

## Classical Music at Kings Place

|  |   |
|--|---|
| <b>Wed 27 Oct</b><br>Hall One, 7.45pm<br>Hall Two, 8pm | <b>London Guitar Festival in the Fall</b><br>Erik Mongrain<br>EON Guitar Quartet                                    |
| <b>Thu 28 Oct</b><br>Hall One, 7.45pm                  | <b>London Guitar Festival in the Fall</b><br>David Russell  |
| <b>Fri 29 Oct</b><br>Hall One, 7.45pm                  | <b>London Guitar Festival in the Fall</b><br>Nigel North  |
| <b>Sat 30 Oct</b><br>Hall One, 1pm                     | <b>London Guitar Festival in the Fall</b><br>Tomorrow People Stage  |
| <b>Sun 31 Oct</b><br>Hall One, 6.30pm                  | <b>London Chamber Music Series</b><br>Rosamunde Trio  |
| <b>Sun 7 Nov</b><br>Hall One, 6.30pm                   | <b>London Chamber Music Series</b><br>Primrose Piano Quartet<br>with Clara Biss (violin) & Leon Bosch (double bass) |
| <b>Sun 14 Nov</b><br>Hall One, 6.30pm                  | <b>London Chamber Music Series</b><br>The Turner Ensemble<br>with Anthony Gardiner (tenor)                          |
| <b>Sun 21 Nov</b><br>Hall One, 6.30pm                  | <b>London Chamber Music Series</b><br>Chilingirian Quartet  |
| <b>Thu 25 Nov</b><br>Hall One, 7.30pm                  | <b>Transition_Projects: Innocence and Experience</b><br>Claire Booth – The Human Voice                              |
| <b>Fri 25 Nov</b><br>Hall One, 7.30pm                  | <b>Transition_Projects: Innocence and Experience</b><br>James Gilchrist – Before Life and After                     |

## Exhibitions

|  |  |
|--|--|
| <b>until 29 Oct</b><br>Guardian Gallery    | <b>Murdo McLeod</b><br>GNIUS                                       |
| <b>until 26 Nov</b><br>Kings Place Gallery | <b>From Sickert to Riley</b><br>Developments in Modern British Art |
| <b>until 26 Nov</b><br>Kings Place Gallery | <b>Face to Face</b><br>British Self-Portraits of the 20th century  |
| <b>until 26 Nov</b><br>Kings Place Gallery | <b>Sefton Samuels</b><br>Jazz Legends                              |
| <b>until 24 Dec</b><br>Pangolin            | <b>William Pye</b><br>Water Sculptures                             |

## Next Sunday

**31 October 2010**  
**Hall One 6.30pm**

### Rosamunde Trio

**Beethoven** Allegretto in B flat, WoO 39  
**Beethoven** Piano Trio in G, Op. 1 No. 2  
**Suk** *Elegy*, Op. 23  
**Brahms** Piano Trio in C, Op. 87

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**, Honorary 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)

\*\*\*\*\*

Our Café, Restaurant and Bar opening hours are:

GREEN & FORTUNE

|                                 |                        |
|---------------------------------|------------------------|
| <b>Green &amp; Fortune Café</b> | 7.30am to 7.30pm       |
| <b>Rotunda Restaurant</b>       | 12pm to 11pm           |
| <b>Rotunda Bar</b>              | 11am to 11pm           |
| <b>Concert Bar</b>              | 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 24 October 2010

## LONDON CHAMBER MUSIC SERIES

### Carducci Quartet

## Presented in partnership with the London Chamber Music Society

## LONDON CHAMBER MUSIC SERIES

### Carducci Quartet Hall One 6.30pm

|                            |        |
|----------------------------|--------|
| <b>Matthew Denton</b>      | violin |
| <b>Michelle Fleming</b>    | violin |
| <b>Eoin Schmidt-Martin</b> | viola  |
| <b>Emma Denton</b>         | cello  |

