

# Lammermuir Festival

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20 September 2021, 8:00pm | St Mary's Parish Church, Haddington

**Jeremy Denk** piano & director  
**Stephanie Gonley** violin

**Scottish Chamber Orchestra**

**Wolfgang Amadeus Mozart**  
Piano Concerto No. 14 in E-flat Major, K. 449

**Joseph Haydn**  
Symphony No. 12 in E Major, Hob. I:12

**Wolfgang Amadeus Mozart**  
Piano Concerto No. 23 in A Major, K. 488



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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.

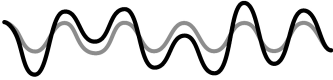
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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

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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](http://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.*

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## Programme notes

The Classical concerto surely embodies the values of the Enlightenment more than any other genre. It presents the perfect forum for the exchange of ideas — a dialectical arena, where discrete groups contribute and elaborate on the others' materials, thereby creating something greater than the sum of the constituent parts. This ethos owed much to the Baroque concerto. In the later seventeenth century and early eighteenth century, composers defined the term concerto as meaning 'agreement' or 'disputation'. This is a world away from the post-Beethoven Romantic concerto, which (at times, at least) became more of a contest, and a means for the soloist to showcase the fullest extent of their technical prowess with the orchestra as accompanist.

Being aware of this earlier understanding is key to fully appreciating the subtleties of Mozart's concerto style, as heard in the two works featured in this evening's performance. While Mozart's concertos do frequently require an extremely high level of technical ability, their virtuosity is less about foregrounding the soloist and more a means of furthering the musical discourse as a whole.

**Wolfgang Amadeus Mozart** Piano Concerto No. 14 in E-flat Major, K. 449  
I. Allegro vivace • II. Andantino • III. Allegro ma non troppo

Mozart's **Piano Concerto No. 14 in E-flat Major, K. 449** was written in 1784 for his student Barbara Ployer. With its small orchestra of just two oboes, two horns and strings, it was most likely intended to be performed by her at a domestic concert. But it is filled with a scintillating energy that seems to aspire to a grander setting. In many ways, it seems to function as a sort of opera without voices, as the pianist is called upon to conjure a small but distinctive cast of characters. The opening theme of the *Allegro vivace* acts as a kind of overture, with the piano only entering around the two-minute mark. It suddenly subdues the tone, with the orchestra serving to echo its cadential figures. After the piano's first real bravura episode, the orchestra sounds a fanfare, before the piano introduces a trill-based figure that becomes the basis for an extended exchange between orchestra and piano. It is often unclear in this movement where the impetus comes from — does the orchestra inspire the pianist or vice versa? This ambiguity is a key device in Mozart's concerto writing.

The central Andantino requires real singer-like, cantabile control on the part of the pianist, to render its beautiful melody, as it stretches out and is progressively elaborated. When the orchestra eventually takes over, the piano lends support with a series of broken chords. The closing movement is the customary rondo (a form based on a recurring theme, which literally goes 'round'). Between the statements of the theme, Mozart expands his small fragments into extensive episodes that somehow always lead seamlessly back into the main theme. However, close to the end, Mozart pulls off a real trick as the piano refigures the theme into a compound (i.e. triple-time) metre, and both pianist and orchestra gallop together toward the finish.

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**Joseph Haydn** Symphony No. 12 in E Major, Hob. I:12  
I. Allegro • II. Adagio • III. Finale: Presto

Joseph Haydn's **Symphony No 12 in E major, Hob. I:12** is one of the most compact of Haydn's symphonies. It dates from 1763 and is an example of Haydn's early engagement with the genre while he was still vice-Kapellmeister at the Esterházy court. However, it is distinguished by a few unusual features. In particular, the home key of E major was a rather uncommon one for a Classical symphony. Furthermore, it features a slow movement in the tonic minor, marked Adagio, as the central movement, rather than the customary minuet that the audience would have expected. Set in the tonic minor, this movement is an example of the *Siciliano*, a slow 6/8 dance metre that was popular with Baroque composers. The closing Presto brims with joy, frequently bringing the entire ensemble together to state the theme in unison. While this symphony does not necessarily demonstrate the same rigour or weight that Haydn's later efforts in the genre would, it nevertheless has a compelling brilliance and lightness, and provides an illuminating insight into Mozart's musical hinterland.

