



**MUSIC** *in* Peebles

presents



# MIDSUMMER MUSIC



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

**Eastgate Theatre, Peebles  
Saturday 7 August 2021 at 2.30 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**  
**75th SEASON OPENING CONCERT**  
**Sunday 5 September at 7.30pm**  
**in the Eastgate Theatre**



**CLARE HAMMOND (piano)**



We are delighted to welcome back Clare Hammond who thrilled us in April 2018 with her dazzling playing.

She returns with a wonderfully eclectic programme ranging from late 18th century France (Hélène de Montgeroult, first ever woman professor at the Paris Conservatoire) to the present (a work commissioned by Clare from Richard Barnard).

Along the way, we encounter works by Brahms, Piazzolla (creator of ‘Nuevo Tango’) and William Grant Still Jr. (‘The Dean of African-American Composers’). Clare demonstrates her passion for Polish music by ending her recital with a virtuosic early work by Karol Szymanowski.

**Programme**

Hélène de Montgeroult	Selection from Etudes
Piazzolla, arr. Davies	Suite from A Midsummer Night's Dream
Brahms	Six Piano Pieces, Op. 118
Richard Barnard	Neanderthal Ballads
William Grant Still	The Bells
Szymanowski	Variations on a Polish Theme, Op. 10

Season tickets £100 (entry to all TEN concerts in the season) - **on sale NOW!**  
 Single tickets £15 (£7 for members of Biggar Music and Moffat Music Society and for adults accompanying children under 12)  
**- on sale from 10th August**

All under-25s are admitted FREE.

All tickets are available from the Eastgate Box Office (01721 725777).

For full details of our 2021/22 season of concerts, please pick up a brochure at the Eastgate Theatre or visit <https://musicinpeebles.org.uk/>

## PROGRAMME

Approx.  
duration  
(minutes)

### **Fritz Kreisler (1875-1962)**

#### **Praeludium and Allegro (1910)**

6

- i. Preludio
- ii. Allegro

### **Johann Sebastian Bach (1685-1750)**

#### **Air on a G string (1731)**

5

(from Orchestral Suite No. 3 in D major, BWV 1068)

### **Frédéric Chopin (1810-1849)**

#### **Ballade for piano No. 3 in A flat major, Op. 47 (1841)**

8

### **Louise Farrenc (1804-1875)**

#### **Violin Sonata No.2 in A major, Op.39 (1850)**

30

- i. Allegro grazioso
- ii. Scherzo: Allegro
- iii. Adagio
- iv. Finale. Allegro

### **Scottish Folk Set**

11

- i. Duncan Ban MacIntyre      Mairi Bhan Og
- ii. Melvin Cannell              Strathspey: 'Magic Circle'
- iii. Melvin Cannell              Tweeddale Tango
- iv. Burns/Urbino                 My love is like a red rose
- v. Nathaniel Gow                 Largo's Fairy Dance
- vi. James Scott Skinner         De'il Amang the Tailors
- vii. Trad.                             Muileann dubh (The Black Mill)

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

## **Fritz Kreisler (1875-1962)**

### **Praeludium and Allegro (1910)**

The Oxford Companion to Music is uncharacteristically sniffy about Fritz Kreisler, deprecating his “entertaining an enormous and infatuated public with trifles of his own composing” – this written shortly after Kreisler had chosen his moment to reveal that the invariably agreeable pieces he fathered on obscure 18th century composers were of his own making. “Pastiche” can refer to a composition in another man’s style, with a hint of insincerity or inauthenticity. But the “infatuated” audiences who succumbed to Kreisler’s charm are now inclined to say “music is music is music”. And references to Gaetano Pugnani (1731-1798) are happy to acknowledge that composer’s afterlife in the hands of the Viennese charmer.



The introduction is theatrical in its strutting crotchets, moving in octave and 6th intervals over the not unexpected modulations, slow notes in a brisk rhythm moving to brisk semiquavers in a slow rhythm. The violin, as an instrument, is the star, and the piano the subservient support, though the combined strength becomes apparent where the piano’s bass drone “ostinato” accompanies the violinistic cadenza towards the end.

