PROGRAM: ACADEMY OF ST MARTIN IN THE FIELDS
APRIL 2 / 2:30 PM
BING CONCERT HALL

ARTISTS
Academy of St Martin in the Fields
Inon Barnatan, piano
Tomo Keller, director

See www.asmf.org for more information on the Academy of St Martin in the Fields.

The Academy of St Martin in the Fields’ March 2017 U.S. tour is supported by Maria Cardamone and Paul Matthews together with the American Friends of the Academy of St Martin in the Fields.

Alasdair Nicolson’s commission is generously supported by The Leche Trust and RVW Trust.

Steinway Piano
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PROGRAM
Aaron Copland: Quiet City (1939–1940)
Mark David, trumpet
Rachel Ingleton, cor anglais

Wolfgang Amadeus Mozart: Piano Concerto No. 9 in E-flat, K. 271, Jeunehomme (1777)
Allegro
Andantino
Rondeau: Allegro
Inon Barnatan, piano

INTERMISSION
I. abandoned bells
“the white crying music”
II. distant half-told lullabies
“Time, the deer, is in the woods of Hallaig”
III. fiddles, pipes, drums
“the ghost band begins to dance”
IV. moonlight on the sea edge
“the light levels the sea flatness”
Inon Barnatan, piano
Mark David, trumpet

Wolfgang Amadeus Mozart: Symphony No. 29 in A, K. 201/186a (1774)
Allegro moderato
Andante
Menuetto
Allegro con spirito

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.
ACADEMY OF ST MARTIN IN THE FIELDS

The Academy of St Martin in the Fields is one of the world’s greatest chamber orchestras, renowned for fresh, brilliant interpretations of the world’s most-loved classical music.

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. Through unrivalled live performances and a vast recording output—highlights of which include the 1969 best seller Vivaldi’s Four Seasons and the soundtrack to 1985’s Oscar-winning film Amadeus—the Academy quickly gained an enviable international reputation for its distinctive, polished, and refined sound.

Today the Academy is led by music director and virtuoso violinist Joshua Bell, retaining the collegiate spirit and flexibility of the original small, conductor-less ensemble, which has become an Academy hallmark, while pushing the boundaries of play-directed performance to new heights. Each year the Academy collaborates with some of the world’s most talented soloists and directors, performing symphonic repertoire and chamber music on a grand scale at prestigious venues from New York to Beijing. These partnerships extend to the recording studio, where regular additions to the orchestra’s celebrated catalog of over 500 recordings make the Academy one of the most recorded chamber orchestras in the world.

Highlights of the Academy’s 2016–17 season included a monthlong tour of the United States and Canada with Inon Barnatan, European and Australian tours with Joshua Bell, and a complete cycle of Beethoven’s piano concertos with Murray Perahia in London. Additional touring engagements include performances with Julia Fischer, Kit Armstrong, Yulianna Avdeeva, Renaud Capuçon, Arabella Steinbacher, Martin Fröst, and Cameron Carpenter.

In addition to undertaking a busy international schedule, the Academy continues to reach out to people of all ages and backgrounds through its learning and participation programs. The Academy’s flagship project for young people provides performance workshops for primary and secondary school children. Partnerships with Southbank Sinfonia, the Guildhall School of Music and Drama, and the Royal Northern College of Music and master classes on tour further the development of the professional musicians of tomorrow. The Academy also provides a creative outlet for some of London’s most vulnerable and homeless adults at the West London Day Centre. In addition, a regular program of preconcert talks and podcasts creates opportunities for music lovers the world over to connect and learn with the orchestra.

TOMO KELLER

Tomo Keller was born in Stuttgart, Germany, 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 first prize at the Austrian National Music Competition, third prize at the Fritz Kreisler Competition, first 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 in St. Petersburg, Salle Pleyel in Paris, and Barbican in London. He has been invited to music festivals such as the Schleswig-Holstein Musik Festival, Mecklenburg-Vorpommern Festspiele, Ludwigshafen Schlossfestspiele, Festival de Musica Manuel de Falla, and Oberösterreichische Stiftskonzerte. He has also been a frequent guest on radio and television broadcasts.

