

## Classical Music at Kings Place

- Mon 4 Oct** **OUT HEAR**  
Hall Two, 8pm Scarlatti: Cage: Sonatas – David Greilsammer
- Thu 7 Oct** **Classical Opera Company: Thomas Arne 300**  
Hall One, 7.30pm Alfred
- Fri 8 Oct** **Classical Opera Company: Thomas Arne 300**  
Hall One, 7.30pm Artaxerxes: An Insight Evening
- Sat 9 Oct** **Classical Opera Company: Thomas Arne 300**  
Hall One, 7.30pm Alfred
- Sun 10 Oct** **London Chamber Music Series**  
Hall One, 6.30pm Tamsey Waley-Cohen & Simon Crawford-Phillips
- Thu 14 Oct** **REMIX**  
St Pancras Rm, 6.15pm Pre-Concert Talk with Roy Mowatt  
Hall Two, 8pm Baroque Reinventions with the  
Orchestra of the Age of Enlightenment  
Level –2 Foyer, 9.30pm Aftershow
- Fri 15 Oct** **REMIX**  
St Pancras Rm, 6.15pm Pre-Concert Talk with London Sinfonietta  
Hall Two, 8pm Cover Versions with London Sinfonietta  
Level –2 Foyer, 9.30pm Aftershow
- Sat 16 Oct** **REMIX**  
Hall Two, 1pm Stealing  
St Pancras Rm, 6.15pm Pre-Concert Talk with the Composers  
Hall One, 7.30pm Music as Theft with London Sinfonietta  
& Orchestra of the Age of Enlightenment
- Sun 17 Oct** **London Chamber Music Series**  
Hall One, 6.30pm Sitkovetsky Piano Trio

## Exhibitions

- until 8 Oct** **Anthony Whishaw RA**  
Kings Place Gallery Images on the Edge of Perception: Large Paintings
- until 16 Oct** **David Bailey**  
Pangolin Sculpture +
- until 29 Oct** **Murdo McLeod**  
Guardian Gallery GNIUS
- until 24 Dec** **William Pye**  
Pangolin Water Sculptures

## Next Sunday

10 October 2010

Hall One 6.30pm

**Tamsin Waley-Cohen** violin  
**Simon Crawford-Phillips** piano

**Handel** Sonata in D for violin and continuo

**Beethoven** Sonata in C minor for piano and violin, Op. 30/2

**Delius** Sonata in B for violin and piano

**Debussy** Sonata for violin and piano

LONDON  
CHAMBERMUSIC  
SOCIETY

Sunday evening concerts promoted by  
the **London Chamber Music Society**  
**Levon Chilingirian OBE** President  
**Peter Fribbins** Artistic Director

The London Chamber Music Society is a registered charity No 1075787. For information  
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Our Café, Restaurant and Bar opening hours are:

GREEN & FORTUNE

**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

ROTUNDA

Please remember to order your Interval drinks prior to the  
concert, at the Concert Bar located in the Music Foyer.

**Sunday 3 October 2010**

**LONDON CHAMBER MUSIC SERIES**

**Wihan Quartet**

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

## LONDON CHAMBER MUSIC SERIES

### Wihan Quartet Hall One 6.30pm

<b>Leoš Čepický</b>	violin
<b>Jan Schulmeister</b>	violin
<b>Jiří Žigmund</b>	viola
<b>Aleš Kaspřík</b>	cello

#### PROGRAMME

<b>Franz Schubert</b> (1797-1828)	<i>Quartettsatz</i> in C minor, D703
<b>Robert Schumann</b> (1810-1856)	String Quartet No. 2 in F, Op. 41/2

#### INTERVAL (20 minutes)

<b>Antonín Dvořák</b> (1841-1904)	String Quartet No. 10 in E flat, Op. 51 (B92) <i>Slavonic</i>
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The **Wihan Quartet**, formed in 1985 and celebrating its 25th anniversary during 2010 and still made up of the four original members, is heir to the great Czech musical tradition. The Quartet takes its name from Hanus Wihan, the founder and cellist of the Bohemian Quartet and close friend of Antonín Dvořák. The Quartet's outstanding reputation for the interpretation of its native Czech heritage and of the many classical, romantic and modern masterpieces of the string quartet repertoire is widely acknowledged.

