

Lammermuir Festival

16 September 2021, 2:30pm | Dunbar Parish Church

Kaleidoscope Chamber Collective

Armand Djikoloum oboe

Mark Simpson clarinet

Amy Harman bassoon

Ben Goldscheider horn

Tom Poster piano

Germaine Tailleferre

Sonate champêtre

Francis Poulenc

Sonata for Clarinet and Bassoon

Mikhail Glinka

Trio pathétique for clarinet, bassoon and piano

Mark Simpson

Echoes and Embers for clarinet and piano

Ludwig van Beethoven

Quintet in E-flat major, Op. 16



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.

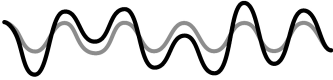
We are most grateful to Creative Scotland for their continuing support and to EventScotland for generously supporting our online streaming programme which will add a new and, we hope, permanent dimension to the festival.

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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To learn more about the benefits of becoming a Festival Friend and to sign up, please visit 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.

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Programme notes

Germaine Tailleferre *Sonate champêtre*

I. Allegro Moderato • II. Andantino • III. Allegro Vivace

Germaine Tailleferre was the only female member of the so-called *Les Six*, the group of Parisian composers numbering (in addition to Tailleferre) Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud and Francis Poulenc. This association was first identified and named by critics rather than the composers themselves, who were essentially just a group of friends. While each had their own distinctive compositional voice, their music did share a number of central characteristics — particularly in their rejection of the French Impressionist style in favour of more neo-classical influences.

Tailleferre's *Sonate champêtre* ('Outdoor Sonata') is a clear example of this, being overtly based on the Classical serenade, a genre intended to be performed outdoors. It is a late work, dating from 1974. Scored for oboe, clarinet, bassoon and piano, it is filled with Tailleferre's sparkling wit. The opening two movements make use of melodies from her opera *Il était un Petit Naivre*, which she completed over twenty years earlier. The sonata was dedicated to her friend, the composer Henri Sauget, who had arranged for her (along with her cat and dog) to spend a holiday at a chateau belonging to his family in Brittany. The upbeat nature of the three-movement work would seem to suggest that they enjoyed a pleasant stay.

Francis Poulenc *Sonata for Clarinet and Bassoon*

I. Allegro • II. Romance • III. Final

Among the composers of *Les Six*, **Francis Poulenc** gained the reputation as being the most iconoclastic. His music often incorporated elements from Paris's café-concert scene, as well as the music hall and even the circus — influences that were considered vulgar in 'serious' classical circles. However, his works were considered compelling enough to be consistently programmed at some of the city's elite venues.

The **Sonata for Clarinet and Bassoon** was written in 1922 and premiered in January of the following year at the Théâtre des Champs Élysées, in the middle of an orchestral programme that also included several works by Erik Satie. It was one of three sonatas for wind instruments without piano that Poulenc completed between 1918 and 1922 (the other two are those for two clarinets, and horn, trumpet and trombone, respectively). In each, Poulenc seemed keen to exploit the instruments' natural qualities, while at the same wanting to challenge the players with material that might not seem immediately idiomatic. In this sonata, Poulenc opens with a smooth descending line for the clarinet, which is

contrasted with a spiky, staccato bassoon part incorporating a series of almost comically large leaps. These two characters are played out against one another over the course of the first movement, which ends with a rather impish final cadence. The central movement more closely resembles the Viennese Classical style, with a number of distinctly Mozartian figures, both in the broken chords of the bass line played by the bassoon and in the clarinet's lyrical melody. However, Poulenc quickly abandons this naïveté and returns to full-on *enfant terrible* mode in the third movement. Marked *Très animé*, it consists of a series of irregular metrical patterns, with lines frequently being interrupted and subverting any expectations they establish.

Mikhail Glinka *Trio pathétique* for clarinet, bassoon and piano

I. Allegro moderato • II. Scherzo vivacissimo • III. Largo • IV. Allegro con spirito

Mikhail Glinka was the pre-eminent Russian composer of the early nineteenth century. While he is often overshadowed by the generation of later Romantic composers that followed, he provided important models for them and was instrumental in helping Russian music find its own distinct language in relation to the Western European tradition. After studies in St Petersburg and Moscow, Glinka travelled to Italy, where he immersed himself in the opera world, and went on to spend time in Vienna and Berlin before returning to St Petersburg, where he took up a job in the Board of Communications. These kinds of civil service jobs were commonly held by members of the upper-middle class in Tsarist Russia, and its stable income and relatively low demands allowed Glinka plenty of time to compose.

