

## Classical Music at Kings Place

<b>Sun 30 Jan</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Allegri Quartet: The Complete Beethoven Quartets – 1
<b>Thu 3 Feb</b> Hall One, 7.30pm	<b>Tasmin Little &amp; Friends: Violin Journeys</b> Partners in Time: A recital by Tasmin Little & John Lenehan
<b>Fri 4 Feb</b> Hall One, 7.30pm	<b>Tasmin Little &amp; Friends: Violin Journeys</b> From the Devil to the Dance
<b>Sat 5 Feb</b> Hall One, between 11am and 2.30pm Hall One, 7.30pm	<b>Tasmin Little &amp; Friends: Violin Journeys</b> Workshop for Strings / Masterclass with Tasmin Little / Family Concert Chamber Music with Tasmin Little & Friends
<b>Sun 6 Feb</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Charles Owen & Katya Apekisheva Piano Duo
<b>Sun 13 Feb</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Dante Quartet
<b>Thu 17 Feb</b> Hall One, 7.30pm	<b>Celebrating Grainger 2011</b> The Harmonius Songsmith: Grainger's World in Song
<b>Fri 18 Feb</b> St Pancras Rm, 6pm Hall One, 7.30pm	<b>Celebrating Grainger 2011</b> Percy Grainger and the Pianola Wind Band Spectacular
<b>Sat 19 Feb</b> Hall Two, 1.30pm Hall Two, 2.30pm St Pancras Rm, 4.45pm Hall One, 7.30pm	<b>Celebrating Grainger 2011</b> Room-music Gems Sing Grainger! Experimenting with Grainger: The Electric Eye Tone and the Theremin East Meets West: An Extravaganza

## Exhibitions

<b>starts 28 Jan</b> Kings Place Gallery Kings Place Gallery Kings Place Gallery	<b>Keith Pattison: 'No Redemption'</b> – 1984 Easington Colliery Miners' Strike <b>Angela Hughes</b> – Transitions <b>Norman Cornish</b> – The Narrow World of Norman Cornish
<b>until 26 Feb</b> Pangolion	<b>Lynn Chadwick</b> The Couple

## Next Sunday

**Sunday 6 February 2011**  
**Hall One 6.30pm**

### Charles Owen & Katya Apekisheva Piano Duo

**Milhaud** *Scaramouche* Suite, Op. 165b  
**Rachmaninov** – Suite No. 1, Op. 5 *Fantaisie Tableaux*  
**Ravel** *La Valse*  
**Stravinsky** *The Rite of Spring*

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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Every Sunday **Rotunda** is pleased to offer a great supper deal for the  
LCMS concert. For just **£9.95**, between 4pm and 6.30pm you can enjoy  
a staple of British cuisine before taking your seat and enjoying the show.

**This week's dish:** Aromatic Texel lamb tagine, herb cous cous

Our Café, Restaurant and Bar opening hours are:

GREEN & FORTUNE

**Green & Fortune Café** 7.30am to 7.30pm  
**Rotunda Restaurant** 12pm to 11pm  
(last orders by 10.30pm)  
**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 30 January 2011**

**LONDON CHAMBER MUSIC SERIES**

**Allegri Quartet**

**The Complete Beethoven Quartets 1**

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

## LONDON CHAMBER MUSIC SERIES

### Allegri Quartet

## The Complete Beethoven Quartets 1 Hall One 6.30pm

<b>Ofer Falk</b>	violin
<b>Rafael Todes</b>	violin
<b>Dorothea Vogel</b>	viola
<b>Katherine Jenkinson</b>	cello

## PROGRAMME

**Ludwig van Beethoven** (1770–1827)  
**String Quartet in F, H34**

**Dmitri Shostakovich** (1906-1975)  
**String Quartet No. 1 in C, Op. 49**

**INTERVAL** (20 minutes)

**Ludwig van Beethoven**  
**String Quartet in F, Op. 59 No. 1** *Razumovsky*

The **Allegri Quartet** is one of the oldest British chamber ensembles in existence, going back to its foundation in 1953 by Eli Goren, James Barton, Patrick Ireland and William Pleeth. With a packed schedule for the 2010/11 season, highlights include the première of a new commission by Anthony Payne and a complete cycle of Beethoven’s string quartets at Kings Place in London and the Holywell Music Room, Oxford, tonight’s concert being the first in the cycle.

