



**MUSIC** *in* Peebles  
presents



# MIDSUMMER MUSIC



**Gina McCormack (violin)  
& Nigel Clayton (piano)**

**Eastgate Theatre & Arts Centre, Peebles  
Sunday 4th July 2021 at 4.00 pm**

**Chamber  
Music  
Scotland**

This concert is supported by  
Chamber Music Scotland  
through funding provided by  
Creative Scotland



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# MUSIC *in* Peebles

## NEXT CONCERT

Saturday 7th August at 2.30pm in the Eastgate Theatre

## MORE MIDSUMMER MUSIC



***Marcus Barcham Stevens (violin) & Christina Lawrie (piano)***

Christina and Marcus are both familiar faces from their past appearances in Peebles, Christina from her solo recitals here and Marcus as a member of the Fitzwilliam String Quartet. As a husband and wife duo, they have been delighting audiences throughout the pandemic with fortnightly online 'Concerts from our Living Room'. Now, at last, they are able to bring that same level of rapport and intimacy to the concert hall with a programme featuring some favourite pieces from their recorded series.

Centrepiece of the recital will be the second violin sonata by the remarkable 19th century French composer Louise Farrenc. Christina Lawrie says, "Louise Farrenc's magnificent Sonata no. 2 is a bold, large-scale work with gorgeous melodies, harmonies and virtuosic sweep." The programme also includes Bach's famous 'Air on a G String', a Chopin Ballade and a Scottish folk set (containing a surprise local connection....). Truly something for everyone.

Tickets cost £10 from the Eastgate Box Office (01721 725777).

For full details of our 2021/22 season of concerts, please pick up a leaflet at the Eastgate Theatre or visit [www.musicinpeebles.org.uk](http://www.musicinpeebles.org.uk)

## PROGRAMME

Approx.  
duration  
(minutes)

### **Jean-Marie Leclair (1697-1764)**

#### **Sonata in D, Op 9 no. 3 (1743)**

15

- i. Un poco andante
- ii. Allegro
- iii. Sarabanda: Largo
- iv. Tambourin: Presto

### **Amy Beach (1867 – 1944)**

#### **Romance for Violin and Piano, Op.23 (1893)**

7

### **Sergei Prokofiev (1891 – 1953)**

#### **Five Melodies, Op 35b (1925)**

12

- i. Andante
- ii. Lento, ma non troppo
- iii. Animato, ma non allegro
- iv. Allegretto leggero e scherzando
- v. Andante non troppo

### **Gabriel Fauré (1845 – 1924)**

#### **Sonata in A, Op 13 (1876)**

25

- i. Allegro molto
- ii. Andante
- iii. Scherzo: Allegro vivo
- iv. Allegro quasi presto

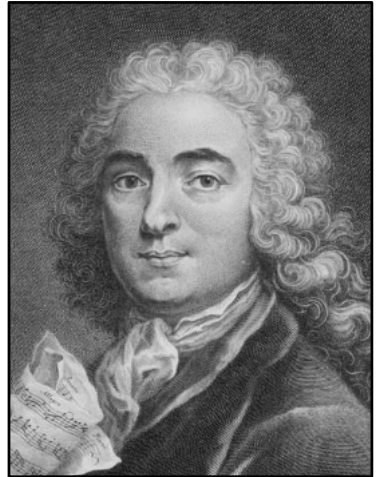
**Please note that there will be no interval during this concert.**

## Jean-Marie Leclair (1697-1764)

### Sonata in D, Op 9 no. 3 (1743)

- i. Un poco andante
- ii. Allegro
- iii. Sarabanda: Largo
- iv. Tambourin: Presto

Leclair was the exemplary itinerant maestro of early 18th century Europe, finding his instrument and his mentors, Vivaldi and Corelli, in Italy and his niche and his patrons in Paris. In his Turin years he also excelled as a dancer and dancing master. One can sense this balletic deportment in the transitions of tempo between the movements of his violin sonatas, and the stylised gravity of the opening.



It was Leclair who brought the virtuosic violin techniques of Italian masters and makers into French music, publishing sonatas, 72 of them, and 12 concertos, in books of six. His wife, Louise, was a skilled music engraver. “Behind every great man there is etc...”

In this sonata it is violin as soloist, solemn, splashy, flashy, *espressivo* as required, and the keyboard accompaniment supports from behind, efficient, attentive and faultless, like Jeeves. The music never travels far from the home key and its immediate neighbours, and has a strong sense of pattern, but the repeats, the characteristic rising sequences and elegant answering moves, always sound fresh and appealing.

Kenneth Clark titled a chapter of *Civilisation* “The Smile of Reason”, in which he surveys the cultural eminences of Leclair’s Paris, Voltaire, Diderot et al. “What witty intelligent faces!” he remarks of these

outward presentations of Enlightenment hope, “the smile of reason may seem to betray a certain incomprehension of the deeper human emotions, but it didn’t preclude some strongly held beliefs...natural law....justice...toleration. Not bad.” Leclair and his smile presents these aspirations in their pure and abstract state.

