

Lammermuir Festival

13 September 2021, 11:00am | Holy Trinity Church, Haddington

Chloë Hanslip violin
Danny Driver piano

Ludwig van Beethoven Violin Sonata No. 4 in A Minor, Op. 23

Nikolay Medtner Three Nocturnes for Violin and Piano, Op. 16

Sergei Prokofiev Violin Sonata No. 1 in F Minor, Op 80



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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.

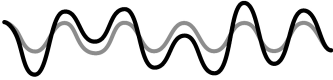
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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 Holy Trinity Church, Haddington

Holy Trinity stands on the site of a Franciscan friary (the original 'Lamp of Lothian' before that title passed to St Mary's Church nearby) which was built here in the 13th Century. The friary was demolished in 1572, and almost two centuries later, in 1769, work was begun on a 'qualified' Anglican chapel which was finally consecrated as Holy Trinity in 1815. The present chancel was added and the interior remodelled in an attractive neo-Byzantine style in 1930.

Lammermuir Festival is grateful to the Rector and Vestry of Holy Trinity Episcopal Church for making the church available for this concert

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Programme notes

Ludwig van Beethoven Violin Sonata No. 4 in A Minor, Op. 23
I. Presto • II. Andante scherzoso, più allegretto • III. Allegro Molto

Unlike the string quartet, which Ludwig van Beethoven worked on over the course of his life, nine of Beethoven's ten violin sonatas were actually completed within a period of about six years, between 1797 and 1803. While the three Op. 12 sonatas are very much in keeping with the expectations of late eighteenth-century Viennese chamber music, the **Violin Sonata in A Minor, Op. 23** is a much more challenging work, and characteristic of Beethoven's so-called 'middle period'. It was dedicated to one of Beethoven's patrons, Count Moritz von Fries, and published as a single opus — something rather unusual for instrumental sonatas of the time.

Classical sonatas were traditionally written for the piano with the understanding that it was accompanied by the string instrument. However, in this sonata, it is clear that Beethoven was aiming at something closer to a union of equals. It opens with an energetic *Presto* in 6/8, an unusual metre for an opening movement. The opening theme might easily be heard as a scherzo, giving the listener the impression they are joining a musical discourse that is already underway. For the most part, Beethoven keeps the piano textures relatively clean, and often pares it back to match the violin, particularly in the development section. The second movement also subverts our expectations, as a kind of scherzo-in-slow-motion. Marked *Andante scherzoso, più Allegretto*, it opens with the piano playing a short eight-bar phrase, which lurches across the barlines, before introducing a more active semiquaver-based theme. Beethoven frequently truncates this, returning to the slightly awkward off-beat theme and bringing a certain levity to proceedings, before introducing a trio of sorts where the theme becomes the subject of a brief fugal passage.

Though its tempo is indicated as *Allegro molto*, the final movement is marked piano (i.e. soft) in both violin and piano, thus giving its rapid quaver passages a kind of nervous energy. The development section actually serves to dissipate this rather than heightening it, as progressively larger note values slow it down, before reaching a lilting triplet rhythm. At the climax, the violin and piano are left poised at the top of their registers, only for Beethoven to snap back into a recapitulation of the opening theme. Beethoven finally allows the piano to open up with some emphatic chords in the right hand — but the conclusion is relatively restrained, only hinting at those final movements that would follow, as Beethoven grew into his middle period.

Nikolay Medtner Three Nocturnes for Violin and Piano, Op. 16
I. Andante con moto, sempre leggiero • II. Largamente • III. Moderato

Nikolay Medtner was born in Moscow into a family with Scandinavian and German roots. After early piano lessons with his mother, he enrolled at the Moscow Conservatory in 1892, where he graduated with the first prize in his year. Although he was largely self-

taught as a composer; he elected to turn his back on a career as a concert pianist and focus his attentions on composition. Following the Bolshevik Revolution, Medtner and his wife left Russia, spending periods of time in Berlin, Paris and the USA, before eventually settling in Golders Green in London in 1935.

The print of Medtner's **Three Nocturnes for Violin and Piano, Op. 16** was prefaced by Goethe's *Nachtgesang*. Medtner actually set several of Goethe's poems as songs, and the emphasis is very much on the lyrical, melody-led style, typical of the late-Romantic nocturne. Structurally, his three nocturnes are very similar, each based on an A-B-A form. However, in the processes of Medtner's motivic development, both pianist and violinist are frequently required to display real virtuosity. The third nocturne closes with a particularly beautiful coda in C major — a clear night sky after the fireworks.