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## **HEAR CHRISTINA AND MARCUS ONLINE**

In March 2020, Christina and Marcus started their own online series of fortnightly concerts under the banner **#ConcertFromOurLivingRoom**.

There’s a wonderful range of repertoire (including two pieces by Melvin Cannell) and the whole series is available to view on Christina’s YouTube channel:

**[https://bit.ly/christina\\_online](https://bit.ly/christina_online)**.

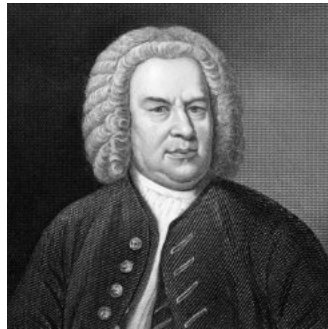
Happy listening!



## **Johann Sebastian Bach (1685-1750)**

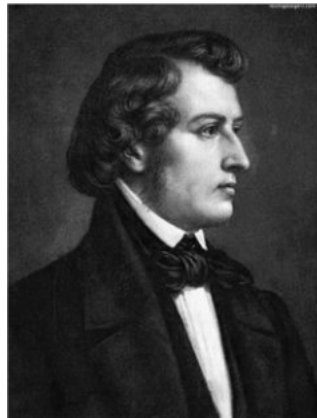
### **Air on a G string (1731)**

This is an arrangement by August Wilhelmj, Professor of violin at the Guildhall school of music around the turn of the twentieth century, who took the second movement of Bach's Third Orchestral suite in D, transposed it down to C major so that the dominant would sound scrumptious on the open G string, with a piano accompaniment. There was never any suggestion that the piece was composed by Wilhelmj.



## **Frédéric Chopin (1810-1849)**

### **Ballade for piano No. 3 in A flat major, Op. 47 (1841)**



The piano solo item in our concert is by the most consummate and self-sufficient of pianist-composers. He did compose a cello sonata but steered clear of the violin. Perhaps he wanted the sweetness of his preferred Pleyel piano's high register to sound supreme.

The Ballade was a form invented by Chopin, a name suggesting songfulness and some story element redolent of medieval times, something in the air in the 1840's, when in England the Pre-Raphaelite sensibility was hatching. The opening is full of expectation, the 6/8 time signature gives it a feeling for speech rhythm and the first pages fill out are like a completed chapter. From somewhere else enters a soprano melody of gentle folksy charm to a rocking accompaniment, distant as in a landscape, which recurs as a refrain, enlarged and roused to something close and pressing by the climax of the piece, an intensely passionate fulfilment of the opening promise, with a thunderous descending sequence of cadences, which the amateur pianist, and in fact some of the great pianists of the distant

past, Paderewski or Pachman, would crash through with showers of wrong notes, but get to the point anyway.

Nicholas Temperley, writing about Chopin in Grove's Music Dictionary, notes the personal characteristics that lie behind the music. No radical, and indifferent to religion, he found the existing social order in Paris congenial, was correctly and fashionably dressed and was humorous, modest and convivial in conversation. He was nostalgic about his native Poland but distant from emigré politics. This was a complete sublimation of passion into music, his inner self-confidence was untouched by his friend the painter Delacroix, a radical artist who liked no music later than Mozart.

## **Louise Farrenc (1804-1875)**

### **Violin Sonata No.2 in A major, Op.39 (1850)**

- i. Allegro grazioso
- ii. Scherzo: Allegro
- iii. Adagio
- iv. Finale. Allegro



Born Jeanne-Louise Dumont, Louise Farrenc was a successful and admired pianist and composer who flourished in a professional artistic milieu. Her father and her sister were sculptors, her friends were writers, her husband was a flautist and later a music publisher, founder of Farrenc editions. She was a piano pupil of Moscheles and Hummel and a composition pupil of Reicha. She in her turn became Professor of Piano at the Paris

Conservatoire, and a successful one in that her many students went on to prizes and careers. Yet there was the problem – for some men and women – of equal pay for women. After ten years she and her supporters had to campaign for the full professorial salary.



