

Classical Music at Kings Place

- Wed 14 Dec**
Hall One, 7pm
Charity Concert
The Mayor of London's Fund for Young Musicians – Gala Concert
- Sun 18 Dec**
Hall One, 6.30pm
London Chamber Music Series
Turner Ensemble with Robert Anthony Gardiner (tenor)
- Mon 19 Dec**
Hall One, 7pm
Hall One, 8.30pm
repeat performance
Mozart Unwrapped
Mozart's Requiem: Choir of King's College
Aurora Orchestra / Stephen Cleobury
- Tue 20 Dec**
Hall One, 7.30pm
Christmas at Kings Place
Ceremony of Carols
Ivor Setterfield conducts the New London Singers
- Wed 21 Dec**
Hall One, 7.30pm
Christmas at Kings Place
The Year's Midnight with Fretwork and Tom Courtenay
- Thu 22 Dec**
Hall One, 7.30pm
Christmas at Kings Place
Handel's *Messiah*
with Orchestra of St John's
- Fri 23 Dec**
Hall One, 7.30pm
Christmas at Kings Place
English Christmas Music
with Orchestra of St John's
- Sat 31 Dec**
Hall One, 6pm
Sun 1 Jan
Hall One, 1pm
repeat performance
New Year at Kings Place
Orchestra of the Age of Enlightenment
plays Vivaldi's *Four Seasons*
- Thu 5 Jan**
Hall One, 7.30pm
English String Music
From Elgar to Tippett
with Orchestra of St John's
- Fri 6 Jan**
Hall One, 7.30pm
English String Music
From Bridge to Vaughan Williams
with Orchestra of St John's

Next Sunday 18 December 2011

Hall One 6.30pm
Turner Ensemble with Robert Anthony Gardiner (tenor)

Vaughan Williams On Wenlock Edge (after Housman)
for tenor, string quartet and piano
Dvořák Terzetto in C for two violins and viola, Op. 74
Brahms Piano Quintet in F minor, Op. 34

**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 11 December 2011

LONDON CHAMBER MUSIC SERIES

**Waley-Cohen, Rosefield,
Crawford-Phillips Trio Trio**

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

LONDON CHAMBER MUSIC SERIES

Waley-Cohen, Rosefield, Crawford-Phillips Trio

Hall One 6.30pm

Tamsin Waley-Cohen	violin
Gemma Rosefield	cello
Simon Crawford-Phillips	piano

PROGRAMME

Leoš Janáček (1854–1928)

Sonata for violin and piano

James Francis Brown (b. 1969)

Prospero’s Isle for cello and piano

Ludwig van Beethoven (1770–1827)

Piano Trio in D, Op. 70 No. 1 ***Ghost***

INTERVAL (20 minutes)

Antonin Dvořák (1841–1904)

Piano Trio in F minor, Op. 65

Tamsin Waley-Cohen

Tamsin Waley-Cohen became a Foundation Scholar at the RCM where she won all available awards including the concerto competition twice and was their String Player of the Year. She began her 2010 season with a violin recital at the Southbank Centre, opening the Park Lane Group series to high critical acclaim. She performs as a soloist with orchestras including the RPO, OSJ and London Chamber Orchestra and has played at venues across the UK and Europe including Cadogan Hall, Symphony Hall Birmingham, Barbican and the Liszt Academy Hall Budapest. In demand as a recitalist she regularly plays with cellist Gemma Rosefield and has premiered works by Torsten Rasch and Richard Causton. As an avid chamber musician she formed the Honeymead Ensemble. This season will see performances at Wigmore Hall and Kings Place, concertos with the RPO and Brighton Philharmonic as well as concerto and chamber music concerts in the US, Switzerland, Austria, Italy and Holland. She will also première a new work for violin and string orchestra by Huw Watkins. Since early 2007 she has played the 1721 ex-Fenyves Stradivarius violin.

Gemma Rosefield made her concerto debut at the age of 16, when she won first prize in the European Music for Youth Competition in Oslo. She studied at the RAM where she gained the Vice-Principal’s Special Prize and at the RNCM where she won the coveted Gold Medal. The prestigious Pierre Fournier Award at Wigmore Hall in 2007 is another of her many awards and prizes. Gemma has participated in masterclasses and performed with eminent musicians including Stephen Isserlis, Yo Yo Ma, György Pauk, and Stephen Kovacevich with whom she played at Dartington. She has a deep interest in contemporary music and works have been written for her by David Matthews, Cecilia McDowall, James Francis Brown amongst others. Gemma has made her solo debut at the Concertgebouw, Amsterdam and has appeared at Wigmore Hall in the Jacqueline du Pré Memorial Concerts. She has appeared on Radio 3 and on live television in Mexico with Morgan Szymanski, her cello/guitar partner, and Machaca, their Latin American group. Future plans include solo recitals and concertos and festivals at venues throughout the UK and Europe.

