

Classical Music at Kings Place

Wed 6 Apr Hall Two, 7pm	OAE: Baroque. Contrasted. Baroque from Stratch
Thu 7 Apr Hall One, 6.45pm	OAE: Baroque. Contrasted. Baroque Winds
Thu 7 Apr Hall One, 8.45pm	OAE: Baroque. Contrasted. Baroque Strings
Fri 8 Apr Hall One, 6.45pm	OAE: Baroque. Contrasted. The Sprightly Hautboy and the Soft Complaining Flute
Fri 8 Apr Hall One, 8.45pm	OAE: Baroque. Contrasted. Reflections on the Grand Tour
Sat 9 Apr Hall One, 7.30pm	OAE: Baroque. Contrasted. A Restoration Spectacular
Sun 10 Apr Hall One, 11.30am	OAE: Baroque. Contrasted. Coffee Concert
Sun 10 Apr Hall One, 6.30pm	London Chamber Music Series Badke Quartet
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

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 10 April 2011 Hall One 6.30pm Badke Quartet

Haydn String Quartet in B minor Op 33. No1 (Hob III:37)
Janáček String Quartet No. 2 *Intimate Letters*
Ian Wilson *Her Charms Invited* (World Première)
Dvořák String Quartet No. 12 in F, Op. 96 *American*

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.

This week's dish:
Braised shoulder of Lamb with steamed new potatoes & buttered seasonal 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 3 April 2011

LONDON CHAMBER MUSIC SERIES

Philippe Graffin violin
Marisa Gupta piano
Catherine Beynon harp

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

LONDON CHAMBER MUSIC SERIES

Pre-Concert Talk: ‘French Connections’ St Pancras Room 5pm

Composer and musicologist Alan Mills discusses tonight’s programme.

Philippe Graffin (violin), Marisa Gupta (piano) & Catherine Beynon (harp) Hall One 6.30pm

PROGRAMME

Ernest Chausson (1855–1899)

Poème for violin and piano, **Op. 25**

César Franck (1822–1890)

Sonata in A for violin and piano

INTERVAL (20 minutes)

Claude Debussy (1862–1918)

Sonata for violin and piano, L140

André Caplet (1878-1925)

Divertissement à l’espagnole for harp

Camille Saint-Saens (1835–1921)

Fantaisie & Romance for violin and harp, **Op. 124**

Maurice Ravel (1875–1937)

Tzigane for violin, harp & piano

Violinist **Philippe Graffin** has established an indisputable reputation for his interpretations of the French and English repertoire. He has rediscovered original settings of Chausson’s *Poème* and Ravel’s *Tzigane* and has championed the concerto of Samuel Coleridge-Taylor which he has recorded and performed at the BBC Proms. A number of composers have written works for him including Vytautas Barkauskas, Philippe Hersant, David Matthews, Yves Prin and Rodion Shchedrin. As concerto soloist, he has performed with orchestras such as The Philharmonia, BBC Symphony, Royal Liverpool Philharmonic, Saarbrücken Philharmonie, the Residentie Orkest, Gothenburg Symphony, Czech Philharmonic, Orchestra di Padova e del Veneto and St Petersburg Philharmonic. His discography which includes an early recording with Lord Menuhin and the Royal Philharmonic Orchestra incudes many world premières and rarities.

Philippe is a highly sought after chamber musician and is founder and artistic director of the ‘Consonances’ chamber music festival of St Nazaire, France. He plays a Domenico Busano violin, made in Venice, 1730. He is currently Artist in Residence at the University of New York at Stony Brook and guest professor at the Royal Conservatorium Brussels.

Marisa Gupta was born in America of Thai and Indian parentage. She is the recipient of numerous awards, including top prizes in the 2007 Concours Maria Canals in Barcelona and the 2007 Viotti International Piano Competition; a Solti Foundation Award, a Fulbright scholarship and top prize at the Haverhill Soloists’ Competition.

