

Classical Music at Kings Place

Thu 20 Oct Hall One, 7.30pm	London Sinfonietta Sonic Explorations 2: Europe
Fri 21 Oct Hall One, 7.30pm	London Sinfonietta Sonic Explorations 2: South America & Britain
Sun 23 Oct Hall One, 6.30pm	London Chamber Music Series Allegri Quartet: The Complete Beethoven Quartets – 4
Thu 27 Oct Hall One, 7.30pm	London Guitar Festival in the Fall Spanish Night with Margarita Escarpa & Ricardo Gallén
Sun 30 Oct Hall One, 6.30pm	London Chamber Music Series Rosamunde Trio
Sun 6 Nov Hall One, 1.30pm	Sunday Special Polish Radio Choir: Polish Spirituals by Górecki
Sun 6 Nov Hall One, 6.30pm	London Chamber Music Series Barbirolli Quartet
Wed 9 Nov Hall One, 7.30pm	Mozart Unwrapped Choir of King's College, Cambridge Orchestra of St John's / Lubbock Mass in C minor <i>Great Mass</i>
Thu 10 Nov Hall One, 7.30pm	Mozart Unwrapped A Night at the Opera with Orchestra of St John's / Lubbock
Fri-Sat 11-12 Nov Hall One, 7.30pm	Mozart Unwrapped Classical Opera Company <i>Il re pastore</i>
Sun 13 Nov Hall One, 11.30am	Mozart Unwrapped Mozart's Songs with Roger Vignoles (piano) Paula Sides (soprano) & Thomas Hobbs (tenor)

Next Sunday 23 October 2011

Pre-concert Talk
St Pancras Room 5pm

Allegri Quartet
The Complete Beethoven Quartets – 4
Hall One 6.30pm

Beethoven String Quartet in D Op. 18 No. 3
Shostakovich String Quartet No. 5 in B flat, Op. 92
Beethoven String Quartet in E flat, Op. 74 *Harp*

**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
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 taking your seat and enjoying

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

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 16 October 2011

LONDON CHAMBER MUSIC SERIES

Frith Piano Quartet

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

LONDON CHAMBER MUSIC SERIES

Frith Piano Quartet

Hall One 6.30pm

Benjamin Frith	piano
Robert Heard	violin
Louise Williams	viola
Richard Jenkinson	cello

PROGRAMME

Wolfgang Amadeus Mozart (1756–1791)

Piano Quartet No. 1 in G minor, K478

Guillaume Lekeu (1870–1894)

Piano Quartet in B minor (compl. Vincent D’Indy)

INTERVAL

(20 minutes)

PROGRAMME

Mark Anthony Turnage (b. 1960)

Three for Two (London première)

Antonin Dvořák (1841-1904)

Piano Quartet No. 2 in E flat, Op. 87

INTERVAL

PROGRAMME

The **Frith Piano Quartet** was formed in 2001 by a group of like-minded musicians who wanted to explore the wealth of wonderful music written for the piano quartet medium. The Quartet’s first concerts were at the CBSO’S Centre Stage Series in Birmingham where they performed the complete piano quartets of Brahms, Fauré and Mozart. They have a keen interest in performing unjustly neglected works that are not so often heard in the concert hall. These have included the piano quartets of Weber, Mendelssohn, Mahler and R Strauss. British music is an important part of the Quartet’s work and its repertoire includes quartets by Arthur Bliss, Frank Bridge, William Walton and Gordon Jacob as well as those by living composers. The Quartet has been part of the CPN Making Music Scheme which led to many concerts and two tours. It has also been featured in BBC Radio 3’s ‘In Tune’, playing quartets by Weber, Walton and Schumann.

PROGRAMME

Wolfgang Amadeus Mozart – Piano Quartet No. 1 in G minor, K478 (1785)

I. Allegro
II. Andante
III. Rondo: Allegro moderato

Mozart’s dramatic K478 piano quartet is a Viennese work that embraces various temperaments and outlooks over its course, from a serious, quasi-tragic opening movement, marked *Allegro*, through to a lighter, more inventive finale. K478, Mozart’s first piano quartet, treats its instruments—still an unusual combination in 1785—as equals, the keyboard no longer mere *continuo* to fill out a bass part for the solo string lines. The *Allegro* accordingly pits the strings, boldly united to begin with, against the piano. The repetition of this same figure prompts its development before the piano announces a second subject in B flat major. Both themes inspire

the central development section (though the first is more pronounced), leading to an equally typical, if emphatic, recapitulation and coda. It is left to the slow movement, then, to established B flat major properly. The piano introduces the movement and shares its decorative figuration with the accompanying violin, which is later entrusted with a contrasting F-major secondary theme. The *Allegro moderato* finale is a rondo—that is, with an energetic principal theme (led by the piano then shared with the strings) interspersed with two contrasting episodes.

Guillaume Lekeu (compl. Vincent D’Indy) – Piano Quartet in B minor (1893)

I. Très animé. Dans un emportement douloureux

II. Lent et passionné

“Next to Franck, Lekeu is one of the [Belgian school’s] most remarkable representatives, this Lekeu, the only musician to my knowledge whom Beethoven really inspired.” So wrote Claude Debussy in 1904, eight years after he had introduced his subject’s piano quartet to the Parisian public under the auspices of the *Société nationale*. Guillaume Lekeu composed prolifically, yet his death from typhoid fever a day after his 24th birthday deprived his admirers of companions to the works that had made his name. These pieces included the Violin Sonata (1892), most notably, as well as the Piano Quartet heard evening, which was completed by the French composer Vincent d’Indy (Lekeu’s senior by 19 years) in 1896. Lekeu had relocated to Paris in his late teens to study first with César Franck, then with d’Indy himself. The Piano Quartet conceals neither influence, nor the emotional ties to Wagner and late Beethoven that inspired Franck and his circle.

