

Classical Music at Kings Place

Thu 20 Jan
Hall One, 7.30pm
Mozart Unwrapped
Chilingirian Quartet: Mozart String Quartets and Quintets – I

Fri 21 Jan
Hall One, 7.30pm
Mozart Unwrapped
Kenneth Hamilton (piano)
Mozart – Past, Present and Future

Sat 22 Jan
Hall One, 7.30pm
Mozart Unwrapped
Cropper-Welsh-Roscoe Trio:
Mozart Trios and Duos – I

Sun 23 Jan
Hall One, 11.30am
Hall One, 6.30pm
Mozart Unwrapped
Ludwig String Trio
Mozart Trios and Duos – II
London Chamber Music Series
The Turner Ensemble - Concert II

Wed 26 Jan
Hall One, 7.30pm
Liszt Bicentenary
Gergely Bogány & Barnabás Kelemen:
Duets for Piano & Violin by Liszt
and His Followers

Thu 27 Jan
Hall One, 7.30pm
Liszt Bicentenary
Edit Klukon & Dezső Ránki Piano Duo
Faust Symphony on Piano

Fri 28 Jan
Hall One, 6.15pm
Hall One, 7.30pm
Hall Two, 8pm
Liszt Bicentenary
Liszt Award Winner's Concert
Liszt and the Hungarian Choral Tradition
The Roots of Liszt's Hungarian Rhapsodies
with the János Ensemble

Exhibitions

until 21 Jan
Kings Place Gallery
Kings Place Gallery
Albert Irvin RA – The Complete Prints
Spoilt for Choice – Prints from
Advanced Graphics London

starts 28 Jan
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

until 26 Feb
Pangolion
Lynn Chadwick
The Couple

Next Sunday

Sunday 23 January 2011
St Pancras Room 5.15pm
Pre-concert Talk

Hall One 6.30pm
The Turner Ensemble – Concert 2
(LCMS Ensemble in Residence)

Schubert Piano Trio in B flat, D898
Messiaen *Quatuor pour la fin du temps*

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

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: Sausage and mashed potato with onion gravy.

Our Café, Restaurant and Bar opening hours are:

GREEN&FORTUNE

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

ROTUNDA

Please remember to order your Interval drinks
prior to the concert, at the Concert Bar located
in the Music Foyer.

Sunday 16 January 2011

LONDON CHAMBER MUSIC SERIES

Marmara Piano Trio

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

LONDON CHAMBER MUSIC SERIES

Marmara Piano Trio

Hall One 6.30pm

Mine Dogantan-Duck	piano
Zsuzsa Berényi	violin
Pál Banda	cello

PROGRAMME

Joseph Haydn (1732–1809)

Piano Trio in E, Hob XV:28

Dmitri Shostakovich (1906–1975)

Piano Trio in E minor, Op. 67

INTERVAL (20 minutes)

Antonin Dvořák (1841–1904)

Piano Trio No. 3 in F minor, Op. 65

The **Marmara Piano Trio** was established in 2007 and has already won a major award from the AHRC (Arts and Humanities Council of the UK) for its research on classical chamber music. The Trio is emerging as an innovative ensemble also through its policy of open rehearsals and workshops that involve reflecting on music-making. The research project ‘Alchemy in the Spotlight’ aims to explore and theorise about the practice of music making in the context of a classical ensemble and thereby establish new models for presenting, representing and disseminating expert professional, artistic knowledge and experience to a wide range of audiences – in academic, professional and public contexts. This year’s schedule includes concerts in Istanbul, Ghent, Bonn and London.

Mine Dogantan-Duck is the recipient of the scholarship of the Turkish Ministry of Education for Young Artists and the William Petschek award for piano performance and has recorded music by JS Bach and Scriabin for WNCN. She is currently a Research Fellow at Middlesex University. Zsuzsa Berényi has played with various chamber music ensembles in the UK, Europe and Japan. As an orchestra musician she has played and been leader of several orchestras. She has recently joined the Marmara Piano Trio. Pál Banda was Principal Cello in the Camerata Academica Salzburg and a member of the Chamber Orchestra of Europe and has been a member of various prestigious trios and quartets. He teaches at the Purcell School and is director of the Paxos International Festival.

Joseph Haydn – Piano Trio in E, Hob. XV: 28 (c. 1795)

I. Allegro moderato
II. Allegretto
III. Allegro

Like the symphony and the string quartet, the keyboard trio first flourished as a genre during the Classical era. But today’s perceptions of the so-called piano trio usually overlook its identity then: the trio owes its existence not to the trio sonata (the popular Baroque form featuring two melodic instruments and a semi-improvised bass) but the accompanied keyboard

sonata. This 18th-century form featured one or more *ad libitum* melodic instruments in accompaniment: as their autonomy and importance grew, so the keyboard trio was born. Haydn and Mozart were its pioneers, 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 and a characteristic that, until fairly recently, was generally considered unattractive. (Attitudes have now changed with the onset of the early music movement and historically informed ‘period’ performance in the mid-20th century.)

