

## Classical Music at Kings Place

<b>Sun 3 Apr</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Philippe Graffin (violin), Marisa Gupta (piano) & Catherine Beynon (harp)
<b>Wed 6 Apr</b> Hall Two, 7pm	<b>OAE: Baroque. Contrasted.</b> Baroque from Stratch
<b>Thu 7 Apr</b> Hall One, 6.45pm	<b>OAE: Baroque. Contrasted.</b> Baroque Winds
<b>Thu 7 Apr</b> Hall One, 8.45pm	<b>OAE: Baroque. Contrasted.</b> Baroque Strings
<b>Fri 8 Apr</b> Hall One, 6.45pm	<b>OAE: Baroque. Contrasted.</b> The Sprightly Hautboy and the Soft Complaining Flute
<b>Fri 8 Apr</b> Hall One, 8.45pm	<b>OAE: Baroque. Contrasted.</b> Reflections on the Grand Tour
<b>Sat 9 Apr</b> Hall One, 7.30pm	<b>OAE: Baroque. Contrasted.</b> A Restoration Spectacular
<b>Sun 10 Apr</b> Hall One, 11.30am	<b>OAE: Baroque. Contrasted.</b> Coffee Concert
<b>Sun 10 Apr</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Badke Quartet
<b>Wed 13 Apr</b> Hall One, 7.30pm	<b>Mozart Unwrapped – Week 4</b> Academy of St Martin in the Fields featuring Martin Fröst
<b>Thu 14 Apr</b> Hall One, 7.30pm	<b>Mozart Unwrapped – Week 4</b> Chilingirian Quartet: Mozart String Quartets & Quintets 3
<b>Fri 15 Apr</b> Hall One, 7.30pm	<b>Mozart Unwrapped – Week 4</b> Leon McCawley plays Mozart Piano Sonatas 1
<b>Sat 15 Apr</b> Hall One, 7.30pm	<b>Mozart Unwrapped – Week 4</b> Leon McCawley plays Mozart Piano Sonatas 2

## 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

**3 April 2011**

**St Pancras Room 5pm**  
**Pre-concert Talk**

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

**Chausson** *Poème*

**Franck** Sonata in A for violin and piano

**Debussy** Sonata for violin and piano

**André Caplet** *Divertissement à l'espagnole* for harp

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

**Ravel** *Tzigane* for violin, harp and piano

**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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**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](http://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.

### 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 27 March 2011**

**LONDON CHAMBER MUSIC SERIES**

**Kodály Quartet**

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

## LONDON CHAMBER MUSIC SERIES

### Kodály Quartet

#### Hall One 6.30pm

<b>Attila Falvay</b>	violin
<b>Erika Tóth</b>	violin
<b>János Fejérvári</b>	viola
<b>György Éder</b>	cello

#### PROGRAMME

**Joseph Haydn** (1732–1809)

**String Quartet in G, Op. 54 No. 1 *Tost* [Hob III:58]**

**Felix Mendelssohn** (1809–1847)

**String Quartet No. 3 in D, Op. 44 No. 1**

**INTERVAL** (20 minutes)

**Béla Bartók** (1881–1945)

**String Quartet No. 5**

The **Kodály Quartet** was founded as the Sebestyén Quartet in 1966 by four students of the Franz Liszt Academy in Budapest as a continuation of the great Hungarian string quartet tradition. By 1971 the Quartet has established an international reputation and in that year changed its name to the ‘Kodály Quartet’ in honour of the outstanding 20th-century Hungarian composer.

The Quartet has set as its main objective the authentic interpretation of the works of Zoltán Kodály, and gives tremendous importance to the values and traditions that Kodály conceived as essential in musical culture. In addition, all major Hungarian composers (Bartók, Dohnányi, Kurtág, Ligeti) as well as most classical composers are represented in the Quartet’s repertoire. The Quartet has also performed world premières of contemporary Hungarian pieces, including several works dedicated to it – the latest being Petrovic’s String Quartet No. 3.

The Kodály Quartet has regularly performed in the US, Canada, Mexico and South America, in nearly all European countries, throughout the Far East, including China, Hong Kong, Korea and Japan, and in Australia and New Zealand. It has also participated in many prestigious festivals around the world.

The Quartet has recorded some 60 CDs, including the entire string quartet cycles by Haydn, Beethoven and Schubert.

**Joseph Haydn – String Quartet in G, Op. 54, No. 1 *Tost***

**[Hob. III: 58]** (1788)

I. Allegro con brio

II. Allegretto

III. Menuetto: Allegretto

IV. Finale: Presto

Although Mozart’s six quartets dedicated to Haydn (1782–85) exhibited all the elements of Classical quartet style as it has since been understood, his set’s reciprocal influence on Haydn’s own later quartets is no less important. The more serious tone of Haydn’s earlier quartets, broadly speaking, was reconciled in his Opp. 50, 54/55 and 64 sets with a more popular touch. Technically, Haydn retained his interest in equal-voice textures and upheld the cyclic integration of his quartets (that is, with cross-references between movements), but his counterpoint now became more extended, his writing more soloistic and harmonically broader. Haydn was perhaps less subtle in style but, at the same time, he adhered to new standards. For example, the minuet would almost always appear as the third movement, while the slow movements, in ternary, variation or double variation form, became more melodic.

