

This Week at Kings Place

Mon 1 Feb Words on Monday
Hall One **Balloon Debate**
7pm

Hall Two
8pm **OUT HEAR**
Vocal Crossings 2

Wed 3 Feb Guardian Review Book Club
Hall One **Peter Carey**
7pm

Thu 4 Feb Off With Their Heads! - Comedy at Kings Place
Hall Two **Steve Hall, Tom Bell and (Regular MC) Ed Gamble**
8pm

Sun 7 Feb London Chamber Music Series
Hall One **Vienna Mozart Trio**
6.30pm

Mon 8 Feb Talking Art
St Pancras Rm **The Art of Fearful Imaginings**
6.30pm in association with Kings Place Gallery

Hall One Words on Monday
7pm **The Guardian Events Series**
Britain 2010 - Part I: Do we all have a right to rights?

Hall Two **OUT HEAR**
8pm **Invisibility - ELISION Ensemble**

Exhibitions

Kings Place Gallery **Ørnulf Opdahl: Mood Paintings of the North**

Sophie Benson: Vanishing Points

Pangolin London **Burnt Offerings: Jason Wason.**
An exhibition of bronzes and ceramics

Next Sunday 7 February 2010
Hall One, 6.30pm
Vienna Mozart Trio
Haydn Piano Trio in F sharp minor, Hob XV/26
Clara Schumann Piano Trio in G minor, Op. 17
Brahms Piano Trio in C, Op. 87

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	GREEN&FORTUNE
Rotunda Restaurant	12pm to 11pm	
Rotunda Bar	11am to 11pm	
Concert Bar	6pm to end of interval	ROTUNDA <small>BAR • RESTAURANT • PRIVATE DINING</small>

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

Sunday 31 January

London Chamber Music Series

Miriam Kramer (violin)
& Nicholas Durcan (piano)

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Miriam Kramer (violin) & Nicholas Durcan (piano) Hall One, 6.30pm

Béla Bartók (1881-1945) (arr. Zoltán Székely) Romanian Folk Dances (1915)
Tomaso Antonio Vitali (1663-1745) Chaconne in G minor (date unknown)

César Franck (1822-1890) Sonata for violin & piano in A major (1886)

INTERVAL (20 minutes)

Ludwig van Beethoven (1770-1827) Sonata for violin & piano No. 8 in G major, Op. 30 No. 3 (1801-02)
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Ernest Bloch (1862-1918) <i>Baal Shem (Three Pictures of Chassidic Life)</i> (1923)
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Karol Szymanowski (1882-1937) Nocturne & Tarantella, Op. 28 (1915)

Miriam Kramer performing at the Wigmore Hall, London, 2010

Miriam Kramer, the American violinist gave her debut recital at the Alice Tully Hall in New York’s Lincoln Center several years ago. A rapturous review from the *New York Times* said that Miriam was “a gifted violinist who proved a soulful performer showing flair and temperament, fine sensitivity and warmth”. Having performed with orchestra most of the standard concerti, her concerts have been greeted with similar accolades for performances from Bach to Bloch and Brahms to Shostakovich in such halls as the Théâtre des Champs Elysées, Barbican Hall, Queen Elizabeth and Carnegie Hall and Kennedy Center. Her many recitals have taken her to venues around the UK and to festivals such as the Dartington where, in addition to giving master classes, playing chamber music and giving solo recitals, she performed as soloist with Dartington Festival Orchestra. This summer she will again play with the orchestra performing the Alban Berg Concerto. Miriam’s debut recital at the Wigmore Hall drew further praise from the critics. Rick Jones of the *London Evening Standard* pronounced it “brilliant and left impressed” while *Strad Magazine* stated, “Kramer Steals the Show - the intensity and rich allure of her performance was nothing short of spellbinding”.

Miriam has broadcast with the BBC Concert Orchestra as soloist in the Beethoven Triple Concerto, on Classic FM, Radio 3. Radio Prague, Paris Radio Classique and on BBC TV. Her Naxos recording , *The Violin Music of Ernest Bloch*, won 5 stars in BBC Music Magazine and Editors Choice in Gramophone. A recent tour of the United States included a guest performance at the Israeli Music and Film Festival. Playing in Luxembourg at the invitation of the British Ambassador, Miriam “captivated the public with her inspired and tumultuous playing.”