As a soloist, Keller has performed with the Beethovenhalle Orchestra Bonn, St. Petersburg Camerata, London Symphony Orchestra, Radio Symphony Orchestra Berlin, and 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 2009–2015), 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. Keller was appointed leader of the Academy of St. Martin in the Fields in December 2015.

Keller’s recordings include solo works by Bach, Bartók, and Eugène Ysaÿe; orchestral recordings, including Stravinsky’s Apollon musagète with Sir John Eliot Gardiner and the London Symphony Orchestra; and Avant Gershwin with Patti Austin and the WDR Big Band, which was awarded a Grammy Award in 2008.

He has given master classes and orchestral classes at the Guildhall School and the Royal Academy of Music in London as well as in South Korea and the United States.

Keller plays a violin by Andrea Guarneri, Cremona 1667, made available to him by the Swedish Järnäker Foundation.

INON BARNATAN

Celebrated for his poetic sensibility, probing intellect, and consummate artistry, Israeli pianist Inon Barnatan is embarking on his third and final season as the inaugural artist-in-association of the New York Philharmonic, appearing as soloist in subscription concerts, taking part in regular chamber performances,
and acting as ambassador for the orchestra.

Last summer, Barnatan made a host of high-profile festival appearances, including performances at the Seattle, Santa Fe, Delft, and Aspen Festivals, all capped by a solo recital marking his Mostly Mozart debut. In the 2016–17 season, he debuts with the Leipzig Gewandhaus Orchestra under the baton of New York Philharmonic music director Alan Gilbert, the Chicago Symphony Orchestra under Jesús López-Cobos, the Baltimore Symphony under Vasily Petrenko, and the Seattle Symphony under Ludovic Morlot. He returns to the New York Philharmonic under Manfred Honeck and embarks on three tours: of the U.S. with the Academy of St Martin in the Fields, of Europe with his frequent recital partner Alisa Weilerstein, and of the U.S. again performing a trio program with Weilerstein and clarinetist Anthony McGill, including a concert at the Chamber Music Society of Lincoln Center. Other highlights include concerto performances in Japan, Hong Kong, and Australia; the complete Beethoven concerto cycle in Marseille; and several concerts at London’s Wigmore Hall.

A recipient of both the Avery Fisher Career Grant and Lincoln Center’s Martin E. Segal Award, Barnatan has performed extensively with many of the world’s foremost orchestras, including those of Cleveland, Los Angeles, Philadelphia, and San Francisco; Deutsches Symphonie-Orchester Berlin; the Royal Stockholm Symphony Orchestra; and the Gulbenkian Orchestra of Lisbon. He has worked with such distinguished conductors as Gustavo Dudamel, Michael Tilson Thomas, James Gaffigan, Susanna Mälkki, Matthias Pintscher, Thomas Søndergård, David Robertson, Edo de Waart, Pinchas Zukerman, and Jaap van Zweden. Passionate about contemporary music, in recent seasons the pianist has premiered new pieces composed for him by Pintscher, Sebastian Currier, and Avner Dorman.

“A born Schubertian” (Gramophone), Barnatan’s critically acclaimed discography

**Object Lessons**

**ART & ITS HISTORIES**

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includes Avie and Bridge recordings of the Austrian composer’s solo piano works as well as Darknesse Visible, which scored a coveted place on the New York Times’ Best of 2012 list. Last October, the pianist released Rachmaninov and Chopin: Cello Sonatas on Decca Classics with Weilerstein, which earned rave reviews on both sides of the Atlantic.

