

## St. Pancras Renaissance Hotel



The St. Pancras Renaissance Hotel on Euston Road is attracting enormous attention: the sheer size and intricacy of the ornamentation and the beautifully restored frontage all firmly re-establish it as a London monument.

Sir George Gilbert Scott (1811-78) designed the Midland Grand Hotel at St. Pancras Station in the late 1860s and the original hotel, established in 1873, could accommodate 300 guests. The interior renovations have retained the wide corridors that in former times allowed the female guests to move more easily in their capacious dresses. The hotel was closed in 1935, and then used as railway offices until the 1960s.

Thanks to widespread support in favour of retaining the building, which had been due for demolition in the 1960s, the structure was eventually granted Grade 1 listing and became known as St. Pancras Chambers.

Gilbert Scott is famous now as part of the Gothic Revival movement (he was a colleague of Pugin) and for his design of buildings such as the Albert Memorial, the Foreign & Commonwealth Office and the choir stalls at Lancing College, Sussex, but he also did a lot of work in design and restoration of churches, cathedrals, hospitals, schools, universities, workhouses and domestic housing. He designed, altered or renovated 800 or so buildings. He would therefore surely be thrilled with the 21<sup>st</sup>-century renovation of his Midland Grand.

Between 2007-2011 the building was totally refurbished and remodelled, keeping the original red facade and many of the interior features. The grand staircase leading up to the oldest rooms is wonderful, and the casual visitor is immediately transported to an era of elegance and grace—and, indeed, money. If it feels like a film set, I believe it has indeed been used as such. Other features include gold-leaf decoration, original metalwork, vaulted ceilings, not to mention the hand-stencilled wall designs and 15-metre-tall windows.

Probably the most frequented areas now are the huge entrance lobby, which retains the vast proportions of the original, and the Booking Office Bar leading to the station. The booking office was probably always quite comfy, but it is now a plush and relaxing bar with elegant furnishings, a world away from express trains to the North. I understand punch is served here in hand-made, copper punch bowls.

The hotel re-opened in March this year, having been totally refurbished, yet retaining not just the red facade but an interior atmosphere of opulence. An extension was built to the rear of the building and the upper floors converted to luxury apartments. It's interesting to ponder that the original Ladies' Smoking Room (now kept as an events room) was the first such room in Europe where women could smoke, but of course in 2011 neither men nor women can smoke there!

Certainly, a gem on our doorstep.

Chris Bradshaw

## Welcome, Vicky!



We are pleased to welcome Vicky Yannoula as a new LCMS trustee and know that her long musical background and professional career will greatly benefit the society. As most members will know, Vicky has performed for us in the past at Kings Place, and indeed has another date on 25 March 2012, playing an exciting two-piano and four-hands concert of Slavic music with Jakov Fichert.

Vicky, who was born in Corfu, studied at the Royal College of Music and Goldsmiths College. She has performed in a number of European countries and with distinguished musicians such as violinist Leonidas Kavakos and cellist Alexander Vashkin. It is an understatement to say that Vicky keeps very busy by being involved in a number of performance and educational projects. Not only does she run a busy concert schedule but among other activities she is also founder and Director of Akouson Classical, music consultant for Westminster Music & Arts, piano tutor at Emanuel School, and Choir Director at Middlesex University. She has also recorded with colleague Jakov Fichert for record label Toccata Classics.

Vicky has had great success in building up Akouson Classical, a new classical music network-and-events platform. She created Akouson in order to provide a unique and dedicated classical music platform through which members could interact with one another, promote their activities internationally, and attend educational and performance events such as masterclasses, concerts, music-teaching seminars, and competitions organised by Akouson Classical for its members. (To join simply visit the website [www.akouson-classical.com](http://www.akouson-classical.com) and click on "Sign Up.") It shares many goals with LCMS, including providing opportunities for young talent to flourish. She envisages the project branching out into a number of related sub-sections in the UK and globally.

As project manager of Akouson Classical, Vicky is responsible for all technical, organisational, promotional and artistic planning and execution—skills that are already being put to work for the benefit of LCMS members. For example, she has taken responsibility for developing and looking after our social-networking activity, both inside and outside the world wide web, which we see as essential for LCMS to promote its concerts.

