


**EDINBURGH
INTERNATIONAL
FESTIVAL**

MALCOLM MARTINEAU & FRIENDS

WALTER SCOTT 250

—

14 Aug 12pm & 2.30pm

OLD COLLEGE QUAD

The performance lasts approx. 1hr with no interval.

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MALCOLM MARTINEAU & FRIENDS

WALTER SCOTT 250

Elizabeth Watts Soprano

Roderick Williams Baritone

Malcolm Martineau Piano

Sijie Chen Violin

Ursula Smith Cello

Haydn

The Palmer Hob.XXXIa: 255

The Border widow's lament
Hob.XXXIa: 232

Raff

Die Ballade vom blutigen
Gewand Op 211 No 8

Mendelssohn Ave Maria
Raste, Krieger! Krieg ist aus

Glinka Moja arfa

Meyerbeer La pauvre Louise

Parry Proud Maisie

Gade O hush thee, my baby
Op 9 No 4

Schubert Gesang der Norna D831
Normanns Gesang D846
Ellens erster Gesang D837
Ellens zweiter Gesang D838
Lied des Gefangenen
Jägers D843
Ellens dritter Gesang
(Ave Maria!) D839

Beethoven

The Maid of Isla
Op 108 No 4

The Massacre of Glencoe
Op 152 No 5

Enchantress, farewell
Op 108 No 18

Sunset Op 108 No 2

The Monks of Bangor's
March WoO 155 No 2

PROGRAMME NOTES

Best-selling novelist, playwright, poet and historian Sir Walter Scott was born exactly 250 years ago tomorrow (on 15 August 1771), in a third-floor flat in College Wynd, off the Cowgate in Edinburgh's Old Town. For many, his writings provided a focus for a broader fascination with Scotland as Romantic sensibilities took hold in the 19th century, an enthrallment with the country's rugged landscapes and nature, its ancient magic and mysteries, its turbulent history. Scott's novels and poetry proved remarkably inspirational to composers, too, both in opera (just think of Donizetti's *Lucia di Lammermoor*, Rossini's *La donna del lago*, Bizet's *La jolie fille de Perth* or even Sullivan's *Ivanhoe*, among many others) and in song – as today's recital sets out to explore.

It was another Edinburgh figure – Fife-born George Thomson, amateur violinist, music publisher, vociferous enthusiast for his country's 'national melodies', and even director of the first Edinburgh Music Festival in 1815 – who was instrumental in instigating musical settings

of Scott's verse by composers including Beethoven (as we'll see below), Weber, Hummel and Haydn. Thomson first approached Haydn during the composer's time in England between 1791 and 1795, going on to commission more than 200 settings of Scottish songs to texts by Scott, Burns and many others, his generous rates (a princely two ducats a song) offsetting the fact that he'd often add the verse only after the music had been written. Though the three songs that open today's recital came slightly later, and were written at the request of rival Edinburgh publisher William Whyte, they nonetheless display Haydn's enthusiasm and warmth towards his Scottish sources that Thomson had kindled.

German-Swiss composer Joachim Raff's 'Die Ballade vom blutigen Gewand' comes from his 1880 song cycle *Blondel de Nesle*, inspired by the medieval troubadour of the same name, and its text was freely adapted from Scott's poem *The Bloody Vest* by the composer's 15-year-old daughter Helene, writing under the *nom de plume* Helge Heldt. Neither Haydn nor Raff ever visited Scotland in person, but Mendelssohn was one of the few composers inspired by Scott's writing who did. He undertook a three-week trip in the summer of 1829, at the age of 20, travelling from

Edinburgh to Perthshire, then via Glencoe to Oban, finally crossing the water to Mull and Staffa (the famous inspiration for his *Hebrides Overture*) before returning to London via Glasgow. He even visited Scott's home of Abbotsford, near Melrose, though he only managed a disappointingly awkward half-hour conversation with the writer, who was about to leave. Mendelssohn's 'Ave Maria' and 'Raste, Krieger! Krieg ist aus', based on verse from Scott's narrative poem *The Lady of the Lake*, come from far earlier in his life, however: remarkably, he wrote them around the age of just 11, already demonstrating his childhood passion for Scott's heroic tales.

The four songs that follow indicate the wide international reach of Scott's fame. Russian composer Glinka's 'Moya arfa' ('The Harp') uses a section from Scott's poem *Rokeby*, while Meyerbeer, better known as an opera composer, delivers a warning not to stray into dangerous woods in his vivid stand-alone song 'La pauvre Louise', adapted from Scott's novel *The Fair Maid of Perth*. English composer Parry looks to Scott's *The Heart of Midlothian* for his song 'Proud Maisie', in which the eponymous heroine discusses her nuptial arrangements with a robin, while Danish composer Niels Gade's 'O hush thee,

my baby' is a lullaby to words by Scott, taken from the composer's *Nine Folksong Settings*, Op 9.

