

## Classical Music at Kings Place

<b>Thu 25 Nov</b> Hall One, 7.30pm	<b>Transition_Projects: Innocence and Experience</b> Claire Booth – The Human Voice
<b>Fri 26 Nov</b> Hall One, 7.30pm	<b>Transition_Projects: Innocence and Experience</b> James Gilchrist – Before Life and After
<b>Sat 27 Nov</b> Hall One, 7.30pm	<b>Transition_Projects: Innocence and Experience</b> Fflur Wyn – Oh My Days
<b>Sun 28 Nov</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Fibonacci Sequence
<b>Wed 1 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Quatuor Mosaïques with Raphaël Pidoux Cello Quintets of Cherubini, Boccherini & Cambini
<b>Thu 2 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Lise Berthaud & Claire-Marie Le Guay Paganini and the Great Composers
<b>Fri 3 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Felicity Lott & Isabella Moretti: An Afternoon at the Salon
<b>Sat 4 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Carolyn Sampson & Jonathan Papp Romances, airs & art songs by Rossini, Clementi & Cherubini

## Exhibitions

<b>until 26 Nov</b> Kings Place Gallery	<b>From Sickert to Riley:</b> Developments in Modern British Art
<b>until 26 Nov</b> Kings Place Gallery	<b>Face to Face:</b> British Self-Portraits of the 20th century
<b>until 26 Nov</b> Kings Place Gallery	<b>Sefton Samuels</b> Jazz Legends
<b>starts 3 Dec</b> Kings Place Gallery	<b>Albert Irvin RA</b> The Complete Prints
<b>starts 3 Dec</b> Kings Place Gallery	<b>Spoilt for Choice</b> Prints from Advanced Graphics London
<b>until 4 Dec</b> Pangolin London	<b>Ann Christopher</b> Marks on the Edge of Space
<b>until 24 Dec</b> Pangolin	<b>William Pye</b> Water Sculptures

## Next Sunday

**28 November 2010**  
**Hall One 6.30pm**

### Fibonacci Sequence

**Mozart** Quintet in E flat for piano & winds, K452  
**Barber** Summer Music for wind quintet, Op. 31  
**Koechlin** Trio in G for flute, clarinet & bassoon, Op. 92  
**Poulenc** *Mélancolie* for solo piano, Op. 105  
**Poulenc** Sextet for piano & winds, Op. 100

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

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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 21 November 2010**

**LONDON CHAMBER MUSIC SERIES**

**Chilingirian Quartet**

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

## LONDON CHAMBER MUSIC SERIES

### Chilingirian Quartet

### Hall One 6.30pm

<b>Levon Chilingirian</b>	violin
<b>Ronald Birks</b>	violin
<b>Susie Mészáros</b>	viola
<b>Philip De Groot</b> e	cello

#### PROGRAMME

**Johann Nepomuk Hummel** <sup>(1778-1837)</sup>  
**String Quartet in G, Op. 30 No. 2**

**Peter Fribbins** <sup>(b. 1969)</sup>  
**String Quartet No 2 ‘After Cromer’**

**INTERVAL** <sup>(20 minutes)</sup>

<b>Ludwig van Beethoven</b> <sup>(1770-1827)</sup> <b>String Quartet in E flat, Op. 127</b>
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Peter Fribbins

The **Chilingirian Quartet** is one of the world's most celebrated and widely travelled ensembles, renowned for its thrilling interpretations of the great quartets – and commanding performances of the contemporary repertoire. The Quartet is composed of four highly accomplished musicians who blend four distinct voices into a single extraordinary sound. It is a sound that critics around the world have heralded as 'balanced', 'passionate', 'warm', 'subtle' and 'dynamic'.

Chilingirian Quartet

London has always been a meeting-point for the world’s musicians, and it was in London in 1971 that four prize-winning musicians met and decided to dedicate themselves to chamber music. Word of the new quartet spread rapidly and within a short time the Chilingirian Quartet was claimed by critics to be an ensemble that would have a major impact on the world of the string quartet.

