

Lammermuir Festival

15 September 2021, 3:00pm | Dunbar Parish Church

Music of James Dillon

Red Note Ensemble

Jonathan Berman conductor

Tansy Davies *Soul Canoe*

James Dillon *Tanz/haus: triptych 2017*



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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.

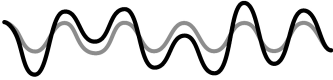
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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 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

Tansy Davies *Soul Canoe*

A Soul Canoe is a kind of dream vessel, created by Maoris — people whose lives were inextricably linked to water.

When I saw the Wuramon Soul Canoe at the Oceania exhibition in London, it reminded me of a dream I had had, of Amsterdam, long before I had ever been there. In the dream I saw barges (or canoes) that appeared to be empty. I took them to be supernatural vessels, full of potential, awaiting dream journeys into the realm of the soul.

My piece, which was partly composed in Amsterdam, has an autobiographical strand to it. I don't often get the chance to write for electric guitar, an instrument I played as a teenager, so I decided to create much of the guitar part by playing it myself.

So my work relates to water; travel across water; people changing places, exchanges of goods, offerings and dreams!

The guitar part is often repetitive, which has the effect 'solidifying' the material, in contrast to the elemental, ever-shifting environments created by the other instruments. I see the role of the guitar as an earthly, tangible figure: a simple wooden structure, like a canoe journeying across an endless waterscape.

Soul Canoe was co-commissioned by Het Concertgebouw and Sound Scotland. It was first performed at Het Concertgebouw, Amsterdam, on 17 May 2019 by the Asko | Schönberg ensemble.

Tansy Davies

James Dillon *Tanz/haus: triptych 2017*

„die Glieder, welche nichts als Pendel wären, folgten, ohne irgend ein Zutun, auf eine mechanische Weise von selbst.“*

Heinrich von Kleist, *Über das Marionettentheater*

Tanz/haus [lit.; 'dance house'] 'Tanz' ('dance') from the (old) French *dancier* itself is said to have derived from an (old) Frisian word *dintje*, meaning to 'tremble' or 'to quiver'. 'House' from Old English *hus* (or low German *haus*), which simply means 'dwelling', can be traced back to its Indo-European root 'hide' — to hide, to conceal.

The work is scored for flute (+ doublings), clarinet (+ doublings), piano, electric keyboard, percussion, accordion, electric guitar, violin, violoncello and contrabass.

* *After all, the limbs are pendula, echoing automatically the movement of the centre.*

James Dillon

Tansy Davies (b. 1973) characterises the role of the solo saxophone in her 2004 work *Iris* as that of 'a shaman, or one who walks between worlds' and in doing so she also describes herself — a musician whose boundary crossing curiosity makes her one of the most distinctive voices in British music today. With a background as a horn player, electric guitarist and vocalist, Davies studied composition with Simon Bainbridge at the Guildhall School of Music & Drama and with Simon Holt at Royal Holloway. In 2004 Davies's neon, a gritty collage of twisted modernist funk written for the Composers Ensemble, quickly became her calling card and continues to be performed internationally.

The recipient of a 2009 Paul Hamlyn Award, Davies has written works for numerous world-class orchestras, including *Tilting* (2005) for the London Symphony Orchestra and *Wild Card*, premiered by the BBC Symphony Orchestra at the 2010 Proms. Her music has been championed internationally by ensembles including The Israel Contemporary Players, Ensemble intercontemporain, and the Tokyo Symphony Orchestra and at festivals including Ultima, Présences, and the Warsaw Autumn.

