

## This Week at Kings Place

**Mon 25 Jan** Talking Art  
St Pancras Rm **Jason Wason: Burnt Offerings**  
6.30pm

Hall One Words on Monday  
7pm **Guardian Review Book Club with Martin Amis**

Hall Two OUT HEAR  
8pm **Borealis**

**Wed 27 Jan** From Vienna to Weimar  
Hall One **Weimar Voices**  
7.30pm

St Pancras Rm From Vienna to Weimar  
7.30pm **FILM: Die Dreigroschenoper (The Threepenny Opera)**

St Pancras Rm From Vienna to Weimar  
9.30pm **FILM: Menschen am Sonntag (People on Sunday)**

**Thu 28 Jan** From Vienna to Weimar  
Hall One **Chamber Contrasts**  
7.30pm

St Pancras Rm From Vienna to Weimar  
7.30pm **FILM: Das Testament des Dr Mabuse  
(The Testament of Dr Mabuse)**

Hall Two Off With Their Heads! - Comedy at Kings Place  
8pm **Tom Stade, Nick Helm and (Regular MC) Dan Atkinson**

## 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 31 January 2010

Hall One, 6.30pm

**Mirian Kramer** (violin) and **Nicholas Durcan** (piano)

**Bartók** Romanian Dances

**Vitali** Chaconne in G minor

**Franck** Sonata for violin & piano in A

**Beethoven** Sonata for piano & violin No. 8 in G, Op. 30 No. 3

**Bloch** Baal Shem (Three Pictures of Chassidic Life)

**Szymanowski** Nocturne & Tarantella, Op. 28

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

For information please contact:

**Neil Johnson, Hon. Chairman**

55 Beardsley Way

London W3 7YQ

[neil@londonchambermusic.org.uk](mailto:neil@londonchambermusic.org.uk)

[www.londonchambermusic.org.uk](http://www.londonchambermusic.org.uk)

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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 24 January

### London Chamber Music Series

**Fitzwilliam Quartet with  
James Gilchrist and Anna Tilbrook**

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

## London Chamber Music Series

### Pre-concert Talk St Pancras Room, 5.20pm

**Alan Mills** discusses the works by Gurney, Bliss and Vaughan Williams.

### Fitzwilliam Quartet with James Gilchrist (tenor) and Anna Tilbrook (piano) Hall One, 6.30pm

<b>Lucy Russell</b>	violin
<b>Jonathan Sparey</b>	violin
<b>Alan George</b>	viola
<b>Heather Tuach</b>	cello

**Ivor Gurney** (1880-1937)  
***Ludlow and Teme*** for tenor, strings & piano (1919-20, rev. 1925)

**Arthur Bliss** (1891-1975)  
***Elegiac Sonnet*** for tenor, strings & piano (1954)

**Percy Grainger** (1882-1961)  
***Molly on the Shore*** (1907)

INTERVAL (20 minutes)

**Frederick Delius** (1862-1934)  
***Late Swallows*** (from String Quartet No. 2) (1916)

**Ralph Vaughan Williams** (1872-1958)  
***On Wenlock Edge*** (after Housman) for tenor, strings & piano (1909)

**The Fitzwilliam String Quartet** celebrated its 40th anniversary in 2008, having first sat down to play together as undergraduates during their inaugural term at Cambridge, in Autumn 1958. Its first concert appearance took place the following March, followed in June by its public debut at the Sheffield Arts Festival. After graduating in 1971 the Fitzwilliam Quartet went straight into its first professional appointment as Resident Quartet at York University, where the Quartet quickly achieved worldwide recognition through its close association with Dmitri Shostakovich, who befriended the Fitzwilliam following a visit there to hear the Quartet play. If the Quartet’s reputation was originally fostered by the Shostakovich connection, it is at pains to avoid resting on those particular laurels and the subsequent exploration of masterworks from less familiar regions of the repertoire has long given their concert programmes and discography a recognisably unconventional look. Additionally the Quartet has always been enthusiastic in accepting the responsibility of promoting music of its own generation. To complete the circle the Quartet is now in residence back at Fitzwilliam College Cambridge, where it all started. The Quartet has performed extensively across Britain, Europe, North America, the Far East and Southern Africa, as well as making many award winning LPs/CDs for Decca and Linn. Special celebratory events took place during 2009 and the Fitzwilliam can look towards the future with hopeful anticipation, as well as recalling its rich history with a degree of pride.

