

## London Chamber Music Series

### Jamie Walton (cello) & Daniel Grimwood (piano) Hall One, 6.30pm

**Ludwig van Beethoven** (1770-1827)  
**Sonata for cello and piano in G minor, Op. 5 No. 2** (1796)

**Benjamin Britten** (1913-1976)  
**Cello Sonata in C major, Op. 65** (1960-61)

**INTERVAL** (20 minutes)

**Johannes Brahms** (1833-1897)  
**Cello Sonata No. 1 in E minor, Op. 38** (1862-65)

**Sergei Prokofiev** (1891-1953)  
**Sonata for cello and piano in C major, Op. 119** (1949)

*Dedicated to the memory of Noëlle Mann, former Curator of the Sergei Prokofiev Archive.*

**Jamie Walton** is a rising international soloist with a distinctive voice of his own and is now being compared by critics to some of the great cellists of the past. He has appeared throughout much of Europe, the USA and the UK in some of the world’s most prestigious concert halls and festivals. With a distinctive sound and a pure approach to music making, he is fast becoming recognised as a supreme interpreter of the classics.

Jamie and his pianist Daniel Grimwood appear regularly at Wigmore Hall and Symphony Hall, Birmingham where their debut was a recital of Chopin for the Chopin festival, sharing the evening with Krystian Zimerman. These led to concertos there with the English Symphony Orchestra and the Orchestra of the Welsh National Opera. The duo have also appeared regularly in recital around the UK, as well as being invited by Maestro Lorin Maazel to give a recital for his Chateauville Foundation, Virginia.

Jamie’s CDs have been selected for the *Telegraph* Top 10 of the year and CD of the Week, his recording of the Saint-Saëns concertos went on to receive ecstatic reviews. Developing a strong rapport in both performance and recording with the Philharmonia Orchestra and Alexander Briger the duo embarked upon a further trilogy of recordings with Signum Classics to couple great English and Russian concertos together. The first two were released to unanimous international acclaim, to be followed by the release of the final part in 2010.

As a member of the Worshipful Company of Musicians, Jamie was recently elected into the Freedom of the City of London, having performed for HRH The Prince of Wales. Jamie plays on a 1712 Guarneri.

**Daniel Grimwood** is carving a reputation as one of the most varied and insightful musicians of his generation, with a repertoire which ranges from Elizabethan Virginal music to the modern day. Although primarily a pianist, he is frequently to be found performing on harpsichord, organ, viola or composing at his desk.

Daniel is a passionate champion of the early piano, and recently performed Liszt’s *Années de Pèlerinage* at Wigmore Hall on an 1851 Erard to rapturous critical acclaim. His recording of the same repertoire was ‘CD of the Week’ in the *Telegraph* and has been unanimously praised in the press.

In 1987 he won a scholarship to the Purcell School, he studied piano with Graham Fitch later finishing his training under the tutelage of Vladimir Ovchinnikov and Peter Feuchtwanger. He has subsequently enjoyed a solo career, which has taken him across the globe, performing in many of the world’s most prestigious venues and festivals.

Future record releases include Vol. 1 of the complete piano sonatas of Algernon Ashton on Toccata Classics and Rachmaninov’s Sonata No. 1 in D minor and Felix Blumenfeld’s *Sonata-Fantasia* for SFZ.

### Ludwig van Beethoven – Sonata for cello and piano in G minor, Op. 5 No. 2

I. Adagio sostenuto e espressivo – Allegro molto più tosto presto  
II. Rondo: Allegro

Beethoven toured Central Europe in the early months of 1796, visiting Prague, Dresden, Leipzig and Berlin. He was well received, playing before the Elector of Saxony in Dresden then appearing several times before the King of Prussia, Friedrich Wilhelm II. The two Op. 5 cello sonatas were written for these performances for the King’s first cellist and teacher, Jean Louis Duport. Beethoven’s tour was as much about self-promotion as financial gain, and when he was rewarded with a gold snuffbox filled with Louis d’ors (gold coins introduced by Louis XIII), he duly recounted with pride how his ‘snuffbox–no ordinary snuffbox–[was] one as might have been customary to give to an ambassador.’ The sonata heard this evening, the second of the pair, has just two movements. The wistful lyricism of its extended *Adagio* introduction is a counterbalance to the more tightly structured *Allegro*, in which the instruments share the opening theme and the piano introduces the second subject. Their virtuosic development is repeated, along with the exposition and recapitulation, and gives way in turn to a renewed sense of drama in the final section. The second movement’s *Allegro* rondo is firmly in the major mode and is again piano-led to begin with. The cello comes to the fore later with its version of the first episode and then the main theme. Both players are allowed to shine, as befits the sonata’s original utility as a *pièce d’occasion*.

### Benjamin Britten – Cello Sonata in C major, Op. 65

I. Dialogo  
II. Scherzo-pizzicato  
III. Elegia  
IV. Marcia  
V. Moto perpetuo

Just as Prokofiev fell under Mstislav Rostropovich’s spell (see note on Prokofiev’s Op. 119 below), so too did Benjamin Britten. They first met at the London premiere of Dmitri Shostakovich’s Cello Concerto, another work written for the great cellist, and their friendship gave rise to several acclaimed works in the 1960s and early 1970s: Britten’s three Cello Suites (Opp. 72, 80, 87), his so-called Cello Symphony (Op. 68) and, first of all, the sonata heard this evening. Britten had written very few abstract instrumental works in the 1950s–the collaborative variations on *Sellinger’s Round* are a notable exception–so the composition of these five works for cello is all the more significant. Op. 65 is cast in five movements, each helpfully titled. *Dialogo* has a fragmented opening but is built quite clearly on semitonal relations between the cello and piano. The movement also abides by a condensed sonata form, with an ordinary exposition (whose second *tranquillo* theme is characterised by contrary-motion scales), development, and a recapitulation that makes affecting use of cello harmonics at its conclusion. The quiet and brief Scherzo keeps the instruments are a generally equal footing, though the cello’s *pizzicato*, sometimes slurred like a guitar, is its defining feature. The centrepiece *Elegia* is more poignant as a melancholic cello melody soars above sustained chords from the piano. The movement gradually arcs to and from a less

introspective climax, to which another brief movement, the witty *Marcia*, is a sudden contrast. Unusually piano-led, this parodic movement has obvious shades of Prokofiev, an influence supported by the fifth movement. Though the finale’s sustained piano chords persist at first, the roles of the instruments blur then merge in carrying the *moto perpetuo* material. Dotted with fleeting, lyrical episodes, the movement quickly sprints to a halt.

