

## This Week at Kings Place

- Mon 19 Apr** Words on Monday  
Hall One **John Keats**  
7pm
- Hall Two **OUT HEAR**  
8pm **Exploring Sound and Time**  
curated by Ensemble Plus-Minus
- Wed 21 Apr** The Irish American  
Hall One **American Icons I: String Quartets of Philip Glass**  
7.30pm
- Thu 22 Apr** The Irish American  
Hall One **Fatal Optimists - CoMA London Ensemble & CoMA Voices**  
7.45pm
- Hall Two Off With Their Heads! - Comedy at Kings Place  
8pm **Sarah Millican, Colin Hault and Ed Gamble (Regular MC)**
- Hall One The Irish American  
9pm **American Icons II: The Music of Morton Feldman**
- Fri 23 Apr** The Irish American  
Hall One **Bang on a Can Classics - Fidelio Trio**  
7.30pm
- Hall One The Irish American  
9pm **Under the Green Time - Fidelio Trio**

## Exhibitions

- Kings Place Gallery **Norman Cornish: A Shot Against Time, The Pit Road and Other Paintings**  
[LAST DAY: Fri 23 Apr]
- Pangolin London **William Tucker: Sculpture & Drawing**

**Next Sunday 25 April**  
**Hall One 6.30 pm**  
**Fine Arts Quartet**  
Haydn String Quartet in G, Op. 77 No. 1  
George Antheil String Quartet No. 3  
Franck String Quartet in D

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  
www.londonchambermusic.org.uk

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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

GREEN&FORTUNE

ROTUNDA  
BAR • RESTAURANT • PRIVATE DINING

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

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## Sunday 18 April

London Chamber Music Series

The Greenwich Trio

Presented in partnership with the  
London Chamber Music Society

## London Chamber Music Series

### The Greenwich Trio Hall One, 6.30pm

Lana Trotovsek violin  
Stjepan Hauser cello  
Yoko Misumi piano

**Ludwig van Beethoven** (1770-1827)  
**Piano Trio No. 7 in B flat major, Op. 97** *Archduke* (1810-1811)

**INTERVAL** (20 minutes)

**Wolfgang Amadeus Mozart** (1756-1791)  
**Piano Trio No. 6 in G major, K564** (1788)

**Dmitri Shostakovich** (1906-1975)  
**Piano Trio No. 2 in E minor, Op. 67** (1944)

**The Greenwich Trio**, described by cellist Bernard Greenhouse as the “New Beaux Arts Trio” was formed in 2006 by three prizewinning students. Its breathtaking chamber music making has gained the approval of audiences and critics. The Trio has won a number of first prizes in international chamber music competitions in UK, Belgium and Italy.

The Trio now receive coaching from Bernard Greenhouse and Stephen Kovacevich and has had masterclasses with the Alban Berg Quartet, the Beaux Arts Trio, the Wihan Quartet, Ivry Gitlis, and Martino Tirimo among others. The Greenwich Trio is a regular guest at prestigious International European Festivals such as the Santander Festival, Rheingau Music Festival and Festival Ljubljana. Festivals in the UK include Rye, Chipping Campden, Cheltenham and Bath. The Trio gave a series of concerts in the Royal Palace in Spain organised by the Patrimonio Nacional which is headed by the Queen of Spain.

In September 2008, the Greenwich Trio performed in the opening Festival at Kings Place and has collaborated with conductor Barry Wordsworth and international viola soloist, Rivka Golani. Barely three years after its formation, the ensemble aspires to be the most energetic, passionate and refined trio of the music world and has given performances that have taken audiences by storm.

**Ludwig van Beethoven – Piano Trio No. 7 in B flat major, Op. 97** *Archduke*

I. Allegro moderato  
II. Scherzo (Allegro) and Trio  
III. Andante cantabile ma però con moto  
IV. Allegretto moderato – Presto

The ‘Archduke’ Trio is widely considered to be one of Beethoven’s greatest works—and probably the finest piano trio ever written. It takes its eminent subtitle from its dedicatee, Rudolf, the youngest son of the former Emperor, Leopold II. Rudolf was also a pupil and patron of Beethoven to whom a string of others works were dedicated, including the Fourth and Fifth Piano Concertos (Opp. 58, 73) and the radical *Große Fuge* (Op. 133), among others. The ‘Archduke’ stands out because it typifies Beethoven’s commanding, and hugely influential, middle-to-late style. Rarely had such an intimate form as this played host to music of such ambition, and never to such varied rhetoric and gesture, from the hymns of the slow movement to the dances of the Scherzo, to name but two.

*Allegro moderato* exhibits the style in microcosm. Its main theme is heard first from the piano then repeated, with extensions, by the whole trio. An unusually remote shift to G major heralds an equally lyrical second subject, again on the piano. (The relationship between the ‘home’ key of B flat and G, with its higher B naturals, explains the ‘buoyancy’ of the progression, something which Beethoven was to develop more often in his late works.) An enigmatic *pizzicato* string duet breaks out at the very point the height of development might be expected. The customary recapitulation is likewise delayed, and then almost modestly appears, all in Haydnesque fashion. A more resounding sense of finality is left until the coda. The *Allegro* scherzo is another great contrast, with its witty play on the basic scale. The complementary trio section comes round twice—another Beethovenian tendency—and oddly exceeds the scherzo in length and scope: its *fugato*-style melody is chromatic enough not to jar with the unstable harmonies of an otherwise very different waltz figure; another coda is left to reconcile the movement’s opposite scalic and chromatic ideas.

