

ArtPower
University of California San Diego

ACADEMY OF ST MARTIN IN THE
FIELDS CHAMBER ENSEMBLE

October 13, 2017 at 8 pm

Department of Music's Conrad Prebys Concert Hall



ArtPower presents
**Academy of St
Martin in the
Fields Chamber
Ensemble**
October 13, 2017 at 8 pm
Department of Music's
Conrad Prebys Concert Hall

Tomo Keller, *violin*
Harvey de Souza, *violin*
Jennifer Godson, *violin*
Martin Burgess, *violin*
Robert Smissen, *viola*
Fiona Bonds, *viola*
Stephen Orton, *cello*
Will Schofield, *cello*

Program

Erich Wolfgang Korngold (1897–1957)
String Sextet in D Major, op. 10 (1914–16)
Moderato - Allegro
Adagio
Intermezzo: Moderato, con grazia
Finale: Presto

Dmitri Shostakovich (1906–75)
Two Pieces for String Octet, op. 11 (1924–5)
Prelude
Scherzo

INTERMISSION

Felix Mendelssohn (1809–47)
Octet in E-flat Major, op. 20 (1825)
Allegro moderato ma con fuoco
Andante
Scherzo. Allegro leggierissimo
Presto

The Academy's work in the US is supported by Maria Cardamone and Paul Matthews together with the American Friends of the Academy of St Martin in the Fields.

The Academy of St. Martin in the Fields Chamber Ensemble appears by arrangement with David Rowe Artists, www.davidroweartists.com, Chandos, Philips, Hyperion recordings

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About ArtPower at UC San Diego

ArtPower at UC San Diego presents performing arts that engage, energize, and transform the diverse cultural life of the University and San Diego. Through vibrant, challenging, multi-disciplinary performances, ArtPower seeks to develop more empathetic students and community members that are better prepared to engage in the world around them through their participation in high quality artistic, educational and engagement programs that broaden thinking and awareness, deepen understanding, and encourage new dialogues across UC San Diego and the community.

About the Program

String Sextet in D Major, opus 10

Erich Wolfgang Korngold

Born May 29, 1897, Brno

Died November 29, 1957, Hollywood

Few child composers have been as precocious as Eric Wolfgang Korngold. His cantata *Gold*, composed when he was 10, amazed Mahler, who pronounced the boy a “genius.” Those impressed by his talents included Richard Strauss and Puccini, who said: “That boy’s talent is so great, he could easily give us half and still have enough left for himself!” Korngold’s opera *Die tote Stadt* had simultaneous premieres in Hamburg and Cologne on December 4, 1920, when the composer was all of 23, and in the 1920s Korngold was one of the most admired composers in Europe.

And then his career took an unexpected turn. Invited to Hollywood to help score a film, Korngold found his romantic idiom ideally suited to film music, and when Hitler came to power Korngold moved his family to Hollywood, where he achieved his greatest success with swashbuckling music for Errol Flynn movies like *Captain Blood*, *Robin Hood*, and *The Sea Hawk*. As soon as the war was over, Korngold put films behind him to return to “serious” music but could never escape his Hollywood reputation, particularly since he used themes from many of his film scores in his classical works; the most successful of these is the 1945 Violin Concerto, championed by Heifetz.

Korngold composed his String Sextet between 1914 and 1916, and it was first performed in Vienna on May 2, 1917, a few weeks before his twentieth birthday. The string sextet (two violins, two violas, and two cellos) is a challenging form for composers, who must balance six instruments of uneven strength, keep textures clear, treat all six instruments as equals, and avoid writing music that becomes “symphonic” in its power. Korngold had great examples before him, both by Viennese composers—Brahms’ two sextets and Schoenberg’s *Verklaerte Nacht*—yet his Sextet in D Major does not sound at all like the work of those earlier masters, and the teenaged composer manages to speak in a voice all his own. His Sextet is in a late-romantic idiom: harmonies are chromatic to the point where any sense of a home key is often obscured, tempos are fluid, the meter sometimes changes by the measure, and the writing can be dramatic and virtuosic: only the very best ensembles should consider attempting to perform this music.

