

Classical Music at Kings Place

- Sun 6 Mar** Hall One, 6.30pm **London Chamber Music Series**
Rosamunde Trio
- 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

- until 4 Mar**
Kings Place Gallery
Kings Place Gallery
Kings Place Gallery
Keith Pattison – 'No Redemption' –
1984 Easington Colliery Miners' Strike
Angela Hughes – Transitions
Norman Cornish – The Narrow World
of Norman Cornish
- starts 9 Mar**
Pangolin London
Beast

Next Sunday Sunday 6 March 2011

Hall One 6.30pm
Rosamunde Trio

Shostakovich Piano Trio No 1 in C minor, Op. 8

Beethoven Piano Trio in C minor, Op. 1 No. 3

Smetana Piano Trio in G minor, Op. 15

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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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

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

Sunday 27 February 2011

LONDON CHAMBER MUSIC SERIES

Trio ZilliacusPerssonRaitinen

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

LONDON CHAMBER MUSIC SERIES

Trio ZilliacusPerssonRaitinen

Hall One 6.30pm

Cecilia Zilliacus	violin
Johanna Persson	viola
Kati Raitinen	cello

PROGRAMME

Wolfgang Amadeus Mozart (1756–1791)
compl. Franz Beyer (b. 1922)
Streichtriosatz in G, K Anh. 66 (K562e)

Ludwig van Beethoven (1770–1827)
String Trio in C minor, Op. 9 No. 3

INTERVAL (20 minutes)

Johann Sebastian Bach (1685–1750)
arr. Dmitry Sitkovetsky (b. 1954)
Goldberg Variations, BWV 988

The string trio **ZilliacusPerssonRaitinen** was formed in 1999.

Cecilia Zilliacus (violin), **Johanna Persson** (viola) and **Kati Raitinen** (cello) are constantly exploring the compelling string trio repertoire, seeking as well to expand it by commissioning works. The trio frequently collaborates with other chamber musicians in forming various quartets. It has played with Bengt Forsberg, Per Tengstrand, Mikael Helasvuo, Kathryn Stott, Martti Rousi and Martin Fröst among others.

In addition to its own concert projects, the trio has performed at a variety of chamber music festivals, in Sweden, Finland and Bergen, Norway. The trio is a recurring guest at the All Saints Church Chamber Music Festival in Stockholm.

In 2004, Caprice released the trio’s recording of Bach’s *Goldberg Variations* in an arrangement for string trio for which it was awarded a Swedish Grammy. In 2004, Swedish Television also broadcast a studio performance of the work by the trio.

ZilliacusPerssonRaitinen’s varied discography includes a recording of the Mozart *Divertimento*, KV563 in 2010 which was very warmly received both nationally and internationally and also received a Swedish Grammy.

The trio was awarded the Kurt Persson Cultural Prize in November 2009 and since 2007 it has had its own chamber music series in Stockholm. The trio has also commissioned several pieces by composers Sven-David Sandström, Fredrik Hedelin, Mirjam Tally and Fredik Österling, which will appear on CD during 2011.

Beyond their work in the trio, the members of ZilliacusPerssonRaitinen are well established on the Swedish music scene in their own right. Cecilia Zilliacus, the winner of the 1997 Swedish Soloist Awards, is extensively engaged as a soloist and chamber musician across the world. Johanna Persson leads the viola section of the Gothenburg Opera Orchestra and is a member of the contemporary music ensemble Gageego!, in addition to her assignments as a soloist. Kati Raitinen combines her work as solo cellist in the Royal Court Orchestra in Stockholm with broad engagements in domestic and international chamber music.

**Wolfgang Amadeus Mozart (compl. Franz Beyer) –
*Streichtriosatz in G, K. Anh. 66 (K. 562e)*** (1788)

In the complete catalogue of Mozart’s works sits various curiosities, among them K. 562e, an incomplete movement for string trio. Why Mozart did not finish it something of a mystery, although we do know it was written at the same time as the six-movement *Divertimento*, K. 563. Musicologists naturally speculate that K. 562e was an unused sketch for the more famous work and, certainly, the two works are performed together often. (The *Divertimento* was itself an archetype in the string trio medium, inspiring Beethoven’s Op. 3 trio, a high point in the repertory and written in the same key with the same number of movements.) This evening’s musicians include the *Streichtriosatz* in their repertoire using a performing edition completed by the German musicologist Franz Beyer—quite some task, since Mozart began only the development section of his sonata-form movement.

