

Classical Music at Kings Place

Wed 1 Dec Hall One, 7.30pm	Italians in Paris Quatuor Mosaïques with Raphaël Pidoux Cello Quintets of Cherubini, Boccherini & Cambini
Thu 2 Dec Hall One, 7.30pm	Italians in Paris Lise Berthaud & Claire-Marie Le Guay Paganini and the Great Composers
Fri 3 Dec Hall One, 7.30pm	Italians in Paris Felicity Lott & Isabella Moretti: An Afternoon at the Salon
Sun 5 Dec Hall One, 6.30pm	London Chamber Music Series Quartet of Peace
Sun 12 Dec Hall One, 6.30pm	London Chamber Music Series Aquinas Piano Trio
Wed 15 Dec Hall One, 7.30pm	Northern Lights Early Music Festival Joglaresa: In Hoary Winter's Night
Thu 16 Dec Hall One, 7.30pm	Northern Lights Early Music Festival Ensemble Meridiana: Tastes of Europe
Fri 17 Dec Hall One, 7.30pm	Northern Lights Early Music Festival Dufay Collective: Christmas Revels in Renaissance England
Sat 18 Dec Hall One, 7.30pm	Northern Lights Early Music Festival The Clerks: Qudduson – Sacred Songs of East and West

Exhibitions

starts 3 Dec Kings Place Gallery	Albert Irvin RA The Complete Prints
starts 3 Dec Kings Place Gallery	Spoilt for Choice Prints from Advanced Graphics London
until 4 Dec Pangolin London	Ann Christopher Marks on the Edge of Space
until 24 Dec Pangolin	William Pye Water Sculptures

Next Sunday 5 December 2010 Hall One 6.30pm

Quartet of Peace

JS Bach The Art of Fugue [excerpts]
Ravel String Quartet in F
Mozart String Quartet in C, K465
Eugene Skeef *Uxolo* (Forgiveness) [UK première]

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
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Our Café, Restaurant and Bar opening hours are:

GREEN&FORTUNE

Green & Fortune Café	7.30am to 7.30pm
Rotunda Restaurant	12pm to 11pm
Rotunda Bar	11am to 11pm
Concert Bar	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 28 November 2010

LONDON CHAMBER MUSIC SERIES

Fibonacci Sequence

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

LONDON CHAMBER MUSIC SERIES

Fibonacci Sequence

Hall One 6.30pm

Kathron Sturrock	piano
Christopher O'Neal	oboe
Stephen Stirling	horn
Ileana Ruhemann	flute
Julian Farrell	clarinet
Richard Skinner	bassoon

PROGRAMME

Wolfgang Amadeus Mozart ⁽¹⁷⁵⁶⁻¹⁷⁹¹⁾
Quintet in E flat for piano & winds, K452

Samuel Barber ⁽¹⁹¹⁰⁻¹⁹⁸¹⁾
Summer Music for wind quintet, **Op. 31**

INTERVAL ^(20 minutes)

Charles Koechlin ⁽¹⁸⁶⁷⁻¹⁹⁵⁰⁾
Trio in G for flute, clarinet & bassoon, Op. 92

Francis Poulenc ⁽¹⁸⁹⁹⁻¹⁹⁶³⁾
Mélancolie for solo piano, **Op. 105**

Francis Poulenc
Sextet for piano and winds, Op. 100

The London Chamber Music Series logo

The **Fibonacci Sequence Chamber Ensemble** was founded in 1994 by its artistic director, pianist Kathron Sturrock. Now well established as one of the foremost chamber ensembles in Britain, it is distinguished by the quality and high profile of its players and by the imagination and variety of its programming, making full use of the range and versatility of the chamber music repertoire. Its players are noted for the zest and enthusiasm they communicate to their audience.

The Fibonacci Sequence has a busy recording schedule: CDs of chamber music by Rawsthorne, Ned Rorem and John McCabe have been released to glowing reviews and the ensemble is in the middle of an exciting project of a series of chamber music CDs for the recording company Deux-Elles. *Harp* appeared in 2004 and *Bassoon* in 2005. The *Horn* CD was released in 2006, and *Oboe* was released in 2009. A CD of Messiaen's *Quartet for the End of Time* to celebrate his centenary was released last year. The next CD, due for release in January, is devoted to the Schubert Octet, one of the classic works for a chamber octet with a leading role for the violin, to be followed by *Clarinet*, recorded in September this year. An historic CD of previously unrecorded works by Bridge, Elgar and Adela Maddison was released by Dutton Epoch in 2009. 'The Fibonacci Sequence has been around for 15 years and their new releases can be viewed as a testimony to their current prestige – or as an example of how they've earned it.' (*American Record Guide*) 'All three pieces here are world premiere recordings. Revelatory...' (*Fanfare USA*) *Following On*, with music by Tim Ewers and Francis Poulenc was released by Guild this year.

The Graham Fitkin piece *Sinew* was commissioned for the ensemble by Ron Farquhar, and is based on the Dohnanyi sextet instrumentation. It was completed and performed in 2009 both in Oxford and London.

Plans for early 2011 include three more performances in London, a visit to Bogota to take part in the prestigious chamber music series in Biblioteca Luis Angel Arango, and the second festival of chamber music in West Cumbria, successfully inaugurated by the Fibonaccis in June this year.

The group is named after Leonardo of Pisa, a great mediaeval mathematician, commonly known as Fibonacci. The series of numbers named after him occurs throughout the natural world in the most extraordinary way, appearing magically, in petals of flowers, branches of trees, and many more complex way. The relation of the numbers to each other is directly connected to the Golden Section, held by many to determine the most harmonious proportions in art and music.

