

This Week at Kings Place

Mon 23 Nov Words on Monday
Hall One **The Guardian Events Series**
7pm **The Road to Recovery - Part Two:**
Business as usual or a green new deal?

Hall Two
8pm **OUT HEAR**
The Sound Alchemists
curated by Sargasso:C

Wed 25 Nov Celebrating Mendelssohn
Hall One **Elias Quartet and Friends 1**
7.30pm

Thu 26 Nov Celebrating Mendelssohn
Hall One **Elias Quartet and Peter Cropper 1**
7.30pm

Hall Two
8pm **Off with Their Heads! - Comedy at Kings Place**
Rob Deering, Naz Osmanoglu and
(Regular MC) Ray Peacock

Fri 27 Nov Celebrating Mendelssohn
Hall One **Song with and Without Words**
6.15pm

Hall One
7.30pm Celebrating Mendelssohn
Elias Quartet and Peter Cropper 2

St Pancras Rm Celebrating Mendelssohn
9.45pm **Mendelssohn, The Nazis and Me**

Exhibitions

Kings Place Gallery **Ornulf Opdahl: Mood Paintings of the North**
(First Day: Fri 27 Nov)

Pangolin London **Behind the Lines: Jon Buck**

Next Sunday 29 November 2009

St Pancras Room 5.20pm
Pre-concert audio-visual presentation:
'Rediscovering Hummel' by Ian Christians

Hall One, 6.30pm
Orpheus & Bacchus Festival Ensemble (dir. Yuri Zhislin)
Mozart (arr. Hummel) Symphony No. 35, K385 'Haffner'
Hummel Piano Concerto in A minor, Op. 85
(transcription for ensemble) with Andrew Brownell (piano solo)
Beethoven (arr. Hummel) Symphony No. 5 in C minor

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 22nd November

London Chamber Music Series

Fiorini Piano Trio

Presented in partnership with the
London Chamber Music Society

London Chamber Music Series

Fiorini Piano Trio Hall One, 6.30pm

Victor Sangiorgio piano
Belinda McFarlane violin
Matthew Lee cello

Ludwig van Beethoven (1770-1827)
Piano Trio in D major, Op. 70 No. 1 *Ghost* (1808)

Rohan Stevenson (b. 1970)
***Movie Demons* [Piano Trio No. 2]** (1998)

INTERVAL (20 minutes)

Felix Mendelssohn (1809-1847)
Piano Trio No. 1 in D minor (1839)

This concert is dedicated to the memory of contralto Poppy McFarlane née Chaplin (1916-2009)

Fiorini is a London based all-Australian piano trio. Formed in 1996 they take pride in incorporating new and ‘undiscovered’ repertoire into their programmes they work regularly with London-based composers John Carmichael, Deirdre Gribben and Rohan Stevenson. They premiered Stevenson’s *Movie Demons* in both the UK and Australia and gave the London premier of Australian composer, Andrew Schultz’s *Tonic Continent*. They also premiered John Carmichael’s piano quartet *Sea Changes* and recorded it for ABC Classics. The year 2001 marked the trio’s debut tour of Australia with performances at the Barossa and Port Fairy Spring Music Festivals, the University of Melbourne, the Australian National University in Canberra and a live broadcast for the ABC Classic Live series.

Italian by birth, Australian by adoption, **Victor Sangiorgio** grew up in Perth. He won most Australian prizes and performed as soloist with all of the major orchestras before he left on a Stuyvesant scholarship for studies in Siena, Rome and the United States before settling in London. His diverse discography includes the complete solo piano works of Stravinsky, Rachmaninoff and Mendelssohn concertos with the Western Australia Symphony and has recently completed the second volume of Cimarosa keyboard sonatas for Naxos. Victor performs extensively in Europe, the USA, Australia and the Far East as well as holding the post of piano lecturer at Birmingham Conservatoire.

Born in Adelaide, **Belinda McFarlane** arrived in London as Leader of the Australian Youth Orchestra for the BBC Proms in 1988. In 1991 she joined the LSO becoming a member of the violin section as well as a committed member of the LSO’s Discovery (education) team, including work as Violin Animateur for ‘Take A Bow’, a project involving 100 violinists of all ages and abilities with performances in London and Paris. Belinda regularly returns to Australia as a tutor for the Australian Youth Orchestra. As well as owning a Giuseppe Fiorini violin (after which the trio is named) she plays a Spiritus Sorsana on loan from the LSO.

Born in Sydney, **Matthew Lee** arrived in London in 1981 on a scholarship, becoming an Exhibition Student at the RCM from 1984-1988, winning both the Dorothy and Percy Coates Award for piano trio, and the Stern Award for cello. In 1992 Matthew was appointed to the position of sub-principal Cello for the BBC Concert Orchestra. Matthew is also a highly committed teacher, qualified in the Suzuki method of which he is a passionate advocate. He plays on a 1792 Benjamin Banks instrument.

In 2008 the Trio became founding artists of the Aujols Les Heures Musicales, in the South of France, appearing again in 2009 and set to return for 2010. In 2010 Fiorini have been invited to perform for the Harare International Festival, Zimbabwe.

