

Lammermuir Festival

19 September 2021, 11:00am | Garvald Village Hall

Ryan Corbett accordion

Franz Liszt Prelude and Fugue on BACH

Domenico Scarlatti Sonata in F Major, K.107

J.S. Bach Prelude and Fugue in G-sharp Minor, BWV 887

Anatoly Ivanovich Kussyakov Sonata No. 4

Moritz Moszkowski *Caprice Espagnol*, Op. 37

Franck Angelis *Romance*

Viacheslav Semionov *Don Rhapsody*



LOTTERY FUNDED

The Lammermuir Festival is a registered charity in Scotland SC049521

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.

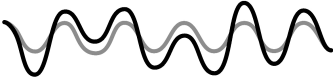
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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 Garvald Village Hall

Garvald is one of East Lothian's prettiest villages, its name derived from the Gaelic *garbh allt*, meaning rough burn or stream.

The distinctive reddish-pink stone of most of its buildings came from nearby Rattlebags Quarry, which also supplied the material for many of Haddington's important buildings, including St Mary's Church.

The Village Hall was originally a church, built around 1845, with the later addition of a tower.

The hall is now run by a trust and is the busy centre of village life, with a community orchard of apple and plum trees at the front planted for the benefit of residents.

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

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Programme notes

Franz Liszt *Prelude and Fugue on BACH*

Domenico Scarlatti *Sonata in F Major, K.107*

J.S. Bach *Prelude and Fugue in G-sharp Minor, BWV 887*

Anatoly Ivanovich Kuyakov *Sonata No. 4*

Moritz Moszkowski *Caprice Espagnol, Op. 37*

Franck Angelis *Romance*

Viacheslav Semionov *Don Rhapsody*

This morning's programme brings together a series of works specifically written for the accordion, as well as a few transcriptions of pieces originally written for the piano and organ. However, each of them demonstrates the often surprising capabilities of the classical accordion as a solo instrument, and the wide range of colours it is capable of expressing.

Franz Liszt was one of the great keyboard virtuosos of the nineteenth century, famed for his performances on both the piano and organ. His *Prelude and Fugue on BACH* was intended for the rededication of the organ of Merseburg Cathedral on 27 September 1855, following its extensive refurbishment. But sidetracked by other projects, Liszt did not actually complete the piece in time for the occasion. In any case, Liszt went on to complete the work for a subsequent recital at the cathedral given by Alexander Winterberger, whose playing Liszt was known to have greatly admired — particularly his pedalling abilities. Liszt went on to revise the work multiple times afterward, only completing the final version in 1870. Clearly influenced by the organ writing of J.S. Bach, Liszt first introduces the BACH motif — based on the notes B-flat, A, C, B-natural (B-natural being notated as 'H' in German music theory) — at the bottom of the texture, over which he builds an exhilarating prelude. Though Bach was no stranger to chromaticism in his own preludes and fugues, Liszt takes the Baroque form to a different level, subjecting his materials to a series of remarkable transformations and modulations over the course of the two-part form.

Though he composed some 555 keyboard sonatas, **Domenico Scarlatti** somehow always managed to create works that remained compelling. The son of celebrated Neapolitan composer Alessandro, Domenico was born the same year as Bach and Handel (1685), and though he was steeped in the Baroque, was an influential contributor to the development of the early Classical style, as can be heard here in his *Sonata in F Major, K. 107*, with its elegant broken chords and pleasingly symmetrical phrase structures.

The *Prelude and Fugue in G-sharp Minor, BWV 887* is the eighteenth prelude-and-fugue pairing in the second book of **Johann Sebastian Bach's** *Das wohltemperierte Klavier*. G-sharp minor was a very rare key for Baroque composers, as was the dominant D-sharp major (!), to which the prelude's central section modulates. The prelude is based on successive passages of running semiquavers, which create a sense of almost perpetual motion. But while the fugue's subject is obviously derived from the same motif as the

prelude (with the incorporation of a distinctly audible octave leap), in the three-voiced texture that follows Bach is comparatively more introspective, teasing out a variety of different permutations from his materials.

A celebrated composer and virtuoso on the bayan (a type of chromatic button accordion popular in Eastern Europe and Russia), **Anatoly Ivanovich Kusyakov** studied in Rostov-on-Don and Moscow. Kusyakov was a prolific composer for his instrument, and wrote several sonatas for it. **Sonata No. 4** was composed in 1991 and is one of his most popular works. It alternates between passages of mysterious introspection and real drama, blending elements of the Russian accordion school with the mainstream classical tradition, occasionally hinting at shades of the influence of Stravinsky and Prokofiev. Over the course of the sonata, Kusyakov calls on the accordionist to explore the widest possible range of dynamics and timbres, through long sinuous melodies and dark clusters via the fireworks of its rapid scale-based passages, before receding to the very bottom of the accordion's register for the close.

