



Friday 6 August 2021, 7.30pm | St Martin-in-the-Fields

Ryan Wigglesworth

Notturmo from Piano Concerto for piano and chamber orchestra

Wolfgang Amadeus Mozart

Piano Concerto No.12 in A Major K.414

Maurice Ravel

Trois poèmes de Stéphane Mallarmé

Wolfgang Amadeus Mozart

Ch'io mi scordi di te... Non temer, amato bene K.505

Sophie Bevan, Soprano

Ryan Wigglesworth, Conductor & Piano

Tomo Keller, Leader

Ryan Wigglesworth (b. 1979)

Notturmo from Piano Concerto for piano and chamber orchestra

Of the third movement of his Piano Concerto, the composer writes: 'the Notturmo reduces the orchestra to strings and harp and is a kind of fantasia on a Polish folk song I first heard sung, movingly, around a late-night campfire. The song's (for me) resulting association with night-time accounts for the dreamlike and sometimes nightmarish quality of the free variations based around its melody. This theme, which is first heard adorned by a simple canon at the piano's first entry, contains its own internal, repetitive echoes which in my version I give to the harp. Increasingly, as the movement progresses, the harp takes on the role of the soloist's 'shadow'. At the close, the song in its canonic form ascends into the highest register of the piano, barely audible.' Ryan Wigglesworth.

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No.12 in A Major K.414

- I. Allegro
- II. Andante
- III. Allegretto

Mozart's twelfth piano concerto was one of three composed in 1782 for sale to the Viennese public by advance subscription, the 18th-century equivalent of crowd-sourcing. A major selling point of these 'subscription' concertos (K.413, 414 & 415) was that they were composed not only for concert use but also for performance at home by a piano and string quartet. Despite the modest nature and scoring of this concerto, it stands out in Mozart's early production. Although these three early Viennese concertos represent in some senses a formal regression compared to their immediate predecessors, especially No. 9 in E-flat major, this concerto is a forerunner of the mature works in terms of its musical effect.

Maurice Ravel (1875-1937)

Trois poèmes de Stéphane Mallarmé

Written in 1913, Ravel's elegant setting of three poems by Mallarmé prefigures his writing in his later opera *L'Enfant et les sortilèges*. The first of the songs, "Soupir," is a love song drawing on imagery from an autumnal garden. It opens with the strings playing rapid, brittle arpeggios in harmonics. The sonorities change through the song's episodes, first with the singer and the flute entering dreamily, then with the string quartet taking a full-voiced role, finally with piano adding its timbre before the strings again turn frigid at the movement's end. The piano sits out the first part of "Placet futile," making its presence known through a glimmering entrance a third of the way through, at the point where the singer, contemplating the bucolic picture on a cup of Sèvres porcelain, asks the shepherdess-princess painted on the cup to accept his (or her) love. Imagery of sex, procreation, and death stand at the heart of the final song, the sonnet "Surgi de la croupe et du bond," for which Ravel writes sustained, haunted music. Here he interjects a novel sound, following Schoenberg's lead by having one of the flautists switch to piccolo and a clarinetist to bass clarinet.

Soupir (1864)

Mon âme vers ton front où rêve, ô calme sœur,
Un automne jonché de taches de rousseur,
Et vers le ciel errant de ton œil angelique
Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire vers l'Azur!
—Vers l'azur attendri d'octobre pâle et pur
Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie
Des feuilles erre au vent et creuse un froid sillon,
Se trainer le soleil jaune d'un long rayon.

Sigh

My soul towards your forehead, where dreams, oh calm sister,
an autumn strewn with russet freckles,
And towards the errant sky of your angelic eye,
Climbs, as in a melancholy garden,
Faithful, a white fountain of water sighs toward the Azure!
—Toward the softened azure of October, pale and pure,
Which mirrors in the grand basins its infinite languor
And, on the dead water, where the tawny agony of
leaves wanders in the wind and digs a cold furrow, lets
the yellow sun drag itself along in a long ray

Placet futile (1897)

Princesse! à jalouser le destin d'une Hébé
Qui poind sur cette tasse au baiser de vos lèvres;
J'use mes feux mais n'ai rang discret que d'abbé
Et ne figurerai même nu sur le Sèvres.

Comme je ne suis pas ton bichon embarbé
Ni la pastille ni du rouge, ni jeux mièvres
Et que sur moi je sens ton regard clos tombé
Blonde dont les coiffeurs divins sont des orfèvres!

Nommez-nous... toi de qui tant de ris framboisés
Se joignent en troupeau d'agneaux apprivoisés
Chez tous broutant les vœux et bêlant aux délires,

Nommez-nous... pour qu'Amour ailé d'un éventail
M'y peigne flûte aux doigts endormant ce bercail,
Princesse, nommez-nous berger de vos sourires.

Futile Petition

Princess! in envying the destiny of a Hebe,
Who appears on this cup at the kiss of your lips;
I exhaust my ardor, but have only the discrete rank of an Abbot,
And I will not even appear nude, on the Sèvres porcelain.

Since I am not your bearded lapdog
Nor lozenge, nor rouge, nor insipid games
And on me I feel that your gaze falls closed,
Blonde, whose divine hairdressers are goldsmiths!

