

This Week at Kings Place

Mon 15 Mar OUT HEAR
Hall Two **Terrain - ELISION in concert**
8pm

Tue 16 Mar Music in Offices presents
Hall One **Office Choir and Office Musician of the Year FINAL 2010**
7pm

Wed 17 Mar Jazz Scene Europe
Hall One **John Surman with Chris Laurence
& The Trans4mation String Quartet**
8pm

Thu 18 Mar Jazz Scene Europe
Hall One **Gianluigi Trovesi and Gianni Coscia**
8pm

Hall Two Off With Their Heads! - Comedy at Kings Place
8pm **Stan Stanley, Matt Green and
(Regular MC) Tom Deacon**

Fri 19 Mar Jazz Scene Europe
Hall One **Louis Sclavis Quintet: Lost on the Way**
8pm

Exhibitions

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

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

Next Sunday 21 March 2010
Hall One, 6.30pm
Utrecht Quartet
Haydn String Quartet in D, Op. 33 No. 6
Glazunov Five Novelettes, Op. 15
Tchaikovsky String Quartet in F, Op. 22

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.

MOTHER'S DAY MENU

Treat your Mum this year with a delicious meal and a glass of bubbly
cocktail at Rotunda Restaurant.

Book a table for 4 on Mother's Day Sunday 14 March and your Mum can
eat for free. Just say "mum's the word" when making a reservation.

2 courses and Kir Royal **£21.95**
3 courses and Kir Royal **£25.95**

Sunday 14 March

London Chamber Music Series

Fidelio Piano Trio

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Fidelio Piano Trio Hall One, 6.30pm

Darragh Morgan violin
Robin Michael cello
Mary Dullea piano

Wolfgang Amadeus Mozart (1756-1791)
Church Sonata No. 4 in D major, K144 (c. 1772)
(Guest violin: **Katie Derham**)

Robert Schumann (1810-1856)
Piano Trio No. 1 in D minor, Op. 63 (1847)

Laura Kaminsky (b. 1956)
Vukovar Trio (1999) (UK Première)

INTERVAL (20 minutes)

Franz Liszt (1811-1886)
Orphée (Poème symphonique No. 4), S. 98 (1853-54)
trans. **Camille Saint-Saëns** (1885)

Anton Arensky (1861-1906)
Piano Trio No. 1 in D minor, Op. 32 (1894)

The **Fidelio Trio** perform extremely diverse repertoire throughout Europe, Asia and South Africa and frequently broadcast for BBC Radio 3. Since their South Bank debut they have appeared at Reggello Festival and Contemporaneamente Festival, Lodi (Italy), West Cork Music, Belfast Festival at Queens, Royal Opera House, London, Corsham Festival, Petworth Festival, Fuse Leeds, Musica Viva (Portugal) and Composer’s Choice Series, National Concert Hall, Dublin.

CD releases include *Bulb* on NMC featuring trios by Kevin Volans, Donnacha Dennehy, Deirdre Gribbin and Ed Bennett, *Metamorphoses*, the chamber music of Icelandic composer Haflidi Hallgrímsson, on Delphian Records, and *Bartlebooth*, the music of Joe Cutler, on NMC. Forthcoming releases include a further CD for Delphian Records of premiere recordings of Scottish trios by Judith Weir, Nigel Osborne and Sally Beamish, *From Vienna* (Schoenberg, Korngold and Zemlinsky) for Naxos, the complete Michael Nyman Piano Trios for MN Records and they will feature on a chamber music CD of Rolf Hind’s music performing his piano trio, *the thing is*, commissioned by the Fidelio Trio, for Neos Musik.

The Fidelio Trio are closely associated with a diverse range of leading composers including Toshio Hosokawa, Howard Skempton, Charles Wuorinen, Gerald Barry, Johannes Maria Staud, Piers Hellawell and their extensive repertoire of premieres includes music by Salvatore Sciarrino, Edison Denisov, Beat Furrer and Toru Takemitsu. They are Music Network artists and are supported by PRS for Music Foundation, Culture Ireland and the Arts Council of Ireland.

