

## Classical Music at Kings Place

<b>Wed 12 Oct</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Choir of King's College, Cambridge – 2 Missa brevis, Divertimento, etc
<b>Thu 13 Oct</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Mozart String Quartets & Quintets – 6 incl. the <i>Hoffmeister</i> and the <i>Prussian</i> quartets Chilingirian Quartet
<b>Fri 14 Oct</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Academy of St Martin in the Fields The <i>Prague</i> Symphony
<b>Sat 15 Oct</b> Hall One, 7.30pm	<b>Mozart Unwrapped</b> Imogen Cooper with Nicholas Daniel
<b>Sun 16 Oct</b> Hall One, 11.30am	<b>Mozart Unwrapped</b> Schubert: Mozart and the Glass Harmonica
<b>Sun 16 Oct</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Frith Piano Quartet
<b>Thu 20 Oct</b> Hall One, 7.30pm	<b>London Sinfonietta</b> Sonic Explorations 2: Europe
<b>Fri 21 Oct</b> Hall One, 7.30pm	<b>London Sinfonietta</b> Sonic Explorations 2: South America & Britain
<b>Sun 23 Oct</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Allegrì Quartet: The Complete Beethoven Quartets – 4
<b>Thu 27 Oct</b> Hall One, 7.30pm	<b>London Guitar Festival in the Fall</b> Spanish Night with Margarita Escarpa & Ricardo Gallén
<b>Sun 30 Oct</b> Hall One, 6.30pm	<b>London Chamber Music Series</b> Rosamunde Trio

## Next Sunday 16 October 2011

**Hall One 6.30pm**  
**Frith Piano Quartet**

**Mozart** Piano Quartet No. 1 in G minor, K478  
**Lekeu (compl.D'Indy)** Piano Quartet in B minor  
**Mark-Anthony Turnage** *Three for Two* (London première)  
**Dvořák** Piano Quartet No. 2 in E flat, Op. 87

**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  
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**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

This week's dish:  
**Beef, tomato and olive stew**

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

## Sunday 9 October 2011

### LONDON CHAMBER MUSIC SERIES

#### Gémeaux Quartet

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

## LONDON CHAMBER MUSIC SERIES

### Gémeaux Quartet

#### Hall One 6.30pm

<b>Yu Zhuang</b>	violin
<b>Manuel Oswald</b>	violin
<b>Sylvia Zucker</b>	viola
<b>Matthijs Broersma</b>	cello

#### PROGRAMME

**Joseph Haydn** <sup>(1732-1809)</sup>

#### String Quartet in G minor, Op. 20 No. 3 [Hob III:33]

**Igor Stravinsky** <sup>(1882-1971)</sup>

#### Three Pieces for string quartet

**INTERVAL** (20 minutes)

**Maurice Ravel** <sup>(1875-1937)</sup>

#### String Quartet in F

The **Gémeaux Quartet** was formed in 2003 at the Music Academy in Basle. The four young musicians came together because of their passion for the string quartet repertoire and for four years received guidance from Walter Levin (LaSalle Quartet) and Sebastian Hamann (formerly of the Amati Quartet, professor at the Academy of Music in Lucerne).

The Quartet has won many prizes and has been honoured with the Swiss Ambassador’s Award in London, which resulted in a tour of England, Scotland and Wales. It has a busy concert schedule and, in addition to performances at the Opera Bastille, Paris, the Tonhalle, Zurich and Wigmore Hall, London, the Gémeaux Quartet is a guest at well-known festivals such as the Lucerne Festival and the Schubert Festival in Schwarzenberg.

The Basle based Quartet has received national and international attention. With its forceful, audacious interpretations, the young ensemble reveals the inner secrets of the music and conquers the hearts of the audience.

Amongst the chamber music partners of the Gemeaux Quartet are the Auryn and Zemlinsky Quartets and it also gets fresh momentum from renowned artists such as the Artemis Quartet and Isabel Charisius of the Alban Berg Quartet.

The Quartet regularly performs on radio and television including Swiss Radio, Radio Berlin Brandenburg and Bavarian Radio. A recording of the two string quartets and string trio by Pierre-Dominique Ponelle was due to be released in 2010.

## Joseph Haydn – String Quartet in G minor, Op. 20, No. 3

**[Hob. III: 33]** <sup>(1772)</sup>

- I. Allegro con spirito
- II. Menuetto: Allegretto
- III. Poco adagio
- IV. Finale: Allegro molto

