

## Classical Music at Kings Place

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

## Exhibitions

<b>until 26 Feb</b> Pangolion	<b>Lynn Chadwick</b> The Couple
<b>until 4 Mar</b> Kings Place Gallery Kings Place Gallery Kings Place Gallery	<b>Keith Pattison</b> – 'No Redemption' – 1984 Easington Colliery Miners' Strike <b>Angela Hughes</b> – Transitions <b>Norman Cornish</b> – The Narrow World of Norman Cornish

## Next Sunday

**Sunday 20 February 2011**

**St Pancras Room 5.15pm**  
**Pre-Concert Talk with Ian Christians:**  
Für Elise – Elisabeth Röckel, Beethoven & Hummel

**Hall One 6.30pm**  
**Hummel Ensemble**

**Haydn** Piano Trio in A flat, Hob. XV:14  
**Beethoven (arr. Hummel)** Symphony No. 7 in A, Op 92  
**Hummel** Piano Quintet in D minor, Op. 74a

**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 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](http://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: **chicken,  
leek and mushroom pie  
with buttered curly kale**

## 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 13 February 2011**

**LONDON CHAMBER MUSIC SERIES**

**Dante Quartet**

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

## LONDON CHAMBER MUSIC SERIES

### Dante Quartet

Hall One 6.30pm

**Krysia Osostowicz** violin  
**Giles Francis** violin  
**Judith Busbridge** viola  
**Bernard Gregor-Smith** cello

#### PROGRAMME

**Samuel Barber** (1910–1989)  
**String Quartet, Op. 11**

**Joseph Haydn** (1732–1809)  
**String Quartet in G minor, Op. 74 No. 3 *Rider***

**INTERVAL** (20 minutes)

**Franz Schubert** (1797–1828)  
**String Quartet No. 15 in G, D887 (Op. 161)**

The **Dante Quartet**, winner of the prestigious Royal Philharmonic Society Award for Chamber Music in 2007 and the Chamber Music section of the BBC Music Magazine Awards in April 2009, is known for its imaginative programming and the emotional intensity of its performances.

Founded in 1995, the group chose the name of Dante to reflect the idea of a great and challenging journey. The Dante Quartet plays at major concert halls, music societies and festivals throughout the UK, and in the past two years has appeared at the Aldeburgh, Bath, Cheltenham, Spitalfields, Hay, Brighton, Presteigne and City of London Festivals as well as at Wigmore Hall and Kings Place in London.

The Quartet broadcasts regularly on BBC Radio 3 and has also performed in France, Holland, Spain, Switzerland, Poland and Finland. Their Hyperion recording of the Franck and Fauré string quartets was honoured with a BBC Music Magazine Award in the UK and Diapason d’Or in France. The Quartet’s recording for Hyperion of the Debussy and Ravel quartets is attracting enthusiastic reviews.

The Quartet enjoys a special association with King’s College, Cambridge, including masterclasses, collaborations with the renowned King’s College Choir and quartet concerts including poetry readings. It has taught at the Guildhall School of Music and Drama, at Dartington and Cadenza Summer Schools and in Spain and worked in association with the pioneering Cavatina Chamber Music Trust.

Concert engagements are often combined with open rehearsals or workshops for young people and the Dante Quartet also offers special programmes to children in schools who might otherwise never hear live classical music. The Quartet recently commissioned and premiered five new works inspired by Dante under the title of the *Divine Comedy Project* by Roxanna Panufnik, Cheryl Frances-Hoad, Dmitri Smirnov and Elena and Alissa Firsova.

2010 included a CD of quartets by Sibelius and Smetana, concerts in the Czech Republic and the Netherlands and further projects at King’s College, Cambridge.

In 2004 the quartet launched the Dante Summer Music Festival in Cornwall, offering an eclectic mix of quartet concerts, folk music, shared meals and walks, open workshops for children in beautiful barns and ancient churches in the Tamar Valley. The Festival attracts an enthusiastic audience of local residents and visitors from other parts of England.

#### **Samuel Barber – String Quartet, Op. 11** (1936)

I. Molto allegro e appassionato  
II. Molto adagio – Molto allegro

Barber stood out in the modernist era as a staunch lyricist. His *Adagio for Strings* is easily the most popular example of the conservative style he cultivated, although a minority of its listeners today realise it originated in the Op. 11 string quartet heard this evening. The Pro Arte Quartet gave the première of Op. 11 in Rome in December 1936. Barber had been awarded a Pulitzer Traveling Scholarship earlier that year, and we have this Italian connection to thank for the *Adagio*, too, since Barber was persuaded to make his famous arrangement by the acclaimed conductor Arturo Toscanini.