Marisa has appeared in some of the world’s premier venues, including Wigmore Hall, the Concertgebouw, Barcelona’s Palau de la Musica, the Purcell Room, the Warsaw Philharmonic Hall and the Ateneul Român. She has performed with the Houston Symphony, the Orquestra Simfonica del Vallès, as well as at the Ravinia Festival, Festival Consonances and Prussia Cove. Radio broadcasts include those in the US, the Netherlands, Spain and the BBC. She has also collaborated regularly

with several prominent artists including Lynne Dawson, Mats Lindstrom, Vladimir Mendelssohn, Stephen Kovacevich and members of the Berlin Philharmonic and Chamber Orchestra of Europe.

Recently, Marisa completed studies with Pascal Devoyon in Geneva. She moved to the UK as a Fulbright scholar, studying at the Royal Academy of Music with Christopher Elton and undertook further studies at the Guildhall School of Music and Drama with Joan Havill.

Catherine Beynon began playing the harp at the age of eight, and attended the Royal College of Music Junior Department with Daphne Boden and later gained a scholarship to the Royal Academy of Music. Catherine then completed her studies at the Conservatoire Supérieur de Musique in Lyon with Fabrice Pierre.

Catherine has given solo recitals at the Wigmore Hall, Purcell Room, Fairfield Halls and St Martin-in-the-fields and in 1997 made her BBC Prom debut in the Proms Chamber Music Series at the Victoria and Albert Museum. She has also made many chamber music recordings. Her recording of *Flute Mystery* by Fred Johnny Berg together with Emily Beynon, Vladimir Ashkenazy and the Philharmonia Orchestra was nominated for a 2010 Grammy. As a concerto soloist Catherine has performed with the English Chamber Orchestra, the Philharmonia, the BBC National Orchestra of Wales and the London Chamber Orchestra and as principal harp of the European Union Youth Orchestra, Catherine has worked with many eminent conductors including Haitink, Ashkenazy, Giulini and Rostropovich.

In 1999 Catherine was appointed principal harp of the Royal Danish Orchestra and in 2000 she was awarded the honorary degree of ARAM by the RAM in recognition of her distinguished performance in the profession. She was appointed principal harp in the Orchestra Philharmonic du Luxembourg in 2003.

Ernest Chausson – *Poème* for violin and piano, Op. 25 (1896)

Chausson was a French romantic composer who died—the result of a freak cycling accident—just as his career was beginning to flourish. But among such works as the orchestral *Soir de fête* and various pieces of chamber music sits his enduring *Poème*. This captivating work exists in three versions: with orchestral accompaniment, piano accompaniment (most typically), and a recently discovered arrangement for violin, string quartet and piano. Technically challenging, the piece was written for Eugène Ysaÿe, a Belgian violinist whose eye for compositional detail was also called upon: the drawn-out cadenza near the beginning of the work, among other passages, is a collaborative effort. Chausson’s inspiration was Turgenev’s short love story *Le chant de l’amour triomphant*, an association to which *Poème’s* free musical form is attributed. Equally important, though, was the composer’s desire to ignore the conventions of the concerto—composing such a work was ‘the devil’s task’, he wrote. Instead, the work’s emotionalism, at times intense and overt, at others far gentler and more ethereal, is central to its charm and success.

César Franck – Sonata in A for violin and piano (1886)

I. Allegretto ben moderato

II. Allegro

III. Recitativo – Fantasia (Ben moderato – molto lento)

IV. Allegretto poco mosso

Franck’s violin sonata was also written for Ysaÿe, and was presented to the violinist as a wedding gift. In his day, the Belgian-born French composer was renowned for his innovative structures, and this sonata, a late work from 1886, is arguably the most celebrated example. The work is cyclic—thematic connections between the movements are clear throughout. Even in the first movement, with its near-pastoral opening theme and distinctive iambic rhythm, there are hints of the form that will unfold. Chromatically, the impassioned *Allegro* is more exploratory but its thematic material always returns to intervals used in the initial bars of the work. The third movement, *Recitativo – Fantasia*, fuses the styles of its title: after introductory piano chords that recall the opening of the sonata once more, rhetorical statements from the violin develop into a passage that is cadenza-like yet reflective, too. The *Allegretto poco mosso* summarises Franck’s ideas. A canon between piano and violin rekindles the pastoral style while the theme reappears in various tonalities, with great demands made of both performers.

