

Lammermuir Festival

12 September 2021, 11:00am | Innerwick Parish Church

Ryan Corbett and Djordje Gajic accordions *Petrushka for Accordions!*

Igor Stravinsky (arr. Corbett and Gajic)

Petrushka

Johann Sebastian Bach (arr. Corbett)

Prelude and Fugue in E-flat Major ('St Anne'), BWV 552

Vladislav Zolotaryov

Rondo Capriccioso



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Lammermuir Festival 2021

Welcome to the 12th Lammermuir Festival — we're so glad to be back!

Two years ago, when we celebrated the landmark of our 10th festival we (perhaps fortunately!) had no inkling of what would unfold only a few months later. Then last year we mounted a small online festival and were grateful for the enthusiastic support, not only of our regular audience, but of many new Lammermuir followers around the world.

This year feels like both a celebration and a rebirth — not quite 'business as usual', but very much a festival that we have yearned, through many bleak months, to bring back to this beautiful part of Scotland and to share with you.

We have made a virtue of the new reality of international travel restrictions by inviting many old friends among our distinguished artists, but there are new faces too — headed by our Artist in Residence, the American pianist Jeremy Denk, and by vocal ensemble The Gesualdo Six. We explore a rich variety of repertoire and offer unique projects such as Hugo Wolf's *Italian Songbook*, an anniversary tribute to Dennis Brain, an intriguing afternoon chez the Wagners and a recital dedicated to a great British piano duo. We are delighted to welcome Scottish Opera back and look forward to BBC Radio 3's series of live vocal recitals.

For Covid-safety reasons we have concentrated many of our events in the larger venues in order to retain social distancing of one metre in our audience seating.

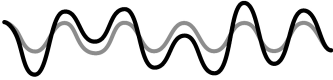
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

We are fortunate indeed to have a number of generous individual donors, trusts and sponsors who, along with the support of our Friends of the Lammermuir Festival, make the festival possible. We thank each and every supporter most warmly, for without them we simply would not exist.

Hugh Macdonald and James Waters
Joint Artistic Directors

Next year's Lammermuir Festival dates:

9-19 September 2022



Lammermuir Festival

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Our valued supporters are at the very heart of our festival, helping it flourish, prosper and reach out so that as many people as possible can enjoy it every year.

To ensure that we can continue to bring people together in celebration of beautiful music in beautiful places, we need your support and invite you to become a Lammermuir Festival Friend.

To learn more about the benefits of becoming a Festival Friend and to sign up, please visit www.lammermuirfestival.co.uk/friends.

Welcome to Innerwick Parish Church

The name Innerwick (of Anglo-Saxon origin meaning inland farm or dwelling place) probably dates from the 7th–9th centuries but discoveries along the coast indicate a continuous human presence in this area since shortly after the retreat of the icesheets that shaped the present-day landscape. By the 12th century much of the parish had been acquired by a branch of the Stewarts, about the same time at which a church is first recorded. By the mid-seventeenth century the church was in need of major repairs costed at £1042, though that sum also covered works on the manse and schoolmaster's house. It was eventually rebuilt in 1784, and was internally re-ordered almost a century later, in 1870.

The church stands on a platform at the highest point of the churchyard, which is likely to have been the location for the medieval church, and its dimensions would be consistent with the existing building having been built at least partly on the footprint of its predecessor. However, the present building, which is constructed of pink droved ashlar pierced by a regular succession of point-arched windows, with a bellcote over the west gable, has clearly retained nothing visible of the mediaeval church.

Lammermuir Festival is grateful to the Minister and Kirk Session of Innerwick Parish Church for making the church available for this concert.

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Programme notes

Igor Stravinsky (1882-1971) *Petrushka* (arr: Corbett and Gajic)
The Shrovetide Fair • Petrushka's Cell • The Moor's Quarters
The Shrovetide Fair and Petrushka's Death

The second of Stravinsky's three great ballet scores for Sergei Diaghilev's *Ballets Russes* was premiered in Paris in June 1911. Stravinsky, fresh from the success of *The Firebird*, was keen to get on with a new project he had in mind involving a ritual human sacrifice set in prehistoric Russia. It would later take the musical world by storm as *The Rite of Spring*, but Diaghilev had other ideas, specifically a ballet set in a traditional St Petersburg Shrovetide Fair, a riotously colourful annual celebration of excess preceding the start of Lent.

