

Lammermuir Festival

12 September 2021, 3:00pm | The Brunton, Musselburgh

An Italian Songbook

Hugo Wolf's *Italienisches Liederbuch*

in a new staged English version

created by Jeremy Sams and Christopher Glynn

Roderick Williams baritone

Rowan Pierce soprano

Kathryn Rudge mezzo-soprano

Robert Murray tenor

James Way tenor

Christopher Glynn piano

Jeremy Sams & Louise Shephard directors



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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.

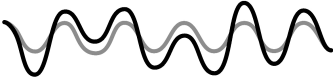
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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 The Brunton

The Brunton Hall, as it was originally known, was designed by Rowand Anderson, Kininmonth and Paul and opened by Queen Elizabeth the Queen Mother, in 1971. It is named after John D Brunton, who left a bequest of £700,000 to the people of Musselburgh on his death in 1951, specifying that it must be used to build a public hall for the community.

As well as the concert hall (Venue One, in which this year's Lammermuir Festival event is being held), the building also contains a 296-seat theatre. The large stained glass windows, depicting themes from the sea, were designed by Glasgow-based artist Deborah Campbell and commissioned by the Brunton Theatre Trust.

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Programme note

For his final masterpiece, **Hugo Wolf** looked south — to Italy — and produced a collection of tiny jewel-like songs that paint a kaleidoscopic portrait of village life. He thought these 46 glistening miniatures were the 'most original and artistically perfect' of all his works — and history has tended to agree.

He found the words in a compilation of anonymous Italian folk verse, collected and translated into German by Paul Heyse. The music was composed in two manic-creative bursts of activity, with a four-year hiatus between them (in which Wolf laboured over his opera *Der Corregidor*). The songs that resulted are a fascinating synthesis of two traditions. Or, to put it Wolf's way, 'Their hearts beat in German but the sun shines on them in Italian'.

The characters are familiar from any small community (or soap opera or sit-com). You've met them all before. They fall in and out of love, with squabbles and petty jealousies heard alongside serenades and love songs of great beauty. And above all, there is humour — because Wolf knows that the best way to break your heart is to make you smile first.

Taking inspiration from the world of *Così fan tutte*, our version recreates this vibrant village community with four singers — friends and rivals in love and life — presided over by a Don Alfonso-like figure who has 'seen it all' but maybe still has much to learn...

It falls into three acts. The first could be called 'Aspects of Love' if that title hadn't been snaffled. The second is about loving from a distance. And in the third, the young lovers are deep in it, sometimes up to their necks. In the end, four lovers ascend to heaven in glory — with one man left out for ever.

Wolf's genius is to create characters that are astonishingly precise, vivid and detailed, but also somehow universal. Little things — the Italian Songbook teaches us — mean a lot. And Wolf's tiny scenes of village life paint a bigger picture: a whole world of human frailty, passion and pain.

Christopher Glynn and Jeremy Sams

Roderick Williams is one of the most sought-after baritones of his generation with a wide repertoire spanning Baroque to contemporary which he performs in opera, concert and recital. He enjoys relationships with all the major UK opera houses and has sung opera world premières by David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knaifel as well as performing major roles including Papageno, Don Alfonso, Onegin and Billy Budd.

He performs regularly with leading conductors and orchestras throughout the UK, Europe, North America and Australia, and his many festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh and Melbourne.

As a composer he has had works premièred at Wigmore Hall, the Barbican, the Purcell Room and on national radio. In December 2016 he won the prize for Best Choral Composition at the British Composer Awards.

Roderick Williams was awarded an OBE in June 2017 and was nominated for Outstanding Achievement in Opera in both the 2018 Olivier Awards for his performance in the title role of the Royal Opera House production of Monteverdi's *Il ritorno d'Ulisse in patria* and in 2019 for his role in ENO's production of Britten's *War Requiem*. He is Artist in Residence with the Royal Liverpool Philharmonic Orchestra from 2020/21 for two years.

Rowan Pierce is a former Rising Star of the Orchestra of the Age of Enlightenment and Harewood Artist at English National Opera.

She appears regularly with ensembles including the Academy of Ancient Music, Gabrieli Consort, Scottish Chamber Orchestra, BBC Scottish Symphony, OAE, City of Birmingham Symphony Orchestra, Florilegium and Royal Northern Sinfonia and has appeared at the Wigmore Hall and Milton Court on many occasions.

