

Classical Music at Kings Place

Wed 18 May Hall One, 7.30pm	Mozart Unwrapped Keyboard Conversation with Jeffrey Siegel The Miracle of Mozart
Fri 20 May Hall One, 7.30pm	Mozart Unwrapped Aurora Orchestra's Opera Night with Dima Bawab (soprano) & Andrew Tortise (tenor)
Sat 21 May Hall One, 7.30pm	Mozart Unwrapped Cropper-Welsh-Roscoe Trio: Mozart Trios and Duos 3
Sun 22 May Hall One, 11.30am	Mozart Unwrapped Cropper-Welsh-Roscoe Trio: Mozart Trios and Duos 4
Sun 22 May Hall One, 6.30pm	Chamber Studio Chamber Studio Showcase: Cavaleri Quartet / Lawson Trio / Wu Quartet
Mon 23 May Hall Two, 8pm	Out Hear Transition_projects: Ligeti Études
Mon 15 June Hall One, 7.30pm	Mozart Unwrapped Chilingirian Quartet: Mozart string Quartet & Quintets 4
Thu 16 June Hall One, 7.30pm	Royal Academy of Music Goldberg Variations
Fri 17 June Hall One, 7.30pm	Royal Academy of Music / Mozart Unwrapped Mozart and the Wind Ensemble
Sat 18 June Hall One, 7.30pm	Royal Academy of Music / Mozart Unwrapped The Early Piano Concertos
Thu 30 June Hall One, 7.30pm	John Woolrich & Friends Scottish Ensemble: Ulysses Awakes

Exhibitions

from 6 May Kings Place Gallery	David Hepher: A Song of the Earth and <i>the Cry of Concrete</i> (until 10 June)
from 19 May Pangolin London	<i>Women Make Sculpture</i> (until 18 June)

Sunday 2 October 2011

First concert of 2011/12 Season

6.30pm Hall One Sitkovetsky Piano Trio

Haydn Piano Trio in G, Hob XV:25 *Gypsy Rondo*
Brahms Piano Trio in C, Op. 87
Beethoven Piano Trio No. 7 in B flat, Op. 97 *Archduke*

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

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:
Fish and chips

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

Sunday 15 May 2011

LONDON CHAMBER MUSIC SERIES

The Turner Ensemble – Concert 4 (LCMS Ensemble in Residence)

Presented in partnership with the London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Last Concert of the Season

The Turner Ensemble – Concert 4

(LCMS Ensemble in Residence)

Hall One 6.30pm

Ania Safonova	violin	Nick Rodwell	clarinet
Andriy Viytovych	viola	Andrea de Flammini	bassoon
Naomi Williams	cello	Roger Montgomery	horn
Tony Hougham	double bass		

PROGRAMME

Franz Schubert (1797–1828)

String Trio in B flat, D471 (Unfinished)

Francis Poulenc (1899–1963)

Sonata for clarinet and bassoon, Op. 32

Peter Fribbins (b. 1969)

The Zong Affair (after Turner’s ‘Slave Ship’) [World Première]

INTERVAL (20 minutes)

Ludwig van Beethoven (1770–1827)

Septet in E flat, Op. 20

The Turner Ensemble

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 launch concert, here today, also marks the beginning 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. The Ensemble is commissioning a trilogy of compositions inspired by Turner’s paintings, the first of which, by Peter Fribbins, the artistic director of the London Chamber Music Society, is having its world première in tonight’s concert.

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.

Andriy Viytovych (viola) has played principal viola with many orchestras, currently at the Royal Opera House and with English Sinfonia. He has toured extensively as a soloist and his enthusiasm for chamber music has led to collaboration with different chamber groups including the Soloists of the Royal Opera House and Rasumovsky Ensemble. Andriy is a professor at the Royal College of Music.

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.

Tony Hougham (double bass) was appointed Principal Double Bass at the Royal Opera House in 1986, a position he still holds today. He has been invited as Guest Principal in many orchestras and smaller ensembles including the LSO, RPO, Philharmonia,, LPO and the BBCSO. He has a long discography of major symphonic works, opera and chamber music. He is Professor at the Royal College of Music in London and is in great demand as a teacher.

