

Classical Music at Kings Place

- Thu 5 May**
Hall One, 7.30pm
Seeing is Believing – Aurora Orchestra
featuring composer **Nico Muhly**
Motion – Principal Players of Aurora Orch.
- Sat 7 May**
Hall One, 7.30pm
Seeing is Believing – Aurora Orchestra
featuring composer **Nico Muhly**
Seeing is Believing – Thomas Gould (e. violin)
with Aurora Orchestra / Nicholas Collon
- Sun 8 May**
Hall One, 6.30pm
London Chamber Music Series
Allegri Quartet: The Complete
Beethoven Quartets – Concert 3
- Thu 12 May**
Hall One, 7.30pm
Goodbye Stalin!
Endymion plays Shostakovich & Schnittke:
Sonatas, Suite & Piano Quartet
- Fri 13 May**
Hall One, 7.30pm
Goodbye Stalin!
Joan Rodgers sings Shostakovich
– with Endymion
- Sat 14 May**
Hall One, 7.30pm
Goodbye Stalin!
Endymion plays Shostakovich
and Schnittke: Piano Quintets
- Sun 15 May**
Hall One, 6.30pm
London Chamber Music Series
The Turner Ensemble – Concert 4
- Wed 18 May**
Hall One, 7.30pm
Mozart Unwrapped
Keyboard Conversation with Jeffrey Siegel
The Miracle of Mozart
- Fri 20 May**
Hall One, 7.30pm
Mozart Unwrapped
Aurora Orchestra's Opera Night with
Dima Bawab (soprano) & Andrew Tortise (tenor)
- Sat 21 May**
Hall One, 7.30pm
Mozart Unwrapped
Cropper-Welsh-Roscoe Trio:
Mozart Trios and Duos 3
- Sun 22 May**
Hall One, 11.30am
Mozart Unwrapped
Cropper-Welsh-Roscoe Trio:
Mozart Trios and Duos 4

Exhibitions

- from 21 April**
Pangolin London
Best of Silver
- until 21 Apr**
Kings Place Gallery
Alan Davie RA: *Boom boom*
Paintings and works on paper
Helen Baker: *Red Rag* Paintings
- from 6 May**
Kings Place Gallery
David Hepher: *A Song of the Earth*
and *the Cry of Concrete* (until 10 June)

Next Sunday

8 May 2011

St Pancras Room 5pm
Pre-Concert Talk

Hall One 6.30 pm
Allegri Quartet
The Complete Beethoven Quartets – Concert 3

Beethoven String Quartet in G, Op. 18 No. 2
Shostakovich String Quartet No. 4 in D, Op. 83
Beethoven String Quartet in C, Op. 59 No. 3 *Razumovsky*

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

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

Today's special dish: Beef,
tomato and olive casserole

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

Sunday 1 May 2011

LONDON CHAMBER MUSIC SERIES

LCMS Fundraising Concert
Chilingirian Quartet and Fields Quartet
with Michael Dussek (piano)

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

LCMS Fundraising Concert

Chilingirian Quartet and Fields Quartet with Michael Dussek (piano)

Hall One 6.30pm

Levon Chilingirian	violin	Sadie Fields	violin
Ronald Birks	violin	Daniel Roberts	violin
Susie Mészáros	viola	Charlotte Bonneton	viola
Bernard Gregor-Smith	cello	Rebecca Herman	cello

PROGRAMME

Robert Schumann ^(1810–1856)
Piano Quintet in E flat, Op. 44

Interval (10 minutes)

Interval (20 minutes)

Interval (10 minutes)

Felix Mendelssohn ^(1809–1847)
Octet in E flat for strings, Op. 20

Interval (10 minutes)

Interval (10 minutes)

The **Chilingirian Quartet** is one of the world’s most celebrated and widely travelled ensembles, renowned for its thrilling interpretations of the great quartets – and commanding performances of the contemporary repertoire. The Quartet is composed of four highly accomplished musicians who blend four distinct voices into a single extraordinary sound. It is a sound that critics around the world have heralded as 'balanced', 'passionate', 'warm', 'subtle' and 'dynamic'.

