

## Classical Music at Kings Place

<b>Sun 12 Dec</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Aquinas Piano Trio
<b>Wed 15 Dec</b> Hall One, 7.30pm	<b>Northern Lights Early Music Festival</b> Joglaresa: In Hoary Winter's Night
<b>Thu 16 Dec</b> Hall One, 7.30pm	<b>Northern Lights Early Music Festival</b> Ensemble Meridiana: Tastes of Europe
<b>Fri 17 Dec</b> Hall One, 7.30pm	<b>Northern Lights Early Music Festival</b> Dufay Collective: Christmas Revels in Renaissance England
<b>Sat 18 Dec</b> Hall One, 7.30pm	<b>Northern Lights Early Music Festival</b> The Clerks: Qudduson – Sacred Songs of East and West
<b>Sun 19 Dec</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Allegri Quartet with Vicci Wardman (viola)
<b>Mon 20 Dec</b> Hall One, 7.30pm	<b>Christmas at Kings Place</b> Ivor Setterfield & Barts Chamber Choir Noël – A Ceremony of Carols
<b>Tue 21 Dec</b> Hall One, 7.30pm	<b>Christmas at Kings Place</b> Ivor Setterfield & New London Singers Noël – Seasonal Music from Britain & France
<b>Wed 22 Dec</b> Hall One, 7.30pm	<b>Christmas at Kings Place</b> Orchestra of St John's – Handel's <i>Messiah</i>
<b>Thu 23 Dec</b> Hall One, 7.30pm	<b>Christmas at Kings Place</b> Orchestra of St John's – Christmas Concert

## Exhibitions

<b>starts 3 Dec</b> Kings Place Gallery	<b>Albert Irvin RA</b> The Complete Prints
<b>starts 3 Dec</b> Kings Place Gallery	<b>Spoilt for Choice</b> Prints from Advanced Graphics London
<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

12 December 2010  
Hall One 6.30pm

### Aquinas Piano Trio

**Haydn** Piano Trio in G, Hob. XV:25  
**Beethoven** Piano Trio in D, Op. 70 No. 1 *Ghost*  
**Saint-Saëns** Piano Trio No. 2 in E minor, Op. 92

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](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 5 December 2010

## LONDON CHAMBER MUSIC SERIES

## Quartet of Peace

## Presented in partnership with the London Chamber Music Society

## LONDON CHAMBER MUSIC SERIES

### Pre-Concert Talk St Pancras Room 5.15pm

### Quartet of Peace Hall One 6.30pm

<b>David Juritz</b>	violin
<b>Suzanne Martens</b>	violin
<b>Gareth Lubbe</b>	viola
<b>Peter Martens</b>	cello
<b>David Juritz</b>	violin
<b>Suzanne Martens</b>	violin
<b>Gareth Lubbe</b>	viola
<b>Peter Martens</b>	cello

#### PROGRAMME

**Johann Sebastian Bach** (1685-1750)  
**The Art of Fugue, BWV 1080 (Fugue No. 1)**

**Wolfgang Amadeus Mozart** (1756-1791)  
**String Quartet in C, K465 *Dissonance***

**Eugene Skeef**  
***Uxolo (Forgiveness)*** [UK première]

**INTERVAL** (20 minutes)

**Maurice Ravel** (1875-1937)  
**String Quartet in F**

**Johann Sebastian Bach**  
**The Art of Fugue, BWV 1080 (Fugue No. 18)**

**4 Personal Tributes**  
**[Caroline Dowdle** piano]

Suzanne Martens

**Quartet of Peace** – Four South Africans musicians – **Suzanne Martens, Peter Martens, David Juritz** (Leader, London Mozart Players), and **Gareth Lubbe** (Principal Viola, Gewandhausorchester, Leipzig) – perform on a quartet of string instruments made by Brian Lissus in honour of South Africa’s four Nobel Peace laureates: the late Dr Albert Luthuli, Nelson Mandela, F W de Klerk and Archbishop Desmond Tutu. A performance in Mandela’s living room in early December, attended by de Klerk and Tutu will be followed by a gala concert at this year’s Nobel Peace Prize award ceremony in Oslo and concerts in Geneva, Paris and London, before the instruments travel further afield to the world’s trouble spots to be played in the context of conflict resolution. The musicians will give their own personal tributes at the end of the concert. They are kindly donating their services and proceeds from the concert will be given to charity.

**Johann Sebastian Bach – The Art of Fugue, BWV 1080 [Fugue No. 1]** (1740s)

*The Art of Fugue* was published shortly after J S Bach's death. Its fourteen fugues, four canons, two mirror fugues and one unfinished quadruple fugue were designed to exhibit the composer's variety and mastery of contrapuntal techniques. Yet, Bach's underlying idea was to explore the potential of a single, quite plain subject from which all the contrapuntal aerobics that follow are derived. As such, the work can be heard and read as an intellectual study; indeed, Bach did not specify its instrumentation but instead used 'open' scoring by granting each voice its own staff on the manuscript. While *The Art of Fugue* is typically performed on a keyboard instrument, then, string quartet arrangements such as the one heard this evening are not uncommon.

