

This Week at Kings Place

- Mon 5 Oct** Words on Monday
Hall One **Pablo Neruda**
7pm **curated by Poet in the City**
- Hall Two OUT HEAR
8pm **Close Encounter with Jonathan Harvey**
curated by SARGASSO:C
- Wed 7 Oct** Beyond the Loop
Hall One **Ensemble Bash**
7.30pm
- Hall One Beyond the Loop
9pm **Red Snapper**
- Thu 8 Oct** Beyond the Loop
Hall One **The John Metcalfe Band**
7.30pm
- Hall One Beyond the Loop
9pm **Jon Hopkins feat. Davide Rossi**
- Fri 9 Oct** Beyond the Loop
Hall One **The Duke Quartet**
7.30pm
- Hall One Beyond the Loop
9pm **The Durutti Column**
- Sat 10 Oct** Beyond the Loop
Hall One **Plaid**
7.30pm

Exhibitions

- Kings Place Gallery **Ian McKeever - Temple Paintings 2004-2006**
- Pangolin London **Lynn Chadwick - Out of the Shadows:
Unseen Sculptures from the 1960s**

Next Sunday 11 October 2009

Pre-concert Talk

St Pancras Room, 5.20 pm

Dr Peter Fribbins discusses the string quartets of Michael Tippett.

Hall One, 7pm (Please note time change)

Tippett Quartet

Haydn String Quartet in D minor, Op. 103

Tippett String Quartet No. 5

John Adams *Fellow Traveler* 2007 (UK première)

Dvořák String Quartet No. 12 in F major, Op. 96 'American'

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 4th October

London Chamber Music Series

Fibonacci Sequence

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Fibonacci Sequence Hall One, 6.30pm

Julian Farrell	clarinet
Stephen Stirling	horn
Charles Mutter	violin
Yuko Inoue	viola
Benjamin Hughes	cello
Kathron Sturrock	piano

Joseph Haydn (1732-1809) arr. **Simon Rowland-Jones**
Sonata for violin & viola in F major, Hob. VI/1 (orig. 1773)

Johannes Brahms (1833-1897)
Clarinet Trio in A minor, Op 114 (1891)

Graham Fitkin (b. 1963)
Sinew for Sextet (London première)

INTERVAL (20 minutes)

Antonin Dvořák (1841-1904)
Four Romantic Pieces for violin & piano, Op. 75 (1887)

Ernő Dohnányi (1877-1960)
Sextet in C major for clarinet, horn, piano & strings, Op. 37 (1935)

The **Fibonacci Sequence** was founded in 1994 by its artistic director, pianist Kathron Sturrock. Now well established as one of the foremost chamber ensembles in Britain, it is distinguished by the quality and high profile of its players and by the imagination and variety of its programming, making full use of the range and versatility of the chamber music repertoire. Its players are noted for the zest and enthusiasm they communicate to their audience.

The Fibonacci Sequence has a busy recording schedule: CDs have been released to glowing reviews and the ensemble has started an exciting project of a series of chamber music CDs for the recording company Deux-Elles. ‘Harp’ appeared in 2004 and ‘Bassoon’ in 2005. ‘Horn’ was released in 2008 and ‘Oboe’ will appear early in 2009, along with ‘Violin’, devoted to the Schubert Octet. Messiaen’s ‘Quartet for the End of Time’ to celebrate his centenary will also shortly be released. Also to be released in 2009 is an historic CD of previously unrecorded works by Bridge, Elgar and Adela Maddison.

The commission for the ensemble by Graham Fitkin, based on the Dohnányi sextet instrumentation, was premiered in the Oxford May Music Festival in 2009 and the ensemble has also begun a collaboration with the Royal College of Music for concerts and workshops.

The group is named after Leonardo of Pisa, a great mediaeval mathematician, commonly known as Fibonacci. The series of numbers named after him occurs throughout the natural world in the most extraordinary way, appearing magically, in petals of flowers, branches of trees and many more complex ways. The relation of the numbers to each other is directly connected to the Golden Section, held by many to determine the most harmonious proportions in art and music.

Joseph Haydn, arr. **Simon Rowland-Jones** – **Sonata for violin and viola in F major, Hob. VI/1**

I. Allegro moderato

II. Adagio e sostenuto

III. Tempo di menuetto

Haydn composed a set of duo-sonatas during the 1770s yet named the violin as the solo instrument, implying the presence of a continuo accompaniment. Indeed, in its scoring for violin and viola, the sonata heard this evening was not published until 1799. The pieces owed much to the accompanied solo sonata of the Baroque era, but Simon Rowland-Jones has sought to address this inequality between parts in his new performing edition: hence Haydn’s melodic material is redistributed more equally, the harmonies are sometimes made more explicit, and the texture is enriched when it is judged to be appropriate. Nevertheless, the duo-sonata is otherwise typically Haydnesque, from the monothematic sonata form of the substantial opening movement, through the elegiac *Adagio* in the tonic minor, to a concluding *Tempo di Menuetto* that provides a musically satisfying finale by incorporating an aspect of variation.

