

## This Week at Kings Place

**Mon 18 Jan** Talking Art  
St Pancras Rm **The Colour White**  
6.30pm

Hall Two  
8pm **OUT HEAR**  
**Knowledge of Cult**

**Wed 20 Jan** Circus Maximus - celebrating Sir Peter Maxwell Davies  
Hall Two **Royal Academy of Music Brass Soloists**  
6.45pm

Hall One  
8pm Circus Maximus - celebrating Sir Peter Maxwell Davies  
**Naxos Quartet No. 7**

**Thu 21 Jan** Circus Maximus - celebrating Sir Peter Maxwell Davies  
Hall One **Miss Donnithorne's Maggot**  
7.45pm

Hall Two  
8pm Off With Their Heads! - Comedy at Kings Place  
**Dan Antopolski, Danielle Ward and**  
**(Regular MC) Tom Deacon**

Hall One  
9pm Circus Maximus - celebrating Sir Peter Maxwell Davies  
**Hymn to Artemis Locheia**

## Exhibitions

Kings Place Gallery **Ørnulf Opdahl: Mood Paintings of the North**  
**Sophie Benson: Vanishing Points**

Pangolin London **Burnt Offerings: Jason Wason.**  
**An exhibition of bronzes and ceramics**

**Next Sunday 24 January 2010**  
**Hall One, 6.30pm**  
**Fitzwilliam Quartet**  
with **James Gilchrist** (tenor) and **Anna Tilbrook** (piano)  
**Ivor Gurney** *Ludlow & Terne* for tenor, strings and piano  
**Arthur Bliss** *Elegiac Sonnet*  
**Percy Grainger** *Molly on the Shore*  
**Delius** *Late Swallows* (from String Quartet No. 2)  
**Vaughan Williams** *On Wenlock Edge* (after Housman)  
for tenor, strings and piano

Sunday evening concerts promoted by the  
London Chamber Music Society  
President: Levon Chilingirian OBE  
Artistic Director: Peter Fribbins

London  
**Chamber Music**  
Society

The London Chamber Music Society is a registered charity No 1075787  
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**Our Cafe, Restaurant and Bar opening hours are:**  
**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**

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

## Sunday 17 January

### London Chamber Music Series

### The Turner Ensemble

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

## London Chamber Music Series

## The Turner Ensemble

## Hall One, 6.30pm

<b>Jan Schmolck</b>	violin
<b>Ania Safanova</b>	violin
<b>Andriy Vityovych</b>	viola
<b>Sally Pendlebury</b>	cello
<b>Sarah Brooke</b>	flute
<b>Nick Rodwell</b>	clarinet
<b>Roger Montgomery</b>	French horn
<b>Andrea di Flammineis</b>	bassoon
<b>Lucy Wakeford</b>	harp
<b>Frances Angell</b>	piano

**Maurice Ravel** (1895–1937)  
***Introduction & Allegro*** for harp, flute, clarinet and string quartet (1905)

**Leoš Janaček** (1854-1928)  
***Concertino*** for piano, two violins, viola, clarinet, horn and bassoon (1925)

**INTERVAL** (20 minutes)

**Claude Debussy** (1862–1918)  
***Danses sacrée et profane*** for harp and strings (1904)

**Gabriel Fauré** (1845-1924)  
**Piano Quartet No. 1 in C minor, Op. 15** (1876–79, rev. 1883)

Maurice Ravel

**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. 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.

**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..

**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.

**Sarah Brooke** (flute) has held principal flute positions with amongst others, Opera North and English National Opera and currently the Royal Opera House. She has recorded a solo CD for the British Music label and has given solo recitals at Wigmore Hall and the Purcell Room.

Nick Rodwell

**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.

**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.

**Andrea de Flammineis** (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.

Lucy Wakeford

**Lucy Wakeford** (harp) is much in demand as a soloist, recitalist and ensemble player and has performed at numerous major venues and festivals throughout Europe. She has performed concertos with the London Symphony Orchestra and the Royal Philharmonic and Israel Philharmonic Orchestras amongst many others. Lucy is currently principal harpist of the Philharmonia Orchestra and harpist of the Nash Ensemble.

Frances Angell

**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.

Maurice Ravel

**Maurice Ravel - *Introduction & Allegro*** for harp, flute, clarinet and string quartet

Introduction (*Très lent*) – Allegro

1905 was an eventful year for Ravel. So controversial was his disqualification from the prestigious Prix de Rome competition—his fifth attempt to win the prize—that his one-time teacher at the Paris Conservatoire, Gabriel Fauré, was appointed as its new director. Ravel wrote his much-loved *Introduction et Allegro* that same year. Blurring the lines between an attractively mixed chamber septet and a miniature harp concerto, the work is a showpiece for harpists. (Ravel’s complete title makes clear that the harp is ‘accompanied by’ the other instruments.) The introduction is brief yet unfurls two themes: the woodwinds move in thirds in the first, to be succeeded by the strings in octaves. Ravel’s ‘glittering’, and quintessentially French, confluence of sound is captivating. At the outset of the *Allegro* the solo harp re-voices the string melody. The flute and clarinet share a second *Allegro* theme with arresting hemiolas—a metrical pattern that artificially divides two three-time bars into three two-time bars—and *pizzicato* accompaniment. With its cadenza, the harp interrupts the musical argument before a recapitulation of earlier themes (with playful variation) brings the work to a close.

