



re:connect

Overcoming Distance

St. Martin-in-the-Fields
Saturday 26 September, 5pm & 7.30pm

Academy of St Martin in the Fields
Tomo Keller, leader



asmf.org/reconnect

PROGRAMME

Bach Sarabande from Suite No.5 for Cello solo
Will Schofield, cello

Messiaen Abîme des oiseaux for Clarinet solo
Thomas Lessels, clarinet

MacMillan Horn Interlude from 'Since it was the day of Preparation...'
Stephen Stirling, horn

Bach Brandenburg Concerto No.4 in G major, BWV 1049

Copland Quiet City

Mozart Symphony No.29 in A K201 (1774)

ACADEMY OF ST MARTIN IN THE FIELDS

Tomo Keller, leader

Violin I

Tomo Keller
Robert Salter
Amanda Smith
Sijie Chen

Violin 2

Martin Burgess
Jennifer Godson
Mark Butler

Viola

Ian Rathbone
Nicholas Barr

Cello

Will Schofield
Juliet Welchman

Bass

Lynda Houghton

Flute

Michael Cox
Sarah Newbold

Oboe

John Roberts

Oboe/Cor Anglais

Rachel Ingleton

Clarinet

Thomas Lessels

Horn

Stephen Stirling
Jo Hensel

Trumpet

Alan Thomas

Harpsichord

John Constable

Bach's Cello Suite No.5 is probably most famous for its intimate sarabande, considered by many to be the heart and soul of the six suites. It is one of the few movements in all six suites that don't contain any double stops (chords).

Written for solo clarinet, the **Abîme des oiseaux** (Abyss of the birds) by Messiaen is the third movement of his 1941 chamber work *Quatuor pour la fin du temps* which the composer wrote whilst a prisoner of war. He wrote 'The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.'

Premiered at the 2012 Edinburgh International Festival, Sir James MacMillan's chamber work **Since it was the Day of Preparation...** – a setting of the resurrection narrative – has been hailed as a modern masterpiece. Throughout the piece are instrumental interludes which MacMillan describes "Instead of having a chorale, such as Bach would have done in his Passions as reflections points, my reflections are provided by these solo instruments."

Bach's **Fourth Brandenburg Concerto** is one of the most substantial of the whole set and is the only one in which the entire group of instruments is used in all of the movements. The first movement has a particularly light texture and uses a triple dance metre to show off the virtuosity of the two solo flutes coupled with the solo violin. However, it is the violin which dominates in this and the final movement, conceding the central Andante to the lyricism of the flutes.

Aaron Copland's one-movement work for cor anglais, trumpet and string orchestra originated from the incidental music he wrote for Irwin Shaw's play **Quiet City** in 1939. Copland observed that "Quiet City seems to have become a musical entity, superseding the original reasons for its composition," owing much of its success to its escape from the details of its dramatic context.

Mozart's **Symphony No.29** is an exhilarating work which breaks with convention at almost every turn. Its proportions are more

expansive than any previous symphony by Mozart, and despite being cast in the major mode, there is an underlying sense of agitation and unease that occasionally breaks to the surface. Three out of four movements are cast in sonata form and even the Menuetto possesses a symphonic gravitas that sweeps it away from the dance floor into the concert hall. The muted strings gently suspend the poetics of the Andante in a magical halo of sound.

NEXT TIME AT ST. MARTIN-IN-THE-FIELDS:

Isolation & Friendship

Saturday 10 October 5pm & 7.30pm (& online from Thursday 15 October)

Britten Elegy for Viola Solo

Huw Watkins “How” (from Eight Songs From Isolation)

Huw Watkins Three Welsh Songs

Britten Serenade for Tenor, Horn and strings, Op.31

Prokofiev (arr. Barshai) Visions Fugitives, Op.22

Toby Spence, tenor

Huw Watkins, piano

Oliver Zeffman, conductor

CATCH-UP ONLINE:

Requiem For Our Time

Streaming until Saturday 17 October

Arvo Pärt Cantus in Memoriam Benjamin Britten

Gurney Sleep

Fauré Requiem (arr. Rutter)

Carolyn Sampson, soprano

Roderick Williams, baritone

St. Martin's Voices

Andrew Earis, conductor

Tickets asmf.org/reconnect