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## PROGRAMME

Approx.  
duration  
(minutes)

### **Joseph Haydn (1732 - 1809)**

**Keyboard Sonata No.53 in E minor, Hob.XVI:34 (1784)** 15

- i. Presto
- ii. Adagio
- iii. Molto vivace

### **Wolfgang Amadeus Mozart (1756-1791)**

**Rondo for piano No. 3 in A minor, K.511 (1787)** 10

### **Wolfgang Amadeus Mozart (1756-1791)**

**Piano Sonata No. 18 in D major ("Hunt"), K.576 (1789)** 15

- i. Allegro
- ii. Adagio
- iii. Allegretto

**INTERVAL** (20 minutes)

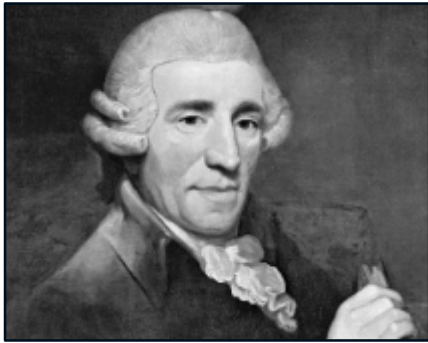
### **Franz Peter Schubert (1797-1828)**

**Piano Sonata No. 20 in A major, D.959 (1828)** 40

- i. Allegro
- ii. Andantino
- iii. Scherzo: Allegro vivace - Trio. Un poco più lento
- iv. Rondo: Allegretto

## Joseph Haydn (1732 - 1809)

### Keyboard Sonata No.53 in E minor, Hob.XVI:34 (1784)



- i. Presto
- ii. Adagio
- iii. Molto vivace

Haydn has a clear place in the genealogy of music – inheritor of C P E Bach, herald of Mozart, teacher of Beethoven. He is more ambiguous in his social context, being the last great composer with a secure place in an

aristocratic household, the security being at the cost of accepting servant's livery and a seat at the servants' supper table downstairs.

He was also one of the first fully to appreciate the expressive potential of the developing pianoforte, to which in his latter years he turned every morning to try out his ever flowing musical ideas, so becoming the creator of the piano sonata as such. This is one of the templates of the classical era, a go-to system for a couple of generations, then made obsolete from within by Beethoven and from outside by social and political revolutions. The templates are constructs in a notional museum but the works cut from them are alive and well.

The E minor sonata opens with a quiet introspective melody which moves on from idea to idea like a bird hopping from branch to branch, knowing and showing the musical space around in its ramifications. This compositional agility was what the romantic era to come had to sacrifice in pursuit of either a lavishly developed sonic presence or instrumental virtuosity. Heard with eighteenth century ears, a Liszt sonata would seem heavy and slow.

The adagio hangs its scales and arpeggios around a simple frame, creating the expectation which the last movement fulfils, with its flying fingertips over an Alberti bass, the this-and-that feeling now resolved into clarity and certainty. The elegance of the whole has no need of a thumping cadence at the end.



## **Wolfgang Amadeus Mozart (1756-1791)**

### **Rondo for piano No.3 in A minor, K.511 (1787)**

Howard Goodall in his book *The Story of Music* (available as an audiobook in Peebles Library) offers a comparison of Haydn's and Mozart's powers of melodic invention. He claims that for all their similarity the tunes remembered after the music finishes are Mozart's. This can be tested at the interval tonight, (be prepared!) but that might be more than a ranking of quality, perhaps a Mozartian melody is already inside the listener, originating in another realm, waiting to be teased out and separated from the composition that frames it.



Be that as it may, the rondo form offers a collage of melodies and responses, the responses vary, the melodies come round again. Often we hear those melodies avoiding squareness with semitones that are more than gracenotes but not quite structural elements of the tunes. The change from minor to major shifts the mood slightly, from stoic to tender, though the pace, reiterating those gentle 6/8 om-pa-pa-om-pa-pa quavers in the bass, is steady.

Mozart's skill as an operatic composer can be felt in the play of voices, particularly inner voices; in the imagined drama it is the contralto whose special charm grabs our attention.

