

London Chamber Music Series
Marmara Piano Trio
Hall One, 6.30pm

Marmara Piano Trio

Mine Doğantan *piano*
Philippa Mo *violin*
Pal Banda *cello*

Robert Schumann (1810-1856)
Fantasiestücke Op 88 (1842)

Claude Debussy (1862-1918)
Piano Trio (1880)

INTERVAL (20 minutes)

Peter Fribbins (born 1969)
.... **'that which echoes in eternity'** (after Dante)

Ludwig Van Beethoven (1770-1827)
Piano Trio in E flat major Op 70 No 2 (1809)

The Marmara Piano Trio was established in 2007 and has already won a major award from the AHRC (Arts and Humanities Council of the UK) for its research on classical chamber practice. The Trio is emerging as an innovative ensemble also through its practice of open rehearsals and workshops that involve reflecting on music-making. Its members have been recipients of awards and scholarships. Mine Doğantan is the recipient of the scholarship of the Turkish Ministry of Education for Young Artists and the William Petschek award for piano performance and has recorded music by J S Bach and Scriabin for WNCN. She is currently a Research Fellow at Middlesex University. Philippa Mo is a founding member of Convergence Quartet and has championed works for two violins. She has had works especially written for her. Pal Banda was Principal Cello in the Camerata Academica Salzburg and a member of the Chamber Orchestra of Europe and has been a member of various prestigious trios and quartets. He teaches at the Purcell School and is director of the Paxos International Festival. The Trio's spring 2009 diary includes concerts and workshops in Istanbul, Cologne and London (St John's, Smith Square). Tonight's concert is presented as part of a research project funded by the AHRC and titled 'Alchemy in the Spotlight'.

The performers would like to dedicate this concert to the memory of the Belgian composer, Henri Pousseur (b.1929) who died on 6 March 2009.



Arts & Humanities
Research Council

Robert Schumann – Fantasiestücke, Op. 88

1. Romanze: Nicht schnell, mit innigem Ausdruck
2. Humoreske: Lebhaft
3. Duett: Langsam, und mit Ausdruck
4. Finale: Im Marsch-Tempo

Schumann wrote his *Fantasiestücke* during a fertile period that also produced three string quartets, the piano quintet and the piano quartet. Evocation of wordless narratives is a hallmark of Schumann's music and the serene *Romanze*, based on a folk tune, is a perfect introduction to the musical stories that unfold. That its main theme reappears in the middle section of the *Humoreske* underlines Schumann's conception of these four pieces as a unified work: in the manner of a scherzo, the piece invites the listener to imagine swift changes of scenery – the intimate, lyrical *Duett* for violin and cello duly unfolds against a rippling piano in accompaniment. In title and content, the *Finale* again indicates the 'wholeness' of Schumann's conception – its coda, in which the piano and the strings play the choral melody in syncopation, creates a sonority reminiscent of an organ.

Claude Debussy – Piano Trio

- I. Andantino con moto allegro
- II. Scherzo – Intermezzo
- III. Andante espressivo
- IV. Finale – Appassionato

Debussy was just 18 when he composed this work. For a long time it was believed lost: in the 1980s the manuscript appeared at auction. Ellwood Derr duly reconstructed the missing parts of the finale, however no precise meanings of expression marks in the first movement were given – should these imply tempo changes? This evening's performers take the *un poco rallentando* in the middle section as 'a new tempo and take care to close the movement without *ritardando*, letting this elusive music disappear into nothingness.' The second movement involves whimsical fairy music, with charming gestures shared across the trio. *Andante espressivo* is the 'slow' movement, its lyrical melody gradually evolving into a romantic outpouring for piano, then building to an expressive climax before the main melody returns softly in the violin. The manuscript is unclear on the register of the piano part at the end; the performers choose to play it an octave higher than originally published, 'opening up the final registral space in the piano part more expressively' and giving the final chord 'a shimmering timbre, perhaps befitting the G-ness of the movement.' The finale has a passionate, surging melody that reappears within a wide, sonorous dynamic range.

