

Classical Music at Kings Place

Thu 24 Feb Hall One, 7.30pm	Eesti Fest – curated by Fiona Talkington Vox Clamantis: Da Pacem
Fri 25 Feb Hall One, 7.30pm	Eesti Fest – curated by Fiona Talkington Estonian Piano Orchestra
Sun 27 Feb Hall One, 6.30pm	London Chamber Music Series Trio Zilliacus-Persson-Raitinen
Sun 6 Mar Hall One, 6.30pm	London Chamber Music Series Rosamunde Trio
Wed 9 Mar Hall One, 7.30pm	Mozart Unwrapped – Week 3 'Bella mia fiamma' – Rosemary Joshua sings concert arias with Aurora Orchestra
Thu 10 Mar Hall One, 7.30pm	Mozart Unwrapped – Week 3 Chilingirian Quartet: Mozart String Quartets & Quintets 2
Fri 11 Mar Hall One, 7.30pm	Mozart Unwrapped – Week 3 Choir of King's College, Cambridge Sacred Works: Missa brevis in B flat, K275 Missa brevis in F, K192 etc.
Sat 12 Mar Hall One, 7.30pm	Mozart Unwrapped – Week 3 Imogen Cooper and Friends Mozart Piano Quartets
Sun 13 Mar Hall One, 11.30am	Mozart Unwrapped – Week 3 Charles Owen & Katya Apekisheva Mozart for Four Hands 1: Fantasia in F minor, Sonata in D & Sonata in C
Sun 13 Mar Hall One, 6.30pm	London Chamber Music Series Allegrì Quartet: The Complete Beethoven Quartets 2

Exhibitions

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

Next Sunday Sunday 27 February 2011

Hall One 6.30pm
Trio Zilliacus-Persson-Raitinen

Mozart *Streichtriosatz* in G. K. Anhang 66
Beethoven String Trio in C minor, Op. 9 No. 3
JS Bach (arr. Sitkovetsky) *Goldberg Variations*, BWV 988

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 and enjoying the show.

This week's dish:
Fish Pie with 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 20 February 2011

LONDON CHAMBER MUSIC SERIES

Hummel Ensemble

Presented in partnership with the London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Pre-concert Talk

St Pancras Room 5.15 pm

Für Elise – Elisabeth Röckel, Beethoven and Hummel. A talk by Ian Christians

Hummel Ensemble

Hall One 6.30pm

Andrew Brownell	piano / musical director
Robert Heard	violin
James Boyd	viola
Alexei Sarkissov	cello
Linda Houghton	double bass
Sam Coles	flute

PROGRAMME

Joseph Haydn (1732–1809)
Piano Trio in A flat, Hob. XV:14

Ludwig van Beethoven (1770–1827) (**arr: Hummel**)
Symphony No. 7 in A, Op. 92

INTERVAL (20 minutes)

PROGRAMME

Johann Nepomuk Hummel (1778–1837)
Piano Quintet in D minor, Op. 7a

PROGRAMME

The **Hummel Ensemble** was formed in 2009 by Ian Christians, director of the Orpheus & Bacchus Festival and the Hummel Project to perform the chamber music and arrangements of Johann Nepomuk Hummel alongside the works of his contemporaries.

Andrew Brownell (piano & musical director), a native of Portland, Oregon, won 2nd Prize at the 2006 Leeds Competition, 1st at the 2005 Hummel Competition (Bratislava), and 2nd at the 2002 Bach Competition (Leipzig). He has given concerts across North America and Europe, and in England he has been soloist with the Hallé and Royal Liverpool Philharmonic Orchestras. He will give his Wigmore Hall début on 5 June 2011. Andrew holds a doctorate from the Guildhall School of Music and Drama. He has been Artist-in-Residence at the Orpheus & Bacchus Festival since April 2009 and is editor of the soon-to-be-published first ever full scores of Hummel’s A minor and B minor concerti.

