



Academy of St Martin in the Fields

Bruce Liu, piano

THURSDAY, FEBRUARY 27, 2025 | 7:30PM

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A Trip Around the World

In the Mondavi Center's backstage hallway, just outside the Williams Green Room, there is a map of the world. It's filled with pins, placed there to recognize and honor the home countries of our visiting artists. Every continent except Antarctica has been tagged. Only a few countries and territories do not have a pin.



It's a treat to watch visiting artists and other guests exploring the map. I love to see their excitement when a new pin is placed, or when they realize others from their home country have graced our stages. The map, which started as a simple idea (almost a joke, really), now tells the story of how the arts are a tie that binds all humanity.

As I look ahead at our season, I'm excited and proud of the global reach of our lineup and the promise of some new pins in the map. From January through May, we will present artists from the United States, Brazil, South Korea, England, Guinea, India, Ireland, Japan, France, Australia, and Ukraine.

Some of our most interesting international visitors will focus on the fascinating intersection between western classical arts traditions and the artist's own culture. Heloísa Fernandes will focus on jazz and its Brazilian heritage. Bereishit Dance Company will present modern dance informed by traditional Korean Culture. And the gravity-defying acrobats of Cirque Kalabanté will explore the rhythms of Guinean daily life (just to name a few).

I encourage you to explore this season's many international offerings, and to consider trying something entirely new to you. You'll be glad you did.



The world awaits,

Jeremy Ganter
Executive Director

ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS PRESENTS

Academy of St Martin in the Fields

Bruce Liu, Piano
Stephanie Gonley, Director
Rachel Ingleton, Cor Anglais
Mark David, Trumpet

PROGRAM

Quiet City Aaron Copland
(1900-1990)
Rachel Ingleton, cor anglais
Mark David, trumpet

Piano Concerto No. 9 in E-flat Major, K.271 ("Jeunehomme") Wolfgang Amadeus Mozart
(1756-1791)
Allegro
Andantino
Rondo: presto

Bruce Liu, piano

---INTERMISSION---

Shaker Loops John Adams
(1947-)
Shaking and Trembling
Hymning Slews
Loops and Verses
A Final Shaking

Symphony No. 29 in E Major Franz Joseph Haydn
(1732-1809)
Allegro di molto
Andante
Menuet: Allegro
Presto

PROGRAM SUBJECT TO CHANGE

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The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

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Program Notes

Quiet City (1940)

AARON COPLAND

Born in Brooklyn, NY, November 14, 1900; died in North Tarrytown, NY, December 2, 1990

In a time when American composers struggled to delineate themselves on the national Classical music stage, Aaron Copland emerged as the foremost American composer with tuneful melodies and a distinctly American sound. In his early years, Copland did not pursue the university, a particularly important networking and employment hub for composers, and instead, he opted for musical education through private lessons and summer programs. Most notably, Copland studied under the tutelage of influential French composer and teacher Nadia Boulanger. His Pulitzer Prize for the ballet *Appalachian Spring* (1943–4), which portrays the admirably quaint lifestyle of Shakers upon establishing residence in 19th century Pennsylvania, is but one example of his ability to seamlessly infuse drama into musical compositions with approachable harmonies and intentional use of orchestral timbres, or sound colors corresponding to each instrument. Copland's music is effuse with sweeping string sections and artful woodwind and brass lines. He is particularly known for his ability to portray the sprawling landscapes of gold rush-era American West. Amid the life story of Copland as a successful composer, it is important to recognize his social marginalization due to his identities as both a child of Jewish immigrants and a gay man. Today he is celebrated as one of the earliest Classical music composers from the LGBTQ community to attain popular success.

Quiet City was originally intended as accompanying music for a play of the same name by American playwright and novelist Irwin Shaw. The play touches on themes of capitalism and urban life in 1940s America. Copland is quoted in the program for the April 18th and 19th 1940 premiere of the orchestral arrangement of *Quiet City* as saying that “The author’s mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience.”^[1] Copland’s intimate, lyrical writing for trumpet gives the instrument a human and almost speech-like quality. Further, Copland’s inclusion of jazz-like elements into the score, including punchy syncopation, polyrhythm, and extended chordal harmony creates an urban environment that is representative of racial diversity of 20th-century urban America.

^[1] Aaron Copland, ““Quiet City,”” for Trumpet, English Horn and String Orchestra” in *Boston Symphony Orchestra Concert Programs, 1940-1941, Subscription, Season 60*, Boston, Massachusetts: Boston Symphony orchestra Archives, 1017.

