

The background of the entire page is a photograph of a concert hall. In the foreground, a dark-colored Steinway & Sons grand piano is visible, with its keyboard and the brand name clearly seen. The piano is positioned on a wooden stage. Behind the piano, the hall is filled with rows of light-colored seats, mostly empty. The walls of the hall are made of wood and feature large, vertical, narrow windows that allow natural light to filter in, creating a warm atmosphere. The overall scene is a quiet, well-lit concert space.

kings place

Sunday 2 November

London Guitar Festival in the Fall

Flamenco Guitar Masterclass with
Gerardo Núñez

The Ark

London Chamber Music Series
Duke Quartet + Tom Kerstens

Curated By
the London Chamber Music Society

London Chamber Music Series

The Duke Quartet & Tom Kerstens
Hall One, 6.30pm

Duke Quartet & Tom Kerstens (Guitar)

Louise Fuller *violin*
Rick Koster *violin*
John Metcalfe *viola*
Sophie Harris *cello*

Benjamin Britten (1913-1976)

String Quartet No 3

John Metcalfe (born 1964)

New Work for solo guitar

Leo Brouwer (born 1939)

Guitar Quintet

INTERVAL (20 minutes)

Franz Schubert (1797-1828)

Lieder arr. Guitar

String Quartet in D minor D810 'Death and the Maiden'

Duke Quartet

Renowned for its passionate performances, both live and recorded, the Duke Quartet has established itself as one of Europe's most dynamic and exciting ensembles. Its versatility and fearless approach to music-making has led to an unequalled range of projects including pop, education, dance and their own compositions all of which have been highly acclaimed for the quality of musicianship, technique and diversity of repertoire. Its passion for the new and a desire to push back the boundaries is evident in the Duke's commitment to commissioning and performing new works from several composers. Its extensive discography includes its most recent release, Steve Reich's 'Different Trains'

Tom Kerstens

Tom Kerstens studied in the Netherlands, Spain and England. His UK performing debut came in 1987 at the Greenwich Festival, since when he has played at most of the other British festivals and has toured Europe. His many recordings include 'Fandango', played on three types of guitar (baroque, romantic and modern). He has been Artistic Director of the International Guitar Festival in Bath since 1955 and in this role has commissioned over 30 new works for the guitar.

Benjamin Britten – String Quartet No. 3, Op. 94

- I. Duets
- II. Ostinato
- III. Solo
- IV. Burlesque
- V. Recitative and Passacaglia: *La Serenissima*

Thirty years separated Britten's second and third string quartets. Written in 1975 and premiered after the composer's death a year later, this third quartet, with its operatic allusions, timbral interplay and (post-)tonal language, holds a special position within Britten's oeuvre. The first movement, for example, explores all of the quartet's six available instrumental pairings, while the third movement spotlights the first violin. This central 'Solo' movement has the firmest tonal

foundation, but the second and fourth movements, influenced by the recent death of Shostakovich, are less stable harmonically – the former is built around just four angular notes. Appropriately sketched on a last visit to Venice, the final movement's recitative quotes *Death in Venice*; the ending offers no absolute resolution, but comes, as Britten put it, 'with a question'.

Leo Brouwer – Guitar Quintet

- I. Allegro – più mosso
- II. [Andante]
- III. Vivace

The Cuban composer-guitarist Leo Brouwer wrote his *Quinteto* when aged only 18. The work, which exists in an alternative version for flute, oboe, clarinet, cello and guitar, is something of a rarity – the second movement was not completed until the 1980s. The quintet nonetheless exhibits all the hallmarks of Brouwer's early style, from the Afro-Cuban cells that so strongly influence melody and rhythm, to his idiosyncratic looseness in harmonic structure. Typically, then, the opening movement is a jaunty, virtuosic assault that becomes more concerto-like as it progresses. The second movement retains these principles but begins in a more pensive, pastoral style. Save for a romantic interlude half-way through, the finale is the most flamboyant movement. Its closely imitative textures, coupled with an array of instrumental techniques, make it entertaining enough to sustain its eccentric, pop-tastic close.

Franz Schubert, arr. Johann Kaspar Mertz – Lieder

1. 'Ständchen'
2. 'Die Post'

Few people realise that Schubert played the guitar, or that guitar-playing was common among his friends during the Viennese private house concerts of the time. Yet, he wrote no solo works for the instrument, and the tale that he did much of his composing on it is probably apocryphal. What's certain is that, in 1845, Johann Kaspar Mertz's arranged six of Schubert's songs for solo guitar: 'Ständchen', 'Die Post', 'Liebesbotschaft', 'Lob der Tränen', 'Das Fischermädchen' and 'Aufenthalt'. Given Schubert's standing – especially the veneration of his *Lieder* today – Mertz's liberal arrangements may not gratify everyone. Yet, the precedent of co-opting Schubert's songs was well established (Mertz followed Liszt's example here), and to this evening's guitarist among others, the expressiveness and intimacy of Schubert's musical language are aptly suited to the nature of the guitar.

Franz Schubert – String Quartet in D Minor, D. 810, 'Der Tod und das Mädchen'

- I. Allegro
- II. Andante con moto
- III. Scherzo: (Allegro molto)
- IV. Presto

Schubert's famous 'Death and the Maiden' quartet (1824) is so nicknamed because its celebrated second movement uses the introductory theme of one of his songs by the same name (D. 531), composed seven years earlier. With its opening motivic calling card, the 'Allegro' proceeds to be epic in scope; it has a quasi-orchestral reach in terms of structure, intensity and texture. Harmonically driven, the G-minor slow movement takes its theme through five variations. The dotted-rhythm scherzo begins in a cheerier style and any foreboding traces are cast aside by its companion trio. The finale is in sonata-rondo form and opens with a charismatic *saltarello* (a rapid Italian dance, usually in triple metre with jumping movements), followed by an emphatic second subject.