

## Classical Music at Kings Place

<b>Sun 21 Nov</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Chilingirian Quartet
<b>Thu 25 Nov</b> <b>ence</b> Hall One, 7.30pm	<b>Transition_Projects: Innocence and Experi-</b> Claire Booth – The Human Voice
<b>Fri 26 Nov</b> <b>ence</b> Hall One, 7.30pm	<b>Transition_Projects: Innocence and Experi-</b> James Gilchrist – Before Life and After
<b>Sat 27 Nov</b> <b>ence</b> Hall One, 7.30pm	<b>Transition_Projects: Innocence and Experi-</b> Fflur Wyn – Oh My Days
<b>Sun 28 Nov</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Fibonacci Sequence
<b>Wed 1 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Quatuor Mosaïques with Raphaël Pidoux Cello Quintets of Cherubini, Boccherini & Cambini
<b>Thu 2 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Lise Berthaud & Claire-Marie Le Guay Paganini and the Great Composers
<b>Fri 3 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Felicity Lott & Isabella Moretti: An Afternoon at the Salon
<b>Sat 4 Dec</b> Hall One, 7.30pm	<b>Italians in Paris</b> Carolyn Sampson & Jonathan Papp Romances, airs & art songs by Rossini, Clementi & Cherubini

## Exhibitions

<b>until 26 Nov</b> Kings Place Gallery	<b>From Sickert to Riley:</b> Developments in Modern British Art
<b>until 26 Nov</b> Kings Place Gallery	<b>Face to Face:</b> British Self-Portraits of the 20th century
<b>until 26 Nov</b> Kings Place Gallery	<b>Sefton Samuels</b> Jazz Legends
<b>until 4 Dec</b> Pangolin London	<b>Ann Christopher</b> Marks on the Edge of Space
<b>until 24 Dec</b> Pangolin	<b>William Pye</b> Water Sculptures

## Next Sunday

14 November 2010  
Hall One 6.30pm

**Turner Ensemble – Concert No. 1**  
**with Robert Anthony Gardiner (tenor)**

**Wolfgang Rihm** *Fremde Szene* No. 3 for piano trio *Hommage à Schumann*  
**Schumann** *Liederkreis*, Op. 39  
**Brahms** Piano Quartet No. 1 in G minor, Op. 25

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  
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[neil@londonchambermusic.org.uk](mailto:neil@londonchambermusic.org.uk) / [www.londonchambermusic.org.uk](http://www.londonchambermusic.org.uk)

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Our Café, Restaurant and Bar opening hours are:

GREEN & FORTUNE

<b>Green &amp; Fortune Café</b>	7.30am to 7.30pm
<b>Rotunda Restaurant</b>	12pm to 11pm
<b>Rotunda Bar</b>	11am to 11pm
<b>Concert Bar</b>	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 7 November 2010**

**LONDON CHAMBER MUSIC SERIES**

**Primrose Piano Quartet**  
**with Clara Biss (violin)**  
**and Leon Bosch (double bass)**

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

## LONDON CHAMBER MUSIC SERIES

### Primrose Piano Quartet with Clara Biss (violin) and Leon Bosch (double bass) Hall One 6.30pm

<b>Susanne Stanzeleit</b>	violin
<b>Robin Ireland</b>	violin
<b>Andrew Fuller</b>	cello
<b>John Thwaites</b>	piano

