

Classical Music at Kings Place

Thu 12 Jan Hall One, 7pm	London A Cappella Festival 2012 Vasari Singers
Sun 15 Jan Hall One, 6.30pm	London Chamber Music Series Philippe Graffin, Henri Demarquette & Daniel Blumenthal
Thu 19 Jan Hall One, 7.30pm	Brahms Unwrapped GALA CONCERT Schubert Ensemble: Brahms and the Alto Horn Trio in E flat, Op. 40 Two Songs, Op. 91 Piano Quartet No. 1 in G minor, Op. 25
Fri 20 Jan Hall One, 7.30pm	Brahms Unwrapped Endymion: Brahms's Quintets String Quintets No. 1 in F, Op. 88 String Quintet No. 2 in G, Op. 111 Clarinet Quintet in B minor, Op. 115
Sat 21 Jan Hall One, 7.30pm	Brahms Unwrapped Mikhail Rudy plays Brahms Variations & fugue on a theme by Handel in B flat, Op. 24 Variations on a theme by Schumann in F# minor, Op. 9 3 <i>Intermezzi</i> , Op. 117 6 <i>Klavierstücke</i> , Op. 118
Sun 22 Jan Hall One, 6.30pm	London Chamber Music Series Chilingirian Quartet & Valeria Resjan (piano)
Sun 29 Jan Hall One, 6.30pm	London Chamber Music Series Trio Goya
Wed 1 Feb Hall One, 7.30pm	Great Britten! Britten and Ovid 3 Divertimenti for string quartet Six <i>Metamorphoses</i> after Ovid for solo oboe, Op. 49 <i>Phantasy</i> Quartet in F minor for oboe and string trio, Op. 2 String Quartet No. 1 in D, Op. 25
Thu 2 Feb Hall One, 7.30pm	Great Britten! Britten's Cello Suites Cello Suites – No. 1, Op. 72 No. 2, Op. 80 No. 3, Op. 87
Fri 3 Feb Hall One, 7.30pm	Great Britten! Britten and Bridge BRIDGE Three Idylls, H67 String Quartet No. 4, H188 BRITTEN Lachrymae for viola and piano, Op. 48 <i>Young Apollo</i> for piano and strings, Op. 16 Suite for violin and piano, Op. 6
Sat 4 Feb St Pancras Rm, 6pm	Great Britten! Pre-concert Talk: Birth of a Masterpiece An illustrated talk with composer David Matthews and Dante Quartet
Sat 4 Feb Hall One, 7.30pm	Great Britten! Britten and Purcell PURCELL <i>Chacony</i> in G minor (arr. Britten) <i>Fantasia</i> <i>upon one note</i> BRITTEN String Quartet No. 2 in C, Op. 36 String Quartet No. 3, Op. 93 <i>La Serenissima</i>

Next Concert

15 January 2012

Hall One 6.30pm
Philippe Graffin (violin), Henri Demarquette (cello)
& Daniel Blumenthal (piano)

Grieg Andante con moto in C minor for piano trio Op. posth
Peter Fribbins *Dances and Laments* for violin & cello (UK première)
Ravel Piano Trio
Schubert Piano Trio in E flat, D929

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

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

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
taking your seat and enjoying

Please remember to order your Interval drinks
prior to the concert, at the Concert Bar located
in the Music Foyer.

Sunday 8 January 2012

LONDON CHAMBER MUSIC SERIES

Sacconi Quartet

10th Anniversary Concert

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

LONDON CHAMBER MUSIC SERIES

Sacconi Quartet – 10th Anniversary Concert

Hall One 6.30pm

Ben Hancox violin
Hannah Dawson violin
Robin Ashwell viola
Cara Berridge cello

PROGRAMME

Joseph Haydn (1732–1809)

String Quartet in G, Op. 77 No. 1 [Hob 111:81] *Lobkowitz*

Béla Bartók (1881–1945)

String Quartet No. 3

INTERVAL (20 mins)

Franz Schubert (1797–1828)

String Quartet in D minor, D810 *Death and the Maiden*

Since its formation at the Royal College of Music (RCM) in 2001, the **Sacconi Quartet** has established a secure and substantial reputation. Its four founder members demonstrate a shared passion for string quartet repertoire. Over the past decade they have enjoyed a highly successful international career, performing regularly throughout Europe, at London’s major venues, in recordings and radio broadcasts. The Sacconi is Quartet in Association at the RCM and Quartet in Residence at the Bristol Old Vic Theatre.

