

ACADEMY

of ST MARTIN
IN THE FIELDS

Thursday 3 June 2021, 7pm
St Martin-in-the-Fields

Tomo Keller, Director

Telemann (arr. Sachs & Alessi) Fantasia No.2 in D minor

Mozart (arr. Lowicky) Adagio K.580a

Martinů Quartet for Clarinet, Horn, Cello and Small Drum, 1st movement

Sally Beamish Ariel for solo flute (London Premiere)

Grieg Two Nordic Melodies, Op.63: II. Cow-Call & Peasant Dance

Corelli Badinerie from Suite for Strings

Mozart Symphony No.39 in E-flat major, K.543

Georg Philipp Telemann (1681-1767) arr. Sachs & Alessi

Fantasia No.2 in D minor

Telemann's 36 Fantasias for harpsichord were published in 1732/3, and are divided into three groups of 12 - the second set is in the French style, while the outer sets are in the Italian style. The Fantasia No.2 in D minor has been arranged for trumpet duet by American brass musicians Michael Sachs and Joseph Alessi.

Wolfgang Amadeus Mozart (1756-1791) arr. Lowicky

Adagio K.580a

Mozart completed only the first 28 bars of his Adagio K.580a, and wrote only the cor anglais part for the remaining 45 bars of the piece. The fragment was probably written in 1789 when Mozart also composed the Clarinet Quintet K.581 and *Così fan tutte*. This performance is of an arrangement completed by E. Lowicky.

Bohuslav Martinů (1890-1959)

Quartet for Clarinet, Horn, Cello and Small Drum, 1st movement 'Allegro Moderato'

Written in the spring of 1924, this Quartet was one of the first works Martinů wrote following his arrival in Paris the previous autumn and is charming evidence of a new start in his artistic growth.

Sally Beamish (b.1956)

Ariel for solo flute

Based on the character from Shakespeare's 'The Tempest', this short piece portrays the magical and elusive qualities of Ariel, the spirit who is enslaved to Prospero. The material is constructed of a single cell which repeats and turns in on itself, forming different shapes and gestures. The final section is a wordless setting of part of Ariel's song 'Full Fathom Five', and ends with the tolling of a distant bell, which has been sounding intermittently throughout the piece. *Note by Sally Beamish*

Originally commissioned for viola by Nils Mönkemeyer, this version for flute was written especially for Michael Cox. Michael gave the world premiere performance in late 2018. Tonight's performance is a London premiere.

Edvard Grieg (1843-1907)

Two Nordic Melodies, Op.63: II. Cow-Call & Peasant Dance

Originally written for string orchestra in 1895 and published the following year. The second piece, Cow-Call and Peasant Dance, is a reworking of two pieces from Op.17 for piano.

Arcangelo Corelli (1653-1713)

Badinerie from Suite for Strings

Arcangelo Corelli was something of a European phenomenon not only during his lifetime, but also after his death. His compositional output was not large, but the development of the printing press enabled his music to be widely circulated. Musically, he bridged the gap between the Baroque and the Classical periods, and is seen as pivotal in the development of the sonata and the concerto. Even today, Corelli's music is held in high esteem, with composers still inspired by his music. Composer Errollyn Wallen cited Corelli's influence on her jazz-inflected Concerto Grosso, which featured in our concert with John Butt earlier this year. *Adapted from notes on the BBC Radio 3 website.*

Mozart

Symphony No.39 in E-flat major, K.543

- I. Allegro
- II. Andante con moto
- III. Menuetto. Allegretto - Trio
- IV. Finale. Allegro

Mozart's 39th symphony is the first of a set of three symphonies that Mozart composed in rapid succession during the summer of 1788. It's been suggested that he composed the three symphonies as a unified work, in part evidenced by the grand introduction of Symphony 39. This is the least studied and performed of Mozart's final three symphonies, and that in itself is something of a puzzle, for it is no less a masterwork. It doesn't, however, have the tragic romanticism of the G minor symphony or the magnificent heroics that earned the C major its nickname, the Jupiter. In the nineteenth century, when only the most dramatic of Mozart's works remained in the repertory, the E-flat symphony had no story to tell. Its hallmarks are purely musical—difficult to pinpoint or explain—and it's a work of considerable understatement. *Adapted from notes by Phillip Huscher/ Chicago Symphony Orchestra.*

Violin I

Tomo Keller
Jeremy Morris
Robert Salter
Rebecca Scott

Violin II

Martin Burgess
Jennifer Godson
Catherine Morgan

Viola

Robert Smissen
Fiona Bonds

Cello

Will Schofield
Sarah Suckling

Bass

Lynda Houghton

Flute

Michael Cox

Clarinet

James Burke

Clarinet/Basset Horn

Thomas Lessels

Bassoon

Julie Price
Graham Hobbs

Horn

Fabian van de Geest
Joanna Hensel

Trumpet

Mark David
William O'Sullivan

Timpani/Percussion

Tristan Fry

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Our next concert at St Martin's is a lunchtime chamber concert on 12 June and features music for duet, trio and quartet. Find out about this and our other upcoming concerts at asmf.org

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