

Classical Music at Kings Place

- Wed 13 Apr**
Hall One, 7.30pm
Mozart Unwrapped – Week 4
Academy of St Martin in the Fields
featuring Martin Fröst
- Thu 14 Apr**
Hall One, 7.30pm
Mozart Unwrapped – Week 4
Chilingirian Quartet: Mozart String Quartets
& Quintets 3
- Fri 15 Apr**
Hall One, 7.30pm
Mozart Unwrapped – Week 4
Leon McCawley plays Mozart Piano Sonatas 1
- Sat 16 Apr**
Hall One, 7.30pm
Mozart Unwrapped – Week 4
Leon McCawley plays Mozart Piano Sonatas 2
- Sun 17 Apr**
Hall One, 11.30am
Mozart Unwrapped – Week 4
Leon McCawley plays Mozart Piano Sonatas 3
- Sun 17 Apr**
Hall One, 3pm
Mozart Unwrapped – Week 4
Leon McCawley plays Mozart Piano Sonatas 4
- Sun 17 Apr**
Hall One, 3pm
Mozart Unwrapped – Week 4
Leon McCawley plays Mozart Piano Sonatas 4
- Sun 17 Apr**
Hall One, 6.30pm
London Chamber Music Series
Russian Virtuosi with Ashley Wass (piano)
- 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
Allegrì Quartet: The Complete
Beethoven Quartets – Concert 3
- Thu 13 May**
Hall One, 7.30pm
Goodbye Stalin!
Endymion plays Shostakovich & Schnittke:
Sonatas, Suite & Piano Quartet

Exhibitions

- until 21 Apr**
Pangolin London
Beast
- until 21 Apr**
Kings Place Gallery
Alan Davie RA: *Boom boom*
Paintings and works on paper
- Helen Baker:** *Red Rag* Paintings

Next Sunday

17 April 2011
Hall One 6.30pm
Russian Virtuosi of Europe with Ashley Wass (piano)

Mozart Divertimento in D, K136
Mendelssohn Concerto in D minor for violin, piano and strings
Bruckner Adagio
Bartók Divertimento for strings

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



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

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:
Cottage pie and buttered
spring greens

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 10 April 2011

LONDON CHAMBER MUSIC SERIES

Badke Quartet

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

LONDON CHAMBER MUSIC SERIES

Badke Quartet Hall One 6.30pm

Lana Trotovsek	violin
Emma Parker	violin
Jon Thorne	viola
Jonathan Byers	cello

PROGRAMME

Joseph Haydn (1732–1809)
String Quartet in B minor, Op. 33 No 1 (Hob III:37)

Leoš Janáček (1854–1928) String Quartet No. 2 <i>Intimate Letters</i>
INTERVAL (20 minutes)

Ian Wilson (<i>b.</i> 1964) <i>Her Charms Invited</i> (World Première)
--

Antonin Dvořák (1841–1904) String Quartet No. 12 in F, Op. 96 <i>American</i>
--

The Badke Quartet performing at the Royal Academy of Music, London, 2009. From left to right: Emma Parker, Lana Trotovsek, Jonathan Byers and Jon Thorne.

The **Badke Quartet**, formed in 2002, is widely recognised as one of Britain’s finest young string quartets and has received widespread acclaim for its energetic and vibrant performances. The Quartet has worked with some of the world’s greatest string quartets and all four musicians are graduates of London’s Royal Academy of Music and Royal College of Music. From 2005 until 2009 the Quartet held the Senior Leverhulme Chamber Music Fellowship at the Royal Academy of Music. It has performed in some of the UK’s most prestigious chamber music venues including Wigmore Hall, Bridgewater Hall, St John’s Smith Square and the Royal Festival Hall and regularly performs at festivals in the UK and abroad.

The Badke Quartet performing at the Royal Academy of Music, London, 2009. From left to right: Emma Parker, Lana Trotovsek, Jonathan Byers and Jon Thorne.

Last season the Quartet undertook a touring residency with Britten-Pears in Aldeburgh and returned to perform in the Verbier Festival, as well as being the main coaches in the Amateur Chamber Music Week. During the Summer, the Quartet performed at many festivals including the Lichfield Festival and the West Cork Chamber Music Festival in Ireland. Also in 2009 the Quartet made its Musikverein début in Vienna, performed with Mark Padmore in France and returned to Ireland for a Music Network Tour. The Quartet also performed twice at Wigmore Hall and at Kings Place. The 2010 season sees the Badke Quartet make its début at the Concertgebouw in Amsterdam, return to Kings Place and record its first commercial release.

