

**London Chamber Music Series**  
**Pre-concert Talk**  
**St Pancras Room, 5.20 - 6pm**

**Philippe Graffin, Susanne Teufel and Claire Désert**  
**Hall One, 6.30pm**

**Johannes Brahms** (1833-1897)  
**Scherzo from FAE Sonata** (1853)  
**Sonata No 1 for violin & piano in G major** *Op 78* (1878-79)  
**Der Regenlied Zyclus** *Op 59* (1873)

**Louis Spohr** (1784-1859)  
**Excerpts from Sechs deutsche Lieder** *Op 103* (1837)

**INTERVAL** (20 minutes)

**Arnold Schoenberg** (1874-1951)  
**Phantasy** *Op 47* (1949)

**Franz Schubert** (1797-1828)  
**3 Lieder** (1817-1828)  
**Fantasy for violin & piano in C major** D 934 (1827)

**Richard Strauss** (1864-1949)  
**‘Morgen’ from Vier Lieder** *Op 27* (1894)

French violinist **Philippe Graffin** has established a reputation for his interpretations of his native repertoire as well as for his interest in rare and contemporary works. Philippe is highly sought after as a chamber musician and founded the ‘Consonances’ chamber music festival in St Nazaire, France. He has appeared in the BBC Proms and been Artistic Director of several chamber music projects at Wigmore Hall. As a concerto soloist, he has performed with many of the UK’s major orchestras and throughout Europe. A number of composers have written works specially for him. His extensive discography includes the complete Chausson chamber music, complete violin and piano music of Saint Saëns and works by Samuel Coleridge-Taylor, Debussy and Elgar. Last season’s highlights included the UK première of Shchedrin’s *Concerto Parlando*, a concert at Wigmore Hall and his seventh tour to South Africa. 2008/2009 includes returns to Sweden and Lithuania, a tour to Taiwan and performances in the US of the Coleridge-Taylor Violin Concerto as well as many recitals and a project at Wigmore Hall to mark the bicentenary of Charles Darwin. Philippe Graffin plays a Domenico Busano violin, made in Venice in 1730.

**Claire Désert** studied at the Conservatoire National Supérieur de Musique de Paris and won first prize for chamber music. She then continued her studies in Moscow and Paris. She has played at festivals including Montpellier and La Roque d’Antheron, and with a number of French and international orchestras, and chamber ensembles. More recently, she has given recitals in Manchester, Amsterdam and Mannheim. Her recordings include works by Scriabin, Dvorak, Brahms, Schumann and Schubert, and for her 1997 recording of Dvorak with the Orchestre Philharmonique de Strasbourg with Theodor Guschlbauer, she was awarded the ‘Victoire de la Musique’ prize. Her recording of Schumann’s *Davidbundlertanze* will be released shortly.

**Susanne Teufel** studied at the Royal Academy of Music and the Guildhall School of Music & Drama where she became interested in contemporary music, participating in masterclasses with Hans Werner Henze. After winning a Young Artists Prize she performed widely in the UK. She appeared at the Royal Festival Hall and sang a solo recital for the Britten Pears Foundation. For several years she has premiered pieces for Music Haven, a group of young British composers. After her operatic debut at the Weimar Opera House as Adele in *Die Fledermaus*, she has sung parts in many of the major operas. She toured in France and the Netherlands with Pavilion Opera. While working for Osnabrück Opera House, Susanne sang various roles including the title role in *The Cunning Little Vixen*.

**Johannes Brahms – ‘Scherzo’ [Sonatensatz] from the “F.A.E.” Sonata**

In 1853 Schumann invited the young but already famous violinist Joseph Joachim to give a recital in Düsseldorf. To celebrate Joachim’s arrival, the composer arranged for the violinist’s friends to collaborate in writing a sonata, with the intention that the violinist would have to guess the composer of each movement: Albert Dietrich wrote the *Allegro* in A minor, Schumann the *Intermezzo* in F major, Brahms the *Scherzo* in C minor, and Schumann completed the sonata with the *Finale* in A minor. The work’s motto formed not only part of the work’s main theme (Brahms’s movement was the sole exception), but also the initials of Joachim’s own Romantic-sounding adage, ‘free but lonely’ [*frei aber einsam*].