The quartet’s movements are few in number but epic in proportion. The style of the first, marked *Très animé*, exhibits the intensity of Lekeu’s music from the outset. Though the piano and strings are pitted against each other, their roles are not so clear-cut throughout. Indeed, the music’s patchwork textures correspond to the structural rhapsody that unfolds: only as the opening ideas return in modified form towards the end of the movement does the large-scale symmetry become clear. Completed by d’Indy, the quartet’s ‘slow and passionate’ second movement begins with a bleak solo violin line that, with hindsight, is more a bridge between the movements than a source for new ideas. The true introduction, then, is the beautifully textured phrase Lekeu scores for the whole ensemble. A plaintive cello melody eventually breaks free, to be joined in turn by the violin and viola. Together, the strings intensify the music’s lyricism until a paused cadence heralds a new piano-led section. A distinctive motif is still shared across the quartet, though the music is now far more pastoral and, for want of a better word, relaxed. After much elaboration of this same idea, a solo interlude for piano underlines its new role, segueing first to an ascending scalic passage as the strings re-enter, then to the quartet’s rapturous climax.

Mark-Anthony Turnage – *Three for Two* (2010) (London première)

1. Wish One
2. Wish Two (for Christoph Eschenbach)
3. Wish Three (for Steven Schaefer)

Born in Britain in 1960, Mark-Anthony Turnage is a composer whose music often absorbs jazz elements into a personal contemporary classical style. As a result, his music is typically forthright and confrontational, if also capable of expressing deep tenderness, in particular emotions associated with loss. Turnage studied with Oliver Knussen, John Lambert, and, later, Gunther Schuller. With the encouragement of Hans Werner Henze, he wrote

his first opera (*Greek*) for the 1988 Munich Biennale festival; its ensuing productions established Turnage’s international reputation. The important works that followed—*Three Screaming Popes*, *Kai*, *Momentum* and *Drowned Out*—stemmed from a four-year period (1989–93) as Composer-in-Association with the City of Birmingham Symphony Orchestra and Sir Simon Rattle. Three years later, *Blood on the Floor* was commissioned by Ensemble Modern. Turnage’s major work in the late 1990s was his second full-length opera, *The Silver Tassie*, premiered in 2000. Significant works from the new century include *Bass Inventions*, premiered by the bass player Dave Holland in 2001, and *Scorched*, co-written with John Scofield for jazz trio and orchestra. In 2006, Turnage was appointed Mead Composer in Residence with the Chicago Symphony Orchestra, for whom he wrote *From All Sides* and *Chicago Remains*. He is Research Fellow in Composition at the Royal College of Music and is currently published by Boosey & Hawkes.

Three for Two is subtitled ‘Three 70th birthday wishes for Christoph Eschenbach and Steven Schaefer’—three movements for the work’s two dedicatees—and was premiered by Gidon Kremer, David Aaron Carpenter, Yo-Yo Ma and Tzimon Barto in Paris on 20 February 2010 (Eschenbach’s birthday). Each movement, or wish, is typical of Turnage’s style, with polyrhythms and spirited syncopations to the fore. Sporadic flashes of melody, sometimes celebratory, remind us of the occasion for which Schaefer commissioned the work.

PROGRAMME

Antonin Dvořák – Piano Quartet No. 2 in E flat, Op. 87 (1889)

I. Allegro con fuoco
II. Lento
III. Allegro moderato, grazioso
IV. Finale: Allegro ma non troppo

The wild success of Dvořák’s First Piano Quartet (D major, Op. 23), composed in 1875, led Simrock, the composer’s publisher, to argue for a follow-up. Dvořák eventually agreed and the Op. 87 quartet received its premiere in Prague in November 1890. This was an auspicious time for the composer: the Second Piano Quartet was written in the same year as the Op. 88 symphony (his eighth and one of his most popular); the celebrated *Requiem*, Op. 89, soon followed; and in 1891 he accepted a teaching position at the Prague Conservatory. The later piano quartet is arguably less elegant and more forceful than Dvořák’s first foray into the medium. A unison introduction to the opening movement, *Allegro con fuoco*, sets the scene and there is little respite in the viola-led second subject. Harmonically, the remotely related keys of E flat, G major (the second subject) and B major (the violin’s ‘false’ recapitulation of the same subject) are also the clearest. The strings’ *tremolandi* (rapid bow strokes voicing fragments of the opening theme) signal a short coda to the movement. An equally serious and expressive theme characterises the slow movement, which is now in G flat major and is coloured by chromatics at almost every turn. The *Allegro moderato, grazioso* has a more light-hearted feel, coinciding with Dvořák’s freer expression of regional styles through his allusions to the Far East and Bohemia in the second theme and trio respectively. Cast in sonata form, the *Allegro ma non troppo* finale begins in the tonic minor (E flat minor), with the expected E flat major belatedly brought back towards the end of the recapitulation.