Chilingirian Quartet

BBC and World Service broadcasts were soon followed by invitations to the Edinburgh, Aldeburgh and Bath festivals and to the most important cities throughout Europe. In 1976, a triumphant debut in New York made the Chilingirians a sought-after group throughout the United States. Each season includes concerts throughout the UK, Europe and North America and it has performed extensively in Australia, New Zealand, South America, Africa and the Far East making the Quartet equally well known around the world.

Chilingirian Quartet

Currently quartet-in-residence at the Royal College of Music, the Quartet has been invited to lead the newly established chamber music programme for El Sistema in Venezuela.

Chilingirian Quartet

The Quartet has built an extensive and critically acclaimed discography of classical and contemporary works. The first two volumes of the complete viola quintets of Mozart were recently released on CRD. The Quartet has also released groundbreaking recordings of masterworks by contemporary composers such as Michael Tippett, John Taverner, Hugh Wood and Michael Berkeley.

Chilingirian Quartet

The Chilingirians have also appeared extensively on TV and radio programmes around the world, including an ongoing series of broadcasts for the BBC.

Chilingirian Quartet

Now in its fourth decade, the Chilingirian Quartet continues to tour, record and teach, amassing one of the music world’s most impressive resumés.

#### Johann Nepomuk Hummel – String Quartet in G, Op. 30 No. 2 <sup>(1803)</sup>

I. Allegro con brio
II. Andante. Grazioso
III. Menuetto. Allegro con fuoco
IV. Finale. Vivace

History has been unkind to Johann Nepomuk Hummel. He was a prolific composer respected in his day, yet only a few of his works are performed regularly—the Military Septet, Op. 114 is probably the most well known—while his reputation as a pianist and entrepreneur is all but forgotten. Hummel’s career began auspiciously, as a child prodigy under Mozart’s wing. So impressed was his teacher that lessons were apparently given free of charge. The youngster quickly secured his prodigious reputation and various European concert tours were arranged to showcase his talents—as they had been for Mozart in his childhood. After Mozart’s death in 1791, Hummel sought lessons from Haydn, Albrechtsberger and Salieri, and later secured the position of Konzertmeister to Prince Nikolaus Esterházy at Eisenstadt. The post was in effect that of Kapellmeister though Haydn continued to hold that title. This caused resentment among some and Hummel’s determination to continue his long association with Vienna’s theatres lent credence to the accusation that his devotion to court was lacking. His first dismissal in 1808 was rescinded—probably after Haydn intervened—but the axe fell permanently in 1811. Happily, Hummel’s return to Vienna heralded an outpouring of chamber, dramatic and piano works.

Johann Nepomuk Hummel

Hummel’s three Op. 30 string quartets were his sole works in the genre. Their timing is crucial: Beethoven’s seminal Op. 18 set and the then complete edition of Haydn’s quartets were both published in 1801. The new century established the string quartet as the dominant genre in chamber music. While Hummel’s quartets certainly draw on this rich history (or history in the making), they do not quite fit with our modern-day expectations. Op. 30, No. 2, for example, is less interested in a voguish ‘dialogue’ style than in reviving counterpoint, especially in its third and fourth movements. True, counterpoint was central to many Viennese quartets, hence the various canonic minuets and fugal finales of Haydn, Mozart and Beethoven. But the predictable structure, subtle development and delicate imitation evident in Hummel’s opening movement, *Allegro con brio*, was old hat to many listeners. The aria-like slow movement, similarly, opens with a charming if simple cello idea, which is soon decorated by the upper strings. So, we must look to the third movement to find something startlingly new: Hummel’s contrapuntal, cross-rhythmic G-minor minuet is dramatic enough; the whimsical G-major trio it is paired with creates a wonderful contrast. The provincial feel of the trio persists in the finale, for which Hummel again combines his ‘learned’ counterpoint with a style derived from Austrian folk music. The yodelling upper strings set the tone for the rest of this pretty, imitative movement.

