

Classical Music at Kings Place

Sun 24 Oct Hall One, 6.30pm	London Chamber Music Series Carducci Quartet
Wed 27 Oct Hall One, 7.45pm Hall Two, 8pm	London Guitar Festival in the Fall Erik Mongrain EON Guitar Quartet
Thu 28 Oct Hall One, 7.45pm	London Guitar Festival in the Fall David Russell
Fri 29 Oct Hall One, 7.45pm	London Guitar Festival in the Fall Nigel North
Sat 30 Oct Hall One, 1pm	London Guitar Festival in the Fall Tomorrow People Stage
Sun 31 Oct Hall One, 6.30pm	London Chamber Music Series Rosamunde Trio
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 25 Nov Hall One, 7.30pm	Transition_Projects: Innocence and Experience James Gilchrist – Before Life and After

Exhibitions

until 29 Oct Guardian Gallery	Murdo McLeod GNIUS
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 24 Dec Pangolin	William Pye Water Sculptures

Next Sunday

24 October 2010
Hall One 6.30pm

Carducci Quartet

Haydn String Quartet, Op. 9 No. 4
Philip Glass String Quartet No. 3
Mendelssohn String Quartet in F minor, Op. 80

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 17 October 2010

LONDON CHAMBER MUSIC SERIES

Sitkovetsky Piano Trio

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

LONDON CHAMBER MUSIC SERIES

Sitkovetsky Piano Trio

Hall One 6.30pm

Alexander Sitkovetsky	violin
Wu Qian	piano
Leonard Elschenbroich	cello

PROGRAMME

Felix Mendelssohn ⁽¹⁸⁰⁹⁻¹⁸⁴⁷⁾

Piano Trio No. 1 in D minor, Op. 49

David Matthews ^(b. 1943)

Piano Trio No. 2, Op. 61

INTERVAL (20 minutes)

Pyotr Ilyich Tchaikovsky ⁽¹⁸⁴⁰⁻¹⁸⁹³⁾

Piano Trio in A minor, Op. 50 ***To the Memory of a Great Artist***

INTERVAL (20 minutes)

The Sitkovetsky Trio is a collaboration between three young musicians who share a passion for chamber music. Having met and worked together at the Yehudi Menuhin School, they founded the trio in 2007. Since its formation the Trio has received numerous awards and critical acclaim and has made successful debuts at the Southbank’s Purcell Room and Wigmore Hall. It was also invited to play in front of Her Majesty the Queen in London and at various festivals throughout the UK. All three musicians enjoy varied careers as soloists and chamber musicians in their own right.

Alexander Sitkovetsky, born into a family with an established musical tradition, made his concerto debut at the age of eight, at which stage he came to study at the Menuhin School. Lord Menuhin was his inspiration and they performed together on several occasions. He has gone on to perform in international music festivals throughout Europe and has appeared in many famous halls in the UK, Israel, Russia, Germany, Italy, Japan and the USA. He has toured with the Moscow Chamber Orchestra and featured as a soloist with the Royal Philharmonic and the BBC Concert Orchestra.

Wu Qian was born in Shanghai and came to the Menuhin School at the age of 13. She has performed in the Queen Elizabeth Hall and St John’s Smith Square and has given recitals throughout Europe. Her performance in New York was broadcast throughout Asia. She has appeared in many of the UK’s major venues including Wigmore, Royal Festival and Bridgewater Halls.

Leonard Elschenbroich has received invitations for orchestral performances from international conductors such as Valery Gergiev, Semyon Bychkov, Paavo Järvi and Christoph Eschenbach and as a chamber musician from performers including Anne-Sophie Mutter Gidon Kremer and Katia & Marielle Labèque. He has appeared as a recitalist in 18 European countries and has recorded for Naxos. He is supported by the Anne-Sophie Mutter Foundation as their only cellist. He plays the ‘Leonard Rose’ Matteo Goffriller Cello.

Felix Mendelssohn – Piano Trio No. 1 in D minor, Op. 49 ⁽¹⁸³⁹⁾

I. Molto allegro agitato

II. Andante con molto tranquillo

III. Scherzo: Leggiero e vivace

IV. Finale: Allegro assai appassionato

A gifted prodigy, the composer, conductor, pianist and organist, Mendelssohn embodied 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 19th century, he drew upon the chromatic counterpoint of Bach as much as Mozart’s grace and clarity and Beethoven’s dramaticism. Likewise, both of his piano trios—he wrote this, his first, in 1839 and his second, Op. 66, six years later—descend from Beethoven’s ‘Archduke’ and Schubert’s pair in the medium. But with a heightened sense of ‘symphonic’ momentum, Mendelssohn’s expressive emotion and controlled Romanticism surpass his forebears. His soloistic writing generally puts the instruments on an equal footing, a result perhaps of his thorough revision of Op. 49’s first draft. Advised by his friend Ferdinand Hiller, he updated the piano part and entirely reworked its figurations in a more contemporary style.

