

This Week at Kings Place

Mon 9 Nov Words on Monday
Hall One **The Nature Autumn 09 Debate - Science in Cinema**
7pm

Hall Two
8pm **OUT HEAR**
Oto Projects

Wed 11 Nov Aldeburgh Highlights
Hall One **Pierre-Laurent Aimard - Collage-Montage**
7.30pm

Thu 12 Nov Aldeburgh Highlights
Hall One **Britten Song Cycles - The Poet's Echo**
7.45pm

Hall Two
8pm **Comedy at Kings Place - Off with Their Heads!**
LAUNCH NIGHT - Isy Suttie, Jimmy McGhie &
Dan Atkinson (Regular MC) and Very Special Guest

Hall One
9pm **Aldeburgh Highlights**
Britten Song Cycles - Songs and Proverbs

Fri 13 Nov Aldeburgh Highlights
Hall One **Aurora Orchestra - Debussy and Gorecki**
6.30pm

Hall One
7.45pm **Aldeburgh Highlights**
Aurora Orchestra - Mussorgsky's Pictures

Hall One
9pm **Aldeburgh Highlights**
Aurora Orchestra - Chamber Classics

Exhibitions

Kings Place Gallery **Exposure. Jane Bown: 100 Portraits**
(In Association with *The Observer*)

Pangolin London **Lynn Chadwick - Out of the Shadows:**
Unseen Sculptures from the 1960s

Next Sunday 15 November 2009
Hall One, 6.30pm
Wihan Quartet
Roxanna Panufnik Cavatina and Moravian Dance
Dvořák String Quartet in D minor, Op. 34
Schubert String Quartet No. 15 in G, D887

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
For information please contact:
Neil Johnson, Hon. Chairman
55 Beardsley Way
London W3 7YQ

neil@londonchambermusic.org.uk
www.londonchambermusic.org.uk

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 8th November

London Chamber Music Series

Orchestra of St John's Chamber Ensemble

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Orchestra of St John’s Chamber Ensemble Hall One, 6.30pm

Jan Peter Schmolck	violin
Cormac Browne	violin
Fiona Bonds	viola
Naomi Williams	cello
Lynda Houghton	double bass
Stephen Stirling	horn
Frances Angell	piano

Robert Schumann (1810-1856)
Märchenbilder for viola and piano, **Op. 113** (1851)

Johannes Brahms (1833-1897)
Trio for violin, horn and piano in E flat major, Op. 40 (1865)

INTERVAL (20 minutes)

Antonin Dvořák (1841-1904)
String Quintet in G major, B. 49 (Op. 77) (1875)

The London Chamber Music Society acknowledges the generous support of Susan and Walter Rudeloff for this concert

Set up in 2007, the **Orchestra of St John’s Chamber Ensemble** is formed of some of the orchestra’s principal players, all highly experienced chamber musicians who have performed both nationally and internationally with the country’s leading chamber groups.

Jan Peter Schmolck (violin) – Jan is a much sought after chamber musician. As leader of the Orchestra of St John’s and a member of the Angell Trio and the Academy of St-Martin-in-the-Fields Chamber Ensemble he has undertaken regular tours to the USA, as well as throughout Europe and Japan. In the UK Jan’s chamber music performances have included regular concerts at the South Bank Centre and Wigmore Hall.

Cormac Browne (violin) – Cormac was a member of the Royal Opera House orchestra between 1993 and 2009. He has led the Orchestra of St John’s, the Manhattan Chamber Orchestra and the RNCM Symphony Orchestra and worked with the British Philharmonic Orchestra and Camerata Ireland. He is a member of Soloists of the Royal Opera House chamber group.

Fiona Bonds (viola) – Fiona enjoys a busy and varied career as viola player in the Emperor String Quartet. She is co-principal viola in the Academy of St Martin-in-the-Fields Chamber Ensemble, plays in the Wakeford Ensemble and as guest principal with many of the London chamber orchestras.

Naomi Williams (cello) – During the last year Naomi has worked extensively with the Orchestra of the Royal Opera House as associate principal and principal. She has played in many concerts with the London Symphony Orchestra and has worked on their Discovery Project. Naomi is kindly being supported by the Countess of Munster Musical Trust and the Myra Hess Trust.

Lynda Houghton (double bass) – Lynda has been playing with the OSJ for over 20 years. She is principal bass in the Academy of St Martin in-the-Fields and the City of London Sinfonia. She regularly plays in the Sangat Chamber Music Festival in Mumbai and recently was invited by Julia Fischer to play in the Mecklenburg-Vorpommern Festival.

Stephen Stirling (horn) – For many years now Stephen Stirling has been one of England’s busiest and most sought-after horn players. He has had an enormously varied career travelling all over the world, particularly playing in unusual and far flung places. Stephen has a world-wide reputation as a chamber musician being in constant demand at festivals in the UK and abroad. He is a member of Endymion Ensemble, Fibonacci Sequence and Capricorn.

Frances Angell (piano) – Frances is well-known in the UK as an ensemble pianist, in particular with the Angell Trio. Frances’s career has seen her give performances and broadcasts in Germany, Switzerland, Luxembourg, Austria, Japan, Canada and the USA in venues such as Snape Maltings, Wigmore Hall and Carnegie Hall.

