

This Week at Kings Place

Mon 2 Nov Talking Art
St Pancras Rm **Luke Dodd on Jane Bown**
6.30pm

Hall One
7pm Words on Monday
Poetry and Film
curated by Poet in the City

Hall Two
8pm OUT HEAR
sum over histories
curated by ELISION

Wed 4 Nov LIFEM '09
Hall One **Jenni Roditi**
7.45pm

Hall One
9pm LIFEM '09
Andrew Poppy

Thu 29 Oct LIFEM '09
Hall One **Nive Nielsen**
7.45pm

Hall One
9pm LIFEM '09
Tanya Tagaq

Exhibitions

Kings Place Gallery **Exposure. Jane Bown: 100 Portraits**
(In Association with *The Observer*)

Pangolin London **Lynn Chadwick - Out of the Shadows:**
Unseen Sculptures from the 1960s

Next Sunday 8 November 2009
Hall One, 6.30pm
Orchestra of St John's Chamber Ensemble
Schumann *Märchenbilder*, Op. 113
Brahms Horn Trio in E flat major, Op. 40
Dvořák Quintet for strings and double bass in G major, Op. 77

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 1st November

London Chamber Music Series

Principal Players of the Hanover Band

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Principal Players of the Hanover Band Hall One, 6.30pm

Madeleine Easton	violin
Bojan Cicic	violin
Joseph Crouch	cello
Andrew Arthur	harpsichord

George Frideric Handel (1685-1759)
Sonata for two violins and continuo in B minor, Op. 2 No. 1, HWV 386b
(date unknown)

Johann Sebastian Bach (1685-1750)
Sonata No. 6 for violin and obbligato harpsichord in G major, BWV 1019 (c. 1720)

Antonio Caldara (1670-1736)
Sonata for two violins and continuo in E minor, Op. 1 No. 5 (by 1693)

INTERVAL (20 minutes)

Jean-Marie Leclair (1697-1764)
Sonata for violin and continuo in E minor, Op. 9 No. 2 (by 1730)

Johann Sebastian Bach (1685-1750)
‘Italian Concerto’ for solo harpsichord in F major, BWV 971 (pub. 1736)

George Frideric Handel (1685-1759)
Sonata for two violins and continuo in G major, Op. 5 No. 4, HWV 399 (pub. 1739)

The Hanover Band, founded by Caroline Brown in 1980, has an international reputation for the excellence of its performances and recordings of 18th and 19th century music. The orchestra’s list of guest directors over previous years, reads like a Who’s Who of period instrument interpretation; Monica Huggett, Sir Charles Mackerras, Roy Goodman, Anthony Halstead, Nicholas McGegan, Andrew Manze, Richard Egarr & Nicholas Kraemer. Over the past six seasons Paul Brough, as Principal Conductor has nurtured some exciting projects with the orchestra, to much critical acclaim.

Resident at The Old Market, which is a vibrant arts venue in its own right in the City of Brighton & Hove, The Hanover Band has a long-term strategy to bring musical excellence to the South East of England, developing community links through an extensive education programme. The orchestra in the past has undertaken successful projects such as *No Beethoven, No Beat!*, The Four Seasons, Mozart’s Vienna and an Introduction to Bach’s World, and frequently works with amateur musicians and young people from local schools and youth orchestras.

The Hanover Band’s impressive discography includes an award-winning Beethoven cycle (Goodman), Donizetti’s *Lucia di Lammermoor* (Mackerras), Handel’s *Serse* (McGegan), Bach Brandenburg Concertos (Halstead), Bach Cantatas, Handel Opera Arias, Beethoven and Mozart Violin Concertos, Haydn Symphonies (Goodman), Boyce’s *Ode for St Cecilia’s Day, Secular Masque, David’s Lamentation over Saul and Jonathan* and 18th Century British Symphonies and the acclaimed first complete period-instrument recording of the Schumann Symphonies. Recent releases include the world première of Sullivan’s *Rose of Persia* (Higgins) on period instruments, and the Band’s first recording with Opera Rara of Mozart arias, *Mozart – The Supreme Decorator*, conducted by Sir Charles Mackerras.

George Frideric Handel – Sonata for two violins and continuo in B minor, Op. 2 No. 1, HWV 386b

I. Andante
II. Allegro ma non troppo
III. Largo
IV. Allegro

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, although 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 most for his popularity. 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 generally treated these instruments equally, with the bass (continuo) less active. Yet we cannot be sure when Handel composed Op. 2, No. 1. Like his contemporary J. S. Bach, Handel often reworked his music, and this trio sonata exists in an earlier, inexact version (HWV 386a) in C minor. The autographs are also lost, and while we know another sonata in the set was composed when the composer was just 14, others are thought to have been written in the late 1710s.