Recent and future operatic roles include Tiny / *Paul Bunyan* and Papagena / *The Magic Flute* for English National Opera, Barbarina / *Le Nozze di Figaro* (Nevill Holt Opera, Grange Festival and ENO), Papiria / *Lucio Papirio Dittatore* for the Buxton Opera Festival, Oberto / *Alcina* for Glyndebourne Festival Opera and Quivera and Orazia / *The Indian Queen* for the Opéra de Lille, Antwerp Opera, Opera de Luxembourg and Opera de Caen all under Emmanuelle Haïm.

Recent and future festival performances include appearances at the Ryedale, Oxford Lieder, Bath, Cheltenham, BBC Proms, Lammermuir, Edinburgh, Leeds Lieder and Chiltern Arts Festivals.

Recordings include a solo disc of Purcell songs, Vaughan Williams' Ninth Symphony with the RLPO / Andrew Manze and the award winning recordings of Purcell's *King Arthur* and *The Fairy Queen* with the Gabrieli Consort.

Kathryn Rudge was born in Liverpool and studied at the RNCM. She was an ENO Young Artist, a YCAT artist and a BBC New Generation artist. She has won numerous prizes and awards including MBF Sybil Tutton Award, Susan Chilcott Scholarship and is a Samling Scholar. In 2012, she was featured as *The Times* Rising Star of Classical Music.

Recent and future concert engagements include performances with the RLPO, Philharmonia, Manchester Camerata, Hamburg Symphony, BBC Philharmonic, Royal Philharmonic and BBC National Orchestra of Wales, Huddersfield Choral Society, the world premiere of Nyman's Hillsborough Symphony and recordings and concerts with Opera Rara. Recent and future recitals include engagements at the Wigmore Hall, Bridgewater Hall, the Brighton, City of London, Ryedale, Chiltern Arts, Leeds Lieder, Oxford Lieder and Cheltenham Festivals as well as the BBC Proms.

Recent and future operatic engagements include Cherubino with Glyndebourne Touring Opera, Annio / *La Clemenza di Tito*, Hermia *A Midsummer Night's Dream* and Zerlina / *Don Giovanni* for Opera North, Dorabella (*Così fan tutte*) for Garsington and Opera de Dijon, Rosina (*Barber of Seville*) for ENO and Nancy / *Albert Herring* for the Buxton Festival.

She made her BBC Proms début in 2016 and her debut recital album *Love's Old Sweet Song* was released in 2014. Recent releases include a disc of Elgar orchestral songs as well as another disc featuring songs by Coates, both on the Somm label.

Robert Murray is renowned for his intelligent musicianship and incisive dramatic portrayals of a broad operatic, concert, and recital repertoire. Recent season highlights include Quint and Prologue *Turn of the Screw* with Opera Glassworks under the baton of John Wilson, St John Passion at the Théâtre du Châtelet, the staged world premiere of Gerald Barry's *Alice's Adventures Under Ground* at the Royal Opera House, and Beethoven's Symphony No. 9 with the London Symphony Orchestra and Sir Simon Rattle. He will return to Garsington opera this summer for Count Ory *Le Comte Ory*.

In recital, Murray has performed at venues including Aldeburgh Festival, Brighton Festival, Wigmore Hall, Dartington Hall and Oxford Lieder Festival. Murray has recorded opera, song, and oratorio extensively for multiple labels. These recordings include Bach St John Passion with David Temple (Chandos) Berlioz *Grand Messe des Morts*, Mendelssohn *Elijah* with Paul McCreesh (Winged Lion), extracts from Britten *Gloriana* and Szymanowski *Harnasie* with Edward Gardner (Chandos), Berg *Der Wein* with Mario Venzago and Gothenberg Symphony Orchestra (Chandos), Handel *Saul* with Harry Christophers and The Sixteen (Coro), Offenbach *Fantasio* with Mark Elder (Opera Rara), Schumann *Rückert Songs* with Sholto Kynoch (Stone Records), Malcolm Martineau's *Complete songs of Poulenc* (Signum), and Schubert *Die Schöne Müllerin* with Andrew West (Stone Records).

Murray studied Music and History at the University of Newcastle, and went on to study voice at the Royal College of Music, before joining first the National Opera Studio, and finally the Jette Parker Young Artist Programme at the Royal Opera House, Covent Garden.

