

This Week at Kings Place

Mon 26 Oct OUT HEAR
Hall Two **The Spontaneous Cosmic Rawextra**
8pm **curated by Orphy Robinson**

Wed 28 Oct London Guitar Festival in the Fall
Hall One **Vida Guitar Quartet**
7.45pm

Hall One London Guitar Festival in the Fall
9pm **Xuefei Yang**

Thu 29 Oct London Guitar Festival in the Fall
Hall One **DuOuD**
7.45pm

Hall One London Guitar Festival in the Fall
9pm **DuOuD and special guests**

Fri 30 Oct London Guitar Festival in the Fall
Hall One **Justin Adams and Juldeh Camara**
6.30pm

Hall One London Guitar Festival in the Fall
7.45pm **Tom Kerstens plays 19th Century and Modern Guitars**

Hall Two London Guitar Festival in the Fall
8.15pm **Institutionalised**

Hall One London Guitar Festival in the Fall
9pm **Juan Carlos Romero**

Exhibitions

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

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

Next Sunday 1 November 2009

Hall One, 6.30pm

Principal Players of the Hanover Band

Handel Sonatas for two violins and continuo, Op. 2 No. 1 and Op. 5 No. 4

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

Italian Concerto for solo harpsichord in F major, BWV 971

Caldara Sonata for two violins and continuo, Op. 1 No. 5

Leclair Sonata for violin and continuo in E minor, Op. 9 No. 2

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 25th October

London Chamber Music Series

Rosamunde Trio

Presented in partnership with the London Chamber Music Society

London Chamber Music Series

Rosamunde Trio Hall One, 6.30pm

Martino Tirimo	piano
Ben Sayevich	violin
Daniel Veiss	cello

Franz Schubert (1797-1828)
Piano Trio in B flat major, D898 (1827)

Peter Fribbins (*b.* 1969)
Softly, in the Dusk... (2006-07)

INTERVAL (20 minutes)

Antonin Dvořák (1841-1904)
Piano Trio No. 4 in E minor, Op. 90 ‘Dumky’ (1890-91)

The three international soloists who formed the **Rosamunde Trio** have been performing together since 2002. However, Martino Tirimo and Daniel Veis have been concertising and recording together for more than 25 years, while Ben Sayevich and Daniel Veis have been performing chamber music together for several years before the Rosamunde Trio was founded.

The Trio has since performed widely in the UK, Ireland, Germany, Italy, Slovenia, Cyprus and the USA. It made a memorable debut at Wigmore Hall in 2007, after which *The Independent* wrote that ‘The members of the Rosamunde Trio are world-class soloists in their own right and gave a moving account of all three works. . . The brilliance and clarity with which Tirimo played the virtuosic runs was breathtaking. In the encore [Shostakovich scherzo], the players fully attacked the music with a relentlessly manic vigour, bringing the concert to an exciting conclusion.’

Of the Rosamunde’s CD of Tchaikovsky and Shostakovich Trios, *Classical Source* commented that ‘For years Heifetz and his colleagues Rubinstein and Piatigorsky had that status of pre-eminence while Yehudi and Hephzibah Menuhin with Maurice Eisenberg offered a more nostalgic alternative for the Tchaikovsky. Now, a marvellous musical balance is achieved in these new versions, with a sense of calm tragedy and poignancy from each artist in the Tchaikovsky and a phenomenal accuracy of pitch and precision in the Shostakovich. Immediately these recordings become the ‘number one’ choice.’

Peter Fribbins’ *Softly, in the dusk...* was especially written for the Rosamunde and premièred in 2007 at Wigmore Hall, as was Andreas Moustoukis’s *Postludium IV* first performed this summer.

Next year’s engagements include a concert at the Czech Philharmonic’s series at Prague’s Rudolfinum and the start of a series which will include all of Beethoven’s Trios. This month sees the release of Dvořák’s two great Trios, recorded at Prague’s Liechtenstein Palace.

Franz Schubert – Piano Trio in B flat major, D898

I. Allegro moderato
II. Andante un poco mosso
III. Scherzo: Allegro
IV. Rondo: Allegro vivace – Presto

Schubert is thought to have composed both of his expansive piano trios—D929 in E flat and the B-flat trio heard this evening – in late 1827. Another contemporaneous trio is the *Notturmo*, D897, which was probably not intended to be a stand-alone work: the theory goes that it was originally intended to be the slow movement of this D898 trio, and the dating of the manuscript seems to confirm this idea. Schubert’s friendships with Karl Maria von Bocklet (pianist), Ignaz Schuppanzigh (violinist) and Josef Linke (cellist) are thought to have rekindled his interest in the piano trio medium after a gap of some fifteen years. (A further single-movement trio, D28, had been written in 1812). The works came at a time in the composer’s life when, ironically, signs of wider recognition of his talents were growing. Lacking the resources that rich patrons or official appointments would have brought, Schubert first enjoyed the prestige of a public concert being dedicated to his music in 1828, the year of his premature death.