London has always been a meeting-point for the world’s musicians, and it was in London in 1971 that four prize-winning musicians met and decided to dedicate themselves to chamber music. Word of the new quartet spread rapidly and within a short time the Chilingirian Quartet was claimed by critics to be an ensemble that would have a major impact on the world of the string quartet.

BBC and World Service broadcasts were soon followed by invitations to the Edinburgh, Aldeburgh and Bath festivals and to the most important cities throughout Europe. In 1976, a triumphant debut in New York made the Chilingirians a sought-after group throughout the United States. Each season includes concerts throughout the UK, Europe and North America and it has performed extensively in Australia, New Zealand, South America, Africa and the Far East making the Quartet equally well known around the world.

Currently quartet-in-residence at the Royal College of Music, the Quartet has been invited to lead the newly established chamber music programme for El Sistema in Venezuela.

The Quartet has built an extensive and critically acclaimed discography of classical and contemporary works. The first two volumes of the complete viola quintets of Mozart were recently released on CRD. The Quartet has also released groundbreaking recordings of masterworks by contemporary composers such as Michael Tippett, John Taverner, Hugh Wood and Michael Berkeley.

The Chilingirians have also appeared extensively on TV and radio programmes around the world, including an ongoing series of broadcasts for the BBC.

Now in its fourth decade, the Chilingirian Quartet continues to tour, record and teach, amassing one of the music world’s most impressive resumés.

The **Fields Quartet**, finalist in the 2011 Royal Overseas League Competition, was formed in London in 2010. Its members are graduates of the Royal Northern College of Music, Eastman School of Music (USA) and the Royal Academy of Music and currently hold scholarships at the Royal Academy of Music and the Royal College of Music. The Quartet made its debut in Sweden at the Aurora Spring Festival when its performance was described by a Gothenburg newspaper as ‘spellbinding’. It has studied with Garfield Jackson, Per Nystrom and the Chilingirian and Skampa string quartets at the RAM and Lake District Summer Music Festival, where it was generously supported by Sir John Manduell. The Fields Quartet was subsequently invited to perform at the re-opening of Ambleside’s Parish Church in September 2010, as part of the LDSM New Generation Artists Series 2011. It has recently been awarded a two-year residency at the Lake District Summer Music Festival as the MBF Associate Ensemble. The Fields Quartet will be making its Purcell Room debut in June. In September the Quartet will be studying with the Quatuor Mosaiques at the Britten-Pears International Academy of String Quartets.

Individually the members of the Quartet have performed as soloists and chamber musicians throughout the world, including concerts at Wigmore Hall, Purcell Room, Bridgewater Hall, Berlin Philharmonic, Hong Kong City Hall and festivals in Canada, USA, Mexico, Austria and Israel. Solo accolades include awards from the Royal Overseas League, the Musicians Benevolent Fund, Countess of Munster Trust and competitions in Croatia, Austria, Poland and New Zealand.

Described by BBC Music Magazine as 'an outstanding artist' **Michael Dussek** leads a varied career as soloist, chamber musician and singer's accompanist. He has partnered leading international instrumentalists and singers in many of the world's major concert halls and has performed at most of the major British festivals. Recent performances have included tours of Japan with violinist Ryu Goto, recitals of Russian songs in St Petersburg with Vassily Savenko, a Schubert recital with violinist Levon Chilingirian at Kings Place, and Wigmore Hall concerts and BBC broadcasts with cellist Gemma Rosefield and violinist Leos Cepicky. Dussek is a member of Endymion, which gave the opening concerts at Kings Place in October 2008 and which celebrated its 30th anniversary with four days of concerts at the same venue in June 2009. As a member of the Dussek Piano Trio he has recorded works by Arensky, Brahms, Bridge, Haydn and Hurlstone. Dussek is a Professor and Fellow of the Royal Academy of Music, where he is Senior Tutor in Ensemble Piano.

