

## Classical Music at Kings Place

<b>Wed 9 Nov</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Choir of King's College, Cambridge Orchestra of St John's / Lubbock Mass in C minor <i>Great Mass</i>
<b>Thu 10 Nov</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> A Night at the Opera with Orchestra of St John's / Lubbock
<b>Fri-Sat 11-12 Nov</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Classical Opera Company <i>Il re pastore</i>
<b>Sun 13 Nov</b> Hall One, 11.30am	<b>Mozart Unwrapped</b> Mozart's Songs with Roger Vignoles (piano) Paula Sides (soprano) & Thomas Hobbs (tenor)
<b>Sun 13 Nov</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> London Chamber Music Society Fundraising Concert: Strings of the Royal Opera House
<b>Sun 20 Nov</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Raphael Wallfisch & John York
<b>Sun 27 Nov</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Orchestra of St John's / John Lubbock
<b>Wed 30 Nov</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Academy of St Martin in the Fields: A Little Night Music
<b>Thu 1 Dec</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Chilingirian Quartet plays Mozart
<b>Fri 2 Dec</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Mozart and the Organ Daniel Moulton, organ

## Next Sunday 13 November 2011

**Fundraising Concert**  
**Hall One 6.30pm**  
**Strings of the Royal Opera House & Friends**  
**Roger Montgomery** conductor

**JS Bach** Brandenburg Concertos, Nos 2, 3 & 4, BWV 1047-49  
**R Strauss** *Metamorphosen*  
**Strings of the Royal Opera House**

**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](mailto:neil@londonchambermusic.org.uk) / [www.londonchambermusic.org.uk](http://www.londonchambermusic.org.uk)

## ROTUNDA

Every Sunday, **Rotunda** is  
pleased to offer a great supper  
deal for the LCMS concert.

For just **£9.95**, between 4pm  
and 6.30pm you can enjoy a  
staple of British cuisine before  
the concert.

### 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 6 November 2011

### LONDON CHAMBER MUSIC SERIES

### The Barbirolli Quartet

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

## LONDON CHAMBER MUSIC SERIES

### Barbirolli Quartet

#### Hall One 6.30pm

<b>Rakhi Singh</b>	violin
<b>Katie Stillman</b>	violin
<b>Ella Brinch</b>	viola
<b>Ashok Klouda</b>	cello

## PROGRAMME

**Joseph Haydn** (1732–1809)

### String Quartet in B minor, Op. 33 No. 1 [Hob. III :37]

**Benjamin Britten** (1913–1976)

### String Quartet No. 1 in D, Op. 25

**INTERVAL** (20 minutes)

**Johannes Brahms** (1833–1897)

### String Quartet No. 1 in C minor, Op. 51 No. 1

Following their selection by the European Concert Halls Organisation (ECHO) as the UK Concert Halls' nominated 'Rising Stars' 2009, the **Barbirolli Quartet** has toured the major concert halls of Europe, and holds an international reputation for its diverse, prolific repertoire and dynamic approach to performance. Festival appearances have included the Mananan International Festival, Lincolnshire International Chamber Music Festival, September Musical Montreux Festival, Edinburgh Fringe Festival, Dartington International Summer School and Cheltenham Festival. Over the summer of 2011 they toured Verbier, Aldeburgh and Aix-en-Provence festivals, performing a new work by Francisco Coll, co-commissioned by the three organisations. The quartet has benefitted greatly from success in concert schemes such as the Countess of Munster Musical Trust Recital Scheme, the Kirckman Concert Society, the Tunnell Trust Music Club Awards Scheme and the PLG Young Artists New Year Series. Through the support of the Royal Over-Seas League they toured Singapore, New Zealand and Australia in 2009, giving concerts and adjudicating the Pettman/ROSL Arts International Scholarship. They have undertaken a Chamber Music Fellowship at the Guildhall School of Music and Drama, and a Leverhulme Chamber Music Fellowship at the Royal Academy of Music in London and have also participated in courses such as the Verbier Festival Academy, IMS Prussia Cove, Britten-Pears Young Artist Programme and the ProQuartet-CEMC Professional Training Programme. The Barbirolli Quartet has been fortunate enough to receive tuition from numerous master musicians, their major influences are Eberhard Feltz, Gábor Takács-Nagy, Erich Höbarth, András Schiff, Thomas Brandis, Alasdair Tait and the Belcea Quartet.

### Joseph Haydn – String Quartet in B minor, Op. 33 No. 1

**[Hob. III: 37]** (1781)

- I. Allegro moderato
- II. Scherzo
- III. Andante
- IV. Finale

Haydn’s early quartets were composed over three distinct periods: ten early works for Baron Fürnberg (c. late 1750s), Opp. 9, 17 and 20 (c. 1770) and Op. 33 (1781), the latter also known as the Russian Quartets on account of their performance before Grand Duke Paul (later Tsar Paul II). Op. 33 is arguably the most intimate of the collection, with fewer expressive extremes and a new sense of wit introduced, for example the famous ‘Joke’ finale of Op. 33, No. 2. Whatever the biographical theories behind this—commentators often link Haydn’s relationship with the singer Luigia Polzelli, wife of an Esterháza violinist, with his ‘happier’ approach—his more regularly phrased themes and more popular style are clear. More important, the set’s publication is seen as a landmark because it came at the start of a decade in which Mozart and others joined Haydn to cultivate the string quartet *genre*.

