

This Week at Kings Place

Mon 29 Mar Talking Art
St Pancras Rm **An Introduction to the work of William Tucker RA**
6.30pm

Hall Two
8pm **OUT HEAR**
Counterpoise - Loved to Death

Thu 1 Apr Darbar Festival 2010
Hall One **Encounter: Patricia Rozario & Veena Sahasrabuddhe**
7.30pm

Hall Two
8pm **Off With Their Heads! - Comedy at Kings Place**
Alun Cochrane, Ahir Shah and
Ray Peacock (Regular MC)

Fri 2 Apr Darbar Festival 2010
Hall One **Carnatic Veena and Sarangi**
1.45pm

St Pancras Rm Darbar Festival 2010
5.20pm **Tuning into Indian Music**
FREE

Hall Two Darbar Festival 2010
5.20pm **Satyajit Talwalkar Plays Tabla**

Hall One Darbar Festival 2010
6.30pm **Flute and Carnatic Vocal**

Hall Two Darbar Festival 2010
7.30pm **Film: Ramchand Pakistani**

Exhibitions

Kings Place Gallery **Norman Cornish: A Shot Against Time,
The Pit Road and Other Paintings**

Pangolin London **William Tucker: Sculpture & Drawing**

NO CONCERT NEXT SUNDAY

Sunday 11 April

St Pancras Room 5.20 pm

Pre-concert talk: Dr Peter Fribbins discusses the links
between Elgar and Fritz Kreisler

Hall One 6.30 pm

Graffin Quartet and Denis Pascal (piano)

Haydn String Quartet in D, Op. 20 No. 4 (from the 'Sun' Quartets)

Kreisler String Quartet in A minor

Elgar Quintet for piano and strings in A minor, Op 84

Sunday evening concerts promoted by the
London Chamber Music Society
President: Levon Chilingirian OBE
Artistic Director: Peter Fribbins

London
Chamber Music
Society

The London Chamber Music Society is a registered charity No 1075787

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Our Café, Restaurant and Bar opening hours are:

Green & Fortune Café 7.30am to 7.30pm

Rotunda Restaurant 12pm to 11pm

Rotunda Bar 11am to 11pm

Concert Bar 6pm to end of interval

GREEN & FORTUNE

ROTUNDA
BAR • RESTAURANT • PRIVATE DINING

Please remember to order your Interval drinks prior to the concert,
at the Concert Bar located in the Music Foyer.

Sunday 28 March

London Chamber Music Series

London Concertante

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

London Concertante Hall One, 6.30pm

Adam Summerhayes	violin
Florence Cooke	violin
Nick Howson	viola
Chris Grist	cello
Benjamin Griffiths	bass
Elizabeth Drew	clarinet
Mark Smith	horn
Ursula Leveaux	bassoon

Richard Strauss (1864-1949)
Till Eulenspiegel Einmal Anders! (1894-95)
[arr. Franz Hassenöhr] (1954)]

Jean Francaix (1912-1997)
Octet for wind and strings, *A huit* (1972)

INTERVAL (20 minutes)

Franz Schubert (1797-1828)
Octet in F major, D803 (1824)

London Concertante is one of the finest chamber ensembles in the country, its players brought together through a shared passion for chamber music. The group has the rare ability to combine flexibility of instrumental grouping and consistently maintain superb artistic endeavour. With an enviable array of critical acclaim, a stunning selection of recordings on such prestigious labels as Chandos, Toccata Classics and Harmonia Mundi, and performances throughout the UK and Europe, London Concertante rightfully claims its position at the forefront of classical performers in the UK.

Under the dynamic leadership of international recording artist, Adam Summerhayes, the ensemble thrives on inspired programming and the loyalty of some of the country's finest instrumentalists, giving around 90 concerts a year, performing for festivals, music clubs and at theatres.

The ensemble enjoys an ever growing reputation for exciting and memorable performances, thanks to its exceptional players, inspired programming of Artistic Director, Chris Grist, and the opportunity to tour with the most significant and demanding of chamber music masterpieces. As well as concerts at the South Bank, St Martin-in-the-Fields and Wigmore Hall, during the next year London Concertante will be touring to Spain, the Middle East and a return visit to the USA in 2011.

As well as its performances, London Concertante also has a thriving education programme, inspiring youngsters to enjoy classical music, both as listeners and performers.

Richard Strauss - *Till Eulenspiegel Einmal Anders!* [arr. Franz Hassenöhr]

Strauss's popular symphonic poem *Till Eulenspiegel lustige Streiche* (*Till Eulenspiegel's Merry Pranks*), Op. 28 portrays through its colourful music the exploits of its eponymous anti-hero: the twelfth-century German peasant jester. Till is lynched for his transgressions, although, this being a late Romantic orchestral masterpiece, there are allegorical subtexts for the listener to uncover: not only do Till's jests reflect our own vices, but also, in cocking a snook at society, the peasant lays bare his moral authority over the condescending townspeople. A second metaphor pits Till as the misconceived, maverick artist, yet Strauss left no programme for the work. Till's execution is nevertheless easy to spot, being signalled by a pitiful last squeak from the clarinet, while the same instrument's return denotes Till's entry into folklore.

