

Classical Music at Kings Place

Sun 13 Feb Hall One, 6.30pm	London Chamber Music Series Dante Quartet
Thu 17 Feb Hall One, 7.30pm	Celebrating Grainger 2011 The Harmonius Songsmith: Grainger's World in Song
Fri 18 Feb St Pancras Rm, 6pm Hall One, 7.30pm	Celebrating Grainger 2011 Percy Grainger and the Pianola Wind Band Spectacular
Sat 19 Feb Hall Two, 1.30pm Hall Two, 2.30pm St Pancras Rm, 4.45pm Hall One, 7.30pm	Celebrating Grainger 2011 Room-music Gems Sing Grainger! Experimenting with Grainger: The Electric Eye Tone and the Theremin East Meets West: An Extravaganza
Sun 20 Feb Hall One, 6.30pm	London Chamber Music Series Hummel Ensemble
Thu 24 Feb Hall One, 7.30pm	Eesti Fest – curated by Fiona Talkington Vox Clamantis: Da Pacem
Fri 25 Feb Hall One, 7.30pm	Eesti Fest – curated by Fiona Talkington Estonian Piano Orchestra
Sun 27 Feb Hall One, 6.30pm	London Chamber Music Series Trio Zilliacus-Persson-Raitinen
Sun 6 Mar Hall One, 6.30pm	London Chamber Music Series Rosamunde Trio
Wed 9 Mar Hall One, 7.30pm	Mozart Unwrapped – Week 3 'Bella mia fiamma' – Rosemary Joshua sings concert arias with Aurora Orchestra
Thu 10 Mar Hall One, 7.30pm	Mozart Unwrapped – Week 3 Chilingirian Quartet: Mozart String Quartets & Quintets 2

Exhibitions

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

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:
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ChamberStudio organises Sunday afternoon chamber music master-classes at Kings Place for up-and-coming post-college chamber groups, given by eminent chamber players and teachers from the UK and abroad.

Observers are welcome at the sessions. You can move quietly in and out of sessions at any time. If you wish to observe a session, please let us know, so we can plan for numbers accordingly. You can use the 'Contact Us' tab on our website www.chamberstudio.org or leave a message on 020 7193 4377.

GREEN & FORTUNE ROTUNDA

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:
Northumbrian beef casserole

Next Sunday 13 February 2011 Hall One 6.30pm

Dante Quartet

Samuel Barber
String Quartet, Op. 11

Joseph Haydn

String Quartet in G minor,
Op. 74 No. 3 (Hob III:74) *Rider*

Franz Schubert

String Quartet in G, D887

Next Sunday 13 February 2011 Limehouse Room & Wenlock Room

2.30pm–4pm: Christoph Richter
coaching **Cavaleri Quartet**

Haydn String Quartet Op 76, No 4 *Sunrise*

2.30pm–4pm: Simon Rowland-Jones
coaching **Steinberg Duo**

Brahms Violin Sonata No. 3 in D minor, Op. 108

4.30pm–6pm: Christoph Richter
coaching **Steinberg Duo**

Brahms Violin Sonata No. 3 in D minor, Op. 108

4.30pm–6pm: Simon Rowland-Jones
coaching **Marsyas Trio**

Haydn Flute Trio No. 28 in D, Hob. XV:16

marsyastrio.com
cavaleriquartet.com
www.steinbergduo.com

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

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

Sunday 6 February 2011

LONDON CHAMBER MUSIC SERIES

Charles Owen & Katya Apekisheva (Piano Duo)

Presented in partnership with the London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Charles Owen & Katya Apekisheva (Piano Duo)

Hall One 6.30pm

PROGRAMME

Darius Milhaud (1892-1974)
Scaramouche, Op. 165b

Sergei Rachmaninov (1873-1943)
Suite No. 1, Op. 5 Fantaisie-tableaux

Maurice Ravel (1875-1937)
La Valse

INTERVAL (20 minutes)