His *Trio pathétique* dates from 1832 — not long after the deaths of Beethoven and Schubert. It is a clear demonstration of Glinka's fledgling affinity with Romanticism, despite its adherence to the Classical four-movement structure. Around the time of its composition, Glinka is known to have suffered the breakdown of several romantic relationships and his manuscript is headed with an epigraph in French that translates as, 'I have known love only through the unhappiness it causes.' The implicit tragedy is evident from the opening movement, which is based on two contrasting themes that Glinka skilfully develops in parallel. A powerful descending unison phrase is heard at several moments of structural importance. Glinka switches the customary position of the slow movement and the Scherzo, with the former acting as a palate-cleanser, before an intense *Largo* and the impassioned *Allegro con spirito* finale.

Mark Simpson *Echoes and Embers* for clarinet and piano

Echoes and Embers is a work that explores an intimate relationship between clarinet and piano. Quiet, delicate textures are heard in both instruments, interspersed with silences that serve both to puncture and connect material. Resonance, echoes and a blurring of elements are a primary feature of this work, leading towards an impassioned climax where tension is both released and accumulated. There is an inherent ambiguity to the work: the compositional procedures can be viewed as doing two separate things simultaneously. The

material can be both an echo of something heard, a dying ember, and something that serves to have the potential to awaken and become more important. *Echoes and Embers* is dedicated to my friend Joe O'Brien.

Ludwig van Beethoven Quintet in E-flat Major, Op. 16
I. Grave – Allegro ma non troppo • II. Andante cantabile
III. Rondo: Allegro ma non troppo

Ludwig van Beethoven composed his **Quintet in E-flat Major, Op. 16** around 1796. It is scored for the same combination of instruments as Mozart's quintet (K. 452), as well as being in the same key. However, despite the clear allusions to Mozart's work, Beethoven's quintet always retains his own original compositional voice. Whereas Mozart, for the most part, deployed the piano and ensemble in a complementary manner, Beethoven sets them up as two groups in clear opposition to each other. After the opening fanfare motif where the full ensemble sounds in unison, the pianist is required to perform extensive syncopated passages against the winds, with the increasingly urgent horn calls creating a sense of growing drama. The dualism between the piano and ensemble is emphasised in the *Allegro ma non troppo*, which begins with a lengthy solo passage for the piano.

This tension is carried into the central movement, the opening of which could easily be heard as the slow movement of a Beethoven piano sonata. But despite its apparent simplicity, this movement is remarkably subtle in its formal arrangement, in the way that Beethoven creates a series of variations out of a sequence of telescoping episodes that make full use of the different instruments' individual colours and become incrementally longer, making the return of the theme increasingly unlikely. The concluding rondo is more extroverted with its jovial jig-like theme. However, Beethoven continually plays with our expectations, frequently halting the momentum, and journeying through some darker tonal regions (at one point stating the theme in E-flat minor) that offer occasional glimpses of Beethoven's mature piano concertos. However, with the recapitulation, Beethoven returns to the simple bucolic joy of the opening, playfully teasing out the ending as the two opposing forces are unified at last.

David Lee
[*Echoes and Embers* note by Mark Simpson]

Armand Djikoloum (oboe) studied at the Conservatoire National Supérieur Musique et Danse de Lyon and with Philippe Tondre at the Hochschule für Musik Saar where he is completing his Masters. In 2021 he was a prize-winner at the Young Classical Artists Trust (YCAT) International Auditions. Recent highlights include his debut at Wigmore Hall as a member of the Kaleidoscope Chamber Collective in a live streamed concert. This season he returns to the UK to take part in the Lammermuir Festival and record with the Collective.

In 2018 Armand won 3rd Prize and the Audience Award at the International Oboe Competition in Japan performing the Strauss Concerto with the Tokyo Philharmonic Orchestra and giving recitals at Kioi Concert Hall. A year later he won two Special Prizes in the Muri Competition in Switzerland leading to a tour of Asia.

At the age of 22 Armand was appointed principal oboist at the Hannover Staatsoper. He regularly appears as guest principal with leading orchestras including the Staatskapelle Dresden, Stavanger Symphony, Frankfurt Opera and Oslo Opera Houses.

In the UK he has worked with the Chineke! Orchestra and Chamber Ensemble taking part in the re-opening of the South Bank Centre's Queen Elizabeth Hall and Africa Utopia Festival, and giving recitals at the Cheltenham Music and Ryedale Festivals.

