Artistic Director of Wild Plum Arts.

Operatic engagements include: Mrs Jones *Street Scene* (Teatro Real Madrid, Monte Carlo Opera); Doctor 4.48 *Psychosis* by Philip Venables (Royal Opera at the Lyric Hammersmith); Modgud *The Monstrous Child* by Gavin Higgins – world premiere (Royal Opera House); Berta *The Barber of Seville*, Cherubino *The Marriage of Figaro*, Hansel *Hansel and Gretel* (Los Angeles Opera); Ruth *The Pirates of Penzance* (English National Opera); Marcellina *The Marriage of Figaro* (Los Angeles Opera, ENO, Opera Philadelphia, Arizona Opera); Aldonza *Man of La Mancha* (Central City Opera); Jennie *Higglety Pigglety Pop!* by Oliver Knussen (Aldeburgh Festival, Barbican); Older Woman *Flight* (Opera Holland Park); Suzuki *Madama Butterfly* (New Zealand Opera, Houston Grand Opera); Drummer Girl *The Emperor of Atlantis* by Ullmann, Ma Moss *The Tender Land* by Copland (Lyon Opera); Page *Salome*, Flowermaiden *Parsifal*, Suzuki (Metropolitan Opera); Judy *Punch and Judy* by Harrison Birtwistle (ENO, Grand Théâtre de Genève); Octavian *Der Rosenkavalier*, Cornelia *Julius Caesar* (Hamburg State Opera); Grandmother/Austrian Woman/Dancing Girl *The Death of Klinghoffer* by John Adams (Opera Theatre of St Louis, ENO); Ib *Becoming Santa Claus* by Mark Adamo – world premiere (Dallas Opera). She has also performed at Opéra National du Rhin, Washington National Opera and Paris' Théâtre National du Châtelet.

Stuart Stratford (Conductor) is Music Director of Scottish Opera. He studied conducting at the University of Cambridge with David Parry, and with Ilya Musin at the St Petersburg Conservatoire. He joined Scottish Opera in 2015 as the Company's sixth Music Director, joining a distinguished succession that originated with the Company's founder, Sir Alexander Gibson. For Scottish Opera, he has conducted productions of *The Telephone*, *Tosca*, *Jenufa*, *Rusalka*, *Pelléas et Mélisande*, *La bohème*, *Greek*, *Flight*, *Eugene Onegin*, *Kátya Kabanová*, *Anthropocene* (world premiere), *Breaking the Waves* and the groundbreaking *Pagliacci* in 'Paisley Opera House', as well as the recent successful outdoor production of *La bohème* at the Company's Production Studios. He introduced the popular Sunday Series of lesser-known Operas in Concert, which has featured such titles as *L'amico Fritz*, *Le villi*, *Iolanta*, *Francesca da Rimini*, *Aleko*, *Edgar*, *Silvano* and *Iris*.

In the UK he has worked with Opera North, Welsh National Opera, Opera Holland Park, English National Opera, the Buxton Festival and Birmingham Opera, in repertoire ranging from Giovanni d'Arco to Satyagraha. He is known for his expertise in Russian and Czech music, and his passion for bringing opera to new audiences outside of a traditional theatre setting.

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Anthony Moffat

Flute/Piccolo

Ewan Robertson

Celeste

Susannah Wapshott

Viola

Lev Atlas * †

B-flat/E-flat Clarinet

Nicholas Ross*

Piano

Fiona MacSherry

Cello

Martin Storey *

Bassoon

Janet Bloxwich* †

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† Visiting Tutor to the Royal
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Scottish Opera is Scotland's national opera company and the largest performing arts organisation in Scotland. Founded by Alexander Gibson in 1962, it was inaugurated with a production of *Madama Butterfly* at the King's Theatre in Glasgow. In 1974, Scottish Opera purchased the Theatre Royal Glasgow, and The Orchestra of Scottish Opera was established in 1980.



Notable awards include a 2004 South Bank Show Award for Best Opera (for the *Ring* cycle); an Achievement in Opera Award at the 2017 UK Theatre Awards for Sir David McVicar's production of Debussy's *Pelléas and Mélisande*; and a Herald Angel Award for soprano Sydney Mancasola in the lead role of Bess McNeill in the European premiere of Missy Mazzoli's *Breaking the Waves* at the 2019 Edinburgh International Festival.

Recent commissions include the double bill of *In the Locked Room* and *Ghost Patrol* (premiered at the 2012 Edinburgh International Festival); 2016's *The Devil Inside*, with which Scottish Opera made its North American debut in Toronto; and 2019's *Anthropocene*. *Ghost Patrol* won a South Bank Sky Arts Award, and *In the Locked Room* and *Ghost Patrol* received Olivier Award nominations. In 2018, the Company made its US debut with *Bambino* at New York's Metropolitan Opera, and returned to the city's Brooklyn Academy of Music with Mark-Anthony Turnage's *Greek* in December that year. In February 2020 the Company travelled to Australia to perform *Breaking the Waves* at the Adelaide Festival.

Scottish Opera is committed to bringing the widest possible range of opera to the broadest audience throughout Scotland. In 2018/19, Scottish Opera gave a total of 331 public performances in 55 cities, towns and villages across the nation. Over 3,000 people attended Pop-up Opera performances, and in total more than 40,000 primary school children participated in Scottish Opera events. The Company presents Audio-Described and Dementia Friendly main-stage performances, as well as Unwrapped taster sessions.

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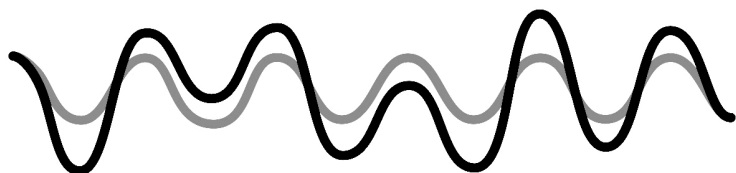
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