

## Classical Music at Kings Place

- Sun 1 May**  
Hall One, 6.30pm  
**London Chamber Music Series**  
Fundraising Concert: Chilingirian Quartet, Fields Quartet & Sofya Gulyak
- Thu 5 May**  
Hall One, 7.30pm  
**Seeing is Believing – Aurora Orchestra featuring composer Nico Muhly**  
Motion – Principal Players of Aurora Orch.
- Sat 7 May**  
Hall One, 7.30pm  
**Seeing is Believing – Aurora Orchestra featuring composer Nico Muhly**  
Seeing is Believing – Thomas Gould (e. violin) with Aurora Orchestra / Nicholas Collon
- Sun 8 May**  
Hall One, 6.30pm  
**London Chamber Music Series**  
Allegri Quartet: The Complete Beethoven Quartets – Concert 3
- Thu 12 May**  
Hall One, 7.30pm  
**Goodbye Stalin!**  
Endymion plays Shostakovich & Schnittke: Sonatas, Suite & Piano Quartet
- Fri 13 May**  
Hall One, 7.30pm  
**Goodbye Stalin!**  
Joan Rodgers sings Shostakovich – with Endymion
- Sat 14 May**  
Hall One, 7.30pm  
**Goodbye Stalin!**  
Endymion plays Shostakovich and Schnittke: Piano Quintets
- Sun 15 May**  
Hall One, 6.30pm  
**London Chamber Music Series**  
The Turner Ensemble – Concert 4
- Wed 18 May**  
Hall One, 7.30pm  
**Mozart Unwrapped**  
Keyboard Conversation with Jeffrey Siegel  
The Miracle of Mozart
- Fri 20 May**  
Hall One, 7.30pm  
**Mozart Unwrapped**  
Aurora Orchestra's Opera Night with Dima Bawab (soprano) & Andrew Tortise (tenor)

## Exhibitions

- from 21 April**  
Pangolin London  
*Best of Silver*
- until 21 Apr**  
Kings Place Gallery  
**Alan Davie RA:** *Boom boom*  
Paintings and works on paper  
**Helen Baker:** *Red Rag* Paintings
- from 6 May**  
Kings Place Gallery  
**David Hepher:** *A Song of the Earth* and *the Cry of Concrete* (until 10 June)

## NO CONCERT NEXT SUNDAY

**Sunday 1 May 2011**

**Hall One 6.30pm**

**LCMS Fundraising Concert**

**Chilingirian Quartet, Fields Quartet & Sofya Gulyak (piano)**

**Schumann** Piano Quintet in E flat, Op 44

**Mendelssohn** Octet for strings in E flat, Op. 20

**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](mailto:neil@londonchambermusic.org.uk) / [www.londonchambermusic.org.uk](http://www.londonchambermusic.org.uk)



**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](http://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**

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.

**Today's special dish:**  
Braised Northumbrian beef with tomato and basil

### 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 17 April 2011**

## LONDON CHAMBER MUSIC SERIES

**Russian Virtuosi of Europe  
with Ashley Wass (piano)**

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

## LONDON CHAMBER MUSIC SERIES

### Russian Virtuosi of Europe with Ashley Wass (piano)

#### Hall One 6.30pm

violin I  
**Yuri Zhislin (Director, solo violin)**  
**Alexander Sitkovetsky**  
**Irina Pakkanen**  
**Dunja Lavrova**

viola  
**Andriy Vitovich**  
**Chris Sheldrake**  
**Darya Govorun**

violin II  
**Natalia Lomeiko**  
**Dominika Rosiek**  
**Nastya Filippochkina**  
**Alexandra Lomeiko**

cello  
**Kristine Blaumane**  
**Alexei Kiseliov**

double bass  
**Ha Young Jung**

#### PROGRAMME

**Wolfgang Amadeus Mozart** (1756–1791)  
**Divertimento in D, K136**

**Felix Mendelssohn** (1809–1847)  
**Concerto in D minor for violin, piano and strings, Op. posth**

**INTERVAL** (20 minutes)

**Anton Bruckner** (1824–1896)  
**Adagio arr. from String Quartet in F major**

**Béla Bartók** (1881–1945)  
**Divertimento for strings**

**Russian Virtuosi of Europe** brings together some of the finest string players from Russia who now live in Western Europe. Formed by Russian violinist, Yuri Zhislin, in 2004, the ensemble comprises musicians who have enviable lists of awards and prizes. Since its successful debut at Wigmore Hall in 2004, the Virtuosi has enjoyed concerts and tours throughout Europe and South America. The unique combination of the Russian School of instrumental playing and brilliant ensemble skills makes this group one of the most exciting and innovative ensembles on today’s musical scene.

"One really appreciated the impact of the Russian Virtuosi, whose strength and vitality lie in a collaboration of their individuals’ musical personalities." *Music Web International*

**Ashley Wass** is a former BBC New Generation Artist and the only British pianist to have won 1st Prize at the London International Piano Competition. He has given recitals at most of the UK’s major venues. He made his BBC Prom debut performing the Vaughan Williams Piano Concerto with the BBC Philharmonic in August 2008. In the 2009 BBC Proms Ashley performed in three concerts and gave the world première of a BBC commission for solo piano by John McCabe. At the 2010 BBC Proms he performed the John Foulds Piano Concerto *Dynamic Triptych* with the BBC Scottish Symphony Orchestra and Donald Runnicles. Concerto

performances have included collaborations with Sir Simon Rattle and the CBSO, London Mozart Players, Philharmonia, Bournemouth Symphony, BBC Symphony, and many other major orchestras.