#### PROGRAMME

**Ludwig van Beethoven** (1770-1827)  
**String Trio in G, Op. 9 No. 1**

**Dmitri Smirnov** (b. 1948)  
**Piano Quintet, Op. 72** (London première)

**INTERVAL** (20 minutes)

**Thom Petty** (b. 1981)

**Variation on the Burns Air 'By yon Castle wa'**  
(Winner of the Primrose Piano Quartet Competition Prize)

**Robert Schumann** (1810-1856)  
**Piano Quintet in E flat, Op. 44**

**Roger Quilter** (1877-1953)  
***From Gypsy Life* for piano and string quintet**

John Thwaites

The **Primrose Piano Quartet** was formed in 2004 by pianist John Thwaites and three of the UK’s most renowned chamber musicians (from the Lindsay, Sorrel, Edinburgh Quartets). It is named after the great Scottish violinist, William Primrose, who himself played in the Festival Piano Quartet. Alongside its performances of the major repertoire, the Primrose Quartet has researched widely the forgotten legacy of the 20th century English composers and has revived a number of remarkable and unjustly neglected piano quartets. The Quartet’s first CD featured works by Thomas Dunhill, William Hurlstone, Roger Quilter and Arnold Bax. The Quartet celebrated Hurlstone’s centenary live on BBC Radio 3 and at Wigmore Hall.

An exciting commission, born out of the Quartet’s strong Scottish connections, is the ‘Burns Air’ project, timed to celebrate Robert Burns’s 250th anniversary. Having chosen an air with a haunting melody and text, the Primrose invited a number of their composer friends to write a short variation each. This had its London première at Kings Place earlier this year. The variation of the Burns Air ‘By yon Castle wa’ by Thom Petty – winner of the Primrose Piano Quartet Composition Prize – will be performed this evening. Another highlight has been the world première of Sir Peter Maxwell Davies’s Piano Quartet at the Cheltenham Festival in 2008. This 20-minute piece, commissioned by the Primrose, has proved very appealing and will be available on a new CD early this year, coupled with the Burns Air Variations and a previously unrecorded Piano Quintet by Dmitri Smirnov.

Having been selected for the Making Music Concert Promoters' Network in 2004/05, the Quartet has toured throughout the UK as well as abroad. Alongside its rapidly growing concert schedule the Quartet offers innovative educational workshops for schools which are attracting a lot of interest, especially in connection with the Burns Air project. Other educational work includes a residency at the London College of Music.

**Clara Biss**’s work as a member of the Royal Philharmonic Orchestra has taken her to America, the Far East and Eastern Europe in the past few months alone. She also plays as a guest with other orchestras including the Hallé and the North Sinfonia. As a chamber musician she has performed at Wigmore and Queen Elizabeth Halls. She is keen to explore contemporary music and plays regularly with ensembles such as Endymion, the Birmingham Contemporary Music Group and the Contemporary Consort.

**Leon Bosch** has an honoured place among the select group of virtuoso double bass players worldwide. Concerto engagements in many parts of the world with the likes of conductors Pinchas Zuckerman, Nicolas Kraemer and Guido Johannes Rumstadt have been matched by collaborations with a long line of leading chamber music groups – among them the Lindsay, Belcea and Brodsky string quartets and the Academy of St Martins in the Fields Chamber Ensemble. Solo performers he has partnered include Peter Donohoe and Maria João Pires. Leon Bosch has a growing discography of concertos and recital recordings.

**Ludwig van Beethoven – String Trio in G, Op. 9 No. 1** (by 1798)

I. Adagio – Allegro con brio  
II. Adagio, ma non tanto e cantabile  
III. Scherzo: Allegro  
IV. Presto

Beethoven concluded his formal studies in 1795, the same year his Op. 1 piano trios were published. Over the following two years—we do not know precisely when—Beethoven wrote three Op. 9 string trios (his final such works). The first trio of the set is the most frequently performed. Its slow opening contrasts a stately arpeggio statement with a fleeting figure for the violin that is then shared across the ensemble. This leads to an *Allegro con brio*, in which a lyrical melody is again built around the G major chord. Softer staccato notes characterise the second theme. The movement’s opening figure returns after the development to herald the restatement of the two main themes. The slow movement unusually relocates to E major to unfurl its glorious song. The violin may be the ‘soprano’, but all three instruments are treated melodically as ornate and pulsating figures give the music its special power. Aptly, the Scherzo is much more carefree, an atmosphere that influences the deftness of its Trio section, too. The brilliant *Presto* finale is cast in conventional sonata form yet its nature is akin to a *perpetuum mobile*, albeit with more lyrical episodes. The energy of the opening is restored in a vibrant coda.

