Presents

Academy of St Martin in the Fields

with Jeremy Denk, Piano

Saturday, March 14, 2014 at 8:00 p.m.

The use of cameras and recording devices of any type is prohibited.
Please silence all cell phones and paging devices.
We ask that patrons please refrain from text messaging during the performance.

The ASMF gratefully acknowledges the American Friends of the Academy of St Martin in the Fields for their ongoing support. www.asmf.org
Representation for Mr. Denk: Opus 3 Artists | Steinway Piano
Exclusive Management for the Academy of St Martin in the Fields: OPUS 3 ARTISTS | 470 Park Avenue South, 9th Floor North, New York, NY 10016 | www.opus3artists.com
Program

Concerto in D............................................. IGOR STRAVINSKY (1882-1971)
[Version: Revised 1961 by Boosey & Hawkes]
   I.   Vivace
   II.  Arioso: Andantino
   III. Rondo: Allegro

Concerto for Keyboard and Strings, No. 1, in D Minor, BWV 1052...........
..................................................................................... J.S. BACH (1685-1750)
   I.   Allegro
   II.  Adagio
   III. Allegro
       Jeremy Denk, piano

-INTERMISSION-

Concerto for Harpsichord and Strings No. 5, in F Minor, BWV 1056..........
..................................................................................... J.S. BACH (1685-1750)
   I.   Allegro
   II.  Largo
   III. Presto
       Jeremy Denk, piano

Apollon Musagète, Ballet en Deux Tableaux ............... IGOR STRAVINSKY
   Premier Tableau
       Naissance D'Apollon: Largo
   Second Tableau
       Variation D'Apollon
       Pas D'Action: Moderato
       Variation de Calliope: Allegretto
       Variation de Polymnie: Allegro
       Variation Terpsichore: Allegretto
       Variation D'Apollon: Lento
       Pas de Deux: Adagio
       Coda: Vivo
       Apothéose: Largo e tranquillo
Concerto in D, for String Orchestra

IGOR STRAVINSKY

(Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York)

Stravinsky made his home in Switzerland and France between World War I and II, but in 1939 he decided to settle in the United States, and after a few months on the East Coast, he took up residence in California, where he lived until shortly before his death. He was admired and honored in the United States; many of his important works were commissioned here, but the commission for this Concerto in D was his first to originate in Europe in 12 years. Early in 1946, the conductor Paul Sacher asked him to write something for the 20th anniversary of his Basel Chamber Orchestra (the Basler Kammerorchester). Stravinsky began to sketch the concerto in early spring and completed the score on August 8, 1946. It is sometimes known as the the “Basle” Concerto because Basle is the French form of the city’s name. Sacher conducted its first performance on January 27, 1947. Concerto in D was the first composition Stravinsky composed after becoming a naturalized American citizen. It was published immediately, with a dedication to him and the orchestra.

In an amusing letter to Sacher, Stravinsky pointed out that the public would be pleased to discover that his work was not atonal, but no one would really have expected that of him anyway. Concerto in D is one of Stravinsky’s archetypal neo classical scores; it strongly influenced a generation of American composers. In it, Stravinsky revived musical structures and textures from the 17th and 18th centuries and applied them to the 20th century in the neoclassical vein.

The concerto has three movements in the classical fast-slow-fast sequence, but with no pause between the first two. The Vivace first movement alternates between lively humor and a somber feeling nostalgia. It opens with a figure in which the rhythm is ambiguous. Stravinsky introduces a major/minor clash between the violins against the violas and bass that sets the tone for the movement. As he vacillates between major and minor, Stravinsky utilizes humor throughout as an undercurrent, but the music soon opens up into a swinging gallop. A contrasting Moderato section is harmonically full and lush but rhythmically hesitant; the opening figure returns; brief reference is made to the Moderato; and then the music dies away to a chord of high harmonic notes played by four double basses and a cello. The second movement, an Arioso: Andantino, is long lined music with highly original spacing of the instrumental voices and with traditional harmony manipulated to most piquant effect. The concerto closes with a busy, buzzing Rondo: Allegro. Its themes are set against mysterious tremolos, and yet Stravinsky also includes dance like passages.
Concerto for Keyboard and Strings, No. 1, in D Minor, BWV 1052
JOHANN SEBASTIAN BACH
(Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig)

In 1717, Bach was appointed composer and Music Director to the court of Prince Leopold, ruler of the tiny state of Anhalt Cöthen, an accomplished musician with a great appetite for instrumental music. At Cöthen, Bach composed much of his chamber music and many of his orchestral works. Two violin concertos and a concerto for two violins from this period survive. These three exist in altered versions, rewritten by Bach as harpsichord concertos. Because of this evidence, it has been contended that all his keyboard concertos were originally written for other instruments, for violin or maybe for flute or oboe. Werner Breig, in the preface to a new edition of the harpsichord concertos, identified “a typological new creation in the history of the instrumental concerto. Bach did not feel obliged to create new compositions for this medium of performance and it may now safely be assumed that he assembled virtually all of the harpsichord concertos by transcribing concertos for melodic instruments (most violin or oboe).” Using the harpsichord as solo instrument was new in Bach’s time; Bach created the first keyboard concertos by adapting his earlier concertos for other instruments.