The first movement of the set’s opening quartet progresses from its home key (B minor) towards the relative major (D major). Typically, the upper strings lead the way, the cello providing fleeting echoes of the central motif. The development further explores the imitative potential of these same ideas before the motif returns in its original guise, signalling the recapitulation. The dominant (F sharp major) and tonic major (B major) are employed for the scherzo, featuring cross-string *bariolage* from the first violin, and its partnered trio. A rising arpeggio introduces the D major Andante, while the finale returns us, as expected, to B minor, with further triadic figures inspiring much of the highly imitative music that follows.

### Benjamin Britten – String Quartet No. 1 in D, Op. 25 (1941)

- I. Andante sostenuto – Allegro vivo
- II. Allegretto con slancio
- III. Andante calmo
- IV. Molto vivace

Britten’s First String Quartet was written during the composer’s prolific ‘American’ years (1939–42). Whether it was the growing menace of fascism in Europe that prompted him to leave Britain, or simply the urge to explore his own direction and opportunities abroad, much of Britten’s music at this time betrays his inner turmoil. The angst-ridden, nostalgic Violin Concerto (1939), for example, is as much as a response to the outbreak of war as a reflection on his union with the tenor Peter Pears, who joined Britten first in Canada then in New York. They spent the summer of 1941 in California, where Britten was commissioned there by the American patron Elizabeth Sprague Coolidge to write a string quartet. The resulting work was the first of three numbered quartets Britten would publish. (The Second Quartet followed in the 1945, the Third Quartet in 1975, a year before the composer’s death. By his early twenties Britten had also written two unnumbered quartets and several other works in the medium.)

The First Quartet begins with an entrancing *Andante sostenuto* that pits the upper strings’ intense vibrato against meandering *pizzicato* from the cello. The combative *Allegro vivo* that follows, with its athletic rhythms, is

quite different. Yet the movement’s episodic design from hereon means the strange dreaminess of the opening is never entirely forgotten. The brief second movement, marked *Allegretto con slancio*, is almost twee by comparison—though as its characteristic triplets develop, first growing then shrinking in intensity, so the movement’s stylistic debt to Shostakovich becomes clear.

Next we hear the *Andante calmo*, similarly proportioned to the opening movement but a true emotional centrepiece. Cast in an irregular 5/4 time signature, its beautiful, sinuous theme remains quiet until an outbreak of C major, stated chordally. This heralds a new cello idea, more nostalgic than before and with quasi-Baroque allusions. Its gradual resolution, in temperament and key (returning to B flat), defines the rest of the movement. The quartet’s structural pattern is completed by the *Molto vivace* finale, which, like the second movement, is short and playful (in light of what it follows). Its structure, a sonata-rondo, also has a quirky reversal of the expected keys in the exposition—the first theme heard in the dominant, the second in the tonic—before the proper order is restored when the same themes return.

### Johannes Brahms – String Quartet No. 1 in C minor,

#### Op. 51 No. 1 (publ. 1873)

- I. Allegro
- II. Romanze: Poco adagio
- III. Allegretto molto moderato e comodo – Un poco più animato
- IV. Allegro

The core of Brahms’s chamber music centres not on string quartets—he would write only three—but rather quintets and sextets; the composer allegedly claimed to have discarded twenty attempts to write a string quartet before publishing his first in 1873. The result, the Op. 51 pair of quartets, came after an eight-year hiatus in his composition of chamber music, a period marked mainly by large choral works. In fact, both quartets were begun some years earlier. The second, in A minor, is the more overtly lyrical, but the C minor quartet heard this evening reflects a new phase in Brahms’s creativity. The thematic skill of its opening movement, for example, demonstrates how well Brahms had understood Beethoven’s examples in the genre. Yet, this being a work from the middle of the Romantic era, the musical material is more restless than even Beethoven’s Late Quartets, and the movement rarely relaxes into stable key regions.

Typically, the second movement, a *Poco adagio* Romance, has a very different rhetoric, even if the same Brahmsian opposition between idyllic, elongated themes and detailed motivic work persists. (Helpfully for the listener, Arnold Schoenberg would later brand as ‘developing variation’ the process by which Brahms’s various melodic fragments—the motivic structure, as it might be described—are spun into broader melodic themes.) Rather than focus its energy on a traditional scherzo, the following *Allegretto* reveals a lightness of touch that Brahms often used for contrast in his major-key works, while the same movement’s ‘trio’ section, marked *Un poco più animato*, has the carefree grace of a waltz. The breathless *Allegro* finale restores the quartet’s sense of dynamism—and also exposes most visibly the thematic links that unified the four movements.