After her death her music fell out of the repertory and has been revived only recently by concerns to do justice to women artists. In the intervening century its disappearance was rather complacently acknowledged by J-P Fétis, a 19<sup>th</sup> century French music critic, who explained that it was the broad public who were “not very knowledgeable” and would not be interested in a woman composer with a pass name. This is the familiar excuse – the modern equivalent would be the lack of awareness of any serious composer living in Peebles being passed off as the certain knowledge that there were none.

This music has a flavour of its era, the mid nineteenth century, such as can be detected in, say, Saint-Saens or Gounod. There is a certain glossiness and sumptuousness of timbre, melodic elaborations more fetching than the chaste classicism of Schubert or Hummel, but it does not aspire to Wagnerian weight or the aggrandised scale of late romanticism. The four movements are contrasts of tempo but consistent in mood.

### **Scottish Folk Set**

- |      |                      |                                |
|------|----------------------|--------------------------------|
| i.   | Duncan Ban MacIntyre | Mairi Bhan Og                  |
| ii.  | Melvin Cannell       | Strathspey: ‘Magic Circle’     |
| iii. | Melvin Cannell       | Tweeddale Tango                |
| iv.  | Burns/Urbino         | My love is like a red rose     |
| v.   | Nathaniel Gow        | Largo's Fairy Dance            |
| vi.  | James Scott Skinner  | De’il Amang the Tailors        |
| vii. | Trad.                | Muileann dubh (The Black Mill) |

Continuity of tradition requires that the contemporary and the local fit amicably into the company of great predecessors without high-art sensitivities about pastiche or authenticity. Melvin tells me he choreographed a fairly complex strathspey then wrote the tune to fit the steps, with the usual eight-bar phrases, repeats and inversion. His Tango has no Scottish accent, he says, but perhaps Tweeddale can learn to tango.

Duncan Ban MacIntyre, like Burns, was a poet with a built-in music component, and was married to Mhairi “young and fair”.



Nathaniel Gow (1763-1831, above left) was one of several fiddle-playing sons of Neil Gow, and James Scott Skinner “the Strathspey King” (1843 – 1927, above right), having lost some left hand fingers in a shotgun accident, played the other way, mirrorwise. This will not happen tonight.

*Programme note by Philip Hutton*

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**Marcus Barcham Stevens** is Principal 2nd Violin with the Scottish Chamber Orchestra and Co-Leader of the Britten Sinfonia, with which he has appeared as soloist and directed from the violin. He has guest led Aurora



Orchestra, Orchestra of the Age of Enlightenment, the City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Birmingham Contemporary Music Group, Ensemble Modern Frankfurt and Musikfabrik Köln. He was a member of the Fitzwilliam String Quartet for 7 years, with whom he recorded CDs of late Schubert and Shostakovich string quartets.



Marcus has broadcast as a soloist and chamber musician on BBC Radio 3 and live in recital on Classic FM. He has performed chamber music with Peter Donohoe, Paul Lewis, Freddy Kempf, Peter Hill, Emmanuelle Haïm, Alina Ibragimova, Leon McCawley, Paul Watkins, and with Thomas Adès in music by Adès at Carnegie Hall. As a chamber musician, Marcus has performed at the Wigmore Hall, Purcell Room, Manchester's Bridgewater Hall, Symphony Hall Birmingham, the International Musicians' Seminar Prussia Cove, the Library of Congress in Washington, the Haydn String Quartet Festival, Esterhazy and the Opéra Comique, Paris. Marcus also played Vaughan Williams' *The Lark Ascending* in Westminster Abbey for their centenary commemoration of the end of the 1st World War.

He has recorded over 20 pieces of contemporary chamber or ensemble music, and with the Eroica String Quartet, Marcus played in the world première recording of the original version of Mendelssohn's Octet. Marcus has recorded with Ensemble Denote two CDs of Mozart's chamber music, including a violin and viola duo, violin Sonata and piano quartet, and has recorded with Jonathan Cohen's ensemble Arcangelo. Marcus also played for many years with Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique.

