

Classical Music at Kings Place

- Wed 9 Mar**
Hall One, 7.30pm
Mozart Unwrapped – Week 3
'Bella mia fiamma' – Rosemary Joshua
sings concert arias with Aurora Orchestra
- Thu 10 Mar**
Hall One, 7.30pm
Mozart Unwrapped – Week 3
Chilingirian Quartet:
Mozart String Quartets & Quintets 2
- Fri 11 Mar**
Hall One, 7.30pm
Mozart Unwrapped – Week 3
Choir of King's College, Cambridge
Sacred Works: Missa brevis in B flat, K275
Missa brevis in F, K192 etc.
- Sat 12 Mar**
Hall One, 7.30pm
Mozart Unwrapped – Week 3
Imogen Cooper and Friends
Mozart Piano Quartets
- Sun 13 Mar**
Hall One, 11.30am
Mozart Unwrapped – Week 3
Charles Owen & Katya Apekisheva
Mozart for Four Hands 1: Fantasia in F minor,
Sonata in D & Sonata in C
- Sun 13 Mar**
Hall One, 6.30pm
London Chamber Music Series
Allegri Quartet: The Complete
Beethoven Quartets 2
- Thu 17 Mar**
Hall One, 7.30pm
Sonia Wieder-Atherton (cello)
Chants juifs (Jewish Songs)
- Fri 18 Mar**
Hall One, 7.30pm
Sonia Wieder-Atherton (cello)
Monteverdi's Madrigals and Scelsi's *Trilogia*
- Sat 19 Mar**
Hall One, 7.30pm
Sonia Wieder-Atherton (cello)
d'Est in Music

Exhibitions

- starts 9 Mar**
Pangolin London
Beast
- starts 11 Mar**
Kings Place Gallery
Alan Davie RA: *Boom boom*
Paintings and works on paper
Helen Baker: *Red Rag* Paintings

Next Sunday

13 March 2011

St Pancras Room 5pm
Pre-concert Talk

Hall One 6.30pm
Allegri Quartet: The Complete
Beethoven Quartets – Concert 2

Beethoven String Quartet in F, Op. 18 No. 1
Shostakovich String Quartet No. 3 in F, Op. 73
Beethoven String Quartet in E minor, Op. 59 No. 2 *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
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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

This week's dish:
Steak and kidney pie

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

Sunday 6 March 2011

LONDON CHAMBER MUSIC SERIES

Rosamunde Trio

Presented in partnership with the London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Rosamunde Trio Hall One 6.30pm

Martino Tirimo piano
Ben Sayevich violin
Daniel Veis cello

PROGRAMME

Dmitri Shostakovich (1906–1975)
Piano Trio No. 1 in C minor, Op. 8 *Poème*

Ludwig van Beethoven (1770–1827)
Trio in C minor, Op. 1 No. 3

INTERVAL (20 minutes)

Bedřich Smetana (1824–1884)
Piano Trio in G minor, Op. 15

The **Rosamunde Trio** was formed by three international soloists who have been performing together since 2002. **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 last summer.

Recent 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.

Dmitri Shostakovich – Piano Trio No. 1 in C minor, Op. 8 *Poème* (1923)

Shostakovich was just sixteen when he wrote his First Piano Trio, yet he was already a veteran of the conservatoire in Petrograd (now St Petersburg) where he was a student. Indeed, it was with this work that Shostakovich applied to join the Moscow Conservatoire, though his mother's intervention eventually put paid to the idea. These were troubled times for the family: the composer's father had died in 1922 and the youngster was also in poor health, having contracted tuberculosis. It was while convalescing in the Crimea that he wrote his Op. 8 trio, dedicating it to Tatyana Glivenko, with whom he was in love. Upon his return, Shostakovich himself rehearsed the work with two friends, using their local cinema as a venue. Legend has it that the work was even used to accompany a film there—certainly the music has a cinematic quality about it.

Above all, it is a romantic work, albeit one characterised by sharp, theatrical contrasts of mood that would remain fundamental to Shostakovich's musical personality. The trio is a single sonata-form movement but its scale and thematic variations are far from typical of the model. After its ostinato-fuelled introduction, an angular first subject sets in motion a series of restless passages that eventually reveal a darker version of the same theme. By contrast, a wistful second subject—led by the strings but retrieved from an incomplete piano sonata—leads to the development, which unfolds through a series of climaxes, romantic or acerbic by turn, and ends abruptly. The recapitulation reintroduces the themes in reverse order.

Ludwig van Beethoven – Piano Trio in C minor, Op. 1 No. 3 (publ. 1795)

I. Allegro con brio
II. Andante cantabile con variazioni
III. Menuetto: Quasi allegro
IV. Finale: Prestissimo

In 1792 Beethoven settled in Vienna, where tuition with Haydn was quickly arranged: Beethoven later claimed, quite ungraciously, 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 only know 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.

Performed this evening, this trio is also the most advanced of the set, given its concentration of ideas and drama. So it is from the start, with a compact opening theme that is soon set in relief by the piano's related but lighter melody. The second subject, shared across the ensemble, is more lyrical still. The central section transforms the first theme into a charming waltz to begin with though the mood is fleeting: the next passages are more turbulent, exploring the developmental potential of the same source before its more straightforward recapitulation. The deceptively simple opening to the second movement is a precursor to five sophisticated and expressive variations, each of which unearths the promise of their melody once more. The third movement is cast in a traditional minuet form; its trio evokes the scalic development of the first movement. The *Prestissimo* finale launches its lightning quick arpeggios from the piano between fast repeated chords before a much calmer second theme is reached. An extended chromatic scale from the piano signals the end of the development and the start of the recapitulation, now without its earlier outbursts.

Bedřich Smetana – Piano Trio in G minor, Op. 15 (1855)

I. Moderato assai
II. Allegro, ma non agitato
III. Finale: Presto

Smetana played an important part in the rise of Bohemian nationalism, fighting against the Austrian regime during the 1848 uprising and writing music that evoked his homeland. In 1856, several years after the defeat of Prague's Citizen Corps of which Smetana had been a part, the composer emigrated to Sweden. Upon his return from this self-imposed exile six years later, he wrote his nationalistic masterpiece, *The Bartered Bride* (1862), and followed it with a string of similarly acclaimed works, including the set of six symphonic poems *Má vlast* (1874-79) and the First String Quartet, 'From My Life' (1876)—this despite being deaf from this time.

Written during a period of immense political and personal difficulty for Smetana, the Op. 15 piano trio was dedicated to memory of his first child, Bediska, who had died in September 1855, aged just four. It begins with a solo violin theme, which is soon shared with the cello and piano. A shift to the relative major (B flat major) for the cello-led second theme lifts the mood momentarily, while the development section subjects the original theme to much imitation. A varied recapitulation of both themes caps the movement. The singular title of the second movement, *Allegro, ma non agitato*, does not quite reflect its tremendous contrasts: the G-minor principal theme, itself related to the opening movement, frames two very different passages: a delicate *Andante* and a sombre *Maestoso*. The *Presto* finale appears more straightforward, borrowing its theme from Smetana's G-minor piano sonata written nine years earlier. The tender cello elegy that follows is no mere diversion however, for it is transformed into a funeral march (*Grave, quasi Marcia*) before this patchwork is made complete by an incongruous, if optimistic, return of the original theme in G major.