Robert Schumann – Piano Quintet in E flat, Op. 44 (1842)

I. Allegro brillante
II. In modo d'una Marcia: Un poco largamente
III. Scherzo: Molto vivace
IV. Allegro ma non troppo

If fans of Schumann forever remember 1840 as the year in which his finest *Lieder* were written, then 1842 deserves special mention for the composer’s sudden outpouring of chamber music, including three string quartets (Op. 41), the piano quintet heard this evening (Op. 44), and a piano quartet (Op. 47). Commentators have long attributed this sudden turn to writing in larger-scale forms to the advice of his wife, Clara, whom he belatedly married two years earlier. The same traits—a youthful but passionate sense of inventiveness and poeticism—imbue most of his works of this era, though of course the models of earlier masters left an imprint on his particular style of composition. This was especially true of Beethoven, whose music Schumann studied at length before he wrote his much-loved Op. 44. Perhaps the chief difference was that, by this time, the maturing field of chamber music was as much an enterprise for private entertainment as for public exhibition.

Schumann’s Op. 44 is arguably the pioneering work of the genre, inspiring the piano quintets of Brahms, Dvořák and Franck, among others. The morphing of its confident opening subject into a rich cantilena paves the way for an *Allegro brillante* movement that unfolds three themes in total. The lower strings come to the fore in the conversational second subject, while the rhythmic twists and

turns of the third subject relate to the first. Only these ‘outer’ themes feature in a development section characterised by its piano-led virtuosity. The funereal air at the beginning of *In modo d’una Marcia* (in the style of a March) gives way to a contrasting second theme. The movement combines sonata and rondo forms thereafter, which explains why the opening theme seems to return almost at will.

The *Molto vivace* scherzo is a relentless exercise on the scale. Two trios are sandwiched between its repetitions, the first lyrical and canonic, the second accented and more highly charged. The *Allegro ma non troppo* finale recalls the confident tone of the first movement. Its melodic contrast is recalled, too, as a tempestuous first theme led by the piano segues into a songlike counterpart. The latter is the focus for the development, though it is the former that naturally heralds the recapitulation. Schumann introduces two fugal sections in an astonishing coda, the second of which merges the finale’s first theme with the very first theme of the quintet in a dizzying double fugue.

Felix Mendelssohn – Octet in E flat for strings, Op. 20 (1825)

I. Allegro moderato, ma con fuoco
II. Andante
III. Scherzo: Allegro leggierissimo
IV. Presto

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 nineteenth 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 the famous Octet in E flat major, written as a birthday gift for his first violin teacher, Eduard Rietz, who later became concertmaster of the Berlin court orchestra. It was also an immediate precursor to the equally seminal concert overture *A Midsummer Night’s Dream*, with which the Octet’s scherzo invites clear comparisons.

All the more remarkable, then, that Mendelssohn was just sixteen when he wrote the innovatively scored Octet. Moreover, he conceived it in an ambitious symphonic-orchestral style. Such gestures are apparent from the very beginning of the substantial opening movement, *Allegro moderato, ma con fuoco*, which accounts for nearly half the length of the work. The first subject’s rising figuration is a basis for much imitation and variation. Paired in sixths, the fourth violin and first viola announce a second subject. The development signals various changes in dynamics, texture and intensity, the latter perhaps the most significant as the music builds inexorably towards the return of the opening theme. The lower strings introduce the inventive C-minor *Andante* and are then answered by the violins. An intricate middle section complicates the structure, which we might interpret as a modified sonata form framed by its siciliano melody.

Performed *sempre pp e staccato* (always very quiet and detached), the aforesaid *Allegro leggierissimo* scherzo was inspired by Goethe’s *Faust*, specifically these lines cited by the composer: *Clouds and mist pass / it grows bright over. / Air in the bushes and wind in the reeds, / and all is dispersed. (Wolkenzug und Nebelflor / Erhellen sich von oben. / Luft im Laub und Wind im Rohr, / Und alles ist zerstoben.)* Written in sonata form, without a trio, and in duple rather than triple time, the movement was—and remains—startling. Indeed, its influence is felt in the *Presto* finale, which persists with such lacework figuration. The fugue is added to the stylistic mix, the central subject building as it is shared across the ensemble. Allusions to the scherzo and other thematic ideas are also integrated to cap a work which, even much later in the composer’s life, was to remain his favourite.