

Classical Music at Kings Place

- Thu 13 Jan**
Hall One, 7pm
Hall One, 8.30pm
London A Cappella Festival 2011
Shades of East: London Bulgarian Choir
Shades of East: Hertfordshire Chorus
- Sun 16 Jan**
Hall One, 6.30pm
London Chamber Music Series
Marmara Piano Trio
- Thu 20 Jan**
Hall One, 7.30pm
Mozart Unwrapped
Chilingirian Quartet: Mozart String Quartets and Quintets – I
- Fri 21 Jan**
Hall One, 7.30pm
Mozart Unwrapped
Kenneth Hamilton (piano)
Mozart – Past, Present and Future
- Sat 22 Jan**
Hall One, 7.30pm
Mozart Unwrapped
Cropper-Welsh-Roscoe Trio:
Mozart Trios and Duos – I
- Sun 23 Jan**
Hall One, 11.30am
Hall One, 6.30pm
Mozart Unwrapped
Ludwig String Trio
Mozart Trios and Duos – II
London Chamber Music Series
The Turner Ensemble - Concert II
- Wed 26 Jan**
Hall One, 7.30pm
Liszt Bicentenary
Gergely Bogány & Barnabás Kelemen:
Duets for Piano & Violin by Liszt
and His Followers
- Thu 27 Jan**
Hall One, 7.30pm
Liszt Bicentenary
Edit Klukon & Dezső Ránki Piano Duo
Faust Symphony on Piano

Exhibitions

- starts 11 Jan**
Pangolion
Lynn Chadwick
The Couple
- until 21 Jan**
Kings Place Gallery
Albert Irvin RA
The Complete Prints
- until 21 Jan**
Kings Place Gallery
Spoilt for Choice
Prints from Advanced Graphics London

Next Sunday Sunday 16 January 2011 Hall One 6.30pm

Marmara Piano Trio

Haydn Piano Trio in E, Hob XV:28
Shostakovich Piano Trio No. 2 in E minor, Op. 67
Dvořák Piano Trio No. 3 in F minor, Op. 65

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

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 9 January 2011

LONDON CHAMBER MUSIC SERIES

Raphael Wallfisch (cello)
John York (piano)

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

LONDON CHAMBER MUSIC SERIES

Raphael Wallfisch (cello)

John York (piano)

Hall One 6.30pm

PROGRAMME

Edmund Rubbra (1901–1986)

Sonata in G minor, Op. 60

Gabriel Fauré (1845–1924)

Cello Sonata No. 1 in D minor, Op. 109

INTERVAL

(20 minutes)

ALAN MILLS

(b. 1964)

***Song & Dance* for solo cello (World première)**

CÉSAR FRANCK

(1822–1890) [arr. **Jules Delsart** (1844–1900)]

Violin Sonata in A, M8 (arranged for cello & piano)

EDMUND RUBBRA

(1869–1935)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

The sonata also typifies Rubbra’s mature style. The ceaseless contrapuntal motion of the opening *Andante moderato*, for example, serves a grandly presented arch-like form, building to an exciting climax before ebbing away to a serene close. *Vivace flessibile* is equally dramatic, if naturally briefer. The piano’s busy lacework accompaniment reinforces the counterpoint of the first movement, while the cello is more intense still. Relief comes not at the end of the movement, but at the beginning of the final *Adagio*, where the thematic material is suddenly plain and melancholy. The gradual development of this new theme maps out a more ominous soundscape—one which even the majestic climax struggles to dispel.

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

The first of Fauré’s two cello sonatas, Op. 109 was premiered by Gérard Hekking and Alfred Cortot. On the whole, the opening *Allegro* divides duties equally: the cello initially battles with the erratic rhythmic play of the piano to announce the first theme, then slides into the background as the piano unfurls a more lyrical second theme. The remainder of the movement exploits the contrasts between these melodies, subjecting the piano’s intricate writing to variation, especially in the coda. Structurally, the second and third movements repeat this trick, despite their very different characters: both set forth a pair of themes which are then contrasted and revisited towards the end of the movement. Together, the spare textures at the start of the *Andante* and its extended harmonies throughout provide the sonata’s quintessential ‘French’ moment. The rapturous gestures recur in the *Allegro comodo* finale, which is distinguished by beginning and ending not in D minor, but in the tonic major (D major), and later subjecting its first theme to canon, i.e. overlapping successive entries of the same melody in different parts.

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)

EDMUND RUBBRA

(1869–1935)

GABRIEL FAURÉ

(1845–1924)

CÉSAR FRANCK

(1822–1890)

ALAN MILLS

(b. 1964)