No strangers to the airwaves, the Quartet has broadcast live on BBC Radio 3, Classic FM, Lyric FM (Ireland), ABC Classic FM (Australia) and for the European Broadcasting Union. Later this year the Quartet will perform Mendelssohn’s Octet with the Brodsky Quartet on BBC Radio 3.

Believing strongly in the importance of education work, in building new audiences and making chamber music much more accessible, the Quartet performs across the UK, bringing chamber music to hundreds of children in conjunction with the Cavatina Chamber Music Trust.

The Quartet has recently appointed Lana Trotovsek, originally with the Greenwich Trio, as first violin.

The Quartet plays on a fine set of instruments on loan from the Royal Academy of Music’s collection including two Gagliano violins, a Grancino viola and the Segelman Stradivarius cello. The Badke Quartet is most grateful to the Hattori Foundation, Musicians Benevolent Fund, Nicholas Boas Charitable Trust, Fidelio Charitable Trust, Tillett Trust and several private sponsors for their continued support.

Franz Joseph Haydn – String Quartet in B minor, Op. 33 No. 1 [Hob. III: 37] (1781)

I. Allegro moderato
II. Scherzo
III. Andante
IV. Finale

Haydn’s early quartets were composed over three distinct periods: ten early works for Baron Fürnberg (c. late 1750s), Opp. 9, 17 and 20 (c. 1770) and Op. 33 (1781), the latter also known as the Russian Quartets on account of their performance before Grand Duke Paul (later Tsar Paul II). Op. 33 is arguably the most intimate of the collection, with fewer expressive extremes and a new sense of wit introduced, for example the famous ‘Joke’ finale of Op. 33, No. 2. Whatever the biographical theories behind this—commentators often link Haydn’s relationship with the singer Luigia Polzelli, wife of an Esterháza violinist, with his ‘happier’ approach—his more regularly phrased themes and more popular style are clear. More important, the set’s publication is seen as a landmark because it came at the start of a decade in which Mozart and others joined Haydn to cultivate the string quartet *genre*.

The first movement of the set’s opening quartet progresses from its home key (B minor) towards the relative major (D major). Typically, the upper strings lead the way, the cello providing fleeting echoes of the central motif. The development further explores the imitative potential of these same ideas before the motif returns in its original guise, signalling the recapitulation. The dominant (F sharp major) and tonic major (B major) are employed for the scherzo, featuring cross-string *bariolage* from the first violin, and its partnered trio. The D-major *Andante* is introduced by a rising arpeggio, while the finale returns us, as expected, to B minor, with further triadic figures inspiring much of the highly imitative music that follows.

Leoš Janáček – String Quartet No. 2 <i>Intimate Letters</i> (1928)
I. Andante con moto. Allegro
II. Adagio. Vivace
III. Moderato. Adagio. Allegro
IV. Allegro. Andante. Adagio

Janáček’s hallmark as a composer was his fusion of national folk music, specifically the dances, language and songs of his beloved Moravia, with modern styles of writing. Indeed, his greatest success was *Jenůfa*, the ‘national’ opera he started in 1896 and completed six years later. In such works he pioneered speech-melody, an approach to phrase and cadence based on the undulations and rhythms of his native tongue. His interests were not superficial: he wrote music against the backdrop of years of folkloristic research. His compatriots Antonín Dvořák and Bedřich Smetana were other natural influence, though his earliest works were modelled more clearly on those of Brahms and Schumann. Janáček’s other celebrated works include the symphonic poem *Sinfonietta* (1926) and *Taras Bulba* (1918), an orchestral rhapsody.

