

## This Week at Kings Place

- Mon 16 Nov** Words on Monday  
Hall One **The Art of Rhetoric**  
7pm **curated by English PEN**
- Hall Two  
8pm **OUT HEAR**  
**new music::new Ireland**  
**Solos & Duos for Violin & Piano - 2**  
**curated by the Contemporary Music Centre, Ireland**
- Wed 18 Nov** London Jazz Festival - Stefano Bollani Residency  
Hall One **Stefano Bollani Trio**  
8pm
- Thu 19 Nov** London Jazz Festival - Stefano Bollani Residency  
Hall One **Stefano Bollani Trio & Enrico Rava**  
8pm
- Hall Two  
8pm **Off with Their Heads! - Comedy at Kings Place**  
**Tim Key, Nat Luurzema and (Regular MC) Ed Gamble**
- Fri 20 Nov** London Jazz Festival - Stefano Bollani Residency  
Hall One **Stefano Bollani & Antonello Salis**  
8pm
- Sat 21 Nov** London Jazz Festival - Stefano Bollani Residency  
St Pancras Rm **Jazz Library - Bollani on his favourite Jazz recordings**  
6.30pm
- Hall One  
8pm London Jazz Festival - Stefano Bollani Residency  
**Stefano Bollani's Visionari**

## Exhibitions

- Kings Place Gallery **Exposure. Jane Bown: 100 Portraits**  
**(In Association with *The Observer*)**  
**Last Chance: Sat, 21 Nov**
- Pangolin London **Behind the Lines: Jon Buck**  
**First Day: Tue, 17 Nov**

**Next Sunday 22 November 2009**  
**Hall One, 6.30pm**  
**Fiorini Piano Trio**  
**Beethoven** Piano Trio in D, Op. 70 No. 1 'Ghost'  
**Rohan Stevenson** *Movie Demons*  
**Mendelssohn** Piano Trio in D minor, Op. 49

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 15th November

London Chamber Music Series

Wihan Quartet

Presented in partnership with the  
London Chamber Music Society

## London Chamber Music Series

### Wihan Quartet Hall One, 6.30pm

<b>Leoš Čepický</b>	violin
<b>Jan Schulmeister</b>	violin
<b>Jiří Žigmund</b>	viola
<b>Aleš Kaspřík</b>	cello

**Roxanna Panufnik** (b. 1968)  
**Cavatina and Moravian Dance** (2006)

**Antonin Dvořák** (1841-1904)  
**String Quartet No. 9 in D minor, Op. 34 (B. 75)** (1877)

**INTERVAL** (20 minutes)

**Franz Schubert** (1797-1828)  
**String Quartet No. 15 in G major, D887 (Op. 161)** (1826)

The **Wihan Quartet**, formed in 1985 and still made up of the four original members, is heir to the great Czech musical tradition. The Quartet takes its name from Hanus Wihan, the founder and cellist of the Bohemian Quartet and close friend of Antonin Dvořák. The Quartet's outstanding reputation for the interpretation of its native Czech heritage and of the many classical, romantic and modern masterpieces of the string quartet repertoire is widely acknowledged.

The Wihan Quartet has developed an impressive international career, which includes visits to major festivals in Europe and the Far East. It visits the United States and Japan regularly and has had highly acclaimed tours of Australia and New Zealand. The Quartet is a frequent visitor to the UK and can often be heard on BBC Radio 3 as well as in concert at Wigmore Hall, Bridgewater Hall, the South Bank and many other venues throughout the country.

The Wihan Quartet has won many international Competitions including the Prague Spring Festival and the Osaka Chamber Festa. In 1991 it won both the First Prize and the Audience Prize in the London International String Quartet Competition. During 2008 the Quartet completed the first ever cycle of Beethoven's Quartets in Prague and also repeated this cycle at Blackheath Halls, London. This landmark series of Beethoven's Quartets in Prague was recorded for release on CD and DVD on the Nimbus Alliance label. The Wihan is Quartet in Residence at Trinity College of Music, London and for several years has taught many of the UK's gifted young quartets at Pro Corda in Suffolk. The Quartet is a great supporter of the work of the Cavatina Chamber Music Trust, giving inspiration concerts and master classes to young people in many parts of the country.

**Leoš Čepický** plays on a 2003 prize-winning violin by Jan Spidlen, owned by the violin dealer Mila Strnad. **Jan Schulmeister** plays on a Jan Baptista Dvořák violin (1879) and **Jiří Žigmund**'s viola is a 1659 Andrea Hieronimus Amati, on permanent loan from the Czech State collection. **Aleš Kaspřík**'s cello was made in Paris by Henri Thouvenel.

### Roxanna Panufnik – Cavatina and Moravian Dance

Roxanna Panufnik's works tend to strike a deep emotional chord with audiences. Since studying at the Royal Academy of Music, Roxanna has written pieces across various genres including opera, ballet, music theatre, choral works, chamber compositions and music for film and television. Her most popular works include: *Westminster Mass*, commissioned on the occasion of Cardinal Hume's 75th birthday; *The Music Programme*, for the Polish National Opera; and settings for solo voices and orchestra of Vikram Seth's *Beastly Tales*—the first of which was commissioned by the BBC for Patricia Rozario and City of London Sinfonia. Other recent compositions include Roxanna's critically-acclaimed harp concerto *Powers & Dominions*, *Letters from Burma* for oboist Douglas Boyd and the Vellinger String Quartet, *Leda* for the English National Ballet and Wratistavia Cantans, and *Abraham*, a violin concerto incorporating Christian, Islamic and Jewish music commissioned for Daniel Hope. 2008/09 saw no less than eighteen premieres in nine countries, featuring the Mobius Ensemble, Tasmin Little, The Sixteen and the Dante Quartet, among others.

