

Lammermuir Festival

19 September 2021, 3:00pm | The Brunton, Musselburgh

The View from the Villa by **Iain Burnside**

Susan Bickley Mathilde Wesendonck
Victoria Newlyn Minna Wagner
Matthew Brook Otto Wesendonck

Iain Burnside piano



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.

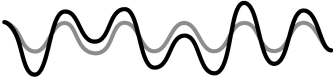
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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

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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 The Brunton

The Brunton Hall, as it was originally known, was designed by Rowand Anderson, Kininmonth and Paul and opened by Queen Elizabeth the Queen Mother, in 1971. It is named after John D Brunton, who left a bequest of £700,000 to the people of Musselburgh on his death in 1951, specifying that it must be used to build a public hall for the community.

As well as the concert hall (Venue One, in which this year's Lammermuir Festival event is being held), the building also contains a 296-seat theatre. The large stained glass windows, depicting themes from the sea, were designed by Glasgow-based artist Deborah Campbell and commissioned by the Brunton Theatre Trust.

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Programme note

In 1855, Richard Wagner's patron Otto Wesendonck and his wife Mathilde built a sumptuous villa overlooking Zurich. Two years later they bought the house next door, *Asyl*, and invited Wagner and his wife Minna to move in. Exiled from Germany, the Wagners were at one another's throats, bickering constantly. Mathilde was young, beautiful and highly intelligent. What could possibly go wrong?

Mathilde was a prolific writer of plays, poetry and prose. We are indebted to her for five poems that Wagner set to music, now known as the *Wesendonck Lieder*. Several of them are marked *Sketches for Tristan and Isolde*. The comings and goings between house and villa culminated in a huge public scandal.

This music theatre piece explores the space around these songs, and the intersection of life and art at this remarkably fertile, if turbulent, time in Wagner's life. It also imagines the challenges Minna faced, married to a self-obsessed genius.

All the music is by Wagner, all the script by me. The original German texts have been wonderfully reborn in new translations by Jeremy Sams, to whom I am indebted.

Iain Burnside

Music

from *Eine Sonate für das Album von Frau M.W.*

Der Engel – The Angel
(Mathilde Wesendonck)

Der Tannenbaum – The Fir Tree
(Georg Scheulin)

Stehe still! – Stand Still!
(Mathilde Wesendonck)

from *Die Walküre*, Act 1, Scene 2
(libretto Richard Wagner)

Im Treibhaus – In the Hothouse
(Mathilde Wesendonck)

from *Tristan und Isolde*, Act 2, Scene 3
(libretto Richard Wagner)

Branders Lied – Brander's Song
(J.W von Goethe)

Schmerzen – Agonies
(Mathilde Wesendonck)

Träume – Dreams
(Mathilde Wesendonck)

Susan Bickley is regarded as one of the most accomplished mezzo-sopranos of her generation, with a wide repertory encompassing the Baroque, the great 19th and 20th century dramatic roles, as well as contemporary repertoire. In May 2011 she received the prestigious Singer Award at the Royal Philharmonic Society Awards, the highest recognition for live classical music in the UK.

Highlights of her 2021/22 season include Fricka *The Valkyrie* in Richard Jones' new production of *The Ring Cycle* and Offred's Mother *The Handmaid's Tale* for English National Opera, and Kabanicha *Kátya Kabanová* for Teatro dell'Opera di Roma. On the concert platform, she will perform She-Ancient *A Midsummer Marriage* with the London Philharmonic Orchestra.

Recent highlights on the concert stage include Auntie in Britten *Peter Grimes* with Bergen Philharmonic Orchestra, conducted by Edward Gardner; Dido in Purcell *Dido and Aeneas* in Boston with the Handel and Haydn society, conducted by Harry Christophers, Fricka in Wagner *Das Rheingold* for the Hallé with Mark Elder; Thomas Adès *America: A Prophecy* with the BBC Philharmonic, as Baba the Turk in Stravinsky *The Rake's Progress* at the Edinburgh International Festival, and George Benjamin *Into the Little Hill* at Lincoln Center. Bickley has also sung Irene *Theodora* with the Internationale Händel-Festspiele Göttingen, Tippet's *A Child of Our Time* with the Orquestra Sinfônica do Estado de São Paulo, and Beethoven's *Missa Solemnis* with the Hallé. She made her debut with the Los Angeles Philharmonic Orchestra under Gustavo Dudamel in Knussen's *Where the Wild Things Are*, her Carnegie Hall debut singing *Stravinsky Requiem Canticles*; has sung Ligeti *Requiem* and George Benjamin *Upon Silence* at the Salzburg Festival; and opened the 2008 Edinburgh International Festival. She regularly appears at the BBC Proms.

