

# Lammermuir Festival

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18 September 2021, 11:00am | Crichton Collegiate Church

## *Music for Trumpet and Organ*

**Aaron Akugbo** trumpet

**John Kitchen** organ

**Giuseppe Torelli** Sonata in D Major, G7

**Georg Philipp Telemann** Methodische Sonata in B Minor

**Johann Pachelbel** Chorale Variations: *Alle Menschen müssen sterben*

**Alan Hovhaness** Sonata for Trumpet and Organ

**J.S. Bach** Trumpet and Organ Concerto in D Major, BWV 972

**J.G. Walther** *Concerto in C del Sigr. Joseph Meck appropriato all'organo*

**Florence Price** *Adoration*

**Giuseppe Torelli** Sonata in D Major, G1



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**

## Welcome to Crichton Collegiate Church, Pathhead

Around 1440, in the reign of King James II, William Crichton, then Lord Chancellor of Scotland, began this Collegiate Church of St Mary and St Kentigern, which may have been the site of an even older Christian shrine, and by 1449 his church, with his castle nearby, was complete. 'Collegiate' describes churches where priests and singing boys prayed daily for the souls of the great families who built and owned them. At Crichton a provost, eight prebendaries, two choir boys and a sacrist were appointed to pray for the souls of the Crichtons.

Lord Crichton led one of the three greatest Scottish families of the fifteenth century. The Livingstones, the Douglasses and the Crichtons were often at war with each other. If the church looks like part of a fortified building, it is a reminder of dangerous days in this part of Scotland. After the Reformation, stripped back to an earth floor, with all the glass gone from the windows and most of the lovely medieval stone tracery destroyed, the church had become almost a ruin and only the great chancel roof survived. By 1569 it was being used as a parish church, and restoration work began in the 1580s. Further restoration was carried out in the 18th century and in the 1820s.

Used today for a variety of events including weddings and concerts, the building is now in the care of Crichton Collegiate Church Trust. Over the past 15 years the trust has completed two phases of restoration work, including a full restoration of the organ built by J Brook & Company of Glasgow in 1899.

*Lammermuir Festival is grateful to Crichton Collegiate Church Trust for making the church available for this concert.*

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## Programme notes

**Giuseppe Torelli** Sonata in D Major; G7

I. Grave–Allegro • II. Adagio • III. Allegro • IV. Grave–Allegro

**Georg Philipp Telemann** Methodische Sonata in B Minor

I. Siciliana • II. Allegro • III. Dolce • IV. Grave • V. Vivace • VI. Presto

**Johann Pachelbel** Chorale Variations: *Alle Menschen müssen sterben*

**Alan Hovhaness** Sonata for Trumpet and Organ

I. [...] • II. Senza misura • III. Senza misura

**J.S. Bach** Trumpet and Organ Concerto in D Major, BWV 972 (after Vivaldi)

I. Allegro • II. Larghetto • III. Allegro

**J.G. Walther** *Concerto in C del Sigr. Joseph Meck appropriato all'organo*

I. Adagio–Allegro • II. [Adagio] • III. Allegro

**Florence Price** *Adoration*

**Giuseppe Torelli** Sonata in D Major; G1

I. Andante • II. Allegro • III. Grave • IV. Allegro

**Giuseppe Torelli** was born in Verona but moved to Bologna, where he made an important contribution to the city's musical life in the late-seventeenth century. He composed a significant number of instrumental sonatas and concertos — particularly for the trumpet. Prior to the seventeenth century, the trumpet had been a military instrument, mainly used for ceremonial performances. But through Bolognese composers like Torelli, its expressive potential was unlocked and explored. Torelli's sonatas, originally scored for trumpet and strings were probably used to open festive masses at San Petronio, with church records showing payments made to the celebrated trumpeter Giovanni Pellegrino Brandi for the patronal feast each year between 1679 and 1699. The two sonatas that frame this programme are both cast in D major, a bright key that would have suited the natural trumpet and allows it to ring out brilliantly. Both are organised in four movements, with the fast movements calling for real virtuosity on the part of the trumpeter, in their rapid passagework.

