

Classical Music at Kings Place

Sun 29 Jan Hall One, 6.30pm	London Chamber Music Series Trio Goya HAYDN CIRRI BEETHOVEN
Wed 1 Feb Hall One, 7.30pm	Great Britten! Britten and Ovid 3 Divertimenti for string quartet <i>Six Metamorphoses</i> after Ovid for solo oboe, Op. 49 <i>Phantasy</i> 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 <i>Young Apollo</i> 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 <i>Chacony</i> in G minor (arr. Britten) <i>Fantasia upon one note</i> BRITTEN String Quartet No. 2 in C, Op. 36 String Quartet No. 3, Op. 93 <i>La Serenissima</i>
Sun 5 Feb Hall One, 6.30pm	London Chamber Music Series Turner Ensemble MARTINU MOZART MENDELSSOHN
Sun 12 Feb Hall One, 6.30pm	London Chamber Music Series Allegri Quartet: The Complete Beethoven Quartets – Concert 6 BEETHOVEN SHOSTAKOVICH
Thu 16 Feb Hall One, 7.30pm	Celebrating Debussy with Pascal & Ami Rogé The Young Debussy DEBUSSY <i>Danse bohémienne</i> <i>Suite bergamasque</i> (incl. <i>Clair de lune</i>) <i>Ballade</i> <i>Deux Arabesques</i> <i>Petite Suite</i> (Piano four hands) <i>Images</i> Book II <i>La Mer</i> (Piano four hands)
Fri 17 Feb Hall One, 7.30pm	Celebrating Debussy with Pascal & Ami Rogé The Late Debussy DEBUSSY <i>Élégie</i> <i>Trois Études</i> 6 <i>Preludes</i> from Book I <i>En blanc et noir</i> (Two pianos) <i>Estampes</i> <i>L'Isle joyeuse</i> <i>Nocturnes</i> (Two pianos and four female voices)
Sun 19 Feb Hall One, 6.30pm (Lasts ~60mins)	London Chamber Music Series Shaham-Erez-Wallfisch Piano Trio MENDELSSOHN SHOSTAKOVICH

Next Concert 29 January 2012

Hall One 6.30pm
Trio Goya

Haydn Piano Trio in A flat, Hob XV:14
Beethoven Piano Trio in G, Op. 1 No. 2
Cirri Duetto in G, Op. 12 No. 4
Haydn Piano Trio in C, Hob XV:27

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

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ROTUNDA
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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 22 January 2012

LONDON CHAMBER MUSIC SERIES

The Romantic Piano Quintets - 1 Chilingirian Quartet and Valeria Resjan (piano)

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

The Romantic Piano Quintets - 1

Chilingirian Quartet and Valeria Resjan (piano)

Hall One 6.30pm

Levon Chilingirian	violin
Ronald Birks	violin
Susie Mészáros	viola
Philip De Groot	cello

PROGRAMME

Joseph Haydn (1732–1809)

String Quartet in D minor, Op. 42 [Hob III:43]

Béla Bartók (1881–1945)

String Quartet No 6

INTERVAL (20 minutes)

Johannes Brahms (1833–1897)

Piano Quintet in F minor Op 34

Chilingirian Quartet

The **Chilingirian Quartet** is one of the world’s most celebrated and widely travelled ensembles, renowned for its thrilling interpretations of the great quartets – and commanding performances of the contemporary repertoire. The Quartet is composed of four highly accomplished musicians who blend four distinct voices into a single extraordinary sound. It is a sound that critics around the world have heralded as “balanced”, “passionate”, “warm”, “subtle” and “dynamic”. London has always been a meeting-point for the world’s musicians, and it was in London in 1971 that four prize-winning musicians met and decided to dedicate themselves to chamber music. Word of the new quartet spread rapidly and within a short time the Chilingirian Quartet was claimed by critics to be an ensemble that would have a major impact on the world of the string quartet. BBC and World Service broadcasts were soon followed by invitations to the Edinburgh, Aldeburgh and Bath festivals and to the most important cities throughout Europe. In 1976, a triumphant debut in New York made the Chilingirians a sought-after group throughout the United States. Each season includes concerts throughout the UK, Europe and North America and it has performed extensively in Australia, New Zealand, South America, Africa and the Far East making the Quartet equally well known around the world. Currently quartet-in-residence at the Royal College of Music, the Quartet has been invited to lead the newly established chamber music programme for El Sistema in Venezuela.