This involves advertising and promoting LCMS to existing and new audiences through online media such as Facebook, Twitter, LinkedIn, Chamber and Akouson Classical. LCMS's profiles on all these websites must be kept up to date and communicating with one another in an organised, coherent and engaging manner. The extent to which modern society uses online media is rather overwhelming, and Vicky is working hard to make sure LCMS develops a strong presence in this area.

Social networking outside the world wide web is also part of her role. She aims to attract to our concerts new and younger audiences—e.g. music students and young professionals—by personally introducing them to our exceptional concert series and offering them to experience for themselves what LCMS has to offer.

We leave the final words to Vicky:  
"I feel tremendously honoured and excited to join LCMS as a trustee. It is indeed a great privilege to be part of an organization with such a history and prestige. The role of LCMS is to provide London audiences with the best in chamber music, and I very much look forward to contributing to this celebrated cause and utilising my passion for classical music."

Maryam Baitkwill and Chris Bradshaw

contributed to this piece.

## Members' Voices At This Stage of Our Lives



Poet and editor, LCMS member Martha Kapos reflects on the attractions of chamber music, Conway Hall and Kings Place. I can't remember exactly when it was that my partner Scott Verner and I were introduced to the LCMS concerts at Conway Hall—or even who first brought us there. We must have been at that age when, as studies show, certain people can become intensely interested in

chamber music. I've sometimes worried, looking around at the grey heads in the audience, that we would all reach extreme old age together and eventually leave the concert hall empty. But apparently a new generation in their 60s or 70s (as well as younger listeners) is always coming up behind. Why should chamber music capture the imagination of this particular age group?

The American poet Wallace Stevens begins one of his poems: "Music is feeling, then, not sound." And while music is, of course, *both*, Stevens is making the point that not only is music made of highly complex and seemingly abstract structures, but it also engages an emotional spectrum and works at structuring that as well. I've often wondered if the emotional trajectory of sonata form—going from exposition to development section, and recapitulation, with its modulations, conflicts and resolutions between two key themes—might exactly reflect the long perspectives from infancy to adulthood, and the "recapitulations" of old age. In other words: perhaps sonata form embodies a psychological (even psychoanalytic) realism, and it is this that offers an intense sense of recognition and pleasure at this stage of our lives.

All highly speculative; but in any case, Scott and I came every week from the very start. If we were particularly taken with a performance, we would clap until our hands were sore. I remember once sitting next to someone who ventured that perhaps I was the mother of one of the musicians. I think that actually I was a fan of Schubert. But I quickly became enthusiasts of particular quartets: the Wihan, the Vanbrugh, the Emerson, the Allegri, the Wallfish and York duo. For me it was particularly important if they were playing modern repertoire: Shostakovich, Janáček, Stravinsky, Bartók.

(ADVERTISEMENT)

### Parnassus Musical Holidays

With the pianist Daniel Tong and the singer Ivan Ludlow as musical advisors, Parnassus, a small tourist services company, has put together six exciting chamber music holidays in different regions of Portugal each holiday offers three concerts preceded by a lecture exploring different periods and facets of the chamber music repertoire. During the day guests can take one of the optional excursions or enjoy exploring on their own or relaxing in the spa and the extensive grounds of the hotel.

February 1 – 5	Kuss Quartet, Thomas Riebl
April 11 – 15	London Haydn Quartet
May 30 – 3 June	Elisa Quartet, Daniel Tong, Amy Norrington
September 19 – 23	Skampa Quartet
October 10 – 14	London Bridge Ensemble
November 21 – 25	Quator Voce, Paul Roberts

More details about musicians, lecturers and venues : [www.parnassusmusicalholidays.eu](http://www.parnassusmusicalholidays.eu)

Chamber Music Notes Editorial Group: Chris Bradshaw, Leon Levy, Jane Sufian (editor), Walter Rudeloff

The memorable concerts are too numerous to list, but Raphael Wallfish and John York playing the Shostakovich Viola Sonata arranged for cello certainly stands out.

