

This Week at Kings Place

Mon 1 Mar Words on Monday
Hall One **This Country Can No Longer Afford To Subsidise The Arts**
7pm

Hall Two OUT HEAR
8pm **Grup Instrumental de València**

Tue 2 Mar Guardian Review Book Club
Hall One **Jonathan Safran Foer**
7pm

Thu 4 Mar Orchestra of St John's - Musical Contrasts, Old and New
Hall One **McCabe, Bach and Haydn**
7.30pm

Hall Two Off With Their Heads! - Comedy at Kings Place
8pm **Nick Mohammed, Joe Bor and (Regular MC) Ed Gamble**

Fri 5 Mar Orchestra of St John's - Musical Contrasts, Old and New
Hall One **Beamish, Bach and Haydn**
7.30pm

Sat 6 Mar Orchestra of St John's - Musical Contrasts, Old and New
Hall One **Handel, Bach, Roth and Haydn**
7.30pm

Exhibitions

Kings Place Gallery **Norman Cornish: A Shot Against Time,
The Pit Road and Other Paintings**
[FIRST DAY: Fri 5 Mar]

Next Sunday 7 March 2010
St Pancras Room, 5.20pm
Pre-concert Talk: Tatty Theo of the Brook Street Band discusses the works to be performed.
Hall One, 6.30pm
The Brook Street Band with Nicki Kennedy (soprano)
Handel *O qualis de coelo sonus*, HWV 239
(motet for soprano, violins, cello and harpsichord)
Handel Cantata: *Armida Abbandonata* HWV 105
Handel Trio Sonata in G, Op 5 No. 4
JS Bach Trio Sonata in C minor BWV 526
Leclair *Première Re création de Musique*, Op. 6



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 Café, 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 28 February

London Chamber Music Series

Allegri Quartet

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Allegri Quartet Hall One, 6.30pm

Ofer Falk	violin
Rafael Todes	violin
Dorothea Vogel	viola
Katherine Jenkinson	cello

Joseph Haydn (1732-1809)
String Quartet in C major, Op. 54 No. 2 [Hob III/57] (1788)

Thomas Hyde (b. 1978)
String Quartet (2009-2010) (World Première)

Commissioned by the Allegri Quartet for the LCMS,
with funds provided by the John S Cohen Foundation

INTERVAL (20 minutes)

Pyotr Ilich Tchaikovsky (1840-1893)
String Quartet No. 3 in E flat minor, Op. 30 (1876)

The **Allegri Quartet** is one of the oldest British chamber ensembles in existence, going back to its foundation in 1953 by Eli Goren, James Barton, Patrick Ireland and William Pleeth. With a packed schedule for the forthcoming seasons 2009/10 and 2010/11, highlights will include the première of new commissions by Anthony Payne, Alec Roth and Tom Hyde. In addition, the Quartet is planning a complete Beethoven String Quartets Cycle over four years, beginning in 2010.

The Allegri’s most recent recordings include the Mozart Quintets in G minor and C major with ex-Allegri Violist, Prunella Pacey, plus the re-release in 2009 of Peter Fribbins’s Clarinet Quintet with James Campbell and two works by Michael Stimpson: *Robben Island* (written to commemorate the tenth anniversary of the release of Nelson Mandela) and a piece for piano quintet and tenor based on *As I Walked Out One Midsummer Morning* by Laurie Lee. These recording of new works reflect an ongoing commitment to contemporary music that has led the Quartet to première more than 60 works since 1964, including pieces by well-known composers such as Alexander Goehr, Jonathan Harvey, James Macmillan, Colin Matthews, Edmund Rubbra and John Woolrich.

The Allegri Quartet enjoys collaborating with other artists and has worked with a raft of outstanding performers including Jack Brymer, Clifford Curzon, Annie Fischer, Dame Thea King, John Ogden, Gervase de Peyer and Colin Carr. It has also appeared at numerous international festivals including Aldeburgh, Edinburgh, Prague Spring, Berlin, Hong Kong and Stavanger.

The members of the Allegri Quartet are increasingly in demand for their teaching, with residencies at the universities of Durham, Middlesex, Nottingham, Bangor, East Anglia and Oxford with which the Quartet has enjoyed long-standing relationships thanks to the generous support of the Radcliffe Trust. The Quartet also has an interesting association with the Newark School of Violin Making, giving feedback to young luthiers on their work and performing on a selection of the finest instruments produced each year.

Joseph Haydn - String Quartet in C major, Op. 54 No. 2 [Hob III/57]

- I. Vivace
- II. Adagio
- III. Menuetto: Allegretto
- IV. Finale: Adagio – Presto – Adagio

If Mozart’s six quartets dedicated to Haydn (1782-85) exhibited all the elements of Classical quartet style as it has since been understood, then his set’s reciprocal influence on Haydn’s own later quartets is no less important. The more serious tone of Haydn’s earlier quartets, broadly speaking, was reconciled in his Opp. 50, 54/55 and 64 sets with a more popular touch. Technically, Haydn retained his interest in equal-voice textures and upheld the cyclic integration of his quartets (i.e. with cross-references between movements), but his counterpoint now became more extended, his writing more soloistic and harmonically broader. Haydn was perhaps less subtle in style but, at the same time, he adhered to new standards. For example, the minuet would almost always appear as the third movement, while the slow movements, in ternary, variation or double variation form, became more melodic.

The Op. 54 set of string quartets count towards the six that Haydn dedicated to the violinist Johann Tost, leader of the second violins in his orchestra at Esterháza during the mid 1780s. (Tost went on to cause mischief in Paris when he sold Opp. 54/55 and two Haydn symphonies for publication, when they officially belonged to Prince Nikolaus Esterházy.) Given this connection, the strident opening to Op. 54, No. 2 appropriately explores the virtuosity of the first violin. Haydn’s more soloistic approach persists in the C-minor *Adagio*, which has the same instrument’s embellishments at its heart. No break is given to introduce the Minuet and Trio, and a sense of the unexpected (for which Haydn became famous) continues in a *Presto* finale that is both teasingly interrupted and unusually framed by two slower passages.