#### PROGRAMME

**Joseph Haydn** <sup>(1732-1809)</sup>  
**String Quartet in D minor, Op. 9 No. 4 (Hob III:22)**

**Philip Glass** <sup>(b. 1937)</sup>  
**String Quartet No. 3 *Mishima***

**INTERVAL** (20 minutes)

**Felix Mendelssohn** <sup>(1809-1847)</sup>  
**String Quartet No. 6 in F minor, Op. 80**

The **Carducci Quartet** is recognised as one of today’s most exciting young string quartets. Winners of prizes in major competitions including the Concert Artists Guild competition in New York, the quartet has established an enthusiastic international following. The Anglo-Irish Carducci Quartet studied with members of the Amadeus, Alban Berg and Chilingirian quartets among others. It is now in demand at conservatoires around the UK and Ireland, holding residences at Trinity College of Music in London, Cardiff University, Cork School of Music and the Gloucester Academy of Music

The quartet has its own record label ‘Carducci Classics’, launched with a CD of Haydn String Quartets. The quartet’s international engagements have taken it all over the world. After performing in Italy at the Castagnetto-Carducci Festival in 2001, the quartet adopted the name ‘Carducci’ with the blessing of the Mayor. The Carducci Quartet was nominated for the 2008 Royal Philharmonic Society Chamber Music Award and has collaborated with many internationally renowned musicians including Nicholas Daniel, Julius Drake and Charles Owen. Past highlights include appearances at Carnegie Hall, Washington’s Library of Congress, the Verbier and West Cork Festivals, an Aldeburgh residency and broadcasts for BBC Radio, RTE Lyric FM and BBC Television.

The quartet has gained an enviable reputation for its performance of contemporary works and has premiered new commissions from David Matthews, Adrian Williams, Simon Rowland Jones and Huang Ro. The quartet has its own festival in Highnam, Gloucestershire. 2010 includes a debut tour of Australia as well as engagements in South and North America (including New York, Philadelphia, Princeton, Los Angeles and Chautauqua).

The quartet is passionate about taking classical music to the next generation and runs chamber music courses for young musicians in France and Ireland. Its educational work continues with performances for schoolchildren supported by its own charity, The Carducci Music Trust. The Carducci Quartet gratefully acknowledges the support of the Coln Trust.

**Joseph Haydn – String Quartet in D minor, Op. 9 No. 4 (Hob III:22)** (c. 1769)

I. Moderato  
II. Menuet  
III. Cantabile adagio  
IV. Finale: Presto

Various composers cultivated the string quartet in the mid-18th century: Carl Ditters von Dittersdorf, Johann Vanhal, Franz Asplmayr and Christian Cannabich, to name a few. But Joseph Haydn did most to define it as an independent musical genre. Four-part writing for strings had been done before, for example in the *sonata a quattro* and *concerto a quattro*, although usually in an orchestral setting or with keyboard continuo: no immediate precursor for one-to-a-part music for string ensemble is known. The string quartet, then, grew from the divertimento, a title used to signify solo instrumental music genre but one as relatively insignificant as its name implies and compatible with various styles and scoring. Only gradually, as this meaning changed, was the string quartet born. Haydn’s first quartets were composed over three distinct periods: ten early works for Baron Fümberg (c. late 1750s), Opp. 9, 17 and 20 (c. 1769–72), and Op. 33 (1781). Their cumulative effect was to drastically expand the quartet’s dimensions while refining the ‘sonata’ style (as it was known, as distinct from the ‘theatrical’ or ‘orchestral’ styles). As such, Haydn set forth a recognisable quartet aesthetic in terms of its resourcefulness and technique: the string quartet came of age.