Peter Fribbins

#### Peter Fribbins – String Quartet No. 2 *After Cromer* <sup>(2006)</sup>

I. Presto. Allegro molto e drammatico –
II. Andante
III. Scherzo: Allegro giocoso
IV. Finale: Vivo

The music of the British composer Peter Fribbins is refreshingly memorable, if often uncompromisingly direct. At seventeen he won a composition scholarship to the Royal Academy of Music and subsequently studied at Royal Holloway and Nottingham universities. Studies with Hans Werner Henze led to the staging in Italy of his collaborative opera *Anna Bella* when Fribbins was still only twenty. He is now Director of Music at Middlesex University and is closely associated with chamber music, both as a composer and of course as Artistic Director of this concert series. His works include two string quartets, two piano trios, a cello sonata, a clarinet quintet, a wind quintet, songs, and various works for ensemble. Guild Music recently released a disc of his chamber music for strings to great acclaim and he is currently finishing a piano concerto to be premiered by Diana Brekalo and the Royal Philharmonic Orchestra in London on April 9th.

Fribbins, then, is unafraid to write in ‘received’ genres and sometimes finds inspiration for his works in sources, by they literary or simply musical. The Second String Quartet is no different, as the composer writes: 'In 2005 I was one of a number of composers invited to compose a short prelude for organ based upon an English hymn tune called ‘Cromer’ for a summer festival concert in Norfolk. Shortly after composing this piece, I began work on a new quartet for the Chilingirian Quartet, a long-standing commitment from 2002. Having now become rather interested in the hymn tune, and feeling there was more I could do with it, I began to explore it further in the new quartet. Consequently all four movements grew from the opening bars of the hymn tune: I was pleased with the structural organicism which the tune provided and also the spirit of the words ‘O let the heart sing high with Bliss’, which surely is a good enough aspiration for any piece. The slow movement is a reworking of the original organ work and follows the first movement without a break.'

Ludwig van Beethoven

#### Ludwig van Beethoven – String Quartet in E flat, Op. 127 <sup>(1824–25)</sup>

I. Maestoso – Allegro teneramente
II. Adagio ma non troppo e molto cantabile
III. Scherzando vivace
IV. Finale: Alla breve

After a thirteen-year hiatus, Beethoven returned to the string quartet to pen a remarkable series of works that have been revered ever since their composition in 1823–26. The first three quartets, Opp. 127, 130 and 132 (Op. 131 came later), were commissioned by Prince Nikolai Galitzin. After completing the famous Ninth Symphony in 1824, Beethoven completed these works the following year. Taken together, Beethoven’s Late Quartets, as they are known collectively, push the structural implications of the sonata principle to new limits. Exploratory, often remote harmonies distinguish each work; their intensity would soon transform the way in which the genre was understood. Even then, Op. 127 is a peculiar case. Its premiere by the Schuppanzigh Quartet was poorly prepared and poorly received, so Beethoven invited a quartet led by Joseph Böhm to give a second performance. By now completely deaf, the composer guided his players by sight of their bow and finger movements alone. A series of more successful performances duly began on 26 March 1825, just twenty days after the botched premiere.

Ludwig van Beethoven

In the context of the Late Quartets, Op. 127 is also unusual in retaining a four-movement plan, with a typical second-movement *Adagio* and third-movement scherzo to boot. Events *within* each movement tell a more interesting story. The opening movement subverts sonata form by recalling at the start and end of the development its broad, slow introduction. Around this, the exposition (with its grouped themes), development and recapitulation unfold. The slow movement is an exultant set of free variations—‘free’ in the sense that mere embellishment of melody, harmony and rhythm (as was conventional) gives way here to five more intricate and serene transformations of two themes over the course of the movement. Four *pizzicato* chords introduce the high-spirited *Scherzando vivace*, whose cello theme is developed, again to immense proportions. Intentionally or otherwise, the finale fails to indicate a tempo, though the movement is normally taken briskly. Its light-hearted opening theme is contrasted by an accented second subject. Again, Beethoven toys with the structure by appending a coda, one related to the movement’s opening theme but in an entirely different key, tempo and metre.