

## This Week at Kings Place

**Mon 19 Oct** Words on Monday  
Hall One **Clive James - The Blaze of Obscurity**  
7pm curated by Picador

Hall Two  
8pm OUT HEAR  
**String Theories**  
curated by Nigel Osborne

**Fri 23 Oct** The *Guardian* Hay Festival  
Hall One **Charlie Higson**  
6pm

St Pancras Rm The *Guardian* Hay Festival  
6.30pm **Scrittura Giovani - 4am**

**Sat 24 Oct** The *Guardian* Hay Festival  
St Pancras Rm **Sophie Bennett - Fashion with Compassion**  
11am

Hall One The *Guardian* Hay Festival  
1pm **Fay Weldon talks to Peter Guttridge**

Hall One The *Guardian* Hay Festival  
4pm **Posy Simmonds**

Hall One The *Guardian* Hay Festival  
5.30pm **Hanif Kureishi**

Hall One The *Guardian* Hay Festival  
7pm **John Sutherland**

## Exhibitions

Kings Place Gallery **Jane Bown: 100 Portraits (First Day: 23 Oct)**  
(In Association with the *Guardian*)

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

**Next Sunday 25 October 2009**  
**Hall One, 6.30pm**  
**Rosamunde Trio**  
**Schubert** Piano Trio in B flat, D898  
**Peter Fribbins** 'Softly in the Dusk...'  
**Dvořák** Piano Trio in E minor Op 90 'Dumky'

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 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 18th October

### London Chamber Music Series

**Vicky Yannoula (piano) and**  
**Yuri Zhislin (violin)**

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

## London Chamber Music Series

### Vicky Yannoula (piano) and Yuri Zhislin (violin) Hall One, 6.30pm

**Wolfgang Amadeus Mozart** (1756-1791)  
**Sonata for piano and violin in E minor, K304** (1778)

**Edward Elgar** (1857-1934)  
**Sonata for violin and piano in E minor, Op. 82** (1918)

**INTERVAL** (20 minutes)

**Ludwig Van Beethoven** (1770-1827)  
**Sonata for piano and violin in A major, Op. 47 ‘Kreutzer’** (1800-03)

**Robert Schumann** (1810-1856), arr. Fritz Kreisler  
**Fantasie for violin and piano in C major, Op. 131** (1853, arr. 1915)

**Vicky Yannoula** holds a Bachelor in Music (Honours) Degree and a Postgraduate Diploma from the Royal College of Music as well as a Masters in Performance and Related Studies Degree from Goldsmiths College – University of London. She has received prizes in international piano competitions, is a scholar of the Leventis and the Solti Foundations and a member of UNESCO. She has been giving solo chamber music recitals and concertos with orchestras since an early age in European cities and has collaborated with violist Leonidas Kavakos and cellist Alexander Ivashkin. Vicky Yannoula made her Queen Elizabeth Hall debut giving a recital for two pianos with colleague Jakob Fichert at the South Bank international series of events to celebrate Dmitri Shostakovich’s centenary. A recording of the duo performing Shostakovich works will be available in 2010 under the Toccata Classic label and includes world premieres. In 2008 she performed duets as a singer together with the legendary Greek singer Maria Farandouri at the Ancient Epidaurus Little Theatre. Vicky Yannoula is the Founder and Director of Akousan Music, a classical music organisation.

**Yuri Zhislin** won the title BBC Radio 2 Young Musician 1993 and was recently described by the Strad magazine as ‘a virtuoso with a lyrical talent and a truly romantic temperament’. He has appeared in major concert halls with recitals and as a soloist with a number of orchestras throughout the world. A keen chamber musician, Yuri regularly appears both as a violinist and violist at prestigious international music festivals in Europe, the United States and Asia. He recorded a recital CD with a brilliant young Greek pianist, George Lazaridis, for the SOMM Recordings, featuring Zhislin both on violin and viola. The CD was released in 2005 to great critical acclaim. Yuri is Founder and Artistic Director of the Russian Virtuosi of Europe chamber orchestra and Professor of Violin at the Royal College of Music in London. Future engagements include a recording for Naxos in November, a recital in Moscow and a concert tour of Japan in December.

**Wolfgang Amadeus Mozart – Sonata for piano and violin in E minor, K304**

I. Allegro  
II. Tempo di Menuetto

Mozart wrote over thirty sonatas for keyboard and violin. We do not know the precise number since several others are either incomplete, of spurious origin, or were completed by other composers. What’s certain is that Mozart first wrote for keyboard and violin while touring Europe as a child prodigy: his earliest such sonatas were published as early as 1764 (Paris), followed by consecutive sets of six sonatas the following two years (London, The Hague). Twelve years passed before he returned to the form, while the remainder were written between 1781 and 1788. The set of six ‘Palatine’ sonatas of 1778 are so-called because they were dedicated to Electress Palatine (Elisabeth August, wife of Karl Theodor, Duke of Bavaria). Mozart’s mother had died in Paris in July that year. Although K304 is one of only two sonatas of the set to have been composed in the same city, it is not known whether it was finished by the time of her death. This has not discouraged the idea that the composer’s loneliness left its mark on K304—indeed, it is true that the sonata is a rare example of Mozart composing in a minor key and that, artistically, he was largely neglected in Paris. The two-movement work opens with a ‘unison’ texture, the violin and piano sharing a sombre first subject before the piano announces a contrasting second subject to shift the key to G major. The central development recalls the opening theme and, through much close imitation between the parts, leads to the recapitulation of both subjects. The *Tempo di Menuetto* is much weightier than most minuets of the time. The piano again leads the way before its melody is exchanged with the violin. A central section relocates to E major for the reappearance of the main theme before the closing material is heard, capping a sonata for keyboard and violin generally held to be Mozart’s finest.