The so-called *Methodische Sonaten* ('Methodical Sonatas') by **Georg Philipp Telemann** were published in 1728 and originally intended for performance by the flute and/or violin. The

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description 'methodical' refers to the fact that they were intended to be instructional in the art of ornamentation, with Telemann providing a plain melodic line in addition to an ornamented version, offering guidance to students on how to develop tasteful elaborations.

An important exponent of the southern German organ tradition, **Johann Pachelbel** frequently incorporated chorales in his music, both for voices and keyboard alike. In this work for organ, Pachelbel states the chorale ('All mankind must die') before working through a series of eight variations, which become progressively more elaborate.

**Alan Hovhaness** was an American composer of Armenian and Scottish descent. Over the course of his career, he became increasingly interested in Indian mysticism and music, as well as Armenian and Kurdish song traditions. His **Sonata for Trumpet and Organ** was written in New York in 1962. Each of its three movements is marked *senza misura* — i.e. literally 'without measure'. The trumpet's melodic freedom is reminiscent of chant, with Hovhaness avoiding the establishment of any real tonal centre, instead employing a series of exotic-sounding modes and polychords in the organ accompaniment.

The **Concerto in D Major, BWV 972** probably dates from the 1710s, when **Johann Sebastian Bach** was employed as court organist at Weimar. During this period, Bach made multiple adaptations of concertos by Italian composers. Here, he took Antonio Vivaldi's Concerto in D Major for violin and orchestra (RV 230) from *L'Estro Armonico*. It is remarkably impressive for the way that Bach managed to accommodate all of Vivaldi's orchestral texture for the keyboard, while not losing any of its infectious energy.

Like Bach, his distant relative and contemporary **Johann Gottfried Walther** also made a number of important copies and adaptations of works by other composers. He made use of music by both German and Italian composers, including Albinoni, Gregori and — in the case of this sonata — Joseph Meck. Meck was actually among the first generation of German composers to employ the Italian concerto model, producing at least seventeen concertos for the Eichstätt court. In this adaptation, Walther demonstrates a similar approach to Bach, in taking Meck's orchestral texture and reducing it for organ, fully retaining the sense of dialogue between soloist and orchestra throughout.

Born into a middle-class household in Little Rock, Arkansas in 1887, **Florence Price** was the first African-American woman to gain significant recognition as a composer. After early studies with her mother, she went on to the New England Conservatory in Boston, where she studied organ, piano and composition. After becoming head of the music department at Clark College in Atlanta, she returned to Little Rock, before later moving to Chicago in 1927, to escape increasing racial oppression in the south. Price enjoyed a wide-ranging career, playing the organ for silent films and producing commercial music and arrangements for the city's WGN Radio Orchestra. The touching **Adoration** was originally written for solo organ, but has since been arranged for various combinations of solo instruments and ensemble — always immediately connecting with audiences via its beautiful *cantabile* melody and understated but elegant chordal accompaniment.

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## Aaron Akugbo

Born in 1998 of Nigerian-Scottish descent, **Aaron Akugbo** hails from Edinburgh and is poised as a future leading exponent of his instrument. He brings a wide-ranging musical taste to his artistry and despite being classically trained, cites Louis Armstrong as his biggest musical inspiration. He is a charismatic performer with an abundance of natural humour which translates into an effortless engagement with people and audiences.

A graduate of the Royal Academy of Music and an ex-principal of the National Youth Orchestra of Great Britain, Aaron can often be seen freelancing in the principal chairs of some of the most prestigious orchestras in the UK including the Philharmonia, BBC Philharmonic, BBC Symphony and Royal Philharmonic Orchestras.

