

Classical Music at Kings Place

Wed 23 Mar Hall One, 7.30pm	Heinz Holliger: In Profile Souvenirs and Fairytales
Thu 24 Mar Hall One, 7.30pm	Heinz Holliger: In Profile Darkness and Infinity
Fri 25 Mar Hall One, 7.30pm	Heinz Holliger: In Profile Fantasies and Journeys
Sun 27 Mar Hall One, 6.30pm	London Chamber Music Series Kodály Quartet
Sun 3 Apr Hall One, 6.30pm	London Chamber Music Series Philippe Graffin (violin), Marisa Gupta (piano) & Catherine Beynon (harp)
Wed 6 Apr Hall Two, 7pm	OAE: Baroque. Contrasted. Baroque from Stratch
Thu 7 Apr Hall One, 6.45pm	OAE: Baroque. Contrasted. Baroque Winds
Thu 7 Apr Hall One, 8.45pm	OAE: Baroque. Contrasted. Baroque Strings
Fri 8 Apr Hall One, 6.45pm	OAE: Baroque. Contrasted. The Sprightly Hautboy and the Soft Complaining Flute
Fri 8 Apr Hall One, 8.45pm	OAE: Baroque. Contrasted. Reflections on the Grand Tour
Sat 9 Apr Hall One, 7.30pm	OAE: Baroque. Contrasted. A Restoration Spectacular
Sun 10 Apr Hall One, 11.30am	OAE: Baroque. Contrasted. Coffee Concert

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 27 March 2011

Hall One 6.30pm
Kodály Quartet

Haydn String Quartet in G, Op. 54 No. 1 [Hob. III:58]
Mendelssohn String Quartet in D, Op. 44 No. 1
Bartók String Quartet No 5

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 / www.londonchambermusic.org.uk



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

Every Sunday, **Rotunda** is pleased to offer a great supper deal for the LCMS concert.

For just **£9.95**, between 4pm and 6.30pm you can enjoy a staple of British cuisine before taking your seat and enjoying

This week's dish:
**Northumbrian
lamb casserole,
English curly kale**

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 20 March 2011

LONDON CHAMBER MUSIC SERIES

The Turner Ensemble

(LCMS Ensemble in Residence)

Concert 3

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

The Turner Ensemble – Concert 3

(LCMS Ensemble in Residence)

Hall One 6.30pm

Jan Schmolck	violin
Ania Safonova	violin
Fiona Bonds	viola
Sally Pendlebury	cello
Naomi Williams	cello
Nick Rodwell	clarinet

PROGRAMME

Johannes Brahms (1833–1897)

Quintet for clarinet and strings in B minor, Op. 115

INTERVAL (20 minutes)

Franz Schubert (1797–1828)

String Quintet in C, D956 (Op. 163)

The **Turner Ensemble** is the brainchild of a group of distinguished principal players from the Orchestra of the Royal Opera House, Covent Garden, as well as the Academy of St Martin in the Fields, the Chamber Orchestra of Europe, Philharmonia Orchestra and the Orchestra of the Age of Enlightenment. The Ensemble’s concert, here today, is the third of its five-concert residency for the London Chamber Music Society at Kings Place. The Ensemble chose the name of the artist JMW Turner for his universal lyricism of colour, light and space and for the inspirational way in which his work is rooted simultaneously in the past and the present. Future plans include the commissioning of a trilogy of compositions inspired by Turner’s paintings, the first of which is by Peter Fribbins, the artistic director of the LCMS.

Jan Schmolck (violin) is leader of the Orchestra of St John’s as well as principal second violinist at the Royal Opera House. As a member of the Angell Trio and the Academy of St Martin in the Fields Chamber Ensemble, he has undertaken regular tours to the USA, as well as throughout Europe and Japan. In the UK, Jan regularly performs as soloist with OSJ, and his chamber music performances have included regular concerts at the South Bank Centre and Wigmore Hall.

Ania Safonova (violin) started playing the violin at the age of five, and is associate leader at the Royal Opera House. Between 2001 and 2006 she was associate leader of the Hallé Orchesta and has performed at many international festivals and as guest leader with the BBC Symphony Orchestra among others. She plays on a violin by Gennara Gagliano, generously on loan from the Tate Tompkin Trust.

Fiona Bonds (viola) enjoys a busy and varied career as viola player in the Emperor String Quartet. She is co-principal viola in the Academy of St Martin-in-the-Fields Chamber Ensemble, plays in the Wakeford Ensemble and combines all this with playing guest principal with many of the London chamber orchestras.

Sally Pendlebury (cello) was a founder member of the Vellinger String Quartet which won the 1994 London International String Quartet Competition, and is now principal cello at Opera North. She is regularly invited to international festivals, and this year will participate in chamber music series in New York, San Francisco, Nuremberg and Graz.

Naomi Williams (cello) became a member of the Orchestra of the Royal Opera House in 2006 and has worked as principal and associate-principal cellist and with the Soloists of the Royal Opera House. She has given recitals throughout Britain and Europe, benefiting from the generous support of the Park Lane Group and the Countess of Munster Scheme.