**Wolfgang Amadeus Mozart** Piano Concerto No. 23 in A Major, K. 488  
I. Allegro • II. Adagio • III. Allegro assai

Mozart's **Piano Concerto No. 23 in A major K. 488** dates from early 1786 and was written in close proximity to the E-flat concerto (K. 482) and the C minor (K. 491). However, during this time, Mozart was becoming increasingly preoccupied with opera composition. He had started work on *Le Nozze di Figaro* in the October or November of the previous year, and it would be premiered at Vienna's Burgtheater on 1 May 1786. So, it seems highly likely that Mozart was working on the concertos and opera simultaneously. Though the concertos remained unpublished at Mozart's death, they were probably performed as part of Vienna's 1786 Lent concert series.

Each of the three concertos seems to bear the influence of Mozart's more dramatic thinking and the vocal sonorities that would have been in his ear. In this concerto, in the sunny key of A major, Mozart dispenses with the oboes and introduces a pair of clarinets — an instrument that Mozart actually used very sparingly in his orchestral writing, despite his close association with it. The clarinets, in combination with the flute and bassoons, bring a softer, more vocal-like character to the orchestral timbre.

Though this concerto was intended for public performance, it definitely retains an air of chamber music — particularly in the intimate opening, with the strings and winds being introduced separately before combining. The piano is not actually heard as a soloist until the 67th bar, some two-and-a-half minutes into the opening movement. But this first entry is hardly showy: the pianist seems to examine some previously heard fragments in isolation, before expanding them and proceeding to work through a series of scales and accompanying the orchestra when it re-enters (and not the other way round). However, things are inverted at the cadenza, where Mozart calls on the soloist to bridge a slightly perilous-sounding tonal chasm, in order to make it back to the home key for the recapitulation.

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The slow movement opens with the piano as soloist — with an understated but exquisite *Siciliano* in F-sharp minor (in fact, the only Adagio in all of Mozart's piano concertos). Over the course of the solo episodes, Mozart begins to fill in the gaps between the whole tones, and introduces some subtle chromatic contours. The closing movement returns to Mozart's characteristically humorous mode, with a series of surprise key-changes and interruptions that could easily be heard on the opera stage.

Though only two years separate this work and the one heard at the opening, it is clear to hear how Mozart's approach to the piano concerto developed, as his operatic thinking evolved and his understanding of human interactions became even more perceptive. But then again, two years was a relatively long period in terms of Mozart's life. Only five years after completing this concerto, he would be dead at the age of just thirty-five.

David Lee

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**Jeremy Denk** is one of America's foremost pianists. Winner of a MacArthur Genius Fellowship, and the Avery Fisher Prize, Denk was recently elected to the American Academy of Arts and Sciences. Denk returns frequently to Carnegie Hall and in recent seasons has appeared with the Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra, as well as on tour with Academy of St Martin in the Fields, and at the Royal Albert Hall as part of the BBC Proms.

In 19-20, until the COVID-19 pandemic led to the shutdown of all performances, Denk toured Bach's *Well-Tempered Clavier Book 1* extensively, and was to have performances culminate with Lincoln Center in New York and the Barbican in London. He returned to Carnegie Hall to perform Beethoven's *Choral Fantasy* with Orchestra of St. Luke's, and made his solo debut at the Royal Festival Hall with the London Philharmonic performing Beethoven's Piano Concerto No. 4. He also made his solo recital debut at the Boulez Saal in Berlin performing works by Bach, Ligeti, Berg, and Schumann, and returned to the Piano aux Jacobins Festival in France, as well as London's Wigmore Hall. Further performances abroad included his debut with the Bournemouth Symphony, his returns to the City of Birmingham Symphony and the Piano Espoo Festival in Finland, and recitals of the complete Ives Violin Sonatas with Stefan Jackiw.

Highlights of the previous season included a three-week recital tour, culminating in Denk's return to Carnegie Hall; play-directing Mozart concerti on an extensive tour with Academy of St Martin in the Fields; and a nationwide trio tour with Joshua Bell and Steven Isserlis. He also performed and curated a series of Mozart Violin Sonatas ('Denk & Friends') at Carnegie Hall.