Thomas Hyde - String Quartet

- I. Agitato – Andante con brio
- II. Lento solenne – Svegliato – Allegro vigoroso – Largo

Thomas Hyde was born in 1978 in London and educated there and at Oxford where he read music. Following lessons with David Matthews while still at school, he undertook postgraduate studies at the Royal Academy of Music with Simon Bainbridge where he was appointed Manson Junior Fellow in Composition. In 2000 he received a scholarship to work with Sir Harrison Birtwistle at the Dartington International Summer School; in 2003 he returned to Oxford to pursue doctoral studies at Christ Church College with Robert Saxton. Hyde’s works include: the one-man opera *That Man Stephen Ward* (2006-07); a set of piano *Nocturnes* (2006) commissioned by the Presteigne Festival; a viola concertino, *Autumnal* (2003); and an anthem for St Paul’s Cathedral.

Commissioned for the Allegri Quartet by the LCMS with funding provided by the John S Cohen Foundation, Hyde’s String Quartet maps out an emotional journey that moves from a violent crisis (first movement), through despair (start of second movement) into a mood of acceptance (ending). The composer writes: “While I hope that the music requires no literary or programmatic explanations to make sense, I have nevertheless headed each movement, and certain passages, with quotations. These act now as indicators of the general mood of the music, but when I was composing they proved helpful in evoking musical ideas at a time when, attacked by a creative block, I began wondering if I was ever going to manage to complete a piece again. In the past I would have worried about being so explicit, but desperate situations require desperate remedies. Furthermore, Hugh Wood, to whom this quartet is dedicated, had done a similar thing in his Third Quartet. All but two of the quotations come from Philip Larkin: this quartet is also, on one level, a response to what I admire in his work.

The first movement is an extended storm scene. Lines from Larkin’s poem ‘Absences’ crop up, and there is little melodic writing until the movement’s coda, when the violin launches an important idea (*And as the tightened brakes took hold, there swelled / A sense of falling, like an arrow-shower / Sent out of sight, somewhere becoming rain*). But this melody barely gets going before the music abruptly halts. The second movement opens with a bleak, 12-tone melody and opens out into a slow section that keeps turning back on itself, inspired by lines from Larkin’s novel *Jill* (“He boiled the kettle and made himself some tea. Any self-reproaching or self-promises were out of the question now: he had fought himself to a standstill.”) After the ‘standstill’, a new idea emerges. Marked *svegliato* (awakening), the violins descend over gentle *tremelanti* and develop lyrically, moving upwards tonally, speeding up and punctuated by more active decoration. At the first climax the music snaps and another new melody is added (itself a transformation of the 12-note idea) which builds to the second (main) climax. The music calms and the melody interrupted at the end of the first movement reappears at a slower tempo. This is the coda, the mood now one of acceptance (*Cut grass lies frail: / Brief is the breath / Mown stalks exhale. / And that high-builed cloud / Moving at summer’s pace*).”

Pyotr Ilich Tchaikovsky - String Quartet No. 3 in E flat minor, Op. 30

- I. Andante sostenuto – Allegro moderato
- II. Allegretto vivo e scherzando
- III. Andante funebre e doloroso, ma con moto
- IV. Finale: Allegro non troppo e risoluto

In writing three string quartets in the 1870s, Tchaikovsky embraced a tradition hallowed in Europe but regarded as almost trivial in Russia at the time. The claims of his quartets to ‘high’ culture and nationalism nevertheless invite comparison with others written during the era: Dvořák and Grieg also looked to Viennese traditions yet similarly introduced much local, folk-inspired colour into their music. Tchaikovsky’s quartets were all the more successful during the composer’s lifetime for the dearth of Russian precedents. At the same time, their popularity waned in the twentieth century, in part because it was seen, by then, that composers had found five- and six-part writing more in keeping with their late Romantic/early Modern tastes—as the popularity of Tchaikovsky’s own 1890s sextet *Souvenir de Florence* attests. Relatedly, his later arrangements of certain quartet movements—the *Andante cantabile* from String Quartet No. 1 for cello and string orchestra, and this quartet’s *Andante funebre* for violin and piano—also proved conspicuously popular.

Tchaikovsky’s Third String Quartet nevertheless had a special purpose, having been composed as a memorial to Ferdinand Laub, a Czech violinist and composer who had lived in Moscow until his death in 1875. The quartet was premiered privately at the home of Nikolai Rubinstein. Its links to Beethoven are clear enough, though Tchaikovsky made his own the type of lyrical expansiveness heard in the opening movement and, especially, the funereal third movement. After the quartet’s slow introduction, the *Allegro moderato* shares its themes between the instruments more equally. The rhythmic drive of the development, with its triplets and dotted figures, provides contrast in light of the varied recapitulation that follows and the additional return of introductory material with which the movement ends. The *Allegretto vivo e scherzando* brings further changes of mood, especially in the viola-led trio section. Significantly, the ‘home’ key of E-flat minor returns at the start of the *Andante funebre*. Thereafter the harmonies shift movingly (in the manner of Schubert, say), first to a theme heard in G-flat major then to the principal theme, mimicking an Orthodox *panikhida* (memorial service), in B major. The *Allegro non troppo* finale is almost perfunctory by comparison and is cast as a rondo, that is, with a theme and interwoven, contrasting episodes. Allusions to the opening of the quartet are made through the use of *pizzicato* (after a sudden pause), before the sprightlier conclusion is reached.