2009 saw a concert tour of China including an appearance at Shanghai’s prestigious Oriental Arts Centre and a performance at London’s most exciting new venue, Kings Place. The trio made their Wigmore Hall debut in December. In their native Ireland, they undertook a mini-residency at the Hugh Lane Gallery, Dublin, with their innovative new “Schumann +” series.

Forthcoming highlights include London’s Purcell Room on 29 March and a concert for the City Music Society on 30 March, plus Brighton Festival in May. Darragh Morgan will be curating a week of concerts at Kings Place 21-24 April 2010, which include two performances by the Fidelio Trio.

Wolfgang Amadeus Mozart – **Church Sonata No. 4 in D major, K144**

This evening’s concert has a special introduction as newsreader and presenter, Katie Derham, joins the Fidelio Trio to perform Mozart’s *Church Sonata No 4*. Sky Arts will record the performance of this brief, single-movement work as part of their series on *First Loves*, due to air this summer. A former violinist, Katie has been coached these past three months by Darragh Morgan, culminating in her appearance tonight.

Robert Schumann – **Piano Trio No. 1 in D minor, Op. 63**

I. Mit Energie und Leidenschaft
II. Lebhaft, doch nicht zu rasch – Trio – [reprise] – Coda
III. Langsam, mit inniger Empfindung
IV. Mit Feuer

Schumann’s songs stole the limelight during the composer’s life, but similar musical traits permeate many of his chamber works: coupled with a youthful sense of inventiveness and poeticism is the imprint of Haydn, Mozart and, especially, Beethoven. Perhaps the chief difference was that, by the time of Schumann’s First Piano Trio, chamber music was as much an enterprise for private entertainment as for public exhibition. Indeed, it is to Mendelssohn we should look for a more pertinent influence upon this work, for his Op. 49 trio, composed in 1839, was heralded by Schumann as the ‘master-trio of the age’. Op. 63 shares its key and its tumultuous approach to writing an opening movement. Schumann’s contrapuntal studies, conducted with his wife Clara in the mid 1840s, were another influence on the two 1847 trios. (The first two of Schumann’s three piano trios—Opp. 63 and 80—were written in summer and autumn respectively.)

The opening seven-bar melody of the First Piano Trio—a meandering violin theme accompanied at close distance by the piano—is one example. The impassioned drama that unfolds is frustrated at most turns: a more lyrical, more chromatic second subject follows, again in canon; a broader, much contrasted development section provides further new material. The second movement is scherzo-like in design, though the dotted rhythms of the opening and undulating melodies of the trio ultimately derive from the same melodic material. The slow movement’s more tragic sensibility rests on Schumann’s distinctive use of suspensions and low registers, especially in the piano, which supports the violin’s quiet melody. The music relocates to the major mode in the middle section, and a larger-scale return to the tonic (home key) major follows in the affirmatory finale, marked *Mit Feuer* (‘with fire’).

Laura Kaminsky – **Vukovar Trio (1999)**

A Sky Torn Asunder
The Shattering of Glass
Lost Souls
Revenge/Retreat
Death Chorale
River of Blood and Ice
Ghost Chorale
Dance of Devastation

Laura Kaminsky, an American composer and promoter, is renowned for her chamber and vocal works. She studied composition with Joseph Wood and Mario Davidovsky at the Oberlin Conservatory of Music and at the City College of New York respectively. Among her numerous awards are fellowships from the Millay Colony for the Arts and the Virginia Center for the Creative Arts, and the Centrum Artist Residency Fellowship in Port Townsend, Washington. The Ahlert-Schwab Duo, Colorado Quartet, Degas Quartet, the Esoterics, Fidelio Trio, Icicle Creek Piano Quartet, Jubal Trio and Seattle Chamber Players, among others, have commissioned her music. Kaminsky also founded the new music ensemble Musicians Accord in 1984 and has since served as its Artistic Director.