Miriam’s recording of the violin music of the great 20th century composer, Karol Szymanowski, with pianist, Nicholas Durcan, has been released on the Naxos label. Music critic, James Leonard writes, “Kramer has a big passionate tone when it’s wanted, a sweet tender tone when it’s needed and a superb technique all the time”. Carl Bauman wrote in the *American Record Guide*,”She plays with a gorgeous tone and seems well nigh flawless...an immediate first choice for anyone wanting Szymanowski’s violin music.”

A prize winning student, **Nicholas Durcan** studied the piano with Hamish Milne and the organ with Alan Harverson at the Royal Academy of Music. His first appointment was at Westminster Cathedral as assistant organist and, as an organist, he has given recitals at the cathedrals of Westminster, St Paul’s, Southwark and Lincoln. Early in his career he was invited to perform at the 1984 Promenade Concerts with the National Orchestra of Wales. His concerto debut was at the Queen Elizabeth Hall and since that time he has performed at the Royal Festival Hall with the London Mozart Players and at other well known

London venues including the Royal Albert Hall, St John’s Smith Square and the Purcell Room. In addition to performing in the UK he has played throughout Europe, the Middle East, Hong Kong and the USA.

Composing is another of Nicholas’s interests and he has composed music for TV and film. He has also broadcast on Classic FM, Radios 2, 3 and 4 and on BBC TV programmes. His ability to move freely from classical music to jazz distinguishes him from many other pianists. As jazz pianist he has worked with leading names in jazz. As a classical accompanist he is much in demand and has collaborated with Guiseppe di Stefano and Catherine Jenkins amongst many other singers and instrumentalists. In addition, he is frequently asked to play harpsichord continuo and has performed the complete Hrpsichord Concertos by Bach. His CDs include *Phantasmagorica* on the Aeterna label, *Marigold and More* on the Pianophenalia label and the violin and piano music of Karol Szymanowski with violinist Miriam Kramer, released to critical acclaim on the Naxos label. “Durcan is much of a partner as an accompanist and supports Kramer with sympathy and affection” - *American Record Guide*.

Béla Bartók (arr. Zoltán Székely) - Romanian Folk Dances
1. <i>Jocul cu bata</i> (Stick Dance)
2. <i>Braul</i> (Sash Dance)
3. <i>Pe loc</i> (In One Spot)
4. <i>Buclumeana</i> (Horn Dance)
5. <i>Poarga romaneasca</i> (Romanian Polka)
6. <i>Maruntel</i> (Fast Dance)

Bartók’s *Romanian Folk Dances* are a staple in the violinist’s repertory, though one not originally conceived for its typical configuration of violin and piano. Based on material gathered from Romanian sources in Hungary, the dances were written for piano in 1915 but are now equally well known in Zoltán Székely’s arrangement. Each of the six miniatures reflects Bartók’s passion for folk music and exhibits his characteristic ability to use ‘found’ melodic material as an origin for new works. The dances begin with a rhythmically jolting ‘Stick Dance’ and proceed to the brief but graceful ‘Sash Dance’ and the eerily expressive ‘In One Spot’ (written entirely in harmonics). ‘Horn Dance’ is more pastoral, while the ‘Romanian Polka’ and ‘Fast Dance’ provide a bombastic conclusion.

Tomaso Antonio Vitali performing at the Wigmore Hall, London, 2010

Tomaso Antonio Vitali - Chaconne in G minor

Vitali led Modena’s court orchestra until 1742 but was never acclaimed as a composer. His Chaconne was only brought to light later, by Ferdinand David, the violinist for whom Felix Mendelssohn wrote his famous E-minor concerto. David’s source is unknown. It is likely that he interleaved his own elaborations and amended the work’s structure, so we cannot know Vitali’s precise intentions. The choice of medium leaves scope for interpretation in any case: the chaconne was, after all, a vehicle for variation over a short, repeated set of harmonies, typically within a slow triple metre. The final movement of JS Bach’s unaccompanied D-minor Partita, again for violin, is a more famous example. Yet, despite—or because of—its uncertain provenance, the kaleidoscopic and ever more elaborate inventions of this chaconne are equally expressive.

