

Classical Music at Kings Place

Thu 25 Nov
Hall One, 7.30pm
Transition_Projects: Innocence and Experience
Claire Booth – The Human Voice

Fri 26 Nov
Hall One, 7.30pm
Transition_Projects: Innocence and Experience
James Gilchrist – Before Life and After

Sat 27 Nov
Hall One, 7.30pm
Transition_Projects: Innocence and Experience
Fflur Wyn – Oh My Days

Sun 28 Nov
Hall One, 6.30pm
London Chamber Music Series
Fibonacci Sequence

Wed 1 Dec
Hall One, 7.30pm
Italians in Paris
Quatuor Mosaïques with Raphaël Pidoux
Cello Quintets of Cherubini, Boccherini
& Cambini

Thu 2 Dec
Hall One, 7.30pm
Italians in Paris
Lise Berthaud & Claire-Marie Le Guay
Paganini and the Great Composers

Fri 3 Dec
Hall One, 7.30pm
Italians in Paris
Felicity Lott & Isabella Moretti:
An Afternoon at the Salon

Sat 4 Dec
Hall One, 7.30pm
Italians in Paris
Carolyn Sampson & Jonathan Papp
Romances, airs & art songs
by Rossini, Clementi & Cherubini

Exhibitions

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 4 Dec
Pangolin London
Ann Christopher
Marks on the Edge of Space

until 24 Dec
Pangolin
William Pye
Water Sculptures

Next Sunday

21 November 2010
Hall One 6.30pm

Chilingirian Quartet

Hummel String Quartet in G, Op. 30 No. 2
Peter Fribbins String Quartet No. 2 *After Cromer*
Beethoven String Quartet in E flat, Op. 127

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 14 November 2010

LONDON CHAMBER MUSIC SERIES

Turner Ensemble
with Robert Anthony Gardiner (tenor)

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Turner Ensemble

with Robert Anthony Gardiner (tenor)

Hall One 6.30pm

Jan Schmolck	violin
Andriy Viytovych	viola
Sally Pendelbury	cello
Frances Angell	piano

PROGRAMME

Wolfgang Rihm (b. 1952)

Fremde Szene No. 3 for piano trio (*Hommage à Schumann*)

Robert Schumann (1810-1856)

Liederkreis, Op. 39

INTERVAL (20 minutes)

Johannes Brahms (1833-1897)

Piano Quartet No. 1 in G minor, Op. 25

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 began its five-concert residency for the London Chamber Music Society (LCMS) at Kings Place in January 2010. 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.

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.

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.

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.

Robert Anthony Gardiner (tenor) studied at the Royal Northern College of Music, Frankfurt Opera School and the National Opera Studio and has been the recipient of many awards. He was a member of the Jette Parker Young Artists Programme from 2008-2010 and has appeared in a wide number of roles at the Royal Opera House and at festivals including Wexford and Ryedale. He has given several solo recitals and sung with choirs and choral societies all over the UK.

Wolfgang Rihm – *Fremde Szene* No. 3 for piano trio (*Hommage à Schumann*) (1983–84)

Celebrated on the continent if little known here, Wolfgang Rihm is among the most influential composers in Europe. His various pieces for the stage are particularly distinguished, though his prolific compositions cover most genres. Borne of a preoccupation with Classicism and Romanticism, Rihm’s expressive directness and historical allusions did much to evolve German music in the late twentieth century. Both aspects are central to the trio heard this evening: wisps of Schumann appear and disappear from the musical texture, ‘rematerialised’ by Rihm to suggest a relationship between the two composers.

In its entirety, *Fremde Szenen* is a ‘grouped’ work, a set of three trios (1982–84) each paying homage to Schumann. In one way, the trios are simply a portrait of a composer Rihm admires: “[Schumann’s] efforts are palpable ... [and hence] different from music where we can follow a clear trajectory with a goal and a purpose. This music is difficult to ‘place’ or ‘situate’ ... even for the previously initiated musical mind. He prefers concrete artistic reality to academic consistency.” Rihm’s piece, then, can be understood as an attempt to harness Schumann’s diversity, his *in*consistency, and to reinterpret the hallmarks of his style.

In another way, the trio is a direct challenge to you, its listeners, who will naturally question how Rihm’s sometimes brutal style (witness the brusque opening) can possibly relate to a Schumannesque approach that is often delicate and introspective. Yet, such massive contrasts are typical of Rihm, for his allusions to Schumann deliberately creep up on the listener as foreign and familiar styles collide. In Rihm’s new context, though, Romantic notions of intensity, vulnerability and urgency are not just remoulded, but concentrated, too. As such, they exert a much greater, more ‘primal’ force than the musical language of the nineteenth century could muster. What this unusual brand of ‘nostalgia’ ultimately says about the Modernist project is again left to us to decide.