We loved the quality of the music and its performance. But we were also completely taken with the quaint atmosphere of Conway Hall: the stage back wall painted a crude red, the incongruous oak panelling donated by a family in honour of their mother, the musicians clustering around a single large moth-eaten floor lamp, the make-shift seating arrangements. All of this made the starkest possible contrast with the quality of performance in a way that enabled one to fantasise that perhaps the music was being played to you alone in your own rather shabby living room. The sense of intimacy was one of the great charms of the place.

In 2008 Neil and Peter invited us to meet Peter Millican and hear about our move to Kings Place: a newly built, grown-up, 'sexy' (as I think Neil described it) venue. This was difficult news. Someone asked if we could bring the floor lamp.

But Kings Place clearly had all the advantages: publicity, acoustics, catering, and architectural quality—none of which could be remotely compatible with the fantasy that the music was being played to you with a private group of friends in your own home. This was actually to be a concert experience in a concert hall. Nor would it be remotely likely that, as once happened at Conway Hall, a small blue balloon trapped somewhere on the stage near the ceiling would begin to float slowly down in the middle of the concert. Nor would it be likely that a flood would disrupt proceedings, as when, in an orderly manner, the fire brigade once conducted the audience away from Conway Hall to a place of safety, having issued us with black plastic bags to pull up around our legs and serve as boots.

But we have made the transition to the new venue and have put aside childish things. With the forbearance of the Kings Place box office, a number of us have even managed to continue the Conway Hall tradition of companionship and book our season tickets en bloc. The LCMS continues to programme outstanding concerts. And we've discovered that Kings Place has much to offer above and beyond what was possible at Conway Hall. Richard Ireland's ChamberStudio masterclasses are just one example. It was a special privilege to come early on a Sunday afternoon in May and eavesdrop on the young and brilliant Wu Quartet being tutored by Christoph Richter in a subtle and complex interpretation of the Dvořák String Quartet No. 13 in G, Op.106, which they then went on to play for all of us in Hall One at the end of the season.

# CHAMBER MUSIC NOTES

ISSUE 5 WINTER/SPRING 2012

# The LCMS Newsletter



## Welcome!

I am pleased to report two significant advances for the London Chamber Music Society.

First, we are very grateful to the Foyle Foundation for a generous grant. They have awarded us £5,000 towards our expenses, in particular artists' fees. As we all know, few cultural organisations in London earn enough money from ticket sales alone to support their activities. A society such as ours, a registered charity that receives no support from government arts bodies, cannot fully realize its objectives without additional financial aid.

The Foyle Foundation grant will help us further our commitments, including to support and encourage young musicians.

I am also delighted to introduce Vicky Yannoula, our new trustee. As explained more fully in an article about Vicky in this issue of the Newsletter, she has taken responsibility for developing and looking after our social-networking activity, both inside and outside the world wide web, which we see as essential for LCMS to promote its concerts.

This work includes advertising and promoting LCMS to existing and new audiences through such online media as Facebook and Twitter. The extent to which modern society uses online media is rather overwhelming, and Vicky is working hard to make sure LCMS develops a strong presence in this area. I encourage all of us for whom this is virgin territory to look at LCMS on Facebook ([www.facebook.com/LCMSKingsPlace](http://www.facebook.com/LCMSKingsPlace)) and Twitter.

This issue of the Newsletter is as usual a compendium of articles that we hope will interest and intrigue you. Benjamin Frith offers a pianist's reflections on Mark-Anthony Turnage and Turnage's "Three for Two", which the Frith Piano Quartet played for us in October. Raphael Wallfish's career and thoughts are revealed in an interview by Leon Levy, and Leon also gives us a thoughtful piece in which he and Peter Fribbins reflect on Peter's use of the different arts in his music. Martha Kapos, a long-time LCMS member, recalls some highlights of her attendance at our Sunday-evening concerts. In "Behind the Notes" Peter Fribbins highlights our upcoming season, including two concerts designed to complement Jewish Book Week, the prestigious annual festival taking place this year at Kings Place.

I hope you will enjoy these and other articles in this issue of *Chamber Music Notes*. I look forward to seeing you at the outstanding concerts of the coming winter/spring 2012 season.