Between 1729 and 1737, Bach was director of the Collegium Musicum, which had been founded in Leipzig by the composer Georg Philipp Telemann in 1704. The Collegium Musicum, an organization of university students as well as professionals and amateur musicians, met every Friday evening in the Leipzig coffeehouse of Gottfried Zimmermann. These meetings were almost the first public concerts in the modern sense; they were events that attracted music-loving audiences and provided valuable professional experience for the musicians.

Bach performed a great deal of his own music at Zimmermann’s; it was there that his keyboard concertos were played for the first time. A newspaper announcement from July 1733, preserved in The New Bach Reader, mentions a keyboard as one of the attractions of a new series of Collegium Musicum concerts: “It will begin with a fine concert, to be continued weekly, therein a new harpsichord, the like of which has never been heard in these parts before; and the friends of music as well as virtuosos are requested to attend.”

The idea of the harpsichord as solo instrument in an ensemble, rather than as accompaniment, was a new one. Bach accomplished this innovation by elevating the harpsichord from a subordinate role in which it functioned as basso continuo, providing an accompanying underlying structure, to a solo role where it provides the melodic function of the work. Many of his original manuscripts have been lost, but where they survive, we can see that usually
the keyboard’s right hand plays the violin’s line, while the left reinforces and embellishes the bass; sometimes, middle voices are added.

Bach adapted his D-minor keyboard concerto from a violin concerto that may even have been his adaptation of an oboe or violin concerto by another composer, possibly Alessandro Marcello (1684-1750), yet Bach made the music his own, reworking and revising it for the keyboard, and resetting parts of it for radically different forces. It was most likely created sometime in the late 1720s or early 1730s. In the end, it has the kind of clarity, vigor and richness for which his music is unmatched. In this form, the concerto has become one of his most admired works and is the most frequently played of his keyboard concerti.

The concerto’s three movements, in a typical fast-slow-fast pattern, are a rhythmic and forceful Allegro, followed by an Adagio that is a melancholy and introspective aria for the soloist contrasting with the orchestra’s repetitions of the opening figure, and a lively, dancing Allegro finale. Throughout, the soloist has many places to demonstrate his virtuosity in cadenza-like passages.

**Concerto for Harpsichord and Strings No. 5, in F Minor, BWV 1056**

**JOHANN SEBASTIAN BACH**

Bach’s Concerto for Harpsichord and Strings, No. 5, BW 1056, another in the series that Bach performed in Zimmermann’s café, (see above) took its outer movements from a violin concerto in G minor. Today the first and third movements of the violin concerto are not extant; we only have the keyboard version of these movements. Bach may have taken the middle movement from a work for the oboe. It is quite certain that Bach copied his seven keyboard concertos into two volumes in 1739, thus helping us date this concerto’s completion as before that date.

Concerto No. 5 has a three movement sequence; it follows the traditional fast-slow alternation that owes its inheritance to the concerto style that was imported to Germany from Italy. The quick music is rich in texture and vigorous in rhythm, while the slow movement is one of Bach’s most beautiful extended instrumental arias. All three movements use ritornello form, in which a returning theme functions much like a refrain. In each movement the ritornello is based on one theme that is restated in various orchestrations at the opening, the closing, and after each section. The first movement, Allegro, looks forward to what later becomes sonata-rondo form with the orchestra and soloist alternating. The slow movement, Largo, features a long, elaborate melody with extensive ornamentation. The finale, Presto, is a lively movement that feels like it is in perpetual motion with a two-part ritornello, both made up of scalar passages.
Apollon Musagète, Ballet en Deux Tableaux, for String Orchestra
IGOR STRAVINSKY
(Born June 17, 1882 in Oranienbaum, Russia; died April 6, 1971 in New York)

When the Library of Congress asked Stravinsky to compose a short ballet for a Chamber Music Festival for his first American commission, he chose as his subject Apollon, Musagète, that is Apollo, Leader of the Muses. The ballet in two scenes was first performed in the Library’s Coolidge Auditorium on April 27, 1928 with choreography by Adolf Bolm. Apollo is the 1947 revision of Apollon Musagète and is Stravinsky’s homage to the Greek concept of the unity of music, dance, painting and poetry. George Balanchine was responsible for the shortened title, which Stravinsky came to prefer. Apollo, the sun-god and god of music, is associated with the sacred number seven, which corresponds to the diatonic mode that Stravinsky had in mind. Stravinsky concentrates on Apollo’s role as the patron of music and poetry, with music written in an elegant and restrained neo-Classical style.

