

Classical Music at Kings Place

Thu 17 Mar Hall One, 7.30pm	Sonia Wieder-Atherton (cello) Chants juifs (Jewish Songs)
Fri 18 Mar Hall One, 7.30pm	Sonia Wieder-Atherton (cello) Monteverdi's Madrigals and Scelsi's <i>Trilogia</i>
Sat 19 Mar Hall One, 7.30pm	Sonia Wieder-Atherton (cello) <i>d'Est</i> in Music
Sun 20 Mar Hall One, 6.30pm	London Chamber Music Series The Turner Ensemble – Concert 3
Wed 23 Mar Hall One, 7.30pm	Heinz Holliger: In Profile Souvenirs and Fairytales
Thu 24 Mar Hall One, 7.30pm	Heinz Holliger: In Profile Darkness and Infinity
Fri 25 Mar Hall One, 7.30pm	Heinz Holliger: In Profile Fantasies and Journeys
Sun 27 Mar Hall One, 6.30pm	London Chamber Music Series Kodály Quartet
Sun 3 Apr Hall One, 6.30pm	London Chamber Music Series Philippe Graffin (violin), Marisa Gupta (piano) & Catherine Beynon (harp)
Wed 6 Apr Hall Two, 7pm	OAE: Baroque. Contrasted. Baroque from Stratch
Thu 7 Apr Hall One, 6.45pm	OAE: Baroque. Contrasted. Baroque Winds
Thu 7 Apr Hall One, 8.45pm	OAE: Baroque. Contrasted. Baroque Strings

Exhibitions

starts 9 Mar
Pangolin London

Beast

starts 11 Mar
Kings Place Gallery

Alan Davie RA: *Boom boom*
Paintings and works on paper

Helen Baker: *Red Rag* Paintings

Next Sunday

20 March 2011

Hall One 6.30pm
The Turner Ensemble – Concert 3
(LCMS Ensemble in Residence)

Brahms Quintet for clarinet and strings in B minor, Op. 115
Schubert String Quintet in C, D956

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
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ChamberStudio organises high-level chamber music masterclasses for up-and-coming post-college chamber groups every Sunday afternoon 2.30pm to 6pm at Kings Place, given by eminent chamber musicians from the UK and abroad.

Observers are welcome with no charge, and you can move quietly in and out at any time. Information about the masterclasses can be found on our website www.chamberstudio.org. Please let us know if you wish to observe so that we can plan for numbers accordingly. You can use the 'Contact Us' tab on the website or leave a message on 020 7193 4377.

GREEN & FORTUNE
ROTUNDA

OPENING HOURS

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

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

This week's dish:
Steak and kidney pie

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

Sunday 13 March 2011

LONDON CHAMBER MUSIC SERIES

**Allegri Quartet: The Complete
Beethoven Quartets – 2**

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

LONDON CHAMBER MUSIC SERIES

Allegri Quartet: The Complete Beethoven Quartets – Concert 2

Pre-Concert Talk, St Pancras Room 5pm

‘Beethoven, Shostakovich and the Language of Tribulation’

In the first of a series, **Robert Hanson** introduces the Allegri Quartet’s Beethoven and Shostakovich cycle at Kings Place and suggests ways of hearing this extraordinary music with live illustrations provided by the Allegris.

Allegri Quartet Hall One 6.30pm

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

PROGRAMME

Ludwig van Beethoven (1770–1827)
String Quartet in F, Op. 18 No. 1

Dmitri Shostakovich (1906–1975)
String Quartet in F, Op. 73

INTERVAL (20 minutes)

Ludwig van Beethoven
String Quartet in E minor, Op. 59 No. 2
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 second 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 recordings 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, Bangor, Nottingham, 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, Op. 18 No. 1 (1798–99)

I. Allegro con brio
II. Adagio affettuoso ed appassionato
III. Scherzo: Allegro molto
IV. Allegro

The six Op. 18 quartets were Beethoven’s first in the medium. In this set of quartets alone, the composer’s most significant achievements were to introduce new harmonic areas within and between movements and to include more detailed work in counterpoint. Exploring the structural implications of the sonata principle, these formal and tonal innovations went hand-in-hand with a new approach to part-writing that put the instruments on a more equal footing. Beethoven’s stature duly grew in competition with Haydn, whose Opp. 76/77 sets had been produced within the last three years, and Mozart, who had died only a few years earlier—not to overlook the influence of Haydn’s friend Dittersdorf, Johann Stamitz and other now obscure composers such as the Bohemian Rosetti and the Viennese Asplmayr. But it was Beethoven’s ingenuity that transformed the way in which the string quartet would be understood.