Igor Stravinsky (1882-1971)
The Rite of Spring

Katya Apekisheva is one of Europe’s foremost pianists, in demand internationally as a soloist and chamber musician. A prize-winner at the Leeds and Scottish piano competitions, Katya has appeared as soloist with many of the world’s leading orchestras including the London Philharmonic, the Philharmonia, the Moscow Philharmonic and the Jerusalem Symphony. She has collaborated with such conductors as Sir Simon Rattle, David Shallon and Alexander Lazarev. Her CD release of Grieg solo piano works this year has received overwhelming critical acclaim. Equally at home as a chamber musician, Katya performs with Janine Jansen, Natalie Clein, Maxim Rysanov and Jack Liebeck among others. In this capacity she is a regular guest at major chamber music festivals around the world. Recent highlights include a tour of the USA with Nicola Benedetti and appearances at Berlin Spectrum Series. This season highlights include a concerto tour of South Africa, a CD release with Jack Liebeck and a Wigmore Hall Recital.

Charles Owen began his musical studies at the Yehudi Menuhin School and continued at the Royal College of Music. He has performed in leading concert halls in Britain and internationally including among others, the Barbican, Queen Elizabeth Hall, Wigmore Hall, the Lincoln Center and Carnegie Hall and Vienna’s Musikverein. As well as his solo recitals Charles has appeared with celebrated orchestras such as the Philharmonia, Royal Scottish National and London Philharmonic. He has collaborated with many outstanding artists including violinists Julian Rachlin, Chloe Hanslip, Jack Liebeck, cellists Natalie Clein, Adrian Brendel and Guy Johnston and the Wihan, Vertavo and Vogler quartets. As a solo recitalist and chamber musician he has played for numerous concert societies and established festivals in the UK and internationally. He has a growing discography including cello and piano sonatas by Brahms, Schubert, Rachmaninoff and Chopin, recorded for EMI with Natalie Clein. Charles Owen is a Professor of the Guildhall School of Music and Drama, London.

Darius Milhaud – Scaramouche, Op. 165b (1935-37/39)

I. Vif
II. Modéré
III. Brasileira

Milhaud’s suite for two pianos, *Scaramouche*, is based on incidental music he composed in 1937 for *Le Médecin volant* (*The Flying Doctor*), a play produced in Paris at the Théâtre Scaramouche—hence the title. The composer was later asked by his friend Marcelle Meyer to write a piano duet, for which Milhaud recycled two of his music-theatrical cues to form *Vif* and the ‘mouvement de Samba’ *Brasileira*. *Vif* is bittersweet and mischievous, laden with polytonal allusions yet essentially diatonic; its repetitive harmonic patterns seem to parody children’s songs. The middle section is a march that heralds a varied repeat of the first section. For the gentler middle movement, *Modéré*, Milhaud self-borrowed the overture theme from music he had written for another play, this time Jules Supervielle’s *Bolivar* of 1935-36. This movement revisits the march, now slower, rhythmically dotted and later punctuated by a more lyrical second idea. *Brasileira* is a wonderful samba pastiche that unfolds in an almost symmetrical structure. (Milhaud was well-versed in the style, having written the popular *Saudades do Brasil* in 1921.) Such a patchwork approach to the large-scale form in *Scaramouche* was typical of Milhaud, and while he was hardly proud of the work, at first resisting its publication, it has become one his most successful pieces.

Sergei Rachmaninov – Suite No. 1, Op. 5 Fantaisie-tableaux (1893)

I. Barcarolle: Allegretto
II. La nuit... l’amour: Adagio sostenuto
III. Les larmes: Largo di molto
IV. Paques: Allegro maestoso