Apollon immediately entered the repertoire of Sergei Diaghilev’s ballet company, with new choreography by Balanchine, and Serge Lifar in the title role. Diaghilev took it to London, Paris and Berlin where it annoyed the critics who expected all Stravinsky’s ballets to be like the first three, The Firebird, Petrushka and The Rite of Spring. The critics were confounded by the clearly diatonic music for string orchestra and by the classical, refined subject matter. Diaghilev thought it “an amazing work, extraordinarily calm and with greater clarity than anything he has done...music not of this world, but from somewhere above.”

Stravinsky wrote in his memoirs about this work which is scored for strings only: “I had specially in my thoughts what is known as the ‘white ballet,’ in which to my mind the very essence of this art reveals itself in all its purity.” In his Poetics of Music in the Form of Six Lessons (1942), Stravinsky explained, “Summing up: What is important for the lucid ordering of the work – for its crystallization – is that all the Dionysian elements which set the imagination of the artist in motion and make the life-sap rise must be properly subjugated before they intoxicate us, and must finally be made to submit to the law: Apollo demands it.”

The first of the ballet’s two scenes is a prologue depicting the birth of Apollo, Naissance d’Apollon: Largo. Two goddesses appear, Allegro, and lead Apollo to Olympus, Largo. The second scene follows immediately, with Apollo’s solo variation (Variation D’Apollon), in which the concertmaster’s violin takes the place of the mythic lyre. In Greek mythology Apollo had nine Muses, but partially due to the time constraints specified in the commission that the ballet last no more than a half hour, Stravinsky reduced their number...
to three: Calliope, patroness of epic poetry; Polyhymnia, of mime; and Terpsichore, of the dance. Apollo is joined by the three Muses who dance a Pas D’Action: Moderato, to music in which the theme is heard simultaneously with its augmentation and diminution and in canon. Each Muse follows with a variation of her own: Calliope, Allegretto; Polyhymnia, a lively Allegro; Terpsichore, a slow dance. Apollo dances a second variation for them, Lento, and joins Terpsichore in a slow, elegant and serene Pas de Deux, Adagio. The four dancers dance together in a Coda: Vivo, a lively, rhythmic and spirited number, followed by a serene Apotheosis that brings the work to a noble close. Here Apollo leads the three Muses towards Parnassus. The grave music with which the work began is recapitulated.

All program notes are copyright Susan Halpern, 2015.

Biographies

JEREMY DENK
Pianist

One of America’s most thought-provoking, multi-faceted and compelling artists, pianist Jeremy Denk is the winner of a 2013 MacArthur “Genius” Fellowship, the 2014 Avery Fisher Prize, and Musical America’s 2014 Instrumentalist of the Year award. He has appeared as soloist with the Los Angeles Philharmonic, the Philadelphia Orchestra, and the symphony orchestras of Boston, Chicago, San Francisco and London, and regularly gives recitals in New York, Washington, Boston, Philadelphia and throughout the United States.

In 2014-15, he launches a four-season tenure as an Artistic Partner of the Saint Paul Chamber Orchestra; makes debuts with the Cleveland Orchestra under Susanna Mäkki and the New York Philharmonic led by Esa-Pekka Salonen; appears as a soloist with the Los Angeles Philharmonic and San Francisco Symphony; and performs Bach concertos with Academy of St Martin in the Fields in London and on tour throughout the US. Future engagements also include his appearances at the BBC Proms, London’s Wigmore Hall, and his recital debut at the Concertgebouw in Amsterdam.

In 2014 Denk served as Music Director of Ojai Music Festival, for which, besides performing and curating, he wrote the libretto for a comic opera. The opera will be presented by Carnegie Hall in the 2014-15 season. To coincide with the release of his second Nonesuch Records album, Bach: Goldberg Variations, Denk opened the 2013-14 season with performances of the “Goldbergs” in Boston, Chicago and Washington, and went on to
perform them as part of the Barbican’s season in London. The album reached number one on Billboard’s Classical Chart and was featured in Best of 2013 lists by The New Yorker and The New York Times. Other season highlights included his return to Carnegie Hall with the San Francisco Symphony and Michael Tilson Thomas, and appearances at the Tanglewood Festival playing the Goldberg Variations and with the Philadelphia Orchestra playing Beethoven’s Piano Concerto No. 1. Last Summer, he also appeared on tour with the Australian Chamber Orchestra playing Bach.

