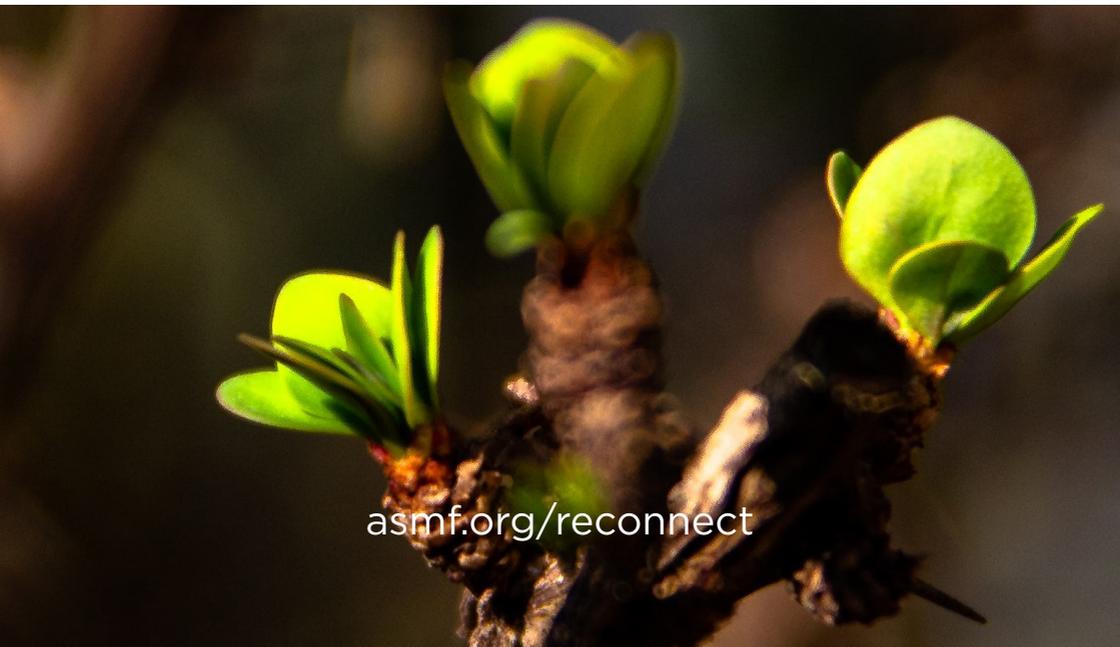




re:connect Regeneration

St. Martin-in-the-Fields
Saturday 24 October, 5pm & 7.30pm
Online from Thursday 29 October

Academy of St Martin in the Fields
Michael Cox, flute
Tomo Keller, director



asmf.org/reconnect

PROGRAMME

Jean Féry Rebel Chaos from Les Éléments

Samantha Fernando Lost Things for solo flute

Michael Cox, flute

Mozart Flute Concerto in D, K.314

Michael Cox, flute

Copland Appalachian Spring

ACADEMY OF ST MARTIN IN THE FIELDS

Tomo Keller, director

Violin I

Tomo Keller

Fiona Brett

Matthew Ward

Jeremy Morris

Violin II

Martin Burgess

Jennifer Godson

Gabrielle Painter

Viola

Nicholas Barr

Alexandros Koustas

Cello

Will Schofield

Juliet Welchman

Bass

Lynda Houghton

Flute/Piccolo

Michael Cox

Flute

Sarah Newbold

Oboe

Timothy Rundle

Rachel Ingleton

Clarinet

Nicholas Carpenter

Bassoon

Julie Price

Horn

Stephen Stirling

Joanna Hensel

Piano/Harpsichord

Elizabeth Burley

re:connect
REGENERATION

From the ashes of the 20/21 concert season, the Academy of St Martin in the Fields launched a new concert series at its spiritual home, the church of St. Martin-in-the-Fields – its first London residency in many years. The concert programmes, devised by members of the orchestra, feature numerous contemporary works as well as pieces for solo instrument and works from the Academy’s core repertoire. Tonight’s concert explores the theme of regeneration, embodied in this new series from the Academy, and explored through the repertoire which is introduced in more detail in the notes below. For audiences and musicians alike there is a new path to be forged in the ways that we experience and engage with live music. We are grateful to those of you here – either with us in person at St. Martin’s or via the online stream – for joining us as we rediscover and reinterpret concert-giving and concert-going in the Covid era.