Armand is a scholarship holder of the Villa Musica Foundation in Germany. He has participated in masterclasses with Maurice Bourgue, Alexei Ogrintchouk (Music Academy of Villecroze), Diethelm Jonas and Jean-Louis Capezzali.

Mark Simpson (clarinet) has now established himself as a major figure in the contemporary music world, hailed as a 'revelation' (*Bachtrack*) and 'standout' (*The Guardian*). As a performer and composer, he is committed to new music and his compositions have been performed at the BBC Proms, Salzburg and Edinburgh International Festivals, Royal Festival Hall, Wigmore Hall and Barbican Centre London, amongst others. Simpson performs worldwide as a clarinetist, both as a concerto soloist and chamber musician. Recent concerto highlights include the World Premiere of his own Clarinet Concerto with the BBC Philharmonic at the Bridgewater Hall, the Lindberg Concerto with the BBC Philharmonic at the BBC Proms, the Nielsen Concerto with the BBC Symphony Orchestra and the Scottish Chamber Orchestra. He has also appeared with orchestras including the Mozarteum Salzburg, Royal Liverpool Philharmonic, BBC National Orchestra of Wales and Royal Northern Sinfonia, collaborating with conductors including Martyn Brabbins, Baldur Brönnimann, Sir Andrew Davis, Ben Gernon, HK Gruber, Cristian Măcelaru, Juanjo Mena, Gianandrea Noseda, Sakari Oramo, Vasily Petrenko, Clemens Schuldt and Yan Pascal Tortelier. In 2015, Simpson was appointed Composer in Association at the BBC Philharmonic Orchestra, a creative partnership that is in place for a period of four years.

As a composer Simpson's most recent composition is his Violin Concerto which premieres in April 2022 and is performed by Nicola Benedetti with the London Symphony Orchestra, under the baton of Gianandrea Noseda. His Cello Concerto (2018), premiered by Leonard Elschenbroich with the BBC Philharmonic and Clemens Schuldt, was rapturously received and *The Immortal* (2015), an oratorio for baritone, chorus and symphony orchestra, was premiered by the BBC Philharmonic and Mena at the Manchester International Festival, with support from Sky Arts Futures Fund and IdeasTap. In July 2016 *The Immortal* won the South Bank Sky Arts Award for Classical Music and in spring 2019, the work received its North American premiere with the Cincinnati Symphony Orchestra and Mena.

Mark Simpson was Artist in Residence at the 2018 Lammermuir Festival.

Amy Harman (bassoon) is quickly establishing a herself as a pioneer for the instrument. Born in London, Amy studied at the Royal College of Music and at the Akademie Múzických in Prague. At the age of 23 she was appointed Principal Bassoon of the Philharmonia Orchestra, and in 2014 was selected by Young Classical Artists Trust (YCAT). She is currently principal of ENO and Aurora Orchestras.

Passionate about bringing the bassoon to a wider audience, in 2012 Amy appeared as a 'flying soloist' in Birmingham Opera's premiere of Stockhausen's *Mittwoch aus Licht* and her 'introduction to the bassoon' has been watched by over half a million people on YouTube. She has appeared as soloist with the English Chamber Orchestra and has given recitals at Wigmore Hall and throughout the UK and Europe. Sought after as a chamber musician, Amy is a member of Ensemble 360, has attended Open Chamber Music at IMS Prussia Cove and regularly performs at festivals internationally including Pärnu, Tbilisi International Festival, Mizmorim Basel, Ryedale, West Cork and Camerata Pacifica California. Amy is a professor at the Royal Academy of Music.

Ben Goldscheider (horn) was nominated by the Barbican as an ECHO Rising Star. During the 2021/22 season, Ben gives recitals at major concert halls including the Concertgebouw, Musikverein, Elbphilharmonie and Köln Philharmonie, including an especially commissioned new work by Mark Simpson. This autumn he makes his debut with the BBC Symphony Orchestra conducted by Sakari Oramo at the Barbican performing Ruth Gipps's Concerto and in 2022 with the London Philharmonic Orchestra conducted by Edward Gardner at the Royal Festival Hall performing the Knussen Concerto. He returns to the Pierre Boulez Saal both as soloist and as a member of the Boulez Ensemble, and to Wigmore Hall where he collaborates with Mahan Esfahani, Nicholas Daniel and Adam Walker. Highlights over the last year have included the release by Three Worlds Records of Legacy: *A Tribute to Dennis Brain* with newly commissioned pieces by Huw Watkins and Roxanna Panufnik, and a solo concerto recording with the Philharmonia Orchestra.