The Wihan Quartet has developed an impressive international career, which includes visits to major festivals in Europe and the Far East. It visits the United States and Japan regularly and has had highly acclaimed tours of Australia and New Zealand. The Quartet is a frequent visitor to the UK and can often be heard on BBC Radio 3 as well as in concert at Wigmore Hall, Bridgewater Hall, the South Bank, Kings Place and many other venues throughout the country.

The Wihan Quartet has won many international competitions including the Prague Spring Festival and the Osaka Chamber Festa. In 1991 it won both the First Prize and the Audience Prize in the London International String Quartet Competition. During 2008 the Quartet completed the first ever cycle of Beethoven's quartets in Prague and also repeated this cycle at Blackheath Halls, London. This landmark series of Beethoven's quartets in Prague was recorded for release on CD and DVD on the Nimbus Alliance label.

The Wihan is 'Quartet in Residence' at Trinity College of Music, London and for several years has taught many of the UK's gifted young quartets at Pro Corda in Suffolk. The Quartet is a great supporter of the work of the Cavatina Chamber Music Trust, giving inspiration concerts and master classes to young people in many parts of the country.

Leoš Čepický plays on a 2003 prize-winning violin by Jan Spidlen, owned by the violin dealer Mila Strnad. Jan Schulmeister plays on a Jan Baptista Dvořák violin (1879) and Jiří Žigmund's viola is a 1659 Andrea Hieronimus Amati, on permanent loan from the Czech State collection. Aleš Kaspřík's cello was made in Paris by Henri Thouvenel.

### Franz Schubert – *Quartettsatz* in C minor, D703 (1820)

The young Schubert understandably took some time to reconcile the influences of Haydn, Mozart and Beethoven in his own works. This was especially true of his string quartets. Schubert's circumstances encouraged him to turn to the genre while still a teenager: with his own family quartet Franz would play the viola, his brothers Ferdinand and Ignaz the violin, and his father the cello. After an 1811 quartet in mixed keys (D18) came seven more assured quartets over the next three years. Three others were written between 1814 and 1816, though this period tends to be remembered for (and judged against) Schubert's prolific composition of songs.

Four more years passed before Schubert wrote the seminal *Quartettsatz*, D703, blazing a trail for the three remarkable quartets of Schubert's maturity: the Quartet in A minor, D804, the famous *Death and the Maiden* (Quartet in D minor, D810), and the Quartet in G, D887 (coinciding with Beethoven's own final quartet, Op. 135). The *Quartettsatz* was part of an unfinished quartet—it was abandoned and the surviving movement was not published for half a century—but its intensely expressive style was quite different from any of Schubert's earlier efforts in the genre. Its *Allegro assai* movement reaches beyond classical conventions in many ways but still unfurls a typical pair of complementary themes (in C minor and A-flat major). The electrifying rhythms, and a middle section that deliberately sheds its sense of 'home' key, point to a more ambitious style. The ending offers little respite: the *tremolando* opening theme returns, only to be cut short at its climax.

### Robert Schumann – *String Quartet No. 2 in F, Op. 41/2* (1842)

- I. Allegro vivace
- II. Andante quasi Variazioni
- III. Scherzo: Presto
- IV. Allegro molto vivace

If fans of Schumann forever remember 1840 as the year in which his finest *Lieder* were written, then 1842 deserves special mention for the composer's sudden outpouring of chamber music, including three string quartets (Op. 41), a piano quintet (Op. 44), and a piano quartet (Op. 47). Commentators have long attributed this sudden turn to writing in larger-scale forms to the advice of his wife, Clara, whom he belatedly married two years earlier. The same traits—a youthful but passionate sense of inventiveness and poeticism—imbue most of Schumann's works of this era, though of course the models of earlier masters left their imprint on his particular style of quartet-writing. This was especially true of Beethoven, whose music Schumann studied at length before the composition of Op. 41. Perhaps the chief difference was that, by this time, the maturing string quartet, and chamber music more broadly, were as much an enterprise for private entertainment as for public exhibition.

