

## This Week at Kings Place

**Mon 30 Nov** Talking Art  
St Pancras Rm **Jon Buck: Artist Talk**  
6.30pm

St Pancras Rm Words on Monday  
7pm **Robert Burns - 250th Anniversary Celebration**

**Dec 2 Wed** Classical Opera Company - Handel in Italy  
Hall One **Dixit Dominus**  
7.45pm

Hall One Classical Opera Company - Handel in Italy  
9pm **'La terra e liberata' (Apollo e Dafne), HWV 122**

**Dec 3 Thu** Classical Opera Company - Handel in Italy  
Hall One **Il trionfo del Tempo e del Disinganno**  
7.30pm

**Dec 4 Fri** Classical Opera Company - Handel in Italy  
Hall One **Handel's Tragic Heroines**  
7.30pm

**Dec 5 Sat** Classical Opera Company - Handel in Italy  
St Pancras Rm **Study Afternoon**  
2pm - 5pm

Hall One Classical Opera Company - Handel in Italy  
7.30pm **Il trionfo del Tempo e del Disinganno**

## Exhibitions

Kings Place Gallery **Ornulf Opdahl: Mood Paintings of the North**

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

**Next Sunday 6 December 2009**  
Hall One, 6.30pm  
Divertimenti  
Glazunov Quintet for Strings in A major, Op. 39  
Tchaikovsky Andante Cantabile  
Schubert String Quartet in C major, D956

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 29th November

### London Chamber Music Series

**Orpheus & Bacchus Festival Ensemble**  
(dir. Yuri Zhislin) with  
**Andrew Brownell (piano)**

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

## London Chamber Music Series

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

**Orpheus & Bacchus Festival Ensemble (dir. Yuri Zhislin)  
with Andrew Brownell (piano)  
Hall One, 6.30pm**

<b>Yuri Zhislin</b>	violin
<b>Samuel Coles</b>	flute
<b>Alexei Sarkissov</b>	cello
<b>Anastasiya Filippochkina</b>	violin
<b>David Abrahamnyan</b>	viola
<b>Leon Bosch</b>	double bass

**Wolfgang Amadeus Mozart** (1756-1791)  
**Symphony No. 35, K385 *Haffner*** (arr. Hummel) (1782; arr. 1823)

**Ludwig Van Beethoven** (1770-1827)  
**Symphony No. 5 in C minor, Op. 67** (arr. Hummel) (1804-1808; arr. 1827)

**INTERVAL** (20 minutes)

**Johann Nepomuk Hummel** (1778-1837)  
**Piano Concerto in A minor, Op. 85** (c. 1816)  
Transcription commissioned by the Hummel Project 2009

**The Orpheus & Bacchus Festival Ensemble** – As its name implies, it is the regular ensemble at this intimate residential festival near Bordeaux. (In future performances of Hummel's chamber music it will perform as the Hummel Ensemble dedicated to propagating the works of Johann Nepomuk Hummel).

**Andrew Brownell** (piano) – From Portland, Oregon, Andrew won 2nd Prize at the 2006 Leeds International Pianoforte Competition and 1st Prize at the 2005 J.N. Hummel Competition in Bratislava. Andrew has played recitals and concerts across North America and Europe, and has been soloist with the Hallé, Slovak Philharmonic, Hermitage State Orchestra (Russia), Oregon Symphony, and the Vancouver Symphony. He is Artist-in-Residence at the Orpheus & Bacchus Festival for the 2009-10 season.

**Yuri Zhislin** (leader / violin) – Yuri studied the violin in Moscow and later at the Royal College of Music. He won the title of the BBC Radio Two Young Musician of the Year in 1993. Yuri has appeared in major concert halls throughout the world, building a successful career as a soloist and chamber musician, both on violin and viola. He has been performing at the Orpheus & Bacchus Festival since 2003 and has led the Ensemble since 2007. He is Professor of Violin at the Royal College of Music in London.

**Samuel Coles** (flute) – Sam trained at the Guildhall School of Music and Drama and at the Paris Conservatoire. He has performed as a soloist with orchestras including the English Chamber Orchestra, with whom he recorded all the Mozart Concertos under Sir Yehudi Menuhin. Since 1989 he has been solo flute with the Orchestre National Bordeaux Aquitaine and in 1999 he became Professor at the Guildhall School of Music.

Other members of the Ensemble tonight are **Alexei Sarkissov** (cello), **Anastasiya Filippochkina** (violin), **David Abrahamnyan** (viola), and **Leon Bosch** (double bass).

**The Orpheus & Bacchus Festival** takes place on an ancient French wine estate near Bordeaux with the sole objective of providing exceptional musical experiences for guests and musicians alike. Guests are treated to wonderful music played in a magical ambience by outstanding musicians.