Moritz Moszkowski was born in 1854 into a wealthy Jewish family in the town of Breslau in Eastern Prussia (now the Polish city of Wrocław). After studies in Dresden and Berlin, he toured Europe as both a pianist and conductor, and later became highly regarded as a composer and teacher (including the English conductor Thomas Beecham among his pupils). The **Caprice Espagnol** was one of his great piano showpieces, requiring an absolutely bullet-proof technique, particularly in its successive passages of rapid repeated notes. Calling on the pianist to traverse virtually the entire keyboard, the *Caprice's* technical demands are only intensified when transcribed for the accordion.

One of the most celebrated exponents of the classical accordion active today, **Franck Angelis** has also established a successful career as a composer of music for both the concert hall and for film soundtracks. His music brings together his own grounding in the French tradition with influences of Russian accordion music, particularly Vladislav Zolotaryov and Sofia Gubaidulina, whose works he helped introduce to Western audiences. His musical language requires not merely technical virtuosity, but also a sensitivity to the expressive nuances of the instrument. His **Romance** is a clear example of this, in the way it opens with a beautiful lyrical melody, which is subtly developed into an unashamedly sweeping Romantic texture, only to decrescendo back toward the most tender, intimate ending.

Viacheslav Semionov was born in 1946 in Trubchevsk, just under 200 miles south of Moscow. Both his father and grandfather were distinguished bayanists. After winning several important international competitions, Semionov began teaching at the Rostov-on-Don Musical Pedagogical Institute and, in 1995, was awarded the title of 'People's Artist of Russia' by President Boris Yeltsin. Semionov's **Don Rhapsody** is perhaps his most famous composition and is frequently performed at accordion competitions across the world. Opening with a rousing chorale, it integrates fragments of Russian folk tunes with a distinctive contemporary musical language, as part of a suitably free-wheeling form that culminates in a thrilling cadenza.

David Lee

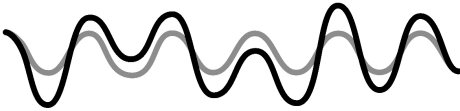
Ryan Corbett is a classical accordionist in his final year of study at the Royal Conservatoire of Scotland. Previously, he studied at the Music School of Douglas Academy (Milngavie) and St Mary's Music School (Edinburgh). Ryan began playing accordion aged eleven and taught himself until he started learning with Djordje Gajic when he was fourteen.

Awards include the Allie Cullen prize for most outstanding performance at the Glasgow Music Festival, the Directors Recital Prize at St Mary's Music School, second prize at the International Accordion Festival in San Vincenzo (Italy), third prize at the Akkordeonwettbewerb in Klingenthal (Germany) and third prize at the Harbin International Accordion Art Week (China) where he was the youngest and only European competitor to be placed. He has been a finalist in the keyboard category of the Annual Music Competition at the Royal Overseas League in London and the PIF Castelfidardo international competition in Italy.

Ryan has given solo concerts at venues including the Berlin Philharmonie, University of Glasgow, Brunton Theatre (Edinburgh Festival), Canongate Kirk (Edinburgh Festival), an all-Baroque programme at the Museu de la Musica de Barcelona (Barcelona Festival) and at the Jesus-Christus-Kirche Dahlem. His experience as a concerto soloist includes performing Václav Trojan's 'Fairytale' concerto at the Queens Hall, St Mary's Cathedral, and at the RCS with the orchestra of the Junior Conservatoire. In 2021 he recorded Bach's fourth keyboard concerto with the Berliner Symphoniker as part of the Piazzolla centenary celebrations.

As an active chamber musician he has played with the Red Note Ensemble, participated in a violin master class with Renaud Capuçon as an accompanist for Ravel's *Tzigane*, and future engagements include performances with Hebrides Ensemble and the Maxwell Quartet. Last year Ryan arranged a short orchestral piece by Rameau for three Accordions which was performed for HRH Prince Charles during his official visit to the Conservatoire.

Ryan plays a Bayan Spectrum classical piano accordion made by Bugari Armando in Castelfidardo, Italy.



Lammermuir Festival

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David Lee

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