

Classical Music at Kings Place

- 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 *Intermezzi*, Op. 117 | 6 *Klavierstücke*, 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 *Metamorphoses* after Ovid for solo oboe, Op. 49 | *Phantasy* 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
Young Apollo 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 *Chacony* in G minor (arr. Britten) | *Fantasia upon one note* | BRITTEN String Quartet No. 2 in C, Op. 36 | String Quartet No. 3, Op. 93 *La Serenissima*
- Sun 5 Feb**
Hall One, 6.30pm
London Chamber Music Series
Turner Ensemble

Next Concert

22 January 2012

Hall One 6.30pm
Chilingirian Quartet and Valeria Resjan (piano)
The Romantic Piano Quintets – 1

Haydn String Quartet in D minor, Op. 42 [Hob III:43]
Bartók String Quartet No. 6
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
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GREEN & FORTUNE CAFE

OPENING HOURS

ROTUNDA
BAR • RESTAURANT • PRIVATE DINING

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 15 January 2012

LONDON CHAMBER MUSIC SERIES

Philippe Graffin violin
Henri Demarquette cello
Daniel Blumenthal piano

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Philippe Graffin (violin), Henri Demarquette (cello) & Daniel Blumenthal (piano)

Hall One 6.30pm

PROGRAMME

Edvard Grieg ^(1843–1907)

Andante con moto in C minor for piano trio, Op. posth

Peter Fribbins ^(b. 1969)

Dances and Laments for violin and cello duo (UK première)

Maurice Ravel ^(1875–1937)

Piano Trio

INTERVAL (20 minutes)

Franz Schubert ^(1797–1828)

Piano Trio in E flat, D929

Daniel Blumenthal

Violinits **Philippe Graffin** (violin) has established an indisputable reputation for his interpretations of the French and English repertoire. He has rediscovered original settings of Chausson's *Poème* and Ravel's *Tzigane* and has championed the concerto of Samuel Coleridge-Taylor which he has recorded and performed at the BBC Proms. A number of composers have written works for him including Vytautas Barkauskas, Philippe Hersant, David Matthews, Yves Prin and Rodion Shchedrin. As concerto soloist, he has performed with orchestras such as the Philharmonia, BBC Symphony, Royal Liverpool Philharmonic, Saarbrücken Philharmonie, the Residentie Orkest, Gothenburg Symphony, Czech Philharmonic, Orchestra di Padova e del Veneto and St Petersburg Philharmonic. Graffin’s discography which includes an early recording with Lord Menuhin and the Royal Philharmonic Orchestra incudes many world premières and rarities. Philippe is a highly sought after chamber musician and is founder and artistic director of the *Consonances* chamber music festival, St Nazaire, France. He plays a Domenico Busano violin, made in Venice, 1730. He is currently Artist in Residence at the University of New York at Stony Brook and guest professor at the Royal Conservatorium Brussels.

Cellist **Henri Demarquette**’s career has developed internationally and led him to major cities with foremost French and foreign orchestras such as the Orchestre National de France, the London Philharmonic and the Tokyo Symphony Orchestra. He regularly performs contemporary music and works in collaboration with major current composers including Olivier Greif, Pascal Zavaro and Alexandre Gasparov. Demarquette’s open-minded approach reflects itself in his eclectic recording history, crowned by numerous French and foreigh awards. Among others he has recorded the complete Beethoven sonatas and the three Brahms sonatas with Michel Dalberto and the complete works for cello and piano with Brigitte Engerer. He plays a 1697 Italian cello by Goffredo Cappa with an 182o Persoit bow.

Pianist **Daniel Blumenthal** enjoys an international reputation as soloist, concert musician and chamber artist. He is a laureate of several international competitions, Sydney and Leeds in 1981 and Geneva and Busoni in 1982. Daniel Blumenthal has performed regularly with many of the world’s finest orchestras and in some of the most distinguished concert halls, including Carnegie Hall. He enjoys an international reputation as soloist, concert and chamber musician. He is known for his versatility and large repertoire, which spans an amazing range of music by such diverse composers as JS Bach, Ferraccio Busoni, Chopin, Gershwin, Prokoviev, Arensky, Schubert and many others. His discography includes over 8o recordings for numerous labels.

Edvard Grieg – Andante con moto in C minor for piano trio, Op. posth. ⁽¹⁸⁷⁸⁾

Grieg’s chamber music comprises just three violin sonatas, two string quartets (one of which is incomplete), a cello sonata, and single movements of a piano quintet and a piano trio. Performed this evening, the latter movement, *Andante con moto*, was begun in 1878, the same year as Grieg’s Op. 27 quartet, though the trio never saw the light of day. The movement itself was discovered by Julius Röntgen, a German-Dutch composer and close friend of Grieg’s, but it was not published until 1978. Despite his effusive praise for the music—“What solemnity it conveys! ... Even when in the major mode [the theme] retains its mourning character, developing so beautifully...”—Röntgen was deterred from publishing it by comments on the score which suggested Grieg might revise the movement. We are left, then, with something of a historical curiosity, albeit a charming one whose grand theme alone surely justifies its publication. The wonderfully varied development of this same theme gives the movement a theme-and-variations character at times. Overall, however, the structure is more nuanced than that form would indicate: the grand climax Grieg builds towards at the movement’s zenith is a case in point.