Piano Concerto No. 9 in E-flat Major, K.271 (“Jeunehomme”) (1777)

WOLFGANG AMADEUS MOZART

Born in Salzburg, Austria, January 27, 1756; died in Vienna, Austria, December 5, 1791.

Mozart is perhaps the most well-known musical prodigy of the 18th century. Showing musical promise from as early as four years of age, Mozart’s father Leopold paraded young Mozart and his sister Maria Anna around Europe, having them perform for ambassadors, archbishops, and royalty, including King Louis XV of France and King George III of England. Notably, Mozart was both a performance and compositional prodigy, meaning that his early musical talents were not only evidenced in his keyboard and violin playing but also in his early composition of minuets. A highly independent man with an unshakable drive to create, Mozart soon broke free from the overbearing grasp of his father and the music patronage system altogether, instead crafting a life as a freelance musician in Vienna. Although Mozart was well-known during his life, his employment decisions—specifically his yearning for independence—resulted in his living an unpredictable and financially unstable life. Although Mozart only lived to the age of 35, he left an undeniable impression on Classical music. Mozart was a master craftsman of melodies, with the ability to produce charming, memorable melodic lines at prolific rates. His three Italian-language comic operas, known as *opera buffa*, with libretto by Lorenzo Da Ponte are some of the most loved and performed Classical operas in the repertoire. Further, his knack for musical simplicity and balance are showcased in his expansive oeuvre of orchestral works, including approximately 41 symphonies, 26 string quartets, and 27 piano concerti.

As a piano virtuoso, or an individual with immense technical prowess and musical knowledge in a given instrument, Mozart brings both an embodied understanding and flashy energy to his piano concerti. Mozart’s *Piano Concerto No. 9 in E^b Major* proceeds in three movement, with an Allegro, Andantino, and Presto Rondo form. Although each movement showcases Mozart’s talents for creating simple yet beautiful melodies and highlights the explosive potential of the piano soloist, the first movement includes a significant formal convention that dominated the 18th-century Western musical landscape. This movement is structured in Sonata Form, which is a musical form that

explores the dramatic potential of key areas. The first section of this form contrasts two melodies from two different key areas, specifically E^b Major and B^b Major. What makes the concerto variant of Sonata Form, known as Double Exposition Sonata Form, particularly special, is that the piece cannot move from the first key area into the second without the introduction of the soloist. The piano is briefly introduced at the beginning of the movement; however, it's official entrance a little over one minute into the piece signals the transition from the first melody into the second. Mozart capitalizes on the tension building up to the piano's entrance, as it sounds as if the orchestra is attempting to modulate or move to B^b Major, but it is not able to do so until the piano takes the reins. Mozart further highlights the soloist's virtuosic capabilities at the cadenza at the end of the movement. Here the pianist's physical agility and dexterity are put to the test over many rapid ornaments, trills, and runs. The drama infused into the cadenza pushes the piece to its end, wrapping up the tension between the two key areas into a satisfying conclusion.

***Shaker Loops* (1982)**

JOHN ADAMS

Born in Worcester, MA, February 15, 1947.

John Adams is among a small group of composers credited with reshaping the American Classical music landscape in the 1980s and 1990s. Unlike Copland, Adams is a product of the university system, completing his undergraduate degree in music at Harvard University and subsequently moving on to teach at the San Francisco Conservatory of Music. Adams fought against the 20th-century status quo of academically complex American Classical music, however, and worked to create works that were at once unexpected and approachable. In the 1980s, Adams joined the likes of other notable composers, such as Steve Reich and Terry Riley, in developing a style of music that luxuriated in simplicity, centering on minimal melodic and rhythmic elements. This musical style, known as Minimalism, allowed 20th-Century American composers to musically reach their audiences in a way that was both accessible and unique. His Minimalist opera *Nixon in China*, a collaboration with librettist Alice Goodman and director Peter Sellars, won a Grammy for its 1988 studio recording.

Although *Shaker Loops* seems to thematically borrow from Americana works such as Copland's *Appalachian Spring*, it is musically more closely related to the style-defining, modular Minimalist work *In C* by Terry Riley. In fact, when working with a strings ensemble made up of students from San Francisco Conservatory, Adams originally conceived

of *Shaker Loops* as a modular work, meaning that the piece was composed in defined sections that were intended to overlap and layer. The piece performed today, however, is an outgrowth of that work, specifically arranged for a full string orchestra. The legacy of the modular form is apparent, however, as short, fast-moving melodic segments combine and change to create concentrated tonal verticalities. The dense, stepwise melodies combined with stark dynamic changes leave a whirling, dramatic impression. Adams' usage of a small amount of melodic material allows him to turn his focus to musical details such as bow marking and accent choices, thereby encouraging him to draw out a wide palette of colors from the string orchestra.