The Allegri’s most recent recordings include the Mozart Quintets in G minor and C major with ex-Allegri Violist, Prunella Pacey, plus the re-release in 2009 of Peter Fribbins’s Clarinet Quintet with James Campbell and two works by Michael Stimpson: Robben Island (written to commemorate the 10th anniversary of the release of Nelson Mandela) and a piece for piano quintet and tenor based on *As I Walked Out One Midsummer Morning* by Laurie Lee. These recording of new works reflect an ongoing commitment to contemporary music that has led the Quartet to première more than 60 works since 1964, including pieces by well-known composers such as Alexander Goehr, Jonathan Harvey, James Macmillan, Colin Matthews, Edmund Rubbra and John Woolrich.

The Allegri Quartet enjoys collaborating with other artists and has worked with a raft of outstanding performers including Jack Brymer, Clifford Curzon, Annie Fischer, Dame Thea King, John Ogden, Gervase de Peyer and Colin Carr. It has also appeared at numerous international festivals including Aldeburgh, Edinburgh, Prague Spring, Berlin, Hong Kong and Stavanger.

The members of the Allegri Quartet are increasingly in demand for their teaching, with residencies at the universities of Durham, Middlesex, Nottingham, Bangor, East Anglia and Oxford with which the Quartet has enjoyed long-standing relationships thanks to the generous support of the Radcliffe Trust. The Quartet also has an interesting association with the Newark School of Violin Making, giving feedback to young luthiers on their work and performing on a selection of the finest instruments produced each year.

**Ludwig van Beethoven – String Quartet in F, H34** (1801–02)

I. Allegro moderato  
II. Allegretto  
III. Allegro

This rarely heard string quartet is in fact Beethoven’s arrangement of his Piano Sonata in E major, Op. 14, No. 1 (1798). As such, it falls between the first two periods of Beethoven’s quartet-writing: his seminal set of six Op. 18 quartets, composed between 1798 and 1800, were his first in the medium, exploring the structural implications of the sonata principle in terms of the harmonies employed and how each instrument within the quartet is approached; the second period spans the decade starting around 1804 and begins with the ‘Razumovsky’ quartets (discussed below). Beethoven’s stature duly grew in competition with Haydn (whose Opp. 76/77 sets of quartets has been produced in recent years) and Mozart (who had died only a decade earlier), not to mention the influence of Haydn’s friend Dittersdorf, Johann Stamitz, and other now obscure composers such as the Bohemian Rosetti and the Viennese Asplmayr. Yet, each of Beethoven’s innovations transformed the way in which the string quartet would be understood.

Why Beethoven transcribed his E-major piano sonata for string quartet is something of a mystery. We do know that when it was published by Breitkopf und Härtel in 1802, its dedicatee was one Baroness Josefine von Braun, the wife of the future leaseholder of the Theater-an-der-Wien. (Three years later, Beethoven’s *Fidelio* would be staged there.) Full of dialogue between parts, the piano sonata certainly lends itself to arrangement, even if Beethoven had earlier railed against the vogue of arranging such keyboard works for strings. The opening movement, indeed, has a quartet-like sense of imitation and development across it various registers. The second subject is transposed to C major (from the sonata’s B major), but of course loses none of it delightful chromaticism as a result. The *Allegretto* plays with our expectations as the F minor principal section, left unresolved, suddenly gives way to a major-mode trio passage whose influence is felt in the coda. A spirited rondo, full of rhythmic vitality, brings the work to a close.

**Dmitri Shostakovich – String Quartet No. 1 in C, Op. 49** (1938)

I. Moderato  
II. Moderato  
III. Allegro molto  
IV. Allegro

Shostakovich’s relationship with the Soviet authorities had several highs and lows. In a 1936 Pravda article the composer was attacked for the ‘decadent’ production of his opera *Lady Macbeth of Mtsensk*. In response, he went on to give the premiere of his successful Op. 40 cello sonata with Viktor Kobatsky and returned to favour with the Fifth Symphony (1937) and the quartet heard this evening. The political mode of cultural control, while unyielding, was enacted differently during the war: Shostakovich’s Seventh Symphony (1941), dedicated to the city of Leningrad in defiance of the German siege, did much to lift morale, after all. Yet, only a few years later, Shostakovich, along with Sergei Prokofiev, Aram Khachaturian and others, were again denounced, this time as ‘formalists’.