Denk is known for his original and insightful writing on music, which Alex Ross praises for its “arresting sensitivity and wit.” The pianist’s writing has appeared in The New Yorker, The New Republic, The Guardian and on the front page of The New York Times Book Review. One of his New Yorker contributions, “Every Good Boy Does Fine,” forms the basis of a memoir for future publication by Random House. Recounting his experiences of touring, performing and practicing, his blog, Think Denk, was recently selected for inclusion in the Library of Congress web archives. For his work as a writer and pianist, Out magazine included Denk on its “Out 100” list celebrating the most compelling people of 2013.

In 2012, Denk made his Nonesuch debut with a pairing of masterpieces old and new: Beethoven’s final Piano Sonata No. 32, Op. 111, and György Ligeti’s Études. The album was named one of the best of 2012 by The New Yorker, NPR and The Washington Post, and Denk’s account of the Beethoven sonata was selected by BBC Radio 3’s Building a Library as the best available version recorded on modern piano. Denk has a long-standing attachment to the music of American visionary Charles Ives, and his recording of Ives’s two piano sonatas featured in many best of the year lists. In March 2012, the pianist was invited by Michael Tilson Thomas to appear as soloist in the San Francisco Symphony’s American Mavericks festival, and he recorded Henry Cowell’s Piano Concerto with the orchestra. Having cultivated relationships with many living composers, he currently has several commissioning projects in progress.

Denk has toured frequently with violinist Joshua Bell, and their recently released Sony Classical album, French Impressions, won the 2012 Echo Klassik award. He also collaborates regularly with cellist Steven Isserlis, and has appeared at numerous festivals, including the Italian and American Spoleto festivals, and the Santa Fe Chamber Music, Verbier, Ravinia, Tanglewood, Aspen Music, and Mostly Mozart festivals.

Jeremy Denk has earned degrees from Oberlin College, Indiana University and The Juilliard School. He lives in New York City, and his website and blog are at jeremydenk.net.
The Academy of St Martin in the Fields is renowned for its polished and refined sound, rooted in outstanding musicianship. Formed by Sir Neville Marriner in 1958 from a group of leading London musicians, the Academy gave its first performance in its namesake church in November 1959. Originally directed by Sir Neville from the leader’s chair, the collegiate spirit and flexibility of the original small, conductor-less ensemble remains an Academy hallmark which continues today, with virtuoso violinist Joshua Bell as its Music Director. Together they explore symphonic repertoire to perform chamber music on a grand scale. Joshua has recently renewed his contract to continue as Music Director for a further three years to summer 2017.

Highlights of this season include London concerts and international tours with pianist Jeremy Denk, clarinettist Martin Fröst and violinist Julia Fischer. Principal Guest Conductor Murray Perahia tours with the orchestra to Europe in August and September and on an exciting tour of Asia in November. Joshua himself will undertake four tours with the Academy this season, travelling as far afield as South America and the Middle East, as well as two tours of Europe.

The orchestra’s programs for this season contain many gems from the chamber music and classical repertoire; look out for Schubert’s String Quintet, Dvořák’s Serenade for Strings, Mozart’s *Eine Kleine Nachtmusik* and Schoenberg’s *Verklärte Nacht* among others. The Academy’s winter concert at St Martin-in-the-Fields, Walking in the Air, will pay tribute to the work of composer Howard Blake, including a newly commissioned arrangement of *The Snowman*, conducted by the Academy’s Life President Sir Neville Marriner.

In addition to our concerts, our players continue to reach out to young musicians and adult learners through Outward Sound, the Academy’s education program. This year’s projects include workshops for school children, professional development partnerships and lifelong learning schemes all creating opportunities for everyone to connect and create music with the orchestra.

With over 500 recordings to date, the Academy is one of the most recorded chamber orchestras in the world. The orchestra received their first gold disc for their recording of Vivaldi’s Four Seasons in 1969 with the 2007 recording with Joshua Bell reaching No.1 on the Billboard Classical Chart. Their soundtrack for the film *Amadeus* won 13 gold discs alone, while in 1996 *The English Patient* picked up an Academy Award for Best Music, with a soundtrack performed by the Academy. In March 2013 the orchestra and Joshua Bell released their first recording on Sony Classical under his
leadership, Beethoven’s Symphonies 4 and 7. Their recoding of Bach violin concertos will be released September 2014.