It's perhaps no surprise that prolific song composer Schubert should also be drawn to Scott's atmospheric evocations. The six Scott songs by Schubert in today's recital draw on two of the writer's works. The 1825 'Gesang der Norna' is sung by a ghostly Shetland recluse, thought to be endowed with supernatural powers, in Scott's novel *The Pirate*, while the remaining Lieder come from Schubert's *Seven Songs from Scott's The Lady of the Lake* of the same year. The most famous of them is the third song sung by Ellen, known the world over as Schubert's 'Ave Maria', but in its original version an ode to rebellious Lord Douglas, whose love Ellen realises she cannot return.

We return to George Thomson in the recital's concluding Scott songs by Beethoven, one of the composers that the publisher commissioned following his collaborations with Haydn. It was a relationship that lasted from 1803 to 1819, though it was not without its disagreements: Thomson was keen to maintain the songs' relative simplicity, so that they could be performed at home by amateurs, whereas the composer was interested more in musical ambition than

in straightforward accessibility. As its title might indicate, 'The Monks of Bangor's March' deviates from the Scottish theme: it was published as part of a collection of 26 *Welsh Songs*, but nonetheless uses words by Scott.

David Kettle

David Kettle is a music and arts writer based in Edinburgh, who contributes regularly to the *Scotsman* and the *Daily Telegraph*. He has also written for publications including *BBC Music Magazine*, *The Times*, *The Strad* and *Classical Music*, and for organisations including the BBC Proms, Glyndebourne and Scottish Opera.

MALCOLM MARTINEAU

Pianist Malcolm Martineau was born in Edinburgh, read music at St Catharine's College, Cambridge, and studied at London's Royal College of Music.

Recognised as one of the leading accompanists of his generation, he has worked with many of the world's greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Anna Netrebko, Elīna Garanča, Dorothea Röschmann, Dame Sarah Connolly, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Sir Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Dame Ann Murray, Anne Sofie von Otter, Joan Rodgers, Michael Schade, Frederica von Stade, Sarah Walker, Sonya Yoncheva and Sir Bryn Terfel.

He has presented his own series at Wigmore Hall and the Edinburgh International Festival.

He has appeared at venues throughout Europe including London's Wigmore Hall and Barbican; La Scala, Milan; the Châtelet, Paris; the Liceu, Barcelona; Berlin's Philharmonie and Konzerthaus; Amsterdam's Royal Concertgebouw; and Vienna's Konzerthaus and Musikverein. He has also performed in North America, in venues including

New York's Alice Tully and Carnegie Halls; Australia, including the Sydney Opera House; and at the Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg festivals.

Recording projects have included the complete Beethoven folk songs and Schubert, Schumann and English song recitals with Sir Bryn Terfel; Schubert and Strauss recitals with Sir Simon Keenlyside plus the Grammy award-winning *Songs of War*; recital recordings with Angela Gheorghiu, Barbara Bonney, Magdalena Kožená, Della Jones, Susan Bullock, Solveig Kringelborn, Anne Schwanewilms, Dorothea Röschmann and Christiane Karg; the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten folk songs; the complete Poulenc songs and Britten song cycles as well as Schubert with Florian Boesch; Reger with Sophie Bevan; the complete Mendelssohn songs; and *The Call* in collaboration with Madison Nonoa, Martha Jones, Angharad Lyddon, Laurence Kilsby, Dominic Sedgwick and Alex Otterburn.

He was given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and appointed International Fellow of Accompaniment in 2009. He was the Artistic Director of the 2011 Leeds Lieder+ Festival, and was made an OBE in the 2016 New Year's Honours.

ELIZABETH WATTS

Soprano Elizabeth Watts studied archaeology at the University of Sheffield before studying singing at London's Royal College of Music. She was awarded an Hon DMus by Sheffield in 2013 and became a Fellow of the RCM in 2017.

Among her extensive recordings are critically acclaimed discs of Lieder by Schubert and Strauss; Mozart arias with the Scottish Chamber Orchestra; works by Alessandro Scarlatti with the English Concert; and, most recently, Handel's *Brockes-Passion* with the Academy of Ancient Music.

