

This Week at Kings Place

Sun 22 Mar London Chamber Music Series
Hall One **Tippett Quartet and Pippa Longworth**
6.30pm Presented in partnership with
the London Chamber Music Society

Mon 23 Mar Words On Monday
Hall One **'Why do the media hate the human rights
act'?** - Curated by English Pen
7pm

Tue 24 Mar Beethoven Unwrapped: Week 5
Hall One **FILM: Piano**
7pm

Hall Two This Is Tuesday
8pm **The Bays/John Metcalfe Band**

Wed 25 Mar Beethoven Unwrapped: Week 5
Hall One **Beethoven's Sonatas (1)**
7.30pm

Thur 26 Mar Beethoven Unwrapped: Week 5
Hall Two **Masterclass with Jean-Bernard Pommier**
7pm

Hall One Beethoven Unwrapped: Week 5
7.30pm **Beethoven's Triple Concerto**
The Avison Ensemble

Fri 27 Mar Beethoven Unwrapped: Week 5
Hall One **Beethoven's Piano Sonatas**
7.30pm **Jean-Bernard Pommier**

Exhibitions

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

Pangolin London **Ralph Brown**

Next Sunday 29 March 6.30 pm
Robert Cohen (cello) & Heini Karkkainen (piano)

Shostakovich – Sonata for cello & piano in D minor Op 40
Prokofiev – Sonata for cello & piano in C major Op 119
Rachmaninov – Sonata for cello & piano in G minor Op 19

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 22nd March

London Chamber Music Series

**Tippett Quartet and
Pippa Longworth**

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

London Chamber Music Series

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

Tippett Quartet & Pippa Longworth (mezzo-soprano)
Hall One, 6.30 pm

John Mills	violin
Jeremy Isaac	violin
Maxine Moore	viola
Bozidar Vukotic	cello

Joseph Haydn (1732-1809)
String Quartet in D major *Op 33 No 6* (1781)

Alan Mills (born 1964)
The Birth of Orpheus (2003) (première)

Ottorino Respighi (1879-1936)
‘Il Tramonto’ for mezzo-soprano and string quartet *Op 101* (1914)

INTERVAL (20 minutes)

Maurice Ravel (1875-1937)
String Quartet in F major (1903)

The Tippett Quartet is one of Britain's most exciting young string quartets. It is committed to combining mainstream repertoire with contemporary works. The quartet was formed in 1998 the year in which it made its Wigmore Hall debut. It has since performed at the BBC Proms and Purcell Room, among other venues and festivals. The quartet has premiered works by composers including Cecilia Ore and Simon Holt and its relationship with Stephen Dodgson has led to the release of three CDs of his chamber music. The Tippett Quartet appears regularly on *BBC Radio 3* and has also broadcast live on Serbian and Swedish radio. It pursues a keen interest in its educational work and regularly visits schools and universities. 2007 saw the start of a two-year project to record the complete Tippett String Quartets. *Volume 1* was released in October 2008 to great acclaim and the second will be released some time in 2009. Future venues include The Three Choirs Festival and Barber Concerts and also performances in France and the USA.

The mezzo-soprano, **Pippa Longworth**, is a graduate of Trinity College of Music. As a soprano she made her professional debut at the Royal Opera House as Silver Spirit in Taverner's *Therese*, and has undertaken a wide variety of roles and festival appearances including among others the BBC Proms, Covent Garden and the Aldeburgh and Edinburgh festivals. Her recordings include Birtwistle's *Mask of Orpheus* and Gluck's *Il Parnaso*. Now retrained as a mezzo, she has undertaken another repertoire of leading mezzo roles, from Handel and Cavalli to Respighi and Britten.

Franz Joseph Haydn – String Quartet in D major, Op. 33, No. 6
[Hob. III: 42]

I. Vivace assai
II. Andante
III. Scherzo: Allegretto
IV. Finale: Allegretto

Haydn's early quartets were composed during three distinct periods: ten early works for Baron Fürnberg (c. late 1750s), Opp. 9, 17 and 20 (c.1770) and Op. 33 (1781), the latter also known as the Russian Quartets on account of their performance before the Russian Grand Duke Paul (later Tsar Paul II). Op. 33 is arguably the most intimate of these, with fewer expressive extremes and a new sense of wit being introduced (cf. the 'Joke' finale of No. 2). Whatever the biographical explanations behind this – commentators often link Haydn's relationship with the singer Luigia Polzelli, wife of an Esterháza violinist, with the new, 'happier' approach – Haydn's more regularly phrased themes and more popular style are clear. More important, the set's publication is seen as a landmark because it came as the start of a decade in which Mozart and others joined Haydn in cultivating the string quartet genre. The final quartet of Op. 33 opens stridently, in an unusual and fast 6/8 metre. The sensitive switch to the minor mode in the *Andante* movement properly exhibits Haydn's instrumental mastery: the first theme is introduced by the second violin but the yearning, imitative texture that unfolds across the ensemble is most striking, and the first violin's sustained high notes (so-called 'inverted pedals') re-emerge with skill and beauty. The *Scherzo* has a trio that first entrusts its melody to the cello, followed by the remaining instruments. The *Allegretto* finale employs variation, melodically and harmonically, with the D-major material framing a related D-minor passage – further imitative interplay propels the music thereafter.