Op. 18, No. 1 was actually the second quartet Beethoven wrote, after No. 3. (The sequence of a published opus was decided on commercial rather than musicological grounds.) Its restrained *Allegro con brio* entrusts a chirpy opening figure to the whole ensemble; the same melody is reprised, and its developmental potential seized upon, in a more dramatic central section. The haunting slow movement, in D minor and marked *Adagio affettuoso ed appassionato*, was allegedly inspired by the vault scene in *Romeo and Juliet*. Its tragic beauty rests on the sustainment and dovetailing of its utterly simple melody, heard at the outset. Despite occasional glimmers of hope, the greater effect is provided by the perpetual development of this same theme: its dynamic and textural contrasts later on—loud and accented then softer with melodramatic interjections from the lower strings—vitalise the movement. The *Allegro* finale is an energetic conclusion that exhibits Beethoven’s mastery of tight motivic working and closely imitative textures. It is more typical (compared to its immense neighbouring movement) but still strives to extend the potential of its form.

Dmitri Shostakovich – String Quartet No. 3 in F, Op. 73 (1946)

I. Allegretto
II. Moderato con moto
III. Allegro non troppo
IV. Adagio
V. Moderato

Shostakovich’s relationship with the Soviet authorities had several highs and lows. In a 1936 Pravda article, for example, 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). This 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, had done much to lift morale, after all. Yet only a few years later, Shostakovich, along with Sergei Prokofiev, Aram Khachaturian and others, were denounced again, 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 to him belonged, if only conceptually, to the former category. It is ironic, then, that the Op. 73 quartet was withdrawn soon after its premiere by the Beethoven Quartet, even though it has managed to keep a firm place in the repertory today. Its sonata-form opening movement is full of sharp, theatrical contrasts typical of Shostakovich and reflected in the variation between its characterful and *pianissimo* subjects. Thereafter the music is more ‘learned’ (hence the double fugue development) before the recapitulation and coda

unfold largely as expected. *Moderato con moto* goes one better than the *Allegretto* by setting forth three themes: an ostinato from the viola accompanies the first from the violin; the register shifts downwards for the second, the cello now accompanying the viola; and a soft, *staccato* third theme is juxtaposed by the return of the original melody to shape the movement’s loose rondo pattern.

The same form is employed more conventionally in the third movement, marked *Allegro non troppo*: a pair of jauntily rhythmed melodies, joined by an eccentric march-like third theme, are interspersed by further contrasting episodes. The slow movement is a more profound musical statement. Lamenting interplay between the instruments gives the movement its heartfelt sensibility, which persists until the finale, following without a break. The cello is a pivot between the two movements as it softly announces the *Moderato*’s opening theme before giving way to the first violin. Two further themes are introduced, the final one cello-led once more but now in a quite different, parodic mode. The brooding *Adagio* infiltrates the discourse towards the end of the quartet, its characteristic motifs making a fleeting, often fragmentary return.

Ludwig van Beethoven – String Quartet in E minor, Op. 59 No. 2 Razumovsky (1806)

I. Allegro
II. Molto adagio
III. Allegretto
IV. Finale: Presto

The ‘Razumovsky’ quartets are so called because of their dedication to Count Andrey Razumovsky, who commissioned the set in late 1805. 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 19th century. This explains the Beethoven’s obliging use of a *Thème russe* (Russian theme) in the third movement of this quartet and again for the fourth movement of Op. 59, No. 1. Both melodies were taken from a collection published in 1790 by Johann Gottfried Pratsch [Ivan Prach]. Reportedly, bewildered reactions met the quartets, their performers unable to 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 twofold: 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 dramatic chordal opening to Op. 59, No. 2 sets the scene for a movement that, despite the odd flash of lyricism, is highly imitative and brooding. Unusually, E minor and F major are the principal key areas of the exposition, with diminished harmonies a bridge between the two. The *Molto adagio* is in the tonic major (E major): poignant, sustained notes gradually give way to thematic material laced with distinctive dotted rhythms, though the drawn-out intensity of the earlier material is never far away. The *Allegretto* scherzo and trio that follow are a complete contrast. The scherzo’s disorientating syncopations are a prelude to the trio’s statement of the popular Russian theme, ‘Slava bogu’. (Rimsky-Korsakov, Mussorgsky and Tchaikovsky are three of many other composers who were also to quote the tune in their works.) First heard on the viola, it is shared with the cello then transposed to the high registers of the first violin, always heard alongside a busy triplet figure in accompaniment. Beethoven’s *Presto* finale is cast in sonata-rondo form, that is, with an energetic principle theme and a galloping accompaniment interspersed by a series of more contrapuntal episodes.