

# Lammermuir Festival

---

11 September 2021, 3:00pm | Dunbar Parish Church

**Susan Tomes** piano

**Members of the Scottish Chamber Orchestra**

**Maria Włoszczowska** Violin

**Felix Tanner** Viola

**Philip Higham** Cello

**Wolfgang Amadeus Mozart**

Piano Quartet in G Minor, K.478

**Wolfgang Amadeus Mozart**

Rondo in A Minor, K. 511

**Gabriel Fauré**

Piano Quartet No. 1 in C Minor, Op. 15



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.

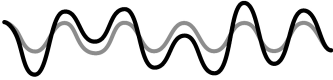
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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](http://www.lammermuirfestival.co.uk/friends).

#### Welcome to Dunbar Parish Church

Dunbar Parish Church, Gillespie Graham's grand red sandstone gothic church of 1821 stands proudly looking out to sea. Damaged by fire in 1987, its spacious interior was restored with a colourful mix of ancient and modern features including an elaborate early 17th Century monument to the Earl of Dunbar and some fine 1990 stained glass by Shona McInnes and Douglas Hogg.

*Lammermuir Festival is grateful to the Minister and Kirk Session of Dunbar Parish Church for making the church available for this concert.*

Visit [www.lammermuirfestival.co.uk](http://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

**Wolfgang Amadeus Mozart** (1756-1791) Piano Quartet in G minor, K. 478  
I. Allegro • II. Andante • III. Rondo: Allegro

Mozart's arrival in Vienna in 1781, free at last from the indignities, insults and pettifoggings of his employment with the Archbishop of Salzburg, brought him an immediate change of fortune and a huge creative stimulus. Among his mid-1780s flood of masterpieces — concertos, quartets, symphonies and sonatas — was a piece that, at the time, may have seemed like a curious anomaly, a quartet for piano and strings composed in 1785.

Even though the schoolboy Beethoven (unbeknown to Mozart, obviously) had written three piano quartets earlier that very year, the form was quite new and not yet of much interest to important, established composers. The few examples that existed were mostly little more than piano sonatas with accompanying strings. Designed mainly for piano-playing young ladies to amuse themselves with string-playing family or friends, there was a modest but steady amateur market for such pieces.

Which is why Mozart's publisher Hoffmeister took fright when he saw the poor sales figures for K478 and realised that the technical difficulties of both the piano and the string parts were too great for all but the most accomplished players. Mozart's contract had stipulated that he would write two further piano quartets but Hoffmeister now told him to keep the advance payment he'd received for the first one on condition that he'd agree not to write the other two. He did, in fact, compose a second in E flat, another masterpiece which was taken on by a braver publisher.

These difficulties are entirely in line with the oft-quoted Emperor Joseph II's response to Mozart's first Viennese opera, *The Abduction from the Seraglio*: 'Too many notes, my dear Mozart, and too beautiful for our ears'. A contemporary German critic wrote of *Don Giovanni* that it was 'not music to everyone's taste, merely tickling the ear and letting the heart starve'. The emotional depths and abundance of ideas that we now revel in as manifestations of Mozart's supreme genius were often baffling to his listeners at the time. This Quartet in G minor — cast, as Alfred Einstein reminds us, in Mozart's 'key of fate' — is not in any sense mere 'sociable' salon music that can be listened to casually with a smile. The passion and drama of the first movement is embodied in the uncompromisingly severe unisons of the opening gesture — Einstein's 'fate' motive — which drives the whole movement. In the development of this and other ideas, piano and strings are equal protagonists, explorers in an often dark forest of possibilities, and companions in true chamber music.

---

There is nobility as well as sensuality in the beautifully decorated Andante, a necessary counterweight to the turbulence of the first movement. The finale, with the unalloyed joy of its main rondo theme and its succession of delightful tunes, seems at first to continue the music's flight from the distant thunder of the opening movement, but dark G minor echoes of the storm return to haunt the central development. They are soon dispelled. At the last, an unexpected side-step interrupts the increasingly celebratory mood, but all is well and this life-enhancing work ends in exultant affirmation.