### **Piano Sonata No. 18 in D major ("Hunt"), K.576 (1789)**

- i. Allegro
- ii. Adagio
- iii. Allegretto

The nickname derives from the horncall-like opening. This is Mozart's last sonata. In a letter he writes "I am working on six easy sonatas for Princess Fredericke Louise " (of Prussia) and this has caused doubt in

some scholars as the “easy” is contested, there are difficult counterpoint passages in the first movement. Charles Rosen dismissed these doubts: “easy enough for him”.

The first movement is in regular sonata-form, with the grand first subject and the contrastingly graceful second subject, an effective ploy as developed by Haydn. In working his material Mozart built up systems of tension and release, often by interrupting himself in the middle of cadences, a move that Beethoven was to develop to more explosive effect.



The Adagio is in the dominant key, A major, the most straightforward sign of freshening up and moving on, with a relaxed play of scales and arpeggios to enjoy after the driven character of the first movement. The Allegretto is playful, clever and light-textured, tapering off in a graceful understated conclusion. The whole sonata is very precisely notated in order to clarify the effect in execution, it being as much a pianist’s sonata as a piano sonata.

## **INTERVAL** (20 minutes)

### **Franz Peter Schubert (1797-1828)**

#### **Piano Sonata No. 20 in A major, D.959 (1828)**

- i. Allegro
- ii. Andantino
- iii. Scherzo: Allegro vivace - Trio. Un poco più lento
- iv. Rondo: Allegretto

There was no aristocratic patronage for Schubert, who nevertheless wrote faster and better than his petty-bourgeois world could absorb. In



his essay *Masterpieces of an Ailing Composer*, Richard Drakeford traces the history of how the mass of unpublished manuscripts that he left behind at his early death gradually came to light: Schumann's tireless energy on Schubert's behalf, and in politely unmusical Victorian England the advocacy of Sir George Grove (of the dictionary) and in the twentieth century the Beethoven specialising

pianist Artur Schnabel: these and others hauled Schubert's genius into the light. Beethoven, whom Schubert revered, had been part of the problem, his mastery of concise and dramatic classical forms made Schubert sonatas seem rambling and over-long. Looking at 19th century concert programmes one sees that it is they which are rambling and overlong.

The sonata opens with a memorable chord sequence that returns as a unifying device both at the end of the first movement and again at the end of the whole sonata. The theme blossoms into a seemingly aimless but entrancingly beautiful development which leads inexorably back to a restatement whose import is now revealed. The Andantino is well described as "a composed hallucination" whose rippling wateriness derives from accompaniments of Schubert's many river depicting songs – boldly interrupted by storm music prophetic of later developments in Liszt. No such disturbances affect the gaiety of the Scherzo with a Trio section with exuberantly crossing hands. The last movement is modelled on, and achieves parity with the last movement of Beethoven's G major sonata op 31/1, with the same shape and the same easy uncrowded mood of walking home on a pleasant evening, with some more uphill slopes giving views from the tops.

*Programme note by Philip Hutton*

## LEON McCAWLEY

Praised for his unfailingly communicative playing, British pianist Leon McCawley has been delighting audiences worldwide since winning first prize in the 1993 International Beethoven Piano Competition in Vienna and second prize at the Leeds International Piano Competition the same year. His many concert performances and extensive discography have established him as a pianist of great integrity and variety, bringing freshness and vitality to Classical,



Romantic and 20th century repertoire. McCawley's recent CD of Haydn Sonatas Volume IV for SOMM Recordings is no exception: "There is real freshness to McCawley's playing throughout, concomitant with a sense of Haydn's delight in playing with form. Captured in superb sound, this is one of McCawley's finest discs to date". (International Piano, December 2021).

An acclaimed exponent of Mozart, he has performed and recorded (Avie Records) the complete cycle of Mozart piano sonatas in winning interpretations: "There's absolutely no vanity in his playing. In his hands the Mozartian oeuvre emerged with striking vividness" (International Piano). Notable recitals in past seasons include: London Piano Series at Wigmore Hall (where he is a regular performer), four invitations to International Piano Series at London's Southbank Centre, New York's Lincoln Center, Hong Kong Arts Festival and the Phillips Collection in Washington, DC. He can be frequently heard on BBC Radio 3 both in performance and interview with recent broadcasts including In Tune, Wigmore Hall Lunchtime Series and Performance on 3.