Roxaana writes: "When Cavatina Chamber Music Trust's founders, Simon and Pamela Majaro, approached me to compose a work for the Wihan String Quartet (whom I first heard, in 1991, when they won the London International String Quartet Competition with a work by my father, Andrzej Panufnik), they had a very detailed brief in mind for the first movement. They wanted a cavatina, appropriately, that would be a "signature tune" for the Trust. It needed to be suitable for their outreach work in schools and therefore to have an easily memorable melody that occurred in all instruments in various guises and could be recognised whenever it occurred, by the young listeners. It also needed to be programmable in a concert context. My *Cavatina* has a simple four-note motif that occurs in all instruments some nineteen times in the introduction alone! The *Cavatina* ends with a lullaby version of the motif to be played either slowly and dreamily or at a slightly faster, more rocking pace if the performers feel that they are breaching the boundaries of a younger audience's concentration span! The subject for the second movement, *Moravian Dance*, was left to me. I wanted to celebrate the Wihan's "Czech-ness" and found a fabulous Moravian traditional melody on a 1957 recording of the Jasénka Folk String Trio—music which impressed me with its raw and intense *joie de vivre*. This music was originally accompanying *Pair Dances* and I have kept that notion throughout the piece, marrying first violin and cello, and second violin and viola. The first 45 seconds are a literal transcription of the music (though the viola solos were originally sung) before a fantasy builds, enhancing its innate quirkiness, not just in the melody but also in rhythm and harmony. I dedicated *Cavatina* and *Moravian Dance* to Simon and Pamela and thank them for choosing me to fulfil such an important and personal mission. Thanks also go to the Wihan Quartet for their patience and help during the creative process and Czech musicologist and producer Jiri Plocek for his help in tracking inspirational musical sources. The piece lasts approximately ten minutes."

### Antonin Dvořák – String Quartet No. 9 in D minor, Op. 34 (B. 75)

I. Allegro  
II. Alla Polka: Allegretto scherzando – Trio: Quasi l'istesso tempo  
III. Adagio  
IV. Finale: Poco allegro

The mid 1870s are traditionally seen as a transitional phase in Dvořák's creative life, marked by the structural balance of works such as the Seventh String Quartet, a growing proclivity for developing variation, influenced by Johannes Brahms, and ever clearer references to folk music.

Relatedly, Dvořák's success gathered pace about this time: in 1874 he was awarded a stipend from the Ministry of Education in Vienna, whose advisers included Brahms and the aesthetician Eduard Hanslick; its renewal in 1877 established a connection with Brahms's publisher, Simrock. The ninth of Dvořák's fourteen quartets, Op. 34, was duly dedicated to Brahms, although a more personal event—the deaths of Dvořák's second daughter and eldest son in August and September respectively—cast a shadow over its composition. Accordingly, the first movement is written plaintively and, if not grief-stricken exactly, certainly tinged with melancholy; several harmonic shifts in the central development section presage the movement's unrestrained conclusion. Similarly, the second movement substitutes the expected scherzo for a polka, framing a contrasting trio section. The beautiful *Adagio* movement refers thematically to the opening movement, but is more contemplative in mood and, texturally, scored more richly. Cast in sonata form, Dvořák's vibrant finale regains the rhythmic initiative of earlier movements.

### Franz Schubert – String Quartet No. 15 in G major, D887 (Op. 161)

I. Allegro molto moderato  
II. Andante un poco moto  
III. Scherzo: Allegro vivace  
IV. Allegro assai

Schubert famously composed his fifteenth and final string quartet in just ten days (21-30 June 1826). The mid 1820s were a time in which, ironically, signs of wider recognition of his talents were growing. For example, he was shortlisted for the position of Vice-Hofkapellmeister after the death of his erstwhile teacher, Antonio Salieri, in 1825 (although Josef Weigl was eventually appointed). Yet Schubert would always lack the resources brought by rich patrons or official appointments: he first enjoyed the prestige of a public concert being dedicated to his music only in 1828, the year of his premature death. D. 887 was published posthumously, in 1851. The harmonic tensions between major and minor keys drive its first movement: G major soon gives way to G minor at the opening, in which the cello echoes the violin's principal melody. A contrasting second theme is approached through F sharp major. This remoteness of key, typical of Schubert, is explored further in the development, after which the recapitulation reverses the major-minor shift of the exposition. With its plaintive cello melody, the slow movement, marked *Andante un poco moto*, starts less ambiguously, in E minor. But Schubert's sense of harmonic and textural adventure heralds the return of this same melody in B minor (the cello and second violin in canon). A melody in G major presages the return of the main theme, now in E *major*, thereby corresponding with the first movement's major-minor discourse. A quick B-minor scherzo movement follows, including a trio in which a *Ländler*—a triple-time folk dance melody—is shared across the ensemble, beginning with the cello. The *Allegro assai* finale is cast as a *tarantella* in rondo form—that is, with a primary theme in fast six-eight time (once again veering between major and minor) and contrasting, alternating episodes.