In 2008, the Quartet held the inaugural Sacconi Chamber Music Festival in Folkestone, Kent. Now in its fifth year, the Festival is an established event in the cultural calendar and is expanding year on year with challenging programming and exciting collaborations. Highlights of the current season have so far included a tour to Germany and the completion of their second major project at Kings Place in September, performing the great Piano Quintets over two years with pianist Simon Crawford-Phillips. Tonight is the Sacconi’s 10th Anniversary Celebratory Concert. Recently the Quartet made its debut at the Cheltenham Festival, the Queen Elizabeth Hall, London, and the Queen’s Hall, Edinburgh and also returned to Wigmore Hall. To date the Quartet has given 15 World and three British premières and performed as the solo string quartet on Paul McCartney’s new song *Come Home*.

The Sacconis have been mentored by eminent musicians including Levon Chilingirian, Gabor Takács-Nagy and Christopher Rowland and have been joined on stage by Raphael Wallfisch, Vladimir Ashkenazy, Ian Brown, and Martin Roscoe amongst others. Firm believers in the importance of bringing chamber music to the next generation, the Quartet dedicates much passion, time and energy to education work. It regularly leads workshops and gives schools and family concerts as part of the Sacconi Chamber Music Festival outreach programme and the Cavatina Chamber Music Trust.

The Sacconi Quartet has its own highly successful record label, Sacconi Records, which is expanding by one or two releases each year. In 2011 a disc of Czech quartets was released to widespread critical acclaim.

The name Sacconi comes from the outstanding 20th-century Italian luthier and restorer, Simone Sacconi. Ben Hancox plays an 18th-century Italian violin on loan from an anonymous donor, Hannah Dawson’s violin is Italian from 1750. Robin Ashwell plays a large Sacconi viola made in New York in 1934 and Cara Berridge a Nicholas Gagliano cello from 1781, both generously on loan to them. Cara wishes to thank the Royal Society of Musicians, a charity which helps musicians in need, for the use of the cello.

Joseph Haydn – String Quartet in G, Op. 77 No. 1

[Hob. III: 81] Lobkowitz (1799)

I. Allegro moderato
II. Adagio
III. Menuetto: Presto
IV. Finale: Presto

If the six quartets Mozart dedicated to Haydn in 1782-85 exhibited all the elements of Classical quartet style as it has since been understood, then their reciprocal influence on Haydn’s late quartets is no less important. The more serious tone of Haydn’s earlier quartets, broadly speaking, was reconciled later on with a more popular touch. He retained a technical interest in equal-voice textures and upheld the cyclic integration of his quartets—that is, with cross-references between movements. Yet his counterpoint became more extended, his writing more soloistic and harmonically varied. Haydn was perhaps less subtle in style but at the same time his music set new standards. The minuet (as in Op. 77, No. 1) would almost always appear as the third movement, for example, while the slow movements, in ternary, variation or double variation form, became more innovatively structured and melodious.

Given this picture of success, it is doubly curious that Haydn failed to fulfil Prince Lobkowitz’s commission for what became his Op. 77 quartets. Besides its pair of works, four others were supposed to have been written. The succession of a new generation of composers, led by Haydn’s erstwhile pupil Beethoven, may explain why. Haydn’s last complete *set* of quartets, Op. 76, was completed by 1797, yet Op. 77 surfaced belatedly in 1802. Meanwhile, Beethoven’s seminal Op. 18 set of quartets, also commissioned by Prince Lobkowitz, had been published a year earlier. The G-major quartet from the Op. 77 pair begins vibrantly, with its monorhythmic crotchet accompaniment of the first subject. This textural clarity persists as the second violin announces another theme, buoyed by triplets from the viola—a rhythm that characterises the rest of the exposition and recurs in the development and, of course, the recapitulation. The *Adagio* is in the flattened submediant (E flat major), though the opening motif toys with its relationship to its relative minor (C minor). There is less harmonic ambiguity after it, when various transformations of this defining motif are spread across the texture. The gypsy rhetoric of the minuet, the third movement, is dispelled to an extent by its *Presto* tempo; a contrasting trio returns us to E flat major. The finale, also marked *Presto*, is another movement in which Haydn’s ingenious use of a few introductory notes—from which both themes are derived—propels the music.

