

## This Week at Kings Place

**Mon 8 Mar** Talking Art  
St Pancras Rm **The Colour Black**  
6.30pm

Hall One Words on Monday  
7pm **The Guardian Events Series - Is Britain Broken?**

Hall Two OUT HEAR  
8pm **Sounding Off**

**Wed 10 Mar** Chopin Unwrapped - Martino Tirimo  
Hall One **Concert No. 5**  
7.30pm

**Thu 11 Mar** Chopin Unwrapped - Martino Tirimo  
Hall One **Concert No. 6: The Complete Songs**  
7.30pm **Iwona Sobotka (soprano) & Angel Cabrera (piano)**

Hall Two Off With Their Heads! - Comedy at Kings Place  
8pm **Craig Campbell, Janice Phayre and (Regular MC) Jen Brister**

**Fri 12 Mar** Chopin Unwrapped - Martino Tirimo  
Hall One **Concert No. 7**  
7.30pm

## Exhibitions

Kings Place Gallery **Norman Cornish: A Shot Against Time, The Pit Road and Other Paintings**

Pangolin London **William Tucker: Sculpture & Drawing [FIRST DAY: Wed 10 Mar]**

**Next Sunday 14 March 2010**

**Hall One, 6.30pm**

**Fidelio Piano Trio**

**Schumann** Piano Trio No. 1 in D minor, Op. 63

**Laura Kaminsky** Piano Trio (UK Première)

**Liszt** *Orphée* (Poème symphonique) - transcribed by Saint-Saëns

**Arensky** Piano Trio No. 1 in D minor, Op. 32

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

GREEN&FORTUNE

**Rotunda Restaurant** 12pm to 11pm

**Rotunda Bar** 11am to 11pm

**Concert Bar** 6pm to end of interval

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.

## Sunday 7 March

**London Chamber Music Series**

**The Brook Street Band  
with Nicki Kennedy (soprano)**

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

## London Chamber Music Series

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

**Tatty Theo** of the Brook Street Band discusses the works to be performed.

### The Brook Street Band with Nicki Kennedy (soprano) Hall One, 6.30pm

<b>Rachel Harris</b>	baroque violin
<b>Farran Scott</b>	baroque violin
<b>Tatty Theo</b>	baroque cello
<b>Carolyn Gibley</b>	harpsichord

**George Frideric Handel** (1685-1759)  
**Trio Sonata in G major, Op. 5 No. 4, HWV 399** (publ. 1739)

**Cantata: *Armida Abbandonata* (after Tasso), HWV 105** (c. 1707)

**Johann Sebastian Bach** (1685-1750)  
**Trio Sonata No. 2 in C minor, BWV 526** (c. 1727)

**INTERVAL** (20 minutes)

**Jean-Marie Leclair** (1697-1764)  
***Première Récréation de Musique, Op. 6*** (publ. 1736)

**George Frideric Handel** (1685-1759)  
***O qualis de coelo sonus, HWV 239*** (1707)  
(motet for soprano, violins, cello and harpshichord)

**The Brook Street Band**, formed in 1995 by Tatty Theo, is one of the country’s foremost interpreters of Handel’s music. It performs small to large scale repertoire, ranging from intimate chamber music to concerts with double orchestra and choir. The name comes from the street in Mayfair, London, where Handel lived and composed for most of his working life. The term ‘band’ was used in the 18th century to describe groups of musicians.

The Brook Street Band has performed extensively at festivals around Britain and abroad, including teaching and performing at Dartington International Summer School, Barcelona Early Music Festival and Kuhmo Chamber Music Festival. UK venues include Wigmore Hall, South Bank Centre and The Maltings, Snape. The Band regularly broadcasts for the BBC and was an Associate Artist of the Petworth Festival for 7 years. The Band has established a link with London’s Handel House Museum, giving concerts and running education projects which extend to schools and hospitals.

The Brook Street Band also commissions contemporary works for period instruments. Those who have written for the group include David Bedford and composer and vocalist, Errollyn Wallen. The Band is currently working with Errollyn on a song cycle, *The Queen and I*, initiated in 2002 in anticipation of the 400th anniversary of the death of Elizabeth 1. In 2007 the Band began its collaboration with renowned author, Louis de Bernières, on an exciting project fusing Louis’s newly-commissioned prose and Handel’s music to take place from 2010 onwards.

