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William Jackson Payne Memorial Concert

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PROGRAM

HUW WATKINS (b. 1976)

Octet [18:00]

JEAN FRANÇAIX (1912-1997)

Octet for clarinet, bassoon, horn, two violins, viola, cello, and bass [20:00]

I. Moderato – Allegressimo

II. Scherzo

III. Andante, Adagio

IV. Movement de valse

INTERMISSION

LUDWIG VAN BEETHOVEN (1770-1827)

Septet in E-flat major for clarinet, bassoon, horn, violin, viola, cello, and bass, Op. 20 [43:00]

I. Adagio – Allegro con brio

II. Adagio cantabile

III. Tempo di menuetto

IV. Tema con variazioni: Andante

V. Scherzo: Allegro molto e vivace

VI. Andante con moto alla marcia – Presto

**ACADEMY OF ST. MARTIN IN THE FIELDS
CHAMBER ENSEMBLE**

TOMO KELLER, violin

HARVEY DE SOUZA, violin

ROBERT SMISSSEN, viola

RICHARD HARWOOD, cello

LYNDA HOUGHTON, double bass

FIONA CROSS, clarinet

JULIE PRICE, bassoon

STEPHEN STIRLING, horn

WILLIAM JACKSON PAYNE MEMORIAL CONCERT

The Payne Memorial Concert is named for Dr. William Jackson "Jack" Payne, former Dean of the Franklin College of Arts and Sciences, who founded the Franklin College Chamber Music Series in 1978. In honor of his efforts, the Payne Memorial Concert is presented free to the public once each season.

ASMF's work in the USA is kindly supported by the American Friends of the Academy of St. Martin in the Fields (President Maria Cardamone).

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

Chandos, Philips, Hyperion recordings

Program is subject to change.

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PROGRAM NOTES

Octet

Huw Watkins (b. 1976)

My Octet was written for the ASMF's 2025 autumn US tour, using the same instrumentation as Schubert's immense octet of 1824. It is in one movement divided into four sections which run without a break. The first and third sections are slow, stately and grand, but occasionally more melancholy; while the second and fourth sections are fast-moving, virtuosic and lead the piece to its exuberant conclusion — Huw Watkins

Huw Watkins was born in Wales in 1976 and studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, where he later taught composition.

As one of the UK's finest pianists Watkins has premiered works by Oliver Knussen, Tansy Davies, Mark-Anthony Turnage and Michael Zev Gordon and has performed concertos with numerous leading orchestras including the BBC Symphony Orchestra and London Sinfonietta. His recordings include chamber music discs on Chandos, Signum, and Nimbus; Alexander Goehr's piano cycle *Symmetry Disorders* Reach on Wergo; and music by Knussen on NMC. Watkins was awarded the Chamber Music Society of Lincoln Center's Elise L. Stoeger Prize in 2016.

A wealth of chamber music is central to Watkins' output, complementing his parallel career as a pianist. Longtime supporters the Nash Ensemble commissioned a *Horn Trio* (2008), and his *String Quartet* (2013) for the Carducci Quartet was a commission from the Manchester Chamber Concerts Society. Among works for his cellist brother Paul Watkins is *Blue Shadows Fall* (2012-13) commissioned by the Chamber Music Society of Lincoln Center, who co-commissioned Watkins' Piano Quintet with Wigmore Hall, premiered in April 2018.

Octet for clarinet, bassoon, horn, two violins, viola, cello, and bass

Jean Françaix (1912-1997)

French composer Jean Françaix wrote his first piece at 6 with a fluency that never left him. When he died at 85, his catalog included over 200 works: five operas, 13 ballets, 30 concertos for an impressive array of instruments, three symphonies, and extensive chamber, solo, and vocal music. His self-proclaimed motto was to write *musique pour faire plaisir* — music to give pleasure. During World War II, Francis Poulenc praised Françaix's music for preserving a distinctively French stamp on elegant neoclassicism. It was a style Françaix never abandoned. "Between my earlier and more recent years," he once said, "I have gained in experience, but the foundation of my way of thinking has always remained the same. If it's only fools who don't change, then I must be a fool, because I don't change."

Françaix wrote his Octet in 1972, at 60, dedicating it to the Octuor de Paris and "to the revered memory of Franz Schubert." While Schubert's 1824 Octet provided the model for instrumentation, Françaix opted for four movements rather than six. The work opens in a gently wistful vein, with a short four-bar theme that the clarinet — soon echoed by bassoon — unfolds in a lazy Sunday afternoon sort of way. The strings awaken, nudging the material toward a mock fanfare, as if to announce something grand. But the clarinet has other plans, cheekily riffing on the theme in classic Françaix fashion and drawing the violin into the mischief. The horn proposes a variant, the bassoon claims its moment, and violin and clarinet resume their banter, gradually winding the movement back to the quiet calm of its opening.