Ashley is much in demand as a chamber musician and has toured the USA and Europe with violinist Sarah Chang appearing at venues including Kimmel Center (Philadelphia) and Carnegie Hall (New York). His discography includes the Vaughan Williams Piano Concerto, which was *Gramophone* ‘Editor’s Choice’ and also reached No. 1 in the Naxos charts. Bax’s Symphonic Variations was *BBC Music Magazine* Choice in May 2009 and awarded the benchmark version of this work. Ashley is Artistic Director of the Lincolnshire International Chamber Music Festival and a member of the piano faculty at the Royal College of Music.

#### Wolfgang Amadeus Mozart – Divertimento in D, K136 (1772)

I. Allegro  
II. Andante  
III. Presto

Mozart’s so-called Salzburg symphonies, K136-38, are known officially as divertimenti, that is, light and entertaining works, typically cast as a suite for chamber orchestra. While the three pieces are indeed a pleasure to hear, their symphonic connections are key to appreciating them: their tripartite form adheres to the Italian model of the symphony, for example, and wind parts could have been added to a performing version of the scores quite easily. The first piece of the set, K136, opens with a graceful yet bold theme, a source of much imitation and fleeting drama as the movement progresses. The development shares duties more equally, while its use of minor keys offers a classic contrast with the straightforward recapitulation that follows. The poised *Andante* positions the upper strings in tandem to moving effect. The music is gentler and more sustained than before yet the *concertante* texture of the writing is richer for it. As might be expected, Mozart’s brilliant-style finale is virtuosic almost throughout, relenting only for a passage of clever counterpoint in its central development.

#### Felix Mendelssohn – Concerto in D minor for violin, piano and strings, Op. posth. (1822)

I. Allegro  
II. Andante  
III. Allegro molto

So famous is Mendelssohn’s E-minor violin concerto, composed when he was just fourteen, that few people realise he wrote his first such work a year earlier. That said, the D-minor concerto heard this evening was a relatively recent rediscovery: Yehudi Menuhin was shown the manuscript in 1951 by Albi Rosenthal, a London-based antiquarian and a keen amateur violinist to boot. Menuhin secured the rights to the work and gave its premiere a year later. (To our knowledge, it had simply laid dormant since it was written.) Though the concerto has not taken hold as a staple of the violin repertory, it is more than mere juvenilia—after all, it was written for Mendelssohn’s first violin teacher, Eduard Rietz, who later became concertmaster of the Berlin court orchestra. The concerto’s structural freedom is particularly innovative for its day: witness the varied recapitulation at the end of the opening *Allegro*, punctuated by several Schubertian changes of key. This spirited movement gives way to a poignant central *Andante*, itself full of melodic invention, while a jesting, spontaneous finale, partly written in the gypsy style, brings the concerto to a close.

#### Anton Bruckner – Adagio, arr. from String Quintet in F major (1878-79)

Bruckner’s *Adagio* is one of those special works, much like Samuel Barber’s *Adagio* and Tchaikovsky’s *Andante cantabile*, whose popularity as a stand-alone piece has outstripped that from which it was derived. The String Quintet itself was contemporaneous with Bruckner’s Fifth and Sixth Symphonies, a connection that helps us understand the *Adagio*’s deft Romantic character, symphonic in ambition yet with a chamber-like intimacy. Indeed, its blissful opening theme encapsulates both ideas with its moving meditations. Its initial development makes slow progress, such is Bruckner’s expressive style, but the cello eventually introduces a second theme that is more varied harmonically. The musical discourse is soon intensified, ushering in highly-wrought arguments based on this same theme. Similar tensions between calm and fervour characterise an extended development section that reintroduces the themes in order. It is the second theme which inspires the movement’s expressive peak, prefaced by an abrupt unison texture, though the first theme inevitably returns to provide a fervent conclusion.

#### Béla Bartók – Divertimento for Strings (1939)

I. Allegro non troppo  
II. Molto adagio  
III. Allegro assai

Bartók’s wonderful *Divertimento* remakes the past: its texture invites comparisons with the 18th-century *concerto grosso*, with its concertino of solo instruments and *ripieno* backing; its structure has a Classical ring to it, with a sonata-allegro movement, a four-sectioned slow movement, and a finale in rondo form. Mesmeric it may be, such is its joyous spirit and many contrasts, but the *Divertimento* is relatively easy to follow as a result. Paul Sacher commissioned the work for the Basle Chamber Orchestra, which he founded and conducted. (Bartók had previously written his *Music for Strings, Percussion and Celeste* and the *Sonata for Two Pianos and Percussion* for Sacher.) The *Divertimento* begins in F major, the first violins announcing their melody above energetic, accented chords from the rest of the ensemble. Equally fierce octaves, now syncopated against the ever-blurred pulse, introduce a second subject. The tonality becomes more ambiguous as the movement unfolds, especially in the development, where sharp-key harmonies clash with the lingering tonic (F) and subdominant (B flat). The exchanges between the soloists and *ripieno* are less obvious in the slow second movement, whose sombre tone perhaps reflects the social strife of the day. The violas and cellos are muted in their accompaniment of the second violin’s theme; the violas come to the fore as the music develops through the use of further chromaticism, ostinati and quartal harmonies, i.e. based on intervals of the fourth and fifth. The *Allegro assai* finale begins straightforwardly enough, with a first subject defined clearly. Its witty transformation as a polka sandwiches a double fugato section and a cadenza for violin. The polka itself is brought to an abrupt halt by the final act, a startling *vivacissimo* coda.