Robert Schumann – *Märchenbilder* for viola and piano, Op. 113

- I. Nicht schnell
- II. Lebhaft
- III. Rasch
- IV. Langsam, mit melancholischem Ausdruck

Schumann’s evocation of wordless narratives was one of his greatest abilities, as *Märchenbilder* (Fairy Tales) exemplifies. A youthful sense of inventiveness and passionate poeticism permeate many of Schumann’s works, though given his intimate knowledge of music history, the models of Haydn, Mozart and especially Beethoven naturally left their imprint, too. Arguably the most important distinction is that, by Schumann’s time, chamber music was as much an enterprise for private entertainment as for public exhibition; indeed, by the 1850s, when the composer resided in Düsseldorf as Director of Music, his working method was to alternate composition of large-scale public works with market-friendlier pieces—such as the four short and contrasting vignettes of *Märchenbilder* and the four *Husarenlieder*, Op. 117, both completed in March 1851.

The first ‘fairy tale picture’ (to translate *Märchenbilder* literally) is quiet, ‘not fast’ and, as with the following vignettes, scrupulously crafted. It begins mysteriously, with the viola’s melancholic melody soon shared in close imitation with the piano. This textural idea continues in the ‘lively’ second movement, *Lebhaft*. The mood is very different, however, as a buoyant march dominates until, towards the end, a quiet codetta bids farewell—as though the carnival passes out of view. The waspish third movement picks up on the march’s dotted figures and develops them into a vivid, if unsteady, picture that contrasts stormy music with calmer interludes. The final movement, ‘slow, with melancholy expression’, appears to return to the tender atmosphere of the opening, although its solemn, almost hymnal, colour is new. Depending on you, the listener, Schumann’s expressive close in D major is either a consoling ‘happy ever after’ or a resigned moment, tinged with regret.

Johannes Brahms – Trio for violin, horn and piano in E flat major, Op. 40

- I. Andante – Poco più animato
- II. Scherzo. Allegro – Molto meno allegro – Allegro
- III. Adagio mesto
- IV. Finale. Allegro con brio

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 claimed to have discarded twenty attempts to write a string quartet before publishing his first, the pair of Op. 51 quartets,

in 1873.) The Horn Trio had been written eight years earlier and chamber works were composed by Brahms in the interim, a period marked mainly by large choral works. Indeed, the composer turned to the horn trio for personal rather than aesthetic reasons since Op. 40 commemorates the death of Brahms’s mother that year. The composer had learned the natural horn in his youth, hence its fitting use here instead of the valve horn, which was fast becoming the more common instrument.

Even by his early thirties, Brahms had all but trademarked his distinctive brand of economical lyricism. Traces of a more formative style nevertheless linger in the trio, not least in a third movement that exhibits his precocious touch with mixed timbres and part-writing. Despite its simple melody, the opening movement, in which Brahms decided *not* to use sonata form, is less conventional: a sequence of three slow passages and two more open-ended sections are heard. Positioned as the second movement, the scherzo is clearly less grief-stricken though the music remains heartfelt, representing the composer’s contented memories. Four bars from the solo piano in the bass announce the aforementioned *Adagio mesto*—an equally reflective movement, but more impassioned and solemn than others. The sprightly *Finale* makes complete the work’s antiquated slow/fast/slow/fast form, a design that, now whole, is seen to mark the composer’s stages of mourning.

Antonin Dvořák – String Quintet in G major, B. 49 (Op. 77)

- I. Allegro con fuoco
- II. Scherzo: Allegro vivace
- III. Poco andante
- IV. Finale: Allegro assai

Published in 1888, Dvořák’s G-major string quintet has a rich incidental history, for it was originally conceived in five movements and was to be published as Op. 18. Its original second movement, an *Intermezzo*, was possibly written at the start of the decade but was belatedly removed; Simrock, the publisher, gave the quintet its current, later opus number. (More accurate ‘Burghauser’ numbers have been gradually introduced since 1960.) Thereafter, it became better known in its alternate version for string orchestra, transcribed by Dvořák also in 1875), while, eight years later, the ‘missing’ *Intermezzo* was remoulded into a *Nocturne* in B major for violin and piano, B. 47. Traditionally, the mid 1870s are seen as a transitional phase in Dvořák’s creative life, marked by the structural balance of String Quartet No. 7 (1874), a growing proclivity for developing variation, influenced by Johannes Brahms (the composers’ friendship began that same year), and ever clearer references to folk music.

Scored for two violins, viola, cello and double bass, the B. 49 quintet exhibits similar qualities; indeed, it is possible to hear it as quasi-symphonic, not least because the idea of variation extends across the work. Followed by the violins, the viola leads the melodic argument of the opening movement, before the second violin introduces a contrasting subject in F major. The movement’s coherence is such that these ideas are explored throughout, with their potential ‘teased out’ in the development and the varied recapitulation. The vibrant scherzo, with its clear Bohemian colouring, offers an alternative take on the idea of variation. Harmonically, its development is more rhapsodic, with more explicit shifts between keys, and greater contrast as the subdued C-major trio unfolds. The same key returns in the aria-like slow movement, which expands into a wonderful, slowly developing variation of its own. Its plain harmonic pattern gives way to a more delicate, yet busier, E-major central section. The *Allegro assai* is perfunctory by comparison and is typically cast as a rondo, that is, with a primary theme (related to earlier movements) and interspersed episodes.