Jean Féry Rebel
Chaos from Les Éléments

A contemporary of Couperin, Rebel wrote *Le Cahos*, or *Chaos*, in the late 1730s. Written as a standalone piece, he later appended it as an prologue to his dance-music symphony ‘*Les Éléments*’, a work inspired by the age-old notion that the universe consisted of four elements, with the four movements illustrating Earth, Water, Air, and Fire. Of this introductory section, he wrote

‘The introduction to this Symphony was drawn from nature: it was Chaos itself, that confusion which reigned among the Elements before the moment when, subject to immutable laws, they assumed their prescribed places within the natural order.’

Lost Things

Samantha Fernando

Lost Things – for solo flute – is taken from a music theatre piece by Samantha Fernando titled The Journey Between Us. A five-star review of this work in The Times identified Fernando as “a composer with an ear for stillness and subtext”. Inspired by short stories, The Journey Between Us ‘examines the interactions that occur within relationships and the complex emotions we experience when communication breaks down’.

A rising name in the new music scene, Fernando’s work is typified by its pared back but rigorously worked simplicity. Recent commissions include a new work for the BBC Singers and an upcoming virtual reality experimental opera for the Royal Opera House, Covent Garden. She is a lecturer in composition at Royal Holloway, University of London.

A flute player herself, Fernando finds in the flute a perfect vehicle for her sweetly melancholic style. Lost Things and her earlier Kinesphere were both commissioned by the London Sinfonietta and premiered by tonight’s soloist and are intended to form part of an ongoing repository of works for solo flute.

www.samanthafernando.com

W.A. Mozart

Flute Concerto in D, K.314

Flute players are often haunted by a much-quoted extract from a letter, from the period when Mozart was writing his works for solo flute, in which he states his dislike of the instrument. Given that Mozart in fact chose to use the instrument more and more in his career, in a way he hadn’t at all earlier, this can hardly be an open and shut case. Much more likely is that it was a fit of pique at De Jean, the wealthy Dutch commissioner of four flute quartets and three flute Concertos.

The busy 22 year old Mozart was finding himself hard pressed to fulfil the commission which De Jean was frequently hounding him and, furthermore, threatening financial penalties if it was delivered late. The first concerto, in G, was complete but faced with both threats and a lack of time, Mozart decided to speed up the compositional process, as had many composers before him, by reworking an earlier piece. In the case of this D Major Flute Concerto, he reworked his earlier Oboe Concerto in C. Unfortunately, De Jean immediately spotted it was not a completely new work, returned the concerto and refused to pay the money Mozart badly needed. Hence arose Mozart's moment of venting of steam about the flute.

Mozart really knew his instruments and the way he adapts the oboe writing onto the flute is both wonderful and fascinating. The concerto shows Mozart at his feel-good-factor best whether in the urbane ease of the Allegro, the tender operatic lyricism of the slow movement or the witty vigour of the final Rondo.

Michael Cox

Aaron Copland Appalachian Spring

Commissioned by Elizabeth Sprague Coolidge, and written for American choreographer and dancer Martha Graham, Aaron Copland's Appalachian Spring is scored for a thirteen-piece chamber orchestra. Premiered in October 1944, Copland went on to be awarded the Pulitzer Prize for Music for the piece the following year.

Coolidge championed chamber music in the United States and she commissioned works from many leading composers of the early 20th century.

Coolidge's support of the arts extended beyond commissions, founding the South Mountain Concert Hall on her property in

Pittsfield, Massachusetts in 1918. This concert hall has hosted many well-known performers and last autumn the Academy Chamber Ensemble performed a programme of Beethoven, Korngold, Mendelssohn and Brahms there.



Photo: Alan Kerr

MICHAEL COX

FLUTE

Michael Cox is an international soloist whose wide-ranging career also encompasses membership of symphony and chamber orchestras, chamber and avant-garde music ensembles and teaching at the highest level.