Peter Fribbins – '...that which echoes in eternity' (after Dante)

Fribbins often finds musical inspiration in literary sources – his music passionately expresses musical tradition through his own language. The composer writes, "No doubt there are plenty of modernist features in my music: however at the same time I am drawn to the sense, logic and formal satisfaction to be gained through traditional structural gestures, shapes and forms." This work is inspired by Dante's *Inferno* from the *Divine Comedy*, particularly the powerful images evoked by lines from Canto VI: "He wakes no more till the sounding of the angel's trumpet, when the adverse Judge shall come; each shall find again the sad tomb and take again his flesh and form and hear that which echoes in eternity." The metric regularity gives the feeling of a relentless eternity to the work, against which the rhythmic freedom of the melodic gestures creates a wonderful tension. The music appears to emerge from eternity, gives us a glimpse of the drama that unfolds in the turbulent *Inferno*, and dissolves into a calm timelessness.

Ludwig van Beethoven – Piano Trio in E flat major, Op. 70, No. 2

- I. Poco sostenuto – Allegro ma non troppo
- II. Allegretto
- III. Allegretto ma non troppo
- IV. Finale – Allegro

The second of Beethoven's Op. 70 trios is an extraordinary, forward-looking creation. The performers write, "We are deeply fascinated by this piece, and have a special affection for it. We are struck by its strange beauty, by its daring, yet gentle and delicate language. The slow introduction is linked to the second theme group of the following *Allegro*, and returns to close the movement. The *Allegro* introduces adventurous harmonic progressions, and the return of the first theme group or the recapitulation is achieved by what musicologist Tovey has described as 'perhaps the most unexpected return in all music.' The second movement is structured around two themes respectively in C minor and C major, which are developed through variations. The musical gestures are so thoroughly original that, at times, the listener is left wondering if they believe their ears. The third movement begins with a gentle, lyrical melody governed by an unusual dynamic marking: a long crescendo followed by a very short diminuendo. Harmonic novelties continue to arrest the listener as the movement unfolds. The finale is in sonata form, and one of the important expressive devices is the sudden dynamic shifts from *forte* to *piano*."

This Week at Kings Place

Sun 15 Mar London Chamber Music Series
Hall One **Marmara Piano Trio**
6.30pm

Mon 16 Mar Words on Monday
Hall One **The Divided Self**
7pm **Curated by Poet in the City**

Tue 17 Mar This Is Tuesday
Hall One **The Multiplier Series**
8pm

Wed 18 Mar ECM Live at Kings Place
Hall Two **Marcin Wasilewski Trio**
8pm

Thur 19 Mar ECM Live at Kings Place
Hall One **Dino Saluzzi**
7.30pm

Hall Two ECM Live at Kings Place
8pm **Marcin Wasilewski Trio**

Fri 20 Mar ECM Live at Kings Place
Hall One **Norma Winstone - Distances**
7.30pm **+ Cyminology**

Hall Two ECM Live at Kings Place
10.30pm **The ECM Jam**

Sat 21 Mar ECM Live at Kings Place
Hall One **D'Amore**
7.30pm

Exhibitions

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

Pangolin London **In The Mix**

Next Sunday 22 March 2009

Pre-concert talk, St Pancras Room, 5.20 – 6.00 pm
Peter Fribbins interviews composer Alan Mills about his work and the new piece for the evening concert

Hall One, 6.30 pm

Tippett Quartet and Pippa Longworth (mezzo soprano)

Haydn – String Quartet in D Op 33 No 6

Alan Mills – The Birth of Orpheus (première)

Respighi – Il Tramonto for mezzo-soprano and string quartet
Op101

Ravel – String Quartet

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 March

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**Presented in partnership with
the London Chamber Music Society**