The Sextet is a large-scaled work in four movements. Korngold builds the opening movement on three separate theme-groups, each at a different tempo, and the music glides smoothly between these sharply-contrasted ideas. Moments of calm alternate with dramatic episodes that feature thick chording and double-stroked notes: at one moment the music can be subdued (Korngold asks the players to bow out over the fingerboard here to dampen their sound), and the next it can erupt in full-throated climaxes. The first violin’s opening melody dominates this movement and finally helps propel it to a near-symphonic close.

The slow movement brings little relief. The cello’s jagged opening statement sets the unsettled mood, and its melodic line quickly moves between the various instruments. Korngold writes long passages here where the meter changes from 3/4 to 4/4 to 5/4

by the measure. The Intermezzo has proven the movement most immediately attractive to audiences. It has a distinctly Viennese flavor, and while the basic meter is 6/8 rather than 3/4, this music waltzes throughout. To be sure, this is an unusual waltz, with the violin singing a most angular waltz tune and the whole ensemble participating in great swooping glissandos.

The finale is a lot of fun. Korngold specifies that it should be “As fast as possible” and also that it should be played “With fire and humor.” It goes like a rocket, and as the Sextet nears its conclusion, Korngold recalls the first violin’s melody from the beginning of the first movement. Now that theme—gentle then but powerful now—helps propel the Sextet to its emphatic conclusion.

Two Pieces for String Octet, opus 11

Dmitri Shostakovich

Born September 25, 1906, St. Petersburg

Died August 9, 1975, Moscow

When Shostakovich died in 1975, he was remembered primarily as a symphonist, but the last several decades have seen new interest in his chamber music, particularly his impressive cycle of fifteen string quartets. Shostakovich came to the string quartet relatively late in life—he did not write his first until he was in his thirties—but as a very young man he had experimented with chamber music, composing a piano trio at 17 and the Two Pieces for String Octet at 18, while he was still a conservatory student.

From this same period came Shostakovich’s dazzling First Symphony, Opus 10, and in fact he worked on the symphony and the Two Pieces simultaneously. The Two Pieces are in the same neo-classical manner as the symphony. Shostakovich scored this music for string octet, specifically the same double string quartet that another teenaged composer, Felix Mendelssohn, had used in his Octet. The form can seem strange: this brilliant, bittersweet music consists of two contrasting and unrelated movements, both characterized by high energy levels.

Composed in December 1924, the *Prelude* is dominated by the powerful sequence of ominous chords heard at the very beginning. This movement is episodic, with sharply contrasting passages for muted triplets, pizzicato chords, and a virtuoso part for the first violin before closing on a quiet unison D. The *Scherzo*, written in July 1925, is much more acerbic. It too is episodic, though here the thematic material tends to be short and angular. The fiery main idea, announced by the first violin, rushes this movement to its sudden, powerful close.

The Two Pieces for String Octet were first performed in Moscow on January 9, 1927, by the combined Gliere and Stradivarius Quartets.

Octet for Strings in E-flat Major, opus 20

Felix Mendelssohn

Born February 3, 1809, Hamburg

Died November 4, 1847, Leipzig

It has become a cliché with a certain kind of critic to say that Mendelssohn never fulfilled the promise of his youth. Such a charge is a pretty tough thing to say about someone who died at 38—most of us would think Mendelssohn never made it out of his youth. And such a charge overlooks the great works Mendelssohn completed in the years just before his death: the Violin Concerto, the complete incidental music for *A Midsummer Night's Dream*, and *Elijah*. But there can be no gainsaying the fact that the young Mendelssohn was a composer whose gifts and promise rivaled—perhaps even surpassed—the young Mozart's. The child of an educated family that fully supported his talent, Mendelssohn had by age nine written works that were performed by professional groups in Berlin. At 12 he became close friends with the 72-year-old Goethe, at 17 he composed the magnificent overture to *A Midsummer Night's Dream*, and at 20 he led the performance of the *St. Matthew Passion* that was probably the key event in the revival of interest in Bach's music.

