

Classical Music at Kings Place

- Thu 14 Oct** **REMIX**
St Pancras Rm, 6.15pm Pre-Concert Talk with Roy Mowatt
Hall Two, 8pm Baroque Reinventions with the
Orchestra of the Age of Enlightenment
Level –2 Foyer, 9.30pm Aftershow
- Fri 15 Oct** **REMIX**
St Pancras Rm, 6.15pm Pre-Concert Talk with London Sinfonietta
Hall Two, 8pm Cover Versions with London Sinfonietta
Level –2 Foyer, 9.30pm Aftershow
- Sat 16 Oct** **REMIX**
Hall Two, 1pm Stealing
St Pancras Rm, 6.15pm Pre-Concert Talk with the Composers
Hall One, 7.30pm Music as Theft with London Sinfonietta
& Orchestra of the Age of Enlightenment
- Sun 17 Oct** **London Chamber Music Series**
Hall One, 6.30pm Sitkovetsky Piano Trio
- Sun 24 Oct** **London Chamber Music Series**
Hall One, 6.30pm Carducci Quartet
- Wed 27 Oct** **London Guitar Festival in the Fall**
Hall One, 7.45pm Erik Mongrain
Hall Two, 8pm EON Guitar Quartet
- Thu 28 Oct** **London Guitar Festival in the Fall**
Hall One, 7.45pm David Russell
- Fri 29 Oct** **London Guitar Festival in the Fall**
Hall One, 7.45pm Nigel North

Exhibitions

- until 16 Oct** **David Bailey**
Pangolin Sculpture +
- until 29 Oct** **Murdo McLeod**
Guardian Gallery GNIUS
- starts 15 Oct** **From Sickert to Riley:**
Kings Place Gallery Developments in Modern British Art
- starts 15 Oct** **Face to Face:**
Kings Place Gallery British Self-Portraits of the 20th century
- until 24 Dec** **William Pye**
Pangolin Water Sculptures

Next Sunday

17 October 2010
Hall One 6.30pm

Sitkovetsky Piano Trio

Mendelssohn Piano Trio No. 1 in D minor, Op. 49
David Matthews Piano Trio No. 2, Op. 61
Tchaikovsky Piano Trio in A minor, Op. 50

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 10 October 2010

LONDON CHAMBER MUSIC SERIES

Tamsin Waley-Cohen (violin)
Simon Crawford-Phillips (piano)

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

LONDON CHAMBER MUSIC SERIES

Tamsin Waley-Cohen (violin)

Simon Crawford Phillips (piano)

Hall One 6.30pm

PROGRAMME

George Frideric Handel (1685-1759)
Sonata in D for violin and continuo, HWV 371

Ludwig van Beethoven (1770-1827)
Sonata No. 7 in C minor for piano and violin, Op. 30/2

INTERVAL (20 minutes)

Frederick Delius (1862-1934)
Sonata in B for violin and piano, Op. posth.

Claude Debussy (1862-1918)
Sonata for violin and piano

Tamsin Waley-Cohen became a Foundation Scholar at the Royal College of Music where she won all available awards including the concerto competition twice and was their String Player of the Year.

She began her 2010 season with a violin recital at the Southbank Centre, opening the Park Lane Group series to high critical acclaim. She performs as a soloist with orchestras including the RPO, Orchestra of St John’s and London Chamber Orchestra and has played at venues across the UK and Europe including Cadogan Hall, Symphony Hall Birmingham, Barbican and the Liszt Academy Hall Budapest. In demand as a recitalist she regularly plays with cellist Gemma Rosefield and has premiered works by Torsten Rasch and Richard Causton. As an avid chamber musician she formed the Honeymead Ensemble.

This season will see performances at Wigmore Hall and Kings Place, concertos with the RPO and Brighton Philharmonic as well as concerto and chamber music concerts in the US, Switzerland, Austria, Italy and Holland. She will also premiere a new work for violin and string orchestra by Huw Watkins. Since early 2007 she has played the 1721 ex-Fenyves Stradivarius violin.

After gaining his Masters Degree there, **Simon Crawford-Phillips** was awarded a Fellowship at the Guidhall School of Music and Drama. Equally at home in the role of soloist, accompanist and chamber musician, Simon has built an extremely varied career, working with instrumentalists and singers, including Emma Bell, Emily Benyon, Alice Coote, the Leopold String Trio and Yggdrasil String Quartet. He has appeared as a guest artist with the Nash Ensemble.

His solo performances throughout Europe have recently included the concertos of Beethoven, Ravel, Rachmaninov, Stravinsky and Gershwin. As a member of the Kungsbacka Piano Trio, Simon has given recitals at major concert halls in Europe and the UK including Wigmore Hall, Concertgebouw, Amsterdam and the Mozarteum Salzburg to name a few, together with a debut performance at Carnegie Hall, New York. Simon has recorded extensively for BBC Radio 3 and for Harmonia Mundi, Naxos, Deux-Elles and Spex CD labels.

George Frideric Handel – Sonata in D for violin and continuo, HWV 371 (c. 1750)

I. Affettuoso
II. Allegro
III. Larghetto
IV. Allegro

Handel began his career in Hamburg but found greatest fame in London. His posthumous reputation rests on a relatively small, if ubiquitous, number of works, though he wrote in most musical genres of his time. Large vocal works, from his Italian operas to his invention of the English oratorio, secured his status. The authenticity of his violin sonatas, on the other hand, has long been dogged by debate: recent scholarship has established that many such pieces once played under his name were not in fact his. We are left, then, with five ‘proper’ Handel violin sonatas. These nevertheless span his career, from the G-major sonata, HWV 358 (c. 1706) to the D-major sonata heard this evening.