Robert Schumann – *Liederkreis*, Op. 39 (1840)

- In der Fremde* (In foreign parts)
- Intermezzo*
- Waldesgespräch* (Overheard in the woods)
- Die Stille* (Quietness)
- Mondnacht* (Moonlit night)
- Schöne Fremde* (Fair foreign land)
- Auf einer Burg* (On a fortress)
- In der Fremde* (In foreign parts)
- Wehmut* (Melancholy)
- Zwielicht* (Twilight)
- Im Walde* (In the forest)
- Frühlingsnacht* (Spring night)

1840 was Schumann’s year of song. Inspired by Schubert, whose late songs were published in 1838/39, as well as his friend Mendelssohn, Schumann wrote approximately 140 songs during the period, turning with characteristic verve to a genre largely new to him. Besides the creative fulfilment the songs

brought, there was a financial incentive—one that might impress Friedrich Wieck, the father of Schumann’s fiancée, Clara. The engagement was long-standing and secret, and it is easy to interpret many of Schumann’s songs as paeans to Clara. He wrote *Liederkreis*, Op. 39, based on various texts by Joseph von Eichendorff, after the two had spent a few days together in Berlin. It is not a song-cycle—there is no clear sequence of events—but there is an internal unity: certain musical themes recur, as do images of yearning, loss and nocturnal mystery. The tonality of the songs is also carefully considered: F sharp, A major and E major, the keys of the first three songs, are mirrored in the final numbers.

To open the collection, ‘In der Fremde’ is vividly pictorial: its relentless arpeggios, keyboard accents and colourful chromaticism convey Eichendorff’s contrasts of hope and death. The brief ‘Intermezzo’ declares Schumann’s love for Clara (note the five-note falling motif often associated with her). Unusually, ‘Waldesgesprach’ has a dramatic narrative: Schumann complements Eichendorff’s take on the Lorelei myth with hunt-style allusions and changes of key. ‘Die Stille’ is more secretive and inward, while ‘Mondnacht’, one of Schumann’s most evocative songs, soars melodically. Nostalgia suffuses the middle of the collection. The tenderly exotic ‘Schöne Fremde’ has a downbeat parallel in ‘Auf einer Burg’ (the knight asleep in the watchtower), whose final cadence segues into the still more anxious ‘In der Fremde’. The backdrop, a forest at night, changes for the ninth number, ‘Wehmut’, another love song rich in texture. Appropriately, ‘Zwielicht’ is shadowy, its oppressive chromaticism a stark contrast to the penultimate ‘Im Walde’, which recalls the hunting style and returns to A major. ‘Frühlingsnacht’ was Schumann’s belated choice to close the collection: only as *Liederkreis* was published in 1850—a much happier time for him than 1840—did he substitute ‘Auf einer Burg’ (with its dejected singer and weeping bride) for this more joyful number.

Johannes Brahms – Piano Quartet No. 1 in G minor, Op. 25 (c. 1857–61)

- Allegro
- Intermezzo: Allegro ma non troppo – Trio. Animato
- Andante con moto
- Rondo alla zingarese: Presto

Despite its number, the G-minor piano quartet was Brahms’s second such work. In the mid 1850s he drafted a piano quartet in C sharp minor. While its key was discarded, the piece was reworked and completed some 20 years later (as Piano Quartet No. 3, Op. 60). Op. 25 also took Brahms several years to write, though its style is quite different and we cannot say for certain when it was begun. 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 development and colour of the First Piano Quartet has a distinctly ‘orchestral’ feel. (Arnold Schoenberg took note of this, too, making an orchestral arrangement of it in 1937.)

Brahms’s *Allegro* is a typically ambitious if sober affair. Unusually, new material is introduced in the recapitulation, while the movement’s expansive structural sections are held together by the pithy motif that characterises the opening theme. The ‘symphonic’ architecture is rebuilt in an introspective second movement, headed *Intermezzo*. Its understated scherzo symbolically conceals the composer’s love for Clara Schumann—hence Brahms’s variation of the ‘Clara’ motif (mentioned in the notes above). The E-flat major *Andante con moto* begins innocently enough, though its songlike form soon gives way to a C-major march. The *Rondo alla zingarese* finale is more extravagant still, with a gypsy idiom that looks to Brahms’s forebears, though with shades of Liszt in its cadenza for piano.