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2021-22**

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MUSIC *in* Peebles

presents

Festival Concert 2021



CLARE HAMMOND (piano)



This concert is part of
Creative Peebles Festival 2021
and is the opening concert of
Music in Peebles 75th season

2021/22 SEASON
Eastgate Theatre, Peebles
Sunday 5th September 2021 at 7.30 pm



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PROGRAMME

Approx.
duration
(minutes)

Hélène de Montgeroult (1764-1836)

Selection from Etudes (1788-90) 10

Astor Piazzolla (1921-1992)

Suite from 'A Midsummer Night's Dream (1986) 15

Johannes Brahms (1833-1897)

Six Piano Pieces, Op. 118 (1893) 23

- i. Intermezzo in A minor. Allegro non assai, ma molto appassionato
- ii. Intermezzo in A major. Andante teneramente
- iii. Ballade in G minor. Allegro energico
- iv. Intermezzo in F minor. Allegretto un poco agitato
- v. Romanze in F major. Andante
- vi. Intermezzo in E flat minor. Andante, largo e mesto

INTERVAL (20 minutes)

Richard Barnard (b.1977)

Neanderthal Ballads (2020) [commissioned by Clare Hammond] 15

- i. Hand spirits
- ii. Child's game
- iii. Hearth communion
- iv. The path through the forest to the edge of the sea
- v. Feathered dance
- vi. What they dreamed of when they dreamed of us

William Grant Still Jr. (1895-1978)

The Bells (1943) 9

- i. The Phantom Chapel
- ii. Fairy Knoll

Karol Szymanowski (1882-1937)

Variations on a Polish Folk Theme in B minor, Op. 10 (1904) 19

- i. Introduction: Andante doloroso rubato
- ii. Andantino semplice
- iii. Meno mosso
- iv. Agitato
- v. Lento mesto ma poco agitato
- vi. Allegro molto agitato
- vii. Andantino
- viii. Andante dolcissimo
- ix. Più mosso
- x. Marcia funebre
- xi. Più mosso (Allegro)
- xii. Finale: Allegro vivo - Maestoso

Hélène de Montgeroult (1764-1836)

Selection from Etudes (1788-90)

Mme de Montgeroult was a French aristocrat who, if Wikipedia is accurate, would justify Voltaire's claim that those who never knew life before the French Revolution could not know the sweetness and fullness of life. As for its dangers, when interrogated by the Committee on Public Safety she appeased her would-be executioners with impromptu variations on the Marseillaise (melted their stony hearts), got involved with counter-revolutionary factions in England, got abducted by Austrian agents, was the first woman professor at the Paris Conservatoire, and outlived three husbands.



Her piano Etudes were written in 1788-90 for her pupil Johann Baptist Cramer and published by Mauquerie in 1812, astonishingly early dates for music that authoritatively anticipates the techniques of Weber and more distantly Schumann, Chopin and Mendelssohn. The Etude 62, for example, with its left hand freely passing over the right hand ripple of semiquavers, is very close to a Mendelssohn Song Without Words, but a whole generation in advance.

Of the women composers of the classic era currently, and necessarily, finding their place in the canon, Fanny Mendelssohn (sister of Felix) and Hélène de Montgeroult are the candidates for immortality.

Clare Hammond has played seven of the Etudes in her Wigmore Hall recital in May 2021, and a CD is due for release in 2022.

Astor Piazzolla (1921-1992)

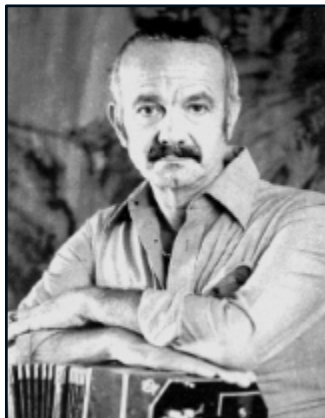
Suite from 'A Midsummer Night's Dream' (1986) [arr. Hywel Davies]

Piazzolla grew up in Buenos Aires listening to dance music on the radio, and was channelled through it, and his own virtuoso instrument the bandoleon, to the famous composition classes of Nadia Boulanger in Paris, and a roster that includes Daniel Barenboim, Aaron Copland, Elliot Carter, Philip Glass, Virgil Thomson et al.

