

Classical Music at Kings Place

- 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
- Sun 26 Feb**
Hall One, 6.30pm
London Chamber Music Series
Sarah-Jane Bradley & Anthony Hewitt
MENDELSSOHN | JOACHIM | PETER FRIBBINS
- Thu 1 Mar**
Hall One, 7.30pm
Brahms Unwrapped
Philip Dukes (viola) & Charles Owen (piano)
Youth & Maturity
Four Ballades, Op. 10
Piano Sonata No. 2 in F sharp minor, Op. 2
Viola Sonata in F Minor, Op. 120, No. 1
- Fri 2 Mar**
Hall One, 7.30pm
Brahms Unwrapped
Academy of St Martin in the Fields
Chamber Ensemble: Brahms String Sextets
String Sextet No. 1 in B flat, Op. 18
String Sextet No. 2 in G, Op. 36
- Sat 3 Mar**
Hall One, 7.30pm
Brahms Unwrapped
Academy of St Martin in the Fields:
The Second Serenade
String Quintet No. 2 in G, Op. 111 (arr. Woehr for string orch.)
Serenade No. 2 in A, Op. 16
- Sun 4 Mar**
Hall One, 6.30pm
London Chamber Music Series
Rosamunde Trio
MOZART | ROUSSEL | BRAHMS
- Thu 8 Mar**
Hall One, 7.30pm
London Guitar Festival
Spanish Guitar Night with Duo Hermanos
Cuenca and Fernando Espí
- Fri 9 Mar**
Hall One, 7.30pm
London Guitar Festival
The Vida Guitar Quartet

Next Sunday 12 February 2012

Pre Concert Talk
St Pancras Room 5pm

Allegri Quartet
The Complete Beethoven Quartets 6
Hall One 6.30pm

Beethoven String Quartet in A, Op. 18, No. 5
Shostakovich String Quartet No. 7 in F sharp minor, Op. 108
Beethoven String Quartet in A minor, Op. 132

**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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Concert Bar is open from
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Sunday 5 February 2012

LONDON CHAMBER MUSIC SERIES

Turner Ensemble

Presented in partnership with the
London Chamber Music Society

LONDON CHAMBER MUSIC SERIES

Turner Ensemble

Hall One 6.30pm

Frances Angell	piano
Jan Schmolck	violin
Fiona Bonds	viola
Sally Pendlebury	cello
Julia Girdwood	oboe

PROGRAMME

Wolfgang Amadeus Mozart ^(1756–1791)
Quartet in F for oboe and strings, K370

Bohuslav Martinů ^(1890–1959)
Quartet for oboe, piano, violin and cello

INTERVAL ^(20 minutes)

Felix Mendelssohn ^(1809–1847)
Piano Trio No. 1 in D minor, Op. 49

The **Turner Ensemble** is the brainchild of a group of distinguished principal players from the Orchestra of the Royal Opera House, Covent Garden, as well as the Academy of St Martin in the Fields, the Chamber Orchestra of Europe, Philharmonia Orchestra and the Orchestra of the Age of Enlightenment. The Ensemble began its five-concert residency for the London Chamber Music Society at Kings Place in January 2010. The Ensemble chose the name of the artist JMW Turner for his universal lyricism of colour, light and space and for the inspirational way in which his work is rooted simultaneously in the past and the present. Future plans include the commissioning of a trilogy of compositions inspired by Turner’s paintings, the first of which is by Peter Fribbins, the artistic director of the London Chamber Music Society.

Jan Schmolck (violin) is leader of the Orchestra of St John’s as well as principal second violinist at the Royal Opera House. As a member of the Angell Trio and the Academy of St Martin in the Fields Chamber Ensemble, he has undertaken regular tours to the USA, as well as throughout Europe and Japan. In the UK, Jan regularly performs as soloist with OSJ, and his chamber music performances have included regular concerts at the South Bank Centre and Wigmore Hall.

Fiona Bonds (viola) enjoys a busy and varied career as viola player in the Emperor String Quartet. She is co-principal viola in the Academy of St Martin in the Fields Chamber Ensemble, plays in the Wakeford Ensemble and combines all this with playing guest principal with many of the London chamber orchestras.

Sally Pendlebury (cello) was a founder member of the Vellinger String Quartet which won the 1994 London International String Quartet Competition, and is now principal cello at Opera North. She is regularly invited to international festivals, and this year will participate in chamber music series in New York, San Francisco, Nuremberg and Graz.

Frances Angell (piano) is well-known in the UK as an ensemble pianist, in particular with the Angell Trio and OSJ Ensemble. She has been guest pianist with the Scottish Ensemble and performed in the BBC Proms chamber series with Endymion. Frances has given many performances and broadcasts in Germany, Switzerland, Luxembourg, Austria, Japan, Canada and the USA in venues such as Snape Maltings, Wigmore Hall and Carnegie Hall.

Julia Girdwood (oboe) won the first Shell-LSO competition, which led to concerto performances with the LSO, the Scottish National Orchestra and the Scottish Baroque Ensemble. She was principal oboe with the European Community Youth Orchestra for five years. She has recorded the Mozart concerto with the Philharmonia Orchestra and the Vaughan Williams and Bach violin and oboe concertos with the Consort of London. In 1990 she became principal oboe at the Royal Opera House.

