

This Week at Kings Place

Mon 20 April Words on Monday
Hall One **Hay in the Basin 1**
7pm Curated by the Hay Festival

Tue 21 April This Is Tuesday
Hall Two **The Multiplier Series 5**
8pm Curated by Graham Fitkin

Wed 22 April Beethoven Unwrapped: Week 6
Hall One **Beethoven Unwrapped on Film: Fidelio**
7pm

Thur 23 April Beethoven Unwrapped: Week 6
Hall Two **Masterclass with Jean-Bernard Pommier**
7pm

Hall One **Beethoven Unwrapped: Week 6**
7.30pm Music for Winds 1 - Maurice Bourgue and Friends

Fri 24 April Beethoven Unwrapped: Week 6
Hall One **The Piano Sonatas 6**
7.30pm **Jean-Bernard Pommier**

Sat 25 April Beethoven Unwrapped: Week 6
St Pancras Rm **Study Day: The Chamber Music**
10.30am - 4.30pm

Hall One Beethoven Unwrapped: Week 6
11.30am **Beethoven Unwrapped on Film**

Hall One Beethoven Unwrapped: Week 6
7.30pm **Music for Winds 2 - Maurice Bourgue and Friends**

Exhibitions

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

Pangolin London **Ralph Brown**

Next Sunday 26 April 6.30 pm
Pre-concert talk 5.20 – 6.00 pm St Pancras Room
Peter Fribbins discusses the relationship between nineteenth century lieder and string instrumental music and introduces the music for the evening concert.

Hall One 6.30 pm
Philippe Graffin (violin), Suzanne Teufel (soprano) & Claire Désert (piano)
Brahms – Scherzo from FAE Sonata
Sonata for violin & piano in G major Op 78
Der Regenlied Zyklus Op 59
Spohr – Lieder for soprano, violin & piano Op 103 (excerpts)
Schoenberg – Fantaisie Op 47
Schubert – Lieder including Sei mir gegrusst D741
Fantaisie for violin & piano in C major D934
Richard Strauss – Morgen

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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Please note: In order to raise funds for local outreach projects there will be a £1 charge for programmes as from 19 April 2009

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 19th April

London Chamber Music Society

Elias Quartet

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

London Chamber Music Series
Elias Quartet
Hall One, 6.30pm

Sara Bitlloch violin
Donald Grant violin
Martin Saving viola
Marie Bitlloch cello

Wolfgang Amadeus Mozart (1756-1791)
String Quartet in C major K465 ‘Dissonance’ (1785)

Franz Schubert (1797-1828)
String Quartet in G minor D173 (1815)

INTERVAL (20 minutes)

Benjamin Britten (1913-1976)
String Quartet No 2 in C major *Op 36* (1945)

Elias Quartet

The Elias Quartet was formed in 1998 at the Royal Northern College of Music in Manchester. A year was spent studying at the Hochschule in Cologne with the Alban Berg Quartet. The Quartet received second place and the Sidney Griller prize at the 9th London International String Quartet Competition in 2003 (as the Johnson String Quartet) and were finalists in the Pacio Borciani Competition in 2005. It has performed extensively in the UK and in France, Germany, Sweden, Austria, Italy and the USA, in venues such as Wigmore Hall, Purcell Room, Bridgewater Hall, Fairfield Halls, Stockholm Concert Hall, the Auditorium du Louvre, Paris, and Jordan Hall, Boston.

The Quartet has broadcast live on National Radio in the UK, France and Sweden. It looks forward to a residency at Wigmore Hall, London, beginning in October 2009 and will be touring Australia with leading promoter Musica Viva in September 2009. It has performed alongside artists, including Andrew Mariner, Ralph Kirshbaum, Roger Vignoles and quartets such as the Endellion, Navarra and Vertavo. The Quartet has released CDs of Mendelssohn Quartets, French Harp music – with Sandrine Chatron and Goehr’s Piano Quintet with pianist Daniel Becker..

In 2005 the Elias Quartet was appointed resident String Quartet at Sheffield’s Music in the Round as part of the Ensemble 360, taking over from the Lindsay Quartet. The Ensemble brings together 11 musicians from across the globe: five wind players, a pianist, a double bassist and the Elias Quartet. Based at the Crucible Theatre in Sheffield, the Ensemble also tours nationally, has a residency at Sheffield University and a series at Wigmore Hall. Ensemble 360 has released CDs of Mozart’s and Spohr’s chamber music. After four amazing years, the Elias Quartet has decided to leave Ensemble 360 at the end of the 2008 – 2009 season, but hope to return to Sheffield often..