Name us . . . you whose many raspberried laughs
Join in a herd of tame lambs
Grazing on all the vows and bleating with delirium,

Name us . . . so that Love, winged with a fan Paints
me fingering a flute, lulling this sheep fold,
Princess, name us shepherd of your smiles.

Surgi de la croupe et du bond (1887)

Surgi de la croupe et du bond
D'une verrerie éphémère Sans
fleurir la veillée amère Le col
ignoré s'interrompt.

Je crois bien que deux bouches n'ont
Bu, ni son amant ni ma mère, Jamais
à la même chimère,
Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage
Que l'inexhaustible veuvage
Agonise mais ne consent,

Naïf baiser des plus funèbres!
À rien expirer annonçant
Une rose dans les ténèbres.

Emerge from the crupper and the bound

Emerge from the crupper and the bound
of an ephemeral glassware Without
flourish, the bitter vigil, The
ignored neck stops itself short.

I truly believe that the two mouths did not
Drink, neither her lover, nor my mother,
Never from the same chimera,
I, sylph of this cold ceiling!

The pure vase of any beverage
That inexhaustible widowhood
Dying, but does not consent,

Naïve kiss of many funerals!
To expire announcing nothing
A rose in the shadows.

Text by Stéphane Mallarmé (1842–98)

Translation by Julia Bullock

Wolfgang Amadeus Mozart (1756-1791)

Ch'io mi scordi di te... Non temer, amato bene K.505

"Ch'io mi scordi di te... Non temer, amato bene" is a concert aria by Wolfgang Amadeus Mozart, composed in December 1786 in Vienna. It is often considered to be one of his greatest compositions in this genre. Written for the unusual combination of solo voice, piano obbligato and orchestra, Mozart wrote it intending to perform the piano part himself with the young English soprano, Nancy Storace. Months earlier, she had sung the role of Susanna in the premiere of *The Marriage of Figaro*, and there has long been speculation that Mozart was in love with her.

Recitativo:

Ch'io mi scordi di te?
Che a lui mi doni
Puoi consigliarmi?
E puoi voler che in vita. . .
Ah no.
Sarebbe il viver mio
Di morte assai peggior.
Venga la morte,
Intrepida l'attendo.
Ma, ch'io possa struggermi ad altra face,
Ad altr'oggetto
Donar gl'affetti miei,
Come tentarlo?
Ah! di dolor morrei.

Recitative:

Will I forget you?
Can you counsel me
to give myself to him,
and still wish me to live?
Ah, no!
My life would be
far worse than death.
Let death come:
I await it calmly.
But that I could be consumed
by another flame and bestow
my love on another,
how could I attempt it?
Ah! I would die of pain.

Aria:

Non temer, amato bene,
Per te sempre il cor sarà.
Più non reggo a tante pene,
L'alma mia mancando va.

Aria:

Do not fear, my love;
my heart shall be yours for ever.
I can no longer bear such pain;
my spirit fails me.

Tu sospiri? o duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.

Do you sigh? Oh bitter sorrow!
But think at least of my predicament!
Oh heaven! I cannot explain.

Stelle barbare, stelle spietate!
Perchè mai tanto rigor?

Cruel stars, pitiless stars,
why so harsh?

Alme belle, che vedete
Le mie pene in tal momento,
Dite voi, s'egual tormento
Può soffrir un fido cor?

Kind souls who see
my anguish at this moment,
say if a faithful heart
can suffer such torment as this.

Sophie Bevan, MBE Soprano

Recognised as one of the leading lyric sopranos of her generation Sophie Bevan studied at the Royal College of Music where she was awarded the Queen Mother Rose bowl for excellence in performance. She was the recipient of the 2010 Critics' Circle award for Exceptional Young Talent, The Times Breakthrough Award at the 2012 South Bank Sky Arts Awards, Young Singer award at



the 2013 inaugural International Opera Awards and was made an MBE for services to music in the Queen's Birthday Honours in 2019.

She works regularly with leading orchestras worldwide and with conductors including Sir Antonio Pappano, Daniel Harding, Andris Nelsons, Edward Gardner, Laurence Cummings, Sir Mark Elder, Ivor Bolton and Mirga Gražinytė-Tyla. Recent and future highlights include Ah! Perfido, The Seasons and Ryan Wigglesworth's Augenlieder all with the London Philharmonic Orchestra, Strauss' Four Last Songs with the Philharmonia, Les Illuminations with the BBC Philharmonic Orchestra, the Aurora Orchestra and the Finnish Radio Symphony Orchestra, Faure Requiem and Haydn Nelson Mass with the Netherlands Radio Philharmonic, Schubert Mass no 6 at the Concertgebouw, Messiah with the Orchestra of the Age of Enlightenment, Gluck Orfeo ed Euridice at the Edinburgh Festival, an evening of Viennese repertoire with the BBC Concert Orchestra at the 2020 BBC Proms Festival and Knussen's Songs and a Sea-Interlude with the Swedish Radio Orchestra. An acclaimed recitalist she has appeared with pianists including Julius Drake, Malcom Martineau, Ryan Wigglesworth, Christopher Glynn and Graham Johnson at the Concertgebouw, Amsterdam and the Wigmore Hall in London.