As a concerto soloist, Leon performs with many leading British orchestras including the BBC Philharmonic, London Philharmonic, Royal Philharmonic, Royal Scottish National and Ulster Orchestras, Bournemouth and City of Birmingham Symphony Orchestras and Royal Northern Sinfonia. He made his sixth appearance at the BBC Proms in August 2019 performing John Ireland's Piano Concerto with BBC Concert Orchestra/Bramwell Tovey which was televised on BBC4. Further afield, McCawley has made concerto appearances with, amongst others, Cincinnati, Dallas, Fort Worth, RTÉ National and St. Petersburg Symphony Orchestras, Malaysian and Netherlands Philharmonic Orchestras, Philadelphia Orchestra and Orquesta Sinfónica del Principado de Asturias and has worked with conductors such as Hans Graf, Miguel Harth-Bedoya, Domingo Hindoyan, Andrew Litton, Kurt Masur, Rossen Milanov and Sakari Oramo.

Highlights of the 2021/22 season include an Artist-in-Residence series of four recitals at Wigmore Hall celebrating the late works of Haydn, Mozart and Schubert, his debut recital at the Singapore International Piano Festival and a welcome return to London Philharmonic Orchestra with Robin Ticciati performing Mozart Piano Concerto K466.

He studied at Chetham's School of Music, Manchester with Heather Slade-Lipkin before continuing his studies at the Curtis Institute of Music, Philadelphia with Eleanor Sokoloff. He also received invaluable guidance from Nina Milkina in London.

As a collaborative musician, he has performed at many prestigious concert venues including BBC Proms Chamber Series, BBC Radio 3 Lunchtime Series at Wigmore Hall and Aldeburgh, Brighton, Cheltenham, Edinburgh, Galway and Westport festivals.

Leon has appeared as juror and adjudicator of many competitions including The International Edvard Grieg Piano Competition, BBC Young Musician, Royal Overseas League Competition and Feis Ceoil (Dublin). In May 2020 he appeared as Television Guest for the BBC Young Musician 2020 Keyboard Final.

McCawley's discography includes: Schumann Piano Music (Avie Records), an Editor's Choice in Gramophone; The Complete Piano Works of Hans Gál (Avie), also a Gramophone Editor's Choice; The Complete Mozart Piano Sonatas (Avie) awarded a Diapason d'Or; Chopin Piano Music (SOMM Recordings); Barber Piano Music (SOMM), a Critic's Choice in Gramophone in November 2011; Beethoven's Choral Fantasy with Royal Philharmonic and City of London Choir/Hilary Davan Wetton (Naxos); Brahms Piano Music (SOMM), selected as Classic FM CD of the Week in July 2012; Schumann Piano Music (SOMM); Rachmaninov Complete Preludes (SOMM); Vaughan Williams Double Piano Concerto with John Lenehan and Royal Scottish National Orchestra/Martin Yates (Dutton Epoch), described as 'not been better served on record before' and awarded 5 stars by BBC Music Magazine; Haydn Sonatas and Variations (SOMM) awarded a Diapason d'Or; Stanford's Piano Concerto in B flat with Royal Northern Sinfonia/Martin Yates (Dutton Epoch); Schubert Piano Music (SOMM); and two further volumes of Haydn Sonatas with SOMM. His tenth disc for SOMM, Haydn Sonatas Volume IV was released in November 2021.

Leon McCawley is professor of piano at London's Royal College of Music. He is married to the painter Anna Hyunsook Paik.



