

Classical Music at Kings Place

Sun 7 Nov Hall One, 6.30pm	London Chamber Music Series Primrose Piano Quartet with Clara Biss (violin) & Leon Bosch (double bass)
Sun 14 Nov Hall One, 6.30pm	London Chamber Music Series The Turner Ensemble with Anthony Gardiner (tenor)
Sun 21 Nov Hall One, 6.30pm	London Chamber Music Series Chilingirian Quartet
Thu 25 Nov Hall One, 7.30pm	Transition_Projects: Innocence and Experience Claire Booth – The Human Voice
Fri 26 Nov Hall One, 7.30pm	Transition_Projects: Innocence and Experience James Gilchrist – Before Life and After
Sat 27 Nov Hall One, 7.30pm	Transition_Projects: Innocence and Experience Fflur Wyn – Oh My Days
Sun 28 Nov Hall One, 6.30pm	London Chamber Music Series Fibonacci Sequence
Wed 1 Dec Hall One, 7.30pm	Italians in Paris Quatuor Mosaiques with Raphaël Pidoux Cello Quintets of Cherubini, Boccherini & Cambini
Thu 2 Dec Hall One, 7.30pm	Italians in Paris Lise Berthaud & Claire-Marie Le Guay Paganini and the Great Composers
Fri 3 Dec Hall One, 7.30pm	Italians in Paris Felicity Lott & Isabella Moretti: An Afternoon at the Salon
Sat 4 Dec Hall One, 7.30pm	Italians in Paris Carolyn Sampson & Jonathan Papp Romances, airs & art songs by Rossini, Clementi & Cherubini

Exhibitions

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

Next Sunday

7 November 2010
Hall One 6.30pm

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

Beethoven String Trio in G, Op. 9 No. 1
Dmitri Smirnov Piano Quintet, Op. 72 (London Première)
Thom Petty Variations on the Burns Air 'By yon Castle wa'
Schumann Piano Quintet in E flat, Op. 44
Roger Quilter 'From Gypsy Life' for piano and string quintet

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**, Honorary Chairman – 55 Beardsley Way, London W3 7YQ
neil@londonchambermusic.org.uk / www.londonchambermusic.org.uk

Our Café, Restaurant and Bar opening hours are:

GREEN & FORTUNE

Green & Fortune Café	7.30am to 7.30pm
Rotunda Restaurant	12pm to 11pm
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 31 October 2010

LONDON CHAMBER MUSIC SERIES

Rosamunde Trio

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

LONDON CHAMBER MUSIC SERIES

Rosamunde Piano Trio

Hall One 6.30pm

Martino Tirimo	piano
Ben Sayevich	violin
Daniel Veis	cello

PROGRAMME

Ludwig van Beethoven (1770-1827)
Allegretto in B flat, WoO39

Ludwig van Beethoven
Piano Trio in G, Op. 1 No. 2

INTERVAL (20 minutes)

Josef Suk (1874-1935)
Elegy, Op. 23 *Under the Impression of Zeyer’s Vysehrad*

Johannes Brahms (1833-1897)
Piano Trio No. 2 in C, Op. 87

The **Rosamunde Trio** was formed by three international soloists who have been performing together since 2002. However, Martino Tirimo and Daniel Veis have been giving concerts and recording together for more than 25 years, while Ben Sayevich and Daniel Veis have been performing chamber music together for several years before the Rosamunde Trio was founded.

The Trio has since performed widely in the UK, Ireland, Germany, Italy, Slovenia, Cyprus and the USA. It made a memorable debut at Wigmore Hall in 2007, after which *The Independent* wrote that 'the members of the Rosamunde Trio are world-class soloists in their own right and gave a moving account of all three works'.

Of the Rosamunde’s CD of Tchaikovsky and Shostakovich Trios, Classical Source commented that 'a marvellous musical balance is achieved in these new versions, with a sense of calm tragedy and poignancy from each artist in the Tchaikovsky and a phenomenal accuracy of pitch and precision in the Shostakovich. Immediately these recordings become the number one choice.' Peter Fribbins's *Softly, in the dusk...* was especially written for the Rosamunde and premièred in 2007 at Wigmore Hall, as was Andreas Moustoukis's *Postludium* IV first performed this summer.

This year’s engagements include a concert at the Czech Philharmonic’s series at Prague’s Rudolfinum and the start of a series which will include all of Beethoven’s Trios. The Trio has also released a CD of Dvořák’s two great Trios, recorded at Prague’s Liechtenstein Palace.

Ludwig van Beethoven – Allegretto in B flat, WoO39 (1812)

Beethoven composed this single-movement *Allegretto* in June 1812. It was written for his ten-year-old piano pupil, Maximiliane Brentano, daughter of Antonia Brentano, who is commonly assumed to have been Beethoven’s nameless ‘immortal beloved.’ The music is enchanting, if appropriately simple. Its form is easy to follow: the piano announces a pleasing opening theme, then introduces another; the uplifting development relocates the musical argument to D major; and both the recapitulation and a more virtuosic coda grant the pianist a greater opportunity to shine.