Béla Bartók – String Quartet No. 3 (1927)

Prima parte: Moderato – attacca
Seconda parte: Allegro – attacca
Ricapitolazione della prima parte: Moderato – Coda: Allegro molto

Bartók’s immense achievement in the Third String Quartet was to reconcile his two greatest musical passions: folk idioms and a post-Beethovenian take on drama and counterpoint. The traditional four movements are recast as a seamlessly unfolding whole, although there are two main parts and these subdivide into four sections: Moderato – Allegro – Moderato – Coda. As the titular *Ricapitolazione* (‘Recapitulation’) suggests, Bartók follows the principle of sonata form, albeit through a conspicuously twentieth-century prism. Indeed, the innovations on the surface of the music—especially in string sonority and formal/rhythmic compression—are so bold that this semi-conventional structure can be difficult to follow: Theodor W. Adorno (1929) condensed both perspectives when he wrote that ‘what is decisive is the *formative power* of the work; the iron concentration, the wholly original tectonics.’

The new colouristic approach to quartet writing is manifested in the startling array of effects that Bartók employs: *glissando* (sliding pitch), *pizzicato*, *col legno* (using the wood of the bow), *sul tasto* (playing over the fingerboard), *ponticello* (playing close to the instrument’s bridge), *martellato* (‘marked’ bowing), muted passages, exaggerated vibrato, strumming, and combinations thereof. The *Prima parte* presents the two contrasting principal themes before its abrasive climax and codetta. The *Seconda parte* is introduced by a *pizzicato* idea, triggering a turbulent thematic development which bristles with these string ‘effects’. The restrained recapitulation offers some relief, reprising the main ideas, but is overtaken by a breathless coda.

Franz Schubert – String Quartet in D minor, D810

Death and the Maiden (1824)

I. Allegro
II. Andante con moto
III. Scherzo: (Allegro molto)
IV. Presto

The influences of Haydn, Mozart and Beethoven understandably took the young Schubert some time to reconcile in his own works and this was especially true of his string quartets. Schubert’s circumstances encouraged him to turn to the medium while still a teenager: his own first instrument was the violin and, helpfully, members of his family played the viola and cello. After an 1811 quartet in mixed keys (D18) came seven more assured quartets over the next three years. Three more were written between 1814 and 1816, although it must be said that this period tends to be remembered for, and judged unkindly against, Schubert’s prolific composition of songs. Four years passed before Schubert scored his *Quartettsatz*, D703, blazing a trail for the three remarkable quartets of his final years: the Quartet in A minor, D804, the ‘Death and the Maiden’ (Quartet in D minor, D810), and the Quartet in G major, D887, which, seminally, coincided with Beethoven’s own final quartet, Op. 135.

Schubert’s famous ‘Death and the Maiden’ quartet is so called because its celebrated second movement uses the introductory theme of one of his songs by the same name (D. 531), composed seven years earlier. After its opening motivic calling card, the opening *Allegro* movement as a whole proves to be epic in scope; it has a quasi-orchestral reach in terms of structure, intensity and texture. Harmonically driven, the G-minor slow movement takes its theme through five variations. The dotted-rhythmed scherzo begins in a cheerier style and any foreboding traces are cast aside by its companion trio. The finale is in sonata-rondo form and opens with a charismatic *saltarello* (a rapid Italian dance, usually in triple metre with jumping movements), followed by an emphatic second subject.