

Classical Music at Kings Place

- Sun 20 Nov**
Hall One, 6.30pm
London Chamber Music Series
Raphael Wallfisch & John York
- Sun 27 Nov**
Hall One, 6.30pm
London Chamber Music Series
Orchestra of St John's / John Lubbock
- Wed 30 Nov**
Hall One, 7.30pm
Mozart Unwrapped
Academy of St Martin in the Fields:
A Little Night Music
- Thu 1 Dec**
Hall One, 7.30pm
Mozart Unwrapped
Chilingirian Quartet plays Mozart
- Fri 2 Dec**
Hall One, 7.30pm
Mozart Unwrapped
Mozart and the Organ
Daniel Moulton, organ
- Sat 3 Dec**
Hall One, 7.30pm
Mozart Unwrapped
Imogen Cooper (piano) and the
Academy of St Martin in the Fields
- Sun 4 Dec**
Hall One, 6.30pm
London Chamber Music Series
Allegri Quartet:
The complete Beethoven Quartets
- Sun 11 Dec**
Hall One, 7.30pm
London Chamber Music Series
Waley-Cohen, Rosefield and
Crawford-Phillips Trio
- 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)

Next Sunday 20 November 2011

Raphael Wallfisch (cello) & **John York** (piano)
Hall One 6.30pm

Saint-Saëns Cello Concerto No. 1 in C minor, Op. 32
Dohnányi Sonata for cello and piano in B flat minor, Op. 8
Liszt (arr. Jules de Swert) *Six Consolations*
Grieg Sonata for cello and piano in A minor, Op. 36

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

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 13 November 2011

LONDON CHAMBER MUSIC SERIES

LCMS Fundraising Concert

Strings of the Royal Opera House & Friends
Roger Montgomery conductor

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

LCMS Fundraising Concert

Strings of the Royal Opera House & Friends

Roger Montgomery conductor

Hall One 6.30 pm

Violins

Jan Schmolck
Ania Safonova
Marion McGowan
Stephen Dudley
John Montague
Kathryn Spencer
Ailsa Hunter
Kathy Wilson
Judy Mayhew
Elisabeth McConkey
Jessica O’Leary

Violas

Chris Goldschneider
Angela Bonetti
Stephen Wright
Emma Sheppard
Alex Koustas

Cellos

Georg Ives
David Jones
Mary Mundy
Naomi Williams
Sue Dorie

Basses

Keith Hartley
Clare Tyack
Melissa Favell-Wright

Harpsichord

(for all Brandenbergs)

Richard Hetherington

PROGRAMME

Johann Sebastian Bach (1685–1750)

Brandenberg Concerto No. 2 in F, BWV 1047

Julia Girdwood oboe **Margaret Campbell** flute

Jan Schmolck violin **Paul Archibald** trumpet

Brandenberg Concerto No. 3 in G, BWV 1048

Brandenberg Concerto No. 4 in G, BWV 1049

Sarah Brookes flute **Margaret Campbell** flute

Ania Safonova violin

INTERVAL (20 minutes)

Richard Strauss (1864–1949)

Metamorphosen for 23 solo strings

Introductory Note on JS Bach’s Brandenburg Concertos (c. 1711–20)

JS Bach’s celebrated ‘Brandenburgs’ are six *concerti grossi* scored for various combinations of instruments. Their dedication to Christian Ludwig, Margrave of Brandenburg-Schwedt accounts for their title, even though it would appear the concertos were never played for him. Moreover, only three of the six works—Nos. 2, 4 and 5—are scored for contrasting groups and textured as such, as in the traditional style of their genre. (Bach’s own description of them as *concerts avec plusieurs* [several] instruments also connotes their partial move away from the *concerto grosso*.) Presented to the margrave in 1721, the set was probably written over the course of the previous decade. We can only speculate that they were composed for the court orchestra at Köthen, where Bach spent six years (1717–23) and where his engagement at the Pietist court of Prince Leopold freed him to concentrate on instrumental music, there being no call for his ornate church music. From there Bach relocated to Leipzig, where he remained until his death in 1750.

