

# Lammermuir Festival

---

Secret Places III • Recorded at Lennoxlove House

Available to view online from 4 Feb to 3 Mar

## Philip Higham cello

### Joseph Dall'Abaco

Capriccios Nos. 4 & 2 for Solo Cello

### Domenico Gabrielli

3 Ricercare for Solo Cello

### Johann Sebastian Bach

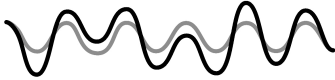
Suite No. I for Solo Cello in G Major, BWV 1007

I. Prelude • II. Allemande • III. Courante • IV Sarabande  
V. Minuet I • VI. Minuet II • VII. Gigue



LOTTERY FUNDED

EventScotland™



## 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).

Next year's Lammermuir Festival dates:

**9-19 September 2022**

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

### Joseph Dall'Abaco

Capriccios Nos. 4 & 2 for Solo Cello

**Joseph Dall'Abaco** was born in Brussels in 1710, the son of an Italian cellist and composer, Evaristo Felice, who had been employed at the Munich court. The younger Dall'Abaco studied first with his father and then in Venice. On his return, however, he was unable to find work in Bavaria. Eventually, he was appointed as a chamber musician at the electoral chapel in Bonn. He eventually went on to become director of the court orchestra, which was regarded as one of the finest in Europe.

Dall'Abaco himself was one of the foremost cellists of the nineteenth century and his reputation spread quickly across Europe. In the 1740s, he gave concerts in London and Vienna and, in 1753, he stepped down from his position in Bonn to move to Verona, where he lived to the unusually elderly age of 95.

Though he was primarily a performer, Dall'Abaco's own music for cello demonstrates the transition from the Baroque into the pre-Classical. For the most part, it uses compact motivic cells to generate larger architectonic forms, going beyond the conventions of the early eighteenth-century style. This is evident in his collection of 11 Capricci, found in a manuscript now in the library of the Milan Conservatory. The capriccio was a free-form solo genre, primarily intended to showcase the technical prowess of the performer rather than make any bold compositional statement.

However, over the course of the collection, Dall'Abaco reveals his significant compositional talents and adventurous nature, in this mid-century, transitional style.

**Capriccio No. 4** sounds quasi-improvisatory, developing from a simple ascending D-minor arpeggio. But, without making it sound too square or obvious, Dall'Abaco subtly extends this into a symmetrical, bipartite work that circles around a series of bold tonal areas. **Capriccio No. 2** is more virtuosic, with its chains of rapid semiquavers traversing virtually the entirety of the cello's register, including extensive passages in the tenor.

---

## Domenico Gabrielli

### 3 Ricercare for Solo Cello

Born in Bologna in 1659, **Domenico Gabrielli** studied composition with Giovanni Legrenzi in Venice. After returning to his hometown, he became the principal cellist at San Petronio. From the 1680s onward, he came to be well known as a virtuoso cellist and a composer, primarily of vocal music. Over the course of the decade, Gabrielli produced some twelve operas, which were premiered in Venice, Modena and Turin, as well as in Bologna. His fame continued to increase steadily. However, after failing to appear for the patronal feast day celebrations at San Petronio in 1687, he was summarily dismissed from his position. He quickly found work at the Modena court, under the patronage of Duke Francesco d'Este II, but the following year was reinstated by the clerics at San Petronio. Unfortunately, he contracted an unknown terminal illness and died just two years later in 1690.

Gabrielli was one of the first true virtuoso cellists. He was also one of the earliest composers to fully understand the expressive potential of the instrument, as evidenced by his canons, ricercars and sonatas. The *ricercar* was a Baroque form most often associated with keyboard instruments. Rather than adhering to any particular structure, the title was used to imply pieces that were exploratory — pieces of musical 'research' that explored some sort of compositional problem. The three heard here — **Ricercare Nos. 5, 1 and 7** — epitomise Gabrielli's style.

The fifth is characterised by large leaps between the cello's top and bottom registers, while in the first, Gabrielli restricts himself to moving mainly by step. The seventh is perhaps the most inventive of the set, opening with a slow descending figure. It moves progressively through a sequence of short sections, in which Gabrielli becomes briefly preoccupied with a series of short motivic fragments, playing with their different permutations before suddenly moving on to the next. Eventually, the piece opens out into a lively triple-time section, which is rounded off with a succinct coda. Gabrielli's cello writing foreshadows Bach's in numerous places, in the way it integrates technical challenge with compelling compositional design.

## Johann Sebastian Bach

Suite No. 1 for Solo Cello in G Major, BWV 1007

I. Prelude • II. Allemande • III. Courante • IV. Sarabande  
V. Minuet I • VI. Minuet II • VII. Gigue

Among the best-loved works in all of Bach's output, the **Cello Suite No. 1 in G Major, BWV 1007** was probably composed during his time as Capellmeister in Cöthen. It survives in a single manuscript, the first of a collection of six suites, copied by the composer's second wife, Anna Magdalena. It's not clear why Bach composed the cello suites, which date from around the same time as his sonatas and partitas for solo violin (the third of which was recently performed by violinist Huw Daniel, in the previous Lammermuir Secret Places concert at Gosford House).

---

However, one possibility is that Bach sensed an opportunity. The cello was a relatively new instrument — increasingly replacing the viola da gamba in ensembles — and did not yet have an extensive repertoire of its own.

Bach's six suites each explore the cello in highly idiomatic ways. Though ostensibly based on the customary series of dance forms, they are among the clearest examples of Bach's methods of rhetorical musical invention. This first suite opens with the iconic Prelude, which oscillates around the home key of G major and teases out a myriad of possibilities from its deceptively simple broken-chord theme. The *Allemande* that follows gives the illusion of two distinct voices, with the cello seemingly accompanying its lyrical melody with a supporting bass line, while the *Courante* is more extroverted, with its solid downbeats and sequential figurations. The *Sarabande* alludes to the opening movement through its pedal G and basic motivic materials. Its slower tempo and triple-stopped chords (i.e. where the cellist uses the bow across three strings) give it an air of nostalgia.

The two minuets are an example of Bach's fluency with the increasingly fashionable galant style. The galant was described by Voltaire as art that 'seeks to please', and Bach keeps things simple here, largely eschewing the more decorous style of the other movements. But the concluding *Gigue* promptly returns to the Baroque, with its rustic charm and irrepressible momentum underplaying Bach's unquenchable thirst for motivic experimentation.

David Lee

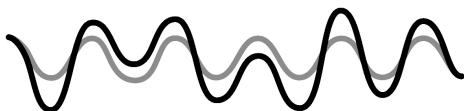
---

**Philip Higham** was born in Edinburgh and studied with Ruth Beauchamp at St Mary's Music School and subsequently at the RNCM 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 this with major prizes in the 2009 Lutosławski Competition, and the 2010 Grand Prix Emmanuel Feuermann in Berlin. He was selected for representation by Young Classical Artist Trust between 2009 and 2014.

Philip has appeared as soloist with the Philharmonia Orchestra, the Hallé Orchestra (broadcast by BBC Radio 3), 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**

Patrick Allen, 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,  
Alistair Stewart 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