While the *Molto adagio* steals the limelight, it is the first movement, *Molto allegro e appassionato*, that frames the quartet. Its opening theme is bold and attention-grabbing, hence the restless rhythms and distinctive ‘unison’ introduction, and it also returns at the very end of the work to outline a miniature third movement of sorts (if not one titled as such). In this same section Barber revisits two other ideas: the subsidiary chorale-like theme of the opening movement, which is a tranquil partner to the first subject, and a more expressive melody. Their respective timing (flexible) and articulation (drawn-out and *legato*) prepare the listener for the imposing *Molto adagio*, designed as it is around a single melody developed slowly and carefully. The step-wise (or conjunct) motion of the parts make it seem as though the harmonies emerge almost by accident; every chord is calculated, of course, but the important point is that the focus is the musical texture. The vast range of pitch each instrument covers, coupled with the gradual building—then sudden release—of intensity, define the music and help explain its epic effect.

#### **Joseph Haydn – String Quartet in G minor, Op. 74 No. 3 *Rider*** (1793)

I. Allegro  
II. Largo assai  
III. Menuetto: Allegretto  
IV. Finale: Allegro con brio

If the six quartets Mozart dedicated to Haydn in 1782–85 exhibited all the elements of Classical quartet style as it has since been understood, then the reciprocal influence they had on Haydn’s late quartets is no less important. The more serious tone of Haydn’s earlier quartets, broadly speaking, was reconciled later on with a more popular touch. Haydn retained his technical interest in equal-voice textures and upheld the cyclic integration of his quartets—that is, with cross-references between movements. Yet his counterpoint became more extended, his writing more soloistic and harmonically varied. Haydn was perhaps less subtle in style but at the same time he set new standards. The minuet (as in Op. 74, No. 3) would almost always appear as the third movement, for example, while the slow movements, in ternary, variation or double variation form, became more innovatively structured and melodious.

On account of the ‘galloping’ rhythms and urgency of its outer movements, someone—we do not know who—nicknamed Op. 74 No. 3 the *Reiterquartett*. Known in English simply as ‘The Rider’, the quartet begins with a typical Haydnesque turn: a brief phrase uttered, followed by silence. The first theme then begins with an arpeggio from the cello and a characteristic motif shared across the quartet. Less dainty, the second theme swings in a dance-like manner before the expected development (of all three ideas) and recapitulation (excluding the introduction) unfold. The *Largo assai* is the emotional centrepiece of the quartet. Its simple, plaintive melody is decorated upon its return at the end of the movement. A contrasting minor-mode section introduces more intricate textures in between and these are developed in the final section, which ends calmly but makes a feature of abrupt repeated notes as the instruments join together in the middle. The *Allegretto* minuet comes next, exhibiting Haydn’s contrapuntal flair to the full. Its principal melody retains a songlike character, though the trio section is more solemn. The first violin’s alternation with the rest of the quartet ‘on’ and ‘off’ the beat gives the *Allegro con brio* its celebrated driving effect. A similar pattern is used for the second theme, and while it is much gentler, Haydn’s use of sonata form for this finale ensures the exhilarating tone persists to the end.

#### **Franz Schubert – String Quartet No. 15 in G major, D. 887 [Op. 161]** (1826)

I. Allegro molto moderato  
II. Andante un poco moto  
III. Scherzo: Allegro vivace  
IV. Allegro assai

Schubert famously composed his fifteenth and final string quartet in just ten days (21–30 June 1826). The mid 1820s were a time in which signs of wider recognition of Schubert’s talents were belatedly growing. Yet he would always lack the resources brought about by rich patrons or official appointments: he first enjoyed the prestige of a public concert being dedicated to his music only in 1828, the year of his premature death. D. 887 was published posthumously in 1851. The harmonic tensions between major and minor keys drive its first movement: G major soon gives way to G minor at the opening, in which the cello echoes the violin’s principal melody. A contrasting second theme is approached through F sharp major. This remoteness of key, typical of Schubert, is explored further in the development, after which the recapitulation reverses the major-minor shift of the exposition.

With its plaintive cello melody, the slow movement, marked *Andante un poco moto*, starts less ambiguously in E minor. But Schubert’s sense of harmonic and textural adventure heralds the return of this same melody in B minor (the cello and second violin in canon). A melody in G *major* presages the return of the main theme, now in E major, thereby corresponding with the first movement’s major-minor discourse. A quick B-minor scherzo movement follows, including a trio in which a *Ländler*—a triple-time folk dance melody—is shared across the ensemble, beginning with the cello. The *Allegro assai* finale is cast as a *tarantella* in rondo form, that is, with a primary theme in fast six-eight time (once again veering between major and minor) and contrasting, alternating episodes.