**Dmitri Smirnov – Piano Quintet, Op. 72** (1992) [London première]

I. Quasi allegro  
II. Andantino con moto  
III. Andante cantabile – Presto

Born in Minsk, Dmitri Smirnov studied at the Moscow Conservatoire from 1967 to 1972. His fluent, sumptuous and elegiac music owes much to his teacher and mentor, Edison Denisov. Together with his wife Elena Firsova, Smirnov came to prominence in the 1970s as one of the leading Russian modernist composers of his generation. In 1979, he was blacklisted as one of 'Krennikov’s Seven' at the Sixth Congress of the Union of Soviet Composers. Just eleven years later he became one of the founders of Russia’s new Association for Contemporary Music. His life-long fascination with the work of William Blake has inspired dozens of related pieces, including two operas, vocal and choral settings of Blake’s poetry and colourful instrumental pieces based on Blake’s paintings. Smimov is fascinated by the arcane and mysterious, often basing his pieces on hidden codes and alphabets that spell out in notes the names of friends and heroes. In recent years, especially since settling in England in 1991, he has shown a more neo-romantic side, exemplified most powerfully in his orchestral works.

Of the unusually-scored Quintet heard this evening Smirnov writes: “Commissioned by The Music Group of Manchester, this work is dedicated to the memory of my teacher, Nikolai Nikolaevich Sidelnikov, who in his music developed the Russian folk tradition very much in Stravinsky’s taste. This could explain the style and mood of the piece. The Quintet is based on the 12-tone

row, which has a very clear tonal implication and consists of four triads: C minor, E major, B-flat major and F-sharp minor. The first movement is written in a quite unusual binary form, which I call ‘an introduction and coda’. It represents the sudden approach of death and the slow entering into another mysterious realm. The second movement is a short intermezzo depicting the images of subtlety and beauty. The finale is the principal and most weighty movement of the cycle. It shows the memories of earthly life and has openly Russian character. It begins as a sort of a religious plainsong, which interplays with the more rhythmical folk tune ‘The Bells of Novgorod’.”

**Thom Petty – Variation on the Burns Air ‘By yon Castle wa’**  
[Winner of the Primrose Piano Quartet Composition Prize]

The Primrose Piano Quartet launched a nationwide competition on Radio 3’s *In Tune* to compose a new variation of ‘By yon Castle wa’, the prize being a performance at this concert.

Born in Manchester in 1981, Thom Petty studied composition at the Royal Northern College of Music Junior School and with the National Youth Orchestra of Great Britain. In 1998 he participated in the televised BBC Young Composer Workshop and has since had work performed by the BBC Scottish Symphony Orchestra on Radio 3, at Cheltenham, York Late Music and Edinburgh Festivals. He wrote the television titles music for BBC Young Musician and the recent feature film Release. Thom works as an anaesthetist in Bristol.

**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

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 all. The lower strings come to the fore in a conversational second subject, while the rhythmic twists and turns of the third subject relate back 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 opening movement’s confident tone. Its melodic contrast is repeated, 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, of course, that heralds the recapitulation. Schumann introduces two fugal sections in his 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.

**Roger Quilter – *From Gypsy Life* for piano and string quintet** (1935)

Quilter belonged to the so-called Frankfurt Group, a term used to describe five composers—Norman O’Neill, Cyril Scott, Henry Balfour Gardiner, the Australian Percy Grainger, and Quilter—who studied at the Hoch Conservatory in the late 1890s. He is remembered now chiefly for the many lyrical songs he wrote, of which *Go, lovely rose* (1923) is probably the most famous. Voguish ‘light’ music formed the other side of his musical personality, and *Gypsy Life* is one such example. Scored for string quartet supplemented by a double bass and piano, the work is a pastiche, cast as a single movement but split into contrasting sections. Quite why Quilter wrote it is unclear, but such musical variety did enable him to allude not only to Magyar styles, but also to more cosmopolitan ideas: hence the cool opening, sporadically subjected to variation, and the spirited coda that draws the work to its close.