## LEON McCAWLEY PLAYS HAYDN AND MOZART

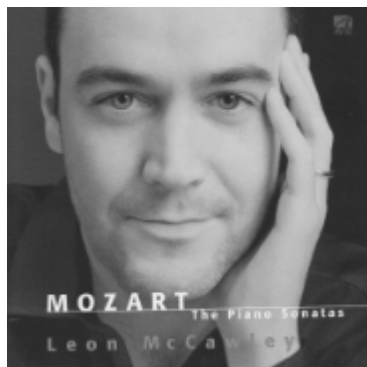
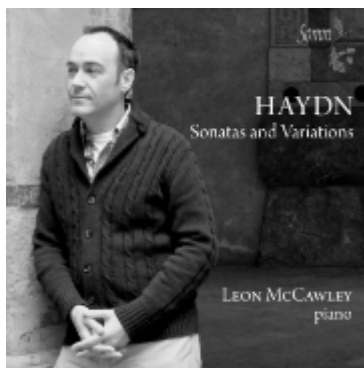
Sonatas by Haydn and Mozart included in this evening's recital also feature in Leon McCawley's extensive and highly-acclaimed discography

### HAYDN | SONATAS AND VARIATIONS

(includes Sonata No.53 in E minor,  
Hob.XVI:34)

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(*Pianist Magazine*)

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uniformly accomplished reading."  
(*The Observer*)

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# MUSIC *in* Peebles

## NEXT CONCERT

Tuesday 29 March 2022 at 7.30pm in the Eastgate Theatre

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**AILIE ROBERTSON (harp)**



**THE TURADH STRING QUARTET**

Edinburgh-born Ailie Robertson is one of Scotland's leading harpists and composers whose work spans traditional and contemporary forms. For this special concert, she brings her new work, 'The Living Mountain', a homage to the Cairngorm mountains and the natural world, inspired by Nan Shepherd's classic book of the same name.

Harp, string quartet and field recordings combine to create musical soundscapes that are emotive, exciting, haunting and soulful. Ailie is joined by the Turadh Quartet, a truly international group formed at the Royal Conservatoire of Scotland, consisting of musicians from Scotland, The Netherlands, Singapore and Hungary.

Before the interval, Ailie will play a selection of Baroque and Contemporary European works for Scottish Harp.

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## ADVANCE NOTICE OF A SPECIAL CONCERT!

# SAANJH



**Ankna Arockiam**  
(mezzo-soprano)



**Hardeep Deerhe**  
(tabla)



**Edward Cohen**  
(piano)

Winners of Chamber Music Scotland's 2022 Underrepresented Composers Tour Opportunity, Ankna Arockiam, Edward Cohen, and Hardeep Deerhe created Saanjh (which translates as 'dusk' in Hindi) in October 2020, for St Andrews Voices Festival.

These three highly accomplished musicians call on their eclectic influences to portray a collection of musical scenes, exploring a woman's journey through dusk and the experiences and challenges she faces along the way. Through collaboration, cultures will merge to create an innovative soundscape blending voice, piano, and tabla, with elements of improvisation and conversation.

We are very fortunate to have been offered the opportunity to hear this unique performance here in Peebles - don't miss it!

**Friday 29 April 2022 at 7:30 pm | Eastgate Theatre, Peebles**

**TICKETS:** £15 (£7 if accompanying children under 12; under 25s FREE)  
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**Note that entry to this concert is not included in the 2021/22 season ticket.**



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In its 75th season, Music in Peebles faces unprecedented uncertainty.



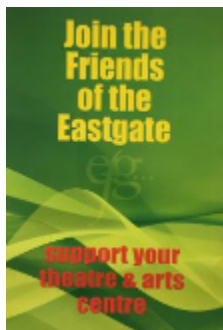
We remain committed to presenting high-quality live concerts. However, until audiences return to pre-pandemic levels, there is no doubt that our ability to maintain the number and quality of concerts will be under pressure.

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# MUSIC *in* Peebles

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## 2021-2022 Season

Sunday 5 September 2021 at 7.30pm

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Tuesday 5 October 2021 at 7.30pm

**CARMENCO**

Tuesday 2 November 2021 at 7.30pm

**JAMES WILLSHIRE**

Tuesday 16 November 2021 at 7.30pm

**GAIA**

Monday 13 December 2021 at 7.30pm

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Sunday 9 January 2022 at 2.30pm

**PATRON'S CONCERT**

Sunday 6 February 2022 at 2.30pm

**BRODSKY QUARTET**

Tuesday 1 March 2022 at 7.30pm

**LEON McCRAWLEY**

Tuesday 29 March 2022 at 7.30pm

**AILIE ROBERTSON**

Tuesday 12 April 2022 at 7.30pm

**STRATHCLYDE UNIVERSITY CHOIR**