

Lammermuir Festival

18 September 2021, 7:30pm | St Mary's Parish Church, Haddington

BBC Scottish Symphony Orchestra

Joshua Ellicott tenor

Peter Whelan conductor

Joseph Haydn

Symphony No. 35 in B-flat major, Hob I:35

Benjamin Britten

Nocturne

Wolfgang Amadeus Mozart

Symphony No. 40 in Minor, K. 550



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.

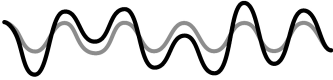
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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.

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 St Mary's Parish Church, Haddington

The Collegiate Church of St Mary the Virgin is one of the great ecclesiastical buildings of mediaeval Scotland, founded in 1380 and known for centuries as 'The Lamp of Lothian'. It was severely damaged in the 16th Century during Henry VIII's 'Rough Wooing' of Scotland, and after the Reformation only the nave was used as a parish church, with the choir and tower remaining roofless.

It was finally restored to its former glory in the 1970s, and is Scotland's longest church as well as one of its most beautiful, with a wonderfully warm, resonant acoustic.

Lammermuir Festival is grateful to the Minister and Kirk Session of St Mary's Parish Church for making the church available for this concert.

Visit www.lammermuirfestival.co.uk for information about all events and to join our mailing list.

Follow us on Facebook
The Lammermuir Festival



and Twitter **@LammermuirFest**



for the latest news and updates.

Programme notes

Joseph Haydn Symphony No. 35 in B-flat major, Hob I:35
I. Allegro • II. Andante • III. Menuet–Trio • IV. Presto

Joseph Haydn is frequently referred to as the 'father of the symphony'. While this is not necessarily true in historical terms, the deeper implications of his fatherhood are unquestionable. His 106 symphonies essentially defined the genre, taking it from its role as a piece of functional music for private institutions and transforming it into the most public form of extended instrumental music. He was the composer who laid the groundwork for it to become arguably the highest genre of the late-eighteenth and nineteenth centuries, in which ambitious formal schemes could be fused with statements of aesthetic intent.

However, Haydn's **Symphony No. 35 in B-flat major, Hob I:35** dates from somewhere near the beginning of his paternal journey, as the work of a young father. The years he spent as vice-Kapellmeister to the Esterházy court (1761–65), before he became full Kapellmeister, were a formative period for his symphonic writing. During these four years, Haydn produced at least 25 symphonies, making full use of the virtuoso musicians in the employ of the court. We know from the manuscript that Haydn completed this symphony on 10 December 1767, not long after he became Kapellmeister, and when he was still finding his own creative voice. It has been suggested that it was written to mark the return of Prince Nikolaus Esterházy, on his return to the court after a visit to Versailles.

Nonetheless, in this symphony it is possible to hear how Haydn was already beginning to toy with the expected formal conventions of the genre. Scored for pairs of oboes, horns in B-flat and bassoons with strings and keyboard, there is a litheness to Haydn's ensemble. The opening Allegro explodes into action, with rapid tremolandos in the strings propped up by the two horns, who are asked to play toward the top of their register. Haydn continues to make use of the sequential figure from the opening theme to generate a visceral dynamism at various points, but most especially in the development section. After such an ebullient opening, the elegant Andante that follows provides some welcome relief and allows the wind players a well-earned rest. They return for the minuet, in which Haydn brings a boisterous energy to the courtly dance with its distinctive triplet upbeats. The triplets actually go on to provide the main melodic material for the strings-only trio. The finale is marked Presto, and is characterised by its mercurial alternations between soft and loud, and its insistent staccato chords for the full orchestra, which are often inserted on off-beats. The symphony seems to end as quickly as it began, with a truncated statement of the opening theme concluded by an understated cadence, as the music suddenly vaporises.

