

Lammermuir Festival

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

Chloë Hanslip violin
Danny Driver piano

Johann Sebastian Bach
Sonata for Violin and Keyboard, BWV 1016

Ludwig van Beethoven
Violin Sonata No. 9 in A Major, Op. 47, 'Kreutzer'



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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.

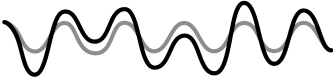
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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.

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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

Johann Sebastian Bach Sonata for Violin and Keyboard, BWV 1016
I. Adagio • II. Allegro • III. Adagio ma non tanto • IV. Allegro in E major

Johann Sebastian Bach's **Sonata for Violin and Keyboard in E Major, BWV 1016** is the third of a group of six sonatas (BWV 1014-19) that most likely date from Bach's time in Cöthen (1717-1723). This is supported in a letter dated October 1774 from Bach's son Carl Philipp Emmanuel to Johann Nikolaus Forkel, Bach's first biographer, in which he describes the sonatas as being 'more than 50 years old'.

The covering page of the earliest manuscript bears the title 'Six sonatas for concertato harpsichord and solo violin, with bass optionally accompanied by viola da gamba, composed by Joh[ann] Sebast. Bach'. These sonatas were forward-looking, in that as they elevated the keyboard to an equally prominent role alongside the violin, rather than just using it for continuo support. While there was some precedent for this in late seventeenth-century Italian and French repertoire, this was largely new in German music. Bach likely felt encouraged to explore this arrangement due to his own famed keyboard prowess; he made a similar decision in his Brandenburg Concerto No. 5 (possibly composed around the same time), in which the harpsichord joins the violin and flute as soloists.

The E-major sonata is based on the four-movement format *sonata da chiesa* form consolidated by Arcangelo Corelli, in a slow-fast-slow-fast sequence. In this sonata, Bach demonstrates two very different but complementary facets of his compositional technique — one the one hand, his gift for tuneful melody; and on the other, his inexhaustible appetite for contrapuntal invention. The *Adagio* opens with a graceful cantabile melody, largely given to the violin with the keyboard in a supporting role. However, in the *Allegro* that follows, Bach sets up a three-voice fugue, with the two hands of the pianist occupied with two distinct parts.

The third movement, marked *Adagio ma non tanto*, initially restores the violin to the melodic voice — but toward the middle of the movement, as the violin is given a series of double-stops (i.e. where it plays more than one note at once), it is the right hand of the keyboardist that becomes its duet partner. Just like the second, the final movement is a fugue, this time with the subject stated first by the violin. Though Bach sticks to just three voices in his fugue, he explores a magnificent range of different permutations, and the episodes interpolated between the strict sections continue to add a suitable exuberance in the lead up to the final statement. Though C.P.E. Bach described the sonatas as 'trios', it is now customary to perform the sonatas without the optional string bass. This works particularly well when the violin is joined by modern piano, which brings real clarity as the left hand supports the two treble voices at the top of the texture.

Ludwig van Beethoven Violin Sonata No. 9 in A Major, Op. 47, 'Kreutzer'
I. Adagio sostenuto • II. Andante con variazioni • III. Presto

One of the composer's best-loved chamber works, Ludwig van Beethoven's **Kreutzer Sonata (Violin Sonata No. 9 in A Major, Op. 47)** might very nearly have been known as the 'Bridgetower Sonata'. It was originally composed by Beethoven between 1802–3 for the black virtuoso violinist George Bridgetower, who was highly regarded across Europe and with whom he gave its premiere in Vienna on 24 May 1803. The original manuscript is actually headed with the dedication 'Mulatto Sonata, composed for the Mulatto Bridgetower; Great madman and mulatto composer'. However, following the performance, Beethoven and Bridgetower seemingly fell out regarding some insulting remarks directed against one of the composer's female friends. And in the published edition, Beethoven changed the dedicatee to Rodolphe Kreutzer, the first violin professor of the Paris Conservatoire. However, Kreutzer apparently refused to perform the sonata, dismissing it as 'outrageously unintelligible'.

The work was actually composed in reverse order, with the final movement (from which the important two-note motive of the opening is derived) originally intended as the finale for Beethoven's Op. 30/1 sonata. However, even Beethoven seems to have realised that its hectic tarantella, marked *Presto*, would have been a step too far for the earlier sonata. In any case, the first movement unfolds from a slow eighteen-bar introduction, opening with the unaccompanied violin — a gesture that Beethoven used here for the first time, but would reprise in several of his string sonatas (particularly the following sonata, No. 10, Op. 96, written a decade later). The *Presto* moves to the relative minor and a darker mood. Here, the increased sense of the violin and piano as equals becomes prevalent, with the two engaged in robust dialogue. Toward the end, Beethoven briefly brings back the opening, before closing the movement with an impassioned coda.

The central movement is a theme and variations, a form that Beethoven virtually made his own. In F major, a softer-sounding key in relation to A, the gentle theme presents a marked contrast to the previous movement, while the five variations present a series of different but equally inventive takes on it. However, the well-ordered proceedings are quickly interrupted by the aforementioned final movement, with its insistent repeated-note figure gradually opening out into a raucous finale. Hearing this, it becomes clear why Kreutzer, who came of age in the late eighteenth century, would have found the work so challenging. And heard in comparison to the Op. 23 and Op. 30 sonatas performed over the past two days, it marks yet a further evolution, as Beethoven continued to challenge the boundaries of the genre and in line with his larger-scale compositional ambitions.

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.

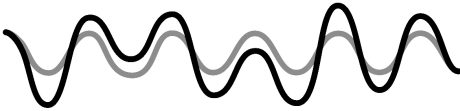
Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. His studies at Cambridge University and the Royal College of Music inspired his uniquely holistic approach to performance and have enabled him to cultivate an enviably broad repertoire encompassing works 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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