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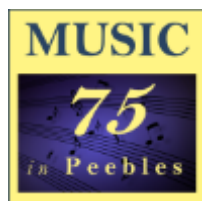
PATRON'S CONCERT 2022



with

Layla Ballard (cello)

Nigel Clayton & Imma Setiadi (piano)



2021/22 SEASON
Eastgate Theatre, Peebles
Sunday 9th January 2022 at 2.30 pm

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PROGRAMME

Approx.
duration
(minutes)

Dmitri Shostakovich (1906-1975)

Sonata for Cello & Piano in D minor, Op.40 (1934)

12

- i. Allegro non troppo

Johann Sebastian Bach (1685-1750)

Suite No.3 in C major for Solo Cello, BWV1009 (c.1720)

20

- | | |
|---------------|---------------------------|
| i. Prelude | iv. Sarabande |
| ii. Allemande | v. Bourrée I - Bourrée II |
| iii. Courante | vi. Gigue |

Franz Schubert (1797-1828)

Fantasia in F minor, D.940 (1828)

18

INTERVAL (20 minutes)

Emmanuel Chabrier (1841-1894)

España (1883)

6

Gabriel Fauré (1845-1924)

Dolly Suite, Op.56 (1897)

20

- | | |
|-------------------------|---------------------|
| i. Berceuse | iv. Kitty-Valse |
| ii. Mi-a-ou | v. Tendresse |
| iii. Le Jardin de Dolly | vi. Le Pas Espagnol |

Johann Sebastian Bach (1685-1750)

Bist Du Bei Mir, BWV508 (1725)

3

Sergei Rachmaninov (1873 - 1943)

Vocalise, Op.34, No.14 (1915)

6

Italian Polka (1906)

4

Slava, Op.11, No.6 (1894)

6

Dmitri Shostakovich (1906-1975)

Sonata for Cello & Piano in D minor, Op.40 (1934)

(First Movement: Allegro non troppo)

By 1934 Shostakovich was a highly experienced versatile composer of symphonies, song and chamber music, responsive to either patriotic or personal cues, and also film music, whose influence in this piece perhaps fed off the dramas of his private life; an on-off affair with a student reciprocating with an off-on state of marriage to his wife Nina, finally resolved with the birth of his daughter. The more threatening public drama of his career then was the political censure of his opera *Lady Macbeth of Mtsensk*.



In the middle of all this he wrote the cello sonata, whose opening bars dispense with introduction and seem to plunge into a drama already under way. The broad theme on the cello, accompanied by flowing arpeggios, elaborates and climaxes, then a tender second theme comes in like a ray of light. The writing is spare, without the pulsating textures or bravura of the Rachmaninov sonata that climaxed our last concert, but as the piece progresses, spiky rhythms, staccato chords, and unusual pianissimo slow-motion effects are spun out of the material. These unpredictables, with their cinematic suggestions, are held in a conventional sonata structure, with a substantial exposition repeat, if you can spot the return. This was where, from the audience point of view, page turners came in useful. The movement ends in brooding darkness.



Johann Sebastian Bach (1685-1750)

Suite No.3 in C major for Solo Cello, BWV1009 (c.1720)

For two centuries the cello suites were never played in public, being presumed to be technical exercises of a dry nature, until they were revealed as masterworks by Casals in the nineteen thirties. The dance suite originated at the court of Louis, the “Sun King” of Versailles, and Bach retained the French titles. These

six suites have identical sets of dance-origin movements, unlike the keyboard suites, which points to their cyclic character, and are sometimes played together in total. Each suite makes a very substantial meal in itself.

Their originating circumstance lay in Berlin, in the succession of the courtly and

extravagant Prussian Elector Frederick by his stingy son, the “Soldier King” Frederick Wilhelm, who disbanded the court orchestra along with other pleasant and civilising amenities. This enabled the small court of Cöthen in Sachsen-Anhalt, with its Kapellmeister Bach, to acquire six top class musicians. These included the cellist Christian Bernhard Linigke, whose talents with Bach’s solo suites lifted the cello from a lowly artisan in the baroque ensemble to the solo instrument we know, the more agile development of the five-string viola da gamba. These instruments can be seen side by side at Bach’s birthplace museum at Eisenach.

The third suite has a scale-based exploratory Prelude, leading to an Allemande which is a German composer’s refinement of a French notion of a rustic German dance. The Courante refers back to the style of Corelli, and can be heard as the Italian component. The Sarabande is slow and majestic, has the most elaborate double-stopping and implied harmony, while the second Bouree is the only part with a single melodic line. The Gigue has a more travelled history, arising from the English, Scottish and Irish jigs, a rustic dance in triple time, “a hop, skip, and a merry limp”, incorporated into art music by the lutenists of Elizabethan England, so filtering into the European music spectrum that Bach had at his fingertips.