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.

Andrea de Flammini (bassoon) was principal bassoon of the Orchestra della Toscana, Florence and during his time in Italy appeared as soloist with some of the leading Italian orchestras. As well as his principal positions with the Orchestra of the Royal Opera House and the London Conchord Ensemble, he frequently appears as guest principal with other major British orchestras. He is a professor at the Royal College of Music.

Roger Montgomery (French horn) is principal horn of the Orchestra of the Age of Enlightenment and member of the Orchestra at the Royal Opera House. He has performed as soloist at the Lincoln Center and the Barbican, and has directed many ensembles including the BBC Singers, Endymion, Capricorn and New Music Players. Roger is a professor at Trinity College of Music.

Franz Schubert – String Trio in B flat, D. 471 (1816, unfinished)

Schubert began this incomplete and relatively unprepossessing string trio in September 1816. It was a significant time in his life. Refusing to return to his father’s school, Schubert found his enthusiasm for teaching had waned since he left the family home to lodge with his friend Franz von Schober. The composer was also about to reach the apex of a remarkable period of creativity. Yet, the first of two trios he wrote for violin, viola and cello—both in the key of B flat—was unknown at the time of his premature death in 1828. It was published only in 1890 and it illustrates the type of light-hearted chamber music that Schubert wrote in his youth, largely for use in his circle of family and friends for whom music-making was a regular pastime. The trio seems to reach for a more elevated style, a symptom perhaps of the composer’s teenage aspirations. Indeed, it is significant that the trio is almost contemporaneous with, and grows from a similar theme to, an overture, again in B flat, in which Schubert was consciously trying on Beethovenian wings. Lyrical throughout, the trio exists as a single movement; a second movement was abandoned after only 39 bars. Why Schubert left the work incomplete is unknown. The surviving *Allegro* movement has considerable charm and is in the expected sonata form, with a repeated exposition and short central development.

Francis Poulenc

Francis Poulenc – Sonata for clarinet and bassoon, Op. 32 (1922, rev. 1945)

I. Allegro: Très rythmé

II. Romance: Andante très doux

III. Final: Très animé – Andante

This sonata is the second of three Poulenc scored for winds in the immediate postwar era: the others are for two clarinets (1918) and for horn, trumpet and trombone (1922), each with three short movements. By the early 1920s, Poulenc was already known as a ‘member’ of the Les Six, a group of Parisian composers—Darius Milhaud, Arthur Honegger, Georges Auric, Germaine Tailleferre, Louis Durey and Poulenc—whose title was accurate only insofar as it symbolised their general shift away from the Romantic, picturesque styles of their seniors, e.g. Saint-Saëns. Erik Satie and Igor Stravinsky were figureheads for this new breed of composer, and Poulenc’s friendship with the former is especially telling in light of the charm, grace and modernist musical fragments to be experienced in Op. 32. Its ‘very rhythmic’ *Allegro*, for example, sparkles with Gallic wit and sophistication. Its easy-to-follow structure underpins an otherwise dizzying texture in which the clarinet melody is accompanied in unconventional fashion by the bassoon. The melancholy *Romance* is the clearest nod to neo-Classicism, with playful tensions between major and minor keys, always gently expressed. The finale grants the bassoon a greater melodic role as it rekindles the character of the opening and second movements in turn. A jocular codetta rushes to the close.

Peter Fribbins

Peter Fribbins – The Zong Affair (after Turner’s *Slave Ship*) (2011, world première)

Misterioso – Allegro feroce – Drammatico ma tenebre (Poco meno mosso ma flessibile) – Allegro feroce

The music of the British composer Peter Fribbins is refreshingly memorable, if often uncompromisingly direct. At seventeen he won a composition scholarship to the Royal Academy of Music and subsequently studied at Royal Holloway and Nottingham universities. Studies with Hans Werner Henze led to the staging in Italy of his collaborative opera *Anna Bella* when Fribbins was still only twenty. He is now