Wolfgang Amadeus Mozart – Quartet in F for oboe and strings, K370 ⁽¹⁷⁸¹⁾

I. Allegro
II. Adagio
III. Rondeau: Allegro

Mozart wrote K370 for Friedrich Ramm, a virtuoso oboist with the orchestra of Karl Theodor, Elector of the Pfalz. Overwhelmed by his first meeting with Ramm in Mannheim in 1777, Mozart immediately wrote the oboe part of his wind *Sinfonia Concertante*, K297b for him. Four years later they met again, when the oboist moved with his patron to Munich—Mozart’s opera *Idomeneo* was staged there in 1781—and this time the Oboe Quartet was the result. Archbishop Colloredo, for whom Mozart was violinist and court organist, had granted his employee a six-week leave of absence from Salzburg; the restless Mozart managed to remain away for four months, a habit that led to his dismissal later that year, making possible his momentous move to Vienna.

K370 is a technical tour de force dominated by the oboe—not least because the instrument’s assertive timbre is virtually impossible to blend with the string sound. Mozart nevertheless avoided a concerto-like character; the quartet’s virtuosity is subtler, the part-writing more equal. The counterpoint of the opening movement serves the same purpose. Its principal motif, a simple interval of a fourth, is exchanged across the ensemble; the central development, in particular, dovetails related material, almost in the style of a fugue, as though to neutralise the stark contrast in colour between the oboe and the strings.

The D-minor middle movement packs much soulful sentiment into its 37 bars, as the oboe’s aria-like melody is decorated by the strings. Restoring the quartet’s sense of jollity, the *Allegro* finale is cast as a rondo, that is, with a principal theme led by the oboe and echoed by the violin, interspersed with contrasting episodes. F major and D minor jostle for attention as the movement unfolds, though naturally the ‘home’ key prevails as an unusual cross-rhythmic second episode (startlingly, 6/8 in the strings against the oboe’s 4/4) heralds the final return of the rondo theme and a soaring coda to cap the quartet.

Bohuslav Martinů – Quartet for oboe, piano, violin and cello ⁽¹⁹⁴⁷⁾

I. Moderato poco allegro
II. Adagio – Andante poco moderato – Poco allegro

Martinů’s myriad influences and prolific composition make it difficult to define his musical personality in simple terms. His studies with Albert Roussel in Paris exposed the young Czech composer to jazz and the music of *Les Six*, i.e. Milhaud, Poulenc, Durey, Honegger, Tailleferre and Auric. Blacklisted by the Nazis, Martinů left Paris in 1940 and emigrated to the United States, where he

struggled to establish himself until Serge Koussevitzky commissioned his First Symphony. Among his compatriots, Martinů admired Dvořák and also felt Janáček’s influence. But for a composer who spent most of his creative life away from his native Czechoslovakia, it is no surprise that Debussy and Stravinsky were more decisive influences upon his formative style.

Written in New York but not published until 1961, the short and largely carefree Oboe Quartet is quintessential Martinů: its modern counterpoint and melodious style are common to many of his works. The opening *Moderato poco allegro* moves freely between F minor and F major; transparent textures highlight the ensemble’s bustling interplay. (Capricious shifts within movements are also typical of Martinů: out of nowhere, seemingly, the quartet concludes in a folk-tinged C major.) The multifigured second movement serves as a slow movement and a finale: the piano-led *Adagio*, unusually dramatic in gesture, recedes to allow the instruments a more equal footing in the *Andante poco moderato*, which leads in turn to a final *Poco allegro*, full of energy and replete with thematic allusions to the composer’s heritage.

Felix Mendelssohn – Piano Trio No 1 in D minor Op. 49 ⁽¹⁸³⁹⁾

I. Molto allegro e agitato
II. Andante con molto tranquillo
III. Scherzo: Leggiero e vivace
IV. Finale: Allegro assai appassionato

Once the eleven-year-old *wunderkind* whose pianistic talents were praised by Goethe no less, Mendelssohn matured to become a celebrated conductor, pianist, organist and, of course, a composer. His music embodies the tensions between Classicism and Romanticism that emerged in the generation after Beethoven. Standing at the forefront of German music during the early-to-mid 19th century, he drew upon the chromatic counterpoint of JS Bach as much as Mozart’s grace and clarity and Beethoven’s dramaticism.

Likewise, both of his piano trios—he wrote the trio heard this evening, his first, in 1839 and his second, Op. 66, six years later—descend from Beethoven’s ‘Archduke’ and Schubert’s pair in the medium. But with a heightened sense of ‘symphonic’ momentum, Mendelssohn’s expressive emotion and controlled Romanticism surpass his forebears. His soloistic writing generally puts the instruments on an equal footing, a result perhaps of his thorough revision of Op. 49’s first draft. Advised by his friend, the pianist and composer Ferdinand Hiller, Mendelssohn updated the piano part to rework its entire figurations in a more contemporary style. The result was a stunning success: in *Neue Zeitschrift für Musik* Robert Schumann acclaimed the work as “the master trio of the age.”

In a fast-moving waltz rhythm, the opening movement’s themes are doubly distinctive as the cello is the first instrument to play each. Echoes in the piano and violin lead to a central development characterised by the piano’s rapid passagework. An imaginatively scored recapitulation heralds the veiled counterpoint of the violin and the stirring energy of the piano’s embellishments in the coda’s final pages. The slow movement is a pensive ‘song without words’ in which the piano is entrusted with the theme before further interplay ensues. A B-flat minor variant follows, setting triplets against serene semiquavers. The *Scherzo*, placed in the tonic major, is dazzling and virtuosic: shades here of the ‘Bee’s Wedding’ piano piece (Op. 67, No. 4, another song without words). The finale, a rondo, is on a heroic, symphonic scale and restores the tonic, D minor, while shifting episodically around related keys.