### Johannes Brahms – Cello Sonata No. 1 in E minor, Op. 38

I. Allegro non troppo  
II. Allegretto quasi Menuetto – Trio  
III. Allegro – Tranquillo – Più presto

In an age that increasingly defined musical progress in terms of the symphony orchestra, Brahms did most to revive the refined, intimate sphere of chamber music in the late nineteenth century. He set to work on a first cello sonata in 1862, the year of his first visit to Vienna. (He moved there permanently seven years later.) Problems with its third movement delayed the sonata’s completion. A sketched *Adagio* movement eventually made way for the present tripartite finale, completed in 1865 after the death of Brahms’s mother earlier that year. Even then, with Brahms just turned thirty, he had all but trademarked his distinctive brand of economical lyricism, of which the grandiose opening to Op. 38 is typical. The cheerier second theme is chorale-like in places and the movement also ends with a switch to E major, the major-mode equivalent of the ‘home’ key. *Allegretto quasi Menuetto* begins in the subdominant, A minor. Subtitled a minuet, Brahms’s music nevertheless hangs on a knife-edge: the customary rhythms of its main theme are made to look out of place given their highly intricate development. The harmonies are curiously unstable too, though the F-sharp minor trio offers an easier-to-follow, balletic outline, with wonderfully interwoven decoration of its theme. The *Allegro* is hugely ambitious and derives its subject from JS Bach’s *Art of Fugue*. Three entries of the subject–from the piano’s left-hand, the cello, and the piano’s right hand–and a cross-rhythmic countersubject combine remarkably. The episodic structure draws on a less fugal, though still highly imitative, *Tranquillo* section and a climactic *Più presto* coda.

### Sergei Prokofiev – Sonata for cello and piano in C major, Op. 119

I. Andante grave. Moderato animato  
II. Moderato  
III. Allegro ma non troppo

The friendship between an aging composer and a young cellist studying at the Moscow Conservatory, Mstislav Rostropovich, inspired the composition of this cello sonata. As with several of Prokofiev’s works in the last decade of his life (during which the composer’s health deteriorated), Op. 119 was written in collaboration with the performer. The two men spent part of summer together at Prokofiev’s *dacha* exploring ideas to include in the sonata, and Rostropovich premiered the work in March 1950 with Richter. The cello introduces the opening *Andante grave* movement alone, with fleeting accompaniment from the piano thereafter. A languid, chromatic melody explores the cello’s full range, interrupted only by an agitated passage featuring strummed *pizzicato* chords. A second thematic section begins with more than a trace of the Baroque through its closely imitative semiquavers, but this quickly subsides to leave us with a sense of restrained, if unsettled, lyricism. The *Moderato* is quintessential Prokofiev and also the work’s satirical centrepiece, with contrasts in articulation and melody reminiscent of his early piano sonatas. Likewise, the later, more lyrical section (though less typical of the composer’s late style) is lighter and less subdued than the first movement. The finale, marked *Allegro ma non troppo*, has the same distinctive mix of lyrical and percussive elements, especially during the piano’s melodic interludes. Belatedly, the movement’s kaleidoscope of gestures gives way to the less ambiguous realm of C major.

## This Week at Kings Place

**Mon 10 May** Talking Art  
St Pancras Rm **The Colour Red**  
6.30pm

Hall One Words on Monday  
7pm **Photovoice Lecture Series: Tim Hetherington**

Hall Two OUT HEAR  
8pm **Ensemble Scratch the Surface**

**Tue 11 May** Guardian Review Book Club  
Hall One **Penelope Lively**  
7pm

**Thu 13 May** Matthew Barley plays John Metcalfe  
Hall One **John Metcalfe Band & Matthew Barley**  
7.30pm

Hall Two Off With Their Heads! - Comedy at Kings Place  
8pm **Jack Whitehall, Jen Brister and Tom Deacon (Regular MC)**

**Fri 14 May** Matthew Barley plays John Metcalfe  
Hall One **Constant Filter**  
7.30pm

**Sat 15 May** Matthew Barley plays John Metcalfe  
Hall One **Carducci Quartet & Matthew Barley**  
7.30pm

## Exhibitions

Kings Place Gallery **Stephen Chambers: The Four Corners**

Pangolin London **Fallis in Wonderland**

**Next Sunday 16 May**  
**Hall One 6.30 pm**  
**Last concert of the Season**  
**Badke Quartet**  
**Haydn** String Quartet in D minor, Op. 70 No. 2 'Fifths'  
**James Francis Brown** String Quartet (World Première of LCMS commission)  
**Mendelssohn** String Quartet in A minor, Op. 13

Sunday evening concerts promoted by the  
London Chamber Music Society  
President: Levon Chilingirian OBE  
Artistic Director: Peter Fribbins

London  
**Chamber Music**  
Society

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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 9 May

### London Chamber Music Series

**Jamie Walton (cello) &  
Daniel Grimwood (piano)**

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