

This Week at Kings Place

Mon 28 Sep OUT HEAR
Hall Two **In the Asylum**
8pm **curated by John Woolrich / The Composer Ensemble**

Thu 1 Oct London Sinfonietta - Sonic Explorations
St Pancras Rm **Jonathan Harvey in Conversation**
6.45pm

Hall One London Sinfonietta - Sonic Explorations
7.45pm **20th Century Classics (1)**

Hall One London Sinfonietta - Sonic Explorations
9.00pm **Letters from the Americas**

Fri 2 Oct London Sinfonietta - Sonic Explorations
Hall Two **Introducing IRCAM**
6.30pm

Hall One London Sinfonietta - Sonic Explorations
7.45pm **Inside IRCAM**

Hall One London Sinfonietta - Sonic Explorations
9.00pm **New Work, New Sonics**

Sat 3 Oct London Sinfonietta - Sonic Explorations
St Pancras Rm **Family Workshops**
10.30 am
12.00 noon

Hall Two London Sinfonietta - Sonic Explorations
4.30pm **KX Collective: Sound Stations**

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 4 October 2009

Fibonacci Sequence

Hall One, 6.30pm

Haydn Sonata in F for violin and viola, Hob. VI/1

Brahms Trio in A minor for clarinet, cello and piano, Op. 114

Graham Fitkin Sextet for clarinet, horn, piano and strings (London premiere)

Dvorák Four Romantic Pieces for violin and piano, Op. 75

Dohnanyi Sextet for clarinet, horn, piano and strings, Op. 37

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 27th September

London Chamber Music Series

Raphael Wallfisch (cello)
and John York (piano)

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

London Chamber Music Series

Raphael Wallfisch (cello) and John York (piano) Hall One, 6.30pm

Johann Sebastian Bach (1685-1750)
Sonata in G minor, BWV 1029 (c. 1721)

Robert Schumann (1810-1856)
Drei Romanzen (Three Romances), Op. 94 (1849)

Ludwig van Beethoven (1770-1827)
Sonata No. 5 in D major for cello and piano, Op. 102 No. 2 (1815)

INTERVAL (20 minutes)

Anton von Webern (1883-1945)
Sonata for cello and piano (1914)
Drei kleine Stücke, Op. 11 (1914)
Two pieces (1899)

Johannes Brahms (1833-1897)
Sonata No. 2 in F major for cello and piano, Op. 99 (1886)

The **Wallfisch-York** cello and piano duo dates back about 13 years although they had played together before that time when Raphael’s regular partner, his father, Peter Wallfisch, was unable to play. When Peter sadly died, the Wallfisch-York duo was established on a permanent basis. The repertoire they have performed and recorded is huge. It ranges across the entire spectrum from Bach onward to the latest works written for them by leading British composer, James MacMillan and includes the complete Beethoven cycle. John’s own cello sonata also features in their programmes. Great masterpieces, popular Romantic works, neglected sonatas, thematically linked concerts, new commissions, brilliant arrangements, opera fantasies, enlightening programming – whatever works to the best, most satisfying and generous effect – that is the Wallfisch-York style!

Johann Sebastian Bach – Sonata in G minor, BWV 1029
I. Vivace
II. Adagio
III. Allegro

BWV 1027–29 comprise a set of three sonatas for viola da gamba (more commonly known as ‘viol’) and harpsichord. Their grouping was not Bach’s doing, but rather a nineteenth-century editor’s, and their date of composition is also uncertain. They were originally thought to belong to Bach’s ‘Köthen’ period (1717–23), when the Court Capelle there included the virtuoso bass viol-player Christian Ferdinand Abel. At the same time, Abel’s father and Bach’s great friend, Carl Friedrich, may have been the work’s dedicatee. A more reliable fact from history has led us to accept the performance of such works on cello and piano, that is, as concert halls grew larger and viols fell out of favour, the violin family took their place. BWV 1029 is the most celebrated of the three sonatas. The only one to have just three movements, it is styled in the grand, concerted manner. As such, the work opens with a *Vivace* movement whose concerto-like distribution of musical material has led some scholars to question whether the work began life in that form. The second movement is a slow, triple-time *Adagio* in B flat major, with greater interplay between parts. Characterised by its blend of lyricism and virtuosity, the *Allegro* finale returns to G minor.

Robert Schumann – *Drei Romanzen (Three Romances), Op. 94*

1. Nicht schnell
2. Einfach, innig
3. Nicht schnell

Originally written for oboe and piano, Schumann’s *Drei Romanzen* was the last of a series of works for various forms of duos written in 1849. (Each featuring piano, the *Adagio and Allegro* for horn, *Fantasiestücke* for clarinet, and five *Stücke im Volkston* for cello preceded Op. 94.) The composer’s sudden interest in such domestic music-making led to the work being published in versions for other solo instruments, commonly the violin. Yet the *Romances* are doubtless better suited to a lower instrument such as the cello or horn (recordings of both have been made). Some pitches in the second piece fall below the oboe’s register, indeed. All three pieces unwind at a similar tempo. Schumann’s ‘organic’ conception sees the second piece grow from the first, while in the longer final piece, the main theme is quickly submerged beneath its developing ‘accompaniment’ on the piano.

