

# Lammermuir Festival

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14 September 2021, 8:00pm | Dunbar Parish Church

**Jeremy Denk** piano  
**Maria Włoszczowska** violin

**Members of the Scottish Chamber Orchestra**

**Felix Tanner** viola  
**Su-a Lee** cello  
**Nikita Naumov** double bass

**Charles Ives** Violin Sonata No. 2  
**Franz Schubert** Piano Quintet in A Major, D. 667, 'Trout'



**LOTTERY FUNDED**



# 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.

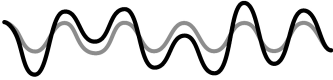
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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

### Become part of the Lammermuir Festival Family

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.

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#### Welcome to Dunbar Parish Church

Dunbar Parish Church, Gillespie Graham's grand red sandstone gothic church of 1821 stands proudly looking out to sea. Damaged by fire in 1987, its spacious interior was restored with a colourful mix of ancient and modern features including an elaborate early 17th Century monument to the Earl of Dunbar and some fine 1990 stained glass by Shona McInnes and Douglas Hogg.

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

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## Programme notes

On the face of it, Franz Schubert and Charles Ives would seem to have had little in common as composers. While the nineteenth-century Viennese composer died at the age of just 31, Ives made it to the age of 80, living well into the twentieth century. And while Schubert grew up immersed in the Viennese Classical tradition, extending and incorporating its forms in a more Romantic language, the American composer — who spent the majority of his working life as an insurance executive — brought together an at-times bizarre mix of disparate styles and techniques in a highly idiosyncratic way.

However, one thing the two composers did share, which we will hear in this evening's concert, was an interest in popular music. While Schubert is inextricably associated with his heart-rending song cycles and 'serious' chamber music, he was also steeped in the popular music of early nineteenth-century Vienna and more than capable of writing a good tune. In Ives's case, he drew heavily on both popular and traditional American musical traditions, synthesising them into a unique classical art-music language.

### **Charles Ives** Violin Sonata No. 2

I. Autumn: Adagio maestoso–Allegro moderato • II. In the Barn: Presto–Allegro moderato  
III. The Revival: Largo–Allegretto

Over the course of the 14 years between 1902 and 1916, Ives composed four sonatas for violin and piano. They share several common features — in particular, they all consist of three movements and incorporate American hymn tunes. They are examples of what scholars have described as 'cumulative form', one of Ives's hallmark techniques. Essentially, this refers to the way that Ives's works often open with brief fragments of borrowed melodies, which are then subsequently reconfigured and developed over an extended period, before being stated verbatim as a means of climax.

While Ives provided short programme notes for sonatas nos. 1, 3 and 4, he did not include any for his Sonata No. 2. However, he did give titles to each of the three movements. The first, 'Autumn', is a reference to a well-known American hymn-tune rather than the season. The second movement ('In the barn') is basically a square dance, drawing together a series of traditional tunes, including 'Turkey in the straw' and the Battle Cry of Freedom ('Rally round the flag'), an old Civil War song, which he refigures as a sort of waltz. The closing movement, 'The Revival', is built up from a series of increasingly fraught variations on the hymn tune Nettleton, which Ives also used in his String Quartet No. 1 and Piano Quintet.

After completing the second sonata in 1914, Ives asked the German violinist Franz Milcke to play it through, along with the first sonata. Ives later recounted the occasion, describing how:

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The 'Professor' [Milcke]...started to play the first movement of the First Sonata. He didn't even get through the first page. He was all bothered with the rhythms and the notes, and got mad. He said, 'This cannot be played. It is awful. It is not music, it makes no sense.' He couldn't get it even after I'd played it over for him several times...and said, 'When you get awfully indigestible food in your stomach that distresses you, you can get rid of it, but I cannot get those horrible sounds out of my ears.'...After he went, I had a kind of feeling which I've had off and on...Are my ears on wrong? No one else seems to hear it the same way.

Apparently unperturbed, Ives went on to complete the other two sonatas. But it would be some forty years after Ives's death before they became adopted into the mainstream violin repertory, and before people affirmed that Ives's ears were not, in fact, wrong.

**Franz Schubert** Piano Quintet in A Major, D. 667, 'Trout'  
I. Allegro vivace • II. Andante • III. Scherzo: Presto  
IV. Andantino – Allegretto • V. Allegro giusto

Schubert's music has been described as best being understood as belonging to four different styles — the popular, ambitious, learned, and avant-garde. His **Piano Quintet in A Major, D. 667**, better known as the '**Trout Quintet**' falls squarely into the first category. In the summer of 1819, Schubert enjoyed a walking holiday in Upper Austria with his friend, the highly regarded baritone Johann Michael Vogl. During the trip, Schubert and Vogl gave performances of Schubert's songs in Steyr and Linz. Following one of these performances, Sylvester Paumgartner, a Steyrian mining magnate and talented amateur cellist, commissioned Schubert to write a quintet — reportedly with the conditions that it should be scored for violin, viola, cello, double bass and piano (the same instrumentation as Johann Nepomuk's quintet), and that it should somehow incorporate *Die Forelle* ('The Trout'), which was already one of Schubert's most popular songs.

Schubert's quintet met both of these requests and has since become one of the best-known chamber music works of all time. The opening movement is unusually long, constituting almost a third of the duration of the whole five-movement piece. Schubert bulks up the quintet by making use of transposed repetition in several of its movements — particularly the first, where he reprises the whole of the exposition in the subdominant (a somewhat unorthodox arrangement). However, even with the considerable repetition and its length, the opening movement is never boring, with a constant sense of forward flow generated by the broken chords in the piano, and the rippling triplet figures already evoking the main theme of *Die Forelle*.