Neil Johnson  
Executive Chairman

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## Behind the Notes

As I write, we have just celebrated our 30th concert at Kings Place. We did so in great style, with the strings and principal winds of the Orchestra of the Royal Opera House filling Hall One with the best playing I have heard. The natural energy and colour of no fewer than three of Bach's Brandenburg concertos. Paul Archibald's piccolo trumpet was particularly splendid and effective, and made the first time the trumpet has featured in LCMS concerts. Must do that again! Our January 2012 season starts with a party (post-New Year 'hair of the dog?')—the tenth anniversary concert of the excellent Sacconi Quartet, playing Haydn, Bartók and Schubert. The following week, we welcome back violinist Philippe Griffin, this time with Henri Dancourt and Daniel Barenboim. In a concert to include the LCMS premier of my duo 'Dances & Laments', first performed at the 2010 September festival in St Nazaire in France. It took place in perhaps one of my most unusual venues to date, the old, wartime German submarine base, whose massive concrete presence dominates the town and which allied forces were unable to destroy.

## Leon Levy Talks to Peter Fribbins

Dr Peter Fribbins is head of the Music Department at Middlesex University as well as the Artistic Director of the LCMS. He is also becoming increasingly well known as an accomplished composer throughout the UK. Europe folk beyond the hills of his works featuring in LCMS concerts.

There is a long tradition in classical music of linking music to literature, and many created an enormous amount of music embedded in this tradition. He concentrates mostly on English literature but not in the more common way of using both words and music. He prefers to use music only, and in our discussion we delve more into his motivation for this and how he sees the process working.

We started with the question: What is music about? Perhaps the best music is not about music at all. It is important to look outside the genre. For example, Mozart's music is often about the theatre; Stravinsky's, about movement and dance; and Debussy's about pictures and impressions. This is not to exclude (compare Bach, for example) but to Peter Fribbins, it is this idea of the extended scope of music that inspires him. In concert to be immersed fully in this type of composition, it is important to set aside technical considerations in favour of feeling. This is probably true of all forms—writing, photography, and others. It is the creator of the work expresses his feelings to the viewer or listener whilst technical ability is to a large extent taken for granted.

Peter is much moved by literature, especially poetry (which is already a

complement to Jewish Book Week, the prestigious annual festival taking place each year at Kings Place. The Shaham-Erez-Wallfisch Piano Trio in their first concert and the viola and piano duo Sarah-Jane Bradley & Anthony Hewitt in the second will present two fascinating programmes. These will include a number of works either by famous Jewish composers or with a Jewish theme; for instance the distinguished Hebrew Melodist and the Jewish folk themes of Shostakovich's E minor Piano Trio.

March brings back the Kosmanovic Piano Trio, one of the best trios performing in London these days; a welcome return by the Tippett Quartet, with Haydn, Smetana, and a recent prize-winning work by Simon Holt; and our resident Turner Ensemble again, this time joined by excellent students from London conservatoires, in Poulenc's Sextet for piano and winds, the Brahms Horn Trio, and Dvořák's String Quartet for quartet and double bass. With a change of concert, the talented Yannaouli-Filichtu duo offers us some wonderful and colourful music for pianos. One work will be Shostakovich's own arrangement of his much-maligned, an exciting and playful work, and a delightfully subversive aesthetic response to Soviet expectations that his ninth symphony might be as heavy as the previous ones.

January also brings us the first concert in a survey that I know Chilling and I are putting together of the best 10th-century piano quartets, including works by Franck, Egar, Dvořák, and Schumann and beginning with the wonderful F minor quartet by Brahms. The Trio Goya then presents us with an opportunity to hear a more 'historically informed' take on classical piano trio repertoire by Hayden and Beethoven, with Maggie Cole's 1795 fortepiano, the excellent violinist Kai Debrezenci, and Sebastian Combert (principal cellist of the London Mozart Players). Sebastian will be playing a sparkling cello, balanced carefully between his knees, following contemporary practice (seats will not be sold in the first row for this concert in case Sebastian swears).

Our February concerts open with music for oboe and strings, including oboe quartets by Mozart and Martinů, played by the superb Turner Ensemble, followed by another of our highly popular Beethoven-Shostakovich concerts with the Allengri Quartet, complete with an informative concert talk at 5pm. Our next two concerts, slightly shorter than our normal ones, are designed to

Peter Fribbins, Artistic Director

kind of musical form of words), and he expresses this feeling through music both using the actual words of the poem, and also by including stanzas of poems and other works by Browning, Dante, Donne and D.H. Lawrence.

