

## Classical Music at Kings Place

<b>Wed 26 Jan</b> Hall One, 7.30pm	<b>Liszt Bicentenary</b> Gergely Bogány & Barnabás Kelemen: Duets for Piano & Violin by Liszt and His Followers
<b>Thu 27 Jan</b> Hall One, 7.30pm	<b>Liszt Bicentenary</b> Edit Klukon & Dezső Ránki Piano Duo Faust Symphony on Piano
<b>Fri 28 Jan</b> Hall One, 7.30pm Hall Two, 8pm	<b>Liszt Bicentenary</b> Liszt and the Hungarian Choral Tradition The Roots of Liszt's Hungarian Rhapsodies with the János Ensemble
<b>Sat 29 Jan</b> Hall One, 6pm Hall One, 7.30pm	<b>Liszt Bicentenary</b> Trinity Laban Liszt, the Travelling Virtuoso: A Recital by Dénes Várjon
<b>Sun 30 Jan</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Allegri Quartet: The Complete Beethoven Quartets – 1
<b>Thu 3 Feb</b> Hall One, 7.30pm	<b>Tasmin Little &amp; Friends: Violin Journeys</b> Partners in Time: A recital by Tasmin Little & John Lenehan
<b>Fri 4 Feb</b> Hall One, 7.30pm	<b>Tasmin Little &amp; Friends: Violin Journeys</b> From the Devil to the Dance
<b>Sat 5 Feb</b> Hall One, between 11am and 2.30pm Hall One, 7.30pm	<b>Tasmin Little &amp; Friends: Violin Journeys</b> Workshop for Strings / Masterclass with Tasmin Little / Family Concert Chamber Music with Tasmin Little & Friends

## Exhibitions

<b>until 21 Jan</b> Kings Place Gallery Kings Place Gallery	<b>Albert Irvin RA</b> – The Complete Prints <b>Spoilt for Choice</b> – Prints from Advanced Graphics London
<b>starts 28 Jan</b> Kings Place Gallery Kings Place Gallery Kings Place Gallery	<b>Keith Pattison: 'No Redemption'</b> – 1984 Easington Colliery Miners' Strike <b>Angela Hughes</b> – Transitions <b>Norman Cornish</b> – The Narrow World of Norman Cornish
<b>until 26 Feb</b> Pangolion	<b>Lynn Chadwick</b> The Couple

## Next Sunday Sunday 30 January 2011 Hall One 6.30pm

### Allegri Quartet The Complete Beethoven Quartets 1

**Beethoven** String Quartet in F, H34  
**Shostakovich** String Quartet No. 1 in C, Op. 49  
**Beethoven** String Quartet in F, Op. 59 No. 1 *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  
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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 the show.

**This week's dish:** Beer battered Cornish haddock, chips,  
mushy peas and tartar sauce

Our Café, Restaurant and Bar opening hours are:

GREEN & FORTUNE

**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

ROTUNDA

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

## Sunday 23 January 2011

## LONDON CHAMBER MUSIC SERIES

### The Turner Ensemble

(LCMS Ensemble in Residence)

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

## LONDON CHAMBER MUSIC SERIES

### Pre-concert Talk

### St Pancras Room 5.15 pm

Dr Francis Evans discusses the *Quatuor pour la fin du temps* and places it in the context of Messaien’s other works.

### The Turner Ensemble – Concert 2

#### (LCMS Ensemble in Residence)

### Hall One 6.30pm

<b>Jan Schmolck</b>	violin
<b>Sally Pendlebury</b>	cello
<b>Nick Rodwell</b>	clarinet
<b>Frances Angell</b>	piano

### PROGRAMME

**Franz Schubert** (1797–1828)

**Piano Trio in B flat, D898**

#### INTERVAL (20 minutes)

**Olivier Messaien** (1908–1992)

***Quatuor pour la fin du temps***

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 concert, here today, is the second 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 London Chamber Music Society.

**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.

**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.

**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.

**Frances Angell** (piano) is well-known in the UK as an ensemble pianist, in particular with the Angell Trio and OSJ Ensemble. She has been guest pianist with the Scottish Ensemble and performed in the BBC Proms chamber series with Endymion. Frances has given many performances and broadcasts in Germany, Switzerland, Luxembourg, Austria, Japan, Canada and the USA in venues such as Snape Maltings, Wigmore Hall and Carnegie Hall.

**Franz Schubert – Piano Trio in B flat, D898** (1827)

- Allegro moderato
- Andante un poco mosso
- Scherzo: Allegro
- Rondo: Allegro vivace – Presto

Schubert is believed to have composed both of his expansive piano trios—D929 in E flat major and the B-flat trio heard this evening—in late 1827. Another contemporaneous trio is the *Notturmo*, D897, which was probably not intended to be a stand-alone work: the theory goes that it was originally intended to be the slow movement of this D898 trio, and the dating of the manuscript seems to confirm this idea. Schubert’s friendships with Karl Maria von Bocklet (pianist), Ignaz Schuppanzigh (violinist) and Josef Linke (cellist) are suspected to have rekindled his interest in the piano trio medium after a gap of some fifteen years. (A further single-movement trio, D28, had been written in 1812.) The works came at a time in the composer’s life when, ironically, signs of wider recognition of his talents were growing. Lacking the resources that rich patrons or official appointments would have brought, Schubert first enjoyed the prestige of a public concert being dedicated to his music in 1828, the year of his premature death. The B-flat trio (D898) certainly won over Robert Schumann, who remarked that ‘one glance at [it] and the troubles of our human existence disappear and all the world is fresh and bright again.’