The composer himself gave *Intimate Letters* (*Listy důvěrné*) the title by which it is best known, for his somewhat obsessive, ‘spiritual’ love (to quote Janáček) for Kamila Stösslová was its inspiration. Married and thirty-eight years Janáček’s junior, Stösslová exchanged some 700 letters with the composer. To reflect the complicated intimacies of their friendship, *Intimate Letters* marries post-tonal harmonies with a tapestry-like structure—hence the litany of performance directions. The viola personifies Stösslová, although Janáček had intended the viola d’amore to be used instead. Various interpretations of how the letters and music correlate have been made—e.g. Milan Škampa suggests the third letter/movement is a lullaby for a child Janáček and Stösslová never had—but fortunately the composer referred to several passages of the quartet in his letters:

‘Today I wrote in musical tones my sweetest desire. I struggle with it. It prevails. You are giving birth...’ (the second movement). ‘I have succeeded in writing a piece in which the earth begins to tremble. Here I can find a place for my most beautiful melodies...’ (the third movement). ‘[The final *Adagio*] reflects the anguish I feel about you—however it sounds not as fear but as the fulfilment of longing... A great love, a weak composition. But I desire it to be a great love, a great composition.’

Ian Wilson – *Her Charms Invited* (2010; World Première)

Belfast-born Ian Wilson’s music has been performed and broadcast on six continents and presented at many festivals around the world including the BBC Proms and Venice Biennale. He has written nearly 100 works, including chamber operas, concertos, string quartets, a range of orchestral and chamber music and multimedia pieces. In 1991, *Running, Thinking, Finding* received the composition prize at the Ultima festival in Oslo, and in 1992 he received the Macaulay Fellowship, administered by the Arts Council of Ireland. In 1998 he was elected to Aosdána, Ireland’s state-sponsored body of creative artists and in recent years he has been AHRB Research Fellow at the University of Ulster, Composer-in-Association with California’s Camerata Pacifica ensemble and *An Foras Feasa* Research Fellow at Dundalk Institute of Technology in Ireland. He has directed the Sligo New Music Festival since 2003 and from 2010-13 is Associate Composer with the Ulster Orchestra. In 2009 Ian formed the trio Common Tongue with sean-nós singer Lorcán Mac Mathúna and saxophonist Cathal Roche, to which he contributes new compositions and live electronics. His music is published by Ricordi and Universal Edition and his website address is *www.ianwilson.org.uk*.

On *Her charms invited* the composer writes: ‘The quartet is inspired by, and based upon, various types of ornamentation used in *sean-nós* (traditional Irish) singing, here re-contextualized through use of a contemporary musical language. This is the third in a series of pieces exploring this area, following on from *Where the moorcocks* crow for alto saxophone and saxophone quartet and *The linnet sings her note so pleasing* for quartertone bass flute and live electronics. These three pieces are also linked by their use—however distantly or fragmentarily—of an original melody I wrote to the old Irish song *The mountain streams*.’

Antonín Dvořák – String Quartet No. 12 in F, Op. 96 <i>American</i> (1893)
I. Allegro ma non troppo
II. Lento
III. Molto vivace
IV. Vivace ma non troppo

Composed in 1893, Dvořák’s ‘American’ quartet is the most famous of his 14 quartets. Two years earlier Dvořák had been invited to become the director of the National Conservatory of Music in New York. Some of his best-remembered works were written in America: the 9th Symphony ‘From the New World’ (B178), the *Sonatina* for violin and piano (B183), and the quartet heard this evening, Dvořák’s 12th. The composer returned home to work in Prague in 1895, but it was while holidaying with his father in Spillville, an Iowan village with a large Czech population, that the ‘American’ quartet was written. The search for a national American style became an ambition of Dvořák’s; he consulted with Henry Thacker Burleigh, a black student of the Conservatory, on spirituals and plantation songs and searched out transcriptions of Amerindian melodies. Their manifestation in Dvořák’s musical style is not literal—yet traditional elements such as pentatonic melodies, drone accompaniments and strongly syncopated rhythms permeate the musical fabric of this quartet and contemporaneous works.

With its pentatonicism and rhythmic ostinati, the first movement of the ‘American’ quartet begins with two such features. The viola has the theme first. Very quietly, the first violin introduces another theme in A major before the viola returns to the fore in the central development. The celebrated second movement is more melancholy. The cello mirrors the first violin, their longing melodies evoking, if not quoting, an African-American spiritual. The *Molto vivace* opens with a distinctive ‘unison’ texture and soon matches the rhythmic momentum of the first movement. Two contrasting trio sections frame a scherzo, though Dvořák’s loftier ambition here is to imitate birdsong, something which is clearest in his high writing for the upper strings. The *Vivace* finale, replete with another rhythmic ostinato, is cast as a rondo. An echo of the church music to which Dvořák and his family were exposed in Spillville is heard in its episodes.