Here, he mastered a sophistication of counterpoint that underlies the Tango music that has made him famous. The jazz influence of performers like Jerry Mulligan can be heard in the smooth wandering improvisatory lines of melody.

The Midsummer Night's Dream music has been a quarry for many arrangers, pianists, piano/violin piano/sax and piano/trumpet performers.

Hywel Davies is the composer of '*A Boy is Born in Bethlehem*', '*What Sweeter Music*' and other pieces.

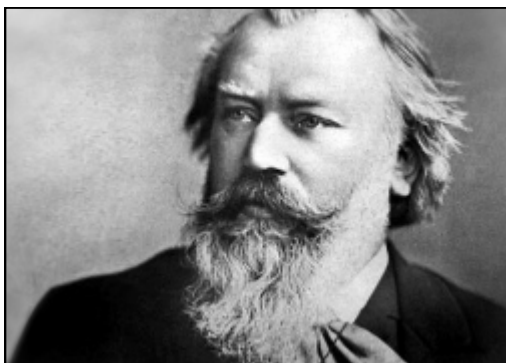


Johannes Brahms (1833-1897)

Six Piano Pieces, Op. 118 (1893)

- i. Intermezzo in A minor. Allegro non assai, ma molto appassionato
- ii. Intermezzo in A major. Andante teneramente
- iii. Ballade in G minor. Allegro energico
- iv. Intermezzo in F minor. Allegretto un poco agitato
- v. Romanze in F major. Andante
- vi. Intermezzo in E flat minor. Andante, largo e mesto

These pieces were tailored by Brahms for the hands of his lifelong friend and mentor Clara Schumann who, having been one of the greatest pianists of the 19th century, and the stringent corrector of its excesses, by the 1890s and in her seventies suffered from rheumatism and some loss of technical powers.



Brahms composed his last three sets of pieces for her, with whom he shared a world-weary maturity and gravitas.

From the opening bars of op. 118, this keyboard mastery comes over with an ease and spaciousness that dispenses with the muscular strenuousness of his, and her, earlier conquests. The cradle-song Intermezzo (no. 2) and the energetic Ballade (no. 3) are linked, and the music throughout has a tactile poetry of reaching, flexing and grasping that makes it central in the modern piano repertoire.

INTERVAL (20 minutes)

Richard Barnard (b.1977)

Neanderthal Ballads (2020)

Commissioned by and dedicated to Clare Hammond

First performed at St John's Cathedral, Oban, 4th September 2021

- i. Hand spirits
- ii. Child's game
- iii. Hearth communion
- iv. The path through the forest to the edge of the sea
- v. Feathered dance
- vi. What they dreamed of when they dreamed of us

Richard Barnard is based in Bristol. He has designed and performed various innovative educational and community projects, and worked with leading UK ensembles, venues and opera companies. Notable works have been a song cycle based on the letters of Virginia Woolf and an opera *The Hidden Valley*.

He has written "Everyone should commission composers – as much as possible! Pieces often take ages to write, and there won't be much decent music that defines and enriches our time and culture if people don't commission it. It's also motivating to have that deadline and a vision of the future audience anticipating your new work."



Claire Hammond has read this and acted on it, and we do the anticipating. Neanderthal man, early hominids, extinct or assimilated according to differing views, are a continuing fascination, and the primeval case of victor's remorse, or romance perhaps, or retrospective justice. We homo sapiens anticipate.

Clare commissioned composer Richard Barnard to write a new work, Neanderthal Ballads, which explores newly discovered connections between us, early humans and our human-like relatives; a reimagined lost music, inspired by recent tantalising clues that the Neanderthals, living inside the caves of Gibraltar as their species vanished, had more sophisticated culture, expression and imagination than was previously thought.



A section of the piece will explore the idea of 'hand stencilling' on the piano, in response to paintings found at three caves in Spain that include stencilled silhouettes of hands, believed to be those of Neanderthals. The shape of the human hand, and the chord shapes it creates, becomes a physical representation of creativity and ancient expression.