Ludwig van Beethoven – String Trio in C minor, Op. 9 No. 3 (c. 1797–98)

I. Allegro con spirito
II. Adagio con espressione
III. Scherzo: Allegro molto e vivace
IV. Finale: Presto

In 1792 Beethoven left his home city of Bonn and settled in Vienna, where tuition with Haydn was quickly arranged. Lessons in others areas of composition—counterpoint and word-setting—came from Albrechtsberger and Salieri. 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. He 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, but all three works attest to the composer’s precocious talents.

Indeed, the C-minor trio heard this evening is perhaps his most striking of the opus, given its dramatic contrasts of rhetoric and dynamics. The work’s fullness of texture, too, belies a medium that, without a second violin, was often regarded as ‘thin’ and a little fragile. The first movement outlines its ‘minority’ starkly—a fragment of the harmonic minor scale is interwoven in the texture to characterise the opening material. The violin-led second subject relocates to E-flat major (the relative major key

area), all three instruments sharing the theme. The development of both themes later gives way to their varied repetition in the recapitulation. *Adagio con espressione*, the slow movement, is in C major. Starting softly, the music soon becomes more dramatic, especially when the viola is given responsibility for the theme and the texture grows denser and more imitative. A lively scherzo restores the key of C minor in the third movement, though the major/minor relationship persists as the C major trio it frames unfolds. Rhythmic contrast is central to the effect of the *Presto* finale, cast once again in sonata form.

**Johann Sebastian Bach (arr. Dmitry Sitkovetsky) –
*Goldberg Variations, BWV 988*** (c. 1741–42, arr. 1985)

Aria—Variation 1—Variation 2—Variation 3: *Canone all’Unisono*—Variation 4—Variation 5—Variation 6: *Canone alla Seconda*—Variation 7: *Al tempo di giga*—Variation 8—Variation 9: *Canzone alla Terza*—Variation 10: *Fughetta*—Variation 11—Variation 12: *Canone alla Quarta*—Variation 13—Variation 14—Variation 15: *Canone alla Quinta: Andante*—Variation 16: *Ouverture*—Variation 17—Variation 18: *Canone alla Sexta*—Variation 19—Variation 20—Variation 21: *Canone alla Settima*—Variation 22: *Alla breve*—Variation 23—Variation 24: *Canone all’Ottava*—Variation 25: *Adagio*—Variation 26—Variation 27: *Canone alla Nona*—Variation 28—Variation 29—Variation 30: *Quodlibet*—*Aria da capo*

The famous *Goldberg Variations* had no printed dedication but are so called because of a claim by one of Bach’s early biographers that Count Hermann Karl von Keyserlingk commissioned the work for the young harpsichordist Johann Gottlieb Goldberg. It is true that Keyserlingk was the Russian ambassador to (and Bach’s patron at) the court of Saxony in Dresden, but beyond this we cannot prove or disprove the link to Goldberg. A more recent historical oddity is the vast number of arrangements of the work—a quintessential keyboard piece, after all. The violinist Dmitry Sitkovetsky made this string-trio arrangement in 1985, the tercentenary of Bach’s birth, dedicating it to the pianist Glenn Gould, who had died three years earlier. (Gould also made two seminal recordings of the Goldbergs.)

Published in Part IV of the *Clavier-Übung*, the work exhibits technical brilliance in a manner unprecedented at the time, its fame resting on its memorable aria (which Bach did not necessarily compose), and the 30 variations that follow. Grouped in threes—every third variation is a canon—the variations take as their inspiration the harmonic structure of the aria. Different genres characterise the opening of several of the groups, for example the seventh variation (i.e. the beginning of the third group) is in the style of a gigue, the fourth group begins with a condensed fugue (a *fughetta*), and a French-style *Ouverture*, with a solemn introduction and another fugal section, introduces the sixth group. The aria theme magically returns after the final variation, a quodlibet (a popular medley of tunes) that quotes above the variation ground *Kraut und Rüben haben mich vertrieben* (‘Cabbage and turnips have driven me away’) and *Ich bin so lang nicht bei dir g’west* (‘It is so long since I was at your house’).