

This Week at Kings Place

Sun 15 Feb London Chamber Music Series
Hall One **Lendvai String Trio**
6.30pm Presented in partnership with the
London Chamber Music Society

Mon 16 Feb Words on Monday
Hall One **North and South**
7pm **Curated by Poet in the City**

Tue 17 Feb This Is Tuesday
Hall Two **The Multiplier**
8pm **Curated by Graham Fitkin**

Wed 18 Feb Mikhail Rudy: Piano Dialogues
St Pancras Rm **'Mikhail Rudy: Potrait of a Pianist'**
6pm

Hall One Mikhail Rudy: Piano Dialogues
7.30pm **Double Dream**

Thur 19 Feb Mikhail Rudy: Piano Dialogues
St Pancras Rm **'Mikhail Rudy: Potrait of a Pianist'**
6pm

Hall One Mikhail Rudy: Piano Dialogues
7.30pm **Letters to Milena**

Fri 20 Feb Mikhail Rudy: Piano Dialogues
St Pancras Rm **'Mikhail Rudy: Potrait of a Pianist'**
6pm

Hall One Mikhail Rudy: Piano Dialogues
7.30pm **Double Dream**

Exhibitions

Kings Place Gallery **Dale Atkinson: A Pocket of Air**

Pangolin London **In The Mix**

Next Sunday 22th February

Pre-Concert Talk 5.20 – 6.00 pm - Hall One
Vanessa Hawes discusses Bartók's 3rd String Quartet

6.30pm - Hall One – Chilingirian Quartet
Mozart – String Quartet in D minor K421
Bartók – String Quartet No 3
Mendelssohn – String Quartet in F minor Op 80

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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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 15th February

Lendvai String Trio

Presented in partnership with
the London Chamber Music Society

London Chamber Music Series

Lendvai String Trio Hall One, 6.30pm

Nadia Wijzenbeek violin
Yvali Ziliacus viola
Marie Macleod cello

Michael Haydn (1737-1806) Divertimento in C major

James Francis Brown (born 1969) String Trio (1996)

INTERVAL (20 minutes)

Ludwig Van Beethoven (1770-1827) String Trio in E fat major *Op 3*

Lendvai String Trio

Founded in 2004, the trio performs regularly at major concert halls in Europe, such as the Concertgebouw in Amsterdam, Mybrökajen in Stockholm and the Purcell Room, Barbican and Wigmore Hall in London. For two years it held one of the prestigious Leverhulme Chamber Music Award Fellowships at the Guildhall School of Music and Drama where the trio studied with David Takeno. It has won awards from the Kirkman Concert Society, the Park Lane Group and the Worshipful Company of Musicians which resulted in a debut recital as well as a subsequent recital at Wigmore Hall in 2006. Regularly invited to festivals and concert series throughout their native countries of Britain, the Netherlands and Sweden, the trio has also performed extensively in Europe in Germany, France, Latvia, Poland, Hungary, Romania and Cyprus. In 2007 the trio returned to Wigmore Hall for two more recitals. The trio is regularly invited to give concerts for the Holland Music Sessions 'New Masters on Tour' and selected for the Concert Promoters Network, UK. Its performances have been broadcast live on BBC Radio 3 and Dutch Radio 4/Avro. Recently, in collaboration with pianist Martin Sturfait, the trio gave an extensive tour of Sweden, promoted by Rikskonserter.

Michael Haydn – Divertimento in C major

- I. Allegro moderato
- II. Adagio
- III. Menuet
- IV. Finale: Presto

Michael Haydn was more conservatively minded than his famous elder brother. Unlike Franz Joseph, Michael Haydn never pursued chamber music as an 'elevated' genre, although he valued his composition of sacred vocal music highly. This chamber work, conversely, satisfies the original definition of divertimento – a piece of music 'intended to please the ear rather than express different shades of emotion', as Heinrich Koch put it. (The relevance of the term's later application, denoting a work's use as background music for some social gathering, came later).