**Johannes Brahms – Sonata No. 1 for Violin and Piano in G major, Op. 78**

I. Vivace ma non troppo  
II. Adagio  
III. Allegro molto moderato

Brahms’s close friendship with Joachim resulted in more works of greater profundity than the sonata-movement. In 1878 he completed his Violin Concerto in consultation with the violinist and immediately set to work on this G-major violin sonata, although, ever the perfectionist, Brahms did not complete it for another year. In the pastoral opening movement the violin introduces a gently lilting theme before cross-rhythms typical of the composer lead to the second subject. The *Adagio* strikes a more sombre tone, especially in the funeral march of a *più andante* episode. The final movement begins in the minor mode and here Brahms cites his own ‘Regenlied’ [‘Rain-song’] before the main theme of the slow movement, now developed more fully, momentarily reasserts itself and the original key returns.

**Johannes Brahms – Vier Lieder nach Gedichten von Klaus Groth: Regenlied-Zyklus**

No. 1. ‘Regenlied’  
No. 2. ‘Dein blaues Auge’  
No. 3. ‘Mein wundes Herz’  
No. 4. ‘Nachklang’

Brahm’s ‘self-borrowing’ in the final movement of the violin sonata is followed in performance by the ‘Regenlied’ itself, following by three other songs set to Klaus Groth’s text: ‘Dein blaues Auge’ [‘Your blue eyes’], ‘Mein wundes Herz’ [‘My wounded heart’], and ‘Regentropfen aus den Bäumen’ [‘Raindrops from the trees’], to which Brahms gave the song-title ‘Nachklang’ [‘Lingering sound’]. It is striking that Brahms comparatively neglected major poets such as Goethe and Mörike, but the nostalgic sentiment of a ‘minor’ lyricist such as Groth evidently appealed to the composer, hence these four and seven other settings he made.

Until recently, musicologists were uncertain about the heritage of this song cycle. All four songs had been published as part of Op. 59 (*Acht Lieder und Gesänge*), as the third, eighth, seventh and fourth songs respectively. It is now known that Brahms referred to them as a separate cycle in correspondence with the poet. Their key structure, beginning and ending in F-sharp minor, makes sense in this light, as does the fact that these ‘outer’ songs share material. As such, ‘Nachklang’ ought to be read is a ‘commentary’ that likens raindrops to tears expressing grief for the lost innocence of childhood.

**Louis Spohr – Excerpts from Sechs deutsche Lieder, Op. 103**

No. 4. ‘Wiegenlied’ (Hoffmann von Fallersleben)  
No. 6. ‘Wach auf’ (Anon.)

Spohr was a chamber music innovator. This unusual work, scored for soprano, violin and piano, came just after Op. 101, which features accompaniment for piano duet, and Op. 154, for baritone, violin and piano. Tonight’s performers extract the fourth and sixth songs from Op. 103: ‘Wiegenlied’ [‘Lullaby’] and ‘Wach auf’ [‘Awaken!’]. Spohr’s songs – nearly a hundred in all – often suffer by comparison with Schubert’s, though it is to Schumann and Mendelssohn that we should look for more valid comparisons. In his emotional range and variety, Spohr anticipated some of their traits, and his usually simple treatment of the voice is particularly effective in these songs, in which, for the most part, the violin either dovetails with the upper line or supports it in parallel.

**Arnold Schoenberg – Phantasy, Op. 47**

The full title of Schoenberg’s final instrumental work is Phantasy for Violin with Piano Accompaniment and this is significant because the violin not only leads throughout, but its part was also written before the piano accompaniment was even conceived. In this light, grasping the composer’s idea to sustain a solo melodic line helps us to understand the piece. Schoenberg had, to an extent, left behind his proclivity for sharp contrasts (as in his recent String Trio) to create instead a more tranquil musical state. This is what would later draw Glenn Gould to the work and to invite Yehudi Menuhin to perform it with him, although it must be said that the violinist, while willing, was broadly unimpressed. The sporadic serenity was, for him, masked by the piano’s interpolations and Schoenberg’s ‘clumsy’ interest in the violin’s timbral variation. Gould disputed this, politely. (The musicians’ dialogue and performance are available at [www.youtube.com/watch?v=av2XTNgA72w](http://www.youtube.com/watch?v=av2XTNgA72w)).