Franz Schubert (1797-1828)

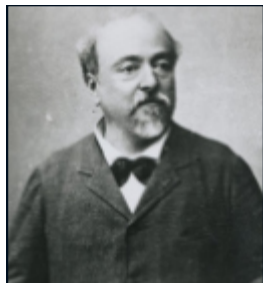
Fantasia in F minor, D.940 (1828)

Written just a few months before his death, this Fantasy by Schubert seems to ‘answer’ his first composition which bears the same title. Schubert had always been fascinated with the challenge of welding the various movements of a sonata into one continuous whole; thus Schubert wrote a number of fantasies throughout his life, including the ‘Wanderer’

Fantasy for solo piano in C major, the Fantasy for violin and piano and this Fantasia in F minor for piano duet. Although the title suggests improvisatory material and structural freedom, the F minor Fantasia is a tightly constructed work, in which the four sections of the piece are to be played without a pause.

As though echoing the last line of ‘The Darkling Thrush’ by Thomas Hardy, “Some blessed Hope, whereof he knew and I was unaware”, this Fantasia in F minor is surrounded with something like the echo of an inner richness to which one cannot remain indifferent - it is the breath of a desperate hope.

INTERVAL (20 minutes)

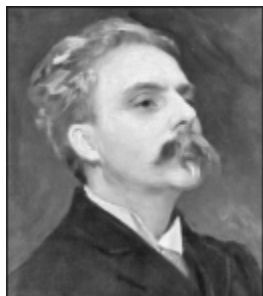


Emmanuel Chabrier (1841-1894)

España (1883)

Not until the last thirteen years of his life did Chabrier have time to compose, after working at a civil service job in the French Department of the Interior for twenty years! The allure of Spain attracted composers in the 19th and early 20th centuries. Soon after quitting his civil service job, Chabrier had a chance to experience the country first hand, during an extended stay in 1882. The experience was so powerful that he decided to depict it in a Spanish theme-based work, originally for piano, but later orchestrated as a “rhapsody for orchestra”, the version best known today. He employed the rhythm of malagueña and jota aragonesa with such ingenuity that this work received praise from Manuel de Falla, a leading Spanish composer, who said, “No Spaniard has succeeded better than Chabrier in giving us, with such authenticity and genius, the variety of jota shouted by the country folk of Aragon.”

Originally titled Jota, España was an enormous success at its premiere, conducted by its dedicatee, Charles Lamoureux, and influenced subsequent “Spanish”-flavoured works by Ravel, Fauré and Debussy among others. A lover of literature and an avid art collector, Chabrier wrote to a friend about the exhilarating effect of this piece, “My rhythms, my tunes will arouse the whole audience to a feverish pitch of excitement.” Will this happen this afternoon?



Gabriel Fauré (1845-1924)

Dolly Suite, Op.56 (1897)

If you knew the BBC Radio programme called ‘Listen with Mother’, you will know its signature tune, which is the first piece of Fauré’s Dolly Suite Op. 56. This charming, affectionate set of pieces was written to mark the birthdays and other events in the life of Régina-Hélène Bardac, known as “Dolly” to her family.

Berceuse marks Dolly’s first birthday in a dreamlike lullaby, while Mi-a-ou was written for her second birthday and referred to her attempts to pronounce her elder brother’s name, Raoul. Le Jardin de Dolly, which evokes the calm of the perfect garden as a young girl might imagine it, was a present for New Year’s Day 1895. Kitty-Valse was actually a portrait of the household’s dog, Ketty, perhaps with its tail-wagging tendencies! The introspective Tendresse is a real contrast to the energetic Spanish rhythm in Le pas espagnole which was dedicated to Fauré’s friend Emmanuel Chabrier.

Johann Sebastian Bach (1685-1750)

Bist Du Bei Mir, BWV508 (1725)

*If you are with me, then I will go gladly
Unto my death and to my rest.
Ah, how pleasing were my end
If your beautiful hands then
Shut my faithful eyes!*



*Gottfried Heinrich Stölzel
(1690-1749)*

“Bist du bei mir” is an aria from the opera *Diomedes* by Gottfried Heinrich Stölzel, a contemporary of J. S. Bach. This aria gained popularity through its inclusion in the second book of the “Little Notebook of Anna Magdalena Bach”. The second book of this collection contained music by other composers, and gives us something of a window into the Bach family’s musical tastes.

A timeless love song, known for its elegant and enchanting melody, it serves to remind us this afternoon of the faithfulness of God’s love through life and death.