Wolfgang Amadeus Mozart – Quintet in E flat for piano and winds, K452 ⁽¹⁷⁸⁴⁾

I. Largo - Allegro moderato

II. Larghetto

III. Rondo: Allegretto

Mozart wrote this quintet for piano, oboe, clarinet, horn and bassoon in 1784 and quickly proclaimed it the best work he had written. The early months of the year were extraordinarily busy for Mozart, who finished and performed three of his most famous piano concertos (K. 449-451) before April. He completed his K. 452 quintet on 30 March and played the piano part for its premiere at the Imperial and Royal National Court Theatre in Vienna two days later. Afterwards he wrote to his father, Leopold, on the quintet's reception: 'It had the greatest applause ... To tell the truth, I grew tired of the mere playing at the end, and it reflects no small credit on me that my audience did not in any degree share the fatigue.' Such pride rested as much on the work's intimacy as its emotionalism—as well as the exquisite manner in which the mixed ensemble 'gels', which is of immediate concern to the opening: the most important material is entrusted to the piano to begin with, then, after a short development, shared around the ensemble at the recapitulation. The ternary-form *Larghetto* reverses this hierarchy to an extent, as the horn, in particular, introduces a new and attractive theme in the central section. The quintet ends with a high-spirited, modified rondo. (Structurally, the second return of the 'A' section—in a typical A-B-A-C-A rondo—in fact heralds the return of 'B'.) The piano and oboe announce its themes, while the movement includes a notable cadenza for the entire ensemble before a customary trill signals the belated return of the principal theme.

Samuel Barber – Summer Music for wind quintet, Op. 31 ⁽¹⁹⁵⁶⁾
Slow and indolent – With motion – Faster – Lively, still faster – Faster

Barber stood out in the modernist era as a staunch lyricist. The *Adagio for Strings* is easily the most famous example of the conservative style he cultivated. The wind serenade *Summer Music* is a smaller-scale work. Commissioned by the Chamber Music Society of Detroit, its score is dotted with varied indications of mood and tempo, creating an open-ended work within a single-movement design. It begins with a brief phrase played twice by the bassoon and French horn and answered in turn by flourishes in the flute and clarinet. This melodic cell inspires what follows: the *cantabile* oboe proceeds 'with motion' before the snappy rhythms of a 'Faster' passage herald an abrupt change of tempo and style. After a reminder of the opening material, a second theme (though one related to the first) from the oboe segues into a virtuosic finale littered with melodic cross-references.

Charles Koechlin – Trio in G for flute, clarinet & bassoon, Op. 92 ⁽¹⁹²⁴⁾

I. Lent (quasi adagio)

II. Moderato sans lenteur

III. Final: Fugue – Allegro con moto

A pupil of Massenet, Fauré, and André Gedalge at the Paris Conservatoire, Charles Koechlin was a late bloomer. He was also eclectic, prolific (reaching Op. 226), and saw no contradiction in exploring polytonality in some works while developing his post-Romantic language in others. History was less kind—he is better remembered as a teacher of Poulenc, Tailleferre and Porter—and Koechlin grew to resent his 'eclectic' tag even during his lifetime. As he wrote (of himself!): 'There is much diversity in Koechlin; not disparity, but contrast—*between* one work and another and sometimes *within* the same work.' The Op. 92 trio exemplifies this final comment. Its brief first movement unfolds a slow fugal exposition through the bassoon then clarinet, before the flute's entry leads to an increasingly chromatic and beguiling passage. The *Moderato* is equally enigmatic: its angular, chorale-like melody is shown by the flute (again) to be another fugal introduction. Koechlin's variation here, however, is the movement's allusions to the Renaissance style. The longest movement is the finale, which naturally allows a fuller musical argument to develop. Its chirpy melodies and countermelodies blend as the instruments cooperate more than before. The more unusual difference now is the neo-Classical episodes that punctuate this fugal finale.

Francis Poulenc – Mélancolie for solo piano, Op. 105 ⁽¹⁹⁴⁰⁾

The curious Mélancolie for piano has a dreamy grace that reveals occasional hints of popularism. Yet, its composition is something of a mystery: only Poulenc's dedication of it to his driver and friend Raymond Destouches is certain. Even so, it is an impassioned work that betrays the composer's familiarity with the piano—a trait that Poulenc came to regard as a hindrance as he reappraised his whole approach to composition around this time. Its post-Romantic (or simply Romantic?) language invites comparisons with Fauré. Indeed, Mélancolie's luminous textures make it one of Poulenc's most nostalgic works.

Francis Poulenc – Sextet for piano and winds, Op. 100 ^(1930–32, rev. 1939)

I. Allegro vivace: Très vite et emporte

II. Divertissement: Andantino

III. Finale: Prestissimo

To Mozart's quintet template Poulenc added just a flute to shape the sextet configuration of one of his most enduringly popular works. The first movement, marked *Allegro vivace*, is positively Stravinskyan in style. Its dazzling, scalic introduction gives way to a less energetic, slower section. Introduced by a bassoon cadenza, this passage then halves the tempo to engineer a very different, more serious character. When it returns, the opening section's merriment is deliberately less convincing as a result. The *Divertissement*, the clearest flash of neo-Classicism, follows a slow-fast-slow structure (following ternary form). It picks up where the first movement's lyrical theme left off, albeit with a boisterous middle section that alludes to an old circus song. The *Prestissimo*, a rondo, ventures to the opposite extreme to Mozart. Save for fleeting passages of call and response, the movement's hyperactive phrases are scattered across the ensemble. Sparking with Gallic wit and sophistication, Poulenc's exercise in instrumental and thematic disintegration fashions a thrilling and exuberant finale—yet his downbeat coda and stridently dissonant final chord make us question the innocence of the entertainment that came before.