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 Brandenburgh 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

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