The Brook Street Band has recently established a link with several early music festivals in Central Europe, with concerts in Croatia, Austria, Hungary and Slovenia. Last winter it completed an Arts Council funded project (The Handel Mix) for the Jackdaws Music Education Trust in Somerset and released its fourth Handel recording for AVIE, featuring Handel’s English Cantatas. 2009 saw many concerts in celebration of Handel’s 250th commemorative year. 2010 will see the Band focus on Bach’s chamber music with a new recording, a residency at Dartington International Summer School, concerts all over the UK and a Christmas concert at Wigmore Hall.

**Nicki Kennedy** studied Spanish at Bristol University and singing at the Royal Scottish Academy of Music and Drama and the Royal College of Music. She is well known as a specialist in the baroque and classical repertoire and has performed at major festivals throughout Europe, the USA and Japan. She has collaborated in concerts and recordings with many of Europe’s most prestigious orchestras as soloist, including the Academy of Ancient Music, les Musiciens du Louvre, the Royal Philharmonic Orhestra, the Philharmonia and the English Chamber Orchestra. On stage amongst her roles are Handel’s *Semele* (title role) and Oriana in *Amadigi*. She has performed and recorded many roles by Vivaldi with Modo Antiquo, and numerous Handel works with the Brook Street Band including *La Lucrezia* at Wigmore Hall.

#### George Frideric Handel - Trio Sonata in G major, Op. 5 No. 4, HWV 399

I. Allegro  
II. A tempo ordinario – Allegro non presto  
III. Passacaille  
IV. Gigue: Presto  
V. Menuet: Allegro moderato

In his trio sonatas, Handel followed the Italian example set famously by Arcangelo Corelli, who had similarly allowed the flute or recorder to substitute one of the two violins and had generally treated these instruments equally, with the bass (continuo) less active. We know little about the genesis of Handel’s earliest trio sonatas—certain autographs are lost, while others exist in various versions—though the circumstances of the seven Op. 5 sonatas are a little clearer. The composer’s ‘self-borrowing’ is important to the music’s genesis: all five movements of the fourth sonata in the set can be traced to earlier works. The opening *Allegro*, with its ‘brilliant’ style writing and textural effects, is derived from Handel’s overture to *Athalia*, composed six years earlier, as is *A tempo ordinario*, though this second movement also borrows passages from the serenade *Parnasso in festa* (1734); the *Passacaille* (passacaglia), with its typical triple-time variation of upper parts over a harmonic ‘anchoring’ bass ostinato, is based on a dance from the earlier *Radamisto* (1720); *Gigue* is borrowed from the prologue to *Il pastor fido*; and the minuet uses ballet music from Handel’s opera *Alcina* (1735). Given its background, this sonata may not be especially well wrought structurally. Yet it is much performed, and this diversity of musical types probably explains its appeal.

#### George Frideric Handel - Cantata: *Armida Abbandonata* (after Tasso), HWV 105

Recitative: ‘Dietro l’orme fuggaci’  
Aria: ‘Ah, crudele, e pur ten vai’  
Recitative: ‘Per te mi struggo, infido’  
Accompanied Recitative: ‘O voi, dell’incostante’  
Aria: ‘Venti, fermate, si’  
Recitative: ‘Ma che parlo, che dico?’  
Siciliana: ‘In tanti affanni miei’

Less restrained than *O qualis de coelo sonus*, *Armida Abbandonata* is a secular cantata from the same era (and possibly year). For a composer drawn to opera, Italy was vital to Handel, who quickly attracted patrons in Rome, where public performance of opera was banned. Other vocal works, such as oratorios and cantatas, were all the more popular as a result. The anonymous text of HWV 105 is based on Tasso’s *Gerusalemme liberata*, in which Rinaldo escape from the seducing—and soon-to-be disappointed—Armida is described. Handel’s opening recitation conveys Armida’s pursuit over a dramatic string accompaniment (a function rarely served in recitatives by the orchestra before Handel). The singer then takes on the role of Armida; punctuated by further recitatives, her arias pass from anguish to anger and, finally, resignation.