## **Amy Beach (1867 – 1944)**

### **Romance for Violin and Piano, Op.23 (1893)**

The United States started producing symphonic composers in substantial numbers in the late 19th century. Today the names Horatio Parker, Henry F Gilbert, Daniel G Mason et al are fairly obscure. Amy Beach has long been seen and heard as the outstanding classical musician of the “gilded era”, the composer of the Gaelic Symphony, concertos, songs, piano and chamber music.



She was the daughter of the Cheneys, an academic father and a musical mother, parents who recognised, encouraged and protected from exploitation Amy’s early appearing talent (unlike her wretched husband who contributed only the surname by which she is known). There are child-prodigy anecdotes surrounding her, such as her knowing forty songs by the age of one, and by five able to compose on holiday at grandfather’s farm with neither paper nor piano, and write out the results back home.

At a time when America and Britain suffered a cultural cringe, sending young music talent to Germany to be Germanised, Amy Beach was proudly home-grown, and in her maturity toured Europe triumphantly, often with her friend the violinist Maud Powell, to whom the Romance is dedicated. They performed this work together, to a huge audience, at

the Chicago Exposition of 1893, America's entry into the competitive array of Expos, Great Exhibitions, World Fairs.

For all that, her teacher in Boston was Carl Baermann, a pupil of Liszt, and we can hear the Liszt-Wagner influence, even perhaps the Liebestod transcription of Liszt from *Tristan und Isolde*. Beach's affinity with this terrain is in the soaring emotionalism, accumulating rising scale motifs and throbbing, shifting harmonies.

## **Sergei Prokofiev (1891 – 1953)**

### **Five Melodies, Op 35b (1925)**

- i. Andante
- ii. Lento, ma non troppo
- iii. Animato, ma non allegro
- iv. Allegretto leggero e scherzando
- v. Andante non troppo

Prokofiev has a particular rapport with violinists, and his friendship with Joseph Szigeti and David Oistrakh resulted in collaboration as well as inspiration. He was also impressed by Pawel Kochanski, the dedicatee of his Violin Concerto, and in 1925 was persuaded by him to rework the Five Vocalises (Songs without Words) as violin and piano pieces. In two intensive sessions of a few hours the transcription was made.



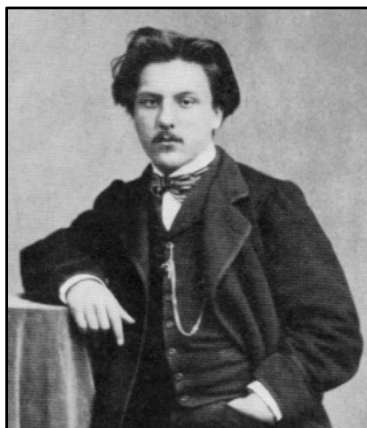
Prokofiev made his mark as “Young Turk”, throwing off work of barbaric cragginess and technical difficulty, and a mellowing and accommodating of tradition followed, although not sufficiently for the cultural vigilantes of the Soviet Union. His style remained the antithesis of late-romantic lushness, aiming for a realisation of primitive impulses. Playfulness and satire were enduring characteristics.

## Gabriel Fauré (1845 – 1924)

### Sonata in A, Op 13 (1876)

- i. Allegro molto
- ii. Andante
- iii. Scherzo: Allegro vivo
- iv. Allegro quasi presto

As a young composer Fauré had strongly supportive friends and patrons who pestered publishers on his behalf. Difficulties in getting published were adduced by publishers who suspected Fauré of precisely the audacity and individuality that audiences come to enjoy when confirmed, firstly as acceptable and respectable, and finally as authentic and masterly.



This violin sonata was his breakthrough. Its first performance in 1876 was rapturously received, and has been Fauré's most popular work since then. It has also been immortalised as the model for the fictional Vinteuil Sonata that occasioned much swooning in Marcel Proust's *Remembrance of Things Past*, although the Frank Sonata also has its claim there.

The first movement has freshness and verve from the outset, and a close knit density of composition, as with the slightly older Brahms, but with that French accent that, by association of chromatic (semitone-accented) harmonies with contemporary impressionist painting, seems to inhabit skies and rainbows more than, say, roots and forests.

The second movement is more reticent, a barcarolle style episode suggests to the Venetophile the glimmering water and the song of the gondolier. No extra-musical associations are needed to enjoy any of this,

but they occur anyway; a certain pictorialism is in French music's received habit of listening. The light-hearted scherzo blends lively cross-rhythms with pizzicati. The finale has a three part structure, with a more developed central section, rounded off with a reprise. It is supple, unexpected and convincing throughout.

*Programme note by Philip Hutton*

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**Gina McCormack** is well established as one of Britain's leading artists, with regular performances as a soloist and chamber musician at venues across the country and abroad. She made her recital debut in London at the Wigmore Hall at the age of 21 and has appeared many times since then in both that Hall and at the South Bank Centre, and at venues and Festivals across the country.

