

## This Week at Kings Place

**Sun 8 Mar** London Chamber Music Series  
Hall One **Badke Quartet**  
6.30pm

**Mon 9 Mar** Words on Monday  
Hall One **The Nature Darwin Debate 2:  
What Price Biodiversity?**  
7pm

**Tue 10 Mar** This Is Tuesday  
Hall One **The Sound Source: Crazy Wisdom**  
8pm

**Wed 11 Mar** Classical Opera Company: Haydn's Brave New World  
Hall One **Concert 1**  
7.30pm

**Thur 12 Mar** Classical Opera Company: Haydn's Brave New World  
Hall One **Concert 2**  
7.30pm

**Fri 13 Mar** Classical Opera Company: Haydn's Brave New World  
Hall One **Concert 3**  
7.30pm

**Sat 14 Mar** Classical Opera Company: Haydn's Brave New World  
Hall One **Concert 4**  
7.30pm

**Sun 15 Mar** Classical Opera Company: Haydn's Brave New World  
Hall One **Lunchtime Recital**  
12.30pm

## Exhibitions

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

Pangolin London **In The Mix**

**Next Sunday 15 March 6.30 pm**  
**Marmara Piano Trio**

**Schumann** – Fantasiestücke Op 88  
**Debussy** – Piano Trio  
**Peter Fribbins** – ...that which echoes in eternity (after Dante)  
**Beethoven** – Piano Trio in E flat major Op 70 No 2

**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 8th March

London Chamber Music Series

**Badke Quartet**

Presented in partnership with  
the London Chamber Music Society

## London Chamber Music Series

**Badke Quartet**

**Hall One, 6.30pm**

**Badke Quartet**

**Heather Badke** *violin*

**Emma Parker** *violin*

**Eniko Magyar** *viola*

**Jonathan Byers** *cello*

**Joseph Haydn** (1732-1809)

**String Quartet in G major** *Op 76 No 1* (1796-1797)

**Wolfgang Amadeus Mozart** (1756-1791)

**String Quartet in D major** K499 'Hoffmeister' (1786)

**INTERVAL** (20 minutes)

**Robert Schumann** (1810-1856)

**String Quartet in A major** *Op 41 No 3* (1842)

The **Badke Quartet**, formed in 2002, is widely recognised as one of Britain's finest young string quartets and has received widespread acclaim for its energetic and vibrant performances. The Quartet currently hold the Senior Leverhulme Chamber Music Fellowship at the Royal Academy of Music, which involves giving a concert series and coaching chamber music. It has performed in some of the UK's most prestigious chamber music venues including Wigmore Hall, Bridgewater Hall, St John's Smith Square and the Royal Festival Hall and regularly performs at festivals in the UK and abroad. This season the Quartet takes on a touring residency with Britten-Pears in Aldeburgh and returns to perform in the Verbier Festival as well as being the main coaches in the Amateur Chamber Music Week. 2009 sees the Quartet in Ireland for a Music Network Tour and also a return to Wigmore Hall twice. The Quartet has broadcast live on *Classic FM*, *Lyric FM* (Ireland), *ABC Classic FM* (Australia), the European Broadcasting Union and most recently *BBC Radio 3*. The Quartet plays on a fine set of instruments on loan from the Royal Academy of Music's collection including two Gagliano violins, a Grancino viola and the Segelman Stradivarius cello. The Badke Quartet is most grateful to the Hattori Foundation, Musicians Benevolent Fund, Nicholas Boas Charitable Trust, Fidelio Charitable Trust, Tillett Trust and several private sponsors for their continued support.

## Franz Joseph Haydn – String Quartet in G Major, Op. 76, No. 1, Hob. III: 75

I. Allegro con spirito

II. Adagio sostenuto

III. Menuetto: Presto

IV. Finale: Allegro ma non troppo

If Mozart's six quartets dedicated to Haydn (1782-85) exhibited all the elements of Classical quartet style as it has since been understood, then the reciprocal influence the set had on Haydn's own later quartets is no less important. The more serious tone of Haydn's earlier quartets, broadly speaking, was reconciled in his later sets with a more popular touch. Technically, Haydn remained partial to an equal-voice texture and the cyclic integration of his quartets, but his counterpoint now became more extended, his writing more soloistic and harmonically broader. Haydn was less subtle in style but at the same time adhered to new standards, for example the minuet would almost always appear as the third movement, while the slow movements, in ternary, variation or double variation form, became more melodic.