Sergei Prokofiev Violin Sonata No. 1 in F Minor; Op 80
I. Andante assai • II. Allegro brusco • III. Andante
IV. Allegrissimo—Andante assai, come prima

Like Medtner, Sergei Prokofiev left Russia after the October Revolution. However, after spending time in the USA and Germany, he continued to feel homesick. And in 1936, persuaded by the USSR authorities, he returned home to Moscow with his wife. Though many of his friends and colleagues continued to be arrested by the regime, Prokofiev was not targeted, and was able to continue his work with some degree of autonomy. He began the **Violin Sonata No. 1 in F Minor** in 1938, not long after his return to Russia. Having completed the first movement, however, his attention turned to other projects including the score for Eisenstein's film *Alexander Nevsky*. With the disruption of the Second World War, he only returned to the sonata in 1943, eventually completing it in 1948.

Written in the midst of these difficult circumstances, the sonata is unsurprisingly one of Prokofiev's darkest works. It might be heard either as filled with the despair of living in Stalinist Russia or as a meditation on the ravages of the war — or even, indeed, as both. Its four movements are all distinctly different. The first opens with both piano and violin ascending from the very bottom of their registers, in an unstable metre that alternates between bars of three and four. Toward the end, the violinist is required to perform rapid scales very quietly, accompanied by sombre chords in the piano. The second movement is brutal in nature, as the violin and piano hammer out sharp dissonances. A more optimistic melodic theme appears for a short time, but the reprise of the opening theme returns to the harsh mode. The third movement introduces a brief, escapist reverie, with the muted violin and piano exchanging the same repeating sextuplet-based theme, while the other takes up a contrasting accompanying melody. But after hinting that it might develop into something more substantial, the music returns to the bleak opening theme. The *Allegrissimo* finale opens with a theme based on a series of irregular bars — alternating between 5/8, 7/8 and 8/8. Although it, too, seems initially more optimistic, it also contains an inescapable sense of darkness. And after briefly recalling the first movement, it ends in subdued melancholy.

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 Symfoniker, 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 feature the complete Beethoven Violin Sonatas (3 CDs) on Rubicon Classics with regular duo partner, Danny Driver, which have been described as 'instantly engaging, thanks to the warmth and clarity of Hanslip's playing and the obvious rapport between the musicians' (*The 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 an Echo Klassik Award 'Best Newcomer' (2002) and 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.

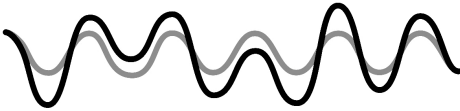
Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. His studies at Cambridge University and the Royal College of Music inspired his uniquely holistic approach to performance and have enabled him to cultivate an enviably broad repertoire encompassing works from Bach and Handel to Ligeti and Adès. In 2021, Driver released his latest album of Ligeti's Etudes on the Hyperion label to unanimous high praise, with *BBC Music Magazine* writing, 'The Études require even more virtuosity...of a brain-teasing sort, and Danny Driver supplies it all.' Despite the difficulties of lockdown, Driver has given four live streamed recitals from Wigmore Hall, some also broadcast by BBC Radio 3.

Summer 2021 sees him return to the Lichfield Festival for five recitals, a three-concert residency at Lammermuir Festival in September (2021) with violinist Chloë Hanslip, and a planned return to the Bard Music Festival. Further highlights of the 2021/22 season include Rachmaninov Piano Concerto No. 2 with the Royal Philharmonic Orchestra at the Royal Albert Hall, a three-concert Ligeti series at the Wigmore Hall planned later in the season, Schumann's Piano Concerto with the Uppsala Chamber Orchestra in Sweden and a performance of Amy Beach's Piano Concerto in Istanbul for International Women's Day 2022.

A *Gramophone* Award-nominated artist, Driver has performed with orchestras across the globe, highlights of which include BBC Scottish Symphony Orchestra, Orchestra of the Age of Enlightenment, BBC NOW, Hallé Orchestra, Minnesota Orchestra, Bournemouth Symphony Orchestra, American Symphony Orchestra, RTÉ Concert Orchestra, Hong Kong Pro Arte, Queensland Symphony Orchestra and Uppsala Chamber Orchestra. His long-standing collaboration with the Royal Philharmonic Orchestra continues and has seen performances across the UK, at London's Cadogan Hall and the BBC Proms (where he has performed twice as a soloist). He has worked with conductors Andrew Litton, Martyn Brabbins, Dalia Stasevska, Alexander Shelley, Mario Venzago, Marzena Diakun, Rebecca Miller, Rory Macdonald and Sir James Macmillan.

Driver is equally at home as a recital artist, bringing his unique and insightful brand of programming to concert halls and music festivals across Europe, Asia and North America. Most recent highlights include recitals at the Wigmore Hall (where Driver is regularly invited to perform), London Southbank Centre's International Piano Series, Lichfield Festival (as their Artist-in-Residence), Ryedale Festival, Gothenburg Chamber Music Festival, 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, the U.K and Japan. 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 and baritone Christian Immler.

Driver's decade-long relationship with Hyperion Records 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. His current release of György Ligeti's Piano Études has met with great critical acclaim; 'Driver, as fleet of finger as this formidably challenging writing demands, has a mind that searches beyond contrivance; these are transfixing performances' (*The Sunday Times*).



Lammermuir Festival

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