In 2020, as part of the Southbank Centre's 'Behind Closed Doors' concerts series, Aaron made his London debut at the Royal Festival Hall playing the Haydn Trumpet Concerto with Chineke!, Europe's first Black and Minority Ethnic orchestra. His performance received glowing reviews, with *The Arts Desk* describing him as 'a refined soloist... His sound was sweet, often lyrical... with perfect clarity and intonation'. Within the orchestra, Aaron has played in the UK's top concert halls including Chineke!'s BBC Proms debut. Aaron made his Wigmore debut playing Saint-Saëns Septet Op. 65 for trumpet, piano and strings with members of Chineke! as well as participating in the orchestra's tour of Europe playing in halls such as the Royal Concertgebouw Amsterdam and Kölner Philharmonie.

In early 2019, Aaron was a finalist in the Girolamo Fantini International Trumpet Competition whilst also being awarded the special prize for best performance of *Vulcano Club* by Piergiorgio Ratti. Aaron was subsequently invited by competition panellist and trumpet soloist, Tine Thing Helseth, to the Risør Kammermusikfest in Norway where he received masterclasses from Tine herself whilst also performing as a soloist.

Besides his solo and orchestral performances, Aaron is also a member of the inaugural Philip Jones Brass Ensemble Award winning group, Connaught Brass. As a result of the competition, the quintet will give their debut performances at London's Wigmore Hall and at the Lucerne Festival next season. Last year, the group gave several performances at the 2020 Birmingham Brass Fest including a recital and featuring as one of three brass quintets in a festival commission alongside Onyx Brass and a student quintet of the Royal Birmingham Conservatoire.

Aaron has received both lessons and attended masterclass from many of the top trumpet players including Urban Agnas, Reinhold Friedrich, Jeroen Berwaerts, Gabor Tarkovi, Guillaume Jehl and Eric Aubier. He plays on a combination of Vincent Bach Stradivarius and Scherzer instruments, his C trumpet purchase was made possible by a Royal Philharmonic Society Instrument Purchase Grant he was awarded in 2017.

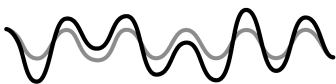
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## John Kitchen

From 1988 until his retirement from teaching in 2014, **John Kitchen** was a Senior Lecturer in Music at the University of Edinburgh; he is now an Honorary Fellow. He continues as University Organist — one of his main duties being to play the organ for all graduation ceremonies — and as conductor of the Edinburgh University Singers. Following the restoration of the city's Usher Hall organ in 2003, John was appointed Edinburgh City Organist with promotional and curatorial duties, a post he still holds. He is also Director of Music at Old Saint Paul's Episcopal Church.

He gives many solo recitals both in the UK and further afield, and also plays regularly with several ensembles, covering a wide range of musical styles. In addition, he is much in demand as a continuo player, accompanist, lecturer, examiner, adjudicator, writer and reviewer.

John has recorded extensively for Delphian Records, including organ recordings from the Usher Hall, Edinburgh and the Church of the Holy Rude, Stirling a highly-acclaimed recording of the complete organ music of William Russell, played on the 1829 Bishop organ in St James's, Bermondsey in London; a CD of Handel overtures and suites played on two of the harpsichords from the world-famous Raymond Russell Collection of Early Keyboard Instruments, housed at St Cecilia's Hall in the University of Edinburgh; a recording of nine harpsichords, clavichords and early pianos from the Rodger Mirrey Collection, also at St Cecilia's Hall; and two CDs of French harpsichord music, *Music in the Age of Louis XIV* and *Music in the Age of Louis XV*, the latter recorded on the world-famous 1769 Taskin harpsichord in Edinburgh. John was also heavily involved in Delphian's 2010 publication *Organs of Edinburgh* which comprises recordings of twenty-two Edinburgh organs.



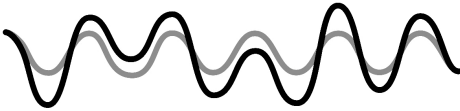
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