Alan Mills – The Birth of Orpheus (première)

The composer writes, "The *'Birth of Orpheus'* was composed in the autumn of 2003, setting a poem specially written by Peter Davison. Obviously the figure of Orpheus – and the story concerning the loss of his wife Euridice – has featured very often in opera and other types of music during the last four hundred years. A number of these works have dealt with the death of Orpheus (a dramatic event), but none so far – to my knowledge – with his birth. Accordingly, this piece considers the arrival of Orpheus in the world. Given that, in mythology, he also is believed to be the father of music and poetry, the work also considers the origins of the creative impulse – at what drives certain people to produce words or music in the first place. My setting of these words is a kind of chamber cantata, modelled to a certain extent on examples from the baroque period (such as Pergolesi's *Orfeo*) where a solo voice is accompanied by a small string ensemble. The structure of the piece is hopefully made clear by the repeated use of a chorus-like theme in the strings, first heard near the end of the introduction, which is based on an ancient Greek melody, a hymn to Apollo – appropriately enough, since Apollo is taken to be Orpheus's father in some versions of the myth, or at the very least his supporter and protector among the gods."

Alan Mills was born in Belfast and studied piano initially at the Ulster College of Music. This was followed by an MA in Music at Cambridge University and further studies at the Guildhall School of Music in London. As a pianist or harpsichordist he has worked with solo singers and opera companies in Europe and America and has broadcast on *BBC Radio 3*, *Radio France*, and Dutch and Ulster television, among others. As a composer he has mostly concentrated

on writing piano and chamber music, songs and choral works. Several of these have been published and recorded in the USA, France and Germany, as well as in this country. While still a student he was given the Lloyds Bank Young Composer Award and has since won a number of other international prizes with song cycles and other works.

Ottorino Respighi – ‘Il Tramonto’, for Mezzo-Soprano and String Quartet, Op. 101

‘Il Tramonto’ is the second instalment in Respighi's trilogy of settings of Shelley poems in translation. Whereas ‘Aretusa’, Op. 95 and ‘La Sensitiva’, Op. 104 were backed by orchestra – and more directly foreshadowed the famous *Fontane di Roma* [*Fountains of Rome*] in their imagery – ‘Il Tramonto’ [‘The Sunset’] is more intimately accompanied by a string quartet. Its desolate poem beings calmly enough as two young lovers are described walking through the countryside beneath the setting sun. The beginning of the second stanza retains the melancholy tone of the first, recounting the young couple's night of love. Suddenly, upon waking, the woman finds her lover dead in her arms. The years of suffering she must endure occupy the rest of the poem; her hopes for peace in death are eventually fulfilled. Respighi, deeply moved by Shelley's text, wrote ‘Il tramonto’ with a level of passion rarely heard in his music before or since. The rhapsodic nature of the music (i.e. largely avoiding structural repetition) is compensated by the intense lyricism and eloquence of this single-movement cantata.

Maurice Ravel – String Quartet in F major

I. Allegro moderato. Tres doux
II. Assez vif – Scherzo: Tres rythme
III. Tres lent
IV. Vif et agite

Dedicated to his teacher Fauré, Ravel's only string quartet caused quite a stir within French music in the first decade of the century. Ravel's work appeared to invite comparisons with Debussy's distinctive style (and especially his own quartet), and the influence is obvious enough in places. What riled Debussy were suggestions that the younger composer had influenced *him*. Ironically, the first movement arguably exhibits Fauré's influence more manifestly than Debussy's, with a longing melody and nostalgic sensibility of which Ravel's teacher was a master – the first violin and viola introduce an equally expressive second theme. The second movement, a scherzo, is full of rhythmic and articulative play and it is here that the cyclic (i.e. cross-referencing) links between the movements first become clear. (The movement may also be recognisable from the BBC adaptation of *The Camomile Lawn*). The third movement reprises the wistful mood of the opening movement but does so within a much slower-paced structure and features melodies that dovetail across the quartet. Its tonal uncertainty is matched by the final movement, in which probing rhythms and cyclic references are again developed. By wrenching us back to F major, the entertaining final bars provide the harmonic resolution.

