Classical Music at Kings Place

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
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 *Danse bohémienne* | *Suite bergamasque* (incl. *Clair de lune*) | *Ballade* | *Deux Arabesques*
Petite Suite (Piano four hands) | *Images* Book II
La Mer (Piano four hands)

Fri 17 Feb
Hall One, 7.30pm

Celebrating Debussy with Pascal & Ami Rogé
The Late Debussy
DEBUSSY *Élégie* | *Trois Études* | *6 Preludes* from Book I
En blanc et noir (Two pianos) | *Estampes* | *L'Isle joyeuse*
Nocturnes (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 Sunday
5 February 2012

Hall One 6.30 pm
Turner Ensemble

Martinů Quartet for oboe, piano, violin & cello
Mozart Quartet in F for oboe and strings, K370
Mendelssohn Piano Trio No. 1 in D minor, Op. 49

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

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GREEN & FORTUNE CAFE

ROTUNDA
BAR · RESTAURANT · PRIVATE DINING

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.

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 29 January 2012

LONDON CHAMBER MUSIC SERIES

Trio Goya

Presented in partnership with the London Chamber Music Society

LONDON CHAMBER MUSIC SERIES
Trio Goya
Hall One 6.30pm

Maggie Cole piano
Kati Debretzeni violin
Sebastian Comberti cello

PROGRAMME

Joseph Haydn (1732–1809)
Piano Trio in A flat, Hob XV:14

Ludwig van Beethoven (1770–1827)
Piano Trio in G, Op. 1 No. 2

INTERVAL (20 minutes)

Giovanni Battista Cirri (1724–1808)
Duetto in G, Op. 12 No. 4

Joseph Haydn (1732–1809)
Piano Trio in C. Hob XV:27

The musicians of **Trio Goya** came together out of a mutual fascination with the rich and innovative trio repertoire that echoes the artistic development of Francisco Goya (1746-1828). To this music that follows the Enlightenment path from Classical elegance to Romantic expression, they bring a combined wealth of period instrument experience in their readings of Haydn, Mozart, Storace, Beethoven and Schubert. They have all contributed to the excitement of re-discovering these composers through their work with the major period instrument orchestras and in their own solo and chamber music explorations

American born **Maggie Cole**, enjoys a musical life that includes solo, duo, trio and group performances (with Britten Sinfonia and The Nash Ensemble) on harpsichord and piano. She's known for recordings of repertoire spanning Bach to G. Bryars on Virgin, Hyperion and Chandos. She teaches piano at the GSMD.

Kati Debretzeni was born in Transylvania, and studied the violin in Tel Aviv and London. She currently leads the English Baroque Soloists, and is one of the leaders of the OAE. She features on numerous award-winning recordings, and teaches the Baroque violin at the Royal Conservatory of The Hague.

Sebastian Comberti is the principal cello of the London Mozart Players, and guests with many of the UK's chamber and period instrument ensembles. As soloist, and a member of chamber groups including Trio Goya and Divertimenti he has recorded several CDs for EMI, Harmonia Mundi, Hyperion, Meridian, RCA, CPO and Cello Classics.

Joseph Haydn – Piano Trio in A flat, [Hob. XV: 14] (1790)
I. Allegro moderato
II. Adagio
III. Rondo: Vivace

As with the symphony and the string quartet, the keyboard trio first flourished as a genre during the Classical era. But today's perceptions of the so-called piano trio typically overlook its identity then: the trio owes its existence less to the trio sonata—the popular Baroque form featuring two melodic instruments and a semi-improvised bass—than to the accompanied keyboard sonata. This 18th-century form featured one or more *ad libitum* melodic instruments in accompaniment; as their autonomy and importance grew, so the keyboard trio was born. Haydn and Mozart were its pioneers, yet their efforts in this budding genre have a history of being undervalued. This is because the keyboard commonly dominates their trios—a result of their genesis and a characteristic that, until fairly recently, was generally considered unattractive. Thankfully, attitudes have now changed with the onset of the early music movement and historically informed 'period' performance in the mid-20th century.

During Haydn's time, however, such 'piano-accompanied' chamber music was in great demand in Vienna and London. To hear his 27 late piano trios (Hob. XV: 5-31), his third-largest corpus of chamber music after the quartets and baryton trios, is to understand this chequered history. The 'Gypsy Rondo' is the most famous of the group, although the A-flat trio heard this evening is arguably as extroverted and compelling. While the precise number of trios Haydn wrote is still debated, we know more about Hob. XV:14. Published as part of a set of four trios in Vienna in 1790, it was performed in London two years later, marking the earliest known public performances of Haydn's trios. The opening movement, *Allegro moderato*, exhibits a degree of dramaticism common to many of Haydn's later trios. The cello, in particular, no longer plays a minor role by merely doubling the left hand of the piano, but instead engages with the other instruments to outline the music's subtle dissonances. The poignant middle movement is typically piano-led but, again, Haydn makes a feature of the *pizzicato* strings while the minor-mode middle section is more fragmentary and chromatic. The *Vivace* finale is an equal partner in length, if not character. Cast as a rondo, with a principal theme and interspersed episodes, the music is less adventurous harmonically, if no less vibrant overall.