Famed for his works for piano, especially the four piano concertos, Rachmaninov wrote two lesser-known suites for piano duet. The early ‘Fantaisie-tableaux’ is the first and is dedicated to Tchaikovsky, who died during the year of its composition and whose influence it bears. The illustrative titles of the four movements are naturally reflected in the music, but also in quotations Rachmaninov included in the score to head each movement. The G-minor *Barcarolle* duly takes lines from Mikhail Lermontov—‘At dusk half-heard the dull wave laps beneath the gondola’s slow oar...’—then paints its scene with introductory arpeggios from one piano, above which fragments of melody are heard from the other. *La nuit... l’amour* (‘Night... Love’) is headed by the first poem in Byron’s narrative sequence *Parisina*—‘It is the hour when from the boughs / The nightingale’s high note is heard...’—describing the fate of a heroine after her love for her husband’s illegitimate son is exposed. Rachmaninov’s nocturne allows the nightingale to sing though the arpeggiated motion and dense textures make for an elaborate, dramatic climax until quietness descends again. *Les larmes* (‘Tears’) returns to G minor, using as its epigraph lines by the Romantic poet Fyodor Tyutchev and drawing inspiration from their mention of Veliky Novgorod’s ancient St Sophia Cathedral, whose bells are heard from the beginning. *Pâques* (‘Easter’) continues this theme by quoting the theologian and poet Aleksey Khomyakov, hence the tolling of bells to accompany the Easter chant of the Resurrection.

Maurice Ravel – La Valse (1919–20, arr. 1921)

Through swirling clouds, waltzing couples may be distinguished. The clouds gradually disperse: one sees a great hall, with a whirling crowd of dancers. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo. Set in an imperial court, about 1855.

So Ravel described *La Valse* (*The Waltz*), his self-styled *poème choréographique*, in the preface to its score. Known principally as an orchestral work, it was in fact commissioned as a ballet by Serge Diaghilev, the impresario and founder of the Ballets Russes. Not until 1951, when George Balanchine used the music for a ballet of the same title, was this original vision fulfilled. For Diaghilev had rejected Ravel’s music out of hand, causing a breach between the two men. *La Valse* nevertheless went on to become a popular orchestral work and was also arranged for two pianos in 1921. Ravel’s original idea—to score a ‘sort of apotheosis of the Viennese waltz’—predated Diaghilev’s commission. As we wrote *La Valse* the composer reworked an earlier piece, simply entitled *Wien*, which he began as early as 1906. In the event, the Viennese waltz was reflected in *La Valse* through music which was at once a tribute and a parody. Its new context, coming after the Great War, lent it further meaning as a comment upon the dissolution of the Habsburg Empire and a world lost forever.

Igor Stravinsky – The Rite of Spring (1913)

Part I: The Adoration of the Earth. Introduction – Auguries of Spring (Dances of the Young Girls) – Ritual of Abduction – Spring Rounds – Games of the Rival Tribes – Procession of the Wise Elder – The Sage – Dance of the Earth;

Part II: The Sacrifice. Introduction – Mystic Circles of the Young Girls – Glorification of the Chosen One – Evocation of the Ancestors – Ritual Action of the Ancestors – Sacrificial Dance (The Chosen One).

The riot that greeted *The Rite of Spring*’s première at the Théâtre des Champs Elysées is the stuff of legend. The work itself deserves much closer analysis, however, not least because of the multiple figures involved in its production. Stravinsky’s ballet in two parts was performed to the choreography of Vaslav Nijinsky and a scenario devised by Nicholas Roerich. Concertgoers were probably as enraged by Nijinsky’s ultra-modern choreography as they were by Stravinsky’s startlingly unpredictable approach to melody, harmony and, in particular, rhythm. Yet *The Rite* is also a decidedly post-Romantic work, its dissonance in one sense quite superficial, given how many ‘borrowed’ folk tunes lurk beneath the surface of the music. And its ‘scenes of pagan Russia’, to quote the subtitle, conclude with a drawn-out ritual in which a young girl dances herself to death—an emotionally gruelling sacrifice of a seemingly emotionless victim. Stravinsky would have none of it, admitting the heritage of only the Lithuanian melody that introduces the work. These and other attempts at revisionism are footnotes to an undoubted masterpiece. Another is that the four-hand version heard this evening was no afterthought: it was in this form that *The Rite* was sketched and first published, the orchestral score following only in 1921.