The D898 trio begins vibrantly, with a first subject heard first on the violin and cello then charmingly rearranged for piano; a more lyrical second theme follows, introduced by the cello. The exposition ends abruptly as, typically for Schubert, the music intrepidly heads off towards remoter harmonic regions before a seamless, if subtly varied, recapitulation of the opening themes (the second now introduced by the violin). The slow movement, in E flat major, continues the first movement’s melodic interplay between the violin and cello. The piano is also granted the theme, which gives way later to a more menacing central section signalled by syncopated (off-beat) accompaniment from the strings. The tenderness of the movement never quite recedes, however, and the opening melody soon returns on the violin. Melodically related to the slow movement, a scherzo and trio comprise the third movement, marked *Allegro*. The brilliance of the first movement returns in the finale, a rondo in which the violin, then piano, announce a principal theme. Interspersed with contrasting episodes, this theme disappears altogether at the very end, replaced by a *Presto* coda.

Peter Fribbins – *Softly, in the Dusk...*

Fribbins often finds musical inspiration in literary sources, and his music passionately expresses musical tradition through his own language. As the composer writes: “No doubt there are plenty of modernist features in my music: however at the same time I am drawn to the sense, logic and formal satisfaction to be gained through traditional structural gestures, shapes and forms.” This single-movement piece is no different, being based on D. H. Lawrence’s short poem ‘Piano’, described by Fribbins as ‘remarkable and rather haunting.’ The piece was commissioned by the Rosamunde Trio and premiered by them in the Wigmore Hall in 2007.

*Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.
In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.
So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.*

Antonín Dvořák – Piano Trio No. 4 in E minor, Op. 90 ‘Dumky’

I. Lento maestoso – Allegro
II. Poco adagio – Vivace non troppo
III. Andante – Vivace non troppo
IV. Andante moderato (quasi tempo di marcia) – Allegretto scherzando
V. Allegro
VI. Lento maestoso – Vivace, quasi movimento

Op. 90 is the last and most famous of Dvořák’s four surviving piano trios (two others are lost, possibly destroyed by the composer). The year it was completed, 1891, was a momentous one for Dvořák, with the world premiere of his *Requiem*, Op. 89, held in Birmingham, and his acceptance of a teaching position at the Prague Conservatory. The so-called ‘Dumky’ piano trio takes its name from the unusual form Dvořák adopted for the work. The Ukrainian *dumka* was introduced to classical music in the late nineteenth century, after which its definition as an epic, sometimes reflective, ballad quickly took on a less precise meaning: *dumka* came to denote a piece of purely instrumental music featuring sudden changes in sensibility, often from melancholy to liveliness. This rhapsodic idea of ‘fleeting thoughts’ was translated by Dvořák in several works; in his trio it is represented by the contrast between slow and fast sections, dispensing with traditional sonata and variation forms—hence the six *dumky*, in varied keys, which comprise the work.

An E-minor lament from the cello introduces the first first *dumka*, before the violin rapturously joins the melody. Were it not for the genre, the introduction of an entirely different musical state thereafter might appear bizarre. As it is, the cheerful *Allegro* dance ideally articulates Dvořák’s rhapsodic form. The second *dumka*, in C sharp minor, is more sombre. Again cello-led, its ethereal alternation of major and minor modes over a piano drone gives way to another charismatic dance in the *Vivace non troppo*. The third movement relocates to A major, its gently lyrical theme interspersed with scalic episodes and ending tranquilly. This contrasts with the fourth *dumka*, introduced by a D-minor march and leading to a scherzo characterised by its more varied articulation and fluctuating tempi. The *Allegro*, in E flat major, open majestically then subsides; the cello again leads, though the piano’s intricate lacework is also pronounced, especially as the *dumka*’s folkloristic origins become more emphatic. (Nevertheless, all the melodies are the composer’s own.) Appropriately, a capricious C-minor sixth movement alternates the elegiac music of its introduction with a wild dance.