The Academy’s US tours are supported by the American Friends of the Academy of St Martin in the Fields. If you would like to join our American Friends, please send an email to afasmf@gmail.com for more details.

For more information, please visit www.asmf.org. You can follow the Academy on Facebook, Google+ and on Twitter at @ASMForchestra.

**VIOLIN I**
Tomo Keller
Harvey de Souza
Robert Salter
Martin Gwilym-Jones
Raja Halder
Clare Hayes
Clare Hoffman

**VIOLIN II**
Helen Paterson
Fiona Brett
Amanda Smith
Mark Butler
Anna Blackmur

**VIOLA**
Robert Smissen
Stephen Upshaw
Alex Koustas
Martin Humbey

**CELLO**
Stephen Orton
Judith Herbert
Morwenna del Mar

**DOUBLE BASS**
Lynda Houghton
Cathy Elliott

---

**The Academy of St Martin in the Fields Administration**

**Life President**
Sir Neville Marriner CBE

**Music Director**
Joshua Bell

**Principal Guest Conductor**
Murray Perahia KBE

**Academy Staff**
Gabriel van Aalst, *Chief Executive*
Andrew McGowan, *Head of Development*
Sally Sparrow, *Orchestra Personnel Manager*
Ina Wieczorek, *Concerts and Recordings Manager*
Cecilia Sala, *Development Manager*
Katherine Adams, *Orchestra Manager and Librarian*
Kim Perkins, *Education & Outreach Manager/Creative Producer*
Peter Fisher, *Marketing Manager*
Patrick McEntee, *Concerts and Administration Assistant*
Danielle Scott, *Development Assistant*
Clare Thompson, *Orchestral Administration Trainee*
Rebecca Driver Media Relations, *PR Consultant*

**Board of Directors**
Paul Aylieff, *Chairman*
Heather Benjamin
Elizabeth Bennett
Sir Peter Coulson
Mark David
Catherine Morgan
Trevor Moross
Simon Morris
Charlotte Richardson
Richard Skinner
Harvey de Souza
Peter Stott

**Development Board**
Paul Aylieff
Cyrille Camilleri
Gareth Davies
Jill Hoffbrand
Christine Jasper
Alan Kerr
Trevor Moross, *Chairman*
Mark Oshida
Peter Stott

If you are interested in receiving information about future performances by the Academy, please e-mail info@asmf.org or visit www.asmf.org.

**For Opus 3 Artists**
David V. Foster, *President & CEO*
Leonard Stein, *Senior Vice President, Director, Touring Division*
Robert Berretta, *Vice President; Senior Director, Artists & Attractions*
   Booking; Manager, Artists & Attractions
Irene Lönnblad, *Associate, Touring Division*
Samantha Cortez, *Associate, Attractions*
Kay McCavic, *Tour Manager*
We would like to thank our Board of Trustees and our Administration for their extraordinary support of Soka Performing Arts Center

Soka University of America Board of Trustees:
Steve Dunham, J.D., Chair
Tariq Hasan, Ph.D., Vice Chair
Yoshihisa Baba, Ph.D.
Matilda Buck
Paulette Bethel, Ph.D.
Lawrence E. Carter, Sr., Ph.D., D.D., D.H., D.R.S.
Maria Guajardo, Ph.D.
Clothilde V. Hewlett, J.D.

Soka University of America Administration:
Daniel Y. Habuki, Ph.D., President
Tomoko Takahashi, Ph.D., Vice President of Institutional Research and Assessment & Dean of Graduate School
Archibald E. Asawa, Vice President for Finance and Administration & CFO
Edward M. Feasel, Ph.D., Dean of Faculty
John M. Heffron, Ph.D., Dean of Students
Andrew Woolsey, Ed.D., Director of Enrollment Services

Our Sponsors and Partners:
The Orange County Register
KJazz 88.1
KUSC 91.5
Soka PAC is a proud member of California Presenters and proudly supports the California Arts Council

Soka Performing Arts Center Staff:
David C. Palmer, General Manager
Rebecca Pierce Goodman, Marketing & Administrative Manager
Shannon Lee Blas, Patron Services Manager
Sam Morales, Technical Services Manager
Caroline Andrew, Master Electrician
Steve Baker, House Manager

Students of Soka University of America who serve as Patron and Technical Services crew.
Citizens of Aliso Viejo and surrounding communities who volunteer their service as ushers and hospitality aides.

With deepest gratitude to the thousands of donors who made the Soka Performing Arts Center possible.

www.performingarts.soka.edu | (949) 480-4278 | tickets@soka.edu