After studies at the Zimbabwe College of Music in Harare and at the Royal College of Music in London, Michael Cox won places on several young solo artists' schemes before beginning a parallel orchestral career as Co-Principal Flute of the BBC Symphony Orchestra. He went on to spend five years as Principal Flute of the London Symphony Orchestra before being offered Principal Flute positions in the Halle Orchestra, Britten Sinfonia, London Mozart Players and Albion and Haffner

Wind ensembles. He is currently Principal Flute of the BBC Symphony Orchestra and Academy of St Martin in the Fields and succeeded his late teacher, Sebastian Bell, as the flautist of the London Sinfonietta. His work there and with the BBC has led to direct collaborations with many of the world's most notable contemporary composers (Boulez, Stockhausen, Berio, Carter, Tippett, Takemitsu, Messiaen included).

Performances in the USA and Italy of Bach Brandenburg Concerti with the renowned American pianist Murray Perahia culminated in a Bach recording with him for Sony in London. Other recordings have included chamber music on Naxos, concerto recordings for the BBC and a recital disc.

Michael Cox has been a visiting consultant at the Birmingham Conservatoire and the Royal Northern College of Music and professor of flute at the Royal Academy of Music since 1995. His renown and his passion for teaching have led to invitations to give classes in all continents and his unique curricular flute course in Oxford, Portugal and Australia.

CONCERTS TO CATCH-UP WITH ONLINE:

re:connect OVERCOMING DISTANCE

Streaming until 31/10 | **Programme includes:**

Bach Brandenburg Concerto No.4, **Copland** Quiet City, **Mozart** Symphony No.29

re:connect ISOLATION & FRIENDSHIP

Streaming until 14/11 | **Programme includes:**

Huw Wakins Three Welsh Songs, **Britten** Serenade for Tenor, Horn and Strings
Prokofiev (arr. Barshai) Visions Fugitives

Toby Spence, tenor | Stephen Stirling, horn | Oliver Zeffman, conductor

Tickets asmf.org/reconnect



Photo: Benjamin Ealovega

TOMO KELLER DIRECTOR

Tomo Keller was born in Stuttgart in 1974, to German-Japanese musicians, and started playing the violin at the age of six. At ten years old he gave his first performances with orchestra. He studied at Vienna's University for Music and Performing Arts and New York's Juilliard School of Music.

Numerous top prizes and awards followed, at the Fritz Kreisler Competition, the Johannes Brahms Competition, and the German Music Competition Berlin where he was awarded the Grand Prize. He was also the first instrumentalist to receive the Aalto Stage Prize for young musicians.

He has since performed at major concert halls all around the world and has been invited both as soloist and chamber musician to music festivals such as the Schleswig-Holstein Musik Festival, Mecklenburg-Vorpommern Festspiele and Festival de Musica Manuel de Falla. He has also been a frequent guest on radio and television broadcasts on ARD, BBC, NHK and ORF.

As a soloist Tomo has performed with the Beethovenhalle Orchestra Bonn, St Petersburg Camerata, London Symphony Orchestra, Radio Symphony Orchestra Berlin and the Vienna Symphony Orchestra. Concert tours have led him all across Europe, as well as Russia, Asia,

America and the Middle East.

Tomo Keller is a much sought-after orchestral leader, having led the London Symphony Orchestra as Assistant Leader from 2009-2015. In 2014 he became first concert master of the Swedish Radio Symphony Orchestra. He has also appeared with more than 20 orchestras as guest leader all over Europe, the US and Asia. Tomo was appointed Leader of the Academy of St Martin in the Fields in December 2015.

Tomo's recordings include solo works by Bach, Bartók and Ysaÿe, orchestral recordings including Stravinsky's Apollon musagète with Sir John Eliot Gardiner/LSO, and Avant Gershwin with Patti Austin and the WDR Big Band, which was awarded a Grammy in 2008.

He has given violin, chamber music and orchestral masterclasses at all major London Music Colleges as well as at Yale University and numerous other schools in the US and the Far East.

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

re:connect - LOVE, LIES & JUSTICE

An evening inspired by *The Ratline*
with Philippe Sands

Saturday 7 November 5pm & 7.30pm
Online from Thursday 12 November

with

Simon Wallfisch, baritone
Iain Farrington, piano & organ

Tickets: asmf.org/whats-on/reconnect-love-lies-justice/