



**PROGRAM: ACADEMY OF ST. MARTIN
IN THE FIELDS CHAMBER ENSEMBLE**
OCTOBER 25 / 2:30 PM
BING CONCERT HALL

ARTISTS

Tomo Keller, *violin and leader*
Harvey de Souza, *violin*
Robert Smissen, *viola*
Stephen Orton, *cello*
Lynda Houghton, *double bass*
Timothy Orpen, *clarinet*
Lawrence O'Donnell, *bassoon*
Stephen Stirling, *horn*

PROGRAM

Gioachino Rossini: String Sonata No. 1 in G Major (ca. 1804)

Moderato
Andante
Allegro

Wolfgang Amadeus Mozart: Horn Quintet in E-flat Major, K. 407 (1782)

Allegro
Andante
Allegro

INTERMISSION

Franz Schubert: Octet in F Major, op. 166, D. 803 (1824)

Adagio – Allegro
Adagio
Allegro vivace
Andante con variazioni
Menuetto: Allegretto
Andante molto – Allegro

The Academy of St. Martin in the Fields Chamber Ensemble appears by arrangement with David Rowe Artists (www.davidroweartists.com).

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms, and unwrap all lozenges prior to the performance. Photography and recording of any kind are not permitted. Thank you.

GIOACHINO ROSSINI (1792-1868)
STRING SONATA NO. 1 IN G MAJOR
(CA. 1804)

“Six dreadful sonatas composed by me at the country estate of my friend Agostino Triossi, when I was at a most infantile age, not even having taken a lesson in accompaniment, the whole composed and copied out in three days.” That’s what an older Gioachino Rossini wrote when he came across the score of a manuscript he’d written in the summer of 1804 when he was just 12. These delightful *sonate a quattro* are the earliest of his works to have survived, and they have been in the repertoire ever since he wrote them. They were first published in an arrangement for string quartet. A version for wind quartet followed in 1828–9. Then in 1954, the original manuscript was discovered in the Library of Congress in Washington, D.C., and it showed that Rossini originally created the sonatas around his host’s instrument, the double bass. Triossi played the bass part, his cousins played first violin and cello, and Rossini himself took the second violin part. Rossini recalled that everyone played “like dogs.”

Like its companions, today’s G-major sonata includes surprisingly little that is derivative. It sounds, well, like Rossini and not like a composer who was not yet a teenager and had his head too much in the scores of Mozart and Haydn. Emulating the easygoing spirit of the 18th-century divertimento rather than that of the more earnest string quartet, the young Rossini writes graceful, elegantly flowing lines in the opening movement, allowing his two violins to compete for attention, while cello and double bass add resonance to the overall sonority. The slow movement gently unfolds around musical ideas introduced in its opening measures. A quick half tone shift upwards from the E-flat slow movement leads into a jocular finale. Here, the two violins again spar with one another, allowing the cello a token tune, with even a moment in the limelight for the double bass.

WOLFGANG AMADEUS MOZART
(1756-1791)
HORN QUINTET IN E-FLAT MAJOR,
K. 407 (1782)

Wolfgang Amadeus Mozart called his lifelong friend Joseph Leutgeb an ox, a donkey, and a fool. He wrote jokes and ribald comments in the copies of music he gave him. Once, he threw the parts of some concertos and symphonies on the floor and made Leutgeb, who was often the butt of his dubious humor, collect them on all fours. Despite this, Mozart composed some of his most likeable music for Leutgeb, including the four Horn Concertos and his only Horn Quintet. Leutgeb was a gifted player, renowned for his skill on the 18th-century hand horn, the ancestor of the modern valved instrument. As a soloist, he developed techniques that were more advanced than the varied lip pressure that horn players traditionally used at that time. He traveled widely and was acclaimed in Paris for his ability to “sing an adagio as perfectly as the most mellow, interesting, and accurate voice.” To achieve this, Leutgeb used hand-stopping to increase the number and vary the tone color of the notes at his disposal. He did this at a time when soloists were rare and most orchestral horn players were expected to be able to produce common fanfares and not much else. In Leutgeb, Mozart had a true virtuoso who could extend the expressiveness of an instrument that Mozart was naturally disposed to favor.