Strauss's symphonic hallmark, here and elsewhere, was the way in which he demanded from his vast forces the virtuosity of chamber musicians. Hence, Franz Hasenöhr's arrangement of Strauss's work as a 'frolic for five instruments'—a striking mixed quintet of clarinet, bassoon, horn, violin and double bass—has a curiously authentic feel. With its new, modified title (in English, *Till Eulenspiegel another way*), Hasenöhr's quintet still remains a 'parody of a parody'. Thirty-two violins are reduced to one, and fifteen minutes are condensed to eight, yet the spirit of *Till Eulenspiegel* survives. Each instrument in Hasenöhr's version likewise plays a central dramatic, solo role in Strauss's original: the horn's famous preparatory motif is preserved, for example, as is the violin's representation of the prankster in Till and the clarinet's fated starring role.

Jean Francaix - Octet for wind and strings, *A huit*

- I. Moderato – Allegrissimo
- II. Scherzo
- III. Andante
- IV. Mouvement de Valse

Jean Françaix refined a musical style that was at odds with most of his more progressive compatriots. His unwaveringly tonal approach to composition, while freely expressed, was often encased within received genres such as the concerto and symphony—though his eclecticism and, especially, his musical wit also placed him in the grand French traditions of Maurice Ravel, Francis Poulenc and Erik Satie. Commissioned by the Vienna Octet, Françaix's *A huit* also invokes the musical past: the work is modelled on the same instrumental line-up as Schubert's famous *Octet* (with which this evening's programme concludes), and is dedicated to that composer's 'revered memory'.

The two-part opening movement has a *Moderato* introduction whose classically restrained theme is shared between the winds. A more humorous idea soon flickers, acting as a bridge to a bluesy *Allegrissimo*. This passage is led initially by the clarinet though segues to a contrasting theme entrusted to the horn; a slower, reminiscing coda ultimately gives the movement its more recognisable, symmetrical shape. Despite its title, the second movement Scherzo, with its sporadic though prominent flashes of virtuoso writing, is more serious than the music that came before it. The somnolent *Andante* is a more charming counterpart, even if its occasional varied, and effects-laden, episodes are more haphazard. The ragged introduction to the finale at first confirms this shift in outlook, though a luscious, slightly parodic waltz soon breaks out—an appropriate conclusion given the octet's Viennese inspiration.

Franz Schubert - Octet in F major, D803

- I. Adagio – Allegro
- II. Adagio
- III. Allegro vivace – Trio
- IV. Theme and Variations: Andante
- V. Menuetto: Allegretto – Trio
- VI. Andante molto – Allegro

Count Ferdinand Troyer was a keen amateur clarinettist and it was this interest that led him to commission Schubert's seminal *Octet*, D803. Whether Troyer specifically requested Schubert to write a companion piece to Beethoven's hugely successful (and equally youthful) *Septet*, Op. 20 is unknown. But to Beethoven's winds-and-strings model of clarinet, horn, bassoon, violin, viola, cello and double bass, Schubert added only a second violin. He also faithfully emulated Beethoven's multiple-movement, *serenata*-like structure. Troyer duly performed the clarinet part himself, though it was the promotional efforts of the *Octet's* premiere violinist, Ignaz Schuppanzigh, through which it was popularised thereafter. In its 'chamber' approach, Schubert's style was otherwise relatively conventional, notwithstanding the momentary flashes of orchestral-style writing, i.e. when the instruments are brought together in unison (*tutti*). Indeed, Schubert would later admit that the *Octet* had paved the way for his composition of a 'grand symphony'. Composed over the next two years, the 'Great' Ninth Symphony, D944 was the result.

Schubert's two-sided opening movement contrasts a slow introduction with a more vigorous, faster section. The clarinet takes centre stage in the *Adagio*, its theme accompanied by the strings. The movement's coda provides a more sombre conclusion—something of a rarity in the openly popular *Octet*, through typical of Schubert's late style more generally. Written in the manner of a scherzo, the *Allegro vivace* duly contrasts its material with a sandwiched trio, replete with a walking bass from the cello. The famous *Andante* theme, and its seven derivative variations, are based on Schubert's own love-duet theme from his operetta *Die Freunde von Salamanka*. The first three variations each exploit fast accompanying rhythms as their constant, which in turn motivates the syncopation (i.e. off-beat emphasis) of the fourth variation. The comfortable key of C major then gives way to C minor, and the music grows more polyphonic, with interweaving of melodic lines, in an F-minor variation before the original key makes its customary return. The fifth movement, a minuet and folk-tinged trio, leads to the finale, another two-part movement. With eerie *tremolandi*, the introduction is surprisingly ominous, though is soon relieved by its marched *Allegro* counterpart.

Christopher Dromey