Tenor **James Gilchrist** began his working life as a doctor and whilst studying and practising medicine began working as a solo singer with many of Britain’s leading choirs in Britain and abroad. In 1996 he turned to a full-time career in music. James has a large concert repertoire and, as well as singing with choral

societies throughout Great Britain, has appeared with many leading orchestras including the English Chamber Orchestra, City of London Sinfonia and Northern Sinfonia. His opera roles include Ferrando in *Così Fan Tutte* and Scaramuccio in Strauss’s *Ariadne auf Naxos* among others. As a recitalist James has performed Benjamin Britten and Schubert for BBC Northern Ireland and with Malcolm Martineau at a BBC lunchtime recital. He continues touring Europe and America with the Monteverdi Choir and Orchestra in their Bach Pilgrimage project. Future plans include Britten’s *War Requiem* in King’s College Chapel and Monteverdi *Vespers* and *Messiah* with The Sixteen.

Pianist **Anna Tilbrook** made her debut at Wigmore Hall in 1999 and has since given recitals in all the major concert venues and in festivals and prestigious recital halls throughout the UK and abroad. Anna has worked with artists such as Barbara Bonney, Sir Charles Mackerras, Sir Thomas Allen, Anthony Rolfe-Johnson and Ian Bostridge and is the regular duo partner of James Gilchrist. As well as accompanying, Anna is in demand as a répétiteur, continuo player, audition pianist and vocal coach, working for the Royal Opera House, the Royal Ballet, the Britten-Pears School and the London Symphony Orchestra among others. Recent engagements have included a number of recitals in the UK with such performers as James Gilchrist, Lucy Crowe and Adrian Brendel. *Oh Fair to See*, a CD of Finzi Song Cycles, performed with James Gilchrist, was released by Linn Records to great critical acclaim. Future engagements include performing all the Schumann Song Cycles for the Two Moors Festival.

**Ivor Gurney** – ***Ludlow and Teme*** for tenor, strings & piano

- When smoke stood up from Ludlow
- Far in a western brookland
- ‘Tis time, I think, by Wenlock town
- Ludlow Fair
- On the idle hill of summer
- When I was one-and-twenty
- The Lent Lily

Gurney was a poet and composer but struggled to make his living from either art: having studied with Charles Villiers Stanford, Gurney was injured during the war and lived for the rest of his life from his army pension. His works were only preserved thanks to his friends, among them Herbert Howells and Gerald Finzi, who prepared for publication much of Gurney’s music, including over ninety songs written immediately after the war. *Ludlow and Teme* is one such collection of songs and draws on Gurney’s poetic sensitivity to the natural idiosyncrasies of speech. The opening number is typical, its setting uplifting and elegiac by turn in telling of a yeoman killing a singing blackbird only to take ‘up the blackbird’s strain’ at its poignant close. ‘Far in a western brookland’ plaintively expresses the protagonist’s longing to return home (and accidentally exchanges the second and fourth stanzas of Housman’s poem). The more whimsical “‘Tis time, I think’ precedes the folksy ‘Ludlow Fair’, echoing in its contrasting third verse the search for friendship yet anticipating ‘On the idle hill of summer’, too. Gurney naturally empathised with this fifth song’s battlefield scenes; his musical drama makes it the cycle’s centrepiece. A further nostalgic number segues into the ‘The Lent Lily’, spotlighting the quartet to recall the heartfelt elegy of the opening.