Ludwig van Beethoven – Sonata No. 5 in D major for cello and piano, Op. 102 No. 2
I. Allegro con brio
II. Adagio con molto sentimento d’affetto
III. Allegro fugato

Beethoven’s five cello sonatas – the two of Op. 5 (1796), Op. 69 (1808), and the two of Op. 102 (1815) – still proudly dominate the genre. The balance between the two instruments had already proved challenging to many composers: a danger was, and to an extent remains, that piano can all too easily mask the cello. But the contemporary development of the piano into a more sonorous instrument led Beethoven to treat it as more than mere accompaniment of the cello—and, likewise, to write for the cello in a more song-like (*cantabile*) manner than before. The opening *Allegro con brio* of Beethoven’s final cello sonata is a case in point. Its introductory figure, scored for piano, is imitated and developed by the cello, before the more lyrical second subject unfolds. An imposing *Adagio* continues to treat the instruments equally; the key relocates to the tonic minor (D minor), which frames a more tranquil section in D major. The finale, marked *Allegro fugato*, is introduced hesitantly but then presents three fugal melodic entries, first in the cello, followed by the bass then the treble in the piano—a ‘learned’ style in which Beethoven displayed great mastery, especially in his later years.

Anton von Webern – Sonata for cello and piano

Webern’s grand posthumous reputation helped to redefine him as very much the *composer’s* composer. After his tragic death—mistakenly shot by an American soldier during the Allied occupation—his music became a focal point for many famous composers of the mid-to-late twentieth century, including Pierre Boulez, Karlheinz Stockhausen and Peter Maxwell Davies. Coupled with the atonality (lack of key centre) of Webern’s music after 1908, its extreme concentration and brevity was what appealed to them. Once a pupil of Arnold Schoenberg (along with Alban Berg), Webern has emerged from his teacher’s shadow, even if his public profile remains low. The sonata heard this evening was not published until 1970, several years after its manuscript was unearthed in the attic of one of the composer’s relatives. To our knowledge, only one movement (*Sehr bewegt*) was written, with some dynamic and tempo markings omitted even then. The work was begun as a gift to the composer’s cello-loving father, but it is significant that Webern, like his aforementioned ‘Second Viennese School’ associates, kept faith in traditional forms such as the sonata. Indeed, although it was abandoned, the work was Webern’s attempt to write *longer* phrases, however implausible this might seem upon hearing it. Nevertheless, a three-

sectioned design akin to sonata form is traceable in the movement’s volatile opening, pensive middle and ‘reconciling’ conclusion.

Anton von Webern – Drei kleine Stücke, Op. 11
1. Mäßige
2. Sehr bewegt
3. Äußerst ruhig

Interrupting the composition of his cello sonata, Webern used the same line-up to write a set of *Drei kleine Stücke (Three Little Pieces)*, Op. 11. (The outbreak of the First World War two weeks later put paid to the sonata altogether.) The pieces are slow, fast and slow respectively, reversing the norm. Webern’s presentation of musical ideas is more typically spare than the sonata; totalling just 32 bars, these instrumental miniatures mark the terse extreme of his musical style. They also look ahead to Schoenberg’s dodecaphonic method of composing, in which the twelve notes of the chromatic scale were to be deployed systematically to banish the hierarchy of pitch present in tonal music. The cello and piano cooperate in the meticulously crafted first piece, with a fragmented interplay that includes interjections as short as a single note. The second piece is more animated and impassioned, yet shorter. The third piece reprises the sound-world of the first, while, again, solitary notes punctuate the instrumental dialogue. The difference is the ‘extremely quiet’, bass-dominated texture, with dynamics labelled entirely *pianissimo (pp)* and *pianississimo (ppp)*.

Anton von Webern – Two Pieces

Completing their recital of Webern’s music for cello and piano, this evening’s duo performs another work once thought to be lost. Composed when Webern was just fifteen, the Two Pieces bear no opus number—another nine years passed before the orchestral Passacaglia was granted Op. 1—and there is understandably little to suggest the composer would go on to fashion a far more radical style. Marked Langsam (Slow), both pieces are tonal, the first in G major, the second in F.

Johannes Brahms – Sonata No. 2 in F major for cello and piano, Op. 99
I. Allegro vivace
II. Adagio affettuoso
III. Allegro passionato
IV. Allegro molto

Summer holidays afforded Brahms the chance to compose free from the bustle of Vienna. In 1886 he rented a villa near Thun, Switzerland, and composed there his third and final work for piano trio, the A-major violin sonata and the work heard this evening, his second (and last) cello sonata. Brahms had by now all but trademarked his distinctive brand of economical lyricism, especially in his chamber music. Indeed, Op. 99 is both more lyrical and intense than its predecessor in E minor, an aesthetic encapsulated by its opening theme, presented above tremolo notes from the piano. The Allegro vivace continues by initially granting the second theme to the piano. Tremolo notes recur, now on the cello, towards the end of the exposition before an exuberant development begins. The second movement, marked Adagio affettuoso, shifts the music up a semitone to the remote region of F sharp major. As a counterbalance of sorts, a more sombre second theme is written in F minor (the tonic minor of the ‘home’ key), before the cello’s pizzicato heralds a melodic return to the opening. Characterised by its pianistic lacework, the Allegro passionato also plays with key schemes: the F-minor opening section leads to an F-major trio that again floats between key regions separated by a semitone. The Allegro molto is perfunctory by comparison and is cast as a rondo, that is, with a primary theme and intervening episodes.