The Op. 54 set of quartets count towards the six that Haydn dedicated to the virtuoso violinist Johann Tost, leader of the second violins in his orchestra at Esterháza during the mid 1780s. (Tost went on to cause mischief in Paris when he sold for publication and even edited Opp. 54/55 and several of Haydn’s symphonies, when they officially belonged to Prince Nikolaus Esterházy.) The connection explains the concerto-like approach to some of Haydn’s writing in Op. 54, No. 1. The elegant opening movement is more Mozartian in character, exhibiting an influence that can be traced back to Haydn’s fashionable ‘Paris’ symphonies (Nos. 82–87) of 1785–86. But the call for performance in high positions in the second movement *Allegretto* was made with Tost in mind. The soloistic approach persists in the characteristic minuet and trio that follows. Also marked *Allegretto*, the movement suggests a truly slow movement is absent from the quartet—and so it is, for an eventful *Presto*, full of energy and contrast, concludes the quartet.

**Felix Mendelssohn – String Quartet No. 3 in D, Op. 44, No. 1** (1837–38)

I. Molto allegro vivace

II. Menuetto: Un poco Allegro

III. Andante espressivo ma con moto

IV. Presto con brio

Once the 11-year-old *wunderkind* whose pianistic talents were praised by Goethe no less, Mendelssohn grew to become a celebrated conductor, pianist, organist and, of course, composer. His music embodies the tensions between Classicism and Romanticism that emerged in the generation after Beethoven. Standing at the forefront of German music during the early-to-mid 19th century, he drew upon the chromatic counterpoint of JS Bach as much as Mozart’s grace and clarity and Beethoven’s dramaticism. But with a heightened sense of ‘symphonic’ momentum, Mendelssohn’s expressive emotion and controlled Romanticism surpass his forebears. Nowhere is this claim better supported than in Mendelssohn’s six string quartets. The first two, Opp. 13 and 12 (written in that order), descend clearly from the late quartets of Beethoven; a gap of ten years separate them from the three Op. 44 quartets, written during the happy period of Mendelssohn’s honeymoon and first year of marriage, and exhibiting a more Classical tendency; and the fierce Sixth Quartet (Op. 80), a lament in memory of his sister, was the composer’s final major work. (His own premature death followed just six months later.)

Of the published set, Op. 44 No. 1 was the last to be written. Its opening *Molto allegro vivace* is as dramatic as its title suggests: the first violin soars above its *tremolo* accompaniment in the first subject before Mendelssohn modulates to the remote area of F sharp minor for his subsidiary theme. Typical of Mendelssohn’s dazzling approach to instrumental writing, both the minuet and trio (*Un poco Allegro*) and the third movement (*Andante espressivo ma con moto*) are characterised by their rushing figuration: the texture of the latter is particularly striking, with *pizzicato* lower strings and lacework from the second violin supporting an expressive B minor melody from the first violin. Unusually for Mendelssohn, the *Presto con brio* finale makes few references to earlier movements, though their virtuosity and rhythmic undercurrents remain.

**Béla Bartók – String Quartet No. 5** (1934)

I. Allegro

II. Adagio molto

III. Scherzo alla Bulgharese (Vivace) – Trio

IV. Andante

V. Finale: Allegro vivace

Bartók’s six string quartets rank alongside those of Shostakovich and Britten as the most celebrated examples of the genre in the twentieth century. The First Quartet (BB52, 1908–09) develops from a ‘funeral dirge’ (Bartók’s words) to a thrilling, folk-tinged climax and was followed by the first of two wartime quartets (BB75, 1914–17) in which rhythm, or rather, polyrhythm was a new priority. The immense Third Quartet (BB93, 1927) reconciled Bartók’s passion for folk idioms with his post-Beethovenian take on drama and counterpoint. The Fourth Quartet (BB95), structured in its characteristic ‘arch’ shape, followed a year later. By now, Bartók’s highly colouristic approach to quartet writing had amassed a startling array of effects: *glissando* (sliding pitch), *col legno* (using the wood of the bow), *sul tasto* (playing over the fingerboard), ponticello (playing close to the bridge), *martellato* (‘marked’ bowing), muted passages, exaggerated vibrato, strumming, and combinations thereof, not to mention the so-called Bartók *pizzicato* (lifting the string and allowing it to bounce against the fingerboard). The Fifth Quartet (B110) includes such practices, though it is a very different work in which themes are generally easier to recognise. Writing his final quartet, the Sixth (BB119, 1939), Bartók was at a low ebb, and the work gives a more resigned impression than its predecessors. Indeed, his failing health prevented him from developing more than a few ideas for a Seventh Quartet in the summer of 1945—he died in September that year.

The B flat-centred tonality of the quartet heard this evening, the Fifth Quartet, gives it one half of its underlying direction—the other is guided by its folk-inspired middle-movement scherzo, encased by two slower movements and characterised, as with other movements, by characteristic juxtapositions of fast and slow music. Metrical innovation is also at the heart of the opening *Allegro*, which blurs pulse beyond recognition but does provide a tonal axis about which the music revolves. Themes are also easily discernible, and the lyrical second movement, *Adagio molto*, develops this idea with its ethereal introduction. After the aforesaid *Scherzo alla Bulgharese* comes an *Andante* movement related in character to the second-movement *Adagio* but punctuated by rhythmic variation and rapid-fire chords. Broadly cast in sonata form, the *Allegro vivace* finale makes reference to popular song, albeit distorted, as well as the first movement’s central theme, both as a source for fugal material and as a prelude to the more conclusive ending.