Ben has given recitals at Wigmore Hall, Aldeburgh Festival and Leeds Lieder and performed Ligeti's Trio at the Pierre Boulez Saal. He collaborated with Michael Barenboim, Tom Poster, Benjamin Baker, James Baillieu, Allan Clayton and the Kaleidoscope Chamber Collective. A keen advocate for new music, he recorded works for horn and electronics for the Aberdeen Sounds New Festival broadcast by Radio 3. At the age of 18 Ben was a Concerto Finalist in the 2016 BBC Young Musician Competition. Since then he has made his debut at the BBC Proms, and appeared as soloist with the Mozarteum Orchestra in Salzburg, the Aurora, Britten Sinfonia, English Chamber, Royal Philharmonic, London Mozart Players, Lucerne Symphony, Manchester Camerata, Prague Philharmonia and Sinfonie Orchester Berlin.

Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák. He was a prize-winner at the 2019 YCAT International Auditions. Ben is a patron for the charity Music4People and has given masterclasses at the Royal Welsh College of Music and Drama and the Guildhall School of Music and Drama. He is grateful for awards from the Dorothy Croft Trust for Young Musicians, Awards for Young Musicians, June Emerson Wind Music and the EMI Music Sound Foundation.

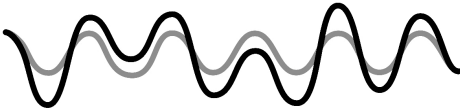
Tom Poster (piano) is a musician whose skills and passions extend well beyond the conventional role of the concert pianist. He has been described as 'a marvel, [who] can play anything in any style' (*The Herald*), 'mercurially brilliant' (*The Strad*), and as having 'a beautiful tone that you can sink into like a pile of cushions' (*BBC Music*).

During the 2020 lockdown, his #UriPosteJukebox series with Elena Urioste — featuring Tom as pianist, arranger, multi-instrumentalist, writer, curator, backing dancer and snowman — brought a staggeringly diverse selection of music to audiences across the world through 88 daily online performances, for which the duo won the Royal Philharmonic Society's Inspiration Award.

Tom is co-founder and artistic director of Kaleidoscope Chamber Collective, appointed Associate Ensemble at Wigmore Hall in 2020. With a flexible line-up featuring many of today's most inspirational musicians, and an ardent commitment to diversity through its creative programming, Kaleidoscope broadcasts regularly on BBC Radio 3 and has recently been ensemble-in-residence at Cheltenham Festival, Kettle's Yard and Ischia Music Festival. Its debut album for Chandos Records, of works by Beach, Barber and Price, will be released in 2021. Tom has performed over forty concertos from Mozart to Ligeti with Aurora Orchestra, BBC Philharmonic, Bournemouth Symphony, China National Symphony, Hallé, Philharmonia, Royal Philharmonic and Scottish Chamber Orchestra, collaborating with conductors such as Vladimir Ashkenazy, Nicholas Collon, Robin Ticciati and Yan Pascal Tortelier. He has premiered solo, chamber and concertante works by many leading composers, made multiple appearances at the BBC Proms, and his exceptional versatility has put him in great demand at festivals internationally. Tom is pianist of the Aronowitz Ensemble (former BBC New Generation Artists) and Aronowitz Piano Trio, and he enjoys established recital partnerships with Elena Urioste, Guy Johnston, Alison Balsom, Matthew Rose and the Navarra Quartet.

Tom has recorded for BIS, Champs Hill, Chandos, Decca, Orchid and Warner Classics, and regularly features as soloist on film soundtracks, including the Oscar-nominated score for *The Theory of Everything*. He studied with Joan Havill at the Guildhall School of Music and Drama, and at King's College, Cambridge. He won First Prize at the Scottish International Piano Competition 2007 and the keyboard section of the BBC Young Musician of the Year Competition in 2000.

Tom's compositions and arrangements have been commissioned, performed and recorded by Alison Balsom, Matthew Rose, Yo-Yo Ma and Kathryn Stott. His chamber opera for puppets, *The Depraved Appetite of Tarrare the Freak*, received an acclaimed three-week run at Wilton's Music Hall in 2017. He is a lifelong fan of animals with unusual noses.



Lammermuir Festival

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David Lee

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