However, one of his most notable compositions—'The Zong Affair'—was inspired by a painting, 'The Slave Ship' by J.M.W. Turner. This painting tells the infamous Zong Affair, when a slave ship, the Zong, was caught in a violent storm and many ill and dying slaves were thrown overboard in the hope of claiming insurance for the 'lost cargo'. Although the perpetrators were never charged with any crime, this event turned out to be a key to the eventual abolition of the slave trade.

The music, premiered (appropriately enough) by the Turner Ensemble at an LCMS concert in May 2011, brings the painting vividly to life, expanding the time range of the painting before and after, and reflecting the savagery of the storm, the brooding stillness of the sea once it has swallowed up the slaves, and the overall sense of man's inhumanity to man. This is a prime example of music's inspiration rooted in another art form, so typical of Peter Fribbins' approach.

Our discussion ranged further into the nature of inspiration and how we are moved by different experiences and emotions. Peter is lucky enough to be able to express these feelings effectively in music. But his output is not solely confined to literary connections. He has written a number of works unrelated to literature especially for such LCMS regular performers as the Chillinglins, the Wallfisch-York duo and Philippe Graffin. His 'Concerto for Piano and Orchestra' was recently enthusiastically received on its premiere in London, and his current ambition is to write a violin concerto. We look forward to this and to other new compositions, which are undoubtedly in the pipeline.

## Mark-Anthony Turnage's 'Three for Two'

Felix Piano Quartet, 1, 2, 3, Benjamin Frith, Robert Hard, Louise Williams, Richard Jenkinson



Photo: Nour El-Din

Benjamin Frith, the pianist of the Frith Piano Quartet, reflects on Turnage and this piece, which was commissioned by Steven Schaefer in celebration of Christoph Eschenbach and Schaefer's 20th birthdays. The Quartet performed the London premiere of 'Three for Two' for LCMS on 16 October 2011.

We live in an age of accessibility: we can gain access to vast amounts of information at the touch of a button. Yet many new works, whether in art or music, are not so easily accessible and are thrown into the public arena for debate about their true meaning.

It is great to find, however, that Turnage embodies and embraces the modern age and is not ashamed of the immediacy of his music and its instant appeal. His opera 'Anna Nicole Smith'—libretto by Richard Thomas of Jerry Springer: The Opera!—fame—shows that Turnage isn't afraid of life's nitty gritty and the public's fascination with celebrity, sex and all of the follies of contemporary life. He is open to pop influences and the use of bad language in his librettos, and feels that the trouble with a lot of operatic subjects is their "...distance from today." Truly then, an urbane and 'up to the minute' composer—though I was heartened by the fact that he was "slightly ashamed" at being familiar with the reality TV show "X Factor".

"Three for Two" follows on in a similar vein in that the three wishes are very accessible and, through their jazz idiom, have instant appeal. However, they do outline a sonata form in that the quick outer movements are in 2/4 time and the middle one in 3/4 time. I would have familiar Turnage is with Nicolai Kapustin's jazz works, which have a classical sonata framework. The three wishes have a charming immediacy without lacking sophistication.

## LCMS A Successful Harvest

LCMS continues to reap the benefit from a chance meeting a few years ago between Neil Johnson and Horst Kolo. As a result of their chat Horst took on the development of the LCMS website. Most of our members will have seen or used the site and appreciated the up-to-date information offered, not to mention enjoyed the excellent photographs and video clips Horst took of our performing ensembles—he snaps at just the right moment!

"I recently had an (unsolicited) email, which commented that the site is "a pleasure to look at and also is functionally effective," and I am sure we would all agree with that.

In a recent conversation with Horst I learned that when he came to England from Potsdam in the '60s, he first read history and was a teacher, but his love of photography took over. He specialised in fine-art and architectural photography for about 30 years, capturing paintings, sculpture and African art on film for a wide variety of clients. As photography moved into the digital age he branched out to website

Chris Bradshaw

Wish One

Our approach to *Wish One* could be a "quartet WLMT jazz group". The piano is treated just as part of a string quartet in the nursery-like opening, but already in the second bar a cheeky syncopation with the viola (my playmate here) suggests what is to come. When the piano really gets under way with its unashamedly jazz solo in the middle section, the strings enter with two birthday wishes, the piano jiving over the top. When the original material returns, the piano almost

The subject of London concert halls figured early in our discussion. Like many of his colleagues, Raphael is a great fan of Kings Place. He praised the excellent acoustics, backstage facilities, rapport with the audience, the ideal size of the concert hall, and the use of wood and other highly reflective natural materials. In these and other ways, he has found it to be a refreshing alternative to other London venues.