The second movement, a scherzo in triple time, takes its cue from the first movement theme, whose first few notes reappear with the frequency — but not the clamor — of tourists climbing the Eiffel Tower. In Françaix's deft hands, they never overstay their welcome. The central trio is a delight, with the winds chattering over a silky string trio melody, all buoyed by pizzicato bass. The slow movement frames three variations on a sentimental theme that again traces its roots to the Octet's opening. First sung by muted strings, it passes to the winds and ultimately to the full ensemble, with lyrical strings now ornamented by delicate wind arabesques. In the finale,

Françaix offers his most direct nod to Schubert — and to the Vienna Octet, who premièred the piece on November 7, 1972 — by taking the quintessentially Viennese waltz and ingeniously tailoring it in the most elegant French attire.

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Septet in E-flat, for clarinet, bassoon, horn violin, viola, cello, and bass, Op. 20

Ludwig Van Beethoven (1770-1827)

Beethoven wrote his Septet, the most famous of his chamber works featuring winds, early in 1800. It premiered privately at the house of Prince Schwarzenberg, then publicly at Beethoven's first benefit concert at Vienna's Burgtheater on April 2, 1800.

The program of the latter was vast: the première of his First Symphony, a piano concerto, an improvisation, a Mozart symphony, and excerpts from Haydn's *Creation*. The Septet was its centerpiece. Here was Beethoven standing tall — promoting, conducting, and performing — asserting himself as the equal of his predecessors. The concert was a triumph. He is said to have lived off its proceeds for two years.

The Septet's popularity has never faded. Written to please as a six-movement divertimento, it draws on the tradition of serenades and divertimentos, where paired winds provided background entertainment at weddings, dinners, and outdoor events. This was the popular music of the day — charming, accessible, and easy to love. Beethoven's Septet, however, is strikingly original with its trio of winds and quartet of strings. Bassoon and cello rise well beyond their customary bass line support, while the double bass has more of an orchestral rather than a doubling role.

The opening introduction immediately spotlights the first violin — originally played by Ignaz Schuppanzigh, Vienna's top violinist and a key Beethoven collaborator. Beethoven likely wrote with him in mind when he crafted the second variation of the Septet's fourth movement as a miniature violin concerto, added brilliant arpeggios in the scherzo, and a show-stopping cadenza in the finale. The clarinet of noted Austrian Josef Bähr also shines, especially in the first two movements. The winds, generally, either function as soloists, or support the strings as a group with a contrasting sonority.

The third movement borrows its theme from Beethoven's early G major Piano Sonata (later published as Op. 49 No. 2), now

rhythmically sharpened and decorated with bright displays from horn and clarinet in its central trio section. The fourth movement unfolds through five variations on a likely folk-derived tune, giving way to a jaunty Scherzo. The horn sets the tone here, while the cello takes charge in the trio's lyrical interlude. The finale opens with a mock-serious slow march in the minor, then erupts into a high-spirited Presto brimming with vitality. This joyous Septet, built on collaboration and color, inspired a wave of 19th century chamber works by Spohr, Kreutzer, Moscheles, Hummel, Onslow, Berwald and others — none more celebrated than Schubert's great Octet of 1824.— Copyright © 2025 Keith Horner. Comments welcomed: khnotes@sympatico.ca.

ABOUT THE ARTISTS

THE 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.



C. Watling

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 more than 30 CDs.

TOMO KELLER was born in Stuttgart in 1974 to German-Japanese parents, both of whom were professional pianists. He started playing the violin at age 6 and at 10 he gave his first performances as a soloist with an orchestra. Tomo studied at Vienna's University for Music and Performing Arts and New York's Juilliard School. Numerous prizes and awards followed, and he has since performed at major concert halls all around the world, including as a soloist with the Beethovenhalle Orchestra Bonn, St Petersburg Camerata, London Symphony Orchestra, Radio Symphony Orchestra Berlin and the Vienna Symphony Orchestra.

Keller is a much sought-after orchestral leader, having led the Essen Philharmonic Orchestra (1999-2007), the London Symphony Orchestra (Assistant Leader 2009-2015), the Swedish Radio Symphony Orchestra (2014-present), and more than 20 orchestras as guest leader. Tomo was appointed Leader of the Academy of St. Martin in the Fields in December 2015. Tomo plays a violin by Andrea Guarneri, Cremona 1667, made available to him by the Swedish Järnåker Foundation.