Brilliantly imaginative, and often gloriously offbeat, Davies's work has taken its inspiration from sources as diverse as the architectures of Zaha Hadid (the 2004 trumpet concerto *Spiral House*) and the work of Anselm Kiefer (*Falling Angel*). Davies's long fascination with the music of the Troubadours finds expression in her *Song of Pure Nothingness and Troubadairitz*, the 2010 song cycle for soprano and percussion that gave its name to a portrait disc on Nonclassical. In 2011, Davies's anthem *Christmas Eve* was performed at the Festival of Nine Lessons and Carols in King's College, Cambridge and broadcast worldwide. *As With Voices and With Tears* — a setting of Walt Whitman for choir, string orchestra and electronics — was nominated for a 2011 South Bank Show Sky Arts Award. Davies's collaboration with Norwegian choreographer Ingun Bjørnsgaard and composer Rolf Wallin, *Omega and the Deer*, premiered at the 2011 Oslo International Dance Festival. 2012 saw the premiere of a concerto for piano and ensemble, *Nature*, by Huw Watkins and the BCMG under Oliver Knussen, as well as the release of 'Spine', an all-Davies disc on the NMC label.

Davies's critically acclaimed first opera *Between Worlds* — a bold and highly individual response to the events of 9/11 to a libretto by Nick Drake — was premiered by English National Opera in 2015 in a production by Deborah Warner. It was later awarded the 2016 British Composer Award for Stage Work. *Re-greening* for large singing orchestra was premiered at Snape Maltings, Aldeburgh, by the National Youth Orchestra of Great Britain, who later performed the work at the 2015 BBC Proms. *Forest*, a concerto for four horns and orchestra, co-commissioned by the New York Philharmonic, Philharmonia Orchestra and the Warsaw Autumn Festival, was premiered in February 2017. In 2018 a new music theatre work, *Cave*, was premiered by Mark Padmore, Elaine Mitchener, and the London Sinfonietta.

Having previously taught at the Royal Academy of Music, London, Davies is currently an Associate Professor of Composition at the Jacobs School of Music, Bloomington, Indiana. Recent projects include works for Royal Northern Sinfonia and the Asko|Schönberg ensemble — the latter commissioned as part of a season-long residency at Amsterdam's Concertgebouw in 2018/19.

James Dillon is one of the UK's most internationally celebrated and performed composers. His work spans all genres from solos to chamber music, orchestral to opera. The recipient of a number of prizes and awards including the Kranichsteiner Musikpreis and the Japan Foundation Artist Scholarship, he has also won an unprecedented five Royal Philharmonic Society awards, most recently winning 2018's Chamber-scale Composition category for *Tanz/haus: triptych 2017*. He has been a guest lecturer at many universities throughout the world, and was named 2001 New York University Distinguished International Visitor. In 2007 he was awarded an Honorary Doctorate by the University of Huddersfield and in the same year he was appointed Professor of Composition, University of Minnesota.

In 1983, Dillon's First String Quartet received its premiere with the Arditti Quartet at the Huddersfield Contemporary Music Festival. The Arditti Quartet has remained closely involved with the composer, having premiered and widely performed Dillon's subsequent quartets and giving the first performance of *The Gates*, for string quartet and orchestra, at Donaueschinger Musiktage in 2016. Huddersfield is one of the many festivals to regularly feature Dillon's music. *Physis I & II* and *Stabat Mater dolorosa* were first performed at the 2014 festival whilst Dillon was composer-in-residence, the world premiere of *Tanz/haus : triptych 2017* opened the festival's 40th edition with Red Note Ensemble in 2017, and 2018 saw the UK and world premieres of his String Quartet Nos. 8 and 9 respectively. In 2020, the festival presented the world premiere of *Pharmakeia* with the London Sinfonietta.

Nine Rivers, an enormous three-and-a-half hour sequence of works composed over more than two decades, was first performed by the BBC Scottish Symphony Orchestra in 2010 and has subsequently been heard in New York and at the 2013 Holland Festival to great acclaim. *Nine Rivers* was conceived not as a cycle, but as a collection of works with certain 'internal symmetries'. The nine works are scored for various forces, ranging from the solo percussion and electronics of *La coupure*, through ensemble pieces such as *East 11th St NY 10003*, to the largest works — *Viriditas*, for sixteen solo voices, and *Oceanos*. This last piece, the 'ocean of oceans', is *Nine Rivers*' delta, bringing together all the forces previously deployed throughout the series and including more than fifty musicians and live electronics. Dillon says that he embarked upon the *Nine Rivers* project in part to escape the frustratingly 'atomistic' nature of a composer's activities. The intricate references of this complex meditation on time range from environmental concerns to the nature of musical language connected through the metaphor of the river:

Nine Rivers is indicative of Dillon's tendency to think in terms of large-scale, complementary forms. In the mid-1980s, Dillon began a 'German Triptych', a set of works based on the idea, the composer says, of 'illumination as the emanation from darkness', a recurring theme in Western art. *Überschreiten* from 1985 was commissioned by the London Sinfonietta, this was followed in 1987 by *helle Nacht*, Dillon's first work for large orchestra. Richard Toop described this piece as 'a music full of figures which, like the stars, are intense, yet seem almost infinitely far away'. The 'German Triptych' was completed with the 1996 flute concerto *Blitzschlag*. Other grouped works include: *L'évolution du vol*, a song cycle for female voice and chamber ensemble; the violin series that makes up *Traumwerk* and *The Book of Elements*, a cycle in five volumes for solo piano. Most recently Dillon has completed a set of instrumental triptychs, for ensembles based in Leuven, New York and Oslo.

Jonathan Berman started conducting as a teenager and has since established a reputation as a conductor of great insight, and a polymath whose wide ranging achievements both on and off the stage reveal a thoughtful, imaginative artist beyond his years. He is much sought after in repertoire ranging from classical to contemporary. He has received return invitations from Rotterdam Philharmonic Orchestra, London Philharmonic Orchestra, BBC National Orchestra of Wales, RTÉ National Symphony Orchestra, Filarmonica George Enescu Bucharest, Sinfonietta Riga, Aldeburgh Festival and the Aldeburgh Festival Orchestra, Tanglewood Festival, Lithuanian National Philharmonic Orchestra, Royal Academy of Music London, Southbank Sinfonia, and the City Chamber Orchestra of Hong Kong.

Upcoming and recent debuts include appearances with the Philharmonia Orchestra London, BBC Scottish Symphony Orchestra, Orchestre de Picardie, Orchestra di Padova e Veneto, City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Britten Sinfonia, Hagen Philharmonic Orchestra, Bilkent Symphony Orchestra, Turku Philharmonic Orchestra, London Mozart Players, City of London Sinfonia and the Nash Ensemble.

During the pandemic Jonathan's deeply innovative and imaginative approach to music has led to him creating 9 award-winning films of, or about, classical music for Greengage Productions. His films almost create a new genre of classical music film, combining animations, stop motion, art, poetry and choreographic cinematography in repertoire as diverse as Bach, Messiaen, Stravinsky and Satie, and have won awards from Palm Beach to London and Venice.

At the start of the first lockdown in March 2020, Jonathan founded Stand Together Music, an initiative to help musicians in both the Classical and Non-Classical world who were suffering from cancellations. Through Stand Together Music Jonathan charted every cancelled concert in the UK for 100 days and compiled 12,149 tracks of over 1000 hours of music created by over 1000 different artists/composers whose work was impacted by lockdown.

In 2020 Jonathan launch The Franz Schmidt Project to record all the symphonies of Franz Schmidt with the BBC National Orchestra of Wales, with the First Symphony recorded in January 2020. The Franz Schmidt Project has been set up to perform and promote his music, leading to the 150th anniversary of Schmidt's birth in 2024. Partners include: BBC National Orchestra of Wales, BBC Radio 3, The Austrian Cultural Forum, London, The British Council Vienna, the Royal Welsh College of Music and Drama, Royal Academy of Music, London and the Filarmonica George Enescu, Bucharest.

As a champion of new music, he has conducted many premieres and regularly works with the London Sinfonietta, Ensemble Modern, Birmingham Contemporary Music Group, New European Ensemble, Crash Ensemble Dublin and the Britten Pears Ensemble. Since his teenage years, Jonathan has been mentored by and became close friends with Oliver Knussen and Stanislaw Skrowaczewski. He studied for a Bachelor's and Master's degree with Jac van Steen at the Royal Conservatoire in The Hague. Jonathan is the first British winner and first conductor to have won the Kempinski Young Artist Prize, which enabled him to study with Franz Welser-Möst and the Cleveland Symphony Orchestra, and with Michael Tilson Thomas and the New World Symphony.

