



kings place

Sunday 7 December

Classical Opera Company: Mozart Week

Desert Island Mozart,
with Sir Thomas Allen

London Chamber Music Series

Orchestra of St John's 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
Fiona Bonds	viola
John Heley	cello
Linda Houghton	double bass
Frances Angell	piano

Huw Watkins (born 1976)

Variations on a Schubert Song for Piano Quintet (London Premiere)

Cesar Franck (1822-1890)

Sonata for Violin and Piano in A Major M.8

INTERVAL (20 minutes)

Franz Schubert (1797-1828)

Piano Quintet in A Major Op m (D667) 'The Trout'

Orchestra of St John's Ensemble

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.

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.

John Heley - Cello

John is principal cellist of OSJ and associate principal of the Academy of St Martin in-the-Fields. In addition he has worked with a wide variety of groups as diverse as the Academy of Ancient Music and the London Sinfonietta. He has played in the world's greatest chamber music venues and festivals.

Lynda Houghton - Double Bass

Linda 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.

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.

Huw Watkins - Variations on a Schubert Song, for Piano Quintet (London premiere)

Huw Watkins attracts considerable attention as both a composer and a pianist. He studied composition with Robin Holloway and Alexander Goehr (Cambridge) and Julian Anderson (Royal College of Music), and his output since graduation has been prodigious. To select a few notable works: the Sonata for Cello and Eight Instruments (1999), was premiered by the Nash Ensemble and later performed by BCMG across Europe; the Violin Sonata (2000) was followed by the BBC National Orchestra of Wales performing *Sinfonietta* and a commission to write a Piano Concerto (2002); more recently, the Third String Quartet was premiered by the Belcea Quartet in 200[^]. On this evening's work, the composer writes: "This is a set of variations on 'Des Miillers Blumen' from Schubert's song-cycle *Die schone Mullerin*, D. 795. After an introduction there follow six variations, each slightly faster and more agitated than the last. The next two variations are by contrast very slow and reflective. It is not until the final variation (Var. IX) that the theme itself is heard in its entirety. The work ends with a brief coda which uses material from the introduction. The music was commissioned by the Gstaad Festival for Daniel Hope's piano quintet and was first performed there in 2001."

Cesar Franck - Sonata for Violin and Piano in A Major, M. 8

- I. Allegretto ben moderato
- II. Allegro
- III. Recitativo - Fantasia (Ben moderato - molto lento)
- IV. Allegretto poco mosso

Cesar Franck's Violin Sonata was presented to the Belgian violinist Eugene Ysaye as a wedding gift and was first performed by him in Brussels. In his day, the Belgian-born French composer was renowned for his innovative structures, and the sonata, a late work from 1886, is arguably the most celebrated example. The work is cyclic, in that thematic connections between the movements are clear throughout. Even in the first movement, with its near-pastoral opening theme and distinctive iambic rhythm, there are closely imitative hints of the form which will unfold. The frenzied, virtuosic *Allegro* is impassioned and more chromatically exploratory, but its thematic material always suggests the intervals used in the initial bars of the work. The third movement, *Recitativo - Fantasia*, fuses together the formal styles of its eye-catching title: after introductory piano chords, which again recall the opening of the sonata, rhetorical statements from the violin develop into a fully-blown cadenza-like passage, but with the reflective nature of a soliloquy. The *Allegretto poco mosso* is the summation of Franck's structural ideas. A canon between piano and violin rekindles the sonata's pastoral style and the theme reappears in various tonalities, with great demands made of both players.

Continued overleaf...

Franz Schubert – Piano Quintet in A Major, Op. 114 [D. 667], 'Die Forelle' (The Trout)

- I. Allegro vivace
- II. Andante
- III. Scherzo (Presto) and Trio
- IV. Tema (Andantino) – with Variations (I-V) – Allegretto
- V. Finale: Allegro giusto

Schubert's only piano quintet was written in 1819 during a summer walking holiday in Upper Austria with Johann Michael Vogl, the great baritone. The musical evenings they spent together at Steyr, Vogl's birthplace, were hosted by Sylvester Paumgartner, an amateur cellist. Paumgartner is thought to have asked Schubert to write a quintet for the same instruments as Hummel had used in his recently published E-flat Quintet for piano, violin, viola, cello and double-bass. It is speculated that the commissioner was also fond of Schubert's song 'Die Forelle' ('The Trout'), D. 550, written in 1817, which forms the basis of the variations in the fourth movement and which gives the Quintet its nickname. The five movements have a looser, divertimento-like structure than most of Schubert's chamber music. The *Allegro vivace* is dominated by the upward arpeggio in triplets with which the piano opens, and then leads us through typically remoter keys (and at characteristic Schubertian length) after the two-part second subject; the recapitulation, unusually beginning in the subdominant, is a compressed transposition of the exposition. The F-major *Andante* again prominently features the piano, which announces the melody, and includes two other thematic elements in the more distant keys of F sharp minor and D major. The Scherzo is full of sudden accents and dynamic changes, while the trio is effectively a dialogue between strings and piano, preceding the quintet's famous theme and five variations. The finale, ostensibly in sonata form but lacking a formal central development, re-establishes the "home" key of A major.

Next Sunday 14 December 6.30 pm
Aurora Wind Ensemble with John York (Piano)

Mozart - Quintet for Piano and Winds in E flat Major K452
Goleminov - Wind Quintet No 2
Debussy - Syrinx (L)
Mendelssohn - Concert Piece No 2 in D Minor Op 114
Poulenc - Sextet for Piano and Winds

Sunday evening concerts promoted by the
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President: Levon Chilingirian OBE
Artistic Director: Peter Fribbins

London
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Series

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