Mendelssohn completed his Octet in October 1825, when he was 16. One of the finest of his early works, the Octet is remarkable for its polished technique, its sweep, and for its sheer exhilaration. Mendelssohn's decision to write for a string octet is an interesting one, for such an ensemble approaches chamber-orchestra size, and a composer must steer a careful course between orchestral sonority and true chamber music. Mendelssohn handles this problem easily. At times this music can sound orchestral, as he sets different groups of instruments against each other, but the Octet remains true chamber music—each of the eight voices is distinct and important, and even at its most dazzling and extroverted the Octet preserves the equal participation of independent voices so crucial to chamber music.

Mendelssohn marked the first movement *Allegro moderato ma con fuoco*, and certainly there is fire in the very beginning, where the first violin rises and falls back through a range of three octaves. Longest by far of the movements, the first is marked by energy, sweep, and an easy exchange between all eight voices before rising to a grand climax derived from the opening theme. By contrast, the *Andante* is based on the simple melody announced by the lower strings and quickly taken up by the four violins. This gentle melodic line becomes more animated as it develops, with accompanying voices that grow particularly restless.

The *Scherzo* is the most famous part of the Octet. Mendelssohn said that it was inspired by the closing lines of the *Walpurgisnacht* section near the end of Part I of Goethe's *Faust*, where Faust and Mephistopheles descend into the underworld. He apparently had in mind the final lines of the description of the marriage of Oberon and Titania:

Clouds go by and mists recede,
Bathed in the dawn and blended;
Sighs the wind in leaf and reed,
And all our tale is ended.

This music zips along brilliantly. Mendelssohn marked it *Allegro leggierissimo*—"as light as possible"—and it does seem like goblin music, sparkling, trilling, and swirling right up to the end, where it vanishes into thin air.

Featuring an eight-part fugato, the energetic *Presto* demonstrates the young composer's contrapuntal skill. There are many wonderful touches here. At one point sharp-eared listeners may detect a quotation, perhaps unconscious, of "And He Shall Reign" from the *Hallelujah Chorus* of Handel's *Messiah*, and near the end Mendelssohn skillfully brings back the main theme of the Scherzo as a countermelody to the finale's polyphonic complexity. It is a masterstroke in a piece of music that would be a brilliant achievement by a composer of any age.

Program notes by Eric Bromberger

About the Artists

Academy of St Martin in the Fields Chamber Ensemble

The Academy Chamber Ensemble was formed in 1967, drawing its membership from the world-renowned chamber orchestra the Academy of St Martin in the Fields, which was itself founded by Sir Neville Marriner in 1958 and is currently led by Music Director Joshua Bell. The purpose behind the formation of the Chamber Ensemble was to perform the larger scale chamber music repertoire with players who customarily worked together, instead of the usual string quartet with additional guests. Drawn from the principal players of the orchestra and play-directed by Academy Director/Leader Tomo Keller, the Chamber Ensemble now performs in multiple configurations from wind trios to string octets. Its touring commitments are extensive and include regular tours of Europe and North America, whilst recording contracts with Philips Classics, Hyperion, and Chandos have led to the release of over thirty CDs.

The Academy Chamber Ensemble's October 2017 tour of the United States is supported by Maria Cardamone and Paul Matthews, together with the American Friends of the Academy of St Martin in the Fields. The American Friends was founded in 1998 to support the work of the Academy around the world, particularly in the USA. Find out more at www.asmf.org.

You can also find the Academy on:

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Tomo Keller, violin

Tomo Keller was born in Stuttgart in 1974 to German-Japanese parents, both of whom were professional pianists. He started playing the violin at the age of six and at ten years old he gave his first performances as a soloist with an orchestra.