### **Wolfgang Amadeus Mozart** Rondo in A Minor, K. 511

Mozart's solo piano pieces, other than the sonatas, tend to be overlooked, but among these shorter pieces is some of his most daringly original music. Dating from 1787, two years after the G -minor Piano Quartet, the **C-minor Rondo, K. 511** is a work of the highest quality. It would be too fanciful to assume that the illness Mozart suffered from around the time of its composition had a bearing on its mood, but the fact is that its melancholy is so intense as to suggest something more personal than just a highly imaginative composer exploring the possibilities of a minor key.

The recurring rondo theme's two main components, a falling fifth followed by an upward scale in semitones, are subject to a whole compendium of increasingly elaborate decorations. At first the lilting siciliano rhythm creates a wistful, pensive mood, but as the pathos intensifies a sense of fatalism bordering on despair sets in. No wonder this piece has been compared to Chopin, for whom Mozart was supreme.

### **Gabriel Fauré** (1845-1924) Piano Quartet No 1 in C minor; Op 15 I. Allegro molto moderato • Scherzo–Allegro vivo • III. Adagio • IV. Allegro molto

The qualities we most readily associate with Gabriel Fauré's music — grace, elegance, restraint, supple sensuality, classical poise, avoidance of extremes — link him in many people's minds with Mozart. Some have further categorised his music as 'feminine', as opposed to the striding, sometimes strident muscularity of a Beethoven or a Wagner. His middle name, they remind us, was Urbain — though 'urbanity', usually ascribed only to men, suggests both social ease and fastidious politeness, while hardly admitting of the ardent passions we also associate with Fauré's music.

Such generalisations take us only so far, though it's clear that Fauré's musical preoccupations were not those of his leading late 19th-early 20th century contemporaries. Not for him the barn-storming excesses of a Richard Strauss, the shimmeringly sensual orchestral palette of a Ravel or the shape-shifting radicalism of a Stravinsky. No - balance, clarity, economy and authenticity were what he most admired: 'to express that which is within you with sincerity, in the clearest and most perfect manner; would seem to me the ultimate goal of art'.

---

These manifold but discreet virtues, alongside his preference for smaller-scale compositions, might be turned against him by some - relegating him to a relatively minor place in the composers' canon - but the genuine affection his music inspires is founded on a wonderfully human lyrical gift which at its root shows a rare capacity for empathy.

Such is the appeal of one of his earliest masterpieces, the **first Piano Quartet**. Composed at a difficult time in the young composer's life, when his beloved Marianne Viardot broke off their engagement, its traditionally dark key of C minor might lead one to expect a tragic work. But as the sonata-form first movement unfolds its intense emotions are never self-indulgent - as always, Fauré's concern for equilibrium precludes personal melodrama. His constantly evolving melodic lines certainly cover an inner turbulence but the music rolls on like a river, never giving way to despair.

The Scherzo, light and humorous, is positively Mendelssohnian in its diaphanous textures and delicious wit. The Adagio returns to C minor but again, though this is an eloquent example of Fauré's lyric art, the mood is not one of tragedy but rather of selfless devotional contemplation. It gives way to rushing piano figuration at the launch of a headlong finale, which Fauré completely rewrote in 1883 three years after the premiere. It fizzes with unstoppable momentum, and its lovely second subject proves to be just the joyous melodic inspiration needed to crown the final pages.

Of Fauré, the composer Robin Holloway wrote: '[his] music appears to drift and ripple effortlessly past. In fact its inner tensility and subterranean fire demand concentrated attention... One listens in a kind of trance... One is drained by an experience consummating, yet also replenished and refreshed. Rarely in all music is the appetite so *exactly* satisfied.'

Hugh Macdonald

---

**Susan Tomes** has won numerous international awards as a pianist, both on the concert platform and in the recording studio, including the 2013 Cobbett Medal for distinguished service to chamber music and several *Gramophone* Awards.

She grew up in Edinburgh and was the first woman to take a degree in music at King's College, Cambridge. Her career encompasses solo, duo and chamber playing; she has made over fifty CDs, and has been at the heart of the internationally admired ensembles Domus, the Gaudier Ensemble and the Florestan Trio with whom she won a Royal Philharmonic Society Award. Since the 1980s, when as a founder member of Domus she helped to put up the portable geodesic dome which enabled the group to perform in unusual settings and attract new audiences, she has explored ways of reaching out to listeners.

As the author of five acclaimed books and a long-running blog, she has carved out a special niche as an interpreter both of music and of the classical performer's life. Her sixth book, *The Piano – A History in 100 Pieces*, was published in July by Yale University Press, and its launch was marked with a concert at Wigmore Hall in London.