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 including Joshua Bell and Julia Fischer. As a member of the Chamber Ensemble he has performed extensively throughout South America, Europe and the USA. Harvey 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. Harvey plays on a Carlo Bergonzi, kindly lent to him by Beare's International Violin Society.

ROBERT SMISSEN (viola) won a scholarship to Chetham's School of Music at age 14, and went on to study at the Guildhall School of Music with David Takeno. While there Smissen 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.

RICHARD HARWOOD (cello) has performed concerti and chamber music in major venues including London's Royal Albert Hall, Southbank Centre, Wigmore Hall, Musikverein (Vienna), Concertgebouw (Amsterdam), Alte Oper (Frankfurt), Thomaskirche (Leipzig), Auditorium du Louvre (Paris) and Alice Tully Hall (New York). Richard was cellist of the Sitkovetsky Trio from 2014-2016. He is regularly heard on BBC, having made his BBC Radio 3 debut at 13 with a live recording of the Elgar Concerto. He has also given live performances on other radio networks including Classic FM, Radio France, MDR, RTÉ and Radio New Zealand. Richard was appointed principal cellist of the Royal Philharmonic Orchestra at the beginning of 2018. He has also been a principal of the John Wilson Orchestra, and guest principal at the London Symphony and RTÉ Concert orchestras. He plays a cello by Francesco Rugeri, dated 1692.

LYNDA HOUGHTON (double bass) Lynda Houghton 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 — Lynda enjoys playing with a number of chamber orchestras, including as principal bass in the City of London Sinfonia and Orchestra of St. John's, and as a guest in many other ensembles including the Nash Ensemble and the Fibonacci Sequence.

FIONA CROSS is one of the leading clarinetists of her generation and enjoys combining chamber music with a solo career, as well as playing guest principal clarinet with all the leading British orchestras. She performs regularly with the Academy of St. Martin in the Fields and has traveled extensively with them on many tours to the Far East, Europe and The Americas. She is also principal clarinet of Glyndebourne Touring Opera and Manchester Camerata, with whom she appears often as a soloist. She has performed concertos with the London Philharmonic Orchestra, Bournemouth Sinfonietta and English Sinfonia and has recorded the Lefanu Concertino for Naxos and the Horowitz Concerto for Dutton.

As a chamber musician Fiona has appeared with many leading ensembles including the Vanbrugh and Alberni String Quartets, at venues such as the Wigmore Hall and the Purcell Room. She has also performed alongside Andras Schiff at his Weimar festival. Fiona takes a keen interest in promoting new music, and has commissioned many new works for clarinet and piano, and clarinet and harp from composers such as Gary Carpenter, Rolf Hind, Paul Archbold, and Diana Burrell. She is a professor of clarinet at Trinity College of Music, London.

JULIE PRICE (bassoon) Julie Price has held principal bassoon positions with the BBC Scottish Symphony Orchestra, the Orchestra of the Royal Opera House, Covent Garden and the Royal Philharmonic Orchestra. She is now principal bassoonist of the English Chamber Orchestra and co-principal of the BBC Symphony Orchestra. She studied with Edward Warren and William Waterhouse whilst at Manchester University and the Royal Northern College of Music and later with Roger Birnstingl in Geneva. She has been a professor of bassoon at the Royal College of Music in London for many years and often gives classes there and at other institutions. She also appears regularly as a chamber musician and as a soloist.

STEPHEN STIRLING JADA PEARMAN (horn) Stephen Stirling is a renowned soloist who has appeared at almost every major British venue and with the Academy of St Martin in the Fields, the Chamber Orchestra of Europe, BBC NOW, BBC SSO, Bournemouth Symphony Orchestra and the Orchestra of St John's. He has a worldwide reputation as a chamber musician, in constant demand at festivals in the UK and abroad, as well as being a founder member of Endymion, The Fibonacci Sequence, the Audley Trio, Arpège, and the New London Chamber Ensemble. Principal of the Academy of St. Martin in the Fields and the City of London Sinfonia, Guest Principal Horn with the Capella Andrea Barca, Orquestra de Cadaques and Scottish Chamber Orchestra, and a Guest Principal of the Chamber Orchestra of Europe, Stephen is privileged to have worked with many of the world's finest chamber orchestras.

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Photo by Mark Mobley

Why I Give...

Meet Bill Ross, a city planning consultant and principal of Ross Associates, who lives in Madison with his wife, Sharon Cutler Ross, an algebraist and professor emerita of mathematics at Georgia State University. This season they are sponsoring Dance Me: The Music of Leonard Cohen, an April 21 performance by Ballets Jazz Montréal at the Classic Center Theatre.