Keller studied at Vienna's University for Music and Performing Arts and New York's Juilliard School. Numerous prizes and awards followed, including 1st prize at the Austrian National Music Competition, 3rd prize at the Fritz Kreisler Competition, 1st prize at the Johannes Brahms Competition, and the Grand Prize at the German Music Competition Berlin. 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, including the Musikverein and Konzerthaus Vienna, Gewandhaus Leipzig, Konzerthaus Berlin, Beethovenhalle Bonn, Kirov Theatre St. Petersburg, Salle Pleyel Paris, and the Barbican in London. He has been invited to music festivals such as the Schleswig-Holstein Musik Festival, Mecklenburg-Vorpommern Festspiele, Ludwigsburger Schlossfestspiele, Festival de Musica Manuel de Falla and Oberösterreichische Stiftskonzerte. He has also been a frequent guest on radio and television broadcasts (ARD, BBC, NHK, ORF).

As a soloist Keller 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.

Keller is a much sought-after orchestral leader, having led the Essen Philharmonic Orchestra (1999–2007), the London Symphony Orchestra (Assistant Leader 2009–15) and the Swedish Radio Symphony Orchestra (2014 – present). He has appeared with more than 20 orchestras as guest leader including the BBC Symphony Orchestra, Chamber Orchestra of Europe, DSO Berlin, SWR Stuttgart, WDR Cologne, London Philharmonic Orchestra, Philharmonia Orchestra, and Pittsburgh Symphony Orchestra. He was appointed Leader of the Academy of St Martin in the Fields in December 2015.

His recordings include solo works by Bach, Bartók, and Ysaÿe, orchestral recordings including Stravinsky's *Apollon musagète* with Sir John Eliot Gardiner/London Symphony Orchestra, and *Avant Gershwin* with Patti Austin and the WDR Big Band, which was awarded a Grammy in 2008. He has given master classes and orchestral classes at the Guildhall School and the Royal Academy of Music London, as well as in South Korea and the United States. He plays a violin by Andrea Guarneri, Cremona 1667, made available to him by the Swedish Järnäker Foundation.

Harvey de Souza, violin

Harvey de Souza has been a member of the Academy since 1993 and has led the orchestra on tours with Sir Neville Marriner and soloists including Joshua Bell and Julia Fischer. As a member of the Chamber Ensemble he has performed extensively throughout South America, Europe and the U.S.A.

He has been a member of the Chamber Orchestra of Philadelphia, and a member of the Vellinger String Quartet, who were winners of the 1994 London International String Quartet Competition. He has been Principal Guest Director of the Lancashire Sinfonietta, and is co-artistic director of the Sangat Chamber Music Festival, now in its seventeenth year in Mumbai. He plays on a Carlo Bergonzi, kindly lent to him by the Beare's International Violin Society.

Jennifer Godson, violin

Jennifer Godson has been a member of the Academy since 1985. She was, for many years, a member of the Fairfield String Quartet with whom she toured extensively in Britain and abroad. She now leads a busy chamber and orchestral career and has a special interest in period performance. She is sub-leader of John Eliot Gardiner's *Orchestre Révolutionnaire et Romantique* and a member of the Orchestra of the Age of Enlightenment, with whom she has appeared as guest leader.

Martin Burgess, violin

Martin Burgess began playing with the Academy in 1992, taking up the position of Principal Second Violin in 1998. Having studied with Emanuel Hurwitz and the Amadeus Quartet he brought with him the love of chamber music. He leads the Grammy-nominated Emperor Quartet (winners of the prestigious Evian International String Quartet Competition). The Quartet has released critically acclaimed CDs of music by Britten, Walton, Martinů, and James MacMillan. They have also performed on several film soundtracks, notably *There Will Be Blood* and *Norwegian Wood* (both written by Jonny Greenwood from Radiohead).

Burgess enjoys a wide variety of playing away from both these ensembles, most recently recording and then touring the world with Peter Gabriel.

Robert Smissen, viola

Robert Smissen won a scholarship to Chethams School of Music at the age of 14, and went on to study at the Guildhall School of Music and Drama with David Takeno. While there he won prizes for chamber music and solo playing. After college he was appointed principal viola with the Northern Sinfonia, a post he held until 1986. He currently plays with the Academy, as well as other London chamber orchestras.