**Franz Schubert – Lieder**

**‘Bei dir allein’ (Johann Gabriel Seidl), Op. 95, No. 2, D. 866**  
**‘Sei mir gegrüsst’ (Friedrich Rückert), Op. 20, No. 1, D. 741**  
**‘An die Musik’ (Franz von Schober), Op. 88, No. 4, D. 547**

‘Bei dir allein’ [‘With you alone’] is the second of four so-called *Refrain Songs* (in the sense of popular, catchy songs), although the more cheerful, almost comic content of the other three is not matched by this pure love song. ‘Sei mir gegrüsst’ [‘I greet you’] is also highly sentimental and its high romanticism has a parallel in Schubert’s extreme dynamic range and harmonic interruptions. ‘An die Musik’ [‘To Music’] sets text by Schober, with whom he also lodged at the time, and is celebrated thanks in part to its harmonic and textural simplicity, with a sweeping melody underpinned by a strong bass line. In music, as in poetry, it is a serene hymn to the art.

*Continued overleaf...*

## This Week at Kings Place

- Mon 27 April** Words on Monday  
Hall One **Rimbaud and Verlaine**  
7pm **Curated by Poet in the City**
- Tue 28 April** This Is Tuesday  
Hall Two **fracture/fission - Elison Ensemble**  
8pm
- Wed 29 April** Schubert Ensemble: Finding Fauré  
Hall One **Fauré and Schumann**  
7.30pm
- Thur 30 April** Schubert Ensemble: Finding Fauré  
Hall One **Dante String Quartet**  
7.30pm
- Fri 1 May** Schubert Ensemble: Finding Fauré  
St Pancras Rm **Pre-concert Talk - A Chamber Requiem**  
6.30pm
- Hall One Schubert Ensemble: Finding Fauré  
7.30pm **Fauré's Requiem**
- Hall One Schubert Ensemble: Finding Fauré  
10pm **Fauré and the piano**
- Sat 2 May** Schubert Ensemble: Finding Fauré  
Hall Two **Finding Fauré - Study Day**  
11.30am - 5pm
- Hall One Schubert Ensemble: Finding Fauré  
5.15pm **Students from the Royal Academy of Music**

## Exhibitions

- Kings Place Gallery **Francis Bacon by Francis Giacobetti**
- Pangolin London **Ralph Brown**

## Franz Schubert – Fantasy for Violin and Piano in C major, Op. 159, D. 934

- I. Andante moderato  
II. Allegretto  
III. Andantino  
IV. Tempo primo – Allegro vivace – Allegretto – Presto

Written for the young Czech violinist Josef Slavik, Schubert's C-major Fantasy belongs to a traditional very different from his other works for violin because, while its technical demands are considerable, the composer's penchant for formal experimentation is equally evident. In seven sections, the elaborate Fantasy lives up to its name. Most striking is the third section, a theme and variations on a slightly modified form of the melody used in 'Sei mir gegrüsst', D. 741. This rendering in A-flat major is part of a wider harmonic design that begins and ends in C major but features A minor and major prominently, too.

## Richard Strauss – 'Morgen' (John Henry Mackay) from *Vier Lieder*, Op. 27, TrV 170

Strauss was a prolific song-writer in his early years although a three-year lull in his chamber-vocal output began in 1891. In March 1894, during rehearsals for his opera *Guntram*, Strauss was told of his appointment at Kapellmeister in Munich and this is thought to have led him to propose to the soprano Pauline de Ahna. Together, they would perform countless lieder recitals together and these often included the important *Vier Lieder*, Op. 27, which were written later that year. As performers, their programmes show that Strauss did not usually insist on his opuses being performed in their entirety. So it was with Op. 27 and particularly the blissful 'Morgen' ['Tomorrow'] – the fourth and last song in the published order – which was written in celebration of his marriage and is now one of Strauss's best-known works.

## Next Sunday 3 May 6.30 pm

### Carducci Quartet

Haydn – String Quartet in D major *Op 50 No 6* 'The Frog'

Joseph Horowitz – String Quartet No 5

Dvorák – String Quartet in F major *Op 96* 'American'

## 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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## Sunday 26th April

### London Chamber Music Society

Philippe Graffin, Susanne Teufel  
and Claire Désert

Presented in partnership with the  
London Chamber Music Society