The *Andante cantabile* is a theme and variations. Another ‘upward’ harmonic turn sees the movement begin in D major. A slow, hymn-like theme inspires several prolonged meditations on its structure and harmonic outline. Beethoven’s escalating use of rhythmic decoration as the variations progress is normal, but after the fourth variation the theme is resurrected, first as it was presented originally then in more remote keys. Another protracted passage follows, ostensibly to form a tender, string-led coda but also acting as a bridge to the fourth and final movement, which begins without a pause. This *Allegretto moderato* finale, cast as a rondo, introduces a lively theme that subtly harks back to its preceding coda. The movement restores B flat major, but teases the listener with assertive references to the dominant (E flat major), flippant episodes that toy with fragments of the theme, and a last wrench, in the *Presto* coda, to and from A major.

**Wolfgang Amadeus Mozart – Piano Trio No. 6 in G major, K564**

I. Allegro  
II. Andante  
III. Allegretto

Like the symphony and the string quartet, the keyboard trio first flourished as a genre during the Classical period. But today’s perceptions of the so-called piano trio usually overlook its identity then: the trio owes its existence not to the trio sonata (the popular Baroque form featuring two melodic instruments and a semi-improvised bass) but the accompanied keyboard sonata. This eighteenth-century form featured one or more *ad libitum* melodic instruments in accompaniment, and as their autonomy and importance grew, so the keyboard trio was born. Haydn and Mozart were its pioneers, yet their early efforts in the budding genre have been undervalued historically. This is because, as a result of the genesis of their trios, the keyboard commonly dominates—a characteristic that, until fairly recently, was generally considered unattractive. Attitudes have now changed with the onset of the early music movement and historically informed ‘period’ performance in the mid twentieth century.

In Mozart’s hands, the piano trio changed again. Mostly written for concert performance in Vienna, his trios elevated the form beyond its amateur heritage (even if the form’s association with parlour music-making long continued). Often, their performance also featured the composer on the piano, and never the harpsichord, while the prominence of the string instruments continued to rise. After several youthful attempts, Mozart returned to the piano trio in the mid-to-late 1780s to compose three last works in the medium—shortly before writing three last symphonies.

K564 is Mozart’s sixth and final trio. The piano leads its elegant *Allegro*, with the strings in parallel support. The closely related second subject and the opening of the development (unusually in the dominant minor and used to announced new material) is assigned to the violin. The strings are fully integrated into the musical fabric, an acceptance that continues in the second movement *Andante*, a theme and variations. The first variation, especially, pits the cello and violin against each other in imitation over a rippling piano part, before the strings each claim the theme in the second and third variations respectively. Counterpoint resurfaces in the fourth variation before a customary shift to the minor mode and, finally, a more virtuosic, piano-led sixth variation. A dotted *siciliano* melody from the piano, followed by the whole ensemble, announces the *Allegretto*. Its apparent simplicity becomes a foil for Mozart’s subtle developments within the movement’s sonata-rondo form: from minor-key episodes, through allusions to peasant dance, to the work’s delightfully imitative ending.

**Dmitri Shostakovich – Piano Trio No. 2 in E minor, Op. 67**

I. Andante – Moderato  
II. Allegro non troppo  
III. Largo  
IV. Allegretto

The Soviet authorities cruelly denounced Shostakovich, along with Prokofiev, Khachaturian and others, as ‘formalists’ in the late 1940s. Yet this mode of cultural control, while unyielding, was enacted very differently during the war: Shostakovich’s defiant Seventh Symphony, Op. 60, dedicated to the city of Leningrad in defiance of the German siege there, had done a great deal to lift Soviet morale, after all. The fiftieth anniversary of Tchaikovsky’s death—another patriotic cause—happened to fall during the war years and led indirectly to Shostakovich’s composition of his Op. 67 piano trio. The musicologist Ivan Sollertinsky was invited to Moscow to broadcast a tribute to Tchaikovsky. A close friend of the composer, Sollertinsky died of a heart attack months later, at just 41. In his memory, Shostakovich turned to the piano trio in the same way Tchaikovsky had over sixty years earlier, dedicating his majestic A-minor trio ‘to the memory of a great artist’, Nikolai Rubinstein.

Sollertinsky it was who had prompted Shostakovich to study the music of Mahler, whose intensity and solemnity of tone so influenced the composer. This trio’s sombre *Largo* is one such example; the work begins with another. False harmonics from the cello lead to an elegiac *fugato* introduction (i.e. in the style of a fugue), to which the muted violin, then the piano, contributes. The two-part movement proceeds through variation of this same melody to a quicker *Moderato*, whose violin theme was to reappear in the Second String Quartet, Op. 68, composed a few months later. The imitative texture persists, each instrument taking the lead on occasion until, gradually, the violin asserts itself. The coda runs out of energy after hints of the dances to come—a style presented far more clearly in the fleeting *Allegro non troppo*. Frenzied in places, punctuated by waltz-like piano interludes in others, the movement’s folk dance is once again violin-led. The *Largo*, a passacaglia, is no ordinary example of the form. Chords from the piano provide a typical ‘anchor’ for the movement, but their slowness and enigma point to Shostakovich’s more modern realisation. Over this bass the strings unfurl their aching Mahlerian lament. The *Allegretto* follows without a break and begins quirkily enough: *staccato* piano, *pizzicato* violin and strummed cello together sound almost parodic. But suspicions are confirmed as the melody is gradually, and savagely, recast as a prolonged dance of death. (Shostakovich’s not-so-secret homage here, beyond Sollertinsky, is to victims of the Holocaust. His later Symphony No. 13, ‘Babi Yar’, carries the same theme more explicitly.)