



## **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](http://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](https://asmf.org/reconnect)