**Maria Włoszczowska** performs as a soloist, chamber musician and guest concertmaster worldwide. She is recognised for her versatile musicianship, having won the First Prize and Audience Prize at the XXI Leipzig International Johann Sebastian Bach Competition in 2018, as well as numerous prizes at the XV International Henryk Wieniawski Violin Competition.

The 2020/21 season sees projects leading the Chamber Orchestra of Europe and the Scottish Chamber Orchestra, violin concertos by Sibelius and Bruch, solo Bach recitals across the UK as well as performances at international chamber music festivals including Musikdorf Ernen in Switzerland, IMS Prussia Cove, Festival Resonances in Belgium, Lewes Chamber Music Festival, Budleigh Festival, The Enghien International Musical Encounters, New Paths Festival in Yorkshire.

Maria gave her debut recital at the Wigmore Hall with pianist Alasdair Beatson in 2016. She has appeared as soloist with international ensembles since, including the Janáček Philharmonic Ostrava, Concerto Budapest and several of Poland's symphonic and chamber orchestras. She is a recipient of the Royal Philharmonic Society Emily Anderson Prize.

---

**Felix Tanner** is originally from Helensburgh and his earliest musical experience was playing the violin with local fiddle bands. He went on to attend the RSAMD Junior School and St Mary's Music School in Edinburgh, studying the viola with James Durrant. He continued his studies at the Royal Academy of Music in London with John White, Martin Outram and Katherine McGillivray. While at the Royal Academy he was awarded the Theodore Holland Viola Prize and the John Ireland, Vivian Dunn and Herbert Craxton Prizes for Chamber Music.

A keen chamber musician, Felix was a member of the Badke Quartet before joining the Brodowski Quartet, with whom he won the Royal Overseas League Competition and Val Tidone International Chamber Music Competition in Italy. They have held residences at the Anvil Concert Hall in Basingstoke, Warwick School and Bristol University where they worked closely with the composer John Pickard.

Felix has performed all over the world with various orchestras including the Royal Philharmonic Orchestra, Aurora Orchestra, Britten Sinfonia, Opera North and Orchestre Révolutionnaire et Romantique, and has also worked with artists such as Jools Holland, Kate Rusby, Massive Attack, Tim Minchin and is a member of Tango Siempre. Felix is delighted to have moved back to Scotland and is looking forward to teaching his son how to fly-fish.

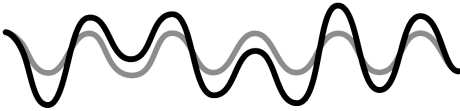
**Philip Higham** studied with Ruth Beauchamp at St Mary's Music School and subsequently at the Royal Northern College of Music with Emma Ferrand and Ralph Kirshbaum. He also enjoyed mentoring from Steven Isserlis. In 2008 he became the first UK cellist to win First Prize in the Bach Leipzig competition, and followed it with major prizes in 2009 Lutoslawski Competition, and the 2010 Grand Prix Emmanuel Feuermann in Berlin. He was selected for representation by Young Classical Artist Trust between 2009 and 2014.

He has appeared as soloist with the Philharmonia Orchestra, the Hallé Orchestra (broadcast by BBC Radio 3), the Royal Northern Sinfonia and Bournemouth Symphony Orchestra. He has given recitals at the Wigmore Hall, Brighton Festival and Lichfield Festival, and further afield in Germany, Istanbul and Washington DC. In 2014 he performed the complete Bach Suites in Tokyo at the Musashino Cultural Foundation, and again at Wigmore Hall in 2017.

Philip has been described as 'possessing that rare combination of refined technique with subtle and expressive musicianship... all the qualities of a world-class artist' (*The Strad*), and has been praised for his 'expansive but tender playing' (*Gramophone*). His debut recording of the Britten Solo Suites (Delphian, 2013) was named instrumental disc of the month in both *Gramophone* and *BBC Music Magazine*. He has also recently released the complete Bach Suites to critical acclaim.

Philip was appointed Principal Cello of the Scottish Chamber Orchestra in 2016. He plays a fine Milanese cello by Carlo Giuseppe Testore, made in 1697, and is grateful for continued support from Harriet's Trust.





# 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**

McInroy & 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  
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**

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,  
Kirsten Hunter 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