Within this history of music and politics there is a link to Shostakovich’s ideas on public and private composition. He found solace in instrumental music, which belonged, if conceptually, to the former category. On the First String Quartet, for example, Shostakovich explained: “I began to write it without any particular idea or feeling in mind, and thought nothing would come of it. The quartet is one of the hardest musical mediums. I wrote the first page as a sort of exercise in quartet form, without any thought of completing it. But then the piece took hold of me and I completed it very quickly. One shouldn’t look for any great depth in this first quartet. I’d call it a ‘springtime’ work.”

Such modesty vindicates the simple pleasure that is to be gained from the quartet, though this ‘relaxed’ feel can be deceptive. The first movement is in sonata form, the first subject tranquil in temperament, the second distinguished by its wonderful *glissando* accompaniment from the cello. A folk-tinged theme, introduced by the viola, dominates the second movement. Again marked *Moderato*, the form—a set of variations—and character of the music is quite different. The *Allegro molto* begins as a scherzo in C sharp minor. The viola ostinato (the rapidly repeated note) disappears during a memorable trio in F sharp major, which is typically sandwiched between the two scherzos. This lively spirit persists in Shostakovich’s *Allegro* finale, a rhythmically varied movement whose second subject pairs together the lower strings in opposition to the two violins.

**Ludwig van Beethoven – String Quartet in F, Op. 59 No 1** *Razumovsky* (1806)

I. Allegro  
II. Allegretto vivace e sempre scherzando  
III. Adagio molto e mesto  
IV. Theme russe: Allegro

The ‘Razumovsky’ quartets named so because of their dedication to Count Andrey Razumovsky, who commissioned the set in late 1905. Razumovsky was a keen quartet player, but more importantly, he was also the Russian ambassador to the Imperial Court in Vienna at the turn of the nineteenth century. This explains the Beethoven’s obliging use of a *Thème russe* (Russian theme) in the fourth movement of this quartet and again for the second movement of Op. 59, No. 2. Both melodies were taken from a collection published in 1790 by Johann Gottfried Pratsch [Ivan Prach]. Reportedly, bewildered reactions met the quartets: performers could not fathom the rhythmic ‘drumming’ in the second movement of Op. 59, No. 1, for example. The chief difference between Beethoven’s second period of quartet-writing (his first is discussed above) is two-fold: his style at this time was even further removed from Classical models of structure (especially length), texture and intensity; and the sheer difficulty of the music meant that only the most accomplished professionals of the time could perform it.

The monumental opening movement begins with a melody from the cello that travels through the registers until, eventually, its reaches the upper positions of the first violin. Though the music unfolds in a broad sonata form, it is not altogether easy to follow: the exposition outlines a group of themes (the second in C major, announced by the first violin) and returns at its conclusion to the first theme, while the vast development includes a fugal exposition of its own (the second violin begins this brilliant succession of imitative entries). The recapitulation begins discreetly, too, the cello subtly reintroducing the first theme beneath a scale from the first violin. The aforesaid *Allegretto vivace e sempre scherzando* develops the ingenious counterpoint of the first movement. The strange ‘monotonal’ subject for cello points to the composer’s different focus. As the individual instruments answer one another, abrupt harmonic changes, coupled with another collection of varied themes, make for an ambiguous structure. (To be specific, it can be interpreted either as a scherzo with two trios or as being in modified sonata form.)

The F-minor slow movement—another cast in a tripartite form—has an introspective, lamenting theme heard on the first violin then the cello. That the second theme is also both angular in design and belongs to the minor mode (now C minor) gives the movement its particularly downbeat, if meditative, feel. A virtuosic display from the first violin, concluding with a trill, signals an introduction to the finale. Here, the Russian theme is finally heard, initially on the cello. As mentioned, Beethoven ‘borrowed’ this theme, but in doing so doubled its speed and lifted its tonality from minor to major. Again there is a second subject, this time lyrical by contrast and entrusted to the second violin. Later, Beethoven slows the folk melody drastically, using it as a prelude to a short-lived *Presto* passage to re-affirm the quartet’s ‘home’ key of F major.