

This Week at Kings Place

Mon 14 Dec *The Guardian* Book Club
Hall One **Terry Pratchett**
7pm

Wed 16 Dec I Fagiolini's Christmas Party
Hall One **Christmas Around Europe**
7.30pm

Thu 17 Dec I Fagiolini's Christmas Party
Hall One **Schubert - *Winterreise***
7.30pm

Hall Two Off With Their Heads! - Comedy at Kings Place
8pm **Andy Zaltzman, Ahir Shah and
(Regular MC) Ed Gamble**

Fri 18 Dec I Fagiolini's Christmas Party
Hall One **Alehouse - Barokksolistene**
7.30pm

Sat 19 Dec I Fagiolini's Christmas Party
Hall One **I Fagiolini / Barokksolistene**
7.30pm

Exhibitions

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

Pangolin London **Behind the Lines: Jon Buck**

Next Sunday 20 December 2009

Hall One, 6.30pm

Henschel Quartet & Finchley Children's Music Group

JS Bach *Orgeltriosonate* No. 2 in C minor, BWV 526

Three Carols Lullay My Liking; The Angel Gabriel; Carolingia

Mozart String Quartet in A major, K464

Mendelssohn String Quartet in F minor, Op. 80

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 Cafe, 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

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

Sunday 13th December

London Chamber Music Series

Kandinsky Piano Trio

Presented in partnership with the London Chamber Music Society

London Chamber Music Series

Kandinsky Piano Trio Hall One, 6.30pm

Katya Apekisheva	piano
Fenella Barton	violin
Alexei Sarkissov	cello

Wolfgang Amadeus Mozart (1756-1791)
Piano Trio No. 3 in B flat major, K502 (1786)

Ludwig van Beethoven (1770-1827)
Piano Trio in G major, Op. 1 No. 2 (publ. 1795)

INTERVAL (20 minutes)

Johannes Brahms (1833-1897)
Piano Trio No. 1 in B major, Op. 8 (1853-54, rev. 1889)

The **Kandinsky Piano Trio** comprises three of the most talented young musicians on the concert circuit. All three are prize-winning chamber musicians in their own right and the Trio has rapidly become one of the most sought-after chamber music groups in the country.

Katya Apekisheva (piano) is one of Europe's foremost pianists, in demand internationally as a soloist and chamber musician. A prize-winner at the Leeds and the Scottish Piano competitions, Katya has appeared as soloist with many of the world's leading orchestras. Her solo CD release of Grieg's solo piano works has received overwhelming critical acclaim. Equally at home as a chamber musician, Katya collaborates with Janine Jansen, Natalie Clein, Maxim Rysanov and Jack Liebeck among others. Future plans include collaboration with the English Chamber Orchestra, a Wigmore Hall recital and a CD release on Sony label with Jack Liebeck.

Fenella Barton (violin) enjoys a dynamic career as both a soloist and chamber musician. She has performed in the Los Angeles Concert Series, at the Cheltenham, Huddersfield, Aldeburgh and Manchester Festivals and the Snape Proms. Fenella led Jane's Minstrels for ten years and was co-leader of the Goldberg Ensemble. She is often invited to guest lead ensembles including the contemporary music group, Capricorn and the chamber music ensemble, Fibonacci Sequence. Fenella can be regularly heard on BBC Radio 3. Her three recordings with the Minstrels on the NMC record label were highly praised.

Alexei Sarkissov (cello) gave his first solo recital at the age of ten and in the following year performed his concert debut. He studied at the Royal College of Music and later at the Guildhall School of Music and Drama. Since then, professional engagements have taken him all over Russia, former Soviet Union, Europe and New Zealand. Alexei has performed in the presence of Pope John Paul II in the Vatican, Boris Yeltsin in the Kremlin and HRH Prince of Wales. He has recorded for Russian and Italian radio and has frequently appeared on international radio and television. His recently recorded CD includes works by Schubert, Schumann and Tchaikovsky.

Wolfgang Amadeus Mozart - Piano Trio No. 3 in B flat major, K502

I. Allegro
II. Larghetto
III. Allegretto

Like the symphony and the string quartet, the keyboard trio first flourished as a genre during the Classical period. But today's conception of the so-called piano trio is very different to its generic identity in earlier times: the trio owes its existence not to the trio sonata (the popular Baroque form featuring two melodic instruments and a semi-improvised bass) but the accompanied keyboard sonata. The eighteenth-century sonata featured one or more *ad libitum* melodic instruments in accompaniment and, as their autonomy and importance grew, so the keyboard trio as we know it was born. Haydn and Mozart were its pioneers, yet their early efforts in the genre have been undervalued historically. This is because, as a result of their trios' genesis, the keyboard commonly dominates their works—a characteristic that, until fairly recently, was generally considered unattractive. Attitudes have changed since the onset of the early music movement and 'period' performance in the mid twentieth-century.