Growing up, my music consisted of 1950s rock-and-roll. My mother had her classical 78s and Sharon's mother played her Eileen Farrell records or anything Wagner to motivate herself while cleaning the house.

We moved to Madison about 25 years ago, attracted in large part by the Madison-Morgan Cultural Center. The center began, under the direction of Christopher Rex (now unfortunately departed), an annual chamber music festival that took its title seriously and grew over time.

When we learned of UGA's Performing Arts Center, we were Johnny on the spot! At first, we would laboriously select the performances we wished to attend. Finally, we were ordering tickets for so many performances that for the past several years, we have just bought the entire season and attended all that we could. For those we can't, we find friends who can attend instead so our seats are never wasted.



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UPCOMING PERFORMANCES



CHRIS THILE

Thurs, Oct 9, 7:30 pm
Hodgson Concert Hall

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"The afternoon carried on like this—Thile gently guiding the show like he was turning the sides of a colorful, musical Rubik's Cube—never once letting the air between himself and the very close audience settle on any one aspect of what he had to and was capable of offering."

—No Depression

Acclaimed Grammy Award-winning mandolinist, singer, songwriter, composer, and MacArthur "Genius Grant" recipient Chris Thile is a multifaceted musical talent, described by *The Guardian* as "that rare being: an all-round musician," and hailed by *NPR* as a "genre-defying musical genius."



CAMERATA NORDICA OCTET

Wed, Oct 15, 7:30 pm
Hodgson Concert Hall

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"The empathy between the players is unique. They have no conductor and rely entirely upon mutual sensitivity, deeply felt mutual intentions and good old fashioned eye contact and body language."

—Musical Opinion (UK)

Camerata Nordica is Sweden's leading chamber orchestra. The ensemble has garnered a reputation for its distinctive performance style, as with Mendelssohn's glorious Octet, which will anchor the group's first UGA Presents program.



DREAMERS' CIRCUS

Tue, Oct 28, 7:30 pm
Hodgson Concert Hall

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"Their music brilliantly encapsulates flamboyant technical prowess, boundless imagination and instant melodic appeal."

—The Journal of Music

Dreamers' Circus has emerged as a preeminent purveyor of Nordic folk and traditional music. They present a genre-bending mix of folk, jazz, and classical, all infused with influences from popular music. The result is entirely captivating.

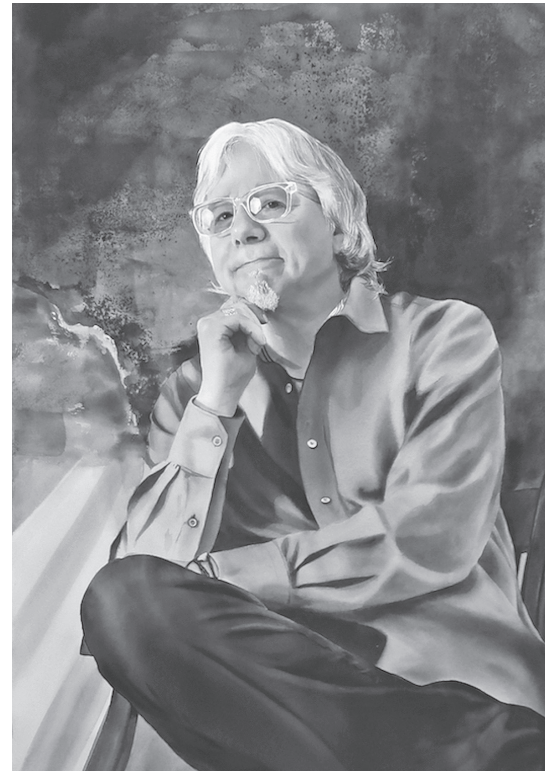
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Mike Mills, watercolor on paper

Living Legends of Georgia Music by Jackie Dorsey

Through Jan. 5, 2026

Jackie Dorsey is an award-winning watercolor artist in Athens, Georgia. In this series, she pays homage to eight Georgia-based living legends. Based on her own photo shoots, these paintings form a subset of a larger exhibition originally shown during the summer of 2023 at the Lyndon House Arts Center in Athens. It will be shown in an expanded version at the Marietta Cobb Museum of Art during fall 2026.

For more detailed bios and photo shoot descriptions of the musicians in the larger exhibition, catalogues are available at jackiedorseyart.com.