Benjamin Britten *Nocturne*

- I. 'On a Poet's Lips I Slept' (from Shelley, *Prometheus Unbound*)
- II. 'The Kraken' (Shelley)
- III. 'Encinctured with a twine of leaves' (from Coleridge, *The Wanderings of Cain*)
- IV. 'Midnight Bell' (from Middleton, *Blurt, Master Constable*)
- V. 'But that night when on my bed I lay' (from Wordsworth, *The Prelude*)
- VI. 'The Kind Ghosts' (Owen)
- VII. 'Sleep and Poetry' (Keats)
- VIII. Shakespeare – Sonnet XLIII

The nocturnal world is a recurring theme in much of **Benjamin Britten's** music, from his songs to his chamber and orchestral music — but particularly in his operas. Britten's night music often represents a frightening world, where the fears of the day become intensified, as well as a means for meditation on man's inescapable mortality. But his nocturnal music also invoked the 'dreamscape', where there is the sensation of transcending the banal concerns of daily life (this is particularly the case in his Shakespearean opera *A Midsummer's Night Dream*). Britten's **Nocturne**, Op. 60 was written in 1958 as a companion-piece to the earlier and more frequently performed *Serenade for Tenor, Horn and Strings*.

In the *Nocturne*, Britten calls for seven solo (or *obbligato*) instruments — flute, cor anglais, clarinet, bassoon, horn, harp and timpani — in addition to the tenor. These are accompanied by a string orchestra, from which Britten generates a kaleidoscopic range of sound worlds. Britten drew together a selection of high-quality texts from poets, each writing in the first person, including Shelley, Tennyson, Coleridge, Shakespeare, Wordsworth, Keats and Wilfred Owen, to create an unbroken sequence of tableaux that explore a range of existential meditations via the medium of dreaming. These are linked together by overarching tonal relationships. Each poem is given a unique colour via different combinations of the solo instruments. The full ensemble only joins together in the final section, a mesmerising setting of Shakespeare's Sonnet 43, 'When most I wink.'

Britten dedicated the cycle to Alma Mahler, widow of Gustav and a talented composer in her own right. It was premiered at Leeds Town Hall on 16 October 1958 by Peter Pears and the BBC Symphony Orchestra, under the baton of Rudolf Schwarz.

Wolfgang Amadeus Mozart Symphony No. 40 in Minor; K. 550
I. Molto Allegro • II. Andante • III. Menuetto–Trio • IV. Finale: Allegro assai

While it is Wolfgang Amadeus Mozart's Requiem, left incomplete at his death, that seems to have attracted the largest amount of speculation in popular culture (largely due to Peter Shaffer's play and the subsequent film *Amadeus*), there is also a significant amount of mystery surrounding his final three symphonies (Nos. 39–41). It is unclear why he composed the three symphonies, each of a grander scale than any that had come before. It seems possible that they were intended for subscription concerts planned for the summer of 1788, but which never took place.

In any case, we know that Mozart's **Symphony No. 40 in G Minor** was performed twice in the April of 1791, just a few months before his death, as part of two benefit concerts directed by Antonio Salieri (who, in fact, had nothing to do with Mozart's death). For these concerts, Mozart revised the orchestration, adding a pair of clarinets. Mozart actually only used clarinets in four of his symphonies — an occasionally surprising fact. Symphony No. 40 quickly became a hit and, from Mozart's death onward, was performed across Europe throughout the late-eighteenth and nineteenth centuries.

The iconic opening motif is simplicity itself, with a two-note figure that is repeated three times, before an ascending leap of a minor 6th. From this tiny fragment, Mozart is able to generate the whole of the opening movement through a series of mesmerising processes of invention and elaboration. The development section jumps to the rather audacious key of F-sharp minor — tonally speaking, a world away from G minor. Shifting with the tonal contexts that he sets up, Mozart's opening motto is heard as verging between the fatalistic and as optimistically striving. By contrast, the central Andante is much more relaxed, but once again affords a prominent role to repeated notes, which underpin the melodic development that takes place over the top.

The minuet returns to the minor mode, with a theme that recalls the opening, as Mozart brings an almost unprecedented physicality to the dance form (compare this with Haydn's minuet, heard in the symphony at the opening). In the accompanying trio, Mozart allows the wind instruments — particularly the oboes — to take centre-stage. However, the finale immediately clicks back into the same mode as the opening movement, with its extended sonata form propelled by rapid passages of scales for the strings. Once again, Mozart's development section subjects his musical materials to a process of exhaustive development, journeying through a number of increasingly unlikely tonal regions. This really is the best of late-period Mozart, where nothing is ever allowed to stand still and everything is up for grabs.

