

  
**EDINBURGH  
INTERNATIONAL  
FESTIVAL**

# **NOA WILDSCHUT & LAUMA SKRIDE**

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24 Aug 12pm & 2.30pm

OLD COLLEGE QUAD

The performance lasts approx. 1hr with no interval.

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# NOA WILDSCHUT & LAUMA SKRIDE

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Fauré

## Violin Sonata No 1

- 1 Allegro molto
- 2 Andante
- 3 Allegro vivo
- 4 Allegro quasi presto

Shostakovich  
(arr Tsyganov)

## Selection from 24 Preludes Op 34

- No 2
- No 6
- No 10
- No 12
- No 15
- No 16
- No 17
- No 21
- No 24

Sibelius  
(arr Ekman)

## Two Humoresques Op 87

Saint-Saëns

## Danse macabre

# PROGRAMME NOTES

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Working mainly as a choirmaster and teacher, Fauré was a late starter as a composer, only having time to write music in his summer holidays. It was during one of these sojourns — in 1875, in the Normandy home of arts supporter Camille Clerc — that he began work on his First Violin Sonata, which he completed the following year. A few years earlier, Camille Saint-Saëns had introduced the young composer to the eminent singer Pauline Viardot, for whom he wrote several songs, as well as falling in love with her daughter Marianne, and dedicating this Sonata to her son Paul. It was first performed — to great acclaim — in January 1877, and its exquisite balance of elegant restraint and romantic passion is Fauré through and through.

Shostakovich's brief, pithy 24 Preludes were originally written for solo piano, and formed an intimate collection of miniatures that immediately followed his gargantuan opera *Lady Macbeth of Mtsensk*. He conceived them to be played either as an entire set, or as individual pieces: in the 1930s, violinist Dmitri Tsyganov transcribed 19 of them for violin and piano (to Shostakovich's enthusiastic approval), and Soviet-born US composer Lera Auerbach completed the set in 2000.

Sibelius had dreamt of a career as a violinist when he was a young man, but in the end his nerves got the better of him and he abandoned the idea in favour of composition. But the violin retained a special place in his music: he wrote one Violin Concerto and planned a second (using music that later ended up in his Sixth and Seventh Symphonies), and composed six brief *Humoresques* in 1916–17, confusingly split across two different opus numbers (Op 87 and Op 89) because of an editing error, but intended as a single set. With its dance-like opener and its more virtuosic second piece, however, complete with a distinctively Sibelian *moto perpetuo* rhythm powering it in the background, the Op 87 set makes a satisfying pairing on its own.

Saint-Saëns's *Danse macabre* began life as an orchestral work with prominent violin in 1874, and it was the composer himself who created this version for violin and piano three years later. With its medieval *Dies irae* chant evoking the Day of Judgement transformed into an eerie waltz, and its retuning of the violin's top string from E to E flat to sound a tritone (also known as 'diabolus in musica'), it caused some controversy at its premiere, but quickly became a popular hit. And there's no denying that Saint-Saëns has a lot of fun with his sinister evocations of the Devil fiddling at Halloween and skeletons cavorting atop their graves.

**David Kettle**

# NOA WILDSCHUT

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Dutch violinist Noa Wildschut made her debut at Amsterdam's Royal Concertgebouw at the age of seven, and has gone on to perform with orchestras worldwide including the Pittsburgh Symphony Orchestra, Dutch Radio Philharmonic Orchestra, Netherlands Philharmonic Orchestra, Concertgebouw Chamber Orchestra, Dresden Philharmonic, Royal Liverpool Philharmonic Orchestra and Camerata Salzburg.

Recent performances include debuts with the San Francisco Symphony with James Gaffigan, and the Royal Stockholm Philharmonic Orchestra under Tabita Berglund, as well as the Orchestre de Cannes, Stuttgart State Orchestra and Bruckner Orchestra Linz.

She was nominated Rising Star of the 2019/20 season by the European Concert Hall Organisation, and has given recitals at venues including the Philharmonie de Paris, L'Auditori Barcelona, and Bozar in Brussels. As a chamber musician, she has appeared at events including the Festspiele Mecklenburg-Vorpommern (where she was awarded the 2018 soloist of the year prize), the Rheingau Musik Festival and the Festival

Heidelberger Frühling. Her first recording, an all-Mozart album, was released in September 2017.

Forthcoming highlights include her debuts with the Stuttgart State Orchestra, Royal Stockholm Philharmonic Orchestra, San Francisco Symphony and Royal Liverpool Philharmonic Orchestra, as well as being featured artist at the Festspiele Mecklenburg-Vorpommern and 'Junge Wilde' at the Dortmund Konzerthaus.

Among her awards, Wildschut won first prize at the International Louis Spohr Competition for Young Violinists in Weimar, first prize at the Iordens Violin Competition in the Hague, and the Concertgebouw Young Talent Award 2013. She studies with Antje Weithaas at the Hochschule für Musik Hanns Eisler in Berlin.

# LAUMA SKRIDE

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Lauma Skride, who received the Beethoven Ring award in 2008, is highly acclaimed for her interpretations of Germanic Classical and Romantic repertoire. She has appeared with orchestras including the Gewandhausorchester Leipzig, Royal Stockholm Philharmonic Orchestra, Turku Philharmonic Orchestra, BBC National Orchestra of Wales, Royal Northern Sinfonia, Ulster Orchestra, Hungarian National Philharmonic Orchestra, hr-sinfonieorchester Frankfurt, Hamburger Symphoniker, Dresdner Philharmonie, Essener Philharmoniker, Bremer Philharmoniker, Philharmonisches Orchester Heidelberg and Orquesta Filarmónica de Gran Canaria, and with conductors including Pedro Halffter, Kristjan Järvi, Cornelius Meister, Andris Nelsons, Anu Tali, Muhai Tang, André de Ridder, Peter Ruzicka, John Storgårds, Yan Pascal Tortelier and Xian Zhang.

A highly sought-after chamber musician, she founded the Skride Piano Quartet together with her sister Baiba, Harriet Krijgh and Lise Berthaud in 2016. Since then, the Quartet has performed in major venues and festivals

including Amsterdam's Royal Concertgebouw, London's Wigmore Hall, Schubertiade Hohenems, Liederhalle Stuttgart, Concertgebouw Bruges and the Tanglewood Music Festival.

She recorded Fanny Hensel's piano cycle *Das Jahr* in 2007 and received an ECHO Klassik Award as best young artist for the recording. Together with Baiba Skride in 2011 she recorded the transcription of Brahms's *Hungarian Dances* for violin and piano by Joseph Joachim, and in 2016 they released a CD of Scandinavian music.

Born in Riga, Latvia, Lauma Skride is the youngest of three daughters from a musical family. She began playing piano at the age of five and was later a pupil of Anita Paze at the Emil Darzin School of Music in Riga. She then studied with Volker Banfield at the University of Music and Theatre in Hamburg. She has participated in numerous international competitions since the age of 11, among them the Maria Canals International Piano Music Competition in Spain and the Cleveland International Piano Competition in the USA, and has won several prizes.



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