Wish Two

*Wish Two* could almost be viewed as a kind of 'Hindemith meets Gershwin' lament. Its seriousness, with the jazz elemental piano in the background, reflects that the piece is for the wonderful pianist and conductor Eschenbach. The drone-like cello part could contain distant echoes of the final lonely song of 'Die Winterteine' but there may be comfort in the violins' hint at 'It Ain't Necessarily So' in the fourth bar.

The middle sections' bare intervals of aths and sths suggest an ancient mode (after all, it is their 7th birthday!). The strings echo the piano, and when the strings pronounce the birthday motif, the piano answers with autumnal staccato chords. In the reprise the piano becomes the drone but more as a tolling bell, feeling the cello, which now takes the melody. The violin continues with the mournful birthday theme, which is in character with such a deeply felt, slow movement as this.

Wish Three

The title of the work 'Three for Two' might remind me of a shopping trip at my local supermarket! If *Wish One* is perhaps the freebie, then *Wish Two* is worth every penny. This is an extractive finale in every sense. A blazing 'Happy Birthday' opening on cello, then viola, kick-start the most jazz and upbeat *Wish* for Steven Schaefer, who we believe from the style to be a major figure in the jazz world. As our violinist Robert Heald gets the opportunity to display his more racy side with a wicked solo and to light up the room with a birthday cake-walk! However, the piece then ends in more gentle a fashion, with the strings pizzicato accompanying the treble of the piano. Maybe the last few bars return to a more classical, Haydn-esque simplicity, as if to form a satisfactory resolution to all the feelings expressed.

"Would Like to Meet" (for those unfamiliar with dating sites!).

## Leon Levy Meets Raphael Wallfisch

Undeterred by my last visit (see Chamber Music Notes, Issue 4), I ventured yet again into South London this time to East Croydon. What nostalgic! On emerging from the station, I saw my first tram in London since my childhood.

However, this was not a tram-spottling nostalgia trip, but a journey to interview one of the LCMS's favourite musicians, Raphael Wallfisch.

The subject of London concert halls figured early in our discussion. Like many of his colleagues, Raphael is a great fan of Kings Place. He praised the excellent acoustics, backstage facilities, rapport with the audience, the ideal size of the concert hall, and the use of wood and other highly reflective natural materials. In these and other ways, he has found it to be a refreshing alternative to other London venues.

Raphael is part of an eminent musical family, and described music as a "state of being" for him and his family. His father was a pianist; his mother, until recently, a cellist; and his wife is a violinist. This tradition is being continued through his three children: one is a concert pianist, another is a Master's at Guildhall; another, a tenor and cellist; and the other, a composer of all types of music embarking on a conducting career.

Both his parents were refugees from the Nazis. His father, Peter, a young musician of considerable ability, was "discovered" in 1937; and was thus able to escape Germany and go to what was then British-mandated Palestine. His mother, Anita Lasker-Wallfisch, a native of Breslau, endured much suffering in the concentration camps. Her husband as a musician also helped her to escape death. She survived the horrors of Auschwitz and Bergen, and her experiences are famously recounted in her book, "Inherit the Truth". After initially meeting in Paris, and after some difficulty due to his father's alien status, they married and settled in London, where Raphael was born in 1953.

Despite his early extensive exposure to music, his passion in early life was the theatre. However, he was inspired to give this up and take up the cello on hearing Zelig Nisenzon. So at the age of 16 he left school and studied with a succession of great teachers, including Annylind Fleming, Amadeo Baladino and Derek Simpson. This was followed by a wonderful spell at the University of Southern California, where he played chamber music with Heifetz and Patitskyng. Needless to say, this period exerted an enormous influence on his future career and self-confidence.