Throughout the Horn Quintet, Mozart is especially sensitive to the tone color of the five instruments, choosing the darker sonority of two violas plus violin and cello (rather than the more usual string quartet, with two violins) to draw out the mellow, romantic timbre of the featured instrument. The horn plays almost continuously and is required to match the agility of the string instruments, which leads many to hear the work as a horn concerto with a chamber music accompaniment. In the outer movements of the Horn Quintet, Mozart presents lively, extroverted music, often with a sense of humor, always with constantly shifting

textures. The *Andante* is music of great beauty and intimacy, a love duet between the horn and first violin. The Horn Quintet, believed to have been composed in Vienna toward the end of 1782, is scored for a combination of instruments without precedent. It is a unique offering to a friend Mozart had known since earliest childhood and whom the composer mentions in his very last letter.

FRANZ SCHUBERT (1798-1828)
OCTET IN F MAJOR, OP. 166, D. 803
(1824)

When Ignaz Schuppanzigh, the portly Viennese violinist whom Beethoven called “Falstaff,” brought together eight musicians to give the premiere of Franz Schubert’s Octet in F Major, he chose much the same group who gave the premiere of the Beethoven Septet almost a quarter century earlier. The clarinetist, however, was now Count Ferdinand Troyer, who is reported to have commissioned this octet from Schubert with the stipulation that it closely resemble Beethoven’s Septet—that composer’s most popular work during his lifetime. Both works are in the divertimento tradition, with six rather than four movements and an overriding feeling of well-being and relaxation. Schubert maintains a similar key relationship between movements to those in the Beethoven piece. Like Beethoven, he includes both scherzo and minuet (though reversed in order) and chooses a theme and variations as the fourth movement. He follows Beethoven’s lead by including a slow introduction to both the first and last movements. Schubert does, however, add a second violin to Beethoven’s single violin, creating a string quartet foundation within the ensemble of mixed strings and winds.

Schubert took the month of February in 1824 to fulfill the commission, delivering a work designed to appeal to its listeners, and despite its outward resemblance to the Beethoven Septet, the composer still speaks with his own voice. Imitation here is, indeed, the sincerest form of flattery. (Schubert worshipped

Beethoven and—like Schuppanzigh—was to be a pallbearer at his funeral in 1827.) Both works open with an 18-measure *Adagio* introduction to the opening movement. Schubert builds anticipation for what is to follow and adds unity by incorporating a short dotted figure in both sections. Indeed, the dotted rhythm continues to bring a feeling of unity throughout each of the movements of the octet. The luxuriant, seamless melody that opens the first slow movement is given to the clarinet. The modulations that ensue could only have come from Schubert's pen. An exuberant scherzo follows, rustic and unbuttoned, maybe even a little prophetic of Anton Bruckner. The melody of the variation movement that Schubert provides next is shared by both violin and clarinet and is drawn from a love duet from his comic opera *Die Freunde von Salamanka* (*The Friends from Salamanca*). Schubert here provides seven variations to Beethoven's five. A graceful minuet then leads to the somber, mysterious introduction to the finale. This culminates in a vigorous march-like theme that is given a thorough working through. It's a fitting conclusion to a piece that is conceived on a symphonic scale yet which maintains the cheerful grace of a true piece of chamber music played among friends.

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ACADEMY OF ST. MARTIN IN THE FIELDS CHAMBER ENSEMBLE

The Academy of St. Martin in the Fields was formed in 1958 from a group of leading London musicians. Working without a conductor, the Academy gave its first performance in its namesake church on November 13, 1959. Its first three recordings led to a succession of long-term contracts, and the Academy quickly took its place among the most recorded ensembles in history. As the repertoire expanded from Baroque to Mozart, Bartók, and Beethoven, so it became necessary for the principal violin, Neville Marriner, to conduct the larger orchestra. Today, the Academy's partnership with Sir Neville Marriner remains the most recorded pairing of orchestra and conductor.

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This partnership was celebrated by *Marriner at 90*, a series of concerts in 2014 in honor of the conductor's 90th birthday.

The Academy of St. Martin in the Fields Chamber Ensemble was created in 1967 to perform the larger chamber works—from quintets to octets—with players who customarily work together instead of the usual string quartet with additional guests. Drawn from the principal players of the orchestra, the Chamber Ensemble tours as a string octet, string sextet, and in other configurations to include winds. Its touring commitments are extensive, with regular visits to France, Germany, and Spain and frequent tours to North and South America, Australia, and New Zealand. Contracts with Philips Classics, Hyperion, and Chandos have led to the release of more than 30 CDs by the Chamber Ensemble.