The latter is especially notable for its lyricism and virtuosity, traits generally opposite in nature but shared here to a surprising degree with the continuo. The work’s florid *Affettuoso* opening is a typical example—and the violin’s episodic dialogue with its accompaniment is developed in the *Larghetto* minor movement. In between, the first *Allegro* is highly imitative in texture and challenging, too, with occasional cross-string flourishes. A distinctive Phrygian cadence to conclude the *Larghetto* heralds the stately finale: a three-time *Allegro* whose dance-like gusto grows as the music progresses.

Ludwig van Beethoven – Sonata No. 7 in C minor for piano and violin, Op. 30/2 (1802)

I. Allegro con brio
II. Adagio cantabile
III. Scherzo: Allegro
IV. Finale: Allegro

Beethoven’s ten violin sonatas comprise the most significant part of his oeuvre for violin and keyboard, which covers a period from the early 1790s to 1819. We take for granted the equal division of labour between the two instruments in such sonatas, often (correctly) assuming the violin to be the most important and busiest of the two. The opposite was the case in the earliest sonatas for keyboard and violin, in which the violin sometimes accompanied the keyboard. Beethoven’s Op. 30 set falls somewhere in between, though his later efforts in the genre, for example the famous Op. 47 ‘Kreutzer’ sonata, were often deliberately concerto-like in their writing for violin.

Op. 30 was written at the start of the nineteenth century, an unhappy time for Beethoven, who already had to conceal his deafness. He spent the summer of 1802 on the outskirts of Vienna in the village of Heiligenstadt, putting the finishing touches to his Second Symphony and completing several other works, including the Op. 33 bagatelles and probably the first two of the Op. 31 piano sonatas. As he prepared to return to the city, Beethoven penned an extraordinary document known today as the Heiligenstadt Testament. Full of enigmatic rhetoric and addressed to his two brothers, its contents reflect Beethoven’s trough of despondency and his resignation to infirmity.

Such insight casts an interesting light on this middle sonata of the set. Written in C minor—like the ‘Pathétique’ sonata, the Third Piano Concerto, and the Op. 9/3 String Trio, all written during the period—Op. 30, No. 2 contrasts its often tragic sonorities with melodious, often playful passages that make the work so epic. The opening movement’s octaves gain in significance as the music unfolds, against which a sprightly second theme (in E major) is juxtaposed and developed in the ‘brilliant’ style. The *Adagio cantabile*, again

introduced by the piano, is aria-like in its conception: the melody its simple lyricism sets forth undergoes subtle variation in both parts thereon. The third movement recalls the ‘military’ style tune of the *Allegro con brio*, remodelled here as a triple-metre scherzo, in between which a canonic trio dance is sandwiched. Beethoven’s air of sorrow returns in his breathless finale, whose fiery *Presto* coda belatedly returns us to C minor.

Frederick Delius – Sonata in B for violin and piano, Op. posth. (1892)

I. Allegro con brio
II. Andante molto tranquillo
III. Allegro con moto

Delius’s mature style helped secure his reputation in England, his land of birth, although he would spend the greater part of his life abroad, having been educated in Germany and eventually settling in France. It is no surprise, then, that his musical language was broadly impressionistic in its manner, sometimes folk-inspired, on others simply post-Wagnerian, and decidedly post-Romantic. On the face of it, appreciation of this early unnumbered sonata is less complicated. Revived in 1957 and published twenty years later, it was cast aside by the composer, yet its restrained nostalgia arguably has much in common with his later, more popular orchestral works.

The buoyant introduction to the sonata, for example, lays bare Delius’s assured technique. The movement unfolds in a comfortably orthodox way thereafter but exhibits two interesting spots of ‘self-borrowing’—weaving themes from the opera *Irmelin* and the orchestral piece *Paa Vidderne* into the musical fabric. The *Andante molto tranquillo* offers a romantic contrast to the outer movements, while flashes of virtuosity punctuate an infectious finale, which betrays the fact that Delius was an accomplished violinist himself.

Claude Debussy – Sonata for violin and piano (1917)

I. Allegro vivo
II. Intermède, fantastique et léger
III. Finale: Très animé

The war and ill health blighted Debussy’s final years, but a summer spent on the channel coast at Pourville in 1915 marked something of a creative turning point for him. He resolved there to write six sonatas, though only three—for cello, for flute, viola and harp, and for violin—were finished before he died three years later. The Violin Sonata was his very last completed piece. It is a work of contrasts: fantasy, nostalgia and humorous moments pepper the interchanges between the violin and piano, while Debussy’s characteristic harmonies and tone colour pervade the texture. Independent spirits, both instruments vie for attention much of the time, voicing related melodies and countermelodies.

Led by the piano to begin with, the subdued introduction to the first movement, *Allegro vivo*, gives way to a series of interconnected passages rich in harmonic and rhythmic colour but mysterious in effect. If this mood remains to the end, it is in deliberate contrast with the middle movement, where the music reflects Debussy’s ‘fantastic and light’ direction. A more melodious second theme affirms the capriciousness of the movement as a whole. The same theme recurs, albeit sporadically and in disguise, at the start of the third movement, which Debussy completed first. The piano again leads the way and the composer’s ‘cyclic’ approach continues with the entry of the violin, whose theme reminds us of the opening movement. The atmosphere soon becomes more vibrant, demanding of both players a dexterity and lightness of touch to the very end.