Symphony No. 29 in E Major (1765)

JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, Austria, May 31, 1809.

Mozart's elder of 24 years, Joseph Haydn gave shape to many of the musical aesthetics of the Classical era from which Mozart later benefitted. Haydn is often referred to as "father of the symphony;" however, his true legacy lies in his contributions to the string quartet, as he popularized the chamber music instrumentation of using two violins, a viola, and a cello for an entire piece, and he delineated the four-movement string quartet form, which traditionally consists of a fast movement, a slow movement, a dance movement, and a fast movement. Unlike Mozart, Haydn spent most of his career in the patronage system, which describes the economic system whereby an aristocrat or member of religious or royal authority would hire a musician to compose music for all important occasions. Of course, at this time there was no substitute for live music, so having a celebrated composer create new works for all of their social events was a luxury. For much of his musical career, Haydn worked for the Esterhazy family of Hungarian nobility. His professional contract with the Esterhazy family was quite agreeable for the time. As long as Haydn composed music for the family and attended to his other musical duties as the leader of all music-related activities within the palace, he was provided housing and was granted permission to publish his own works. Above all, Haydn is remembered for his ability to create humor in music. For example, his Symphony No. 94 in G major, lovingly referred to as the "Surprise" Symphony, gently lures unsuspecting listeners into a serene theme-and-variations movement before unexpectedly introducing a fortissimo chord. Many have speculated that Haydn included this surprise to awaken aristocrats as they began to doze off after dinner,

as they were not awake to appreciate his new musical compositions.

Symphony No. 29 in E Major was written for Prince Nikolaus Esterházy and showcases Haydn's excellence in balance. The regal and refined nature of his melodic composition allows the instruments to interact with one another in a manner that almost seems like they are holding a conversation, a skill he fully develops in his string quartets. Haydn abides by the four-movement form in favor at the time for symphonic compositions, which includes a fast movement, a slow movement, a dance movement—in this case a minuet, and a fast movement. In the second movement, for example, he pairs back the scoring to the strings section alone, with the violas, cellos, and basses providing a bassline foundation for the first and second violins to alternate the notes of the melody. This manner in which two or more instruments alternate to perform a seamless melodic line is known as a *hocket*. One of Haydn's earlier works, the highly ornamented melodic line alongside the simple cello bassline are reminiscent of a Baroque Era chamber piece. Further, Haydn originally scored the piece for *basso continuo*, or an improvised keyboard line alongside a cello melodic line, which was a hallmark of the Baroque Era.

SARAH K. MILLER is a Ph.D. Candidate in Musicology at the University of California, Davis. Her research specialties include eighteenth-century *opera buffa*, *commedia dell'arte*, Gender Studies, and Disability Studies. She serves as the Co-Chair of the American Musicological Society's Music and Disability Study Group. In her free time, Sarah enjoys reading novels about Roman and Greek mythology and playing indie video games.

About the Artists

Academy of St Martin in the Fields

Founded in 1958 by Sir Neville Marriner, the Academy of St Martin in the Fields has evolved into a musical powerhouse, an orchestra renowned across the world for its commitment to the musical freedom of its players and the sharing of joyful, inspiring performances.

Today, with Music Director Joshua Bell, ASMF's player-led approach empowers every member of the orchestra. This creates a direct line and electrifying connection between the orchestra and our audiences, resulting in ambitious and collaborative performances that transcend the more traditional conductor-led model.

ASMF will present more than 100 concerts across 2024/25, having kickstarted the season at the Royal Albert Hall with a BBC Proms performance of Handel's *Messiah* with John Butt and a live show of *The Rest is History* podcast with Tom Holland and Dominic Sandbrook.

Internationally, ASMF and Joshua Bell toured Prague and Switzerland in September and the ASMF Chamber Ensemble toured the US in October. In November, the orchestra will visit Korea and China with pianist Khatia Buniatshvili and violinist Ning Feng, culminating in a concert at London's Barbican Centre with Buniatshvili to launch her Barbican Artist Residency in December. International highlights early in 2025 include a 19-date European tour featuring cycles of Beethoven's Piano Concertos with Jan Lisiecki alongside works by Errollyn Wallen, Ruth Gipps and Anna Clyne, followed by a visit to the USA with pianist Bruce Liu and an ambitious, player-



led residency and performance of Rimsky-Korsakov's *Scheherazade* with Joshua Bell alongside the San Francisco Conservatory of Music.

