

St  
Martin  
in  
the  
Fields

# FRESH HORIZONS

*Academy of St Martin  
in the Fields with  
John Butt*

*Available to watch as many times as you like  
from 7.30pm, Thursday 22 April 2021,  
and available for 30 days.*

St Martin-in-the-Fields  
Trafalgar Square  
London  
WC2N 4JJ  
020 7766 1100  
[www.smitf.org](http://www.smitf.org)

# FRESH HORIZONS

## PROGRAMME

Suite from *The Tempest* – Matthew Locke (c.1621-1677)

- i. Introduction*
- ii. Galliard*
- iii. 2nd Gavotte*
- iv. Sarabrand*
- v. Link*
- vi. Curtain Tune*
- vii. Rustick Air*
- viii. Minoit*
- ix. Corante*
- x. Martial Jigge*
- xi. Canon*

Chacony in G minor – Henry Purcell (1659-1695)  
arr. Benjamin Britten (1913-1976)

Suite from *The Fairy Queen* – Purcell

- i. Prelude*
- ii. Hornpipe*
- iii. Rondeau*
- iv. Overture*
- v. A Song in Two Parts and Chorus*
- vi. Dance For The Fairies*
- vii. Jig*
- viii. Symphony*
- ix. Chaconne: Dance for Chinese Man and Woman*

Concerto Grosso – Errollyn Wallen (b. 1958)  
*Movements I and IV*

Concerto Grosso in B flat – George Frideric Handel (1685-1759)



# FRESH HORIZONS

## PROGRAMME NOTES

*by John Butt*

This programme explores something of the earliest orchestral music composed and performed in England, and shows how this provides a sonorously rich seam for later composers, right into our own age. The English orchestra found its beginnings in dramatic productions involving music and speech, and, as the seventeenth century proceeded, it was increasingly influenced by the increasingly sumptuous textures of orchestras in France and Italy. Matthew Locke (c.1621-77) was a particularly imaginative figure, absorbing indigenous dance styles but also taking something from the freer dramatic idioms of the continent (as a Catholic convert and organist to the Catholic queen, he seems to have been particularly exposed to continental practices). In his music we can trace something of the quirky style well-recognised in Purcell's music, including some spicy turns of phrase, and - when necessary - compositional rigour. Perhaps one of the most interesting features of his music for Shadwell's adaptation of *The Tempest* (1674) is what is rumoured to be the first notated crescendo in music ('lowder by degrees') and also indications of tempo fluctuations. This suggests that baroque music was not always to be played with the 'sewing-machine' regularity that many still believe it to demand! Purcell's incidental music for the *Fairy Queen* (1692) comes very much from the same tradition. The orchestra is clearly more developed, with some lines that would have been demanding even for players at the French court. It is clear that Purcell has fully absorbed French practices, including an exquisite ability to create character and personality in what could easily have been generic dances. But the Restoration English style emerges as an aspect of this internationally-grounded music: a sense of clearly articulated speech, dramatic pacing in the free-style movements, and an irresistible penchant for ground basses.

Although the restored court of Purcell's time brought with it much of the French taste, Purcell was also fully aware of Italianate developments, particularly in his chamber music. The Italian influence was taken even further by the next generation, strongly influenced by Corelli's irresistibly sonorous sonatas and concertos. The greatest incomer, from Germany, was G.F. Handel, who, like Purcell brought with him a full awareness of the European scene. His orchestral music is very much in the Corellian tradition, if perhaps more ambitious in its dramatic pacing. The Opus 3 concertos were brought together from various beginnings and published in 1734. Although these are based around the essential string orchestra, the first makes excellent use of woodwinds, which provide an extra dimension to a style that is already very much based on dramatic dialogue. The variety of pairings, together with the tutti-solo contrasts, mean that Handel's orchestra sounds far more varied than the range of instruments would actually suggest. Another way in which Handel exceeds the Corellian model is in the vocalicity of the lines, both in terms of the coloratura of the fast movements and the lyricism of line and phrase. Although Baroque forms are 'officially' cyclic, repetitive and non-progressive, Handel creates the remarkable impression of an eventful sequence of interactions. Handel's contribution to English style was essentially to define its melodic and gestural vocabulary for at least a century to come.

While much of this music from the 17th and 18th centuries never fully went out of fashion, Baroque style went through a spectacular revival in the second half of the twentieth century. It has always been clear that Benjamin Britten owed much to the cadence and textures of Purcell's music, showing a similarly winning combination of sound compositional technique and dramatic imagination. He was also part of a much larger movement towards purifying performance of earlier music from 'romantic' accretions, and his arrangement of a Purcell ground (***Chacony***) is a compelling testament to his respect for his forbear. Nevertheless, his markings and performance style are clearly very much of their time, unfashionable in many respects today, but indispensable in their reflection of the aesthetic of the 1950s-70s, precisely the period in which the Academy of St Martin in the Fields first flourished. Errollyn Wallen's ***Concerto Grosso***, very much following the Corellian footprint, provides a much newer take on the baroque concerto style, also reflecting something of the string sonorities of intermediate composers such as Elgar and Britten. The first movement reminds us of the perpetual motion of the baroque and also the quasi-symmetrical recurrence of themes. But it is also a dazzling rethinking of the concerto grosso, distorted but utterly new and compelling at the same time. The final movement takes us from aria to that most ubiquitous of baroque textures: the ground bass, heard at its most energetic, and strongly inflected by jazz and other contemporary idioms.