On the recital stage, Bickley has appeared with Roger Vignoles at the Kennedy Center in Washington, with Iain Burnside at Wigmore Hall and Spitalfields Festival, and with Julius Drake at St John Smith's Square and Oxford Lieder Festival.

Victoria Newlyn works as an actress, having trained at the Guildhall School of Music & Drama, and as a movement and drama teacher, specialising in working with singers. Victoria joined the staff at the Guildhall School in 2005 and currently teaches movement and drama on the Opera Course. She also works with singers from undergraduate to postgraduate level, teaching drama, directing opera scenes programmes and creating performance projects in collaboration with other staff. Victoria also leads performance studies and historical dance sessions for the Department of Historical Performance. Choreography and movement direction includes *Don Giovanni* (Opera North), *La Wally* and *Un ballo in maschera* (Opera Holland Park), *Le nozze di Figaro* and *The Rape of Lucretia* (British Youth Opera), *Die Walküre* and *The Rake's Progress* (St Endellion Festival), *Ariodante* (Cambridge Handel Opera), *A Midsummer Night's Dream*, *Die lustigen Weiber von Windsor* and *Le nozze di Figaro* (Guildhall).

Victoria regularly collaborates with Iain Burnside, and has worked on the shows *Seduced* (Guildhall), *Lads in Their Hundreds* (Guildhall, Kings Place & Ludlow Festival), and *A Soldier and a Maker* (Barbican Pit & tour).

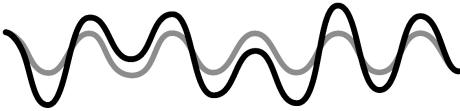
Matthew Brook leapt to fame with his 2007 *Gramophone* Award-winning recording of Handel's *Messiah* with the Dunedin Consort, followed by equally critically acclaimed recordings of *Acis and Galatea* and *St Matthew Passion*. He has appeared as a soloist throughout Europe, Australia, North and South America and the Far East, and has worked with many of the world's leading conductors. He is now considered one of the finest singers of his generation.

This season, Matthew sings with Iain Burnside in *A View from the Villa*, Handel's *Messiah* with Music of the Baroque in Chicago, and also on tour in Europe with the Academy of Ancient Music, the role of Pilate in Bach's *St John Passion* with Les Violons du Roy in Quebec, and the role of Lodovico in *Otello* for Grange Park Opera.

Recent highlights include the role of Aeneas in the world premiere of Errollyn Wallen's *Dido's Ghost* co-commissioned by the Dunedin Consort, Purcell's *The Fairy Queen* and *Dido and Aeneas* with the Handel and Haydn Society, Haydn's *Creation* and Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra, Il Re di Scozia *Ariodante* with the Staatstheater Stuttgart, Argente *Rinaldo* with Ópera de Oviedo, Claudio *Agrippina* at Teatro de la Maestranza, a tour of Bach cantatas with the Monteverdi Choir, Elgar's *The Dream of Gerontius* with the Indianapolis Symphony Orchestra, Tippett's *A Child of Our Time* at Festival St Denis, and the roles of Herod and Father in Berlioz's *L'Enfance du Christ* with the Melbourne Symphony Orchestra and Sir Andrew Davis.

Iain Burnside is internationally acclaimed as a leading collaborative pianist ('pretty much ideal' *BBC Music Magazine*). Iain has worked with many of the world's great singers. His discography features over fifty CDs, spanning a huge sweep of repertoire. Highlights include the *Gramophone* Award-winning NMC Songbook, Schubert cycles with baritone Roderick Williams on Chandos and a series of English Song for Naxos. He enjoys a close relationship with Delphian, featuring boxed sets of Medtner and Rachmaninoff ('the results are electrifying' *Daily Telegraph*) as well as explorations of Scottish, English and Irish repertoire. He is Artistic Director of the Ludlow English Song Weekend and curates programmes for a variety of festivals and at Wigmore Hall, most recently with a spotlight on Russian song.

Burnside is also an award-winning broadcaster, familiar to listeners of BBC Radio 3, earning a Sony Radio Award for *Voices*. He has pioneered a particular form of dramatic concert, with works based variously around Franz Schubert, Clara Schumann and Ivor Gurney. His most recent piece, *A View from the Villa*, unpicks Wagner's relationship with Mathilde Wesendonck, and will feature at festivals in 2021. He has a long association with the Guildhall School and gives masterclasses at home and abroad whilst also holding the position of Artistic Consultant to Grange Park Opera.



Lammermuir Festival

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