The Op. 9 set, in particular, was a significant leap forward, with its new emotionalism and subjectivity (the *empfindsamer Stil* or ‘heightened sensibility’). By slowing the opening movements to moderate rather than fast tempi, Haydn was able to expand their scale, making them more dramatic, imaginative and harmonically advanced. The fourth quartet—Haydn’s first in a minor mode—was probably the first of the set to be written. More importantly, it was also the most influential and challenging. The rhythmic intricacies and dynamic contrasts of the first movement are typical of the new approach. The music’s uneasy pauses, its rigorously argued development, and the truncated recapitulation experiment with structure, too. Repeated to frame a D-major trio, the D-minor minuet is equally powerful. Gone are the lightweight connotations of yore: the music frustrates expectations of a courtly dance with its asymmetrical phrase structure and remote harmonies, while, remarkably, the trio omits the lower strings altogether. The B-flat major *Cantabile adagio* offers a momentary lull and embellishes the repetition of its opening section (in the manner of CPE Bach). The imitative finale rekindles the highly charged atmosphere—one which only intensifies as the development and brusque recapitulation unfold.

**Philip Glass – String Quartet No. 3 *Mishima*** (1985)

1957 – Award Montage  
November 25 – Ichigaya  
1934 – Grandmother and Kimitake  
1962 – Body Building  
Blood Oath  
Closing

We tend not to think of Philip Glass for his chamber or orchestral music: his groundbreaking works for the stage and for his own Philip Glass Ensemble (an eclectic group of keyboards, winds and voices) were those that made his name, after all. Yet he has also written string quartets, symphonies and several concertos, many of which have more melodic, rhythmic and harmonic variety than Glass’s ill-defined reputation as a Minimalist might suggest. The musical language of his Third String Quartet is one such example, though the work

was not conceived as an independent, ‘concert’ string quartet alone. Rather, it uses music Glass had written for *Mishima: A Life in Four Chapters* (dir. Paul Schrader), an episodic biopic of the Japanese writer Yukio Mishima.

This narrative explains why the music here is often so moving. True, the quartet undulates in that typically captivating, Glassian way, but there are many more contrasts between lyricism on the one hand and arpeggiated, harmonically-driven passages on the other than we might expect. As Glass writes of the relationship between the film and his music: 'The film follows a complex narrative structure which divides the life of this famous contemporary Japanese novelist into three parts: his childhood, his mature years, and the last day of his life [that is, until his ritual suicide by *seppuku*]. These subjects were intercut to produce a shifting kaleidoscopic vision of Mishima’s life. The scenes of his childhood were filmed in black and white and scored for string quartet.'

**Felix Mendelssohn – String Quartet No. 6 in F minor, Op. 80** (1847)

I. Allegro assai – Presto  
II. Allegro assai  
III. Adagio  
IV. Finale: Allegro molto

Mendelssohn’s autobiographical Sixth String Quartet was his last major work. It was written as a lament in memory of his sister, Fanny, whose death in May 1847 overwhelmed him. (His own premature death followed just six months later.) With his brother Paul, Mendelssohn retreated during the summer to Switzerland, where he completed the *Three Motets*, Op. 69 and drafted this often discordant Op. 80 quartet. He already had five string quartets to his name: the first two (Opp. 13 and 12, composed in that order) descend from the late quartets of Beethoven, while the three Op. 44 quartets, written during the happy period of his honeymoon and first year of marriage, exhibit a more Classical tendency. Mendelssohn’s grief, then, makes Op. 80 his least typical quartet; his method of ‘unifying’ works through recurring musical references makes its ferocity all the clearer.

A distinctive texture brimful with rapidly repeated semiquavers introduces the first movement, its angst-ridden theme interrupted only by the yearning, lyrical voice of the first violin. The second *Allegro assai* seems more playful to begin with but its urgency is revived through the instruments coming together as one—in ‘unison’—and a potent, cross-rhythmic theme that soon prevails. (A disturbed relative of the famous E-minor Violin Concerto, perhaps?) The lower strings briefly take over at the movement’s midpoint with a more contemplative episode, but the call-and-response phrasing resumes with further syncopations and chromatic harmony. The *Adagio* harks back to the first movement with its interplay between the wailing violin and cello; its reappearance clarifies the structure. The finale recalls the same movement but develops in an opposite direction to the elegiac third movement: Mendelssohn’s rage is now even less restrained, as his vivid harmonies and the exchange of turbulent trill-like motifs across the quartet attest.