Mozart's life was in turmoil when he penned his B-flat major trio in late 1786. His plans to travel to England, compelling his father Leopold to care for his children, had caused friction between the two; and in mid November his infant child, Johann Thomas Leopold, died. Mozart's catalogue gives 18 November, just three days after his son's death, as the date on which K502 was completed. Yet there are few 'autobiographical' hints in the trio. The poignancy of its slow movement is typical of Mozart, while the dramatic figuration of the outer movements points simply to the new influence of the concerto upon the medium. As an accomplished pianist and string player, Mozart was perfectly placed to modify the trio, retaining its characteristic virtuosity but spreading it more equally, if still limitedly, across the ensemble. But it is no coincidence that Mozart had written three piano concertos during the year. The opening movement is duly led by the piano, which also introduces the main theme of the E-flat major *Larghetto*. The inventive *Allegretto* finale is the most concerto-like movement, given the brilliance of Mozart's writing and the restatement of its theme by the whole ensemble.

Ludwig van Beethoven - Piano Trio in G major, Op. 1 No. 2

I. Adagio – Allegro vivace
II. Largo con espressione
III. Scherzo: Allegro
IV. Finale: Presto

In 1792 Beethoven settled in Vienna, where tuition with Haydn was quickly arranged. Beethoven later claimed, quite ungraciously, to have learned nothing from the experience. Lessons in more specific areas of composition (counterpoint and word-setting) came from Albrechtsberger and Salieri respectively. Beethoven's talents as a pianist and composer startled his contemporaries, though were too much for some critics and the composer's worsening deafness soon prevented him from performing publicly. Beethoven's Op. 1 comprises three piano trios dedicated to one of his staunchest supporters, Prince Carl von Lichnowsky. Published in 1795, the trios were probably composed some time earlier; we can only say for certain that they were premiered to Lichnowsky in Haydn's presence. Indeed, Beethoven was upset by Haydn's response to the third trio of the set, though this was probably a misunderstanding: it transpired that his erstwhile teacher had cautioned against its publication only because he believed the public were not yet ready to comprehend its value. The two-part opening

movement of the second trio begins with an *Adagio* passage generally led by the piano, which also introduces the bright *Allegro vivace*. A more sedate second subject follows from the violin, as the expected sonata form—exposition, development, recapitulation—is unfurled. The E-major *Largo con espressione* exploits the new *cantabile* (songlike) capabilities of the modern piano of the time, though the violin again soon takes the lead. The cello finally comes to the fore in the scherzo, framing a B-minor trio. Repetitive motifs propel the *Presto* finale, led by the violin and closely imitated by the cello and piano. A second lively theme, now in D major, provides some contrast, before the main theme makes its customary, and jubilant, return.

Johannes Brahms - Piano Trio No. 1 in B major, Op. 8

I. Allegro con brio
II. Scherzo. Allegro molto
III. Adagio
IV. Allegro

In an age that increasingly defined musical progress in terms of the symphony orchestra, Brahms did most to revive the refined, intimate sphere of chamber music in the late nineteenth century. Yet the core of his chamber music centres not on string quartets—he wrote only three—but rather trios, quintets and sextets. Brahms wrote three piano trios, their composition dotted widely across the span of his career: the first, Op. 8, was begun when he was just twenty, the third, Op. 101, when he was fifty-three. (The middle-period Horn Trio, Op. 40 and the late Clarinet Trio, Op. 114 should also be remembered.) But the First Piano Trio might curiously be considered both an early *and* late work within Brahms's repertory. The composer was doubtful of its qualities even as he was writing it, and he made substantial revisions to the work some thirty-five years later at his publisher Simrock's invitation—three years after Op. 101 had been written. By then, of course, Brahms had trademarked his distinctive brand of economical lyricism, especially in his chamber music. Yet traces of his formative style naturally linger in the revised trio, not least in the scherzo, the only movement left mostly intact.

Brahms's revision was otherwise an almost complete recomposition; little more than the opening themes of each of the other movements were retained. The development was jettisoned from the opening *Allegro con brio*, though the broad opening melody must still have satisfied Brahms. This first subject is first voiced by the piano, before the cello, then violin, joins and the balance between piano and strings is reversed. Elements of both themes reappear through their development until the recapitulation and a tranquil coda bring the movement to a close. The cello opens the B-minor scherzo, followed by a more sedate B-major trio. The movement's serene introduction was untouched: the piano's chorale-like passage contrasts effectively with the strings both here and during its varied repetition, in which the strings are overlaid with the piano's high, fragile figuration. The piano's sonorous, widely spread chords make for an expressive *Adagio* movement; a new, sprawling cello melody introduces the more intense central section. B minor is unusually restored in the finale. Though the piano announces a bold D-major second subject to a syncopated cello accompaniment, the conclusion is startlingly bleak given the trio's general serenity. This innovation is probably indebted to Haydn's late quartets, of which two have finales in minor keys. The youthful Brahms went further. A false recapitulation inspires further development before the symmetrical return of the second then first subjects, meaning the work also ends in the minor mode. This was unprecedented in a major-key work by Brahms, whose only other such works to have minor-key finales—the Third Symphony and the Op. 78 violin sonata—did eventually resolve, as in Haydn's quartets, to the major.