MEMBER BIOS

Tomo Keller (violin, guest leader) was born in Stuttgart, Germany, and studied at the University of Music and Performing Arts Vienna and the Juilliard School in New York. After winning prizes at international competitions, he made his debut at major European concert halls and festivals. He also appeared on radio and TV in Europe

and Asia. A CD with solo violin works followed. He has performed with the Berlin Radio Symphony Orchestra and the Vienna and London Symphony Orchestras and has appeared in most of Europe as well as in Asia and the United States. He is currently assistant leader of the London Symphony Orchestra and leader of the Swedish Radio Symphony Orchestra.

Harvey de Souza (violin) has been a member of the Academy since 1993 and has led the orchestra on tours with Sir Neville Marriner and soloists such as Joshua Bell and Julia Fischer. As a member of the Chamber Ensemble, he has performed extensively throughout South America, Europe, and the United States. Mr. de Souza has been a member of the Chamber Orchestra of Philadelphia and the Vellinger String Quartet, which won 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 17th year in Mumbai, India. Mr. de Souza plays on a Carlo Bergonzi, kindly lent to him by the Beare's International Violin Society.

Robert Smissen (viola) won a scholarship to Chetham's School of Music at the age of 14

“I have never heard a better performance on or off record. Strongly recommended.”
—*Gramophone*

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 Royal Northern Sinfonia, a post he held until 1986. He currently plays with the Academy as well as other London chamber orchestras.

Stephen Orton (cello) 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 String Quartet for 10 years. He has acted as guest principal cello with the London Symphony Orchestra and Philharmonia. Mr. Orton has wide experience with chamber music and has often played the Schubert String Quintet with the Chilingirian Quartet. In 1985, Mr. Orton 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 with the group. In 2013, he joined the Chilingirian Quartet.

Lawrence O'Donnell (bassoon) started playing the bassoon at age 12 and played in the National Youth Orchestras of Scotland and Great Britain. He studied with Graham Sheen, Meyrick Alexander, and Dan Jemison at the Guildhall School of Music and Drama and at the Royal College of Music with Julie Price and Andrea de Flammineis, where he won the RCM Bassoon Prize. Mr. O'Donnell is a keen chamber musician and has appeared at Wigmore Hall, Cadogan Hall, St. Paul's Cathedral, and the Barbican and has taken part in the Cheltenham Music

Festival Composer Academy, Paxos Music Festival, and Perth Festival of the Arts.

Lynda Houghton (double bass) is principal double bass with the Academy of St. Martin in the Fields and has been playing with the orchestra for more than 25 years. Having studied at the Royal Academy of Music in London and at the Banff Centre for Fine Arts in Canada, she rapidly established a reputation as a talented exponent of contemporary music. Invited to play with the London Symphony Orchestra—the first female bassist in that orchestra—Ms. Houghton enjoys playing with a number of chamber orchestras, serving as principal bass in the City of London Sinfonia and Orchestra of St. John’s and performing as a guest in many other ensembles such as the Nash Ensemble of London and the Fibonacci Sequence.

Stephen Stirling (horn) is a renowned soloist who has appeared at almost every major British venue and with the Academy of St. Martin in the Fields, Chamber Orchestra of Europe, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra, and Orchestra of St. John’s. He has a worldwide reputation as a chamber musician, in constant demand at festivals in the United Kingdom and abroad, and is a founding member of Endymion, the Fibonacci Sequence, the Audley Trio, Arpège, and the New London Chamber Ensemble. As principal of the Academy of St. Martin in the Fields and the City of London Sinfonia; guest principal horn with the Cappella Andrea Barca, Orquestra de Cadaqués, and Scottish Chamber Orchestra; and guest principal with the Chamber Orchestra of Europe, Mr. Stirling is privileged to have worked with many of the world’s finest chamber orchestras.

Timothy Orpen (clarinet) is principal clarinet with two of the United Kingdom’s leading chamber orchestras, Royal Northern Sinfonia and Aurora Orchestra, and is also a member of the London Chamber

Orchestra. He is a previous overall winner of the Royal Over-Seas League competition and has been described as a “blazing talent” by the *Times* and as “one of the best young British musicians today” by the *Telegraph*. As a chamber musician, Mr. Orpen has performed with many of today’s leading string

quartets and sopranos Elizabeth Watts, Lucy Crowe, and Sally Matthews. Mr. Orpen, who spent his early years in Australia, studied at the Royal Academy of Music in London and at the Hochschule für Musik Karlsruhe in Germany with Wolfgang Meyer. ❁



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