Various composers cultivated the string quartet in the mid-18th century, but Joseph Haydn did most to define it as an independent musical genre. His first quartets were composed over three distinct periods: ten early works for Baron Fürnberg (c. late 1750s), Opp. 9, 17 and 20 (c. 1769–72), and Op. 33 (1781). Their cumulative effect was to expand the quartet’s dimensions drastically, while refining the ‘sonata’ style (as it was known, as distinct from the ‘theatrical’ or ‘orchestral’ styles). As such, Haydn set forth a recognisable quartet aesthetic in terms of its resourcefulness and technique: the string quartet came of age. The c. 1770 group to which this evening’s work belongs, for example, established a four-movement form that would soon become familiar: two fast movements framing a slow movement and a minuet, though not yet always in this order. It is no coincidence that the same group is also an important example of Haydn’s *Sturm und Drang* manner, a phrase conventionally translated as ‘storm and stress’. This late 18th-century movement towards greater emotional expression in the arts is represented most famously in music by Haydn’s vocabulary of syncopations, leaps and articulated passages—in much the same way as in slightly earlier musical depictions of furies in Viennese stage works. New dramatic contrasts of key, texture, dynamics and range also became common: four of the Opp. 9, 17 and 20 quartets are in minor keys while, unusually, three of the six quartets that make up the Op. 20 set have fugal finales.

Haydn’s greater emotional range and mature Viennese style are evident virtually throughout this G-minor quartet, the third of the ‘Sun’ quartets (nicknamed on account of the rising sun emblem that featured on the early editions). The contrast between its movements is equally unprecedented: the eccentric *Allegro con spirito* has an irregularly phrased principal theme and entrusts it to the first violin and viola at the octave; its recapitulation, suddenly seizing upon the violin’s recitative, is no less odd. Unstable phrasing persists (now through five-bar passages) in the bleak *Allegretto* minuet that follows, giving way in turn to a free-flowing E-flat major trio. By far the longest movement, the *Poco adagio* is cast in sonata form yet obsesses over its principal theme in a fantasy-like manner, giving it in a new, colourful context each time it appears. As a spirited rondo, the finale is more straightforward, despite the sudden petering out of its coda. Such inventiveness of form, resources and texture encapsulates Haydn’s new string quartet style.

## Igor Stravinsky – Three Pieces for String Quartet <sup>(1914)</sup>

- I. –
- II. –
- III. –

The 1910s was a time of dramatic musical change. The modern methods of the likes of Debussy, Schoenberg and Stravinsky were distinct but together they succeeded the late 19th-century masters, such as Brahms and Wagner. Looking back, the early part of the decade appears especially significant since it gave rise to a cluster of seminal works: *Jeux* (1912-13), *Pierrot lunaire*

(1912) and *The Rite of Spring* (1913), to take the aforesaid composers in turn. Attention concentrated on Stravinsky the most around this time—the riot that greeted the premiere of *The Rite* at the Théâtre des Champs-Élysées remains the stuff of legend. Its unpredictable approach to melody, harmony and, in particular, rhythm shocked many, and it was from this ballet that the *Three Pieces for String Quartet* grew.

Heard this evening, the enigmatic latter work was written for the Flonzaley Quartet, a group of Swiss musicians. Although the movements were published without titles, Stravinsky named them ‘Danse (Con moto)’, ‘Excentrique (Moderato)’ and ‘Cantique (Largo)’ when he merged the *Three Pieces* with his *Étude pour pianola* (1921) to produce the orchestral *Quatre études* (1928). Whether or not these headers were in Stravinsky’s mind when he wrote the *Three Pieces*, they reflect their contrast of popular and quasi-liturgical styles well. Just a minute long, the pithy first movement confines its melody to four notes (ranging just a fourth) in the same ‘cellular’ manner as *The Rite*. Still brief, the second movement is double the length of the first, its eccentric rhythms said to have been inspired by Harry Relph, a music hall comedian whom Stravinsky saw perform as the clown Little Tich. Bare but powerful, the final movement is more substantial; its atonal strains and homophonic texture persist to the end.

## Maurice Ravel – String Quartet in F <sup>(1903)</sup>

- I. Allegro moderato. Très doux
- II. Assez vif – Scherzo: Très rythmé
- III. Très lent
- IV. Vif et agité

Dedicated to his teacher Gabriel Fauré, Ravel’s only string quartet caused quite a stir within French music in the first decade of the twentieth century. His piece invited comparisons with the distinctive style of his compatriot Claude Debussy—especially his 1893 string quartet—and the influence is obvious enough in places. What riled Debussy were suggestions that the younger composer had influenced *him*. Ironically, the opening movement (*Allegro moderato. Très doux*) of Ravel’s quartet shows the influence of Fauré more than it does of Debussy, with a longing melody and nostalgic sensibility of which Ravel’s teacher was a master. The first violin and viola subsequently introduce an equally expressive second theme. The second movement (which may be recognisable from the BBC adaptation of *The Camomile Lawn*) is a scherzo full of rhythmic and articulative play. It is here that the cyclic—that is, cross-referencing—links between the movements first surface. The third movement, marked *Très lent*, reprises the wistful mood of the first but does so within a much slower-paced structure, with melodies dovetailing across the quartet. Its tonal uncertainty also points to the final movement, *Vif et agité*, in which probing rhythms and cyclic references are again developed. By wrenching us back to F major, Ravel’s closing bars provide an entertaining harmonic resolution.