César Franck - Sonata for violin & piano in A major
I. Allegretto ben moderato
II. Allegro
III. Recitativo – Fantasia (Ben moderato – molto lento)
IV. Allegretto poco mosso

César Franck’s Violin Sonata was presented to the Belgian violinist Eugène Ysaÿe as a wedding gift and was first performed by him in Brussels. In his day, the Belgian-born French composer was renowned for his innovative structures, and the sonata, a late work from 1886, is arguably the most celebrated example. The work is cyclic; thematic connections between the movements are clear throughout. Even in the first movement, with its near-pastoral opening theme and distinctive iambic rhythm, there are hints of the form that will unfold. Chromatically, the impassioned *Allegro* is more exploratory, but its thematic material always returns to intervals used in the initial bars of the work. The third movement, *Recitativo – Fantasia*, fuses its titular styles: after introductory piano chords (again recalling the opening of the sonata), rhetorical statements from

the violin develop into a passage that is cadenza-like yet also reflective. The *Allegretto poco mosso* summarises Franck’s ideas. A canon between piano and violin rekindles a pastoral style and the theme reappears in various tonalities, with great demands made on both performers.

Ludwig van Beethoven - Sonata for violin & piano No. 8 in G major, Op. 30 No. 3
I. Allegro assai
II. Tempo di Menuetto, ma molto moderato e grazioso
III. Allegro vivace

The ‘little G major’ sonata, the eighth of Beethoven’s ten violin sonatas, was a particular favourite of Fritz Kreisler’s: he recorded it with Rachmaninov before recording the whole cycle. It was written at the start of the nineteenth century, an unhappy time for Beethoven, who already had to conceal his deafness. He spent the summer of 1802 on the outskirts of Vienna in the village of Heiligenstadt, putting the finishing touches to the Second Symphony and completing several other works including this sonata (and two others within Op. 30), the Op. 33 bagatelles, and probably the first two of the Op. 31 piano sonatas. As he prepared to return to the city, Beethoven penned an extraordinary document known today as the Heiligenstadt Testament. Full of enigmatic rhetoric and addressed to his two brothers, its contents reflect Beethoven’s trough of despondency and resignation to infirmity. Such insight casts an interesting light on this ‘little’ but *vivid* sonata. Its *Allegro assai* opens with dramatic figures played together by the violin and piano; the violin seizes upon and extends a snatch of melody before the second subject is heard, unexpectedly in D minor. The second movement, in E flat, is marked at the speed of a minuet and begins with a *cantabile* piano melody, followed by the violin. The finale is a lively *moto perpetuo* reminiscent of Haydn.

Ernest Bloch - <i>Baal Shem (Three Pictures of Chassidic Life)</i>
1. <i>Vidui</i>
2. <i>Nigun</i>
3. <i>Simchat Torah</i>

As a young and gifted violinist, Bloch was reluctant to pursue composition as his primary vocation. Only the success of his teacher, the Belgian violinist-composer Eugène Ysaÿe, persuaded him otherwise. Championed by Leopold Stokowski in the United States, Bloch was appointed at the Cleveland Institute of Music in the early 1920s, during which time he composed his remarkable triptych *Baal Shem* for a Swiss colleague, André de Ribaupierre. Inscribed ‘to the memory of my mother’, the music takes its title from the founder of Chassidism, Rabbi Israel ben Eliezer (“Baal Shem Tov”). This is the first of several religious connections Bloch establishes: *Vidui* (Contrition), for example, is a musical picture of its eponymous prayer (typically said as a deathbed confessional); the centrepiece *Nigun* (Improvisation) is often performed separately and takes its cue from the Chassidic belief in melody transcending the corporeal; and *Simchat Torah* (Rejoicing) celebrates Sukkoth, the Jewish thanksgiving period, and makes use of a *mezinka* wedding dance.

Karol Szymanowski - Nocturne & Tarantella, Op. 28
Nocturne: Lento assai
Tarantella: Presto appassionato

Ukrainian-born, Szymanowski returned with his family to their native Poland following the Russian Revolution. The poverty of indigenous musical traditions there after Chopin encouraged Szymanowski to look out other central and eastern European styles, hence his music, even in this relatively early period, skilfully synthesises the influences of Chopin, early Scriabin and the German Romantic masters. Szymanowski’s writing for violin includes two concertos and is much loved by performers, if little known by audiences. The Nocturne and Tarantella form a two-movement cycle that predates the concertos and, consequently, draws on a broader range of styles: the Nocturne begins as an impressionistic rhapsody with Middle Eastern and Spanish shades, and ends, broodingly, with double-stopped harmonics; the Tarantella is very different yet equally adventurous—its militaristic flashes and virtuosic brilliance define it as a typical ‘encore’ piece, in the manner of Bazzini’s Dance of the Goblins.