Denk is also known for his original and insightful writing on music, which Alex Ross praises for its 'arresting sensitivity and wit.' He wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Festival, and his writing has appeared in the *New Yorker*, the *New Republic*, *The Guardian*, and on the front page of the *New York Times Book Review*. One of his *New Yorker* contributions, 'Every Good Boy Does Fine' forms the basis of a book for future publication by Random House in the US, and Macmillan in the UK.

Denk's recording of the Goldberg Variations for Nonesuch Records reached No. 1 on the Billboard Classical Charts. His recording of Beethoven's Piano Sonata No. 32 in C Minor, Op. 111 paired with Ligeti's *Études* was named one of the best discs of the year by the *New Yorker*, NPR, and the *Washington Post*, and his account of the Beethoven sonata was selected by BBC Radio 3's Building a Library as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives's two piano sonatas also featured in many 'best of the year' lists. His recording c.1300-c.2000 was released in 2018 with music ranging from Guillaume de Machaut, Gilles Binchois and Carlo Gesualdo, to Stockhausen, Ligeti and Glass.

Jeremy Denk graduated from Oberlin College, Indiana University, and the Juilliard School. He lives in New York City.

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**Stephanie Gonley** has a wide-ranging career as concerto soloist, soloist/director of chamber orchestras, recitalist and a chamber musician. She has appeared as soloist with many of UK's foremost orchestras, including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, Philharmonia and BBC Symphony Orchestra.

Stephanie is leader of the English Chamber Orchestra and the Scottish Chamber Orchestra and has performed as Director/Soloist with both. Stephanie has also appeared as Director/Soloist with the Australian Chamber Orchestra, the Vancouver Symphony, and the Oriol Ensemble Berlin to name but a few.

She has enjoyed overseas concerto performances with everyone from the Chamber Orchestra of Europe and Hannover Radio Symphony, to Hong Kong Philharmonic and the Norwegian Radio Symphony Orchestra, while her recordings include Dvorák Romance with the ECO and Sir Charles Mackerras for EMI, and the Sibelius Violin Concerto for BMG/Conifer.

Stephanie is currently Professor of Violin at the Guildhall School of Music and Drama. She was a winner of the prestigious Shell-LSO National Scholarship.



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## Scottish Chamber Orchestra

### First Violin

Stephanie Gonley (leader/director)  
Ruth Crouch  
Elizabeth Wexler  
Amira Bedrush-McDonald

### Second Violin

Gordon Bragg  
Rachel Smith  
Sarah Bevan-Baker  
Niamh Lyons

### Viola

Felix Tanner  
Liam Brolly  
Steve King

### Cello

Richard Lester  
Donald Gillan

### Double Bass

Adrian Bomet

### Flute

André Cebrián

### Oboe

Robin Williams  
Mary James

### Clarinet

Maximiliano Martín  
Calum Robertson

### Bassoon

Paul Boyes  
Alison Green

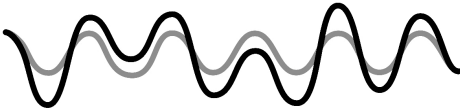
### Horn

Huw Evans  
Jamie Shield

The internationally celebrated **Scottish Chamber Orchestra (SCO)** is made up of a unique collection of talented musicians who inspire and connect with people of all ages. From re-imagining the classical masters and romantic greats, to sharing contemporary commissions, the world-class musicians of the SCO are passionate about playing; and with inspirational young conductor Maxim Emelyanychev at the helm, our live performances are anything but predictable!

We aim to provide as many opportunities as possible for people to hear live orchestral music by touring the length and breadth of Scotland and around the world as proud ambassadors for Scottish cultural excellence. In recent years, the Orchestra has travelled throughout Europe, the Far East, India and the USA.

The SCO makes a significant contribution to Scottish life both on the concert platform and beyond, working in schools, universities, hospitals, care homes and community centres through its award-winning Creative Learning programme.



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## **PROGRAMME EDITOR**

David Lee

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