

## This Week at Kings Place

- Mon 21 Sep** Words on Monday  
Hall One **The Nature AUTUMN '09 Debate 1 - Science and the Financial Crisis**  
7pm
- Hall Two  
8pm **OUT HEAR**  
**Twittering Machines and Sutartinės**  
curated by Anton Lukoszevics
- Wed 23 Sep** Xtreme Cello  
Hall One **Matthew Barley & Kit Armstrong**  
7.45pm
- Hall One  
9pm Xtreme Cello  
**Matthew Barley & Julian Joseph**
- Thu 24 Sep** Xtreme Cello  
Hall One **Matthew Barley & Kit Armstrong**  
7.45pm
- Hall One  
9pm Xtreme Cello  
**The Cello and the Sufi**  
**Matthew Barley & Davod Azad**
- Fri 25 Sep** Xtreme Cello  
Hall One **Schubert's Quintet in C -**  
6.30pm **Matthew Barley & Navarra String Quartet**
- Hall One  
7.45pm Xtreme Cello  
**The Matthew Barley Ensemble**
- Hall One  
9.00pm Xtreme Cello  
**Between The Notes**
- Sat 26 Sep** Xtreme Cello  
Hall One **Cello and Tabla**  
6.30pm **Matthew Barley & Sanju Sahai**

## Exhibitions

- Kings Place Gallery **Ian McKeever - Temple Paintings 2004-2006**
- Pangolin London **Lynn Chadwick - Out of the Shadows: Unseen Sculptures from the 1960s**

**Next Sunday 27 September 2009**  
**Raphael Wallfisch (cello) & John York (piano)**  
**Hall One, 6.30pm**  
JS Bach Sonata in G minor, BWV 1029  
Beethoven Sonata for cello and piano in D major, Op. 102 No. 2  
Webern Sonata and *Drei Stücke* for cello and piano  
Brahms Sonata for cello and piano in F major, Op. 99

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

London  
**Chamber Music**  
Society

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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 20th September

London Chamber Music Series

Emperor Quartet

Presented in partnership with the  
London Chamber Music Society

## London Chamber Music Series

### Emperor Quartet Hall One, 6.30pm

<b>Martin Burgess</b>	violin
<b>Clare Hayes</b>	violin
<b>Fiona Bonds</b>	viola
<b>William Schofield</b>	cello

**Wolfgang Amadeus Mozart** (1756-1791)  
**String Quartet in C major, K. 157** (1772-73)

**William Walton** (1902-1983)  
**String Quartet in A minor** (1945-47)

**INTERVAL** (20 minutes)

**Felix Mendelssohn-Bartholdy** (1809-1847)  
**String Quartet in E minor, Op. 44, No. 2** (1837)

The **Emperor String Quartet** is now well into its second decade together with the original membership intact. It was the first British group to win the Evian/Bordeaux International String Quartet Competition, together with the Mozart and Contemporary Prizes. In its 10th anniversary year the Quartet was nominated for a Grammy award for its recording of the Walton String Quartets. The Quartet gives concerts throughout the British Isles and broadcasts regularly for the BBC including three programmes in the ‘Discovering Music’ series. It is a frequent visitor to continental Europe and has toured in North and South America and West Africa. The Emperor Quartet has played at all the important festivals in the UK and at a range of festivals abroad from the Prague Spring to New York’s ‘Mostly Mozart’. The Quartet records with BIS Records. In its first year together the Quartet gave over 50 performances for the organisation ‘Live Music Now’ in community venues such as hospices and special needs schools. It has given house concerts in rural Finland and has coached young musicians in the Andes. In the UK the Quartet has worked with the Cavatina Chamber Music Trust since its inception, giving workshops in primary and secondary schools and at the Royal Welsh College of Music in Cardiff.

### **Wolfgang Amadeus Mozart - String Quartet in C major, K. 157 (1772-73)**

I. Allegro  
II. Andante  
III. Presto

As with many other musical genres, the birth of the string quartet in the mid-eighteenth century appears disorderly. There is something inevitable about this given our distant, retrospective view. Yet many string quartets did not bear that title upon their original publication, and early quartets do vary greatly in style and structure. The ‘standard’ four-movement scheme, as we understand it, was only adopted in 1770 (by Haydn’s Op. 9), and the quartet heard this evening, Mozart’s fourth, does not follow this pattern anyway. Nor does it contain a minuet (the triple-metre dance), unlike Haydn’s

Opp. 1–2, which had two, and most other Classical quartets thereafter. Indeed, the first quartets by Mozart, composed while he was still a teenager – K. 80 (1770) and K. 155–60 (1772–3) – borrow more from Italian models than Viennese. (Conversely, Mozart’s K. 168–73 quartets have a greater debt to Haydn.)

