

Classical Music at Kings Place

- Mon 20 Dec** **Christmas at Kings Place**
Hall One, 7.30pm Ivor Setterfield & Barts Chamber Choir
Noël – A Ceremony of Carols
- Tue 21 Dec** **Christmas at Kings Place**
Hall One, 7.30pm Ivor Setterfield & New London Singers
Noël – Seasonal Music from Britain & France
- Wed 22 Dec** **Christmas at Kings Place**
Hall One, 7.30pm Orchestra of St John's – Handel's *Messiah*
- Thu 23 Dec** **Christmas at Kings Place**
Hall One, 7.30pm Orchestra of St John's – Christmas Concert
- Fri 31 Dec / Sat 1 Jan** **New Year at Kings Place / Mozart Unwrapped**
Hall One, 6pm (Fri) Orchestra of the Age of Enlightenment
Hall One, 1pm (Sat) plays Mozart – with Sophie Bevan (soprano)
Kristian Bezuidenhout (piano)
& Jonathan Cohen (conductor)
- Thu 6 Jan** **Mozart Unwrapped – Week 1**
Sir Colin Davis conducts Mozart
Aurora Orchestra with Fflur Wyn (soprano)
& Thomas Gould (violin)
- Sun 9 Jan** **London Chamber Music Series**
Raphael Wallfisch (cello) & John York (piano)
- Thu 13 Jan** **London A Cappella Festival 2011**
Shades of East: Hertfordshire Chorus
- Sun 16 Jan** **London Chamber Music Series**
Marmara Piano Trio

Exhibitions

- until 24 Dec** **William Pye**
Pangolin Water Sculptures
- starts 11 Jan** **Lynn Chadwick**
Pangolin The Couple
- until 21 Jan** **Albert Irvin RA**
Kings Place Gallery The Complete Prints
- until 21 Jan** **Spoilt for Choice**
Kings Place Gallery Prints from Advanced Graphics London

First Concert in the New Year

Sunday 9 January 2011
Hall One 6.30pm

Raphael Wallfisch (cello) & John York (piano)

Rubbra Sonata No. 1 in D minor, Op. 109
Alan Mills *Song & Dance* for solo cello (World première)
Franck (arr. Delsart) Violin Sonata in A (arr. for cello & 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 please contact: **Neil Johnson**, Executive Chairman – 55 Beardsley Way, London W3 7YQ
neil@londonchambermusic.org.uk / www.londonchambermusic.org.uk

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 19 December 2010

LONDON CHAMBER MUSIC SERIES

Allegri Quartet
with Vicci Wardman (viola)

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Allegri Quartet with Vicci Wardman (viola)

Hall One 6.30pm

Ofer Falk	violin
Rafael Todes	violin
Dorothea Vogel	viola
Katherine Jenkinson	cello

PROGRAMME

Joseph Haydn (1685-1750)
String Quartet in A, Op. 20 No. 6 (Hob III:36)

Anthony Payne (b. 1936)
String Quartet No. 2 (World première)

INTERVAL (20 minutes)

Johannes Brahms (1833–1897)
String Quintet No. 2 in G, Op. 111

The **Allegri Quartet** is Britain's longest running chamber music ensemble, sustained over six decades by successive generations of the finest international performers. Its reputation for distinctive and stimulating interpretations is rooted in tradition, yet alive to contemporary trends. A commitment to refreshing the repertoire has led the Allegris to give more than 60 world premières since 1964, including specially commissioned pieces by leading composers such as James MacMillan, Jonathan Harvey and Colin Matthews. The Allegri Quartet also plays a key role in training the next generation of string and chamber music players, and enjoys long-standing teaching residencies at Durham University, and the Universities of East Anglia, Nottingham, Bangor and Middlesex. Allegri projects include the World première of a new commission by Anthony Payne (in tonight's concert) and a complete cycle of Beethoven's string quartets over two seasons (2010–2012) at Kings Place, London and the Holywell Music Room, Oxford.

Vicci Wardman has been Principal Viola of the Philharmonia Orchestra since 2001 where she performs regularly with the world's great conductors and soloists. In 1986 she was a string finalist in the BBC 'Young Musician of the Year'. As a multi-award winning student at the Royal Northern College of Music, Vicci became a founder member of the Sorrel Quartet in 1987 with whom she made many prize-winning Chandos recordings and enjoyed an international career. She is regularly invited as guest principal in orchestras such as the English Chamber Orchestra, the Orchestre Revolutionnaire et Romantique and the London Philharmonic. She is a member of the critically acclaimed Eroica Quartet. Vicci gives classes at the Royal College of Music and the Royal Academy of Music and teaches privately at home.