Early fame came from playing with his father, frequently at Conway Hall, amongst other venues. This highly successful duo unfortunately came to an abrupt end when his father suddenly became seriously ill in 1999 and died two years later. John York (another LCMS favourite) stepped into the breach at short notice, and a long-standing, highly successful duo was formed. More recently, Raphael is delighted to have formed a piano trio with the excellent musician, Arnon Erez and Hagai Shaham.

I asked Raphael what he sees his role as a performer and interpreter. He said that it



Photo: Benjamin G. Cameron

was important to get inside a composer, to find out what he was thinking about, to express his musical language, and to create a rapport between the composer and the listener as well as between the performer and the listener.

Raphael's affinity with British composers is well known, and he is proud of his connection with the 'best of Britain'. Thanks to a number of excellent composers and the BBC, he has been able to bring a number of neglected masterpieces to the public, including his own favourite, Gerald Finzi's cello concertos, which he played in a televised promenade concert in 2001, the centenary year of Finzi's birth.

In reply to the inevitable question about avant-garde music, he felt that this was more a problem for the composer than the performer. He has played some, but as so far steered clear of electronic music. As in all things, open-mindedness is important.

What about pet hates? Small-mindedness, petty bureaucracy and ignorance, which he feels pervades the music profession, but he rather likes clapping between good classical recordings. Some Sunday evenings, she can also find his audience at a LCMS concert. Other hobbies include a love of dance (from samba to ballet), architecture, art and design. So, obviously, she's in the right place.

Raphael is proud of all of his instruments—a 1760 Gemma of the three instruments—a 1960 Fratelli Gagliano; another by Jean Baptiste Vuillaume from the 19th century; and a modern instrument made by a young maker, Wolfgang Schnabel, not to be underestimated. Also in a corner of his sitting room is a piano once owned by Stefan Zweig, which came to him via family connections.

Spending time with Raphael Wallfisch was a great pleasure, and our interview came to an end all too quickly, for me certainly. He is not only an eminent cellist, but a well-rounded and sympathetic human being. He does not take things merely at face value, but thinks deeply about others and what is going on around him, to the benefit of both himself and those who come into contact with him.

See and hear the Shaham-Erez-Wallfisch piano trio on 19 February 2012 at Kings Place, and don't miss the famous endin.

## Getting to Know You

Introducing members of the LCMS/Kings Place community.

Tanya Cracknell  
Programme Coordinator, Kings Place



Tanya Cracknell has worked in various guises at Kings Place since its opening day in September 2008. Starting as a Stage Manager working backstage, Tanya took an interest in the organisation of concerts, and soon moved into the office as part of the production team coordinating many of the weekly series. This work included liaising with Karolina, the LCMS administrator.

Having studied music at university, Tanya's move into the programming department seemed a suitable transition. Now she coordinates the dense programme of wide-ranging music and spoken-word events, working with Peter Millican, Artistic Director.

Prior to working at Kings Place, Tanya worked for IMG Artists in the conducting department, for The Royal Albert Hall, and also for the Cambridge Music Festival. The Festival gave Tanya her first buzz of concert management, and has inspired her to run a music festival herself one day.

For Tanya, music is not just work but also play: she performs as a violinist for Vaults Quartet—a string ensemble that specialises in collaborating with popular-music artists in addition to playing core classical repertoire. Some Sunday evenings, she can also find his audience at a LCMS concert. Other hobbies include a love of dance (from samba to ballet), architecture, art and design. So, obviously, she's in the right place.

Paula Mendes

Green & Fortune Café Manager

Paula Mendes' passion for food brought her to London from Lisbon in 2004, to look for an opportunity to work with food and to work in the customer-service industry. She was born in the Portuguese capital, where she studied theatre for five years, and later worked as an accountant assistant.

Paul very quickly fell in love to the team that opened Kings Place, and to continue to work at such a fantastic venue. Her expertise lies in customer service, as she loves to be in contact with the public and share with their guests a little of what their team does at Kings Place. She also enjoys menu creation and the chance to research new products.

Away from work, she loves to travel, read, and listen to music.

"...perhaps the first site I have ever seen that is both a pleasure to look at and also is functionally effective. Usually the two features are mutually exclusive. It even manages to use Flash without annoying me. So, I thought a thank you from an end user was justified."