This C-major divertimento is thought to date from the late 1760s, during an era in which the genre was the most prevalent category of chamber music in Austria. It was originally written for violin, cello and double bass, but is performed this evening in Eugen Rapp's edition for violin, viola and cello. The offbeat instrumentation (of the original) at times creates a 'thin' sound, an issue countered by the higher, narrower registers of Rapp's arrangement. As in many of his works for strings, Haydn's disposition for crisp, rhythmic themes prevails (especially in the outer movements). The brusque endings of the final movements are also notable: both the spirited *Menuet* and the *Presto* finale close with an enjoyable abruptness.

James Francis Brown – String Trio

1. Allegro
2. Variations:
 - I. Animato
 - II. Allegretto
 - III. Andante
 - IV. Allegro con spirito
 - V. Moderato
 - VI. Poco animato

James Francis Brown first studied composition with Hans Heimler (a pupil of Alban Berg) under a scholarship granted when he was just 11 years old, and he went on to train at the Royal Academy of Music. Since 1994, his major works have been regularly heard on the South Bank and at the Wigmore Hall, for example the Piano Sonata (1994), Viola Sonata (1995) and the String Trio (1996) heard this evening. Jack Liebeck and the English Chamber Orchestra gave the premiere of his *Fantasy* for Violin and Orchestra at the Barbican in 2001; the *Sinfonietta*, commissioned by Faber Music, was performed by the London Chamber Orchestra in 2002. He has regularly visited the Presteigne Festival and his song 'Words' is included on a CD of the collaborative song-cycle *A Garland for Presteigne*, on the Metronome label. In 2003, Brown was awarded a five-year NESTA fellowship. More recent works include a Piano Quartet and music for the short award-winning film *The Clap* (2005). An accomplished arranger, he recently reconstructed and orchestrated sketches for a Wagner opera for the Royal Opera House (performed in late 2007) and also arranged Wagner's *Siegfried Idyll* for last year's City of London Festival. His latest work, a clarinet concerto for Catriona Scott, was performed

in Presteigne. Current projects include a recording of his chamber music, a residency at the Ulverston Music Festival, and a dance work based on Coleridge's *Cristabel*.

On the String Trio, the composer writes: "The work is in two movements, the first of which is, loosely speaking, in sonata form with strongly contrasting subjects. Two main ideas dominate this movement. The first is quick and vigorous, whilst the second is more reflective and rhythmically free. The second movement is a set of six variations. They are all strongly marked from each other in terms of tempo and duration, and whilst first and last variations are perhaps optimistic in tone, the central variations, in particular the fourth, represent the darker aspects of the material. Beethoven's String Trio in C minor (Op. 9, No. 3), with its grim energy and fantastic yet sombre colours, was a powerful influence here, and I could not resist taking possession of a fragment from the first movement which seemed so akin in spirit to my own music at this point. The String Trio was commissioned by the Deal Festival and first performed by the Leopold String Trio on 9 August 1996."

Ludwig van Beethoven – String Trio in E fat major, Op. 3

- I. Allegro con brio
- II. Andante
- III. Menuetto – Trio
- IV. Adagio
- V. Menuetto – Minore
- VI. Finale: Allegro

It is impossible to date the composition of Beethoven's Op. 3 precisely. The earliest recollection of the work came from an amateur English composer, William Gardiner, who claimed to have introduced Beethoven's music to England when he played the viola in a performance of the trio in 1794. The score had been passed on to Gardiner by the chaplain to the Archbishop of Cologne, who sought refuge from the invading French armies entering Bonn that year. Since Beethoven's years in that same city came to an end in 1792, we may only safely assume the work was written before 1794. The trio follows as its archetype the model of Mozart's only string trio, the *Divertimento*, K. 563. Written in 1788, this *trio concertant* in six movements remains a high point of the string trio repertory, and Beethoven's example unfolds in the same key and the same number of movements.

The vigorous opening movement follows sonata form, with a repeated exposition in which the second subject is entrusted to the violin accompanied by the cello alone. Typically, an extended central development traverses various tonal regions before the closing recapitulation. The B-fat *Andante* also offers two subjects, duly developed, with a varied recapitulation. A minuet in the original key follows, together with an A-fat trio in which the violin is distinctly accompanied by the viola and *pizzicato* cello. The slow fourth movement continues in this same key and leads to the second E-fat *Minuet*, which is joined this time by a drone-based, C-minor trio. The trio ends with a brilliant rondo in *opera buffa* style, brimful with episodic variety.