Joseph Haydn – String Quartet in A, Op. 20 No. 6 (Hob III:36) (1772)

I. Allegro di molto e scherzando
II. Adagio
III. Menuet
IV. Fuga con tre soggetti

Haydn's first quartets were composed over three distinct periods: ten early works for Baron Fürberg (c. late 1750s), Opp. 9, 17 and 20 (c. 1769–72), and Op. 33 (1781). Their cumulative effect was to expand the quartet's dimensions drastically, while refining the 'sonata' style (as it was known, as distinct from the 'theatrical' or 'orchestral' styles). As such, Haydn set forth a recognisable quartet aesthetic in terms of its resourcefulness and technique: the string quartet came of age. The c. 1770 group to which this evening's work belongs, for example, established a four-movement form that would soon become familiar: two fast movements framing a slow movement and a minuet, albeit not yet always in this order. It is no coincidence that the same group is also an important example of Haydn's Sturm und Drang manner, a phrase conventionally translated as 'storm and stress'. This late 18th-century movement towards greater emotional expression in the arts is represented most famously in music by Haydn's vocabulary of syncopations, leaps and articulated passages—in much the same way as in slightly earlier musical depictions of furies in Viennese stage works. New dramatic contrasts of key, texture, dynamics and range also became common: four of the Opp. 9, 17 and 20 quartets are in minor keys while, unusually, three of the six quartets that make up the Op. 20 set (including this evening's) have fugal finales.

Haydn's mature Viennese style is evident in this A-major quartet, the last of the 'Sun' quartets (nicknamed on account of the rising sun emblem printed on its first editions). The first violin shines in the opening movement, its pert melody contrasting with a later subsidiary subject that calls also upon the second violin. The expressive development explores more remote areas of harmony, though it is codetta, and the first violin once again, that captures the attention with its double-stopping (playing two strings at once) in the final few bars. The *Adagio* is in an unusual form: after its aria-like theme is announced, it returns twice in embellished form. Naturally, the minuet and trio are more straightforward. Whereas the minuet's opening theme is angular, the central trio is shifted to a lower register: the first violin has a melody played *sotto voce* (literally, 'under voice') on the G string in the latter, accompanied by the lower strings on their lowest strings. The finale is marked *Fuga con tre soggetti*—a fugue with three subjects. Today, we might think of the movement as a double fugue with one countersubject. Either way, its inventiveness of texture, resources and form perfectly encapsulates Haydn's new quartet style.

Anthony Payne – String Quartet No. 2 (World première)

Born in London in 1936, Anthony Payne read music at Durham University. Thereafter, he went through a period of creative uncertainty and began a career as a freelance musicologist, journalist and lecturer, writing authoritative studies of Arnold Schoenberg and Frank Bridge. Payne cultivated his personal compositional language in the mid 1960s, since when his reputation has grown steadily: he has received commissions from many important soloists and organisations, and in 1985 was one of the select few chosen by the BBC to compose a piece in celebration of European Music Year (*Spirit's Harvest*). In 1990, the orchestral work *Time's Arrow* was premiered at a Prom given by the BBC Symphony

Orchestra. More recently, he completed 'an elaboration on the sketches of Elgar's Third Symphony', a project hailed by critics as the musical event of the decade. Payne's command of large orchestral forces is only one aspect of his rich talent: his chamber works, especially *A Day in the Life of a Mayfly* (written for The Fires of London) are performed frequently, while his vocal and choral settings reveal the breadth of his literary knowledge and sensitivity to language.

32 years after composing his First String Quartet (for the Chilingirian Quartet), Payne returned to the genre at the invitation of this evening's performers. In common with many of his pieces, it is written in a single movement. The composer admits it is quite difficult to write about the piece: there is no poetic aura as such, nor an autobiographical angle to cite. Instead, the work is simply 'pure structure'. This was the inspiration, hence the 'hell for leather' opening—the composer's words again—in which each instrument is given a bow in the form of a long musical sentence. Once these are complete, a slow section balances the musical argument. If, at this point, a ternary form might be expected to unfold (that is, for the return of the 'A' section to complete an A-B-A model), then the extended coda that actually follows is its substitute. In any case, its aesthetic is intended to be quite different. As Payne describes: 'emotionally, the ending evaporates into space.

Johannes Brahms – String Quintet No.2 in G, Op. 111 (1890)

I. Allegro non troppo, ma con brio
II. Adagio
III. Un poco allegretto
IV. Vivace ma non troppo presto

Both of Brahms's string quintets (Opp. 88 and 111) emulate Mozart's scoring for the same medium: two violins, two violas and cello. The richness of the additional viola chimes particularly well with Brahms's chamber writing. For in an age that increasingly defined musical progress in terms of the symphony orchestra, Brahms did most to revive the refined, intimate sphere of chamber music in the late 19th century. At the same time, the core of his chamber music centres not on string quartets—he wrote only three—but rather trios, quintets and sextets. Separated by eight years, Brahms's string quintets were written in the fashionable resort of Bad Ischl, high in the Austrian Alps, where he chose to spend several of his summers.

The Op. 111 quintet owes a debt to the Fifth Symphony, whose sketches led directly to the quintet's first movement. This helps explain the contrast between the richly textured accompaniment and the orchestrally conceived cello at the opening of the quintet. Drawing on the waltz style, the distinctly Viennese second subject is more straightforward, and the movement then unfolds in the expected sonata form, the exposition of these two themes followed by their development and recapitulation. The D-minor *Adagio* is more introspective. The first viola is perhaps its most important instrument, leading us to the return of the central theme after free variations upon that melody have come to an end. The third movement shifts to the tonic minor (G minor) to begin with, reverting to G major in the 'sandwiched' trio section. The scherzo revisits the waltz, albeit punctuated by Brahms's unsettling rhythmic play; the trio alternates duets for the violins and violas. The finale, a sonata-rondo, is an outlet for the composer's fondness of gypsy music, as the final czardas well attests.