J.S. Bach – Brandenburg Concerto No. 2 in F, BWV1047

I. [Allegro]

II. Andante

III. Allegro assai

A true concerto grosso, the Second Brandenburg Concerto pits a soloistic concertino group (trumpet, flute or recorder, oboe and violin) against the *ripieno* strings and a harpsichord *continuo*. The trumpet part stands out in the first movement, more than compensating for its absence from the *Andante*; its valve-less construction at the time prevented it from playing in more than one key. It is also the most famous example of *clarino* writing, that is, a melodic trumpet part written in its upper register, a skill lost from the mid 18th century and revived only through the rise of ‘authentic’ period performance in the early-to-mid twentieth century. The trumpet makes a blazing return to introduce the *Allegro assai* before the other soloists—oboe, violin, then flute or recorder—re-enter the fray in turn.

JS Bach – Brandenburg Concerto No. 3 in G, BWV1048

I. [Allegro]

II. Adagio – Allegro

The Third Brandenburg Concerto in G major is the odd one out of those heard this evening, being scored for three groups of strings (each comprising a violin, viola and cello) with *continuo*. Officially, it also has just two movements: the first movement was reworked in 1729 as the cantata ‘Ich liebe den Höchsten von ganzem Gemüte’, BWV174; the second movement is in binary form. That said, the two-chord *Adagio* in between these movements—technically an open-ended Phrygian cadence—might well have been embellished at great length through improvisation in Bach’s time. Given the uncertainty, traditions have grown around this apparent lacuna: some performers omit the cadence altogether, while others even insert movements from other works by Bach. Whatever the solution, before and after it we find a pair of movements in *ritornello* form, in which the opening theme, played by all (*tutti*), recurs in different keys before ending in the original key. In both movements the treatment of the strings switches between *concertino* soloism and *ripieno* accompaniment.

JS Bach – Brandenburg Concerto No. 4 in G, BWV1049

I. Allegro

II. Andante

III. Presto

With its paired recorders and solo violin, the distinctive opening of the Fourth Brandenburg Concerto rivals the first movement of the BWV1048 as the most popular of the entire set. Its imitative texture allows much interplay between its extended solo passages, though the dazzling solo violin is most pronounced. The E minor *Andante* seizes upon this same echoing idea but broadens it to encompass the *concertino* and *ripieno* groups, at the same time limiting the music’s virtuosity. A Phrygian cadence heralds the fugal *Presto* finale in which the principal subject is given first by the violas, then by the remaining instruments in turn. Ever the resourceful self-borrower, Bach later adapted the whole concerto to produce his Concerto for Harpsichord, Two Recorders and Strings, BWV1057.

Richard Strauss – *Metamorphosen for 23 solo strings* (1944–45)

Strauss’s epic C minor study for string orchestra, *Metamorphosen* (Transformations), laments the toll of war on German culture during the Second World War. The great philanthropist Paul Sacher approached Strauss in July 1944 to write a piece for Collegium Musicum Zurich, which Sacher conducted. The commission was a lifeline to the elderly composer, who was living under virtual house arrest in his Bavarian villa, and the resulting work reflects his desperation: the razing of the Dresden and Munich opera houses, where he had conducted his own operas, explains his inscription *Trauer um München* (Mourning for Munich) in the manuscript’s margins. The destruction of Goethe’s former home in Weimar is another example, and Strauss looked to the famous polymath for inspiration, his title alluding to Goethe’s *Die Metamorphose der Pflanzen* (1798) and *Die Metamorphose der Tiere* (1799–1800).

Musically, too, Strauss’s principal theme refers clearly to the Funeral March from Beethoven’s ‘Eroica’ Symphony, yet for all its despondency, *Metamorphosen* as a whole aspires towards something greater, something more transcendental. And so, from the intrinsic tensions between its idealism and anguish, Strauss’s ‘transformations’ grow. The bass-heavy potential of the work’s 23 solo strings—ten violins, five violas, five cellos and three double basses, each usually given an independent part—is apparent as soon as the cellos and basses presage the principal theme, which is entrusted to the fourth and fifth violas. Two further themes unfold, the first introduced by a separate pair of violas along with the first cello, the second cast in the brighter key of G major. Each theme quickly fragments, coalescing in a dense and fast-developing musical fabric. The structure is not rhapsodic, though it might seem it at times: the opening *Adagio* returns to form a recapitulation of sorts, as do the other themes, although they are more fitful than before and, after a short silence, a coda caps the crowning success of Strauss’s final years.