#### Johann Sebastian Bach - Trio Sonata No. 2 in C minor, BWV 526

I. Vivace  
II. Largo  
III. Allegro

Bach first made his name as an organist in Arnstadt, having been trained by another organist, his brother Johann Christoph. Later, Bach’s career took him to Köthen (1717–23), where his engagement at the Pietist court of Prince

Leopold freed him to concentrate on instrumental music (there being no call for his ornate church music). From there Bach relocated to Leipzig, where he remained until death in 1750. As Kantor at the Choir School of St Thomas, Bach was responsible for teaching the choristers and for supplying music to various churches in the city. His six trio sonatas for organ belong to this period—Bach is thought to have written the works for his son, Wilhelm Friedrich—though their precise dating is speculative. As their titles imply, the texture of the sonatas usually comprises three distinct voices: two melodic lines and a bass part. Yet the relationship between parts in the innovative BWV 526 sonata is slightly different. Its opening movement, marked *Vivace*, sees the upper parts paired in thirds, while the E-flat *Largo* pits two accompanying lower parts against the melody—and vice versa, later. Characterised by its opening interval of a fourth, the final movement is more conventional.

#### Jean-Marie Leclair - *Première Récréation de Musique, Op. 6*

I. Ouverture: Gravement – Vivement – Lentement  
II. Gracieusement, san lenteur  
III. Forlanne  
IV. Menuets I and II  
V. Gavotte: Tendrement  
VI. Passepieds I and II  
VII. Sarabande: Sans lenteur  
VIII. Chaconne

Jean-Marie Leclair is an enigmatic figure in music history. A favourite in the court of Louis XV, he was a successful performer and composer yet spent much of his career outside France—in Turin, Holland and Spain—and was mysteriously murdered in 1764. France lost the pioneer of their school of violinists: no one could match Leclair’s string-writing, with its frequent excursions into high positions, double-stopping and deft string-crossing. In his four publications of sonatas for violin he reconciled the vivacious Italian sonata style with a more conventionally French take on ornamentation, harmony, lyricism and dance types. A strikingly varied suite, his earlier *Première récréation de musique d’une exécution facile*, Op. 6 was written for two violins and continuo. In its slow and fast sections, the overture introduces Leclair’s characteristic interplay between melodic lines. This persists in the second movement, with a strophic, song-like structure interrupted on occasion by ornate lacework from the violins. The third movement is an interlude that heralds a pair of interwoven minuets, the first the more virtuosic, the second beginning in a minor key though modulating back. A further musical type (a gavotte) provides variety rhythmically and through its shorter phrasing, before another pair of dances (passepieds) repeat the idea of writing bubbly, imitative material that flits to minor keys. Together, the sarabande (morose yet marked ‘without slowness’) and chaconne are the suite’s emotional heart. As a vehicle for variation over a short, repeated set of harmonies, the chaconne grants special freedom to the violins, whose virtuosity contradicts the suite’s *facile* description by gathering momentum as the music progresses.

#### George Frideric Handel - *O qualis de coelo sonus, HWV 239*

Sonata  
Recitativo: ‘O qualis de coelo sonus’  
‘Ad plausus, ad jubila’  
Recitativo: ‘Eja ergo, mortalis’  
‘Gaude, gaude’  
Alleluja

Handel began his career in Hamburg but found greatest fame in London. His posthumous reputation rests on a relatively small, if ubiquitous, number of works, though he wrote in most musical genres of his time. His large vocal works, from the Italian operas to his invention of the English oratorio, did the most for his popularity. *O qualis de coelo sonus*, a motet for soprano, violins, cello and harpsichord, belongs to another period, when Handel lived in Italy (1706–10). Cast in six parts, it begins with a brief but lively sonata before the first of two recitatives intercedes—both frame bold arias with showy melismas (syllables extended over multiple notes) and characterful motifs in the third and fifth sections. More doleful and chromatic is the second aria, to which a florid and joyous *Alleluja* concludes in contrast.