Johannes Brahms – **Clarinet Trio in A minor, Op. 114**

I. Allegro

II. Adagio

III. Andantino grazioso

IV. Allegro

Brahms turned to the clarinet often in his final years, composing two sonatas, a clarinet quintet and this Op. 114 trio. Never before had Brahms used the clarinet in his chamber music, leading some critics to connect the instrument’s mellow, expressive timbre with the ruminative late style of Brahms’s music. Be that as it may, the composer was moved to write these works by the playing of Richard Mühlfeld, principal clarinetist of the court orchestra in Meiningen, which Brahms visited in 1891. That December, the composer joined Mühlfeld and Robert Hausmann, cellist with the Joachim Quartet, to give the trio’s premiere. The work invites comparison with Mozart’s ‘Kegelstatt’ Trio, K. 498, given their similar instrumentation. Yet Brahms’s cello, replacing Mozart’s viola, makes Op. 114 the more intense work. Indeed, the cello opens Brahms’s trio and also introduces a second subject in E minor; both themes are developed in a central section. The clarinet announces the slow movement, which shifts to D major, although the trio again shares in the concentrated melodic material. A lilting, triple-time *Andantino grazioso* relocates to the tonic major (A major); the movement is also notable for inspiring one musicologist-friend of Brahms to describe the cello and clarinet as sounding as though they were in love. This mood lifts in the *Allegro* finale, in which the melodic interplay between the instruments reaches new heights.

Graham Fitkin – ***Sinew for Sextet* (London première)**

Graham Fitkin lives in and works from Cornwall. He has worked with some of the world’s most famous orchestras, including the BBC Symphony Orchestra, Tokyo Symphony Orchestra and the Hallé Orchestra, and has composed for dance companies such as Shobana Jeyasingh Dance Company, Wayne McGregor’s Random Dance, New York City Ballet, San Francisco Ballet and Bi-Ma. Performing has always been an important aspect of his work. Two recently toured projects are *KAPLAN*, for keyboards and live visuals, and *STILL WARM* for electronically manipulated harps and sampler; both were collaborations with his partner Ruth Wall. His work has been released by Decca’s Argo label, Factory Classical and Sanctuary’s Black Box, among others, and more recently by his own label, GFR. *Circuit* has just been recorded in Japan for BIS records, and in 2009 there are new commissions for the London Chamber Orchestra and the BBC Concert Orchestra. In 2010 there is a new production for the Royal Ballet and also a concerto for midi-harp and orchestra for harpist Sioned Williams and the BBC Symphony Orchestra.

Fitkin writes of *Sinew*: “This piece [scored for clarinet, horn, piano and strings] is concerned with striving and endeavour. The sheer effort which can go into life and into adapting to the rate of change which life imposes can result in stresses, strains and distortions which themselves then accumulate. This became a sort of starting point for the music if you like. A body under torsion, things breaking down or struggling to break out, the repeated going over the same actions have all contributed to this piece and it is almost entirely written as a single-line monody. I would like to thank the musicians for their endeavours as the music is not easy, requires stamina and needs a decent amount of acclimatisation. The Fibonacci have played my new work brilliantly: they caught the feel of the music and their commitment could not have been better. I am grateful to Ron Farquhar who commissioned *Sinew* for the group.”

Antonín Dvořák – **Four Romantic Pieces for violin and piano, Op. 75**

I. Cavatina (Allegro moderato)

II. Capriccio (Allegro maestoso)

III. Romance (Allegro appassionato)

IV. Elegy: Larghetto

Oddly, the *Four Romantic Pieces* exist thanks to Dvořák’s fondness for, and inventiveness in, string chamber music. We appreciate his string quartets, including the famous twelfth (the ‘American’, performed here next week), but Op. 75 grew from a more obscure piece, scored for the less conventional line-up of two violins and a viola. The work, *Miniatures*, was rearranged for violin and piano just a week after its composition. If in converting the work Dvořák wished more people to hear it, is easy to understand why. The slow-paced, beguiling melody of its opening piece, in B flat major, justifies its *Cavatina* title; an exhilarating *Allegro maestoso* peasant dance in D minor with variations on the theme follows. The ‘home’ key of B flat major returns in the elegant and more expansively phrased *Romance*. With octaves from the violin, its rapturous minor episode is also the work’s most difficult passage, though the ‘wrench’ back to the major mode is less convincing. The work is capped by a G-minor *Elegy*, featuring further double-stopping from the violin to vary the descending aria-like motif that dominates the piece.

Ernő Dohnányi – **Sextet in C major for clarinet, horn, piano and strings, Op. 37**

I. Allegro appassionato

II. Intermezzo: Adagio

III. Allegro con sentimento

IV. Finale: Allegro vivace, giocoso

Ernő Dohnányi was born in the formerly Hungarian Pozsony, once Pressburg, and now Bratislava, Slovakia. He forged a reputation as a brilliant pianist, conductor and teacher. Composition was a sideline – he composed relatively few works – though Dohnányi is best remembered by it today; his chamber music, and especially this Op. 37 mixed sextet, has stood the test of time. Written fully twenty-five years before his death, it was to be Dohnányi’s final chamber work. The horn announces the first movement’s opening motif, and, in a distinctly economical, Brahmsian manner, it is soon shared with other instruments. The heroic mood contrasts with the serene string theme that introduces the second movement. The piano’s ascending chords give way to a march-like passage in which the winds, then the strings, join to a climax before the opening material returns. The more rhapsodic, modernist third movement begins with a clarinet theme marked *Allegro con sentimento*. Variation techniques generate the rest of the movement, with a *Risoluto* section, a *Presto scherzando*, a slower derivative (*Poco adagio*), and finally a distorted memory of distinctive horn motif from the first movement (*Andante tranquillo*). A rhythmically-driven finale continues without a pause until its comical face-off with an increasingly sickly waltz that recurs sporadically, battling the principal theme for supremacy.