

This Week at Kings Place

Mon 6 April Words on Monday
Hall One **Spot On - accompanied by an exhibiton of work by**
7pm **Posy Simmonds - Curated by Bill Feaver**

Tue 7 April This Is Tuesday
Hall Two **This Isn't For You**
8pm **Curated by Matt Fretton**

Wed 8 April Easter Reflections: The Sixteen
Hall One **Easter Wings**
7.30pm

Thur 9 April Easter Reflections: The Sixteen
Hall One **What Is Our Life?**
7.30pm

Sat 10 April Easter Reflections: The Sixteen
Hall One **Wherefore Hidest Thou Face?**
7.30pm

Tue 14 April This Is Tuesday
Hall Two **The Sound Source: Yannis Kyriakides'**
8pm **The Sound of Unsounds**
Curated by Sound and Music

Wed 15 April Folkworks: Fiddles on Fire
Hall One **Blazin' Fiddles**
7.30pm

Exhibitions

Kings Place Gallery **Francis Bacon by Francis Giacobetti**

Pangolin London **Ralph Brown**

No Concert next week
Sunday 19 April 2009 6.30 pm
Elias Quartet
Mozart - String Quartet in C major K465 'The Dissonance'
Schubert - String Quartet in G minor
Britten - String Quartet No 2 Op 36

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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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 5th April

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

Ileana Ruhemann	flute
Benjamin Nabarro	violin
Yuko Inoue	viola
Benjamin Hughes	cello
Kathron Sturrock	piano

Joseph Haydn (1732-1809)
Trio in G major for flute, cello & piano Hob XV/15 (1790)

Frank Bridge (1879-1941)
Quartet for piano & strings in C minor (1901) (1st public performance)

Bohuslav Martinu (1890-1959)
Trio for flute, viola & piano (1944)

INTERVAL (20 minutes)

John Ireland (1879-1962)
Trio No 2 for violin, cello & piano (1917)

Wolfgang Amadeus Mozart (1756-1791)
Flute Quartet No 1 in D major K285 (1777-78)

Fibonacci Sequence

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 Dohnanyi sextet instrumentation, will be 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.

Franz Joseph Haydn – Trio in G major for Flute, Cello and Piano, Hob. XV/15
I. Allegro
II. Andante
III. Finale: Allegro moderato

Haydn thought nothing of selling his trios for flute (or violin), cello and piano twice. Having promised exclusive publishing rights to Artaria in Vienna, the composer willingly greeted the London music publisher Bland, who had travelled to Esterháza (where Haydn was employed as Kapellmeister) in an attempt to capitalise on the composer’s triumphs in London after his 1790 tour. Another deal was struck. In this G-major trio, the flute takes the leads during the opening *Allegro*, although its exchanges with the piano soon characterise the movement, with the cello assuming a generally supporting role. The music is typically Haydnesque, full of wit and liveliness in its instrumental writing, phrasing and harmonic shifts. The piano introduces the *Andante*; the cello again keeps the more capricious piano and flute in check in this rather melancholic, triple-time middle movement, though another fleeting switch to the minor mode heralds more virtuosic writing halfway through. The call-and-response phrasing between the flute and piano, though detectable through the work, is outlined most clearly in the *Allegro moderato* finale. Yet, characterful moments in which the instruments join in unison or, more colourfully, thirds or sixths, also feature.