Director of Music at Middlesex University and is closely associated with chamber music, both as a composer and, of course, as Artistic Director of this concert series. His works include two string quartets, two piano trios, a cello sonata, a clarinet quintet, a piano concerto, a wind quintet, songs, and various works for ensemble. Guild Music recently released a disc of his chamber music for strings to great acclaim, while Diana Brekalo and the Royal Philharmonic Orchestra premiered his new piano concerto only last month. Fribbins often finds musical inspiration in extramusical sources—his music passionately expresses musical tradition through his own language. The composer writes, “No doubt there are plenty of modernist features in my music: however at the same time I am drawn to the sense, logic and formal satisfaction to be gained through traditional structural gestures, shapes and forms.”

Commissioned by the Turner Ensemble with funds provided by the Angell Trust, *The Zong Affair* is scored along ‘Beethoven septet’ lines (see below) and was inspired by J.M.W. Turner’s *The Slave Ship* (c. 1840). The painting’s subtitle, *Slavers Throwing overboard the Dead and Dying—Typhoon coming on*, reveals its grim subject. (The tipping point in how such mass killings, which were then entirely legal, were perceived was the 1781 Zong Affair—the Zong being one of many British slave ships of the time.) A short work in one movement, the music nevertheless evolves in four main directions. The *Misterioso* introduction sets the scene with eerie sustained sounds, punctuated by *pizzicato*. Woven into its fabric is a folksong of the time—source material warped beyond recognition by its present context. The double bass comes to the fore in the larger-scale *Allegro feroce*. The septet then divides as the woodwinds soar above the strings and horn with a protesting line. Their roles switch to colouristic effect before the rhythmic unison of the ensemble (that is, with the same rhythms, if not pitches) heralds new ideas: its musical fragments are a bridge to a more lyrical counterpoint, accompanied by a string ostinato. Another substantial passage, marked *Drammatico ma tenebre (Poco meno mosso ma flessibile)*, is a lull, rekindling the atmosphere of the introduction. The solo horn, imitated pitiably by the second violin, soon unfolds its uncertain melody within the foreboding, polarised texture. *The Allegro feroce* duly returns, even fiercer than before, but capped by a gentle, if mournful, postscript.

Ludwig van Beethoven

Ludwig van Beethoven – Septet in E flat, Op. 20 (1799-1800)

I. Adagio – Allegro on brio

II. Adagio cantabile

III. Tempo di menuetto

IV. Tema con variazioni: Andante

V. Scherzo: Allegro molto e vivace

VI. Andante con moto alla marcia – Presto

The popularity of Beethoven’s Op. 20 septet was not lost on the composer. His initial reaction was to arrange it for piano, cello and violin (or clarinet) and to sanction other transcriptions, but by the time it reached London in 1815, he resented its reputation—to Charles Neate he wrote: “I wish the damn work could be burned!” This did not prevent Schubert from paying homage by writing a companion piece in 1824 (the *Octet*, D803), adding a second violin to the unprecedented wind-and-strings model and emulating the multiple-movement, *serenata*-like structure. Following such a light and entertaining form, the *Septet’s* optimism belied Beethoven’s personal anguish over his worsening deafness. The opening movement is the most symphonic in scope, its slow introduction and sonata-form *Allegro con brio* making much use of the movement’s distinctive three-note motif. The *Adagio cantabile* entrusts its main theme to the clarinet, followed by the violin. Their theme competes with others as this most lyrical of movements unfolds. The minuet borrows a theme from Beethoven’s Op. 49, No. 2 piano sonata, written four years earlier; the winds, especially the clarinet and horn, are more prominent in the humorous trio. A theme, five attractive variations and a coda comprise the fourth movement. The theme was later published (without attribution) as a Rhineland folksong entitled ‘Ach Schiffer, lieber Schiffer’, but there is nothing to suggest the melody was not composed by Beethoven. Next comes a quick-fire scherzo led by the French horn, followed in turn by a contrasting trio that pairs the bassoon and strings. The finale ushers in a new, if fleeting, mood. Its solemn, minor-mode march spins away into a restive, string-led *Presto*. A substantial cadenza for violin links the development and recapitulation of its skittish theme.