

This Week at Kings Place

Wed 6 May Louvre Musical Pictures
Hall One **Georgi Anichenko and Anastasia Terenkova**
1pm

Hall One Louvre Musical Pictures
7:30pm **Modigliani String Quartet**

Thur 7 May Louvre Musical Pictures
Hall One **Modigliani String Quartet**
1pm

Hall One Louvre Musical Pictures
7:30pm **Georgi Anichenko and Anastasia Terenkova**

Fri 8 May Louvre Musical Pictures
Hall One **Alexandra Soumm and Julien Quentin**
1pm

Hall One Louvre Musical Pictures
7:30pm **Jean-Frederic Neuberger**

Sat 9 May Louvre Musical Pictures
Hall One **Jean-Frederic Neuberger**
1pm

Hall One Louvre Musical Pictures
7:30pm **Alexandra Soumm and Julien Quentin**

Exhibitions

Kings Place Gallery **Francis Bacon by Francis Jacobetti**

Pangolin London **Ralph Brown**

Next Sunday 10 May, 6.30 pm
Trio Parnassus
Haydn – Piano Trio in C major Hob XV/27
Hummel – Piano Trio in G major Op 35
Schubert – Piano Trio in E flat major D929

Sunday evening concerts promoted by the
London Chamber Music Society
President: Levon Chilingirian OBE
Artistic Director: Peter Fribbins



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

Sunday 3rd May

London Chamber Music Society

Carducci Quartet

**Presented in partnership with the
London Chamber Music Society**

London Chamber Music Series
Carducci Quartet
Hall One, 6.30pm

Matthew Denton violin
Michelle Fleming violin
Eoin Schmidt-Martin viola
Emma Denton cello

Joseph Haydn (1732-1809)
String Quartet No 41 in D Major Op 50 No 6 ‘The Frog’ (1787)

Joseph Horowitz (born 1926)
String Quartet No 5 (1969)

INTERVAL (20 minutes)

Antonin Dvorák (1841-1904)
String Quartet in F major Op 96 ‘American’ (1893)

The **Carducci Quartet** is recognised as one of today’s most exciting young string quartets. Winners of prizes in major competitions including the Concert Artists Guild competition in New York, the quartet has established an enthusiastic international following. The Anglo-Irish Carducci Quartet studied with members of the Amadeus, Alban Berg and Chilingirian quartets among others. They are now in demand at conservatoires around the UK and Ireland, holding residences at Trinity College of Music in London, Cardiff University, Cork School of Music and the Gloucester Academy of Music. They recently established their own record label *Carducci Classics* launched with a CD of Haydn String Quartets. The quartet’s international engagements have taken them all over the world. After performing in Italy at the Castagnetto-Carducci Festival in 2001, the quartet adopted the name ‘Carducci’ with the blessing of the Mayor.

The Carducci Quartet was nominated for the 2008 Royal Philharmonic Society Chamber Music Award and has recently collaborated with many internationally renowned musicians including Nicholas Daniel, Julius Drake and Charles Owen. Past highlights include an Aldeburgh residency and broadcasts for BBC Radio, RTE Lyric FM and BBC Television. Following on from their critically acclaimed Purcell Room and Wigmore Hall debuts in London for the Park Lane Group, the quartet has gained an enviable reputation for their performance of contemporary works. This season the quartet will premiere new commissions from David Matthews, Adrian Williams, Simon Rowland Jones and Huang Ro and will perform in the ‘New Music, New Places’ series, New York and at the Second Glance Festival, London. The upcoming season will include a Carnegie Hall debut, a complete Bartok quartet cycle, a Naxos recording and performances at Wigmore Hall, Washington Library of Congress and the quartet’s own festival in Higham, Gloucestershire.

The quartet is passionate about taking classical music to the next generation and run chamber music courses for young musicians in France and Ireland. The Carducci Quartet gratefully acknowledges the support of the Coln Trust.

Franz Joseph Haydn – String Quartet in D major, Op. 50, No. 6, Hob. III: 49, ‘The Frog’

I. Allegro spiritoso II. Poco adagio
III. Menuetto: Allegretto IV. Finale: Allegro con spirito

If Mozart’s six quartets dedicated to Haydn (1782-85) exhibited all the elements of Classical quartet style as it has since been understood, then the reciprocal influence the set had on Haydn’s own later quartets is no less important. The more serious tone of Haydn’s earlier quartets, broadly speaking, was reconciled in his Opp. 50, 54/55 and 64 sets with a more popular touch. Technically, Haydn retained his penchant for equal-voice textures and the cyclic integration of his quartets (i.e. with cross-references between movements), but his counterpoint now became more extended, his writing more soloistic and harmonically broader. Haydn was less subtle in style but at the same time adhered to new standards, for example the minuet would almost always appear as the third movement, while the slow movements, in ternary, variation or double variation form, became more melodic.