Gina has performed as soloist with the Hallé and Royal Philharmonic Orchestras, the Scottish Chamber Orchestra and the former Bournemouth Sinfonietta. Solo tours abroad have taken her to France, Norway, Denmark, the Czech Republic, South Africa and South America, and most recently to Austria and Switzerland.

Gina studied with György Pauk at the Guildhall School of Music and Drama, London, and attended masterclasses with Sandor Vegh (at the Salzburg Mozarteum and at Prussia Cove in Cornwall), Dorothy DeLay, Andras Mihaly and Siegmund Nissel (from the Amadeus Quartet). While still a student, she was a prizewinner at the Royal Overseas League Music Competition in London and at the International Young Concert Artists' Competition in Tunbridge Wells, where she has since returned to serve on the jury.



Gina has over twenty years' experience as a quartet leader. For many years she was the leader of the Sorrel Quartet, with whom she was frequently heard on BBC Radio Three. The quartet made twelve CDs for Chandos Records, of works by Britten, Mendelssohn, Schubert and the complete cycle of Shostakovich quartets. Their Elgar CD was chosen as one of Classic FM's records of the year and was Editor's Choice in Gramophone Magazine. The group also recorded John Pickard's Quartets on the Dutton label.

She then led the Maggini Quartet for two years, leaving that group in March 2010 to focus on her solo work, continuing a long association with her duo partner, pianist Nigel Clayton. Most recently, she spent two years as first violinist of the Brodsky Quartet, with a hugely busy concert schedule in the UK and abroad. Highlights were tours of Australia, New Zealand and Mexico. She made the tough decision to leave the group in February 2021, needing to be closer to home for family reasons, and will be returning once again to her solo work.

Gina McCormack is also well-known as a teacher, having spent 11 years as professor of Violin at Trinity Laban Conservatoire of Music and Dance (formerly Trinity College of Music) in London, followed by 7 years at the Royal Conservatoire of Scotland in Glasgow. She is currently teaching at the Royal Northern College of Music, Manchester, and also gives regular masterclasses both in the UK and at summer festivals abroad. She frequently coaches amateur musicians, finding their deep love and knowledge of music rejuvenating.

Gina's passion for dance has led to a long association with the choreographer Matthew Bourne, whose New Adventures orchestra she has led for many years, being part of his very first iconic production of "Swan Lake" and so many other award-winning shows since then. She has also continued her long association with the London Chamber Orchestra throughout her busy career, a special highlight of which was playing for the wedding of the Duke and Duchess of Cambridge.

Since 2018, Gina has been Patron of Music in Peebles.

**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.

## WATCH & LISTEN AGAIN!

It's a feeling familiar to any music lover - getting to the end of a wonderful concert and wishing you could re-live the whole experience. Well, now you can....

Thanks to funding from Chamber Music Scotland, this afternoon's concert is being recorded by local film-maker Tom Swift and will be available soon for viewing and listening on YouTube. Along with the entire concert there will also be an exclusive short recorded conversation between Caroline Adam, General Manager of the Eastgate Theatre, and Gina McCormack, Patron of Music in Peebles.



Why not take the opportunity to enjoy the concert again? Maybe introduce friends and family so they can share your enjoyment? It's free, and all we ask in return is that you consider making a small donation.....

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## Music in Peebles is on Givey!

We now have our own page on

**Givey**

“the online donations platform serving the forgotten 95% of small charities.”



After a traumatic 2020/21, the cultural sector faces serious challenges in 2021/22, and Music in Peebles is no exception. The return of live concerts will bring music back to our community, provide employment for musicians and income for the Eastgate Theatre. However, with restricted audiences, ticket sales (our main source of income) will be drastically cut and our ability to maintain the number and quality of concerts will be under severe pressure.

Your donation, large or small, will help us to go on bringing outstanding musicians and the finest music to Peebles through the difficult times ahead.

You can donate easily by visiting the Music in Peebles page on Givey's website, using the URL below, or by scanning the QR code.

Thank you!

<https://www.givey.com/musicinpeebles>



## LOOK WHO'S COMING TO PEEBLES!

Ten outstanding concerts make up our bumper 75th season. Watch out for full details and ticket sales, coming soon.



It's been worth the wait....

MUSIC IN PEEBLES 2021/22 SEASON - STARTS SUNDAY 5th SEPTEMBER



Clare Hammond (Piano)



Creating Carmen



James Willshire (Piano)



Gaia (Violin & Cello)



Kwon-Lim (Cello & Piano)



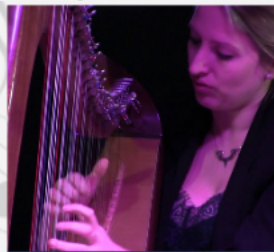
Patron's Concert



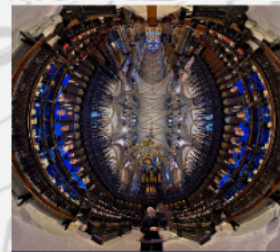
Brodsky Quartet



Leon McCawley (Piano)



The Living Mountain (Harp & String Quartet)



Stainer's 'Crucifixion'