Robert Heard (violin) read music at Cambridge University, then studied at the Royal Academy of Music. His orchestral positions have included the Royal Philharmonic Orchestra, Brussels Opera, the Philharmonia (Principal 2nd Violin), and the St Martin’s Chamber Ensemble. In 1990 he was invited to join the City of Birmingham Symphony Orchestra by Simon Rattle as Deputy Leader. He now performs as a soloist and chamber musician.

Samuel Coles (flute) studied music at the Guildhall School of Music in London and then at the Paris Conservatoire where he won First Prize (1987). He has just been appointed principal flute in the Philharmonia Orchestra and will be taking up a teaching job at the Royal Academy in September. He has played with the Hummel Ensemble since its inception.

Alexei Sarkissov (cello) was born in Moscow in 1974 and started music lessons at the age of five. In 1995 he won a scholarship to study at the Royal College of Music and in 1997 moved to the Guildhall School of Music and Drama. Since then, professional engagements have taken him all over Europe, the former Soviet Union, and as far as New Zealand. 2010 saw him touring South America with Russian Virtuosi of Europe and Spain with Covent Garden Soloists among many other projects. Alexei currently resides in London.

James Boyd (viola) has been a member of some of the country’s foremost ensembles and is in demand as a guest artist with many others. He was

a member of the Raphael Ensemble for five years and a founder member of the Vellinger String Quartet. In 2001 he formed the London Haydn Quartet which has been acclaimed for its highly individual stylistic approach. He teaches chamber music at Cambridge University and has co-founded MusicWorks, a chamber music course for young string players.

Lynda Houghton (double bass) is Principal Double Bass with the Academy of St Martin in the Fields and has been playing with the orchestra for over 25 years. She is principal bass in the City of London Sinfonia and Orchestra of St John’s Smith Square, and is guest artist with Nash Ensemble and the Fibonacci Sequence. As an enthusiastic 'period' instrumentalist she has toured and recorded with Trevor Pinnock’s English Concert, and with John Eliot Gardiner’s English Baroque Soloists. Lynda is now an Associate of the Royal Academy of Music.

PROGRAMME

Joseph Haydn – Piano Trio in A flat major, Hob. XV: 14 (1790)

I. Allegro moderato

II. Adagio

III. Rondo: Vivace

Haydn and Mozart were the pioneers of the so-called piano trio, yet their early efforts in the budding genre have a history of being undervalued. This is because the keyboard commonly dominates their trios—a result of their genesis (the trio being derived from the accompanied keyboard sonata) and a characteristic that was generally considered to be unattractive until fairly recently. Attitudes have now changed with the onset of the early music movement and historically informed ‘period’ performance in the mid-20th century. During Haydn’s time, however, such ‘piano-accompanied’ chamber music was in great demand in Vienna and London. To hear his 27 late piano trios (Hob. XV: 5-31), his third-largest corpus of chamber music after the quartets and baryton trios, is to understand this chequered history. The ‘Gypsy Rondo’ is the most famous of the group, although the A-flat trio heard this evening is arguably as extroverted and compelling.

While the precise number of trios Haydn wrote is still debated, we know more about Hob. XV: 14. Published within a set of four trios in Vienna in 1790, it was also performed in London two years later, marking the earliest known public performances of Haydn’s trios. The opening movement, *Allegro moderato*, exhibits a degree of dramaticism common to many of Haydn’s later trios. The cello, in particular, no longer plays a minor role by merely doubling the left hand of the piano, but instead engages with the other instruments to outline the music’s subtle dissonances. The poignant middle movement is typically piano-led but, again, Haydn makes a feature of the *pizzicato* strings while a minor-mode middle section is more fragmentary and chromatic. The *Vivace* movement is an equal partner in length, if not character. Cast as a rondo, with a principal theme and interspersed episodes, the music is less adventurous harmonically, though no less vibrant overall.