The middle quartet within the Op. 41 set of three begins with a monothematic movement (a trait commonly associated with Haydn). The style is lyrical, almost pastoral, as the first violin relinquishes the theme to share fragments of it with the second violin and viola. Such imitative textures persist in the stormy development: the writing is even more motivic, breaking up the theme into its basic constituents, then developing them in various keys. The recapitulation of the opening theme, now restated in its entirety, is sudden but the movement's unusual brevity makes this less surprising than it might be. *Andante quasi Variazioni* begins with a 12/8 theme in A flat major. The rhythmic play of the first variation gives way to a second in which the first violin regains the spotlight. The return of a more imitative texture heralds a showy *Molto più lento* variation, replete with double-stopping from the upper strings. The tempo picks up (*Un poco più vivace*) before the return of the

opening theme and a coda. The *Presto* scherzo relocates to the dominant minor (C minor), though the variety of keys and virtuosity across the ensemble makes this fleeting section feel positively joyful; the march-like opening to the trio (in C major) is equally deceptive for the tone remains playful both here and, once the scherzo is heard again, in the coda. Cast in sonata form, the *Allegro molto vivace* finale is characterised by its changes of tempo, its imitative textures, and a euphoric, fanfare-like ending.

### Antonín Dvořák – *String Quartet No. 10 in E flat, Op. 51 (B92) Slavonic* (1878–79)

- I. Allegro ma non troppo
- II. Dumka (Elegia): Andante con moto – Vivace
- III. Romanza: Andante con moto
- IV. Finale: Allegro assai

Traditionally, the mid-to-late 1870s are seen as a transitional phase in Dvořák's creative life, marked by the structural balance of such works as the String Quartet No. 7, a growing preference for developing variation, influenced by Johannes Brahms, and ever clearer references to folk music. It is no coincidence, either, that Dvořák found greater critical and commercial success around this time: in 1874 he was awarded a stipend from the Ministry of Education in Vienna, whose advisers included Brahms and the aesthetician Eduard Hanslick; and its renewal in 1877 established an important connection with Brahms's publisher, Simrock. Indeed, the popularity of Dvořák's colourful 'Slavonic' works during the same decade—especially the *Slavonic Dances* but also the *Moravian Duets*, the *Slavonic Rhapsodies*, and so forth—prompted Simrock to demand works of a similar ilk. Jan Becker of the Florentine Quartet had also requested from Dvořák a work of Czech inspiration, and so the 10th (of his 14) string quartets was begun on Christmas Day, 1878 and completed in the spring.

Folk-dance rhythms, then, permeate the sonata-form first movement of Op. 51, even though the opening lilts along more calmly under the cello's lead. The unmistakable Slavonic air is clearest once the development section draws to a close, i.e. at the start the recapitulation, though the opening theme returns at the very end of the movement. This competition between the sometimes superficial allure of folk music and Dvořák's individually rich part-writing continues in the second movement. Its title, *Dumka*, betrays the movement's sudden changes in sensibility and tempo. (The original Ukrainian term denoted an epic, sometimes reflective ballad, but took on a less precise meaning after its introduction to classical music—by Dvořák—in the late nineteenth century.) Contrast is duly provided by a poignant opening melody coupled, later, with a cross-rhythmic *furiant*. The 'proper' slow movement is in B flat major. Dvořák's lush textures characterise this *Romanza*, in contrast to the finale's familiar, if more imitative, approach to reconciling eclectic dance forms (now a two-step *skačňá*) with traditional sonata form.