The Quartet has built an extensive and critically acclaimed discography of classical and contemporary works. The first two volumes of the complete viola quintets of Mozart were recently released on CRD. The Quartet has also released groundbreaking recordings of masterworks by contemporary composers such as Michael Tippett, John Taverner, Hugh Wood and Michael Berkeley.

The Chilingirians have also appeared extensively on TV and radio programmes around the world, including an ongoing series of broadcasts for the BBC. Now in its fourth decade, the Chilingirian Quartet continues to tour, record and teach, amassing one of the music world’s most impressive resumés.

Valeria Resjan

Valeria Resjan began her piano studies in Russia. She moved to Finland with her parents in 1990 and continued her studies at the Sibelius Academy. She has been awarded many prizes since commencing her studies. Valeria has performed as a recitalist, chamber musician and orchestra soloist with such conductors as Okko Kamu, William Boughton, Jorma Panula, Jukka-Pekka Saraste, Osmo Vänskä and Sakari Oramo. She has given concerts in Norway, Russia, Japan, Spain, Canada and the Emirates. In Finland, she has made appearances in many music festivals, including the Kuhmo Chamber Music

Festival, Turku and Mikkeli Music Festivals, Espoo Piano Festival and the Helsinki Festival. Since 2004, she has been performing regularly with Pietari Inkinen and Tuomas Ylinen. This trio has recorded Tchaikovsky and Sibelius and performed at Wigmore Hall, London in 2007. Valeria Resjan has three times been the recipient of a scholarship by the Finnish Culture Fund. Nowadays, she is piano teacher and accompanist at the Helsinki High School of Music (Metropolia University).

Joseph Haydn – String Quartet in D minor, Op. 42 [Hob. III:43] (1784)
I. Andante ed innocentemente
II. Menuetto: Allegro
III. Adagio e cantabile
IV. Finale: Presto

After the great success of Haydn’s Op. 33 quartets (1781), which were rapidly republished in the major European capitals, the composer did not complete another set of quartets until 1787/88: the ‘Prussian’ set, Op. 50, and the ‘Tost’ quartets, Opp. 54/55. His solitary Op. 42 quartet, then, falls in the middle of this period but no-one can explain why it has no companions. A Spanish patron is known to have commissioned the work, but Haydn’s prediction at the time that another two quartets would join it was apparently unfulfilled. The piece is also much briefer and plainer than we might expect of Haydn in the mid 1780s, especially since Op. 33 had injected a new, sparkling sense of wit and popular style into quartet-writing (e.g. the ‘Joke’ finale of Op. 33, No. 2).

As a result, musicologists speculate that Op. 42 might, in fact, have been written for young musicians. The straightforward modesty of its opening movement, marked *Andante ed innocentemente*, certainly gives the idea some credibility. The music is delightful, nevertheless, full of imitation and frolicsome dialogue. The roles, if not the character, of the upper and lower strings are often pitted against each other, allowing the violins to sing in thirds, especially in the development. In a similar vein, the second movement is introduced by a short D major minuet. The nervous trio, in D minor, is shorter still and leads to a shortened reprise of the minuet. The quartet’s most expressive moments are heard during the B flat major *Adagio e cantabile*. Heard for a second time, the principal theme is shared with the inner strings, granting the first violin a soaring countermelody; the theme returns in its original state after a brief modulatory passage. Much less sedate, the *Presto* finale is a *fugato* with successive entries of its robust melodic idea. Led by the second violin, then the first violin at a higher register, and finally the lower strings in a shortened form, the music is a blend of homophony (i.e. chord-led) and fugal polyphony—the *fugato* is in the style of a fugue but disregards the style’s strict rules.

Béla Bartók – String Quartet No. 6 (1939)