Peter Fribbins

Peter Fribbins – Dances and Laments for violin and cello ⁽²⁰⁰⁷⁻¹⁰⁾ (UK première)

- Lontano: Lento desoluto
- Dance in Four: Allegro con slancio
- Elegy: Larghetto
- Air: Teneramente
- Dance in Three: Lento - Andante con moto

The music of the British composer Peter Fribbins is refreshingly memorable, passionate and direct. The composer’s distinction from many of his contemporaries rests principally on his willingness and ability to communicate: his music has clarity of expression and a post-Beethovenian resonance, often giving an illusion of Romanticism. Unusual chords characterise the music and beguile the listener; rarely are they detached altogether from some tonal source, yet this tonality is frustrated at most turns. At 17 Fribbins won a composition scholarship to the Royal Academy of Music; he subsequently studied at Royal Holloway and Nottingham universities. Studies with Hans Werner Henze led to the staging in Italy of his collaborative opera *Anna Bella* when Fribbins was still only 20. He is now Director of Music at Middlesex University and is closely associated with chamber music, both as a composer and, of course, as Artistic Director of this concert series. His works include two string quartets, two piano trios, a cello sonata, a clarinet quintet, a piano concerto, a wind quintet, songs, and various works for ensemble. Guild Music recently released a disc (GMCD7343) of his chamber music for strings to great acclaim, while Diana Brekalo and the RPO premiered his new piano concerto last year.

Of *Dances and Laments*, the composer writes: “[The work] consists of five contrasting movements, of which Nos. 1-2 and Nos. 3-5 are linked. A simple and lonely cello melody begins, interjected with comments from the violin, until the music erupts into a wild dance in 12/8 time. The third movement, an *Elegy*, now gives the violin the melodic lead and grows into a warmer aria (*Air*), marked teneramente, which is based on the *Elegy*’s melody. The final dance draws upon the haunting melody of the opening, which is reprised in its original form before the dance inevitably overwhelms to finish the piece. The work is dedicated to Philippe Graffin.”

Maurice Ravel

Maurice Ravel – PianoTrio ⁽¹⁹¹⁴⁾

- Modéré
- Pantoum: Assez vif
- Passacaille: Très large
- Final: Animé

War broke out while Ravel was composing his sole piano trio. He quickly finished the work and made the first of several attempts to enlist as a pilot, only to be refused on health grounds each time. In the event, Ravel was working on many pieces that year, including the piano suite that became *Le tombeau de*

Couperin, the symphonic poem *Wien* (later renamed *La valse*), and the piano concerto *Zazpiak-Bat*, whose title referred to the seven Basque provinces. The latter work is most relevant to the *Trio*, whose opening movement, notated in 8/8 and with characteristic cross-rhythms, derives from a Basque dance form. Ravel’s exploration of French traditions is another factor; we know this because he cited Saint-Saëns’s piano trios as an influence, contrary to the long-standing criticisms he had made of his compatriot composer.

A third influence is implicit in the second movement: its unusual title, *Pantoum: Assez vif*, acknowledges Ravel’s musical take on its Malay verse form, in which quotations are continuously recycled within a four-line rhyme scheme. The third movement is a passacaglia: the Baroque form typically in slow triple time with variations over a ground bass. Ravel’s modern realisation of the form unfolds a bass line in the piano before the cello then violin enter to develop the same material in counterpoint; there are nine variations in total, although their through-composed nature means their division is not always easy to discern. The *Animé* finale is quintessential Ravel: the backdrop of violin arpeggio harmonics comes straight from his famous *Trois poèmes de Stéphane Mallarmé*, composed the previous year; the irregular phrase structure and time signatures (alternating 5/4 and 7/4) propel the movement’s theme (a derivative of *Modéré*’s theme) through its frenzied development and towards its electrifying coda.

Franz Schubert

Franz Schubert – Piano Trio in E flat, D929 ⁽¹⁸²⁷⁾

- Allegro
- Andante con moto
- Scherzando – Allegro moderato – Trio
- Allegro moderato

Schubert is believed to have composed both of his expansive piano trios—D898 in B flat and the trio heard this evening—in late 1827. Another contemporaneous trio is the *Notturmo*, D897, which was probably not intended to be a stand-alone work: the theory goes that it was originally intended to be the slow movement of the D898 trio, and the dating of the manuscript seems to confirm the idea. Schubert’s friendships with Karl Maria von Bocklet (pianist), Ignaz Schuppanzigh (violinist) and Josef Linke (cellist) are suspected to have rekindled his interest in the piano trio medium after a gap of some fifteen years. (A further single-movement trio, D28, had been written in 1812.) The works appeared at a time in the composer’s life when, ironically, signs of wider recognition of his talents were growing. Lacking the resources that rich patrons or official appointments would have brought, Schubert first enjoyed the prestige of a public concert being dedicated to his music in 1828, the year of his premature death. The B-flat trio (D898) certainly won over Robert Schumann, who remarked: “one glance at [it] and the troubles of our human existence disappear and all the world is fresh and bright again.”

The composer preferred the E-flat trio to his other efforts in the medium, and it is certainly his most spirited trio. Its premiere in January 1828 was arranged to celebrate the engagement of an old school-friend and the trio was repeated during the aforementioned public concert in March. The opening movement, marked *Allegro*, begins in dramatic fashion before the cello, closely followed by the violin, introduces a more lyrical second subject. The *Andante con moto* uses a melody that one of Schubert’s friends later identified as a Swedish folksong (*Se solen sjunker* or ‘The Sun is Down’). The third movement’s scherzo sees the strings imitate the piano in canon, framing a trio that is full of dynamic contrast. The *Allegro moderato* is introduced by an innocently lilting melody, but the form of the movement, a sonata-rondo, means there are several contrasting episodes with allusions to other national styles, including the folksong’s recollection, each leading to the work’s dazzling conclusion.