MARK DAVID
Mark David, principal trumpet in the Academy of St Martin in the Fields (ASMF), has enjoyed a distinguished career as a performer with some of the most prestigious ensembles in the world. He has been described as “epitomizing the very best of British trumpet playing: clarity of tone, elegance of style, and with sustained power when required.” Prior to joining ASMF, he held the position of principal trumpet in the Philharmonia Orchestra for over 20 years. He performed as a soloist with the Philharmonia in Bach’s Brandenburg Concerto No. 2, directed by András Schiff; the Haydn Trumpet Concerto conducted by Vladimir Ashkenazy; and Aaron Copland’s Quiet City at Buckingham Palace in a private concert for the Prince and Princess of Wales. He has also performed the Haydn Trumpet Concerto with ASMF in London and Switzerland.

David was born in Cornwall, England, and began his musical life in the county’s renowned brass bands. He studied at the Birmingham School of Music with John Wilbraham and later with Håkan Hardenberger. His professional career began as principal trumpet at Opera North and continued at the Bournemouth Symphony before he moved to the Philharmonia in 1990.

Alongside his performing schedule, David acts as artistic director and head of brass at the Royal Academy of Music. Under his leadership, the brass department has become widely recognized as one of the foremost in the world, and his former students occupy positions in orchestras worldwide. In his leisure time, David is a keen sportsman, competing in triathlons and ultramarathons and is a qualified ski instructor, personal trainer, and mountain bike instructor. His teaching draws on techniques and inspiration from these and other disciplines to underpin his philosophy of “guided self-discovery.”

ALASDAIR NICOLSON
Alasdair Nicolson was born in Inverness, Scotland, in 1961 and brought up on the Isle of Skye and the Black Isle. His first musical experiences were in traditional folk music before going on to study at Edinburgh University as an undergraduate, later returning as a Shaw McFie Lang Fellow.

An award-winning composer, he came to prominence after winning the IBM Composers’ Prize in the early 1990s and is now regarded as one of Scotland’s most important new compositional voices, alongside his contemporary James MacMillan. His work is in demand at home and abroad, and he has written music for many of the leading orchestras, ensembles, and soloists in the U.K., Europe, and beyond. His music has its roots in old Scottish music and has been praised for its clarity, invention, and emotional depth. Works have been performed and broadcast all over the world, from New York to Santiago, Tokyo to Sydney. He has worked with some of the world’s most renowned ensembles, including the Nash Ensemble of London, the London Symphony Orchestra, the Sydney Symphony Orchestra, the Trondheim Soloists, the London Sinfonietta, the BBC Symphony Orchestra, the Hebrides Ensemble, the Scottish Chamber Orchestra, and the Fidelio Trio, as well as with many eminent solo performers. For many years, he was composer-in-association with the City of London Sinfonia, for whom he wrote several works. Most recently he has written an opera, The Iris Murder, which premiered at the Gottier Chamber Project, and a reimagining of Purcell’s King Arthur for London’s Wigmore Hall.

Nicolson has a strong commitment to work within education, with amateur performers, and particularly with young composers. He has made a television program with the BBC Scottish Symphony Orchestra about composition and written two books about composing. He is director of the St. Magnus Composers’ Course for young professional composers and artistic director of the award-winning Sound Inventors Project, which aims to engage school children with composing. He has also taught at the Britten-Pears schools in Aldeburgh, England.

Although he has a busy schedule writing music, he has always maintained a career as a performing musician and conductor, having begun his career as an opera repetiteur and theater musician. He is highly regarded as a creative producer and is currently artistic director of the St. Magnus International Festival and was formerly artistic director of the Bath International Music Festival, where he followed in a long line of eminent musicians in artist-led programming. He also runs his own ensemble, The Assembly Project, which is a multi-art-form performing group.

Current projects include a new piano concerto for Inon Barnatan and the Academy of St Martin in the Fields, a collaboration with the Norwegian writer Jon Fosse for the BBC Singers and Trondheim Soloists, a new work for pianist Rolf Hind in memory of Peter Maxwell Davies, and a work for organ for Christian Wilson.

Learn more at www.alasdairnicolson.co.uk.