Sergei Rachmaninov (1873 - 1943)

“What is music? How do you define it? Music is a calm moonlit night, the rustle of leaves in summer. Music is the far off peal of bells at dusk! Music comes straight from the heart and talks only to the heart: it is Love! Music is the sister of poetry and her mother is sorrow!”
(Rachmaninov)

Perhaps one of the best-known of 20th-century pianists, conductors and composers, Rachmaninov’s life was not without sorrow. Following the failure of his First Symphony, he fell into depression for four years. Later in his life, the year 1918 saw Rachmaninov fleeing Russia with his family, following the October 1917 Revolution, and sailing to the United States to live in exile. He thus knew life as a refugee from war and even died away from his homeland.

Vocalise, Op. 34, No.14 (1915)

Rachmaninov composed his collection of 13 songs Op. 34 in 1912. Three years later he added a little closing piece without any text, the Vocalise, which soon became the most popular of the set. It has been transcribed for various instrumentations, including this arrangement for piano duet by Greg Anderson. The lack of illustrative words to convey the song’s meaning can only encourage us to assume a personal meaning. Truly a ‘Song Without Words’, this Vocalise speaks the unspoken depths of hope and despair, of love and sorrow.

Italian Polka (1906)

This Italian Polka is a charming little work originally written for two pianos. It is said that while in Italy, Rachmaninov heard the tune played on an old-fashioned street organ, drawn through the streets by a donkey. He liked the tune so much that he immediately wrote it down. Its alternating minor-major tonality seems to want to disguise its true emotion and character.

Slava, Op.11, No.6 (1894)

For Rachmaninov, music is the sound of nature, the voice of poetry and human expression. A man of deep love for his homeland, one can almost always hear the echo of hope and glory for his homeland in Rachmaninov's music since his early career. Written in 1894 (only two years after his graduation from the Moscow Conservatoire, The Six Morceaux op. 11 for piano duet was one of his early works, preceded by Morceaux Op. 10 for solo piano and followed by Gypsy Fantasia for orchestra Op. 12. Slava! which means "Glory!" is the last piece of this set. It is a set of variations based on the same Old Russian liturgical chant as Mussorgsky used in Boris Godunov. The sound of tolling bells is ever present in this piece, as if all the bells in the city are ringing in celebration, a reminder of joy and hope heard in Easter bells.

Programme notes by Philip Hutton (cello pieces) and Imma Setiadi (others)

Layla Ballard, from Edinburgh, studied at Scotland's national music school, St Mary's Music School in Edinburgh, from 2014 to 2021. She was taught there by Duncan Strachan, cellist with the Maxwell Quartet. During her time at the school, she was a member of the National Youth Orchestra of Great Britain for two years and had the opportunity to play in venues such as the Royal Albert Hall in London, the Konzerthaus in Berlin and Queen's Hall in Edinburgh as an orchestral player and soloist.



In her final year at St Mary's, at the age of 17, Layla won the prestigious Directors' Recital Prize in June 2021. She was declared the winner of the 21st annual competition in St Mary's Episcopal Cathedral, Edinburgh, following a closely contested final with three other senior soloists. Previous winners have included fellow cellist Philip Higham (now Principal Cello with the Scottish Chamber Orchestra), pianist Christopher Guild and Peebles harpist Esther Swift.

In September 2021, Layla started her studies at the Royal College of Music in London with distinguished teacher Melissa Phelps, who was herself a student of the legendary Paul Tortelier.

Nigel Clayton studied with Stephen Savage and Angus Morrison at the Royal College of Music, London, where he won prizes in every category of piano performance and was awarded the College's yearly prize for his Bachelor of Music Degree. Whilst there, a particular interest in chamber music and accompanying developed and was further encouraged by international prizes from competitions in London, New York (Concert Artists Guild) and from the English Speaking Union.



Since then his worldwide travel has included four major tours of India, Sri Lanka and Pakistan with the Indian cellist Anup Kumar Biswas, tours of the Middle East and America with Wissam Boustany, of Scandinavia with Gerard LeFeuvre and throughout every European country. He performs more than eighty concerts every season and has also played at most of the music clubs and festivals in his native Great Britain, appearing regularly on the BBC's radio network, at the Wigmore Hall and at the South Bank Centre, where he has already performed over fifty recitals. His most recent concerts have been in Taiwan and Japan, his first time to tour in the Far East.

Nigel also continues to perform as a soloist and has given more than one hundred solo recitals on board the British cruise liners SS Canberra, Oriana, Victoria and Arcadia. He has performed concertos by Beethoven, Shostakovich, Ravel, Rachmaninov, Mozart and Liszt and was a soloist in Poulenc's two piano concerto in the Royal Albert Hall whilst still a junior student at the Royal College of Music.

Apart from several long standing partnerships, including that with Gina McCormack, Nigel has appeared alongside such artists as Michael Collins, Sylvia Marcovici, Ofra Harnoy, Tasmin Little and Bryan Rayner Cook, the Chilingirian, Sorrel and Bingham Quartets and with instrumentalists from Japan, Korea, Canada, Spain, America, Poland and Iceland. He is engaged as Official Accompanist each year for the Tibor Varga International Violin Competition in Switzerland, and has recorded six commercial compact discs.