Robert Schumann died in July 1856 in Bonn, only a few days before the first Neanderthal bones known to Western science were discovered in the Neander Valley, less than 40 miles away. When the first Neanderthal genome was sequenced in 2010 it was found that modern European and Asian humans still have Neanderthal DNA. This piece explores the idea of Neanderthal DNA being 'replaced' by modern human DNA, using Schumann's piano music to represent modern human culture.

Source: http://clarehammond.com/neanderthal_ballads

William Grant Still Jr. (1895-1978)

The Bells (1943)

- i. The Phantom Chapel
- ii. Fairy Knoll

Still was the acknowledged “Dean of African-American music”, a pioneer of racial integration, the first black composer of a successful symphony, first black conductor of a major orchestra, first to have an opera, *The Troubled Island*, performed at the Metropolitan Opera, and broadcast on television. His music was undertaken by the foremost orchestras and conductors of his day.

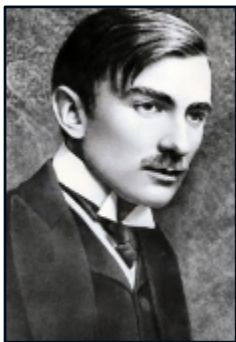


The Bells is a nine-minute brace of piano pieces, *The Phantom Chapel*, conceived from the 1873 poem by John Townsend Trowbridge, and *The Fairy Knoll*.

Karol Szymanowski (1882-1937)

Variations on a Polish Folk Theme in B minor, Op. 10 (1904)

- | | |
|--|--------------------------------------|
| i. Introduction: Andante doloroso rubato | vii. Andantino |
| ii. Andantino semplice | viii. Andante dolcissimo |
| iii. Meno mosso | ix. Più mosso |
| iv. Agitato | x. Marcia funebre |
| v. Lento mesto ma poco agitato | xi. Più mosso (Allegro) |
| vi. Allegro molto agitato | xii. Finale: Allegro vivo - Maestoso |



Ronald Stevenson, whose music occupies the November MiP concert, wrote extensively on Szymanowski: “Chopin was the *eminence grise* behind Szymanowski’s mission to forge again the lost consciousness of Poland.”

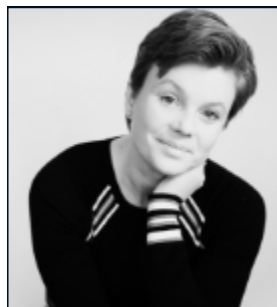
Even the titles of music by the two composers are identical: Preludes, Etudes, Mazurkas. On his writing table (in the log cabin in Zakopane in the Polish Alps) stood a small oval-framed photograph of Paderewski; in some ways the only link in the chain that Szymanowski would forge from Chopin to Poland’s musical future. Paderewski as Premier of the resurrected Poland after World War I was a symbol of his country’s rebirth. As composer and pianist he was a symbol of the conservation of a great tradition.

These Variations may be understood in the light of that continuum from the 19th to the 21st centuries. Composed 1900 to 1904, from an obscure theme he found in Kleczynski's 1888 book '*On the Music of Podhale*'. The ten variations follow in part the 19th century pattern, such as the final variation with the four-part fugue, and in part the more individual idiom of his later work with brooding dark sonorities, and the terse eighth variation, a funeral march, which was orchestrated as a concert piece and played at Szymanowski's funeral on 6th April 1937.

Programme note by Philip Hutton

CLARE HAMMOND

Acclaimed as a pianist of "amazing power and panache" (*The Telegraph*), Clare Hammond is recognised for the virtuosity and authority of her performances and has developed a "reputation for brilliantly imaginative concert programmes" (*BBC Music Magazine*). In 2016, she won the Royal Philharmonic Society's 'Young Artist Award' in recognition of outstanding achievement and in 2020 she was engaged to perform at the International Piano Series (Southbank Centre) and the Aldeburgh Festival.