Johann Sebastian Bach – Sonata No. 6 for violin and obbligato harpsichord in G major, BWV 1019

I. Allegro
II. Largo
III. Allegro (Cembalo Solo)
IV. Adagio
V. Allegro

BWV 1014–19 was written during Bach’s ‘Köthen’ period (1717–23), in which the composer’s engagement at the Pietist court of Prince Leopold freed him to concentrate on instrumental music (there being no call for his ornate church music). The unaccompanied sonatas and partitas for violin have tended to overshadow the set from which this sonata is taken. The accompaniment is not for basso continuo, however, but harpsichord alone. Nonetheless, Bach weaves a *three*-part texture through much of his music here: the opening of the first *Allegro*, for example, introduces two subjects simultaneously, in the violin and upper harpsichord line, while the fourth movement, in B minor, is a three-part invention. (That is, the left and right hands of the harpsichord part often contain melodic ‘voices’ of their own.) Structurally, the sixth sonata, BWV 1019, is an exception to the *sonata da chiesa* rule, extending its slow-fast-slow-fast pattern. It is also anomalous in that, like the preceding Handel sonata, it may have been compiled from other works. Certainly, the surviving sources reveal alternate versions of the third, fourth and fifth movements, although the choice of movements by this evening’s performers is the most common.

Antonio Caldara – Sonata for two violins and continuo in E minor, Op. 1 No. 5

I. Grave
II. Vivace
III. Adagio
IV. Vivace

Caldara was a prolific composer who did much to promote, and export, new styles of Italian vocal music at a time when the importance of instrumental music was diminishing. His breakthrough came in 1716, when he succeeded J.J. Fux as Vice-Kapellmeister at Vienna’s imperial court, a post he held until his death. This platform allowed him to add to his number of operas and oratorios (taken together, he would compose over 130), as well as songs, masses and other church music, including a ‘Christmas’ cantata by which he is probably best remembered. Caldara’s trio sonatas belong to an earlier period, having been published as Opp. 1 and 2 in 1693 and 1699 respectively. Dedicated to eminent Italians of the day, the works were written according to conventions of the *sonata da chiesa* (Op. 1, church sonatas) and *sonata da camera* form (Op. 2, chamber sonatas), hence the tempo-contrasted ordering of movements heard this evening in the fifth sonata, in E minor, from Op. 1.

Jean-Marie Leclair – Sonata for violin and continuo in E minor, Op. 9 No. 2

I. Dolce andante
II. Allemanda: Allegro ma non troppo
III. Sarabanda: Adagio
IV. Minuetto: Allegro non troppo

Jean-Marie Leclair is an enigmatic figure in music history. A favourite in the court of Louis XV, Leclair 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. All suspects, including Leclair’s wife and gardener, were cleared, but his nephew, Guillaume-François Vial, himself a violinist, is now thought to have been the guilty party. France had 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. Op. 9, No. 2 is typical of this and belongs to Leclair’s fourth book of sonatas, published in 1743, but written some years earlier.

Johann Sebastian Bach – ‘Italian Concerto’ for solo harpsichord in F major, BWV 971

I. (Allegro)
II. Andante
III. Presto

The ‘Italian Concerto’ in F major, or *Concerto nach italienischen Gusto* (literally, ‘after the Italian taste’), was published as part of the second volume of Bach’s *Clavier-Übung* alongside a contrasting suite, the ‘French Overture’, or *Ouverture nach französischer Art*, BWV 831. Bach had already arranged works by Italian composers such as Antonio Vivaldi and Tomaso Albinoni; BWV 971, a wholly original work, was different. Two Italianate features loom large: Bach abides by the voguish ‘ritornello’ form, in which certain passages return to shape the movements; and this general aspect of alternation and contrast has a large-scale equivalent in the concerto grosso-like, three-movement structure, in which a slow aria characterises the *Andante*. The opening movement, however, has prominent syncopations (off-beat stresses) and its writing is more violinistic—as though transcribed from a string original. After the decorative *Andante* comes the *Presto* finale, a movement that ranks among Bach’s most virtuosic for keyboard.

George Frideric Handel – Sonata for two violins and continuo 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

We know a great deal more about Handel’s seven Op. 5 trio sonatas. Published in 1739, the composer’s ‘self-borrowing’ is again 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 the diversity of its musical types probably explains its appeal.