James Way was winner of the 2nd Prize in the 62nd Kathleen Ferrier Awards at Wigmore Hall. James is a former Britten-Pears Young Artist, a laureate of both the Les Arts Florissants 'Jardin des Voix' young artists programme and the Orchestra of the Age of Enlightenment's Rising Stars award, and holds an Independent Opera Voice Fellowship.

A highly versatile performer, James is increasingly in demand on the concert platform in appearances spanning the breadth of the repertoire from the baroque to the present day with orchestras including the City of Birmingham Symphony Orchestra, the Philharmonia, the Munich Philharmonic, RTÉ National Symphony Orchestra, and Swedish Radio Symphony Orchestra. His regular appearances with the BBC Symphony Orchestra have included the European premiere of Ross Harris *FACE*, Berlioz *Les nuits d'été*, works by Lili Boulanger, and Vaughan Williams *Serenade to Music* at the Last Night of the Proms. Recent performances include Stravinsky *Pulcinella* with the Copenhagen Philharmonic Orchestra and the BBC Scottish Symphony Orchestra.

James's recent recording of Purcell *King Arthur* with the Gabrieli Consort and Players won the Opera category at the 2020 *BBC Music Magazine Awards*, and was named Recording of the Year.

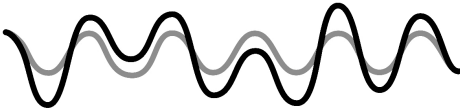
Christopher Glynn is an award-winning pianist and accompanist, praised for his 'breathtaking sensitivity' (*Gramophone*), 'irrepressible energy, wit and finesse' (*The Guardian*), 'a perfect fusion of voice and piano' (*BBC Music Magazine*) and as 'an inspired programmer' (*The Times*). He is also Artistic Director of the Ryedale Festival, programming around sixty events each year in beautiful and historic venues across North Yorkshire.

Chris read music at New College, Oxford and studied piano with John Streets in France and Malcolm Martineau at the Royal Academy of Music, where he now teaches. He has made many CD recordings and is regularly heard on BBC Radio 3.

An interest in bringing classical song to a wider audience recently led Chris to commission Jeremy Sams to create new English translations of Schubert's song cycles which have been recorded for Signum Records. Future plans include recitals with Roderick Williams and Ian Bostridge, further collaborations with Jeremy Sams (Schumann and Wolf songs), CD recordings with Nicky Spence, Kathryn Rudge, Claire Booth, Roderick Williams and The Sixteen, performances at the Spitalfields, Lammermuir and Bath festivals, leading masterclasses for the Britten Pears School, a tour of Wolf's *Italian Songbook*, and embarking on a project with Rachel Podger to perform and record Beethoven's Violin Sonatas as well as many appearances at the Wigmore Hall and the Concertgebouw.

Jeremy Sams is a theatre director, lyricist and translator of opera libretti as well as a composer, orchestrator and musical director. His film scoring credits include *Enduring Love*, for which he received an Ivor Novello Award in 2005, *Hyde Park On Hudson*, *Le Weekend*, and *The Mother*, directed by Roger Michell. Jeremy also scored the acclaimed BBC adaptation of Jane Austen's *Persuasion*. An interest in bringing classical song to a wider audience recently led Christopher Glynn to commission Jeremy to create new English translations of Schubert's song cycles. *The Fair Maid of the Mill*, *Winter Journey* and *Swansong* have now been performed widely and recorded for Signum Records.

Louise Shephard originally trained as a singer and is also a singing teacher and coach, providing singing support work on many plays and musicals in London's West End and beyond. Louise's directing credits include *An Italian Song Book* (Milton Court, Barbican); *Hello Again*, *A New Brain* (LAMDA); *Unidentified Item in the Bagging Area* (Old Red Lion, London); *Love Life*, *The Beggar's Opera*, *Allegro* (Oxford School of Drama); *Assassins* (Birmingham School of Acting). Her teaching posts include Head of Singing & Music at London Academy of Music and Dramatic Art (LAMDA); Royal Academy of Music Musical Theatre Programme Leader; The Oxford School of Drama Musical Theatre Course Leader and Senior Tutor on all acting courses, as well as Head of Singing at Birmingham School of Acting.



Lammermuir Festival

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