K. 157 comes third in the aforementioned group of key-related quartets that Mozart wrote during his visit to Italy in the early 1770s. There, he provided Milan with the carnival opera *Lucio Silla*; a further symptom of the newness of the quartet genre is the impression this opera left on the C-major quartet. The opening *Allegro* movement, for example, is littered with thirds and sixths in the upper strings (like a vocal duet), while the middle movement, marked *Andante*, is more operatic still. To return to the first movement, the primary theme is based on a rising and falling scale before a birdsong-like second theme takes over. Typical of its time, the central development is brief but features some interesting arpeggiated interplay, with fleeting shifts to and from the minor mode, before the recapitulation. Such harmonic excursions are exploited more fully in the *Andante*, a movement also characterised by its expressive first-violin melody and lilting rhythms. The arresting *Presto* finale is more fragmentary, cast in a ‘mixed’ style and ending with a codetta designed to excite.

### **William Walton - String Quartet in A minor (1945-47)**

I. Allegro  
II. Presto  
III. Lento  
IV. Allegro molto

William Walton wrote little chamber music, yet the *Façade* for reciter and six players (1922–23, with several revisions thereafter) and the quartet heard this evening are among his most celebrated works. His education at Oxford began at the tender age of sixteen. While he failed to obtain his degree there, the friendship he struck up with Sacheverell Sitwell—and his siblings Osbert and Edith—exposed Walton to a new, and influential, social circle. The composer subsequently lived with them, becoming very much the ‘adopted brother’ and meeting the likes of Igor Stravinsky and George Gershwin. Stylistically, Walton was still finding his feet, but two adjacent works of the time reveal much about his artistic sensibility. In 1919–22 he penned an experimental string quartet (1919–22) whose premiere at the ISCM Festival (Salzburg, 1923) won special praise from Alban Berg. Nonetheless, Walton came to realise that the work was too self-consciously progressive and withdrew it. (Tellingly, he soon described it as being ‘full of undigested Bartók and Schoenberg.’) Truer to himself, the ever-popular *Façade* came next.

Only after the war did Walton return to the field of chamber music, composing the String Quartet in A minor heard this evening and the Sonata for Violin and Piano (1947–49). The quartet’s premiere by the Blech Quartet was a significant date on the musical calendar that year, heralding as it did Walton’s first large-scale work since the Violin Concerto (1939). The frank romanticism of that work was not to be repeated by the quartet, however. Its introductory sonata-form movement gives the first theme to the viola, then to the second violin; the importance of these ‘inner’ strings is indicative of the work’s mellower musical texture, though the ensuing transition to a second

theme is more abrasive. The central development is fugal in part – that is, with successive entries of similar music by each instrument, initiated by the viola. The scherzo movement, marked *Presto*, is characterised by its repeated rhythms and cleverly varied articulation, before a longer, more meditative third movement. The muted viola is at the heart of the latter, voicing both themes. Cast as a rondo, the *Allegro molto* finale, like the *Presto*, is shorter and more light-hearted.

### **Felix Mendelssohn-Bartholdy - String Quartet in E minor, Op. 44, No. 2 (1837)**

I. Allegro assai appassionato  
II. Scherzo: Allegro di molto  
III. Andante – attacca  
IV. Presto agitato

Once the eleven-year-old *wunderkind* whose pianistic talents were praised by Goethe no less, Mendelssohn grew to become a celebrated conductor, pianist, organist and, of course, composer. His music embodies the tensions between Classicism and Romanticism that emerged in the generation after Beethoven. Yet, standing at the forefront of German music during the early-to-mid nineteenth century, Mendelssohn drew upon the chromatic counterpoint of J.S. Bach as much as Mozart’s grace and clarity and Beethoven’s dramaticism. With its heightened sense of ‘symphonic’ momentum, Mendelssohn’s expressive emotion and controlled Romanticism surpass his forebears. The fourth of Mendelssohn’s six quartets belongs to the group of three Op. 44 quartets. Mendelssohn already had two others to his name: Opp. 13 and 12 (written in that order) descend clearly from the late quartets of Beethoven, but Op. 44, written during the happy period of his honeymoon and first year of marriage, exhibits a more Classical tendency.

The exhilarating opening movement of the quartet invites comparison with Mendelssohn’s famous violin concerto, which was written later, but in the same key. Both works begin with an elaborate theme over a fervent rhythmic accompaniment, a type of ‘yearning’ musical texture that is central to the quartet. The movement’s second theme is the more lyrical counterpart, relocating to G major. An idiosyncratic *scherzo* movement offers no let-up, however. Typical of Mendelssohn’s dazzling approach to instrumental writing, its buoyant exchanges are interrupted only briefly by a dance-like episode. The following *Andante* is a ‘song without words’, evoking the sound-world of Schubert’s then recent A-minor quartet, Op. 29, the ‘Rosamunde’. Unusually for Mendelssohn, the *Presto agitato* finale makes few references to earlier movements, although their strong rhythmic undercurrents remain.