Diaghilev's temperamental designer Alexandre Benois loved the Shrovetide Fair traditions and his partnership with Stravinsky, himself steeped in Russian folk tradition, proved ideal. Stravinsky had actually been toying for some time with musical ideas based on the story of a puppet, in the Russian equivalent of a Punch and Judy show, coming to life at a fair.

Diaghilev seized on this scenario and serious work on the project began. The format became a series of four scenes or 'tableaux' in which the tale of Petrushka's unrequited love for the beautiful Ballerina and his eventual murder by the Moor is set in the midst of the fair's vividly chaotic bustle, the tragedy playing out while life carries on around it. The music itself is an extraordinary collage in which Stravinsky juxtaposes genuine Russian folk tunes, barrel organ sounds and fragments of popular songs and dances, melding them together with a radical jump-cutting style that anticipates cinematic techniques before film makers had really developed them. The originality and brilliance of that technique helped make this one of the 20th century's most influential scores, obvious evidence of which can be heard in the music for any Tom and Jerry cartoon.

Today's arrangement for two accordions is based on Stravinsky's own version for piano, 4 hands and brilliantly reproduces the vast array of orchestral effects that Stravinsky employs. The sounds of the Fair - the barrel organs, hurdy gurdys and the din of a large crowd - are particularly well caught. In the first tableaux we are plunged straight into this cheerful *melée*. The showman brings out his three puppets — Petrushka, the Ballerina and the Moor. They come to life and perform a Russian Dance.

In the second tableaux we find Petrushka languishing in a cell complaining of his fate. He is in love with the Ballerina but she ignores him. The third tableaux shows the Ballerina dancing a couple of Viennese waltzes with the Moor; but Petrushka appears and is thrown out after a fight.

The final tableaux takes us back to the fair where, amid the mud and racket we encounter a number of Russian performers including a peasant with a dancing bear and a merchant playing the concertina. At the climax Petrushka suddenly appears hotly pursued by the Moor who kills him with his sword. The showman holds up the lifeless cloth body to reassure his shocked audience that Petrushka is only a puppet, but above the booth Petrushka's ghost hovers, thumbing his nose at the showman below.

Johann Sebastian Bach (1685-1750) (arr. Corbett)
Prelude and Fugue in E-flat, 'St Anne', BWV 552

When Bach published Part III of his *Clavierübung* (Keyboard Practice) for organ in 1739 he brought together a disparate collection of separate pieces, beginning with a grand prelude and ending with a large-scale fugue in three sections each with its own theme. Between these pieces, both in E flat, he included a set of Chorale Preludes and a series of four two-part pieces which he called duets. It wasn't until the 19th century that the practice of playing the Prelude and Fugue together came about, but now it seems entirely natural.

Apart from their shared key, both pieces are conceived on a scale that is designed to impress: the Prelude combines French-style, stately dotted rhythms with brilliant running semiquavers in the Italian manner, while the fugue builds overwhelming momentum through the masterly deployment of its three themes. The 'St Anne' nickname by which it is known in English-speaking countries, comes from the first fugue theme's resemblance to the tune of that name by William Croft which is usually sung to Isaac Watts's hymn 'O God, our help in ages past'.

Vladislav Zolotaryov (1942-1975) *Rondo Capriccioso*

The Soviet composer Vladislav Zolotaryov was born in the Russian Far East and was initially self-taught as both composer and performer on the Russian accordion known as bayan. After attending a newly established music school in the coastal city of Magadan he went on to study composition at the Moscow Conservatoire under Tikhon Khrennikov and privately with both Shchedrin and Shostakovich. However, his relations with the arch-conservative and rigidly ideological Khrennikov were poor and he left the conservatoire before graduating. He committed suicide aged only 32.

Zolotaryov composed orchestral and chamber music but he is regarded in Russia as one of the most important and innovative composers for the accordion.