David Lee

Peter Whelan is among the most exciting and versatile exponents of historical performance of his generation, with a remarkable career as a conductor, keyboardist and solo bassoonist. He is Artistic Director of the Irish Baroque Orchestra and founding Artistic Director of Ensemble Marsyas. Recent engagements have included appearances with English Concert, Scottish Chamber Orchestra, Orchestre de Chambre du Luxembourg, RTÉ National Symphony Orchestra of Ireland, Ulster Orchestra, and the Academy of Ancient Music.

As conductor, Peter has a particular passion for exploring and championing neglected music from the Baroque era. Recent projects funded by The Arts Council (Ireland) and Creative Scotland involved recreating and staging live performances of choral and symphonic music from eighteenth-century Dublin and Edinburgh. This led to his award-winning disc *Edinburgh 1742* for Linn Records and his 2017 reconstruction of the 'Irish State Musick' in its original venue of Dublin Castle.

Peter begins 2022 with a co-production between Irish National Opera and the Royal Opera House. Performances of Vivaldi's *Bajazet* take place throughout Ireland in January, and at London's Royal Opera House in February, featuring the Irish Baroque Orchestra. This season also sees Peter conduct Beethoven Orchester Bonn, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra, and Lahti Symphony Orchestra.

Peter's artistic direction in live performance and the recording studio has been widely praised for its 'rich insight, style and charisma' (*The Guardian*), its 'stylish verve' (*BBC Music Magazine*), its 'exuberance and elegance' (*Irish Examiner*), and its 'slick tempi, grit and character' (*Golden Plec*).

Joshua Ellicott's sweet-toned, flexible yet powerful lyric tenor voice and versatile musicianship are apparent in the wide range of repertoire in which he excels, from song to opera to concert. In the field of early music he has worked with conductors such as Nikolaus Harnoncourt, Sir Roger Norrington, Harry Bicket, Harry Christophers, Paul McCreesh, and has developed a particular affinity with the works of Bach, Handel and Monteverdi. He also enjoys interpreting later repertoire and he has been privileged to work with such luminaries as Sir Mark Elder, Daniel Harding and Esa-Pekka Salonen.

Recent highlights include the role of Tempo *Il trionfo del tempo e del disinganno* in a new production at the Royal Danish Opera, the UK premiere of George Walker's *Lilacs* with the BBC Philharmonic under John Storgårds, the Evangelist in a staged production of Bach's St John Passion at Teatro Arriaga in Spain, a new work by Stuart MacRae and Britten's *Canticle No. 5* at the Lammermuir Festival, Britten's *Serenade* with the Royal Northern Sinfonia, Handel's *Messiah* with the New York Philharmonic, and Bach's Christmas Oratorio with Latvijas Koncerti.

This season he returned to the Freiburger Barockorchester to sing the role of Florestan in Beethoven's *Leonore*, sang Handel's *Saul* with the Internationale Bachakademie Stuttgart, and makes his debut at Théâtre du Châtelet.

BBC Scottish Symphony Orchestra

Chief Conductor **Thomas Dausgaard**
Principal Guest Conductor **Ilan Volkov**
Associate Conductor **Alpesh Chauhan**
Conductor Emeritus **Donald Runnicles**
Associate Artist **Lucy Drever**

The **BBC Scottish Symphony Orchestra** was formed in 1935 and has been based at Glasgow's City Halls since 2006. It has a rich history of performing, broadcasting, recording and touring in Scotland, the UK and overseas.

Thomas Dausgaard (Chief Conductor since 2016) and the BBC SSO have established an innovative partnership. Hallmarks include ground-breaking programming, including a focus on 'Composer Roots', where classical masterpieces are placed in context through collaborations with folk musicians, music students and choirs, and new BBC Commissions for the orchestra's *Scottish Inspirations* series. Its recent touring programme has included two European tours and the inaugural BBC Proms Japan in November 2019. Recent commercial recordings include works by Sibelius and Elgar; and a continuing series of the complete orchestral works of Béla Bartók.