Ludwig van Beethoven – Piano Trio in G, Op. 1, No. 2 (publ. 1795)
I. Adagio – Allegro vivace
II. Largo con espressione
III. Scherzo: Allegro
IV. Finale: Presto

In 1792 Beethoven settled in Vienna, where tuition with Haydn was quickly arranged. Quite ungraciously, Beethoven later claimed to have learned nothing from the experience. Lessons in more specific areas of composition—counterpoint and word-setting—came from Johann Georg Albrechtsberger and Antonio Salieri respectively. Beethoven's talents as a pianist and composer startled his contemporaries, though they were too much for some critics, and the composer's worsening deafness would prevent him from performing publicly. Beethoven's Op. 1 comprises three piano trios dedicated to one of his staunchest supporters, Prince Carl von Lichnowsky. Published in 1795, the trios were probably composed some time earlier: we can only say for certain that they were premiered to Lichnowsky in Haydn's presence.

Indeed, Beethoven was upset by Haydn's downbeat response to the third trio of the set, though this was probably the result of a misunderstanding. (It transpired that his erstwhile teacher had cautioned against its publication only because he believed the public were not yet ready to comprehend its value.) The two-part opening movement of the second trio begins with an *Adagio* passage generally led by the piano, which also introduces the bright *Allegro vivace*. A more sedate second subject follows from the violin, as the expected sonata form—exposition, development, recapitulation—unfolds. The E-major Largo con espressione exploits the new *cantabile* (songlike) capabilities of the modern piano of the time, though the violin again soon takes the lead. The cello finally comes to the fore in the scherzo, which frames a B-minor trio. Repetitive motifs propel the *Presto* finale, led by the violin and closely imitated by the cello and piano. A second lively theme now in D major offers contrast, before the main theme makes its customary yet jubilant return.

Giovanni Battista Cirri – Duetto in G, Op. 12, No. 4 (publ. 1770)
I. Allegro con brio
II. Adagio
III. Rondo: Allegro

Giovanni Battista (or Giambattista) Cirri was an Italian composer whose 16-year residence in London is best remembered for his accompaniment of the eight-year-old Mozart during his public debut there (Spring Gardens, St James's, 5 June 1764). Today, this historic footnote outshines Cirri's achievements as an organist (he held positions in Bologna and Forlì, his hometown), a cellist with the Accademica Filarmonica, and a composer. He began to travel Europe in 1759, reaching London via Paris, where his compositions enjoyed some critical success. Most of Cicci's extant works, however, belong to his 'London' period, thanks largely to the patronage of the Duke of York and the Duke of Gloucester. Cicci returned home in 1780, succeeding his brother as *maestro di cappella* at Forlì Cathedral seven years later.

The piece heard this evening is the fourth of six duets that were published in London as Cicci's Op. 12. Comprising three movements of roughly equal length, the duet is an intimate yet highly virtuosic *tour de force*. Cirri's comfort with high positions and string-crossing figurations is evident throughout: the opening *Allegro con brio*, for example, virtually dispenses with its attractive triadic motif, concentrating instead on the sparkling, scale-based interplay of the two protagonists. The violin introduces the slow middle movement, although a *cantabile* (songlike) cello line dominates its opening section. A brief foray into minor keys towards the end of the movement stands in contrast with the renewed sprightliness of the *Allegro* finale, which leaves space for an optional cadenza.

Joseph Haydn – Piano Trio in C, [Hob. XV: 27] (c. 1797)
I. Allegro
II. Andante
III. Finale: Presto

Haydn wrote approximately 40 piano trios—some are missing and we cannot verify the authenticity of some of the earlier works—across three main periods: while Haydn was living in Vienna without a permanent position (the early trios, c. 1760), a time when publishers were keen to lure Haydn back to the popular medium (the 1780s), and the era from the composer's second visit to London (1794-95) onwards. The earliest trios have little in common with later examples; around 1760, the piano trio was little more than a divertimento for small forces. From the 1780s, however, Haydn referred to his trios as 'clavier sonatas', implicitly acknowledging that his focus lay on the piano. This also explains why Haydn dedicated all his later trios to (middle- and upper-class) women, who were expected to learn the instrument. Later still, as in Hob. XV: 27, further refinements meant that, although trios were still not written for professional musicians, they were more expansive, always had three movements, and demanded a greater degree of virtuosity from their performers. Simultaneously, the trios found their way into London's flourishing concert scene.

The C major trio heard this evening was dedicated, along with Hob. XV: 28-29, to Therese Jansen-Bartolozzi, a pianist born in Aachen and later lauded in London. Accordingly, it is thought that Haydn wrote the three trios before he left London in 1795, though they were published two years later. The opening *Allegro* is typically piano-led and, for the most part, written in the virtuosic 'brilliant' style; the strings provide support by 'answering' the piano with melodic interjections but play a far greater role when the development shifts to the minor mode. The poised beauty of the *Andante* middle movement is initiated by a solo piano melody with which the other instruments soon merge. A rare role-reversal between violin and piano occurs during a subsequent airing of the theme, but the cello has a generally perfunctory role, 'doubling' the left of the piano, with the violin more accompanimental than soloistic. In a more imitative vein, the playful *Presto* finale has rollicking piano passagework almost throughout, with pithy, entertaining melodic motifs shared across the trio. In the mould of his famous 'London' Symphony (No. 104), it is an archetypal Haydn finale.