The entry of the violin in the second movement demonstrates Schubert's seemingly innate ability for writing lyrical melodies. Schubert develops this tune, taking it through a series of related minor-mode regions, before returning to the home key of F major. Schubert's

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Scherzo is a light-hearted, playful affair, in keeping with the original sense of the word, which means 'joke' or 'jest', and far removed from the kind of dramatic intensity the form had acquired in Beethoven's later works.

However, it is the fourth movement that second fulfilled Paumgartner's request and which gives the quintet its name, as Schubert introduces a set of variations based on the theme of *Die Forelle*. While the first two variations are fairly straight, from the third onward Schubert begins to take full advantage of the forces at his disposal. With the double bass offering an unusual depth for chamber music, he allows the piano to open up and come to the fore with bravura demi-semiquavers. The fourth variation is the most boisterous, opening with an insistent triplet-based figure in D minor. By contrast, the fifth opens in a more restrained mood with the strings alone, marked *pianissimo* (very soft). At the *Allegretto*, Schubert creates a dialogue between the violin and cello, reprising the main theme, while the piano repeats a fragment from the original song's accompaniment.

The final movement is essentially made up of a series of joyous dances, which Schubert creates out of short fragments derived from the song melody. Toward the end, he introduces another triplet figure recalling the opening, introducing an ebullient jig. Though it was only published after Schubert's untimely death, the quintet marked his first real compositional achievement with large-scale chamber music, and continues to be popular due to its freshness and its fun — qualities that would be, for various reasons, largely absent in Schubert's later works.

David Lee

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**Jeremy Denk** is one of America's foremost pianists. Winner of a MacArthur Genius Fellowship, and the Avery Fisher Prize, Denk was recently elected to the American Academy of Arts and Sciences. Denk returns frequently to Carnegie Hall and in recent seasons has appeared with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra, as well as on tour with Academy of St Martin in the Fields, and at the Royal Albert Hall as part of the BBC Proms.

In 19-20, until the COVID-19 pandemic led to the shutdown of all performances, Denk toured Bach's *Well-Tempered Clavier Book 1* extensively, and was to have performances culminate with Lincoln Center in New York and the Barbican in London. He returned to Carnegie Hall to perform Beethoven's *Choral Fantasy* with Orchestra of St. Luke's, and made his solo debut at the Royal Festival Hall with the London Philharmonic performing Beethoven's Piano Concerto No. 4. He also made his solo recital debut at the Boulez Saal in Berlin performing works by Bach, Ligeti, Berg, and Schumann, and returned to the Piano aux Jacobins Festival in France, as well as London's Wigmore Hall. Further performances abroad included his debut with the Bournemouth Symphony, his returns to the City of Birmingham Symphony and the Piano Espoo Festival in Finland, and recitals of the complete Ives Violin Sonatas with Stefan Jackiw.

Highlights of the previous season included a three-week recital tour, culminating in Denk's return to Carnegie Hall; play-directing Mozart concerti on an extensive tour with Academy of St Martin in the Fields; and a nationwide trio tour with Joshua Bell and Steven Isserlis. He also performed and curated a series of Mozart Violin Sonatas ('Denk & Friends') at Carnegie Hall.

Denk is also known for his original and insightful writing on music, which Alex Ross praises for its 'arresting sensitivity and wit.' He wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Festival, and his writing has appeared in the *New Yorker*, the *New Republic*, *The Guardian*, and on the front page of the *New York Times Book Review*. One of his *New Yorker* contributions, 'Every Good Boy Does Fine' forms the basis of a book for future publication by Random House in the US, and Macmillan in the UK.

Denk's recording of the Goldberg Variations for Nonesuch Records reached No. 1 on the Billboard Classical Charts. His recording of Beethoven's Piano Sonata No. 32 in C Minor, Op. 111 paired with Ligeti's *Études* was named one of the best discs of the year by the *New Yorker*, NPR, and the *Washington Post*, and his account of the Beethoven sonata was selected by BBC Radio 3's Building a Library as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives's two piano sonatas also featured in many 'best of the year' lists. His recording c.1300-c.2000 was released in 2018 with music ranging from Guillaume de Machaut, Gilles Binchois and Carlo Gesualdo, to Stockhausen, Ligeti and Glass.

Jeremy Denk graduated from Oberlin College, Indiana University, and the Juilliard School. He lives in New York City.

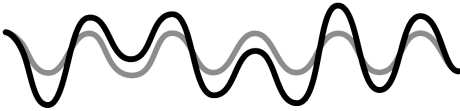
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**Maria Włoszczowska** performs as a soloist, chamber musician and guest concertmaster worldwide. She is recognised for her versatile musicianship, having won the First Prize and Audience Prize at the XXI Leipzig International Johann Sebastian Bach Competition in 2018, as well as numerous prizes at the XV International Henryk Wieniawski Violin Competition.

The 2020/21 season sees projects leading the Chamber Orchestra of Europe and the Scottish Chamber Orchestra, violin concertos by Sibelius and Bruch, solo Bach recitals across the UK as well as performances at international chamber music festivals including Musikdorf Ernen in Switzerland, IMS Prussia Cove, Festival Resonances in Belgium, Lewes Chamber Music Festival, Budleigh Festival, The Enghien International Musical Encounters, New Paths Festival in Yorkshire.

Maria gave her debut recital at the Wigmore Hall with pianist Alasdair Beatson in 2016. She has appeared as soloist with international ensembles since, including the Janáček Philharmonic Ostrava, Concerto Budapest and several of Poland's symphonic and chamber orchestras. She is a recipient of the Royal Philharmonic Society Emily Anderson Prize.





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David Lee

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