ASMF has announced a full 2024/25 season at the church of St Martin-in-the-Fields, which includes collaborations with cellist Anastasia Kobekina, pianists Bruce Liu and Alexandra Dariescu, countertenor Anthony Roth Costanzo, violinist Augustin Hadelich and viola soloist Timothy Ridout. ASMF is the principal orchestral partner of St Martin-in-the-Fields, which is the orchestra's historic home.

Beyond the concert hall, our commitment to a social purpose manifests in impactful projects that harness the power of music to empower people. We have a longstanding history of work which connects with people experiencing homelessness, and our education projects develop autonomy and creativity among emerging musicians worldwide.

Our collective artistic responsibility fosters enduring collaborations with world-renowned soloists, exemplified by our 15-year partnership with Music Director and virtuoso violinist Joshua Bell. These collaborations showcase the benefits of trust and true artistic collaboration developed over time.

Building on its rich global legacy, the Academy of St Martin in the Fields remains one of the world's most-recorded orchestras, igniting a love for classical music in people around the world through live performance and digital initiatives. Today, we continue a busy international touring programme alongside a significant presence in the UK - making us one of the country's most celebrated cultural exports.



Bruce Liu (piano)

First prize winner of the 18th International Chopin Piano Competition 2021 in Warsaw, Bruce Liu's "playing of breathtaking beauty" (*BBC Music Magazine*) has secured his reputation as one of the most exciting talents of his generation.

As Focus Artist of the 2024 Rheingau Musik Festival,

Liu was featured in five performances ranging from a solo recital to chamber music and concerto performances with hr-Sinfonieorchester, Deutsche Kammerphilharmonie Bremen, and Tonhalle-Orchester Zürich. Highlights of the

2024/25 season include international tours with Orchestre Philharmonique du Luxembourg and Gustavo Gimeno, London Symphony Orchestra and Sir Antonio Pappano, hr-Sinfonieorchester and Alain Altinoglu, Wiener Symphoniker and Marie Jacquot, Orchestre National de France and Cristian Măcelaru, as well as Rotterdam Philharmonic Orchestra and Lahav Shani. He also tours extensively in play-direct programs with the Academy of St Martin in the Fields and Amsterdam Sinfonietta.

In 2024/25, Bruce Liu makes highly anticipated debuts with the Boston Symphony Orchestra at the Tanglewood Music Festival, Danish National Symphony Orchestra, WDR Sinfonieorchester Köln, Cincinnati Symphony, Houston Symphony and the Minnesota Orchestra. He also appears with the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome and the Royal Philharmonic Orchestra in London. He has performed with major orchestras including the Los Angeles Philharmonic, San Francisco Symphony, The Philadelphia Orchestra, Orchestre Symphonique de Montréal, Philharmonia Orchestra London, and NHK Symphony Orchestra. Liu's collaborations with distinguished conductors include Ryan Bancroft, Myung-Whun Chung, Paavo Järvi, Fabio Luisi, Joana Mallwitz, Santtu-Matias Rouvali, Yannick Nézet-Séguin, Gianandrea Noseda, Rafael Payare, Vasily Petrenko, and Dalia Stasevska.

An active recitalist, Liu has performed at major concert halls including the BOZAR Brussels, Wigmore Hall, Philharmonie de Paris, and Tokyo Opera City. In 2024/25, he returns to Carnegie Hall, Théâtre des ChampsÉlysées and the Concertgebouw Amsterdam as well as major venues in Asia. He will give his recital debut at Wiener Musikverein and Prinzregententheater Munich. Liu appears at various international festivals, including KlavierFestival Ruhr, Festival de Pâques d'Aix-en-Provence, Aspen and Tanglewood Music Festivals, Verbier, La Roque d'Anthéron, Edinburgh International Festival, and Gstaad Menuhin Festival.

An exclusive recording artist with Deutsche Grammophon, Liu was awarded Opus Klassik's 'Young Talent of the Year' prize in 2024 for his debut studio album *Waves*. His first album featuring the winning performances from the International Chopin Piano Competition received international acclaim including the "Best Classical Albums of 2021" from *Gramophone Magazine*.

Bruce Liu studied with Richard Raymond and Dang Thai Son. Born in Paris to Chinese parents and raised in Montréal, Liu's phenomenal artistry has been shaped by his multi-cultural heritage: European refinement, North American dynamism, and the long tradition of Chinese culture.

Academy of St Martin in the Fields

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For more information on supporting the Mondavi Center, visit MondaviArts.org or call 530.752.7354. *This list reflects all gifts received as of January 15, 2025.*

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