The BBC SSO has long championed new music and has established strong links with local communities through its learning and outreach programmes. It is a partner in Big Noise, Scotland's project for social change through music; it plays a major role in the BBC's *Ten Pieces* initiative; and it maintains a close association with the Royal Conservatoire of Scotland in Glasgow, working across a variety of disciplines with conductors, composers, soloists and orchestral players.

The orchestra appears regularly at the BBC Proms and Edinburgh International Festival and is a recipient of the Royal Philharmonic Society Award and of four Gramophone Awards. It maintains a busy schedule of broadcasts for BBC Radio 3, BBC Radio Scotland, BBC television and online.

For further information please visit:

www.bbc.co.uk/bbcso
facebook.com/bbcso
twitter.com/bbcso
instagram.com/bbcso

BBC Scottish Symphony Orchestra

First Violins

Laura Samuel (leader)
David Routledge (++++)
Jane Mackenzie
Emily Ward
Olivier Lemoine
Mireia Ferrer Yabar

Second Violins

Jamie Campbell (++)
Liza Johnson (+)
Ben Norris
Alice Rickards
Janis Walton

Violas

Andrew Berridge (++)
Rhoslyn Lawton
Fiona Robertson
Alice Batty
Rik Evans

Cellos

Rudi de Groote (++++)
Tom Rathbone (+)
Gillian de Groote
Sharon Molloy

Double Basses

Iain Crawford (++)
Tom Berry

Flute

Charlotte Ashton (++++)

Oboes

Stella McCracken (++++)
James Horan (++)

Bassoons

Graeme Brown (++)
Peter Wesley (++)

Clarinets

Yann Ghiso (++++)
Simon Butterworth

Horns

Kira Doherty (*)
Stephanie Jones
Lauren Reeve-Rawlings [Mozart only]

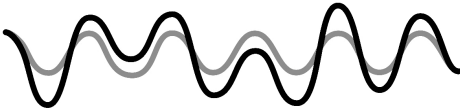
Timpani

Gordon Rigby (++++)

Harp

Helen Thomson

++++ section principal
++ principal
+ string sub-principal
* guest principal



Lammermuir Festival

We would like to thank all our generous supporters, friends and funders for their contributions without which the Lammermuir Festival would not be possible, including:

FESTIVAL PATRON

Steven Osborne

FUNDERS

Creative Scotland
EventScotland

PARTNER

BBC Radio 3

SPONSOR

Mclnroy & Wood

TRUSTS AND FOUNDATIONS

Binks Trust
Dunard Fund
Penpont Charitable Trust
Stevenston Charitable Trust

FESTIVAL BENEFACTORS

Geoff and Mary Ball
Sir Sandy and Lady Crombie
Patrick Edwardson
Gavin and Kate Gemmell
Robin Hardie
Edward and Anna Hocknell
Keith and Andrea Skeoch
Jim and Isobel Stretton
Peter Stretton
Max and Sarah Ward

FRIENDS OF THE FESTIVAL •

BASS ROCK

Steven Cruickshank
Christine and Norman Lessels
Sir Muir and Lady Russell

FRIENDS OF THE FESTIVAL •

NORTH BERWICK LAW

John Carson
Prof. John Dale
Tatjana Gertik
Christopher Haddow
Ruth Hannah
Dr William Moyes
David Robinson
David Shaw Stewart
Dr Allison Worth

And sincere thanks to our many other Friends of the Festival, individual donors and those who prefer to remain anonymous. We also warmly thank all our generous volunteers and hosts.

•••

FESTIVAL BOARD

Rob Conner, Kirsteen Davidson-Kelly,
Edward Hocknell, Sir Muir Russell (Chair),
Linda Shaw-Stewart, James Stretton,
James Waters and Zoe van Zwanenberg

FESTIVAL TEAM

Patrick Allen, Phoebe Barber,
Morag Brownlie, Abigail Carney,
Pete Deane, Marie Driver, Claire Du Preez,
Susie Gray, Kate Hall, Kirsten Hunter,
Hugh Macdonald, Nicky Pritchett-Brown,
Freya Robertson, Alistair Stewart
and James Waters

PROGRAMME EDITOR

David Lee

Lammermuir Festival Box Office provided by Martin Duffield-Fernandez and the team at the **Fringe Agency Box Office** and **Red 61**

The Lammermuir Festival is a registered charity in Scotland SC049521