Nick Rodwell (clarinet) was a founder member of the Chamber Orchestra of Europe and has worked with many top orchestras and conductors, as well as with chamber music ensembles such as the Nash Ensemble and Fibonacci Sequence. Currently principal clarinet at the Royal Opera House, he is in demand as a studio musician and has appeared on many film and TV soundtracks. Nick is a professor at the Royal Academy of Music.

Johannes Brahms – Quintet for clarinet and strings in B minor,

Op. 115 (1891)

I. Allegro

II. Adagio

III. Andantino – Presto non assai, ma con sentimento

IV. Con moto

In an age that increasingly defined musical progress in terms of the symphony orchestra, Brahms did most to revive the refined, intimate sphere of chamber music in the late nineteenth century. Yet the core of his chamber music centres not on string quartets—he wrote only three—but rather trios, quintets and sextets. Brahms also turned to the clarinet often in his final years, composing two sonatas (Op. 120, Nos. 1–2), a clarinet trio (Op. 114) and the Op. 115 quintet heard this evening. Never before had he used the clarinet in his chamber music, however, a fact which has led some critics to associate the instrument’s mellow, expressive timbre with the ruminative late style of Brahms’s music. Be that as it may, the composer was moved to write these works by the playing of Richard Mühlfeld (1856-1907), who was then principal clarinetist of the court orchestra in Meiningen, where Brahms visited in 1891. That November, the Joachim Quartet joined Mühlfeld to give the quintet’s premiere.

The eventful opening movement often treats the instruments equally: the first violin rather than the clarinet introduces the first theme, while the upper strings join the clarinet later to announce the second theme. The music’s large-scale sonata structure gives space for much contrapuntal elaboration from the other instruments, melodically or in accompaniment. The bridge between the two themes, for example, features busy triplets and abrupt, detached articulation—a contrast to the expressive theme to come. Close thematic links are established between all four movements. The generally equal part-writing also persists, except for the middle of the B-major slow movement, where a virtuosic flourish for clarinet (now in B minor and related to the first movement’s opening subject) relieves the elegiac atmosphere.

Whereas the enharmonic relationship between B minor and B major largely defines the structure of the second movement, contrasts of tempo underpin the third movement. The latter is also a much lighter affair, its introductory *Andantino* already hinting at the *Presto non assai*, ma con sentimento scherzo that follows. *Pizzicato* strings signal the trio, which, more conventionally, is sandwiched between the original and repeated scherzo sections. The finale, marked *Con moto*, unfurls a theme and five variations, the first cello-led, the second a partnership between the first violin and clarinet, the third characterised by a much busier texture, and the fourth and viola-led fifth (in B major and B minor respectively) recalling a now-familiar relationship between its key centres. For all these clever intricacies, the pleasing symmetry of the quintet as a whole is revealed when its very first theme is restated, drawing the work to a close.

Franz Schubert – String Quintet in C major, D. 956 [Op. 163] (1828)

I. Allegro ma non troppo

II. Adagio

III. Scherzo: Presto

IV. Allegretto

Schubert was already frail when, in what would be his final year, he was fatally recommended to lodge with his brother Ferdinand in the Viennese suburb of Wieden. The new but damp-ridden building aggravated Schubert’s giddiness and headaches, even if his symptoms did not prevent several bold and ambitious works from being completed—including songs published posthumously as *Schwanengesang* (D957), the final three piano sonatas (D958-60), and the work heard this evening, the String Quintet in C major (D956). The quintet was to be the second and last of the chamber works Schubert would score for an unusual configuration of instruments: D956 calls for a second cello rather than, say, the second viola Mozart had preferred. (The famous Octet in F, D803 for string quartet plus double bass, clarinet, horn and bassoon, was the first.) This is not to say Schubert’s template was unprecedented—Boccherini’s quintets also used two cellos—but the uncompromising equality of the instruments across the quintet, coupled with their epic deployment, would have a much greater historic resonance.

The work’s proportions are clear from the outset as the struggle between the minor and major modes steers the large-scale structure. With the greatest care for musical continuity, an apparently slow introduction gradually and seamlessly gives way to the movement’s basic *Allegro* tempo. A beautiful cello duet forms the intermediate stage of a three-keyed exposition. The expressive affect of the music that follows is intentionally and, on one level, simply derived from the harmonic areas in which Schubert’s material is placed. Subtler variations of texture come to dominate the discourse that unfolds, however, with the instruments often grouped into two pairs plus a single voice.

The ethereal *Adagio* is a great contrast, though the same major-minor argument and Schubertian harmonic shifts, sometimes prompted by the slightest change of pitch in just one or two instruments, underpin its beauty. Indeed, this has a large-scale consequence as the E-major ‘A’ section sandwiches the more imitative and anguished F-minor ‘B’ section. A *Presto* scherzo offers a further contrast in mood. A comparatively still and sombre trio in D flat major, introduced by the viola and second cello, continues the formal design of semitonal relations described before. The finale, marked *Allegretto*, takes inspiration from the type of Viennese dance music Schubert had known since his childhood. Nonetheless, his delicate textural touch is never far away and high aesthetic pretensions soon also return, especially in the accelerated and ultimately disquieting ending: the very last D flat/C semitone leaves the question of mode niggling.