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Akilah Parrish
STUDENT PRODUCTION ASSISTANT

Operations

Anna Hood Diaz
OPERATIONS SUPPORT ASSISTANT

Pianos and Recording

Scott Higgins
LEAD PIANO TECHNICIAN

Tony Graves
PIANO TECHNICIAN

Pianos by Steinway & Sons,
New York and Hamburg

Paul Griffith
RECORDING ENGINEER

Eric Dluzniewski
RECORDING ENGINEER

HELPFUL INFORMATION

Guest artists, programs, dates, times, ticket prices, and service fees subject to change.

BOX OFFICE

Open Monday-Friday, 10:00 am-5:00 pm and one hour prior to performances. Tickets to all performances presented by UGA Presents, Hugh Hodgson School of Music, Dept. of Dance, and UGA Theatre are available in person at the UGA Performing Arts Center (PAC) Box Office, by calling (706) 542-4400, or online at pac.uga.edu. Tickets purchased from other outlets cannot be guaranteed and may not be honored. For exchange/refund policy, visit pac.uga.edu/policies.

WILL CALL

Tickets purchased in advance and left for collection at "will call" will be available for pick up at the PAC Box Office during regular business hours or beginning one hour prior to the start of the performance, including off-site locations.

FEES

Georgia 8% sales tax and restoration fees (PAC events only) are included in all ticket prices. Additional service fees for online or phone orders and ticket delivery apply.

PARKING

Through an arrangement with UGA Parking Services, complimentary parking for all UGA Presents performances is available in both the PAC surface lot and the PAC parking deck. For performances at the Fine Arts Theatre, please use the Hull Street Deck, the Tate Center Parking Deck (payment required), or other UGA surface lots in the area. For questions regarding parking, please call UGA Parking Services at (706) 542-7275. For information about parking at The Classic Center, please visit classiccenter.com.

PHOTOGRAPHY AND RECORDING

Unless noted otherwise, photography, video, and/or audio recording of any kind are strictly prohibited during all performances.

USE OF LIKENESS

Patrons may be photographed, filmed and/or recorded for archival, promotional, and/or other purposes. By entering any of our venues, you consent to such photography, filming and/or recording and to any use, in any and all media in perpetuity, of your appearance, voice, and name for any purpose whatsoever in connection with this venue. You understand that all photography, filming, and/or recording will be done in reliance on this consent given by you by entering this area. If you do not agree to this, please contact the house manager.

ELECTRONIC DEVICES

Please silence all mobile phones and other noisemaking devices. Texting during performances is prohibited.

LATE SEATING

Late seating is subject to the discretion of the house manager. Late patrons may be reseated in an alternate location.

CHILDREN

Children ages 6 and older are welcome to attend all performances, unless indicated otherwise for specific events. Children under age 6 and babies will not be admitted. Parents and guardians are encouraged to exercise judgement when determining if programs are appropriate for their children. Please contact the box office at (706) 542-4400 with questions about specific performances.

ACCESSIBILITY

Venues are accessible to people using wheelchairs or with restricted mobility. Please contact the box office to make advance arrangements if you require special assistance. Accessible parking spaces are located near the entrance to the PAC lobby.

LARGE-PRINT PROGRAMS

Large-print programs are available by calling the box office at least 72 hours before the performance.

ASSISTIVE LISTENING DEVICES

For individuals requiring hearing assistance, the Performing Arts Center offers Assistive Listening Devices that may be checked out at no cost to patrons with a photo ID at the coat check desk in the Performing Arts Center lobby. The photo ID will be returned in exchange for the device at the conclusion of the performance.

FOOD AND DRINK

Concessions are available for purchase in the PAC lobby for all UGA Presents performances and other selected events. Food and drink are prohibited inside the performance venues. Complimentary cough lozenges are available at the coat check desk. Please do not unwrap lozenges during performances.

VOLUNTEERS

We appreciate the dedicated service of the many community volunteers who serve at the Performing Arts Center. To inquire about joining our team, please contact the Volunteer Coordinator at (706) 542-2634. Training sessions are held each August.

RENTALS

Hodgson Concert Hall and Ramsey Concert Hall are available for rental. For information please call (706) 542-2290 or visit the rental page at pac.uga.edu/rentals. Rental inquiries for the Fine Arts Theatre should be directed to the UGA Dept. of Theatre and Film Studies.

STAY CONNECTED!

Follow us on our social media platforms for the latest news, updates, and behind-the-scenes information:



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The Milledge Group
UBS Financial Services Inc.
355 Oneta Street
Suite D-700
Athens, GA 30601-1875
706-713-5981

Todd Emily

Senior Vice President - Wealth Management
Senior Portfolio Manager
706-713-5981
todd.emily@ubs.com

Ashley Carney

Vice President - Wealth Management
Financial Advisor
706-713-5981
ashley.carney@ubs.com

advisors.ubs.com/themilledgegroup



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