Ludwig van Beethoven – Piano Trio in D major, Op. 70 No. 1 *Ghost*

I. Allegro vivace e con brio
II. Largo assai ed espressivo
III. Presto

The *Ghost* trio is one of those special works that represents Beethoven’s middle-period style excellently. The year it was written, 1808, was eventful for the composer. He spent the summer in Heiligenstadt on the outskirts of Vienna, where he wrote one of his most ambitious works to date, the Sixth Symphony. He followed it with the two Op. 70 piano trios, both dedicated to Countess Marie von Erdödy, with whom he had recently stayed. The D-major *Ghost* trio (*Geistertrio*) is so called because of the eerie atmosphere of its slow movement, especially its chromatic harmonies and articulation. (The movement also has a theme originally sketched for an opera on *Macbeth* that Beethoven had planned). Conversely, the trio’s opening *Allegro vivace* begins in a more strident fashion, with the instruments in unison on a brief motif that reappears at the start of the central development. Characterised by its ghostly piano part and suspenseful impulse, the centrepiece slow movement shifts to D minor. The tension is broken by the *Presto*, a perfunctory conclusion to an otherwise imaginative work.

Rohan Stevenson – *Movie Demons* [Piano Trio No. 2]

Rohan Stevenson was born in Perth, Western Australia in 1970 and started his musical education when he was eight. He won a scholarship to Perth Modern School of Music and went on to study clarinet and composition at the University of Western Australia, working with the composer Roger Smalley. In 1994 Stevenson came to London and since then his music has had numerous performances in the UK and abroad. One of the first performances was the premiere of his string quartet *In the Deepening South* at the South Bank Centre in London, given by the Lyric Quartet and subsequently recorded for CD. Stevenson’s diverse musical interests saw him win places on the International Course for Choreographers and Composers (nurturing his interest in music for ballet and film) and to the National Film and Television School. His music reflects his broad range of interests in folk music, neo-baroque, jazz/rock and authentic classical performance, as well as being aware of, and responsive to, current thinking in modern concert music. He has received commissions to write for TV, ballet, film, schools and concerts. Although writing primarily for television, with numerous documentaries and drama series to his credit, he continues to work actively in concert music, including Black Ice for orchestra, *Devil* (a violin concerto) and *Clay* (for recorder, violin, cello and guitar). In television, recent work has included *Merlin*, *Paul Merton in India* and *Casualty 1907*, among others.

The composer writes of *Movie Demons*: “The work was written shortly after the release of my first CD *Earthworks* and the title reflects my current fascination with the role of music in film. Broadly speaking, the piece draws its ideas from characterisations of the individual instruments within the group. The violin part wants to be a tango, the cello part would prefer to be jazz and the piano is frustrated baroque music. I haven’t taken this concept too literally; it was merely a tool to help me create tension between the parts. The three movements also reflect (albeit vaguely) the three styles—running baroque, jazz and tango—again simply to guide the thinking. Its relationship with film music is virtually negligible in terms of style but characterisation is an important and interesting part of writing for film and it is that technique with which I am having a little fun in this work.”

Felix Mendelssohn – Piano Trio No. 1 in D minor

I. Molto allegro agitato
II. Andante con molto tranquillo
III. Scherzo: Leggiero e vivace
IV. Finale: Allegro assai appassionato

Once the eleven-year-old *wunderkind* whose pianistic talents were praised by Goethe no less, Mendelssohn grew to become a celebrated conductor, pianist, organist and, of course, composer. His music embodies the tensions between Classicism and Romanticism that emerged in the generation after Beethoven. Yet, standing at the forefront of German music during the early-to-mid nineteenth century, Mendelssohn drew upon the chromatic counterpoint of JS Bach as much as Mozart’s grace and clarity and Beethoven’s dramaticism. With its heightened sense of ‘symphonic’ momentum, Mendelssohn’s expressive emotion and controlled Romanticism surpass his forebears. Likewise, both of his piano trios—he wrote this, his first, in 1839 and his second (Op. 66) six years later—descend from Beethoven’s ‘Archduke’ and Schubert’s pair in the medium. His soloistic writing generally puts the instruments on an equal footing, a result perhaps of his thorough revision of Op. 49’s first draft. Advised by his friend Ferdinand Hiller, he updated the piano part and entirely reworked its figurations in a more contemporary style.

In a fast-moving waltz rhythm, the opening movement’s themes are doubly distinctive as the cello is the first instrument to play each. Echoes in the piano and violin lead to a central development characterised by the piano’s rapid passagework. An imaginatively scored recapitulation heralds the veiled counterpoint of the violin and stirring energy of the piano’s embellishments in the coda’s final pages. The slow movement is a pensive ‘song without words’ in which the piano is entrusted with the theme before further interplay ensues. A B-flat minor variant follows, setting triplets against serenely flowing semiquavers. The *Scherzo*, placed in the tonic (D) major, is dazzling and virtuosic: shades here of the *Bee’s Wedding* piano piece (Op. 67, No. 4, another song without words). The Finale, a rondo, is on a heroic, symphonic scale and restores the tonic, D minor, but shifts episodically around related keys.