**Edward Elgar – Sonata for violin and piano in E minor, Op. 82**

I. Allegro  
II. Romance: Andante  
III. Allegro non troppo

Elgar’s Violin Sonata comes from a celebrated group of works that he wrote in the immediate post-war era. Together with the String Quartet, the Cello Concerto (significantly, both in E minor) and the Piano Quintet, it was written after Elgar had retreated to his rented country cottage, Brinkwells, in rural West Sussex. Completed first, the sonata is the most reserved and probably least famous of these works. The then leader of the LSO, W H Reed, stayed with Elgar at Brinkwells and gave advice on the sonata, whose first performance was given at the composer’s London home in Hampstead. (Reed and the pianist Anthony Bernard gave the public premiere in March 1919 at the Aeolian Hall.) Of the sonata Elgar said: “The first movement is bold and vigorous, then a fantastic, curious movement with a very expressive middle section; a melody for the violin ... [while] the last movement is very broad and soothing, like the last movement of the Second Symphony.” To these general remarks we might add that the work surprisingly begins in A minor—the resolution to E minor comes at the very end of the *Allegro*. The first subject is marked *risoluto*, though its animated duet soon subsides to reveal a more typical, lyrical sensibility. Thereafter, the movement follows sonata form—exposition, development, recapitulation—in customary fashion. The *Romance* is more introspective, beginning in triple-time and largely free of chromaticism. The melody first heard high in the violin’s register is related to the descending motif of the preceding movement; a gentler second theme, in B flat major, follows. The finale is equally contemplative, with a sweeping, lyrical first theme, which, after a contrasting second theme, returns in a more optimistic guise.

**Ludwig van Beethoven – Sonata for piano and violin in A major, Op. 47 ‘Kreutzer’**

I. Adagio sostenuto – Presto  
II. Andante con variazioni  
III. Finale: Presto

Beethoven’s ten violin sonatas are the most significant part of his oeuvre for violin and keyboard, which covers a period from the early 1790s to 1819. We take for granted the equal division of labour between the two instruments in such sonatas, often (correctly) understanding the violin to be the most important, and busiest, of the two. The opposite was the case in the earliest sonatas for keyboard and violin, in which, as we heard in Mozart’s K.304, the violin sometimes accompanies the keyboard. Less room for doubt exists in Beethoven’s Op.47 sonata, in which the writing for violin is deliberately concerto-like, especially during the opening movement. Celebrated for its unusual length and difficulty, the sonata took its subtitle from its dedicatee, the French violinist and composer Rodolphe Kreutzer. (The possibly apocryphal story goes that Kreutzer considered it unplayable—in fact, the sonata was re-dedicated to him without his knowledge, and a broken arm soon ended his career as a performer in any case.) Beethoven had originally written the work in honour of George A P Bridgetower, an English violinist of Afro-Polish descent. But the two fell out, supposedly while drinking on the day of the sonata’s premiere, when the violinist questioned the morals of a woman who turned out to be Beethoven’s friend.

The sonata opens slowly with a chordal introduction, before the dramatic A-minor *Presto* begins. Beethoven reconciles the two towards the end of the movement, which is followed by a sorrowful coda. The second movement, cast as a theme and five variations, is the sonata’s longest. A docile melody in the ‘pastoral’ key of F major is soon energised in the first variation, replete with decorative trills. The violin has the melody to itself in the second, while the more introspective third variation relocates to the minor mode. The livelier fourth is followed by a final, stately variation (also the longest), though the return of F major at the very end offers some relief. The sonata’s nominal key, A major, is belatedly revisited in the joyous finale, a movement written three years before the others as it was originally planned to end the Op.30 sonata in the same key. Nevertheless, it suits its virtuosic surrounds very well here, written as a brilliant *tarantella* in rondo form—that is, with a primary theme (in fast six-eight time) and alternating episodes.

**Robert Schumann, arr. Fritz Kreisler – Fantasie for violin and piano in C major, Op. 131**

Schumann wrote his *Fantasie* for violin and orchestra just months before entering the private asylum where, beset by psychotic dementia, he died. Tainted by their foreknowledge of his sad demise, critics have long questioned the aesthetic worth of Schumann’s late music. Op. 131 is an acute case, with its open-ended, single-movement structure, meandering harmonies and cadenza-like writing for violin (including a written-out cadenza towards the end). The aesthetician Eduard Hanslick, for example, labelled it a ‘dark abyss, across which two artists clasp hands’—referring to its composition for the famous virtuoso Joseph Joachim—before describing it as ‘tormenting, gloomy, and perverse.’ In its original version it has had little exposure since, and although Joachim performed it often, he too was persuaded that the *Fantasie* would benefit from being revised. Accordingly, he approached his fellow violinist (and sometime composer) Fritz Kreisler, who premiered his own transcription for violin and piano in 1915 during a New York concert featuring both versions of the work.