Performances during the pandemic included a live recital broadcast for BBC Radio 3 Lunchtime Concerts from St David's Cardiff, recitals at Snape Maltings for Aldeburgh Music, and a broadcast of Carwithen's piano concerto with the BBC Concert Orchestra (Gavin Sutherland). During the 2020-21 season, Clare was engaged to perform with the Britten Sinfonia (Ryan Wigglesworth), Sinfonia Varsovia (Jacek Kasprzyk), Royal Philharmonic Orchestra (Christoph Altstaedt) and the BBC Symphony Orchestra (Dalia Stasevska). In recent seasons, Clare has performed Hesketh with the Royal Liverpool Philharmonic Orchestra (Vasily Petrenko), Panufnik with the Warsaw Philharmonic Orchestra (Jacek Kasprzyk), Roxburgh with the BBC Symphony Orchestra (Michael Seal), and Connession with the Philharmonia (Jamie Phillips). She gave the world premiere of *Uncoiling The River* by Kenneth Hesketh with the BBC National Orchestra of Wales (Martyn Brabbins) and released the Complete Keyboard Works of Myslivecek with the Swedish Chamber Orchestra (Nicholas McGegan) for BIS Records in 2019.

Clare's discs for BIS have been widely praised with her latest, *Variations*, receiving extensive critical approval. *Gramophone* described her as a "pianist of extraordinary gifts", *The Times* as a "player of immense power, tightly harnessed now to the moment's expressive needs" and *Crescendo (Belgium)* hailed her as "one of the most exploratory pianistic personalities of our time". The disc was commended for its "shimmering pianism and lightly-worn virtuosity" (*BBC Music Magazine*) and "artistry of the highest order" (*Musical Opinion*). Clare's discography includes world premiere recordings of over twenty works.

Clare completed a BA at Cambridge University, where she obtained a double first in music, and undertook postgraduate study with Ronan O'Hora at the Guildhall School of Music & Drama.

DID YOU KNOW.....?

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Thursday 14th October 2021, 8:00pm [Biggar Municipal Hall]

QUARTETTO NOÛS

Sunday 24th October 2021, 2:00pm [Loaningdale House]

CORINA MARTI (harpsichord)

Wednesday 27th October 2021, 8:00pm [Biggar Municipal Hall]

NEW FOCUS: Euan Stevenson (piano) & Konrad Wiszniewski (saxophone)

Wednesday 17th November 2021, 8:00pm [Biggar Municipal Hall]

DANIEL CIOBANU (piano)



MOFFAT MUSIC SOCIETY (www.oldwelltheatre.co.uk/mms.html)

Friday 27th August 2021, 7:30pm

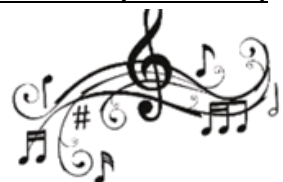
SAM HAYWOOD (piano)

Friday 24th September 2021, 7:30pm

JOY DUNLOP (Scottish and Gaelic singer)

Friday 29th October 2021, 7:30pm

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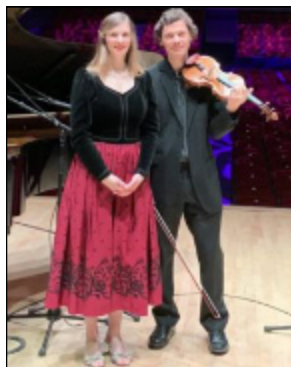
With the new concert season under way and Autumn approaching, isn't it nice to know that you can still invoke the spirit of Summer?

Our two wonderful Midsummer Music concerts are available for viewing online, allowing you not only to hear some great music in the hands of outstanding musicians, but also to re-live the excitement of live chamber music returning to the Eastgate.

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the 'Other Events' page on the Music in Peebles website or scan the QR code on the left. Please also make a donation (we suggest £5) to help Music in Peebles.



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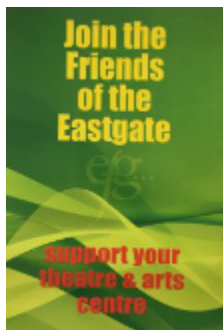
We remain committed to presenting high-quality live concerts. However, until audiences return to pre-pandemic levels, there is no doubt that our ability to maintain the number and quality of concerts will be under pressure.

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MUSIC *in* Peebles

Patron: Gina McCormack

2021-2022 Season

Sunday 5 September 2021 at 7.30pm

CLARE HAMMOND

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

KWON-LIM DUO

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

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