Since its formation, **Red Note Ensemble** has taken up a leadership position as Scotland's contemporary music ensemble, performing and developing an extensive, highly-varied and critically-acclaimed programme of new music to the highest standards, and taking new music out to audiences across Scotland and internationally.

Red Note performs the established classics of contemporary music, commissions new music, develops the work of new and emerging composers and performers from Scotland and around the world, and finds new spaces and new ways of performing contemporary music to attract new audiences. Within Scotland the ensemble has performed from the Outer Hebrides to the Borders in concert halls, bothies, pubs, clubs and aircraft hangars, amongst other unusual settings. Outwith the UK, it has a growing international reputation, performing to great acclaim at festivals in France, Germany, Belgium, Holland and Australia in recent years.

The ensemble also undertakes an extensive programme of Access, Engagement and Participation (AEP) work, focusing particularly upon working with younger and older people, people with multiple disabilities, people living in areas of multiple deprivation, and also working to address inequalities of access and representation due to race/ethnicity and gender imbalances. We also undertake an extensive performer and composer development programme within schools, universities and conservatoires nationally and internationally.

Red Note's work in 2021 has so-far featured various online and in-person events due to the continuing coronavirus pandemic. This included performances of Arnold Schönberg's *Pierrot Lunaire* and John Adams's *Shaker Loops* at Maryhill Burgh Halls as part of the Leverhulme Conducting Fellowship of the Royal Conservatoire of Scotland. We have had to adapt our programme to the new circumstances brought by the pandemic, but we continued to place the development of new talent at the centre. As resident ensemble at the Royal Conservatoire of Scotland, we recorded 5 new pieces by Erin Thomson, Callum Huseyin, Gabriel Stenborg, Evan Bailey and Ellie Cherry for PLUG, the RCS's annual festival showcasing the best works from the next generation of composers. In partnership with sound, we performed a special edition of *Noisy Nights*, an outlet to hear emerging new musical ideas and voices, showcasing the talent of neurodiverse composers (Jason Hodgson, Joe Stollery, Siôn Parkinson, Sera Wright, Zoe Cutler and Rylan Gleave). Alongside this, we had our first in-person concert since the start of the pandemic at sound festival. This included Philip Cashian's *Scenes from the Life of Viscount Medardo* (UK Premiere), where we were joined by Richard Watkins, former Principal Horn of the Philharmonia Orchestra. The programme also consisted of Rylan Gleave's *UNSUNG II; even from a loved one* (World Premiere) and Aileen Sweeney's *Feda* (World Premiere), both co-commissioned by sound and Red Note. As part of the Made in Scotland Showcase at the Edinburgh Festival Fringe, we live-streamed Sir Peter Maxwell Davies' iconic concert-hall work *Vesalii Icones* from Greyfriars Kirk, in our production of *Icnotations* with Matthew Hawkins.

Red Note is Associate Contemporary Ensemble at the Royal Conservatoire of Scotland in Glasgow and Associate Ensemble of the sound festival Aberdeen.

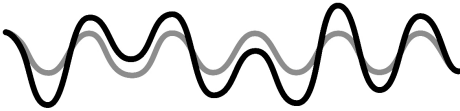
Red Note Ensemble

Tansy Davies *Soul Canoe*

Ruth Morley flute
William White clarinet
Mark O'Keefe flugelhorn
Tom Hunter percussion
Simon Smith piano
Sjors Van der Mark electric guitar
Djordje Gajic accordion
Jackie Shave violin
Robert Irvine cello
Nikita Naumov double bass
Jonathan Berman conductor

James Dillon *Tanz/haus: tryptych 2017*

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William White clarinet
Tom Hunter percussion
Simon Smith piano
Djordje Gajic accordion
Sjors Van der Mark electric guitar
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Robert Irvine cello
Nikita Naumov double bass
Matthew Swan sound
Jonathan Berman conductor



Lammermuir Festival

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