Sought after for her work in opera Sophie's recent and future engagements include Ilia Idomeneo, Sophie Der Rosenkavalier, Susanna Le nozze di Figaro Dalinda Ariodante and Pamina Die Zauberflöte at the Royal Opera House, title role The Cunning Little Vixen for Welsh National Opera, Hermione in Ryan Wigglesworth's The Winter's Tale and Têlaïre Castor and Pollux for ENO, Ginevra Ariodante for the Bolshoi Moscow, Melisande Pelleas et Melisande for Dresden Semperoper, Freia Das Rheingold at Teatro Real, Madrid and Governess The Turn of the Screw in the acclaimed production for Garsington Opera. She made her debut at Glyndebourne Festival Opera as Michal Saul and at the Salzburg Festival and Metropolitan Opera as Beatriz in Thomas Adès' The Exterminating Angel.

Sophie lives in Oxfordshire with her husband, son and two cocker spaniels.

Ryan Wigglesworth Conductor & Piano

Ryan Wigglesworth has established himself as one of the foremost composer-conductors of his generation. He was Principal Guest Conductor of the Hallé Orchestra from 2015 to 2018 and Composer in Residence at English National Opera. He held the Daniel R. Lewis Composer Fellowship with the Cleveland Orchestra for the two seasons 2013/15 and 14/15 and was Composer-in-Residence at the 2018 Grafenegg Festival. In close partnership with the Royal Academy of Music, where is Sir Richard Rodney Bennett Professor, he recently founded the Knussen Chamber Orchestra which made its Aldeburgh Festival and Proms debuts in summer 2019.



Recent opera engagements include a new production of Die Zauberflöte in the 2019 Glyndebourne Festival Opera season (also performed at the 2019 Proms), Birtwistle's The Minotaur for the Royal Opera House, Covent Garden, Così fan tutte, Carmen and Glanert's Caligula for ENO, Britten's A Midsummer Night's Dream for Aldeburgh, and widely acclaimed performances of Mark-Anthony Turnage's The Silver Tassie with the BBC Symphony at the Barbican and Thomas Larcher's The Hunting Gun at the 2019 Aldeburgh Festival.

Recent concerts include the Royal Concertgebouw Orchestra, Chamber Orchestra of Europe, the Bavarian Radio Symphony Orchestra, the Finnish Radio Symphony, Netherlands Radio Philharmonic, Bamberg Symphony Orchestra, DSO Berlin, Bergen Philharmonic, Swedish Radio Symphony, RSO Vienna, Tokyo, Melbourne and Seattle symphony orchestras, City of Birmingham Symphony, London Philharmonic, Philharmonia, BBC Symphony, BBC Scottish Symphony, and

the BBC National Orchestra of Wales at the BBC Proms. Also active as a pianist, recent concerts include Winterreise with Mark Padmore, Mozart's Two-Piano Concerto with Marc-André Hamelin at the Proms and with Paul Lewis in Melbourne, Mozart's Piano Concerto No 14 with the BBCSO and the Academy of St Martin in the Fields, and Beethoven's Piano Concerto No. 1 in Tokyo.

One of the leading composers of his day, his first opera, *The Winter's Tale*, premiered at ENO in February 2017 in a production directed by Rory Kinnear and conducted by the composer. Other recent works include commissions from the Royal Concertgebouw and Cleveland orchestras, BBC Symphony (BBC Proms), song cycles for Sophie Bevan (Wigmore Hall/Grafenegg) and Mark Padmore (Aldeburgh Festival/Wigmore Hall). Further performances of his works have been directed by, amongst others, Sir Andrew Davis, Edward Gardner, Pablo Heras-Casado, Vladimir Jurowski, Oliver Knussen, Jukka-Pekka Saraste and Franz Welser-Möst. Current projects include a piano concerto which was premiered at the 2019 Proms by Marc-André Hamelin, and a large-scale work for chorus and orchestra, co-commissioned by the Bergen Philharmonic and Hallé.

Born in Yorkshire, he studied at New College, Oxford and the Guildhall School of Music & Drama. Between 2007-9 he was a Lecturer at Cambridge University where he was also a Fellow of Corpus Christi College. In October 2019 he was announced as Artist in Association with the Hallé Orchestra

Academy of St Martin in the Fields

Tomo Keller, leader

Violin I

Tomo Keller
Fiona Brett
Rebecca Scott
Sijie Chen

Cello

Will Schofield
Juliet Welchman

Oboe

Tom Blomfield
Rachel Ingleton

Horn

John Thurgood
Joanna Hensel

Bass

Chris West

Clarinet

Andrew Marriner

Harp

Heidi Krutzen

Violin II

Jennifer Godson
Jeremy Morris
Alicja Smietana

Flute

Harry Winstanley

Clarinet/Bass

Tom Lessels

Viola

Fiona Bonds
Ian Rathbone

Flute/Piccolo

Sarah Newbold

Bassoon

Emily Hultmark
Graham Hobbs

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