As composer, Marcus particularly likes writing sacred choral music. He was in the Final of the New Music for St.Paul's Cathedral composition competition 2012; his choral music has been performed by Ex Cathedra Choir and Jeffrey Skidmore in their Christmas concerts 2018 and 2019, by Ely Cathedral Girls choir and in Temple Church London. He has also written string quartets for the Fitzwilliam String Quartet, "Dhyana" for soprano and ensemble for Chroma ensemble, described as "hugely impressive" (George Hall, the Guardian, 2011), "Octagon" for members of the BBC Symphony Orchestra and Guildhall students, and the ballet "Tela" for the Lantern Dance Theatre Company.

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## Christina Lawrie

Hailed as a rising star by the magazine *International Piano*, Scottish pianist Christina Lawrie has performed as soloist in live BBC Radio 3 and Radio Scotland broadcasts, in the Grieg Concerto with the Royal Scottish National Orchestra, and in solo recitals for Wigmore Hall, Cheltenham Music Festival, Purcell Room, South Bank Centre, St. George's, Bristol and Perth Concert Hall. She has performed for music clubs spanning nearly all of the British Isles, from the Orkney Islands to the Channel Islands.



As a member of the Sutherland Duo with violinist Harriet Mackenzie, Christina held the EMS Chamber Music Residency 2010-12. The Sutherland Duo has just recorded a debut album of music by Grieg, Prokofiev and Tchaikovsky. This recording follows on from Christina's solo CD, which features music by Brahms, Carl Vine and Rachmaninov.

Christina's Wigmore Hall debut recital was praised by *Musical Opinion* for its "astute intelligence and warmth of spirit". She made her South Bank debut in the Park Lane Group Young Artists Series. The *Observer* praised her "formidable intellect and boundless technique...Fantastic playing", and *Musical Opinion* described her as "a very gifted young player..."

Christina has won a host of accolades on a national and international level. She was a finalist in the Royal Overseas League Piano Competition in London, the Madrid International Piano Competition "Compositores de España" and a prizewinner at the Marsala International Piano Competition. At the age of 17 she was a prizewinner in the National Mozart Competition and a runner-up in Bromsgrove International Young Musicians Platform. She won numerous prizes at the RCM and the RAM, and won a Dewar Award, Scotland's accolade for emerging artists.

Christina was a pupil of Jean Hutchison at the Music School of Douglas Academy in Glasgow. She went on to study at Chetham's School of Music before reading Music at Trinity College, University of Cambridge. Subsequently the RCM awarded her a Leverhulme Postgraduate Studentship, enabling her to study with the celebrated pianist Yonty Solomon. Christina was also privileged to undertake further study with Vanessa Latache at the RAM and privately with the eminent pedagogues Sergei Babayan and Joan Havill.

## 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.....

This afternoon's concert is being recorded by local film-maker Tom Swift and will be available soon for viewing and listening on YouTube.



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.....



## 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) are drastically reduced 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.

As Music in Peebles is a Registered Charity, you can increase the value of your donation, at no extra cost to yourself, by allowing us to claim Gift Aid (details are on the Givey site).

Thank you!

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



# LOOK WHO'S COMING TO PEEBLES!

Ten outstanding concerts make up our bumper 75th season. Season tickets are on

sale now; single tickets from 10th August.

Pick up a brochure at the Eastgate or visit [musicinpeebles.org.uk](http://musicinpeebles.org.uk).



Clare Hammond (Piano)



Creating Carmen



James Willshire (Piano)



Gaia (Violin & Cello)



Kwon-Lim (Cello & Piano)



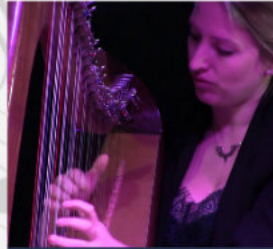
Patron's Concert



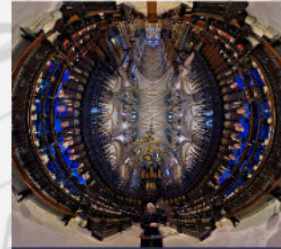
Brodsky Quartet



Leon McCawley (Piano)



The Living Mountain (Harp & String Quartet)



Stainer's 'Crucifixion'

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