Wolfgang Amadeus Mozart – String Quartet in C major, K465, ‘Dissonance’

I. Adagio – Allegro
II. Andante cantabile
III. Menuetto: Allegro
IV. Allegro molto

Of Mozart’s six quartets dedicated to Haydn and published in late 1785, half were not entirely new. But two of the most famous (the ‘Hunt’, K458 and this ‘Dissonance’ quartet, K465) derive from the second half of the set. Together, the quartets’ stylistic refinement and memorable melodic writing were benchmarks for those that followed. The six works became known collectively as the “Haydn” quartets, an appropriate nickname since not only did Haydn join Mozart in a performance of the set a day after K465 had been completed, but also they came after a period in Mozart’s life in which he studied the elder composer’s music extensively. (Hence the set was entrusted as children to a father, as Mozart’s dedication put it). Haydn, in turn, glowingly praised the set, remarking to Mozart’s father Leopold, “Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and ... the most profound knowledge of composition.” From Haydn, the composer credited with transforming the string quartet medium into an identifiably consistent genre, the eulogy is significant enough. The reciprocal influence Mozart’s set had on Haydn’s own later quartets makes this mutual admiration arguably the most celebrated in music history.

The technical complexity of Mozart’s style is not always apparent to his listeners – yet the free counterpoint and chromaticism in the famous, slow introduction to K465 from which the quartet takes its name arguably remains as remarkable and defiant today as it was then. In the same movement, the *Allegro* entrusts the principal theme to the first violin and this is developed through contrapuntal imitation before a contrasting second subject in shorter note values. The second movement, marked *Andante cantabile*, is equally subtle though has what might be described as a more traditional sense of discursiveness, especially in the interplay between upper and lower strings. More dramatically, the following Minuet is characterised by its sudden dynamic and textural changes, especially though Mozart’s writing in unison octaves across the quartet – this continues, to a lesser extent, in the trio, though the tonality shifts to C minor. The finale is full of Haydnesque wit and invention: some surprising harmonic shifts remind us of the opening movement’s startling harmonic innovations, albeit with less dissonance second time around.

Franz Schubert – String Quartet in G minor, D173

I. Allegro con brio
II. Andantino
III. Menuetto: Allegro vivace – Trio
IV. Allegro

The influences of Haydn, Mozart and Beethoven understandably took the young Schubert some time to reconcile in his own works and this was true especially of his string quartets. Schubert’s circumstances encouraged him to turn to the medium while still a teenager: his own first instrument was the violin and, helpfully, members of his family played the viola and cello. After an 1811 quartet in mixed keys

(D18) came seven more assured quartets over the next three years. Three more, including D179, were written between 1814 and 1816, though this period tends to be remembered for, and judged unkindly against, Schubert’s prolific composition of songs. Four years passed before Schubert wrote the seminal *Quartettsatz*, D703, blazing a trail for the three remarkable quartets of his final years: the Quartet in A minor, D804, ‘Death and the Maiden’ (Quartet in D minor, D810), and the Quartet in G major, D887, which, seminally, coincided with Beethoven’s own final quartet, Op. 135. Sometimes misleadingly known as the Ninth String Quartet (the numbering does not reflect the actual order of the quartets’ composition), D173 is one of the three quartets written while Schubert was otherwise engaged with song-writing. Through comparison with the songs – particularly their vivid accompaniments – we may observe how this appears to have influenced the quartet’s immense variety of texture and register and their intense, almost orchestral reach. Hence a highly charged *Allegro con brio* introduces the quartet, in which the first violin is granted much of the melodic interest. The pattern initially continues in the *Andantino*, with its tender, lilting melody and obsessively regular phrasing; the lower strings feature more prominently once the same material is developed. A charming if perfunctory Minuet frames an attractive central trio section in the third movement before an entertaining finale, with its distinctive and incessant rhythmic motif and virtuosic throughout, brings the work to a close.

Benjamin Britten – String Quartet No. 2 in C major, Op. 36

I. Allegro calmo senza rigore
II. Vivace
III. Chacony

Yehudi Menuhin famously played to survivors of German concentration camps in July 1945. Britten’s role as his accompanist is often overlooked, yet his composition of the Second String Quartet sprang directly from what must be a deeply moving experience. Indeed, the quartet, together with Britten’s settings of the *Holy Sonnets of John Donne* and the celebrated *The Young Person’s Guide to the Orchestra*, is more commonly remembered as one of a group of works written to commemorate the 250th anniversary of the death of Henry Purcell. The quartet has three movements, with a devilish scherzo, marked *Vivace*, sandwiched between the outer movements. The *Allegro calmo senza rigore* is ostensibly cast in sonata form, but unusually the three expected sections (exposition, development, recapitulation) become progressively shorter as the movement unfurls. As a consequence, the exposition dominates the movement and this perhaps explains why Britten includes three principal themes. These are all characterised by the interval of a rising tenth, with which the colourful scherzo movement also links thematically. This *Vivace*, is played with mutes applied, lending an ethereal feel to music full of solo outbursts that dovetail chaotically but exquisitely. Through its title and form, the *Chacony* is an explicit tribute to Purcell. The movement comprises a ‘ground’ followed by twenty-one variations interspersed with cadenzas for the cello, viola and first violin. Notable among these is the second violin’s accompaniment of the viola cadenza by sustaining a C throughout – a sideways reference to Purcell’s *Fantasia upon One Note*.