Simon Crawford-Phillips is developing an unusually diverse career as a soloist, chamber musician, song accompanist and most recently as a conductor. His passion for all kinds of music has resulted in several notable partnerships. Simon is a founding member of the Kungsbacka Trio which has given recitals at major concert halls in Europe and the UK including the Mozarteum, Salzburg, Concertgebouw, Amsterdam and the Wigmore Hall, together with a debut performance at Carnegie Hall, NYC. Simon has built a varied career, working with instrumentalists and singers, including Emma Bell, Emily Benyon, Alice Coote, Natalie Clein, Janine Jansen, the Leopold String Trio and Yggdrasil String Quartet. He also appears regularly as a guest artist with the Nash Ensemble.

Solo projects have included a series of concertos with the Academy of St Martin in the Fields at the Barbican, BBC Scottish Orchestra, English Chamber Orchestra on Radio 3 and the Hallé Orchestra and appearances at Wigmore Hall, City of London, Chester and Gregynog Festivals. Simon has recorded extensively for BBC Radio 3 and for Harmonia Mundi, Naxos, Deux-Elles and Spex.

INTERVAL (20 minutes)

Leoš Janáček – Sonata for violin and piano (1914–21)

I. Con moto

II. Balada

III. Allegretto

IV. Adagio

Janáček’s hallmark as a composer was his fusion of national folk music—specifically the dances, language and songs of his beloved Moravia—with more modern styles of writing. Likewise, his greatest success was *Jenůfka*, the ‘national’ opera he started in 1896 and completed six years later. His interests were not superficial; he wrote music against the backdrop of years of folkloristic research. Unsurprisingly, his compatriots Antonín Dvořák and Bedřich Smetana were also influences, although Janáček’s earliest works were modelled more clearly on those of Johannes Brahms and Robert Schumann. Janáček’s other celebrated works include the symphonic poem *Sinfonietta* (1926) and *Taras Bulba* (1918), an orchestral rhapsody. The A flat (G sharp) minor Violin Sonata was written over the course of seven years and underwent various revisions before its completion in 1921. The resulting work garnered much interest at the 1922 ISCM Festival, after its premiere in Brno. An unaccompanied, improvisatory passage opens the work and the first movement follows a modified sonata form thereafter, with only one theme to speak of, but with a repeated exposition. The *Balada* (Nocturne) follows a typical path of developing variation; the *Allegretto* has a clearer, tripartite structure, characterised by its contrast of a modal song with a harmonically more remote middle section. The closing *Adagio* recalls the opening movement by presenting just one fully-fledged theme, with only a terse suggestion of a second. Listen out for the recapitulation, in which the opening chorale theme is given to the violin with *tremolo* accompaniment in the piano: Russian armies on the prowl, said the composer.

James Francis Brown

James Francis Brown – Prospero’s Isle for cello and piano (2006)

James Francis Brown’s music has been described as combining ‘head and heart in equal measure’. Born in 1969, he has achieved that rare feat of finding a distinctive voice while deftly side-stepping the dogma sometimes associated with contemporary music. In 2003, Brown was awarded a five-year NESTA Fellowship, enabling him to devote his energies to composing full time. While completing a number of major works at this time, he had the opportunity to experiment with genres he hadn’t hitherto explored, including an award-winning film score and a reconstruction of a Wagner rarity for the ROH. Brown is now a familiar presence in British concert halls and his music is increasingly performed by some of today’s most exciting international musicians: Steven Isserlis, Jack Liebeck, Gemma Rosefield, George Vass, Martyn Brabbins, Anthony Hewitt, Sarah-Jane Bradley, Christopher Warren-Green and orchestras such as the Philharmonia, English Chamber, London Chamber and BBC Scottish Symphony, to name a few. Acclaimed recordings of his works are available on the Metronome and Guild labels and he is published by Music Haven. More information can be found at *www.jamesfrancisbrown.com*.