He teaches at a specialist school for young pianists in Surrey, is visiting professor of piano at the North East of Scotland Music School and is also Professor of Piano at the Royal College of Music, London.



Imma Setiadi was born in Surabaya, Indonesia. A fascination for the piano at her home led to lessons with local teachers who suggested a more serious training. At the age of fifteen, she was invited to perform one of her own compositions in a UNICEF-YAMAHA Junior Original Concert in Hong Kong. She received her Bachelor of Music degree (first class honours) from the Yong Siew Toh Conservatory of Music in Singapore and a Distinction in her Master of Music degree for which she studied with

Nigel Clayton at the Royal College of Music, London. In 2017 she completed her Doctoral degree from the RCM, studying with Nigel Clayton and Amanda Glauert, where she explored her interest in cross-arts practice and concert experience as a pianist.

Her playing was further encouraged by prizes at the Beethoven Piano Society of Europe Concerto Competition, the National Piano and Violin Competition in Singapore and, at the RCM, the Piano Chamber Music Competition and Beethoven Kendall Taylor Prize. She has been selected as one of young artists for the Park Lane Group, Manchester Mid-Day Concerts Society and Leeds Lieder Festival.

In the UK, Imma has performed as soloist, chamber musician and orchestral pianist at venues including Bridgewater Hall, Purcell Room, St. John's Smith Square, The Red House (the house of Britten-Pears), Royal Festival Hall and St. Martin-in-the-Fields. Concerto engagements have included Shostakovich Concertos 1 & 2, Schumann Concerto, Beethoven Emperor Concerto and Mozart Concerto for Two Pianos K.365. Her recent saxophone/piano duo performance (Duo Fantasia) at the Sugrizimai Festival in Vilnius was broadcast by Lithuanian National Radio.

In masterclasses, Imma has worked with Michel Beroff, Angela Hewitt, Jean-Yves Thibaudet, Pascal Roge, Sir Thomas Allen and Malcolm Martineau. She has been engaged as a piano accompanist for masterclasses by world renowned instrumentalists such as Raphael Wallfisch (cello), Maximiliano Martin (clarinet) and James Galway (flute).

Enthusiastic about nurturing younger musicians, Imma teaches at Junior Trinity Laban, Whitgift School and Loughborough Schools Foundation. She also works as an accompanist and teaches aural skills at the RCM.

MUSIC *in* Peebles

NEXT CONCERT

Sunday 6 February 2022 at 2.30pm in the Eastgate Theatre

BRODSKY QUARTET



Borodin Scherzo in D for String Quartet
Schubert String Quartet No. 13 in A minor D.804, Op.29 ("Rosamunde")
MacMillan 'For Sonny' and 'Memento'
Shostakovich String Quartet No. 9 in E flat, Op.117

The Brodsky Quartet, widely regarded as one of the world's finest, is making an eagerly awaited return to Peebles.

Their programme opens with an energetic scherzo by Borodin, which he later orchestrated for inclusion in his unfinished Third Symphony. This is followed by Schubert's ever popular 'Rosamunde' Quartet, full of the composer's characteristic lyricism, yet tinged with the despondency he felt due to his failing health. After two miniatures by James MacMillan, the concert ends with Shostakovich's enigmatic 9th quartet. Although often regarded one of his more exuberant, there are also moments of darkness as well as of contentment before the exhilarating tour-de-force of a finale. Don't miss the chance to hear this great quartet in a fascinating and wide-ranging programme.

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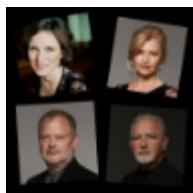
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Sunday 6 February at 2.30pm

BRODSKY QUARTET

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Tuesday 1 March at 7.30pm

LEON McCAWLEY

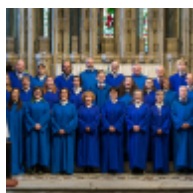
Leon McCawley has few peers in the Classical repertoire and on his very welcome return to Peebles he will play music by Haydn, Mozart and Schubert - the great Sonata in A, D.959.



Tuesday 29 March at 7.30pm

AILIE ROBERTSON with the TURADH STRING QUARTET

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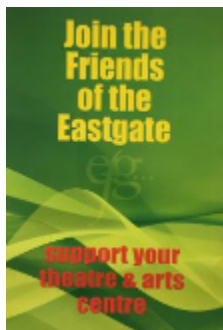
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Patron: Gina McCormack

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Tuesday 16 November 2021 at 7.30pm

GAIA

Monday 13 December 2021 at 7.30pm

KWON-LIM DUO

Sunday 9 January 2022 at 2.30pm

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STRATHCLYDE UNIVERSITY CHOIR

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