

## This Week at Kings Place

- Mon 11 May** Words on Monday  
Hall One **Nature Debate - Racing to the Moon**  
7pm
- Tue 12 May** Orchestra of the Age of Enlightenment  
Hall One **A Celebration of Handel**  
7.30pm
- Hall Two** This Is Tuesday  
8pm **The Sound Source: Turned Off, Tuned Out**
- Thur 14 May** Orchestra of the Age of Enlightenment  
Hall One **Rossini & Mendelssohn**  
6.30pm
- St Pancras Rm Orchestra of the Age of Enlightenment  
7.45pm **Mendelssohn Explored**
- Hall One Orchestra of the Age of Enlightenment  
9pm **Rossini & Mendelssohn**
- Concert Bar** Orchestra of the Age of Enlightenment  
10.15pm **The After Show - Rossini's Duetto for cello and bass**
- Fri 15 May** Orchestra of the Age of Enlightenment  
Hall One **Henry's Boadica**  
6.30pm

## Exhibitions

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

**Next Sunday 17 May 6.30 pm**  
**Hall One 6.30 pm**  
**Fitzwilliam Quartet & Anna Tilbrook (piano)**  
**Purcell** – Fantasia  
**Jeremy Thurlow** – Fantazia after Purcell  
**Joseph Suk** – Meditation on the St Wenceslas Chorale Op 35a  
**Mozart** – String Quartet in B flat major K458 'The Hunt'  
**Elgar** – Quintet for piano & strings in A minor Op 84

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  
For information please contact:  
Neil Johnson, Hon. Chairman  
55 Beardsley Way  
London W3 7YQ

[neil@londonchambermusic.org.uk](mailto:neil@londonchambermusic.org.uk)  
[www.londonchambermusic.org.uk](http://www.londonchambermusic.org.uk)

\*\*\*\*\*

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 10th May

**London Chamber Music Series**

**Trio Parnassus**

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

## London Chamber Music Series Trio Parnassus Hall One, 6.30pm

**Chia Chou** piano  
**Yamei Yu** violin  
**Michael Gross** cello

**Joseph Haydn** (1732-1809)  
**Piano Trio in C major** Hob XV/27 (c.1797)

**Johann Nepomuk Hummel** (1778-1837)  
**Piano Trio in G major** *Op 35* (1811)

**INTERVAL** (20 minutes)

**Franz Schubert** (1797-1828)  
**Piano Trio in E flat major** D 929 (1827)

Formed in 1982, the German-based **Trio Parnassus** received enthusiastic reactions to its debuts in the Great Performers Series at the Lincoln Centre in New York in 1996, the Masters Series at Wigmore Hall in 1997 and the National Gallery's Chamber Music Series in Washington in 1999. To date the Trio has recorded all the piano trios of no less than 15 composers including Mozart, Beethoven, Brahms and Schumann. With these recordings in the background Trio Parnassus played its way into the world elite of piano trios. Trio Parnassus has raised musical treasures from the archives which have been forgotten in the course of time. The research concentrated on the 19th century and the Trio presented the first recording of the piano trios of Lalo, Rheinberger and Scharwenda and successfully brought back those of Woldemar Bargiel, a half-brother of Clara Schumann both in recorded form and also to the concert hall. This work will also be continued in the years to come. As Michael Gross, the founder of the Ensemble has disclosed, there are hundred of works still lying in the archives that haven't been played for decades. Today the concert repertoire of Trio Parnassus stretches from early works of the classical period through romanticism to the modern – from Haydn to Casella, Bloch and Arrieu. The Trio has remained busy with concert dates throughout Europe including Valencia, Amsterdam and Sint-Truiden, Belgium. The Trio was an Echo-Klassik Award winner in both 2001 and 2008.

**Franz Joseph Haydn – Piano Trio in C major, Hob. XV: 27**

I. Allegro  
II. Andante  
III. Finale: Presto

Like the symphony and the string quartet, the keyboard trio was a new genre that was developed during the Classical period. But today's conception of the so-called piano trio is very different to its generic identity in earlier times: the trio owes its existence not to the trio sonata (the popular Baroque form featuring two melodic instruments and a semi-improvised bass) but the accompanied keyboard sonata.

The eighteenth-century sonata featured one or more *ad libitum* melodic instruments in accompaniment and, as their autonomy and importance grew, so the keyboard trio as we know it was born. Haydn and Mozart were its pioneers, yet their early efforts in the genre have a history of being undervalued. This is because, as a result of their trios' genesis, the keyboard commonly dominates their works – a characteristic that, until fairly recently, was generally considered unattractive. Attitudes have changed since the onset of the early music movement and 'period' performance in the mid twentieth-century.

