

Classical Music at Kings Place

- 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
Allegrì 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)
- 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

Next Sunday 27 November 2011

Orchestra of St John's / John Lubbock
Hall One 6.30pm

JS Bach (arr. Lubbock) Prelude & Fugue No. 22 in B flat minor, BWV 867
Saint Saëns *Deux Motets*:
1. *Calme des nuits*
2. *Les fleurs et les arbres*
Villa-Lobos 'Aria' from *Bachianas Brasileiras* No. 5
Brahms 4 choruses for female voices, two horns and a harp, Op. 17
Fauré Requiem in D minor, Op. 48

**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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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 20 November 2011

LONDON CHAMBER MUSIC SERIES

Raphael Wallfisch cello
& **John York** piano

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Raphael Wallfisch cello

& John York piano

Hall One 6.30 pm

PROGRAMME

Camille Saint Saëns (1835–1921)

Cello Sonata No. 1 in C minor, Op. 32

Ernö Dohnányi (1877–1960)

Cello Sonata in B flat minor, Op. 8

INTERVAL (20 minutes)

Franz Liszt (1811–1886) **(arr. Jules de Swert)**

Six consolations

Edvard Grieg (1843–1907)

Cello Sonata in A minor, Op. 36

The **Wallfisch-York Cello and Piano Duo** dates back about 13 years although they had played together before that time when Raphael's regular partner, his father, Peter Wallfisch, was unable to play. When Peter sadly died, the Wallfisch-York duo was established on a permanent basis. All the major festivals in the UK and abroad invited them to play. Recordings were made, London resitals given and foreign tours undertaken from Bermuda to Turkey, Germany to Australia, Oman to Norway. The repertoire they have performed and recorded is huge. It ranges across the entire spectrum from Bach onward to the latest works written for them by leading British composer, James MacMillan and includes the complete Beethoven cycle. John's own cello sonata also features in their programmes. Great masterpieces, popular Romantic works, neglected sonatas, thematically linked concerts, new commissions, brilliant arrangements, opera fantasies, enlightening programming – whatever works to the best, most satisfying and generous effect – that is the Wallfisch-York style!

Camille Saint-Saëns – Cello Sonata No. 1 in C minor, Op. 32 (1872)

I. Allegro

II. Andante tranquillo sostenuto

III. Allegro moderato

Saint-Saëns shrugged off his reputation as a child prodigy on the piano to forge a career in composition during a time of dramatic musical and political change. Indeed, his own mature interests varied from early to contemporary music and he went on to play a key role in the Soci  t   Nationale de Musique, an organisation founded in 1871 to promote French

music. Ironically, with the subsequent rise of ‘Les Six’ in the 20th century, Saint-Sa  ns’s fortunes waned. He continued to compose, but praise was less forthcoming: witness Ravel’s catty suggestion that, during wartime, Saint-Sa  ns might have been more effectively employed! Saint-Sa  ns was at a low ebb when he wrote his First Cello Sonata: his great-aunt Charlotte Masson had just died, while France was still reeling in the aftermath of the Franco-Prussian War. The bold unity of the cello and piano at the start of the *Allegro* soon fragments, leaving a denser, more imitative texture in its wake. The second theme relocates to D flat major, a semitone above the home key. From hereon the piano is more pronounced, alluding to a waltz at the end of the exposition and, after the development, introducing the recapitulation with *pizzicato* from the cello. The slow movement, marked *Andante tranquillo sostenuto*, shifts upwards again, now to E flat major. Its juxtaposition of staccato figures and a chorale-like melody (possibly borrowed from his friend Giacomo Meyerbeer) frames a more turbulent central section. The *Allegro moderato* finale was rewritten after its private premiere: Saint-Sa  ns’s mother, who hosted the performance, had hated it, so the story goes. The current version is a challenge to both musicians, though the cello dominates in the main. As the piano seizes the second subject in the recapitulation, the movement feigns to end in glorious C major; the moment is short-lived, for a return to the original key brings the sonata to a close.