Frank Bridge – Quartet for Piano and Strings in C minor

I. Allegro ma non troppo
II. Scherzo: Presto
III. Poco adagio
IV. Presto

Bridge studied under Stanford at the Royal College of Music later taught Britten, his only pupil. This lineage is highly significant because, strangely, Bridge’s music fell into obscurity after his death; his reputation was salvaged thanks in part to Britten’s recording of his music. This revival did not extend to Bridge’s early works, however. Indeed, the composer actively suppressed many of his so-called juvenilia works. Perhaps this was because Bridge had gone on to establish himself largely through chamber music – especially the Phantasie Quartet in F minor and the First String Quartet, both relatively well known nowadays. Nonetheless, his self-censorship of this C-minor piano quartet seems overly harsh, though thankfully this evening’s performers have now rediscovered, and recorded, the work (on Dutton). Its vivid opening movement has two typically contrasting themes, with a powerfully rhythmic momentum common to each. The same description applies to the brilliant, delicate *Scherzo*, which is full of articulative delights and juxtaposes a tender, lyrical trio. A long cello melody introduces the *Poco adagio*, in which the dovetailing strings come to the fore. The piano has a more supportive role, even in the contrasting middle section, which is announced by a string ‘fanfare’. The virtuosic *Presto* picks up the momentum, lets go of it in the lyrical second subject, then makes a dash for the line after a delightful central *scherzando* section.

Bohuslav Martinu – Trio for Flute, Viola and Piano

I. Poco allegretto
II. Adagio
III. Andante–Allegretto scherzando

Martinu’s myriad influences and prolific composition make it difficult to define his musical personality in simple terms. His studies with Roussel in Paris exposed the young Czech composer to the music of “Les Six” and jazz. Blacklisted by the Nazis, Martinu left Paris in 1940 but struggled to

establish himself upon emigrating to America until Serge Koussevitzky commissioned his First Symphony. Among his compatriots, Martinu admired Dvorák and felt Janáček’s influence, too. But for a composer who spent most of his creative life away from his native Czechoslovakia, it is not surprising that Debussy and Stravinsky were the most decisive influences upon his formative style. The Trio for Flute, Viola (or, optionally, cello) and Piano is quintessential Martinu: the (modern) use of counterpoint and melodious style are common to many of his works. The three movements shift tonalities freely: none begin and end in the same key. The uplifting *Poco allegretto* movement is in a loose ternary form and makes a feature of its brilliant counterpoint. The more meditative *Adagio* sets the piano against responses from the flute and viola before building to a hyper-expressive climax, replete with allusions to the composer’s Czech heritage. Another ternary form movement, now in the guise of a *scherzando* – sandwiching a slow waltz – brings the work to a close.

John Ireland – Trio No. 2 for Violin, Cello and Piano

As a young composer, Ireland had a distinctly Brahmsian outlook. This was common enough, but his true voice would be found only when the influences of more forward-looking composers such as Debussy, Stravinsky and Ravel became evident in his works, particularly the early piano music. Ireland went on to develop a style that, of all British composers in the era, is the most difficult to pigeon-hole, if not the easiest to define. Whether his brand of lyricism is considered closer to Elgar than Vaughan Williams (as some contend), Ireland’s sense of chromatic embellishment is typically post-Romantic, though does not necessarily come with the structural conventions of ‘received’ genres. The Second Piano Trio, for example, is a single-movement fantasy and the most impressive of his three works in the medium. Its contemplative introduction builds as various melodic fragments – the motivic structure, as it might be described – are gradually spun into broader themes. The integrity of the ensemble is significant; no instrument outshines another. An *accelerando* in the cello heralds the first real structural contrast, leading to a more jovial, militaristic dance which soon reveals its folkloristic roots but leads back, symmetrically, to another more introspective section. Slowly, this is revealed to derive from the preceding material, with allusions made to its melody across the ensemble and, eventually, through relatively clear, if grandly expressive, variations until the end.

Wolfgang Amadeus Mozart – Flute Quartet No. 1 in D major, K. 285

I. Allegro
II. Adagio
III. Rondo

It was during Mozart’s stay in Mannheim, which at the time boasted one of the best orchestras in Europe, that he was introduced to orchestra’s director Christian Cannabich and the flautist Johann Baptist Wending. This led in turn to a meeting with the amateur flautist De Jean, who commissioned from Mozart three concertos and two flute quartets. Mozart, not a fan of the flute, found the task extremely onerous. Despite this, the opening movement of K. 285 of this First Flute Quartet is bold and attractive in equal measure, with little to suggest a perfunctory mode of composition. The B-minor *Adagio* is especially poignant, casting the flute in an aria with *pizzicato* strings in accompaniment. The finale, a rondo, puts the two groups of instruments on a more equal footing.