PROGRAMME

Ludwig van Beethoven (arr. Hummel) – Symphony No. 7 in A, Op. 92 (1812, arr. c. 1827)

I. Poco sostenuto – Vivace

II. Allegretto

III. Presto, assai meno presto

IV. Allegro con brio

History has been quite 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. His 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, later securing 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 charge that his devotion to court was lacking. His first dismissal in 1808 was rescinded, probably after Haydn had intervened, but the axe fell permanently in 1811. Happily, Hummel’s return to Vienna heralded an outpouring of chamber, dramatic and piano works, including many arrangements of established and new works by such composers as Gluck, Cherubini, Mozart Beethoven and Haydn, among others.

This steady stream of commissions was thanks in part to Johann Reinhold Schultz, a figure of whom little is known besides the nature of his London business, which sold music from continental Europe. The partnership between Hummel and Schultz lasted throughout the 1820s and left a curious but skilfully crafted lineage of orchestral music reworked for domestic consumption—hence Hummel’s typical mixed quartet of fortepiano, flute, violin and cello. The insubordinate Hummel hadn’t helped his cause in Eisenstadt, having written to his employer to complain that, 'whether the Prince likes my compositions (as he pretends) or not is no proof that my works are valuable or not. [...] Since the Prince is no connoisseur of music, he is not able to judge a work of art.' Hummel’s dim view of the prince unwittingly caused a rift with Beethoven. During a performance of Beethoven’s C major Mass at the palace in 1807, the prince, seemingly confused by the music, went to quiz Beethoven. Hummel, the conductor at the time, could not help but laugh aloud, and though this was probably aimed at the prince rather than Beethoven, the two composers never again saw eye to eye. Hummel’s casual attitude to his conducting and administrative duties while serving the prince is also believed to have irritated Beethoven, and yet, shortly after Hummel’s return to Vienna, Beethoven asked him to arrange the finale to *Fidelio* for piano duet. The sting in the tail came when Beethoven rejected the arrangement, but even this did not stop Hummel from arranging Beethoven’s first seven symphonies in the mid 1820s, together with the Septet and, later, the overtures to *Fidelio* and *Prometheus*. The powerful Seventh Symphony, with its harmonic surprises and radical use of rhythm, was scaled down by Hummel around the time of Beethoven’s death.

PROGRAMME

Johann Nepomuk Hummel – Piano Quintet in D minor, Op. 74a (1816)

I. Allegro con spirito

II. Menuetto

III. Andante con variazioni

IV. Finale. Vivace

Given Hummel’s commitment as a touring artist, it is remarkable that he found the time to write over 300 works. Of these, around 80 are piano compositions; Hummel also published a popular study on a pianoforte technique, including over 2,000 exercises. His reputation, in this area at least, was safe until the middle of the nineteenth century, when it was an accepted tradition for a pianist to include a Hummel concerto in their public debut. By the end of the century, with the ascent of Chopin, Liszt and a new age of piano virtuosity, the popularity of Hummel’s works had declined dramatically. Nevertheless, Op. 74/74a remains arguably Hummel’s greatest chamber work. (The alternative numbering is given on account of its original publication as a septet of flute, oboe, horn, piano, viola, cello and double bass. The more practical piano quintet arrangement is scored as for his Op. 87 quintet—that is, with double bass—and inspired Sylvester Paumgartner’s commissioning of Schubert’s famous ‘Trout’ Quintet, Op. 114, three years later.)

Fierce chords introduce the dramatic opening movement, marked Allegro con spirito, but as the cello and second violin recede from the busy texture, a virtuoso part for piano, replete with triplet and semiquaver figuration, comes to the fore. The piano takes turns to accompany then lead the musical argument in the following movement, entitled Menuetto but playful and scherzo-like in character. A delicate, memorable theme characterises the *Andante con variazioni* and prefaces four contrasting variations, all virtuosic, and culminating in a euphoric statement of the main theme. The finale is in sonata-rondo form. A fugue introduced by the viola soon punctuates the urgency of the musical argument. To break the tension a more relaxed episode appears, before the forceful restatement of the rondo theme.