“For intimacy & immediacy the best musical holiday-making anywhere!”  
Robin Young, *The Times*

“The most civilized house party in Europe.” *The Sunday Times*

“A music-lover's dream come true.” Michael White, *Daily Telegraph*

“Many musicians would only imagine this in their dreams!” Freddy Kempf

“I have been to many music festivals, but never one as magical as this.”  
Walter Solomon

“If there is a better venue for chamber music, I do not know it.”  
David Barker (client since 1999)

Programmes 2010, April 1-6, May 9-20 and Sep 25-Oct 2  
Full details on [www.orpheusandbacchus.com](http://www.orpheusandbacchus.com). Tel: 07808 727735

History has been unkind to Johann Nepomuk Hummel. He was a prolific and respected composer, yet only a few of his works are performed regularly—the *Military Septet*, Op. 114 is probably the most well known—while his reputation as a pianist and entrepreneur is all but forgotten. In recent times only Mark Kroll's study of the composer (Scarecrow, 2007) and a few diligent musicians, such as this evening's performers, have sought to address this neglect. This evening's concert celebrates all three aspects of a career that began auspiciously, as a child prodigy under Mozart's wing. Hummel so impressed his famous teacher that lessons were apparently given free of charge and concert tours were hastily arranged to showcase his talents, as they had for Mozart years earlier. After Mozart's death in 1791, Hummel sought lessons from Haydn, Albrechtsberger and Salieri, and later secured a position as Konzertmeister to Prince Nikolaus Esterházy in Eisenstadt. Alas, Hummel's determination to continue his long association with Vienna's theatres soon gave rise to accusations that his devotion to court was lacking. His first dismissal in 1808 was rescinded after the intervention of Haydn, but after the great master's death a year later the axe soon fell permanently. More happily, Hummel's return to Vienna heralded an outpouring of chamber, dramatic and piano works, including numerous arrangements of established and new works by composers such as Gluck, Cherubini, Beethoven, Mozart and Haydn, among others.

**Wolfgang Amadeus Mozart – Symphony No. 35, K385 *Haffner*** (arr. Hummel)

I. Allegro con spirito  
II. Andante  
III. Menuetto  
IV. Presto

This steady stream of commissions was thanks in part to Johann Reinhold Schultz, a figure of whom little is known besides the nature of his London business, which sold music from continental Europe. The partnership between Hummel and Schultz lasted throughout the 1820s and left a curious and skilfully crafted lineage of orchestral music reworked for domestic consumption—hence Hummel's mixed quartet of fortepiano, flute, violin and cello. Although the composer was at first sceptical to tamper with his first teacher's works, Hummel would arrange six of Mozart's symphonies in total and seven of his piano concertos, all for the same chamber ensemble. Musicologists, let alone audiences, might well appreciate his willingness to overcome any moral qualms, for the arrangements provide valuable insights into performance practices of the era. For example, Hummel often added

metronome markings to his 'new' scores, leaving no doubt as to his intended tempi. We are bound to ask, were these also Mozart's intentions? After all, Hummel had heard Mozart conduct these symphonies himself. We cannot say for certain, though it is clear that Hummel was faithful to the original melodies and harmonies in his new versions. In redistributing Mozart's parts, Hummel placed much of the orchestral material in the hands of the pianist, who is generally accompanied by the flute, violin and cello. This only added to the works' allure, making the arrangements marketable for solo and ensemble performance and enabling an easier form of study of Mozart's originals.

**Ludwig van Beethoven – Symphony No. 5 in C minor, Op. 67** (arr. Hummel)

I. Allegro con brio  
II. Andante con moto  
III. Allegro  
IV. Allegro

The insubordinate Hummel hadn't helped his cause in Eisenstadt, having written to his employer to complain that, “whether the Prince likes my compositions (as he pretends) or not is no proof that my works are valuable or not. [...] Since the Prince is no connoisseur of music, he is not able to judge a work of art.” Hummel's dim view of the prince also unwittingly caused a rift with Beethoven. During a performance of Beethoven's C-major Mass at the palace in 1807, the prince, seemingly confused by the music, went to quiz Beethoven. Hummel, the conductor at the time, could not help but laugh aloud, and though this was probably aimed at the prince rather than Beethoven, the two composers never again saw eye to eye. Hummel's casual attitude to his conducting and administrative duties while serving the prince is also believed to have infuriated Beethoven, and yet, shortly after Hummel's return to Vienna, Beethoven asked him to arrange the finale to *Fidelio* for piano duet. The sting in the tail came when Beethoven rejected the arrangement, but even this did not stop Hummel from arranging Beethoven's first seven symphonies in the mid 1820s, together with the Septet and, later, the overtures to *Fidelio* and *Prometheus*. The famous Fifth Symphony, meanwhile, was arranged in 1827, the year of Beethoven's death.

**Johann Nepomuk Hummel – Piano Concerto No. 2 in A minor, Op. 85**

I. Allegro moderato  
II. Larghetto – Rondo – Allegro moderato

Given Hummel's commitment as a touring artist, it is remarkable that he found time to write over 300 works. Of these, around 80 are piano compositions; Hummel also published a popular study on a pianoforte technique, including over 2000 exercises. His reputation, in this area at least, was safe until the middle of the nineteenth century, when it was an accepted tradition for a pianist to include a Hummel concerto in their public debut. By the end of the century, with the ascent of Chopin, Liszt and a new age of piano virtuosity, the popularity of Hummel's works had declined dramatically. Yet, his demanding Second Piano Concerto was a favourite during Hummel's lifetime and we know the composer performed it often. The concerto is even said to have influenced Schubert's formative style, although some doubts surround its genesis: published in 1821, it is believed to have been written in Vienna five years earlier, while its chamber-ensemble arrangement can only be presumed—though not proved—to be another commission by Schultz.