

Classical Music at Kings Place

Sun 9 Oct Hall One, 6.30pm	London Chamber Music Series Gêmeaux Quartet
Wed 12 Oct Hall One, 7.30pm	Mozart Unwrapped Choir of King's College, Cambridge – 2 Missa brevis, Divertimento, etc
Thu 13 Oct Hall One, 7.30pm	Mozart Unwrapped Mozart String Quartets & Quintets – 6 incl. the <i>Hoffmeister</i> and the <i>Prussian</i> quartets Chilingirian Quartet
Fri 14 Oct Hall One, 7.30pm	Mozart Unwrapped Academy of St Martin in the Fields The <i>Prague</i> Symphony
Sat 15 Oct Hall One, 7.30pm	Mozart Unwrapped Imogen Cooper with Nicholas Daniel
Sun 16 Oct Hall One, 11.30am	Mozart Unwrapped Schubert: Mozart and the Glass Harmonica
Sun 16 Oct Hall One, 6.30pm	London Chamber Music Series Frith Piano Quartet
Thu 20 Oct Hall One, 7.30pm	London Sinfonietta Sonic Explorations 2: Europe
Fri 21 Oct Hall One, 7.30pm	London Sinfonietta Sonic Explorations 2: South America & Britain
Sun 23 Oct Hall One, 6.30pm	London Chamber Music Series Allegri Quartet: The Complete Beethoven Quartets – 4
Thu 27 Oct Hall One, 7.30pm	London Guitar Festival in the Fall Spanish Night with Margarita Escarpa & Ricardo Gallén

Next Sunday 16 October 2011

Hall One 6.30pm
Gêmeaux Quartet

Haydn String Quartet in G minor, Op. 20 No. 3 [Hob111:33]
Stravinsky Three Pieces for string quartet
Ravel String Quartet in F

**LONDON
CHAMBERMUSIC
SOCIETY**

Sunday evening concerts promoted by
the **London Chamber Music Society**
Levon Chilingirian OBE President
Peter Fribbins Artistic Director

The London Chamber Music Society is a registered charity No 1075787. For information
please contact: **Neil Johnson**, Executive Chairman – 55 Beardsley Way, London W3 7YQ
neil@londonchambermusic.org.uk / www.londonchambermusic.org.uk

**GREEN & FORTUNE
ROTUNDA**

Every Sunday, **Rotunda** is
pleased to offer a great supper
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For just **£9.95**, between 4pm
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This week's dish:
Beef, tomato and olive stew

OPENING HOURS

Green & Fortune Café
7.30am to 7.30pm

Rotunda Restaurant
12pm to 11pm (last orders by 10.30pm)

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 2 October 2011

LONDON CHAMBER MUSIC SERIES

Sitkovetsky Piano Trio

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

LONDON CHAMBER MUSIC SERIES

Sitkovetsky Piano Trio Hall One 6.30pm

Alexander Sitkovetsky	violin
Qian Wu	piano
Leonard Elschenbroich	cello

PROGRAMME

Joseph Haydn (1732-1809)
Piano Trio in G, Hob XV:25 *Gypsy Rondo*

Johannes Brahms (1833-1897)
Piano Trio No. 2 in C, Op. 87

INTERVAL (20 minutes)

Ludwig van Beethoven (1770-1827)
Piano Trio No. 7 in B flat, Op. 97 *Archduke*

The **Sitkovetsky Trio** is a collaboration between three young musicians who share a passion for chamber music. Having met and worked together at the Yehudi Menuhin School, they founded the trio in 2007. Since its formation the Trio has received numerous awards and critical acclaim and has made successful debuts at the Southbank’s Purcell Room and Wigmore Hall. It was also invited to play in front of Her Majesty the Queen in London and at various festivals throughout the UK. All three musicians enjoy varied careers as soloists and chamber musicians in their own right.