In the coming season she performs Brahms's *Ein deutsches Requiem* with the Finnish Radio Symphony Orchestra; Mahler's Symphony No 2 and Beethoven's Symphony No 9 with the Royal Philharmonic Orchestra; Mozart arias with the Philharmonia Baroque Orchestra in San Francisco; and Bach's *St Matthew Passion* with the Antwerp Symphony Orchestra. Recent concerts include performances at Wigmore Hall and the Buxton Festival with the English Concert; Gluck's *Iphigénie en Tauride* with the Orquesta y Coro Nacionales de España conducted by Nathalie Stutzmann;

Schubert songs with the BBC Philharmonic and Ben Gernon; and Mahler's Symphony No 4 at Glyndebourne, with the London Philharmonic Orchestra conducted by Robin Ticciati.

Opera roles have included Zerlina and Donna Elvira (*Don Giovanni*), Marzelline (*Fidelio*), Susanna and Countess (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*), Fiordiligi (*Così fan tutte*) and Almirena (*Rinaldo*) for the Royal Opera House, English National Opera, Welsh National Opera and Glyndebourne Touring Opera.

RODERICK WILLIAMS

Roderick Williams is one of the most sought-after baritones of his generation, with a wide repertoire spanning Baroque to contemporary music, which he performs in opera, concert and recital.

He enjoys relationships with all the major UK opera houses and has sung opera world premieres by David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton and Alexander Knaifel, as well as performing major roles including Papageno, Don Alfonso, Onegin and Billy Budd.

He performs regularly with leading conductors and orchestras throughout the UK, Europe, North America and Australia, and his many festival appearances include the BBC Proms, Edinburgh, Cheltenham, Aldeburgh and Melbourne festivals.

As a composer, he has had works premiered at Wigmore Hall, the Barbican, the Purcell Room and on national radio. In December 2016 he won the prize for best choral composition at the British Composer Awards.

He was awarded an OBE in June 2017 and was nominated for outstanding achievement in opera

in both the 2018 Olivier Awards for his performance in the title role of the Royal Opera House production of Monteverdi's *Il ritorno d'Ulisse in patria*, and in 2019 for his role in English National Opera's production of Britten's *War Requiem*. He is artist in residence with the Royal Liverpool Philharmonic Orchestra from 2020/21 for two years.

SIJIE CHEN

Chinese-born violinist Sijie Chen moved to the UK when she was five years old. During her studies in the UK, USA and Germany, she became a string finalist in the BBC Young Musician of the Year Competition and discovered a love for historical performance. She now enjoys a varied career performing on modern and period violins.

She has collaborated with musicians including Nicola Benedetti, Iestyn Davies, Ben Gilmore, Alasdair Beatson, Huw Watkins and Sacha Rattle, at the Edinburgh International Festival, the International Musicians Seminar at Prussia Cove, and other festivals in the UK, Europe, USA and Canada.

She is the co-leader of the London Mozart Players, and has appeared as leader and co-leader with the Academy of Ancient Music, Scottish Chamber Orchestra and Dunedin Consort. She also tours with the Academy of St Martin in the Fields.

URSULA SMITH

Ursula Smith is an established chamber musician who has played at events including the Cheltenham, Aldeburgh, Schleswig-Holstein and Salzburg festivals, and has collaborated with musicians including Pierre-Laurent Aimard, Steven Isserlis, Heinz Holliger and Malcolm Martineau. She was a Fulbright Scholar at Yale University, and her teachers have included Ralph Kirshbaum and Aldo Parisot, and at Prussia Cove, György Kurtág and András Schiff. She is currently a Professor of Cello at London's Guildhall School of Music and Drama, where she is also Senior Tutor in Chamber Music.

She was a member of the Zehetmair Quartet from 2006 to 2012, and played in many of the world's most prestigious venues, including the Berlin Philharmonie, Amsterdam's Royal Concertgebouw, Wigmore Hall and Carnegie Hall. The Quartet's recording of Bartók's Fifth Quartet won the chamber music Diapason d'Or of the year in 2007. Other chamber music discs include the complete Beethoven folk songs for piano trio and voice with pianist Malcolm Martineau. At the invitation of Lukas Hagen, she was a jury member of the

International Mozart Competition for String Quartets in Salzburg in 2014, and was on the jury of the Banff International String Quartet Competition in 2019.

As a soloist, she has performed with conductors including Andrew Litton, Jorma Panula and Mark Wigglesworth, and she gave the UK premiere of Nigel Osborne's Cello Concerto. She was Principal Cello of the Scottish Chamber Orchestra for a decade from 1993, and has guest led the cello sections of the City of Birmingham Symphony Orchestra, Royal Northern Sinfonia, Royal Liverpool Philharmonic Orchestra and the Netherlands Chamber Orchestra. Her CD of Britten's complete Cello Suites and two new commissions from Sally Beamish and Jacob Anderskov was released in June 2021.

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