Op. 50, Haydn’s so-called Prussian Quartets, was written in 1787 and dedicated to the cello-playing King Frederick William II of Prussia. The sixth and final quartet of the set is known as ‘The Frog’ on account of its final movement’s distinctive use of *unison bariolage*, whereby the same note is played on alternating strings. The opening movement, marked *Allegro spiritoso*, is basically monothematic, that is, there is only one subject or theme, which is typical of many of Haydn’s movements. The opening six-note motif does most to generate the musical material, especially in the central development section. The *Poco adagio* begins in the minor mode, though the theme is soon transformed into a brighter F major and the development shifts again, to D-flat major. The third movement comprises a vivacious minuet and trio, while the *Allegro con spirito finale*, though again monothematic, makes great use of *bariolage* on the violin’s open D, A and E strings in a vibrant and highly original finale.

Joseph Horowitz – String Quartet No. 5

Born in Austria, Joseph Horowitz emigrated to England in 1938 and studied Music at New College, Oxford, while acting as an official Lecturer in Music Appreciation to the Forces and giving piano recitals in army camps. He later studied composition with Gordon Jacob (Royal College of Music) and Nadia Boulanger (Paris). The Festival of Britain in 1951 brought him to London as conductor of ballet and concerts at the Festival Amphitheatre and he later held various positions with the Ballet Russes, the Intimate Opera Company, Glyndebourne and as guest composer at the Tanglewood Festival (USA). Since 1961 he has taught composition and analysis at the Royal College of Music, where he is now a Fellow. His compositions number sixteen ballets, nine concertos, two one-act operas, including *Gentlemen’s Island*, and orchestral works, including *Fantasia on a Theme of Couperin* (1962) and *Sinfonietta for Light Orchestra* (1971). His chamber music includes five string quartets, the often performed *Sonatina* (1981) for clarinet and piano and the *Music Hall Suite* (1964). His best-known choral compositions are *Horroratorio* (1959), the award-winning *Captain Noah and His Floating Zoo* (1970) and *Summer Sunday* (1975), an ecological cantata. His activities have extended over a wide range of music, from Son et Lumière productions in England and overseas to scores for theatre, radio, and over seventy TV plays and series.

The composer writes, “This quartet was composed as a sixtieth birthday tribute to the famous art historian, Sir Ernst Gombrich, commissioned by his publishers, the Phaidon Press. The premiere was given by the Amadeus Quartet at a concert in the Victoria and Albert Museum on 1 June 1969.

The emotional content of the music was deeply influenced by the fact that the commissioners, the dedicatee, three of the performers and I, the composer, were all Viennese refugees. We had made our home in England in 1938 after the surface *Gemütlichkeit* of Vienna cracked overnight from the pressure of the festering growth below. I was eleven then and this experience had not consciously influenced my music during the intervening thirty-one years. I believe that the long interval provided an essential perspective for a musical work to encompass extra-musical ideas; without such a digestive process, it might well become limited to mere reportage. In this one-movement quartet the opening thematic material reflects my admiration for the dedicatee. However, this material is soon overtaken by the decadent chromatic gestures prevalent in early twentieth century Viennese music. Healthier diatonic discords tear into these conflicting elements during a long development section and, in a way, finally cleanse them. The melodies of the first section (statements) are entirely based on the intervals of the Third and Sixth, but with garish appendages of extra chromaticism (produced by means of bi-tonality between upper and lower instruments). After the inevitable conflict these intervals emerge in their true and elemental role as essential pillars of a major key.”

Antonín Dvorák – String Quartet No. 12 in F major, Op. 96 [B. 179], ‘American’

I. Allegro ma non troppo II. Lento
III. Molto vivace IV. Vivace ma non troppo

Composed in 1893, Dvorák’s ‘American’ quartet is perhaps the most famous of his fourteen quartets. Two years earlier Dvorák had been invited to become the director of the National Conservatory of Music in New York. Some of his best remembered works were written in America: the Ninth Symphony ‘From the New World’ (B. 178), the Sonatina for Violin and piano (B. 183), and the quartet heard this evening, Dvorák’s twelfth. He returned home to work in Prague in 1895, but it was while holidaying with his father in Spillville, an Iowan village with a largely Czech population, that the ‘American’ quartet was written. Dvorák had made the search for a national American style his personal ambition; he consulted with Henry Thacker Burleigh, a black student of the Conservatory, on spirituals and plantation songs and searched out transcriptions of Amerindian melodies. The manifestation of these in Dvorák’s style is not literal, yet ‘traditional’ elements such as pentatonic melodies, drone accompaniment and strongly syncopated rhythms clearly permeate the musical fabric of this quartet and contemporaneous works.

With its pentatonicism and rhythmic ostinati, the first movement of the quartet opens with two such ‘American’ features. The viola first has the theme; very quietly, the first violin later introduces another theme in A major before the viola again leads the way in the central development. The celebrated second movement is more melancholy. The expressive first violin is later mirrored by the cello, their longing melodies evoking, if not quoting, the sentiment of an African-American spiritual. The *Molto vivace* opens with a distinctive ‘unison’ texture and quickly picks up on the opening movement’s rhythmic momentum.

Two contrasting trio sections frame a scherzo, although Dvorák’s loftier ambition here is to imitate birdsong, which is most evident in his high writing for the upper strings. The *Vivace* finale, replete with its characteristic rhythmic ostinato, is cast as a rondo – an echo of the church music to which Dvorák and his family were exposed in Spillville is heard in its episodes.