Alexander Sitkovetsky, born into a family with an established musical tradition, made his concerto debut at the age of eight, at which stage he came to study at the Menuhin School. Lord Menuhin was his inspiration and they performed together on several occasions. He has gone on to perform in international music festivals throughout Europe and has appeared in many famous halls in the UK, Israel, Russia, Germany, Italy, Japan and the USA. He has toured with the Moscow Chamber Orchestra and featured as a soloist with the Royal Philharmonic and the BBC Concert Orchestra.

Wu Qian was born in Shanghai and came to the Menuhin School at the age of 13. She has performed in the Queen Elizabeth Hall and St John’s Smith Square and has given recitals throughout Europe. Her performance in New York was broadcast throughout Asia. She has appeared in many of the UK’s major venues including Wigmore, Royal Festival and Bridgewater Halls.

Leonard Elschenbroich has received invitations for orchestral performances from international conductors such as Valery Gergiev, Semyon Bychkov, Paavo Järvi and Christoph Eschenbach and as a chamber musician from performers including Anne-Sophie Mutter, Gidon Kremer and Katia & Marielle Labèque. He has appeared as a recitalist in 18 European countries and has recorded for Naxos. He is supported by the Anne-Sophie Mutter Foundation as their only cellist. He plays the ‘Leonard Rose’ Matteo Goffriller cello.

Joseph Haydn – Piano Trio in G, Hob. XV: 25 *Gypsy Rondo* (1795)

I. Andante
II. Poco adagio
III. Rondo all’Ongarese: Presto

As with the symphony and the string quartet, the keyboard trio first flourished as a genre during the Classical era. But today’s perceptions of the so-called piano trio typically overlook its identity then: the trio owes its existence not to the trio sonata (the popular Baroque form featuring two melodic instruments and a semi-improvised bass) but to the accompanied keyboard sonata. This 18th-century form featured one or more *ad libitum* melodic instruments in accompaniment; as their autonomy and importance grew, so the keyboard trio was born. Haydn and Mozart were its pioneers, yet their efforts in this budding genre have a history of being undervalued. This is because the keyboard commonly dominates their trios—a result of their genesis and a characteristic that, until fairly recently, was generally considered unattractive. Thankfully, attitudes have now changed with the onset of the early music movement and historically informed ‘period’ performance in the mid-20th century.

To hear Haydn’s 27 late piano trios (Hob. XV: 5-31), his third-largest corpus of chamber music after the quartets and baryton trios, is to understand this chequered history. The ‘Gypsy Rondo’ (Hob. XV: 25) is the most famous of the group thanks to its finale, which interweaves a number of gypsy and Hungarian folk melodies, including ‘Recruiting Dances’ (*Verbunkos*). Haydn was an early exponent of mixing such styles and the idea endured in classical music. His exposure to these types of music came during his time in Hungary, where he was employed at Eszterháza as Kapellmeister, although this particular trio was written at the end of his second visit to England in 1795. The finale is all the more striking since it follows two rather placid movements. The opening *Andante* is a set of variations that swings between major and minor modes. Typically, the cello has a generally perfunctory role, often ‘doubling’ the left of the piano. The violin is also usually more accompanimental than soloistic, save for its poignant melody in the middle of the *Poco adagio*.

Johannes Brahms – Piano Trio No. 2 in C, Op. 87 (1880–82)

I. Allegro
II. Andante con moto
III. Scherzo: Presto
IV. Finale: Allegro giocoso

The core of Brahms’s chamber music centres not on string quartets—he wrote only three—but on trios, quintets and sextets. He wrote three piano trios, their composition being dotted widely across the span of his career: the first, Op. 8, was begun when the composer was just twenty, the third, Op. 101, when he was 53. (The middle-period Horn Trio, Op. 40 and the late Clarinet Trio, Op. 114 should also be remembered.) By the 1880s Brahms had trademarked his distinctive brand of economical lyricism, especially in his chamber music. The decade was nevertheless one in which his motivic fetishism reached new heights. Indeed, the thematic potential he saw in his drafts for Op. 87’s *Allegro* convinced him to ignore the advice of his dear friends, Clara Schumann and Theodor Billroth, to abort this C-major trio in favour of another he had begun in E flat.