Fiona Bonds, viola

Fiona Bonds is the Associate Principal Viola of the Academy of St Martin in the Fields, and enjoys a busy and diverse career outside the orchestra. She has recently been appointed Principal Viola of the City of London Sinfonia and is a founder member of the Grammy-nominated Emperor String Quartet, who have recently released a critically acclaimed disc of Benjamin Britten's quartets.

Stephen Orton, cello

Stephen Orton was born in Ripon, Yorkshire, and studied with William Pleeth at the Guildhall School of Music and Drama. He has been principal cello with the Bournemouth Sinfonietta and the City of London Sinfonia and was also a member of the Delmé Quartet for ten years. He has acted as guest principal cello with the London Symphony Orchestra and Philharmonia. Orton has wide experience of chamber music and has often played the Schubert Quintet with the Chilingirian Quartet. In 1985 he became principal cello with the Academy of St Martin in the Fields and has played concertos with the orchestra. He is also a member of the Academy Chamber Ensemble, touring internationally and making numerous recordings. He has recently joined the Chilingirian Quartet in 2013.

Will Schofield, cello

Will Schofield was born in London to Australian and Italian parents. He read music at Edinburgh University and went on to study with Radu Aldulescu in Rome and at the Menuhin Academy in Gstaad, Switzerland.

Schofield has been cellist with the Grammy-nominated Emperor String Quartet since the group was formed in 1992. He started playing with the Academy of St Martin in the Fields the following year, and membership of these two groups has been the primary focus of his playing career ever since. With the Quartet he has played throughout Europe, North and South America, and in Africa, appearing at all of the major festivals in the U.K. and at numerous festivals abroad including Prague Spring Festival, Mostly Mozart in New York, Flanders, Monte Carlo, Montpelier/Radio France, and Kuhmo in Finland. The Quartet records for BIS, the latest project being a complete cycle of Britten. He has also played as a guest with the Allegri and Maggini Quartets and with the Schubert Ensemble of London. With the Academy, he has had the opportunity to play the key repertoire for Chamber Orchestra at the highest level, working and recording with musicians such as Murray Perahia, Joshua Bell, Janine Jansen, Julia Fischer, and, of course, Sir Neville Marriner. As a freelance cellist he has played as guest principal cello with many of the country's top orchestras such as the Royal Philharmonic and the English Chamber Orchestra, and with orchestras in Ireland and Spain. He has played on numerous film soundtracks, and with the Emperor Quartet has collaborated with Radiohead's Jonny Greenwood on several projects, most notably the soundtrack to the 2007 movie *There Will Be Blood*.

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Smetana Trio

Fri. March 2, 2018 at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

Quote here

PROGRAM

Alexander Zemlinsky: Trio in D
Minor, op. 3; Dmitri Shostakovich:
Piano Trio no. 1, op. 8; Felix
Mendelssohn: Piano Trio no. 1 in D
Minor, op. 49



Harlem Quartet

Fri. April 13, 2018 at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

PROGRAM

Ludwig van Beethoven: String
Quartet no. 11 in F Minor, op. 95
"Serioso"; W.A. Mozart: String
Quartet no. 17 in B-flat Major, K. 458;
Anton Webern: Langsamer Satz;
Antônio Carlos Jobim: *The Girl from
Ipanema* (arranged by Dave Glenn
and Harlem Quartet); Guido López
Gavilán: *Cuarteto en Guaguancó*



Meccore String Quartet

Fri. November 3 at 8 pm
Conrad Prebys Concert Hall
Tickets: \$45-59;
UCSD Student: \$9

Quote here

PROGRAM

Edvard Greig: String Quartet
No. 1 in G Minor, op. 27; Robert
Schumann: Quartet in A Minor; Karol
Szymanowski: String Quartet no. 2



Aeolus Quartet

Fri. January 19, 2018 at 8 pm
Conrad Prebys Concert Hall
Tickets: \$40-54;
UCSD Student: \$9

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PROGRAM

Franz Joseph Haydn: String
Quartet in D Minor, Op. 76, no.
2; Philip Glass: Quartet No. 3
"Mishima"; Ludwig van Beethoven:
String Quartet no.14, op.131