To hear Haydn’s 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’ (Hob. XV:25) is the most famous of the group, however the E-major trio heard this evening is just as dramatic. It was dedicated to Therese Jansen-Bartolozzi, a pianist born in Aachen and later celebrated in London. Accordingly, it is thought that Haydn wrote the trio before he left London in 1795, though it was published two years later. The contrast between the opening movements is stark: the cello has a generally perfunctory role in the introspective *Allegro moderato*, often ‘doubling’ the left of the piano, but the movement’s elegant melody and *pizzicato* strings are quite different from the ghostly E-minor *Allegretto* that follows. The finale picks up on this harmonic variety, juxtaposing an E-minor episode—unusually, for solo violin, which is otherwise more accompanimental than soloistic—with its expected return to E major.

Dmitri Shostakovich – Piano Trio No. 2 in E minor, Op. 67 (1944)

I. Andante – moderato
II. Allegro non troppo
III. Largo
IV. Allegretto

The Soviet authorities cruelly denounced Shostakovich, along with Prokofiev, Khachaturian and others, as ‘formalists’ in the late 1940s. Yet this mode of cultural control, while unyielding, was enacted very differently during the war: Shostakovich’s defiant Seventh Symphony, Op. 60, dedicated to the city of Leningrad in defiance of the German siege there, had done a great deal to lift Soviet morale, after all. The fiftieth anniversary of Tchaikovsky’s death—another patriotic cause—happened to fall during the war years and led indirectly to Shostakovich’s composition of his Op. 67 piano trio. The musicologist Ivan Sollertinsky was invited to Moscow to broadcast a tribute to Tchaikovsky. A close friend of the composer, Sollertinsky died of a heart attack months later, at just 41. In his memory, Shostakovich turned to the piano trio in the same way Tchaikovsky had over sixty years earlier, dedicating his majestic A-minor trio ‘to the memory of a great artist’, Nikolai Rubinstein.

Sollertinsky it was who had prompted Shostakovich to study the music of Mahler, whose intensity and solemnity of tone so influenced the composer. This trio’s sombre *Largo* is one such example; the work begins with another. False harmonics from the cello lead to an elegiac *fugato* introduction (i.e. in the style of a fugue), to which the muted violin, then the piano, contributes. The two-part movement proceeds through variation of this same melody to a quicker *Moderato*, whose violin theme was to reappear in the Second String Quartet, Op. 68, composed a few months later. The imitative texture persists, each instrument taking the lead on occasion until, gradually, the violin asserts itself. The coda runs out of energy after hints of the dances to come—a style presented far more

clearly in the fleeting *Allegro non troppo*. Frenzied in places, punctuated by waltz-like piano interludes in others, the movement’s folk dance is once again violin-led. Clearly a threnody on Sollertinsky’s death, the *Largo*, a passacaglia, is no ordinary example of the form. Chords from the piano ‘anchor’ the movement but their slowness and enigma point to Shostakovich’s more modern realisation. The strings unfurl their aching Mahlerian lament above. The *Allegretto* follows without a break and begins quirkily enough: *staccato* piano, *pizzicato* violin and strummed cello together sound almost parodic. But suspicions are confirmed as the melody is gradually, and savagely, recast as a prolonged dance of death. (Shostakovich’s not-so-secret homage here, beyond Sollertinsky, is to victims of the Holocaust. His later Symphony No. 13, ‘Babi Yar’, carries the same theme more explicitly.)

Antonín Dvořák – Piano Trio No 3 in F minor, Op. 65 (1883)

I. Allegro ma non troppo
II. Allegro grazioso
III. Poco adagio
IV. Finale: Allegro con brio

Traditionally, the late 1870s and early 1880s are seen as a transitional phase in Dvořák’s creative life, marked by the structural balance of such works as the Seventh String Quartet, a growing proclivity for developing variation, influenced by Johannes Brahms, and ever clearer references to folk music. It is no coincidence, either, that Dvořák found greater critical and commercial success around this time: in 1874 he was awarded a stipend from the Ministry of Education in Vienna, whose advisers included Brahms and the aesthetician Eduard Hanslick; and its renewal in 1877 established an important connection with Brahms’s publisher, Simrock. Indeed, the popularity of Dvořák’s colourful ‘Slavonic’ works during the same decade—especially the *Slavonic Dances* but also the *Moravian Duets*, the *Slavonic Rhapsodies*, and so forth—prompted Simrock to demand works of a similar ilk.

This connection with Brahms comes to mind listening to Op. 65, the third of Dvořák’s four surviving piano trios (two others are lost, possibly destroyed by the composer). Its seriousness also owes much to circumstance: it was written shortly after the death of Dvořák’s mother. The opening *Allegro ma non troppo* sees the strings share the first theme, which is echoed by the piano. Harmonically, the relationship between the ‘home’ key (F minor) and D flat major (or its minor-mode correspondent, C sharp minor) is an important feature of the trio. Announced by the cello, the second theme duly begins in D flat. The music’s sonata form—exposition, development, recapitulation—unfolds as expected from here, save for a concluding *Poco più mosso, quasi vivace* appended to the movement. The *Allegro grazioso* begins in C sharp minor. Its folk-tinged scherzo gives ways to a contrasting D flat major trio. The poignant third movement, marked *Poco adagio*, has a similar Brahmsian shift in outlook: the heavy-hearted opening, led by the cello, soon lightens in mood to usher in a gentler, more lyrical melody from the violin. These ideas compete towards the end of the movement, the first theme now modified and heard in a major key. The *Allegro con brio* is cast as a Czech *furiant*. C sharp minor again recurs, now as a tranquil alternative to Dvořák’s introductory material. Such contrasting episodes characterise the rest of the finale, the last of which resolving to a major key to bring the trio to an emphatic close.