Of *Prospero’s Isle* the composer writes: “Many composers have fallen under the spell of Shakespeare’s *The Tempest* and I am sure this will long continue to be the case. The mysterious power of music is referred to throughout the play – indeed, music is a tangible representation of Prospero’s spells and charms. However, it was not exclusively the magical aspects of the play that attracted me, for *The Tempest* is also a study of power and mastery over people, events, even the very elements of nature. It is tempting as a composer to see parallels with the organisation and control over the elusive substance of music. *Prospero’s Isle* is a single-movement work divided into four distinct sections whose tempi are slow– fast–slow–fast. Thematic elements are shared and transformed throughout the sections. The characters of Prospero, Miranda and Ariel are alluded to but in terms of their qualities rather than any narrative description. The work is dedicated to Gemma Rosefield.”

Ludwig van Beethoven – Piano Trio in D, Op. 70, No. 1 ***Ghost*** (1808)

II. Allegro vivace e con brio

II. Largo assai ed espressivo

III. Presto

The concert’s Shakespearean theme continues with Beethoven’s famous *Ghost* trio. The trio is one of those special works that represents Beethoven’s middle-period style excellently. It was written in 1808, an eventful year in the life of the composer. He spent the summer in Heiligenstadt, on the outskirts of Vienna, writing one of his most ambitious works to date, the Sixth Symphony. He followed it with two Op. 70 piano trios, both dedicated to Countess Marie von Erdödy, with whom he had recently stayed. In his Op. 1 trios Beethoven gave more prominence to the strings than, say, Haydn or Mozart had in their keyboard-led trios. Op. 70 evolved the medium again, putting the parts on an equal footing and allowing greater textural variety and interplay as a consequence. The first work of Beethoven’s pair is the D major ‘Ghost’ trio (*Geistertrio*), so called for disputable reasons: the eerie atmosphere of the slow movement is often cited, while the composer is known to have been working at the time on an opera based on *Macbeth*, sketches for which may have influenced the same movement. The opening *Allegro vivace* begins in a more strident fashion, the instruments locked in unison on a brief motif that reappears at the start of the central development. Typical of Beethoven’s early Romantic style, abrupt changes in dynamics and texture recur throughout the movement. The centrepiece *Largo assai ed espressivo* shifts to D minor and is characterised by its ghostly piano part and suspenseful impulse. Chromatic harmonies and vivid articulation give the movement an almost impressionistic feel. The air of gloom and tension is broken by the *Presto*, a perfunctory if graceful conclusion to an otherwise extraordinary work.

Antonín Dvořák – Piano Trio in F minor, Op. 65 (1883)

I. Allegro ma non troppo

II. Allegro grazioso

III. Poco adagio

IV. Finale: Allegro con brio

Traditionally, the late 1870s and early 1880s are seen as a transitional phase in Dvořák’s creative life, marked by the structural balance of such works as the String Quartet No. 7, a growing proclivity for developing variation, influenced by Brahms, and ever clearer references to folk music. It is no coincidence, either, that Dvořák found greater critical and commercial success around this time: in 1874 he was awarded a stipend from the Ministry of Education in Vienna, whose advisers included Brahms and the aesthetician Eduard Hanslick; and its renewal in 1877 established an important connection with Brahms’s publisher, Simrock. Indeed, the popularity of Dvořák’s colourful ‘Slavonic’ works during the same decade—especially the *Slavonic Dances* but also the *Moravian Duets*, the *Slavonic Rhapsodies*, among others—prompted Simrock to demand works of a similar ilk. This connection with Brahms comes to mind listening to Op. 65, the third of Dvořák’s four surviving piano trios—two others are lost, possibly destroyed by the composer.

Its seriousness also owes much to circumstance, for it was written shortly after the death of Dvořák’s mother. The opening *Allegro ma non troppo* sees the strings share the first theme, which is echoed by the piano. Harmonically, the relationship between the ‘home’ key (F minor) and D flat major (or its minor-mode correspondent, C sharp minor) is an important feature of the trio. Announced by the cello, the second theme duly begins in D flat. The music’s sonata form—exposition, development, recapitulation—unfolds as expected from here, save for a concluding *Poco più mosso*, quasi vivace appended to the movement. The *Allegro grazioso* begins in C sharp minor. Its folk-tinged scherzo gives ways to a contrasting D flat major trio. The poignant third movement, marked *Poco adagio*, has a similar Brahmsian shift in outlook: the heavy-hearted opening, led by the cello, soon lightens in mood to usher in a gentler, more lyrical melody from the violin. These ideas compete towards the end of the movement, the first theme now modified and heard in a major key. The *Allegro con brio* is cast as a Czech *furiant*. C sharp minor again recurs, now as a tranquil alternative to Dvořák’s introductory material. The rest of the finale is characterised by such contrasting episodes, the last of which resolves to a major key to bring the trio to an emphatic close.