*Academy of St Martin in the Fields (c. Benjamin Ealovega )*

# FRESH HORIZONS

## PERFORMERS

### Academy of St Martin in the Fields

#### Director/Harpsichord

John Butt

#### Violin I

Tomo Keller\*  
Katie Stillman  
Jeremy Morris  
Mark Butler

#### Violin II

Martin Burgess  
Jennifer Godson  
Amanda Smith

#### Viola

Fiona Bonds  
Alexandros Koustas

#### Cello

Will Schofield  
Juliet Welchman

#### Bass

Lynda Houghton\*  
Chris West

#### Flute

Michael Cox  
Sarah Newbold

#### Oboe

Timothy Rundle  
Rachel Ingleton

#### Bassoon

Julie Price  
Graham Hobbs

#### Piano

Elizabeth Burley\*

*\*Soloist in Errollyn Wallen's  
'Concerto Grosso'*



The **Academy of St Martin in the Fields** is one of the world's finest chamber orchestras, renowned for fresh, brilliant interpretations of the greatest orchestral music.

Formed by Sir Neville Marriner in 1958, the Academy gave its first performance in its namesake church in November 1959. Through unrivalled live performances and a vast recording output the Academy quickly gained an enviable international reputation for its distinctive, polished and refined sound. With over 500 releases in a much-vaunted discography and a comprehensive international touring programme, the name and sound of the Academy is known and loved by classical audiences throughout the world.

Today the Academy is led by Music Director and virtuoso violinist Joshua Bell, retaining the collegiate spirit and flexibility of the original small, conductor-less ensemble which has become an Academy hallmark. Under Bell's direction, and with the support of Leader/Director Tomo Keller and Principal Guest Conductor Murray Perahia, the Academy continues to push the boundaries of play-directed performance to new heights, presenting symphonic repertoire and chamber music on a grand scale at prestigious venues around the world.

When COVID-19 sparked lockdowns across the globe, the Academy established a digital campaign to fund the production of new performance videos. In addition, the orchestra launched a new concert series at its spiritual home of St Martin-in-the-Fields in London's Trafalgar Square. The series – the first of its kind in the orchestra's home city for many years – has seen the Academy collaborate with internationally artists on concert programmes devised by members of the orchestra.

**John Butt** is Gardiner Professor of Music at the University of Glasgow, musical director of Dunedin Consort and a Principal Artist with the OAE. His career as both musician and scholar gravitates towards music of the 17th-18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs centering around Bach, the baroque and the concepts of historical performance practice, his recent work gravitates towards music and modernity, listening cultures and embodied musical experience, music and film.



John Butt (c. David Barbour)

Having made 11 early keyboard recordings for Harmonia Mundi, he has made sixteen recordings for Linn Records. Highlights directing Dunedin include the Gramophone award-winning recordings of Handel's *Messiah* and Mozart's *Requiem* (the latter also nominated for a Grammy award), together with recordings of Bach's *Passions*, *Mass*, *Magnificat*, *Christmas Oratorio* and *Brandenburg Concertos*, Monteverdi's *1610 Vespers*, and Handel's *Acis and Galatea*, *Esther* and *Ode to St Cecilia*. A recording of Handel's *Samson* appeared in 2019, which was an Editor's Choice and Critic's Choice in Gramophone (nominated for a Gramophone Award), and disc of the month in BBC Music Magazine.

With Dunedin he has made multiple appearances at the BBC Proms and Edinburgh Festival. As guest conductor he has worked with SCO, City of London Sinfonia, BBC Symphony Orchestra, Rotterdam Philharmonic, Stavanger Symphony, Hallé Orchestra, BBC National Orchestra of Wales, The Orchestra of the Eighteenth Century, The English Concert, Portland Baroque Orchestra and Irish Baroque Orchestra.

Since winning the W.H.Scheide prize for his first book, he has received: the Dent Medal of the RMA together with the RAM/Kohn Foundation's Bach Prize; the award of FBA and FRSE. In 2013 he gained the medal of the RCO, together with an OBE.



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*Our thanks to The National Lottery Heritage Fund, for supporting the Fresh Horizons concert series at St Martin-in-the-Fields.*

*This concert was pre-recorded in the church and edited together before broadcast. The performers and technical crew carefully adhere to all current government regulations for COVID-19.*

# FRESH HORIZONS

Other online concerts from St Martin-in-the-Fields:

**Stainer – The Crucifixion**

Thursday 1 April, 7.30pm

**The Gesualdo Six**

Thursday 15 April, 7.30pm

**Handel – Messiah**

Thursday 8 April, 7.30pm

**Chineke! Chamber Ensemble**

Thursday 29 April, 7.30pm

*All concerts are available to watch from 30 days after their release date*



Join us for an online fundraising event to celebrate and further the enduring ***Spirit of St Martin's***. Through music, poetry and messages from special guests, we celebrate all that is special about St Martin's.

All funds raised from this event will help us bring even more people together through faith, music, friendship and solidarity. Tickets £12 from [www.smitf.org/the-spirit-of-st-martins](http://www.smitf.org/the-spirit-of-st-martins).



Join St Martin's Players and narrator Zeb Soanes in a romp through Prokofiev's family favourite **Peter and the Wolf**. Available online now for just £5 from [our website](#).

Buy tickets for all three family concerts with our Family Concert Bubble and receive 20% off. **Paddington Bear's First Concert!** Available from Saturday 1 May  
**The Wind in the Willows**. Available from Monday 31 May

As the impact of COVID-19 continues, we need people like you to keep supporting us and helping the musicians we work with.

To help us keep playing on, please consider making a donation today:

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