



Lammermuir Festival

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

Chloë Hanslip violin
Danny Driver piano

Ludwig van Beethoven Violin Sonata No. 6 in A Major, Op. 30, No. 1

Olivier Messiaen Theme and Variations

Ludwig van Beethoven Violin Sonata No. 7 in C Minor, Op. 30, No. 2



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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. 6 in A Major, Op. 30, No. 1
I. Allegro • II. Adagio molto espressivo • III. Allegretto con variazioni

In the spring of 1802, Ludwig van Beethoven left the city of Vienna for the then-small village of Heiligenstadt (which now forms part of the city's 19th district). The preceding months had been a difficult time for Beethoven, as his hearing began to deteriorate and his relationships with his brothers and friends became increasingly fraught. It was from the village that Beethoven wrote the letter addressed to his brothers, now known as the 'Heiligenstadt Testament', found among his papers following his death. The letter shows that Beethoven's mental state was also declining during the time, as he came to terms with inevitable — that his hearing loss was irreversible and would only get worse.

Despite these circumstances, Beethoven's stay in Heiligenstadt was productive. While there, he completed several important works including his Second Symphony, the Op. 31 piano sonatas, and the three Op. 30 violin sonatas, two of which are heard in this programme. By this point, Beethoven had entered his thirties, and was beginning to show signs of the kind of artistic drive and expression that would soon result in the Third Symphony ('Eroica'). And in relation to the Op. 23 sonata in yesterday's programme, the **Sonata No. 6 in A Major, Op. 30, No. 1** is a much more advanced work, in terms of its originality. In the opening *Allegro*, there is less a sense of the explicit tripartite exposition-development-recapitulation arrangement that characterised the late-eighteenth-century Viennese sonata form, and more of an emphasis on ongoing development, as the opening theme and the more lyrical one that follows are contrasted and eventually brought together. The *Adagio* is in the subdominant D major, which is heard as a move to a softer key, suiting the expansive, singing melody that forms its main theme. The insistent dotted figure that appears in the piano hints at some unrest, but this is quickly quelled, before a return to the home key for the *Allegretto con variazioni*, in which Beethoven demonstrates his limitless capacity for variation and reinvention, providing six highly inventive elaborations on what seems, on first hearing, a rather quotidian theme.

Olivier Messiaen Theme and Variations

Though his music was based on a very different set of aesthetic priorities from Beethoven's, Olivier Messiaen demonstrates a similarly original approach to the variations form in his **Theme and Variations** for violin and piano. Influenced by his interests in Catholic and Eastern mysticism and birdsong, Messiaen often made explicit reference to striking imagery and spiritual themes in his compositions. However, this piece — written in 1932 as a wedding present to his first wife, the violinist and composer Claire Delbos — is one of his few non-figurative works.

The Theme and Variations has often been cited as an important predecessor to the celebrated *Quatuor pour la fin du temps* ('Quartet for the End of Time'), which Messiaen would compose in 1940, as a prisoner at the Stalag VIII-A camp in Görlitz. This comparison

seems particularly apt in relation to the earlier work's first statement of the opening theme, which is introduced by the violin over hushed chords in the piano, giving it a real anticipatory quality. In the four variations that follow, Messiaen introduces a sequence of successively more challenging rhythmical and textural elaborations. These build incrementally toward the unbridled ecstasy of the fifth variation, marked quadruple-forte (!) for both violin and piano, before making a gradual decrescendo back to a primordial silence.

Ludwig van Beethoven Violin Sonata No. 7 in C Minor, Op. 30, No. 2
I. Allegro con brio • II. Adagio cantabile • III. Scherzo: Allegro • IV. Finale: Allegro

Heard alongside his sixth sonata, Beethoven's **Violin Sonata No. 7 in C Minor, Op. 30, No. 2** is a much larger-scale work. It seems to have distilled even more of Beethoven's mercurial emotional states than any of the other music he produced in Heiligenstadt.

The opening movement is essentially based around the opposing polarities of the tonic C minor and its relative major, E-flat. This is played out over the course of the movement, with Beethoven often introducing octave tremolandos on sustained pedal notes in the left hand of the piano to great dramatic effect. There is no repeat of the exposition section in this movement, which Beethoven had always made previously in his violin sonatas, in keeping with the Viennese sonata style. He leaps directly forward into the development, where he subjects his thematic materials to an exhaustive series of reconfigurations. And rather than offering any sense of reconciliation, the recapitulation only serves to heighten the tension, as violin and piano hurtle together toward the final barline. However, the *Adagio cantabile* that follows offers immediate respite, with its simple but arresting melody. Beethoven does develop this, introducing some more active textures in the piano, but never overdoes it.

The Scherzo is in C major and retains the more optimistic mood established by the preceding movement. However, the *Allegro* finale recalls the opening, immediately revisiting C minor with a low rumble in the piano, based on a small four-note figure, with which Beethoven seems to have become increasingly obsessed in the development. Toward the end, Beethoven takes the tempo up another gear to *Presto*, and increases the intensity even further. Unlike the minor-mode final movements that precede this sonata, however, there is no hint of a finish in the major mode. Instead, Beethoven, uses the coda to assert the final destination as C minor — a key that he would, in time, come to be closely associated with through some of his most profound works.

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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David Lee

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