The short Rondo Capriccioso is a brilliant and technically demanding showpiece.

Hugh Macdonald

Ryan Corbett is a classical accordionist in his final year of study at the Royal Conservatoire of Scotland. Previously, he studied at the Music School of Douglas Academy (Milngavie) and St Mary's Music School (Edinburgh). Ryan began playing accordion aged eleven and taught himself until he started learning with Djordje Gajic when he was fourteen.

Awards include the Allie Cullen prize for most outstanding performance at the Glasgow Music Festival, the Directors Recital Prize at St Mary's Music School, second prize at the International Accordion Festival in San Vincenzo (Italy), third prize at the Akkordeonwettbewerb in Klingenthal (Germany) and third prize at the Harbin International Accordion Art Week (China) where he was the youngest and only European competitor to be placed. He has been a finalist in the keyboard category of the Annual Music Competition at the Royal Overseas League in London and the PIF Castelfidardo international competition in Italy.

Ryan has given solo concerts at venues including the Berlin Philharmonie, University of Glasgow, Brunton Theatre (Edinburgh Festival), Canongate Kirk (Edinburgh Festival), an all-Baroque programme at the Museu de la Musica de Barcelona (Barcelona Festival) and at the Jesus-Christus-Kirche Dahlem. His experience as a concerto soloist includes performing Václav Trojan's 'Fairytale' concerto at the Queens Hall, St Mary's Cathedral, and at the RCS with the orchestra of the Junior Conservatoire. In 2021 he recorded Bach's fourth keyboard concerto with the Berliner Symphoniker as part of the Piazzolla centenary celebrations.

As an active chamber musician he has played with the Red Note Ensemble, participated in a violin master class with Renaud Capuçon as an accompanist for Ravel's *Tzigane*, and future engagements include performances with Hebrides Ensemble and the Maxwell Quartet. Last year Ryan arranged a short orchestral piece by Rameau for three Accordions which was performed for HRH Prince Charles during his official visit to the Conservatoire.

Ryan plays a Bayan Spectrum classical piano accordion made by Bugari Armando in Castelfidardo, Italy.

Djordje Gajic began his musical studies in Serbia at the age of six, finally graduating from the Russian Academy of Music in 1993 with a Master of Music degree and the Honorary Title of Solo Performer. He continued his post-graduate studies at the Gnessin Russian Academy of Music and was appointed Assistant to Professor Yuri Dranga.

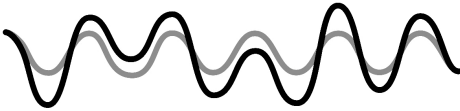
Following his phenomenal success on the international platform Djordje received a number of prestigious awards which led to television and radio broadcasts for the BBC, RTS Serbia, RTR Russia and RAI Italy.

Djordje has performed with several acclaimed orchestras and ensembles including the Russian State Symphony Orchestra (under the baton of Yvgeny Svetlanov), Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra (BBC Proms, London), the Fibonacci Sequence Ensemble, Locrian Ensemble, Research Ensemble and Hebrides Ensemble, et al. He is a prolific recitalist throughout Europe (Andorra, Holland, France, Germany, Poland, Latvia, Croatia, Slovenia, Serbia, Italy, Malta, Norway and Britain) and also in Australia, Russia, Bahrain and Tunisia.

Since arriving in Britain Djordje has given solo recitals across the United Kingdom and performed at many of the international music festivals including: Darlington, Norwich, Salisbury, Buxton and Birmingham.

Djordje currently teaches at the Royal Conservatoire of Scotland, Edinburgh University, Douglas Academy and St. Mary's Music School. He gives masterclasses in the UK, Italy, Germany, China, Serbia and Russia, and is frequently invited to sit on the jury for international competitions. In 1988 he co-founded the International Summer School and Competitions in Kragujevac, Serbia, and in 2013 started Scotland's first international summer school for classical accordion at the Royal Conservatoire of Scotland.

He regularly participates in seminars and workshops for composers, and promotes classical accordion in schools, universities and festivals. Djordje performs as a soloist and in duo AdLibitum with the violinist Andrea Gajic.



Lammermuir Festival

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