The trio begins vibrantly, with an opening subject heard first on the violin and cello then charmingly rearranged for piano. Allowing this theme to expand, Schubert then introduces a more lyrical second subject in the high range of the cello. This spacious exposition ends abruptly as, typically for Schubert, the music intrepidly heads off towards more remote harmonic areas before a seamless, if subtly varied, recapitulation of the opening themes (the second now announced by the violin). Two sudden, loud chords draw the brief and otherwise quiet coda to a close. The slow movement, in E flat major, continues the first movement’s melodic interplay between the violin and cello. The piano is also granted a share of its cantilena theme, which later gives way to a more menacing central section signalled by syncopated (off-beat) accompaniment from the strings. The tenderness of the movement never quite recedes and the opening melody soon returns on the violin. The ‘home’ key of E flat has not yet returned, however, and it does so only when the piano introduces a new but related melody to complete the symmetry of the movement’s ternary form—that is, following a broad A-B-A model (hence the contrasting middle section). A scherzo and trio comprise the third movement, marked *Allegro*. Impish phrases build to a climax at the end of the scherzo, while the fleeting trio is an unabashed waltz. The brilliance of the first movement returns in the finale, a rondo in which the violin, then the piano, announce a principal theme. Interspersed with contrasting episodes, this theme disappears altogether at the end, to be replaced by a *Presto* coda.

### Olivier Messaien – Quatuor pour la fin du temps (1940–41)

- Liturgie de cristal (Liturgy of Crystal)

*A solo blackbird or nightingale improvises, surrounded by a shimmer of sound, by a halo of trills lost very high in the trees. ... The harmonious silence of Heaven.* [Extracts from the composer’s preface to the score.]

- Vocalise, pour l’Ange qui annonce la fin du Temps (*Vocalise, for the Angel Announcing the End of Time*)

*The first and third parts evoke the power of this mighty angel ... In the middle section are the impalpable harmonies of heaven. In the piano, sweet cascades of blue-orange chords, enclosing in their distant chimes the almost plainchant song of the violin and cello.*

- Abîme des oiseaux (Abyss of Birds)

*The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.*

- Intermède (Interlude)

*Scherzo, of a more individual character than the other movements, but linked to them nevertheless by certain melodic recollections.*

- Louange a l’Éternité de Jésus (Praise to the Eternity of Jesus)

*Jesus is considered here as the Word. A broad phrase, “infinitely slow”, on the cello, magnifies with love and reverence the eternity of the Word, powerful and ... stretch[ing] majestically into a gentle, regal distance. "In the beginning was the Word, and Word was with God, and the Word was God."*

- Danse de la fureur, pour les sept trompettes (Dance of Fury, for the Seven Trumpets)

*The instruments in unison imitate gongs and trumpets (the first six trumpets of the Apocalypse followed by various disasters, the trumpet of the seventh angel announcing consummation of the mystery of God). ... Music of stone, formidable granite sound; irresistible movement of steel, huge blocks of purple rage, icy drunkenness.*

- Fouillis d’arcs-en-ciel, pour l’Ange qui annonce la fin du Temps (Tangle of Rainbows, for the Angel Announcing the End of Time)

*The angel appears in full force, especially the rainbow that covers him (the rainbow, symbol of peace, wisdom, and all luminescent and sonorous vibration). In my dreams, I hear and see ordered chords and melodies, known colours and shapes. ... These swords of fire, this blue-orange lava, these sudden stars: there is the tangle, there are the rainbows!*

- Louange à l’Immortalité de Jésus (Praise to the Immortality of Jesus)

*This second eulogy [after the aforesaid cello in V.] expresses the second aspect of Jesus, Jesus the Man, the Word made flesh, immortally risen for our communication of his life. It is all love. Its slow ascent to the acutely extreme is the ascent of man to his god, the child of God to his Father, the being made divine towards Paradise.*

The remarkable *Quatuor pour la fin du temps* (*Quartet for the End of Time*) is one of the most important pieces of twentieth-century chamber music. It was written while Messiaen was held as a prisoner of war at Görlitz, east of Dresden (one of the guards provided him with manuscript paper). The highly unusual mixed quartet—violin, clarinet, cello and piano—was determined by the fact that the musicians Jean Le Boulaire, Henri Akoka and Etienne Pasquier were fellow prisoners; Messiaen himself played the piano. The four men gave the quartet’s premiere at Stalag VIII-A on 15 January 1941, as the composer recalled: ‘An upright piano was brought into the camp, very out of tune, the keys of which seemed to stick at random. On this piano I played my *Quatuor pour la fin du Temps*, in front of an audience of 5,000 people [according to Pasquier, the correct figure was actually 400], the most diverse mixture of all classes in society: farm-workers, labourers, intellectuals, career soldiers, doctors and priests. Never have I been listened to with such attention and such understanding.’

Messiaen’s faith was a fertile source of creative inspiration throughout his life. It was naturally all the more important at Görlitz, and as the title of the piece and its movements suggests, it was to the Apocalypse that Messiaen looked while imprisoned. His particular vision, however, was not ‘the cataclysms and monsters of the Apocalypse, but its silences of adoration, its marvellous visions of peace.’ The announcement of the Angel—‘There shall be time no longer’—accordingly provides the basis for the quartet, while various permutations of instruments overcome the issues of balance inherent to the line-up available to Messiaen. A solo (the clarinet), duos (cello and piano, violin and piano) and trios (clarinet and strings) comprise most of the structure; the ensemble plays together for the first time in *Danse de la fureur, pour les sept trompettes*, and then only in unison. Such passages are used extensively, complemented by a kaleidoscope of winding melodies and sparing harmonies, almost in contradiction of the piece’s ‘chamberness’.