**Arthur Bliss** – ***Elegiac Sonnet*** for tenor, strings and piano

As for *Ludlow and Teme*, Ralph Vaughan Williams’s *On Wenlock Edge*, with which this evening’s programme ends, supplied the instrumental template for Bliss’s little-known *Elegiac Sonnet*. Both music and poetry were composed anew in memory of Noel Mewton-Wood, an Australian pianist and composition student of Frank Bridge who, himself grief-stricken by the loss of his lover, committed suicide aged just 31. Premiered by Peter Pears, Benjamin Britten and the Zorian Quartet, the *Elegiac Sonnet* duly begins with a rhapsodic introduction from the piano. When the vocal line enters it is sometimes doubled and always busily decorated by the accompanying ensemble. The music’s finely varied moods are quintessential Bliss, its fundamentally tonal, if dense, fabric dotted with colourful chromatics. Its moving tribute ends: *He took away his grief, and we are less. / Laurels enough he had. Lay on his heart / a flower he never knew – the rose called peace.*

**Percy Grainger** – ***Molly on the Shore***

Grainger, an Australian-American composer and folksong collector, was a cosmopolitan figure, and he set many kinds of folk music accordingly: Danish, American, British and Faroese, among others. Based on two Cork reel tunes, *Molly on the Shore* is a much-performed British setting and ranks alongside *Shepherd’s Hey* (1908–13) and *Handel in the Strand* (1911–12) as one of Grainger’s most popular works. The melodies are presented in a variety of textures but always with a sprightly accompaniment, to which a ravishing countermelody is added. Grainger knew the work was a success and later arranged it twice, first for wind band, then orchestra.

**Frederick Delius** – ***Late Swallows*** (from String Quartet No. 2)

With its rich harmonies and pervasive autumnal character, Delius’s expansive ‘Late Swallows’ movement takes the form of a symphonic poem. Indeed, the composer’s amanuensis, Eric Fenby, arranged it for string orchestra in 1963, nearly half a century after it was originally written as the third movement of the String Quartet (actually Delius’s second string quartet, counting his early 1888 attempt in the medium). Its impressionistic style helped secure Delius’s reputation in England, his land of birth, though he would spend the greater part of his life abroad, having been educated in Germany and eventually settling in France. The title of the movement is explained by the composer’s enforced retreat in 1914 from his home in Grez-sur-Loing due to the approaching German army; according to Jelka, Delius’s wife, he missed the swallows most of all.

**Ralph Vaughan Williams** – ***On Wenlock Edge*** (after Housman) for tenor, strings & piano

- On Wenlock Edge
- From far, from eve and morning
- Is my team ploughing?
- Oh, when I was in love with you
- Bredon Hill
- Clun

Vaughan Williams was acclaimed as the most important British composer of his generation for reinventing the styles of his late nineteenth-century predecessors, especially those of his compatriots. Today, we are likelier to recognise the broader stimuli behind his music, from the dynamism of the Beethovenian symphonic tradition, to its passionate, goal-directed momentum. Setting six of Housman’s poems from *A Shropshire Lad*, the seminal *On Wenlock Edge* skilfully brings together Vaughan Williams’s seemingly disparate interests of the time: folksong, a Brahmsian style of composition and the new influence of French mannerisms. (Tellingly, the composer spent three months in Paris, befriending Maurice Ravel, in 1908.) Still, Vaughan Williams’s dramatic style, even in this chamber song medium, is quite different from, say, Gurney’s approach—hence the ‘symphonic’ strings quiver to introduce the opening, eponymous poem, simulating the wind raging across Wenlock’s woods. French styles are ever clearer in ‘Far from...’, as Debussyan chains of chords from the piano ripple beneath the recitative-like voice. This operatic concept is extended in the poignant third number, which in alternate verses sets a fraught dialogue between the dead, written plainsong-like with folksy affectations, and the living. A pithier fourth song offers some relief before ‘Bredon Hill’, by far the longest number, unfurls its bell-like accompaniment to capture the poem’s air of nostalgia. The heat of summer is transformed first into the icy cold of Christmas then into death—the haunting, muted strings now voicing their funereal bells. A calmer optimism is restored in the final verse, as the piano’s broken chords herald the return of a more pentatonic texture, which survives in the instrumental epilogue. ‘Clun’ brings solace, though its minor-inflected major mode is an apt setting for Housman’s afterlife vision: *Where doomsday may thunder and lighten / And little ‘twill matter to one.*