

# Lammermuir Festival

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18 September 2021, 9:30pm | Holy Trinity Church, Haddington

**Coco Tomita** violin  
**Simon Callaghan** piano

**Wolfgang Amadeus Mozart**  
Violin Sonata No. 24 in F Major, K. 376

**Peter Ilyich Tchaikovsky**  
*Souvenir d'un lieu cher*

**Francis Poulenc**  
Violin Sonata



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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.

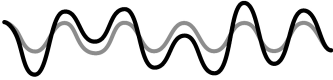
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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

### 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.

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#### 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

**Wolfgang Amadeus Mozart** Violin Sonata No. 24 in F Major, K. 376  
I. Allegro • II. Andante • III. Rondeau: Allegretto grazioso

In 1781, the Viennese publisher Artaria issued six sonatas for piano with the accompaniment of the violin by the sufficiently well known and famous Herr Wolfgang Amadeus Mozart, Op. 2. They were composed not long after Mozart had moved to Vienna, and while two of the sonatas had been written previously, four were completely new and demonstrated Mozart's rapid development since arriving in the city. The collection was dedicated to Mozart's pupil Josepha von Auernhammer, for whom he also composed his sonata for two pianos. For a time, Mozart believed she had fallen in love with him — but while he admired his playing, he managed to resist her amorous advances.

Among the new works was the **Sonata No. 24 in F Major, K. 376**. In comparison with its companion pieces, it might seem somewhat less immediately impressive. The motivic materials of the opening movement are comparatively restrained. But in this sonata, we can hear Mozart carefully playing with the boundaries of the sonata form. This is particularly the case in the central development section, where Mozart actually introduces new thematic materials, in addition to those that came before (normally the development was based on the first two themes). However, the entire movement has an overall air of stability and continuity — no mean feat, when one takes into account just how many ideas it contains. In contrast to this opening movement, however, the central Andante is an example of what Mozart could squeeze out of a single idea, taking the main theme and stretching it for virtually the entirety of the movement. Mozart plays a real sleight of hand here — just where we're expecting a development section to begin, he gives us a four-bar segue that leads back to a final iteration of the opening theme. The closing Rondo is classic Mozart, with its perfectly symmetrical theme punctuated by a series of dramatic episodes. Quicksilver scales allow the violinist to take the limelight and a series of spontaneous cadences round off the sonata in good humour.

**Peter Ilyich Tchaikovsky** *Souvenir d'un lieu cher*  
I. Méditation • II. Scherzo • III. Mélodie (chant sans paroles)

Tchaikovsky's love-life (or lack thereof) is often referred to — with varying degrees of credibility — in relation to his music. However, in the case of his ***Souvenir d'un lieu cher***, it was very much the catalyst for the piece's composition. In the summer of 1877, Tchaikovsky married Antonina Miliukova. Historians have suggested that this was mainly an attempt to placate the composer's family, and end the rumours regarding his sexual orientation. Tchaikovsky described Miliukova to a friend as, 'a woman with whom I am not in the least in love.'

After just a month and a half, the marriage broke down and Tchaikovsky left his wife. Miliukova refused to accept a divorce and the couple actually remained legally married until Tchaikovsky's death in 1893. The following spring, Tchaikovsky sought refuge at the

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Brailov estate belonging to Nadezhda von Meck, one of his most supportive friends and patrons.

Completed after this sojourn, in the Swiss resort of Clarens, the three short pieces for violin and piano seem to have been a reflection of the refuge that Tchaikovsky found at Brailov, with little in them to point to the traumatic events he had recently endured. Marked *Andante molto cantabile*, the opening *Méditation* is the longest movement and was actually originally intended as the slow movement for Tchaikovsky's Violin Concerto. The Scherzo provides an injection of raw energy, calling on the violinist to pluck the strings in the midst of its rapid figures that run all over the fingerboard. The final movement, entitled simply *Mélo die*, was also referred to by Tchaikovsky as a song without words and it certainly has a poetic lyricism in its sinuous melodic lines.

The *Souvenir d'un lieu cher* was later arranged for solo violin and string orchestra by Alexander Glazunov, whose career Tchaikovsky became interested in and whose music he helped publicise in Western Europe. However, in this version for violin and piano, there is perhaps a greater sense of intimacy, and more of the solace that Tchaikovsky enjoyed during the work's composition.

### Francis Poulenc Violin Sonata

I. Allegro con fuoco • II. Intermezzo • III. Presto tragico

Francis Poulenc was widely regarded as the *enfant terrible* of the group of Parisian composers known as *Les Six*. This manifested itself both in his personality, with his famously mischievous sense of humour, as well as in his music. His style often juxtaposes sharply contrasting materials in a deliberately provocative and amusing ways. Poulenc rejected the Impressionist and Romantic influences of late nineteenth-century French music, but always retained some sense of tonality in his music. In 1942, he admitted, 'I know perfectly well I am not one of those composers who have made harmonic innovations like Stravinsky, Ravel, or Debussy...but I think there is room for new music that doesn't mind using other people's chords. Wasn't that the case with Mozart and Schubert?' Indeed, Poulenc made significant use of Mozartian ingredients throughout his music, albeit in highly original and, at times, surprising ways.

Although less well-known than his celebrated sonatas for wind instruments, Poulenc's two string sonatas are among some of his most reflective instrumental music. His **Sonata for Violin and Piano** — which he referred to as 'The Monster' — was written during 1942 and 1943, before being published in 1944. It was composed at the request of the French violinist Ginette Neveu, who had apparently been pushing Poulenc to produce a solo piece for her for a considerable amount of time. Poulenc dedicated the sonata to the memory of the Spanish poet Federico García Lorca, who was killed during the Spanish Civil War. Written during the Second World War, Poulenc's sonata also distils something of the violence, as well as presenting a powerful sense of reflection on the futility of war. Between the blazing opening *Allegro con fuoco* ('Allegro with fire') and the nervous *Presto tragico*, the Intermezzo calls on the violinist to pluck the instrument's strings. This, along with the broken chords in the piano, creates a guitar-like texture with a distinctly Spanish flavour. Poulenc actually headed this movement with a Lorca quotation, which translates as, 'The guitar makes dreams cry.'