Ludwig van Beethoven – Piano Trio in G, Op. 1 No. 2 (publ. 1795)

I. Adagio – Allegro vivace
II. Largo con espressione
III. Scherzo: Allegro
IV. Finale: Presto

In 1792 Beethoven settled in Vienna, where tuition with Haydn was quickly arranged. Quite ungraciously, Beethoven later claimed to have learned nothing from the experience. Lessons in more specific areas of composition—counterpoint and word-setting—came from Albrechtsberger and Salieri respectively. Beethoven’s talents as a pianist and composer startled his contemporaries, though they were too much for some critics, and the composer’s worsening deafness would prevent him from performing publicly. Beethoven’s Op. 1 comprises three piano trios dedicated to one of his staunchest supporters, Prince Carl von Lichnowsky. Published in 1795, the trios were probably composed some time earlier: we can only say for certain that they were premiered to Lichnowsky in Haydn’s presence.

Indeed, Beethoven was upset by Haydn’s response to the third trio of the set, though this was probably a misunderstanding. It transpired that his erstwhile teacher had cautioned against its publication only because he believed the public were not yet ready to comprehend its value. The two-part opening movement of the second trio begins with an *Adagio* passage generally led by the piano, which also introduces the bright *Allegro vivace*. A more sedate second subject follows from the violin, as the expected sonata form—exposition, development, recapitulation—unfolds. The E-major *Largo con espressione* exploits the new *cantabile* (songlike) capabilities of the modern piano of the time, though the violin again soon takes the lead. The cello finally comes to the fore in the scherzo, which frames a B-minor trio. Repetitive motifs propel the *Presto* finale, led by the violin and closely imitated by the cello and piano. A second lively theme, now in D major, provides some contrast, before the main theme makes its customary yet jubilant return.

Josef Suk – Elegy, Op. 23 *Under the Impression of Zeyer’s Vysehrad* (1902)

In his early career Josef Suk was lauded as a violinist with the Czech Quartet. In 1891/92 he studied with Dvořák at the Prague Conservatoire and his fate to become the leading composer of the modern Czech school was sealed. Suk married Dvořák’s daughter Otilie in 1898, but her death seven years later, only a year after Dvořák’s, reshaped his outlook. The lyrical Romanticism that had made his name was gradually infused with a more sophisticated musical language in which vogueish bitonal and other modern references were common.

Given its date, there is no evidence of these later traits in the exceptional *Elegy*, Op. 23—a surprisingly rare piece of chamber music given that Suk was such an accomplished performer in the medium. Scored originally for violin, cello, string quartet, harmonium and harp, Suk re-arranged it for piano trio in late 1902. Its subtitle cites Julius Zeyer, whose poetic cycle *Vysehrad* retells an ancient Czech legend surrounding its eponymous fortress. Suk’s expression of this story is a true elegy: the meandering violin soars above chordal support from the piano in the introduction, until the cello eventually joins the melodic dialogue. From then on, imitative exchanges between the strings persist. The piano is a little more pronounced in the middle section, but its turbulent atmosphere is short-lived. The violin soon restates the opening theme, with subtle variation from the rest of the trio.

Johannes Brahms – Piano Trio No. 2 in C, Op. 87 (1880–82)

I. Allegro
II. Andante con moto
III. Scherzo: Presto
IV. Finale: Allegro giocoso

The core of Brahms’s chamber music centres not on string quartets—he wrote only three—but trios, quintets and sextets. He wrote three piano trios, their composition dotted widely across the span of his career: the first, Op. 8, was begun when he was just twenty, the third, Op. 101, when he was fifty-three. (The middle-period Horn Trio, Op. 40 and the late Clarinet Trio, Op. 114 should also be remembered.) By the 1880s Brahms had already trademarked his distinctive brand of economical lyricism, especially in his chamber music. The decade was nevertheless one in which his motivic fetishism reached new heights; indeed, the thematic potential he saw in his drafts for Op. 87’s *Allegro* convinced him to ignore the advice of his dear friends, Clara Schumann and Theodor Billroth, to abort the trio in favour of another he had begun in E flat major.

That principal theme, unfolded in octaves by the strings, is interspersed with sparse material for piano. While the rhythmic unison of the strings (playing the same rhythms though not pitches) continues during the introduction, the piano comes into its own in a lyrical, if fragile, second subject group. The *Andante con moto* comprises an elegant theme in a stately Hungarian style and five variations. Brahms’s ‘organic’ sense of development persists as the first, third and fifth variations (unlike the even-numbered others) outline the theme relatively clearly—thereby cleverly merging a theme and variations with rondo form. The third movement is a waspish scherzo in the manner of Mendelssohn. Reverting to C major and replete with rich harmonic decorations, the hymnal middle section is more conventionally Brahmsian. Cast in sonata form, the finale properly restores the same ‘home’ key, but its character is quite different, taking a detour to the Lydian mode (hence its melody’s unusual sharpened fourth). High-spirited and full of contrast, it was probably also influenced by the composer’s travels in 1881, when Brahms visited Hungary and Italy.