Levon Chilingarian: Bartok and Beethoven String Quartets

An editing room scene begins the issue at November: the chamber music maestro talks to The LCMS about his quartet’s tour, which includes concerts in Canada and the USA. The current issue includes a profile from the violinist you'll soon be hearing in the quartet’s concerts, with the interview conducted with our music critic Chris Redgrave.

Chris Redgrave

Fine Arts Quartet - An Intimate Beauty

On tour in the USA and Canada, the Fine Arts Quartet talks about the special challenges of playing to small audiences, and what to assemble a concert series such as ours. The concert schedule is dependent on your location; there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program). Of course, there are fashions in performance as there are in fashion. Tomes writes of the “hard mental work” and “filtering the notes” without the score (what feels best and what does the audience want in a particular program).
Behind the Notes

We will have a residency between 5-8pm, from 26th February to 8th March. As well as exploring the relationship between music and film, we will consider the different approaches to the design and creation of new theatre, focusing on the key role of the director in framing a production. At the end of the residency, we will present our findings in a public performance and discussion event.”

Writing Through an Instrument: Benjamin Dwyer

A short lead-in to a talk at the National Gallery on 21st March. As director of the Leon Levy Project at King’s College London and head of the Institute of Performance and Practice (IPaP), Leon Levy is the perfect person to discuss the role of the instrument in creating new music. Levy has a wealth of experience in the field, having worked with some of the world’s leading musicians and composers. He is also the founder of the Leon Levy Project, a collaboration between the National Gallery and King’s College London, which aims to bring together artists from different disciplines to create new works that explore the relationship between music and visual art.

Leon Levy meets Ashley Solomon

A short lead-in to the talk by Ashley Solomon at the National Gallery on 21st March. As director of the Leon Levy Project at King’s College London and head of the Institute of Performance and Practice (IPaP), Leon Levy is the perfect person to discuss the role of the instrument in creating new music. Levy has a wealth of experience in the field, having worked with some of the world’s leading musicians and composers. He is also the founder of the Leon Levy Project, a collaboration between the National Gallery and King’s College London, which aims to bring together artists from different disciplines to create new works that explore the relationship between music and visual art.

Getting to Know You

Introducing members of the LCM/Flinders University Music Foundation community.

Writer’s Bio

Benjamin Dwyer is a composer and musicologist based in London. He is currently completing a PhD at King’s College London, where he is also a member of the Institute of Performance and Practice (IPaP). His research focuses on the relationship between music and visual art, and he is particularly interested in the role of the instrument in creating new music.

Reflections on Classical Chamber Music

Dr Peter Fink is a renowned classical musician and scholar. He is currently the director of the London Conservatoire, where he is also a professor of music. In this talk, Fink will reflect on the history and development of classical chamber music, drawing on his extensive experience in the field.

Afiara Quartet: Explorers of Collaborative Worlds

The Afiara Quartet is a leading contemporary ensemble, and will be performing in the LCM series on Saturday 10th April. The quartet has a reputation for exploring the boundaries of classical music, and is known for its innovative programming and collaborative approach. This event will be an opportunity to hear the quartet perform some of its most recent works, and to discuss its approach to the genre.