Claude Debussy – Sonata for violin and piano, L140 (1917)

I. Allegro vivo

II. Intermède, fantastique et léger

III. Finale: Très animé

The war and ill health blighted Debussy’s final years, but a summer spent on the channel coast at Pourville in 1915 marked something of a creative turning point. He resolved there to write six sonatas, though only three—for cello, for flute, viola and harp, and for violin—were finished before he died three years later. The Violin Sonata was his very last completed piece. It is a work of contrasts: fantasy, nostalgia and humour pepper the exchanges between the violin and piano, while Debussy’s characteristic harmonies and tone colour pervade the texture. Independent spirits, both instruments vie for attention much of the time, voicing related melodies and counter melodies. Led by the piano to begin with, the subdued introduction to the first movement, *Allegro vivo*, gives way to a series of interconnected passages rich in harmonic and rhythmic colour yet mysterious in effect. If this mood remains to the end, it is in deliberate contrast with the middle movement, where the music reflects Debussy’s ‘fantastic and light’ direction. A more melodious second theme affirms the capriciousness of the movement as a whole. The same theme recurs, albeit sporadically and in disguise, at the start of the third movement, which Debussy completed first. The piano again leads the way and the composer’s ‘cyclic’ approach continues with the entry of the violin, whose theme reminds us of the opening movement. The atmosphere soon turns more vibrant, demanding of both players a dexterity and lightness of touch to the very end.

André Caplet – *Divertissement à l’espagnole* for harp (1924)

Like Chausson’s *Poème*, André Caplet’s *Divertissement à l’espagnole* is another technically demanding work by a lesser-known French composer. Written for harp, it is the first of two divertissements Caplet composed in 1924: the other is in a French rather than Spanish style. Although Caplet won the Prix de Rome in 1901, he was already admired primarily as a conductor. But his friendship with Debussy altered his compositional outlook. This goes some way to explain Caplet’s avoidance of thematic development in the *Divertissement à l’espagnole*, as does its genre (literally, a ‘minor diversion’), of course. More telling, then, are the extrovert, pastiche rhythms of both divertissements, a trait Caplet developed more generally in his post-war music.

Camille Saint-Saëns – *Fantaisie & Romance* for violin and harp, Op. 124 (1907)

Once known as the ‘French Mendelssohn’, Saint-Saëns shrugged off his reputation as a child prodigy on the piano to forge a career in composition during a time of dramatic musical change. Indeed, his own mature interests varied from early to contemporary music and he went on to play a key role in the Société Nationale de Musique, an organisation founded in 1871 to promote French music. Ironically, with the subsequent rise of ‘Les Six’ in the twentieth century, Saint-Saëns’s fortunes waned. His Op. 124 fantasy exists in versions for flute or violin, either instrument paired with the harp. As the title suggests, it is a multi-sectioned work whose rhapsodies unfurl over the small and large scales. Contrasts between these sections are defined clearly; within passages the effect is subtler and more languid. The harp is crucial here, for while it is usually secondary to the violin’s drifting melodies, it does much, beyond its imitative gestures and throwaway phrases, to signal these structural contrasts.

Maurice Ravel – *Tzigane* for violin, harp and piano (1922–24)

In the lineage of famous French violin sonatas, the reputation of Ravel’s curiously ranks behind those of Fauré, Debussy and Franck. Perhaps, conversely, this is because the great showmanship and success of Ravel’s concert rhapsody *Tzigane*, which he completed while working on the sonata, has the more immediate appeal. Whereas the sonata absorbs several musical vogues of the 1920s, from the blues and jazz to pentatonicism, *Tzigane* is a celebration of the Hungarian violinist for whom it was written (Jelly d’Arányi) and the gypsy style more generally. Of course, Ravel transmuted such styles to make the work his and to create a sensation—ambitions d’Arányi’s premiere of the work in London’s Aeolian Hall fulfilled. Written as though improvised, the violin’s sliding harmonies and other virtuosic outbursts do most to characterise the work. Where used (for it is not obligatory), the harp soon comes to the fore with a cadenza-like flourish as a prelude to more seductive dance tunes in the second half of the work.