To hear Haydn's 27 late piano trios (Hob. XV: 5-31) – his largest corpus of chamber music after the quartets – is to understand this chequered history. The 'Gypsy Rondo' is easily the most famous of the group, yet, like several of Haydn's later trios, the trio heard evening is extroverted and compelling in equal measure. The opening *Allegro* is typically piano-led and written for the most part in the virtuosic 'brilliant' style; the strings provide support by 'answering' the piano with melodic interjections but play a far greater role when the development shifts to the minor mode. The poised beauty of the *Andante* middle movement is introduced by a solo piano melody with which the other instruments soon merge. A rare role-reversal between violin and piano occurs during a subsequent airing of the theme, but the cello has a generally perfunctory role, 'doubling' the left of the piano, with the violin more accompanimental than soloistic. In a more imitative vein the playful *Presto* finale has rollicking piano passagework almost throughout with pithy, entertaining melodic motifs shared across the trio.

**Johann Nepomuk Hummel – Piano Trio in G major, Op. 35**

I. Allegro con brio  
II. Tempo di Menuetto  
III. Rondo: Vivace e scherzando

Hummel became a pupil of Mozart at the age of 8 and so impressed his teacher that lessons were apparently given free of charge. The youngster quickly developed a reputation as a prodigy, with various European concert tours being arranged to showcase his talents – as they had for Mozart years earlier. After Mozart's death in 1791, Hummel sought lessons from Haydn, Albrechtsberger and Salieri, and later secured a position as Konzertmeister to Prince Nikolaus Esterházy at Eisenstadt. The post was in effect that of Kapellmeister although Haydn continued to hold that title. This caused resentment among some and Hummel's determination to continue his long association with Vienna's theatres lent credence to the accusation that his devotion to court was lacking. His first dismissal in 1808 was rescinded – possibly after Haydn's intervention – but the axe fell permanently in 1811. Happily, his return to Vienna heralded an outpouring of chamber, dramatic and piano works.

Hummel's G-major piano trio dates from this same tumultuous year in his career. In the opening *Allegro con brio* the first subject is entrusted to the piano, followed by a second theme on the violin.

As with much of Hummel's music, the movement's essentially Classical design prioritises homophonic textures (ornate melodies with chordal accompaniment, for example) and clarity of transitions between phrases. The second movement's minuet and trio is a case in point; Hummel's relatively slow harmonic rhythms – that is, in the pace of change of chords – are the antithesis of the harmonic flux preferred by many young Romantics. The final movement, a rondo, is led by the piano most of the time. In a typically Haydnesque style, its main theme contains a surprise or two: a sudden pause interrupts the main subject before an episode in D major is heard. An intricately woven, fugal C-major episode follows the next return of the main subject, leading to a section in which the second theme is varied. The final return of the main subject provides a resounding finale.

**Franz Schubert – Piano Trio in E flat major, D. 929**

I. Allegro  
II. Andante con moto  
III. Scherzando – Allegro moderato – Trio  
IV. Allegro moderato

Schubert is thought to have composed both of his expansive piano trios – D. 898 in B flat and the trio heard this evening – in late 1827. Another contemporaneous trio is the *Notturmo*, D. 897, but this was probably intended to be the slow movement of the former. Schubert's friendships with the pianist Bocklet, the violinist Schuppanzigh and the cellist Linke are thought to have rekindled his interest in the medium after a gap of some fifteen years. (A further single-movement trio, D. 28, had been written in 1812). The works came at a time in the composer's life when, ironically, signs of wider recognition of his talents were growing: lacking the resources that rich patrons or official appointments would have brought, Schubert first enjoyed the prestige of a public concert being dedicated to his music in 1828, the year of his premature death.

The composer preferred the E-flat trio to his other efforts in the medium, and it is certainly his most spirited trio. Its premiere in January 1828 was arranged to celebrate the engagement of an old school-friend and the trio was repeated during the aforementioned public concert in March. The opening movement, marked *Allegro*, begins in dramatic fashion before the cello, closely followed by the violin, introduces a more lyrical second subject. The *Andante con moto* uses a melody that one of Schubert's friends later identified as a Swedish folksong ('Se solen sjunker' or 'The Sun is Down'). The third movement's Scherzo sees the strings imitate the piano in canon, framing a trio that is full of dynamic contrast. The *Allegro moderato* is introduced by an innocently lilting melody, but the form of the movement, a sonata-rondo, means there are several contrasting episodes with allusions to other national styles, including the folksong's recollection, and all leading to a dazzling conclusion.