Unfurled in octaves by the strings, the principal theme with which he was so proud is interspersed with sparse material for piano. While the rhythmic unison of the strings (playing the same rhythms though not pitches) continues during the introduction, the piano comes into its own in a lyrical, if fragile, second subject group. The *Andante con moto* comprises an elegant theme in a stately Hungarian style and five variations. Brahms’s ‘organic’ sense of development persists as the first, third and fifth variations (unlike

the even-numbered others) outline the theme relatively clearly—thereby cleverly merging a theme and variations with rondo form. The third movement is a waspish scherzo in the manner of Mendelssohn. Reverting to C major and replete with rich harmonic decorations, its hymnal middle section is more conventionally Brahmsian. Cast in sonata form, the finale properly restores the same ‘home’ key, but its character is quite different, taking a detour to the Lydian mode, hence its melody’s unusual sharpened fourth. High-spirited and full of contrast, it was probably also influenced by the composer’s travels in 1881, when Brahms visited Hungary and Italy.

Ludwig van Beethoven – Piano Trio No. 7 in B flat, Op. 97 *Archduke* (1810-11)

I. Allegro moderato
II. Scherzo (Allegro) and Trio
III. Andante cantabile ma però con moto
IV. Allegretto moderato – Presto

The ‘Archduke’ Trio is widely considered one of Beethoven’s greatest works—and probably the finest piano trio ever written. It takes its eminent subtitle from its dedicatee, Rudolf, the youngest son of the former Emperor, Leopold II. Rudolf was also a pupil and patron of Beethoven to whom a string of others works were dedicated, including the Fourth and Fifth Piano Concertos (Opp. 58 and 73) and the radical *Große Fuge* (Op. 133), among others. The ‘Archduke’ stands out because it typifies Beethoven’s commanding and hugely influential middle-to-late style. Rarely had such an intimate form as this played host to music of such ambition, and never to such varied rhetoric and gesture, from the hymns of the slow movement to the dances of the Scherzo, to name but two styles that characterise the work.

The opening *Allegro moderato* is a microcosm of Beethoven’s approach. Its main theme is heard first from the piano then repeated, with extensions, by the whole trio. An unusually remote shift to G major heralds an equally lyrical second subject, again on the piano. (The relationship between the home key of B flat and G, with its higher B naturals, explains the ‘buoyant’ feeling of the progression, which is something Beethoven would develop more often in his late works.) An enigmatic *pizzicato* string duet breaks out at the very point the height of development might be expected. The customary recapitulation is likewise delayed, and then appears, almost modestly, in Haydnesque fashion. A more resounding sense of finality is left until the coda. The *Allegro* scherzo is another great contrast, with its witty play on the basic scale. Its complementary trio section comes round twice (another Beethovenian tendency) and oddly exceeds the scherzo in length and scope. Its *fugato*-style melody is chromatic enough not to jar with the unstable harmonies of an otherwise very different waltz figure; another coda is left to reconcile the movement’s scalic and chromatic ideas.

The *Andante cantabile* is a theme and variations. A further ‘upward’ harmonic turn sees the movement begin in D major, and a slow, hymn-like theme inspires several prolonged meditations on its structure and harmonic outline. Beethoven’s escalating use of rhythmic decoration as the variations progress is conventional enough, but after the fourth variation the theme is resurrected, first as it was presented originally then in more remote keys. Another protracted passage follows, ostensibly to form a tender, string-led coda but acting also as a bridge to the fourth and final movement, which begins without a pause. This *Allegretto moderato* finale, cast as a rondo, introduces a lively theme that subtly harks back to its preceding coda. The movement restores B flat major but teases the listener with assertive references to the dominant (E flat major), flippant episodes that toy with fragments of the theme, and a last wrench, in the *Presto* coda, to and from A major.