The first quartet in the Op. 76 set begins exuberantly, with three alerting chords heard before a first subject is granted to the cello. In the imitative texture which then unfolds the whole ensemble plays a part, before a briefer, less excitable second subject is introduced. Typically, the first subject inspires much of the material in the following development, and Haydn's great sense of variation affects the same theme even in the recapitulation, in which it re-emerges with a contrapuntal accompaniment. The *Adagio sostenuto* offers listeners a further contrast of melodic material, this time between a sombre theme and another figure belonging to the cello; the melodies are once again shared across the ensemble after the chordally accompanied opening. The energetic *Menuetto* is characteristically virtuosic, while the *Finale* unexpectedly opens in the minor mode (G minor), though only as a precursor to a gripping, harmonic voyage 'home'.

## Wolfgang Amadeus Mozart – String Quartet in D Major, K499, 'Hoffmeister'

I. Allegretto

II. Menuetto: Allegretto

III. Adagio

IV. Allegro

The K499 string quartet owes its name to Franz Anton Hoffmeister, a friend of Mozart's, a fellow composer, and head of the firm which published the work. The connection conceals a more interesting stylistic point since the quartet was one of a series of works planned primarily with a view not to public performance but publication. (Other such works of the last years of Mozart's life include the string quintets, K515/6). To this we can attribute Mozart's altogether more 'intellectual' approach, including his profusion of imitative textures and increasing use of the 'learned' style more generally.

The opening *Allegretto* of K499 is in the expected sonata form and begins with a first subject characterised by a descending figure based on the triad. The second subject is more motivic and its potential becomes clear in the developing central section. The *Menuetto* frames a trio in the minor mode, propelled by triplets. The third movement spotlights the violins, though the first violin, as might be expected, is gradually revealed to be the more soloistic of the upper strings. The finale (false) starts with further triplets, as if both to recall the otherwise innocuous second movement and to underline the rhetorical significance of rhythm to Mozart's late quartet style.

## Robert Schumann – String Quartet No. 3 in A Major, Op. 41 , No. 3

I. Andante espressivo – Allegro molto moderato

II. Assai agitato – Un poco adagio – Tempo risoluto

III. Adagio molto

IV. Finale: Allegro molto vivace

If fans of Schumann will forever remember 1840 as the year in which his finest *Lieder* were written, then 1842 deserves mention for the composer's sudden outpouring of chamber music, including three string quartets (Op. 41), a piano quintet (Op. 44) and piano quartet (Op. 47). The same traits – a youthful sense of inventiveness and passionate poeticism – permeate most of his works of this era, though of course, given his intimate knowledge of music history, the models of Haydn, Mozart and especially Beethoven left their imprint on Schumann's quartet style. Perhaps the chief difference was that, by the time of Op. 41, the maturing string quartet (and chamber music more broadly) was as much an enterprise for private entertainment as for public exhibition.

The Third String Quartet was written in July, just days after the first pair of the opus. Its first section comprises a mere seven bars, but, adhering to the 'art of continuity', the following *Allegro* uses its idea of the descending fifth in both its first and second subjects. (Indeed, this simple interval, a thread weaved through every movement, is the 'basic idea' for the entire quartet). In the minor mode, the second movement is again cast in different sections, but a series of four variations ensures the material never deviates too far from its source. The second variation is introduced by a rising interval of a fifth, before the third, marked *Un poco adagio*, presents the theme, and the fourth, *Tempo risoluto*, offers some respite and resolution (a coda in the distant F-sharp major brings the movement to a close). The *Adagio molto* is typically expressive, with the first violin leading the way, while dotted rhythms prevail in the second theme and development. The *Finale* does likewise, but its imitative passages presage the return of the principal theme now cast (with)in an extended rondo.