**Leoš Janaček - *Concertino*** for piano, two violins, viola, clarinet, horn and bassoon

I. Moderato
II. Più mosso
III. Con moto
IV. Allegro

Janáček’s hallmark as a composer was his fusion of national folk music—the dances, language and songs of his beloved Moravia—with more modern styles. His interests were not superficial; he composed against the backdrop of years of folkloristic research. His compatriots Dvořák and Smetana were a natural influence, though his earliest works were modelled more clearly on Brahms or Schumann.

Janáček’s celebrated works include the symphonic poem *Sinfonietta* (1926) and *Taras Bulba* (1918), an orchestral rhapsody. Scored for an unconventional string, wind and piano septet, the *Concertino* is autobiographical; Janáček described it as “an intimate expression of the artist’s reminiscences of his youth”, inviting comparisons with his wind sextet *Mládí* [*Youth*] (1924). This was to be a far lighter affair. The *Concertino* has a humorous, innocent programme inspired by a real-life episode. In the first movement it is spring. Janáček, we are told, has inadvertently blocked a hedgehog’s entrance to his nest: “It was beside itself with anger! It just could not understand it. ... Should the hedgehog stand on its hind-legs and burst into an elegy?” The interplay between solo instruments continues as the piano and E-flat clarinet steer the second movement, which ponders a passing squirrel, “chattering away, as it jumped from tree to tree. Later, it moaned in a cage like my clarinet, but turned around and danced to amuse the children.” And so to owls in the nocturnal *Con moto*, their “wide-open eyes ... staring insolently out from the strings of the piano,” while the *Allegro* finale, described as a fairy-tale in which everybody quarrels, is piano-led since “someone must surely be in command.”

Claude Debussy

**Claude Debussy - *Danses sacrée et profane*** for harp and strings

1. *Danse sacrée*
2. *Danse profane*

Maurice Ravel

In the late 1890s Pleyel, the Parisian instrument-makers, made an audacious attempt to reinvent the harp. The outcome was the chromatic harp, tuned not to the major scale as in conventional harps that use foot pedals for chromatic alterations, but instead manufactured with separate strings for each chromatic note. (As a result, the instrument was simply too large to be accepted universally.) In need of music for their invention, Pleyel commissioned Debussy to write a test piece for it to be performed during examinations at the Brussels Conservatoire. The *Danse sacrée et danse profane* was his response, though in truth only the occasional unusually dense chord and flash of virtuosity alludes to the music’s commission. The challenge to the harpist is otherwise surprisingly limited and, indeed, the abandonment of the chromatic harp did not limit the shelf life of Debussy’s dances. The harp’s antiquity is said by some to have influenced the music’s modal design—lent by the recurring ‘flattened seventh’—though similar traits are evident in Erik Satie’s now-famous *Gymnopédies* (1888), which exerted an influence. (Debussy had also orchestrated two of the *Gymnopédies* in 1897.) At the same time, the faster second dance eventually resists such comparisons, being cast as a D-major waltz.

Gabriel Fauré

**Gabriel Fauré - Piano Quartet No. 1 in C minor, Op. 15**

I. Allegro molto moderato
II. Scherzo: Allegro vivo
III. Adagio
IV. Allegro molto

Maurice Ravel

Fauré would, by all accounts, often question the merit of his works. Yet he was confident in the chamber music medium, in which his interest spanned his career, from the First Violin Sonata to the string quartet, published posthumously in 1925. His music for piano and strings, especially, draws on his intuitive sense of songwriting and melodic interaction with accompaniment. Fauré’s uncluttered style would never to give way to showy uses of colour or ‘effects’. Unlike the influential Saint-Saëns, Fauré was not a virtuoso pianist, yet his writing for piano is often extremely challenging: the unusual distribution of parts between hands and interesting finger substitutions were probably due to his ability as an organist—an ambidextrous one at that. The First Piano Quartet belongs to a turbulent part of Fauré’s career. After a five-year romance he was engaged to Marianne Viardot in mid 1877, but they were separated by October that year. It was during this time that he wrote the three masterpieces of his youth: this quartet, the First Violin Sonata, and the *Ballade* for piano. The quartet quickly reveals a debt to Brahms, opening with a rich melodic statement by unison strings. After a more playful transition, with allusions to the Classical style, another beautiful, yearning theme is heard. The second movement begins with a light-hearted scherzo, carried by the piano with *pizzicato* and dovetailing string accompaniment; the trio section has a similar feel, with muted strings and the piano outlining its melody in delicate arpeggios. The exquisite *Adagio* exhibits Fauré’s mastery of the cello’s range in a more emotionally charged light: the strings answer the piano to develop the theme; the piano closes off the movement quietly. To contrast, the finale bursts into life with the undulating piano echoed by strings; a more song-like second theme follows. Climaxing in the piano, their reconciliation captures the attention until the same instrument restarts the coda with gentler material. Unlike the *Adagio*, the movement intensifies, racing towards an impassioned ending.