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## Coco Tomita violin

The UK based Japanese violinist **Coco Tomita** won the BBC Young Musician 2020 Strings Category with her brilliantly dynamic and colourful performance which quickly led to numerous concert invitations from venues across the UK as well as in her home country Japan. Previously, she had won many prizes at international competitions and festivals, including Golden Medals at the Vienna International Music Competition and Berliner International Music Competition, the Carl Flesch Prize at the Carl Flesch Academy, and First prize at the Eastbourne Symphony Orchestra Young Soloist Competition where she also won the Duke of Devonshire Award.

Coco was born into a musical family and began to play the violin when she was four years old. Two years later, she became a pupil of renowned pedagogue Natasha Boyarsky with whom she continued her studies at the Yehudi Menuhin School and later with Lutsia Ibragimova. Since April 2021, she has been training under the guidance of Professor Kolja Blacher at the Hochschule für Musik Hanns Eisler Berlin.

At the age of ten, Coco made her debut at the Cadogan Hall, London performing as a soloist with the Southbank Sinfonia. Along with numerous solo and chamber music performances at the Menuhin Hall, Coco has performed and appeared at many prestigious venues in the UK including Wigmore Hall, Kings Place, Milton Court and Palace of Holyrood (a kind invitation from the Duke and Duchess of Hamilton) as well as in Austria, Belgium, Canada, Germany, Italy, Netherlands, Spain and Switzerland.

After the success of BBC Young Musician 2020, Coco has signed an exclusive agreement with Orchid Classics to record her debut album with pianist Simon Callaghan due to be released in early 2022. Coco has been invited to perform in a number of music festivals in 2021 across the UK such as Bath, Budleigh and Ryedale, and she is delighted to be back in Haddington performing in this year's Lammermuir Festival. Her future concert engagements include a series of debut appearances in Japan in January and February 2022, most notably her concerto debut with the Tokyo Metropolitan Symphony Orchestra conducted by Osmo Vanska at the Suntory Hall, Tokyo. She also makes a return appearance with the Philharmonie Baden-Baden in July 2022.

Coco performs on a violin made in 2015 by Frederic Chaudière of Montpellier.

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## Simon Callaghan piano

Praised for his 'velvet-gloved pianism of ravishing sensitivity' (*The Strad*), Steinway Artist **Simon Callaghan** performs internationally as a soloist and chamber musician. His recent tours have taken him to Japan, Malaysia, Thailand, Hong Kong, Canada and throughout Europe, and he has performed at all of the UK's major concert halls.

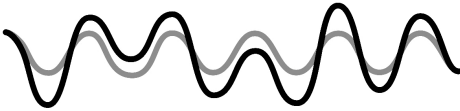
Simon has a particular interest in bringing rarely performed works to new audiences. He has made two recordings for Hyperion's lauded series *The Romantic Piano Concerto*, the first (Roger Sacheverell Coke's Concertos with the BBC Scottish Symphony Orchestra and Martyn Brabbins in 2017) reaching no. 2 in the specialist classical charts.

Simon's first solo disc for Hyperion, world premiere recordings of works by Jean Louis Nicodé, was released in 2019 to critical acclaim, with *Gramophone* praising his 'superb artistry'. The most recent additions to Simon's catalogue of solo recordings are sets of miniatures by Schumann and Poulenc on Nimbus, the first complete survey on disc of George Dyson's music for piano for SOMM and the first disc in his latest project — to record all of Poulenc's piano music: *Babar the Little Elephant*, narrated by Miriam Margolyes.

Simon's discography also includes solo works by Sterndale Bennett, Parry and Sacheverell Coke, chamber music by Brahms, Schumann, Chopin and Ravel, and recordings of music for two pianos by Parry, Sherwood, Delius, Chopin and Liszt with Parnassius Duo partner Hiroaki Takenouchi. Simon has recently expanded his role to both artist and producer in an exciting association with Nimbus and Lyrita. Releases on Lyrita include the world premiere recording of Roger Sacheverell Coke's cello sonatas with Raphael Wallfisch. His most recent recording was of works for piano and small orchestra with BBC National Orchestra of Wales and Martyn Brabbins, for subsequent release on Lyrita.

Festival invitations have included Husum Piano Rarities, the English Music Festival, Wintertide Festival (Canada), Absolute Classics, Highgate, Cervo, Hertfordshire and Whittington. In chamber music he has collaborated with Feng Ning, Jack Liebeck, Sheku Kanneh-Mason, Alexander Sitkovetsky, Thomas Gould, Nicholas Daniel, Raphael Wallfisch and the actors Timothy West, Prunella Scales, and Samuel West. Contemporary music performances have included works by Joseph Phibbs, Julian Anderson and Kenneth Hesketh, and his world premiere recording of Paul Patterson's *Allusions* for two violins and piano (with Midori Komachi and Sophie Rosa) was released in 2017.

Simon puts great value on teaching, giving frequent masterclasses alongside his roles as Head of Piano at the Ingenium Academy (Winchester) and Director of Music at Conway Hall, where he oversees the longest-running chamber music series in Europe. In 2020 the Royal Northern College of Music awarded Simon a PhD in Performance for his work on Roger Sacheverell Coke.



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David Lee

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