Of her *Vukovar* Trio the composer writes: “In January 1997, I led a group of young musicians from the European Mozart Academy in Poland, where I was the Director, to Croatia, to perform the first live concert since the end of the war in the devastated town of Vukovar. Brought into the town under United Nations protection, we were stunned into silence as our buses passed through deserted streets of burnt-out houses and apartment buildings, through once bustling

squares long since abandoned. Earlier that afternoon, a local was killed on the outskirts of town, and the citizens were agitated. It was uncertain if it was safe enough for us to perform. At dusk, armed UN police ushered us across the frozen river to the Serb Cultural Center for the concert. We received a directive from the Human Rights Watch Committee that the program’s intermission be cancelled; a break in the music might prove too dangerous; rioting might come to pass. We played without pause, and without incident, to an audience whose grim faces and weary bodies visibly lightened and relaxed as the evening passed. Sadly, we all know that the enduring anger and hatred that led to the destruction of this once lively town is not soon to end and that the pain of the people remaining there is inconsolable. Out of this sobering experience came the *Vukovar* Trio.”

Franz Liszt – **Orphée (Poème symphonique No. 4), S. 98**
(trans. **Camille Saint-Saëns**)

Liszt coined the term ‘Symphonische Dichtung’ (‘Symphonic Poem’) to describe a growing body of single-movement, programmatically conceived orchestral works. *Orphée*, Liszt’s fourth in order of publication, was designed as an introduction to Gluck’s *Orfeo ed Euridice*, which Liszt conducted in Weimar in 1854. But the primary inspiration was an Etruscan vase (held by the Louvre) depicting the eponymous poet-musician. Liszt’s music becomes a ‘hymn’ to music as its final sequence of chords rise like ‘the vapour of incense... a transparent cloak of ineffable and mysterious harmony’, as the composer put it. The score and a two-piano version were published in 1856.

Of the relationship between the Saint-Saens and Liszt versions the trio writes: “Liszt catalogues mention a version made by Liszt of his symphonic poem *Orphée* for harp, harmonium, violin and cello, citing a Liszt letter of 1871, but noting that no manuscript has ever been found. Liszt’s later enthusiasm for the Saint-Saëns version, as expressed in his letter to Saint-Saëns of 27 January 1885, may be one reason why he never completed a chamber music version himself, although he seems to have played the piece in some version—possibly improvised—in private chamber-music-making in his last years. He suggested in the aforementioned letter that Saint-Saëns send the manuscript of the trio to Budapest for Liszt himself to forward it to Breitkopf and Härtel with instructions for publication. So, although further evidence is not to hand, it seems likely that, once Liszt was in possession of Saint-Saëns manuscript, he may have done more than just ensure that the work was printed. (The fair copy of the Saint-Saëns version, presently in the Bibliothèque Nationale in Paris, shows only minor markings, which may stem from Liszt.) The trio version appeared along with the preface from Liszt’s other published versions: for orchestra, for two pianos, and for piano duet. In any case it is clear that Saint-Saëns relied heavily on Liszt’s two-piano score to make the trio version: his piano part follows one or other of Liszt’s piano parts almost throughout. And the minutest of Liszt’s performance directions are faithfully replicated. We have added just a few missed tempo directions analogous with the orchestral score. Whatever the extent of Liszt’s contribution to the finally-published trio version, his endorsement was unequivocal, and so this beautiful rarity merits its place here.”

Anton Arensky – **Piano Trio No. 1 in D minor, Op. 32**

I. Allegro moderato
II. Scherzo
III. Elegia
IV. Finale

Rimsky-Korsakov predicted that the music of Anton Arensky, his one-time pupil at the St. Petersburg Conservatory, would be ‘soon forgotten’. While unkind, his assessment has a grain of truth since only a handful of Arensky’s works—including the trio heard this evening—occupy a steady place in the modern repertory. Arensky went on to teach the likes of Scriabin, Rachmaninov and Glière in Moscow, where he also befriended Tchaikovsky (twenty-one years his senior), and it is significant that his musical debt to his friend was much greater than it was to Rimsky-Korsakov. The Op. 32 trio was inspired by the death of the virtuoso cellist Karl Davidoff, a mutual friend of Arensky and Tchaikovsky. Naturally, much of its melodic content is entrusted to the cello, beginning with a rhapsodic first theme in the *Allegro moderato*—capturing Davidoff’s flair, one imagines. The remaining movements are more compact: the second movement is a fond waltz; the *Elegia*, with its expressive muted strings, is more grief-stricken; and a similar outpouring of emotion pervades the finale until a more urgent, brilliant-style conclusion dawns.