Wolfgang Amadeus Mozart

**Wolfgang Amadeus Mozart – String Quartet in C, K465 *Dissonance*** (1785)

I. Adagio – Allegro
II. Andante cantabile
III. Menuetto: Allegro
IV. Allegro molto

Of Mozart's six quartets dedicated to Haydn and published in late 1785, half were not entirely new. But two of the most famous (the 'Hunt', K458 and this 'Dissonance' quartet, K465) derive from the second half of the set. Together, the quartets' stylistic refinement and memorable melodic writing were benchmarks for those that followed. The six works became known collectively as the 'Haydn' quartets. It was an appropriate nickname, since Mozart not only joined Haydn in a performance of the set a day after K465 had been completed, but also wrote the works after a period in which he studied his elder composer's music extensively (hence the set was entrusted as children to a father, as Mozart's dedication went). Haydn, in turn, glowingly praised the set, remarking to Mozart's father Leopold: "Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and... the most profound knowledge of composition." From Haydn, the composer credited with transforming the string quartet medium into an identifiably consistent genre, the eulogy is significant enough. The reciprocal influence Mozart's set had on Haydn's own later quartets makes this mutual admiration arguably the most celebrated in music history.

Johann Sebastian Bach

The technical complexity of Mozart's style is not always apparent to his listeners—yet the free counterpoint and chromaticism in the famous, slow introduction to K. 465 (from which the quartet takes its name) arguably remains as vital and defiant today as it was then. In the same movement, the *Allegro* entrusts the principal theme to the first violin and this is developed through contrapuntal imitation before a contrasting second subject in shorter note values beings. The second movement, marked *Andante cantabile*, is equally subtle though has what might be described as a more traditional sense of discursiveness, especially in its interplay between upper and lower strings. More dramatically, the following Minuet is characterised by sudden dynamic and textural changes, especially though Mozart's writing in unison octaves across the quartet; this continues, to a lesser extent, in the trio, though the tonality shifts to C minor. The finale is full of Haydnesque wit and invention: some surprising harmonic shifts remind us of the opening movement's startling harmonic innovations, albeit with less dissonance second time around.

**Eugene Skeef – *Uxolo (Forgiveness)*** (2009) [UK première]

Eugene Skeef, a South African percussionist, composer, poet, educationalist and animator, has lived in London since 1980. As a young activist he co-led a nationwide literacy campaign, teaching in schools, colleges and communities across apartheid South Africa. At the forefront of the contemporary music scene, Skeef has also developed education programmes with some of the major classical orchestras in the United Kingdom: he is a Fellow of the Royal Society of Arts and sits on the board of directors of the London Philharmonic Orchestra (LPO). In 2005 Skeef performed with his Abantu Ensemble at Buckingham Palace and was presented to the Queen as part of the historic Music Day to celebrate the diversity of culture in Britain. In 2008 Skeef and Richard Bissill's *Excite!*, an orchestral commission by the LPO, premiered at the Royal Festival Hall.

Eugene Skeef

Skeef is the Artistic Director of Quartet of Peace, using music to bring about peaceful resolutions to conflict and poverty, with a special focus on young people. He became involved with this innovative project when Brian Lissus asked him to help organise this evening's concert and to compose a string quartet that reflects the ethos of what binds South Africa’s four Nobel Peace laureates. His piece is called *Uxolo*—‘forgiveness’ in the Zulu and Xhosa languages. Of his quartet the composer writes: "*uxolo* is a personal response to the selflessness of these laureates; but it is also my testament to the power of reconciliation I have experienced in my own life in the claws of violence and the intolerance of difference. The piece begins with an ethereal landscape of sound that gravitates towards a simple, delicate violin melody. From here it moves through clearly defined sections with catchy rhythmical episodes intended to evoke a number of specific African musical traditions. These are juxtaposed with lyrical and quasi-improvisatory music culminating in the upbeat rhythms and melodies of my beloved homeland, South Africa."

Maurice Ravel

**Maurice Ravel – String Quartet in F** (1903)

I. Allegro moderato. Très doux
II. Assez vif – Scherzo: Très rythmé
III. Très lent
IV. Vif et agité

Dedicated to his teacher Gabriel Fauré, Ravel's only string quartet caused quite a stir within French music in the first decade of the twentieth century. His piece invited comparisons with the distinctive style of his compatriot Claude Debussy—especially his 1893 string quartet—and the influence is obvious enough in places. What riled Debussy were suggestions that the younger composer had influenced *him*. Ironically, the opening movement of Ravel's quartet shows the influence of Fauré more than it does of Debussy, with a longing melody and nostalgic sensibility of which Ravel's teacher was a master. The first violin and viola subsequently introduce an equally expressive second theme. The second movement (which may be recognisable from the BBC adaptation of *The Camomile Lawn*) is a scherzo full of rhythmic and articulative play. It is here that the cyclic (that is, cross-referencing) links between the movements first surface. The third movement reprises the wistful mood of the first but does so within a much slower-paced structure, with melodies dovetailing across the quartet. Its tonal uncertainty also points to the final movement, in which probing rhythms and cyclic references are again developed. By wrenching us back to F major, Ravel's final bars provide the entertaining harmonic resolution.

Johann Sebastian Bach

**Johann Sebastian Bach – The Art of Fugue, BWV 1080 [Fugue No. 18]** (1740s)