Ern   Dohn  nyi – Cello Sonata in B flat minor, Op. 8 (1899)

I. Allegro ma non troppo

II. Scherzo: Vivace assai

III. Adagio non troppo

IV. Tema con Variazioni: Allegro moderato

Ern   Dohn  nyi was born in the formerly Hungarian Pozsony, once Pressburg, and now Bratislava, Slovakia. He forged a reputation as a brilliant pianist, conductor and teacher. Composition was a sideline—he completed relatively few works—though Dohn  nyi is best remembered by it today; his chamber music, and especially his mixed Sextet in C major, Op. 37 (1935), has stood the test of time. The sonata heard this evening, a relatively early piece, has also endured. Its economical, Brahmsian manner and technically demanding parts are typical of Dohn  nyi’s style. Similarly, dramatic gestures and angular writing characterise the opening movement, marked *Allegro ma non troppo*, as soon as its enigmatic, unison theme has been declared. After a slightly calmer second subject, the arrival of the relative major (D flat) heralds the development, disguised as a repeat of the exposition. The momentum is carried right to the end of the movement, which, after much harmonic conflict and modulation, resolves to B flat major. A characterful *Vivace assai* scherzo follows. Semiquavers from the cello underpin the fanfare-like piano; the variation of both ideas leads to a more stately middle section. The dreamy E major *Adagio ma non troppo* conjures up an entirely different soundworld. Its expressive lyricism is fleeting, however, as the movement serves as a bridge to the ambitious, multfigured finale, an *Allegro moderato* theme followed by nine contrasting variations.

Franz Liszt – *Six Consolations* (arr. Jules de Swert) (1849/50, arr. 1870)

1. Andante con moto

2. Un poco pi   mosso

3. Lento placido

4. Quasi adagio

5. Andantino

6. Allegretto sempre cantabile

Inspired by the French poet and novelist Charles Augustin Sainte-Beuve (1804-1869), Liszt sketched ideas for these six miniatures in the 1840s, publishing them for piano as *Consolations* in 1850. 20 years later, he consented to the arrangement in which they are performed this evening. While certain numbers, especially the third, *Lento placido*, are sometimes performed or broadcast individually, Consolations were conceived as a whole—hence their sequence of keys (E major, save for the third and fourth in D flat major) and their apt collective subtitle: *pens  es po  tiques*. Similarly, the title of the songlike second number, *Un poco pi   mosso*, relates to the first, *Andante con moto*, which is also the shortest. Liszt’s elegant, melodious style continues in the aforesaid third number, before the fourth, *Quasi adagio*, recalls the mood of the opening with its hymnal strains and ambiguous pulse. E major makes it return in the *Andantino*, another number with a life of its own—an enterprising English publisher having once published it separately under the unauthorised title *Eug  nie!* To finish, *Allegretto sempre cantabile* has a quite different character from its predecessors for the most part; that is, until its very last bars return us to the same restrained style and time signature in which the work began.

Edvard Grieg – Cello Sonata in A minor, Op. 36 (1883)

I. Allegro agitato

II. Andante molto tranquillo

III. Allegro – Allegro molto

The popularity of Grieg’s Op. 36 cello sonata stands in stark contrast with the composer’s apparently low opinion of the work. The important context here is that the work was one of the first Grieg had written for some time, following a period marked by his conducting of the Bergen Symphony Orchestra and illness. So while it is true that the sonata signals no stylistic breakthrough, its expressiveness, lyricism and scope (as Grieg’s largest chamber work) put it on a par with the evergreen Romantic cello sonatas of Chopin and Rachmaninov, for example. Besides, Grieg’s self-criticism did not prevent him from performing the work often, including during one of his final appearances in public with the young, if already famous, Pablo Casals. The first movement exhibits the sonata’s urgency to the utmost: the first theme’s wide expressive range leads, after its initial development, to a songful second theme; even the insertion of an unusual mini-cadenza for the cello does little to stem the movement’s emotional flow. In F major, the *Andante molto tranquillo* is indebted to the Homage March from Grieg’s own orchestral suite *Sigurd Jorsalfar*, written eleven years earlier. The movement basks in its warm lyricism until, slowly, more pensive and vivid effects becomes apparent. The electrifying two-part finale is introduced quietly, before its entertaining, homespun dance rhythms break free.