I. Mesto – Più mosso, pesante – Vivace

II. Mesto – Marcia

III. Mesto – Burletta: Moderato

IV. Mesto

Bartók’s six string quartets rank alongside those of Shostakovich and Britten as the most celebrated examples of the genre in the 20th century. The First Quartet (BB52, 1908–09) develops from a ‘funeral dirge’, to quote Bartók, to a thrilling, folk-tinged climax and this was followed by the first of two wartime quartets (BB75, 1914–17)—the other is the Sixth Quartet heard this evening—in which rhythm, or rather, polyrhythm was a new priority. The immense Third Quartet (BB93, 1927) reconciled Bartók’s passion for folk idioms with his post-Beethovenian take on drama and counterpoint. The Fourth Quartet (BB95), structured in its characteristic ‘arch’ shape, followed a year later. By now, Bartók’s highly colouristic approach to quartet writing had amassed a startling array of effects: *glissando* (sliding pitch), *col legno* (using the wood of the bow), *sul tasto* (playing over the fingerboard), *ponticello* (playing close to the bridge), *martellato* (‘marked’ bowing), muted passages, exaggerated vibrato, strumming, and combinations thereof, not to mention the so-called Bartók *pizzicato* (lifting the string and allowing it to bounce against the fingerboard). The Fifth Quartet (B110) includes such practices, though it is a very different work in which themes are generally easier to recognise. Writing his final quartet, the Sixth (BB119, 1939), Bartók was at a low ebb, and the work gives

a more resigned impression than its predecessors. Indeed, his failing health prevented him from developing more than a few ideas for a Seventh Quartet in the summer of 1945—he died in September that year.

The outbreak of war interrupted Bartók’s composition of the Sixth Quartet, which he began in August 1939. Upon learning of the German-Russian non-aggression pact, he stopped composing for a time; the work was completed three months later. Bonding the quartet, a *Mesto* (‘sadly’) theme is heard at the start of each movement—prefacing the first three movements and dominating the finale. The tripartite first movement, for example, makes varied use of it after a mournful solo viola introduction. A modified sonata-form movement then unfolds, its more playful second theme tinged with the colour and rhythms of Hungarian folk music. As each movement slows the tempo of the quartet, so the true bleakness of Bartók’s outlook is illuminated. The second movement begins with the cello restating the *Mesto* theme below the inner strings’ hushed *tremolo* and a countermelody from the first violin. The march that follows recurs in various characters—mocking, ghostly, angry—and is interrupted by an intense cello-led middle section.

A haunting three-voiced variation of the *Mesto* theme introduces the third movement. This leads to a burlesque bitter in character, if sometimes humorously so, with its microtonal dissonances (the first violin is instructed to perform a quarter-tone flat at key moments). A milder trio section offers some respite before the burlesque returns, first in *pizzicato* then a captivating mix of normal and *jeté* bowing and *pizzicato*. Fittingly, the finale, melancholy and resigned by turn, is given over entirely to the *Mesto* theme. The music recalls other melodies from the quartet, too, but bleakly strips them of their earlier vibrancy. Above all others, this final movement reveals the raw emotion and harmonic lucidity of Bartók’s late style.

Johannes Brahms – Piano Quintet in F minor, Op. 34 (1862–64)

I. Allegro non troppo

II. Andante, un poco adagio

III. Scherzo: Allegro – Trio

IV. Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo

The core of Brahms’s chamber music centres not on string quartets (he wrote just three), but on trios, quintets and sextets. Indeed, his Op. 34 piano quintet began life as a string quintet—one unusually scored with two cellos in the manner of Schubert’s D. 956 quintet. The celebrated violinist Joseph Joachim, a close friend of and collaborator with Brahms, advised against this medium and so the work was rapidly re-spun as a piano duet. Ever the perfectionist, Brahms listened next to Clara Schumann, who in 1864 suggested the work be recast a second time. The Piano Quintet, Op. 34 was published the following year.

Its *Allegro non troppo* is a densely woven sonata-form movement that begins with a bold unison statement of the principal theme. After some adventurous exploration of this melodic material, the music unusually relocates to C sharp minor—enharmonically a major third lower—to unfurl a more subdued second subject. The recapitulation of the same theme at the end of the movement is in F sharp minor, setting up a conflict with the ‘home’ key, F minor. The A flat major slow movement, marked *Andante, un poco adagio*, is calmer and repeats the relationship between its melodic themes as a second subject, with its characteristic octave leap, is heard in E major. The first theme returns to complete the movement’s ternary form.

The third movement, an *Allegro* scherzo and trio, begins with a syncopated theme that shifts from A flat major to C minor. But its elements—a prominent dotted figure, an optimistic flash of C major (looking to the tonality of the trio ahead), a chordal march-like passage (again related to the trio), and a fugue—mean that motivic variety and juxtaposition outdo any semblance of thematic unity. Brahms’s remarkable finale begins with a pensive, chromatic introduction before the cello is entrusted with the buoyant opening theme of the main body of the music, the Allegro non troppo. When the first violin-led second subject enters the fray, the rhythmic and textural intricacy more than compensates for the movement’s lack of a typical central development. A Presto, non troppo coda is instead left to reiterate the quintet’s thematic unity and tragic sensibility.