In a fast-moving waltz rhythm, the opening movement’s themes are doubly distinctive as the cello is the first instrument to play each. Echoes in the piano and violin lead to a central development characterised by the piano’s rapid passagework. An imaginatively scored recapitulation heralds the veiled counterpoint of the violin and stirring energy of the piano’s embellishments in the coda’s final pages. The slow movement is a pensive ‘song without words’ in which the piano is entrusted with the theme before further interplay ensues. A B-flat minor variant follows, setting triplets against serene semiquavers. The *Scherzo*, placed in the tonic major, is dazzling and virtuosic: shades here of the ‘Bee’s Wedding’ piano piece (Op. 67 No. 4, another song without words). The finale, a rondo, is on a heroic, symphonic scale and restores the tonic, D minor, but shifts episodically around related keys.

David Matthews – Piano Trio No. 2, Op. 61 ^(1993–94)

I. Allegro

II. Adagio

III. Scherzo: Molto allegro

IV. Allegro moderato – Andante con moto – Presto

David Matthews studied with Anthony Milner and was encouraged by Nicholas Maw and Benjamin Britten, whom he assisted in Aldeburgh in the late 1960s. He has largely avoided teaching, but to support his composing career has done editorial work—collaborating with Deryck Cooke on the performing version of Mahler’s 10th Symphony—and orchestrations of film music. Matthews has also written books on the music of Britten and Michael Tippett and is Music Advisor to the English Chamber Orchestra, having been Artistic Director of the Deal Festival for 13 years. His music is widely played in Britain and abroad: over a dozen of his works are available on CD. His musical style on the one hand grows out of his English background and his special concern for the music of Tippett, Britten and Maw. But it is also strongly connected to the central European tradition, back through Mahler and ultimately to Beethoven.

Of the trio heard this evening, the composer writes: 'My Second Piano Trio was composed between March and September 1993. It is classical in shape and tonality: there are four movements, the *Adagio* being by far the longest. The first movement is a concise sonata allegro of a kind I have tried in several

other pieces. Here the conclusion is such that the first and second subjects, for instance, are recapitulated simultaneously. It is in A minor, with a coda in the major. The *Adagio* is a memorial piece for my companion for ten years, Maggie Hemingway, who died in May 1993 after a serious illness. It is a slow barcarolle in D flat major. The scherzo is based on scraps of vernacular melody; there is a trio, then a partial repeat of the scherzo before an abrupt coda. The finale has three sections: the first and last are fantastic, with much use of string harmonics; the central section is a broad song. Piano Trio No. 2 was commissioned by the Chagall Trio with funds from the Arts Council of Great Britain.'

Pyotr Ilyich Tchaikovsky – Piano Trio in A minor, Op. 50 ***To the Memory of a Great Artist*** ^(1881–82)

I. Pezzo elegiaco: Moderato assai – Allegro giusto – In tempo molto sostenuto – Animato – L'istesso tempo – Adagio con duolo e ben sostenuto – Moderato assai – Allegro giusto

II.A. Theme and Variations: Theme (Andante con moto), Var. I, Var. II (Più mosso), Var. III (Allegro moderato), Var. IV (L'istesso tempo), Var. 5 (L'istesso tempo), Var. VI (Tempo di Valse), Var. VII (Allegro moderato), Var. VIII (Fugue – Allegro moderato), Var. IX (Andante flebile, ma non tanto), Var. X (Tempo di Mazurka), Var. XI (Moderato)

II.B. Variazione Finale e Coda: Allegro risoluto e con fuoco – Andante con moto – Lugubre

The ‘artist’ of Tchaikovsky’s dedicatory subtitle is the pianist Nikolay Rubinstein, whose death in 1881 devastated the already fragile composer. The majestic A-minor trio was Tchaikovsky’s memorial and his only example in the medium: he had previously declared to his patroness Nadezhda von Meck his antipathy to the combination. He surrendered the position for Rubinstein, with whom Tchaikovsky enjoyed/endured a turbulent love-hate relationship. A group of friends rehearsed the work for the composer before its publication, and as a result a number of minor revisions were made, apparently simplifying some passages. To hear the work now, then, is to speculate how the work might have sounded originally, since the ambition remains immense, the texture vivid and quasi-orchestral. Aptly, the concerto-like piano part overflows with invention, while the structure is epically experimental.

The first movement exhibits Tchaikovsky’s mastery of sonata-allegro, in which a succession of lyrical ideas is built around the passionate first theme. The marathon theme and variations that follow are as fanciful as they are topical. Observe, for example, the magical intonations of a music box (Var. V), the mazurka (Var. X), the remarkable fugue variation (Var. VIII), and the waltz, with reflections on his opera *Eugene Onegin* (Var. VI). Tchaikovsky offers each of these in recollection of Rubinstein. The most substantial variation is set apart as the finale. Anguished to the end, the movement reprises the work’s opening theme, which is movingly recast as a funeral march.