

Welcome!

On behalf of the other officers and trustees of the London Chamber Music Society, I am delighted to welcome you to our second season at Kings Place and to our new newsletter.

The past year has been one of settling into Kings Place. We promote our concerts in partnership with the Kings Place Music Foundation and meet with Peter Millican, the Chairman; Jen Mitchell, Operations Director; and Christian Brideson, Ticketing Services Director, from time to time to coordinate our work. Box office staff have been extremely helpful, as have all those behind the scenes and those more visible at front of house.

Some of our members did not come with us from Conway Hall; some came, gave it a try, and left. But most were really excited by the comfort and acoustic of the new hall and by the facilities of the bright and spacious building, and many new people have joined as well. As a result, our membership at the end of the 2008–09 season was greater than when we left Conway Hall. Our first season ended with an average of 64% of the hall filled at our 30 concerts—six of them full houses.

Our second season has now started.

This is when we expand into our new space and add to the excellence of the music some activities that we hope will give our members a sense of being part of a community. Activities that we have organised so far are mentioned in this newsletter, such as chamber music on the Regent's Canal. To support a broader spectrum of activities, we are launching a concert-sponsorship scheme for the 2009/10 season, which is described in the newsletter. You will also find here the first in a series of short portraits of people in the LCMS community.

Being part of a community is both the ethos we brought with us from Conway Hall and the ethos of Kings Place, which invites the public to share its not-for-profit facilities. We are planning to add activities for the LCMS community both before and after concerts, and welcome your suggestions. We hope you will talk to one of our trustees or our administrator, Karolina Ozadowicz, at a concert or email Karolina at karolina@londonchambermusic.org.uk. Please let us know if you are happy for us to mention you and your ideas in a future newsletter.

Neil Johnson, Executive Chairman

Message from Peter Millican

As the developer of Kings Place and the Chairman of the Kings Place Music Foundation, I would like to congratulate the London Chamber Music Society on its excellent first season.

With high quality programming and enthusiastic audiences, the London Chamber Music Series is an important feature of Kings Place.



Behind the Notes

Welcome to another season of LCMS concerts, our second in the new venue and one that, as an experiment, began in September, a little earlier than usual. I am pleased that this newsletter gives me the opportunity to say a little more about some of the artists and repertoire, even if I do not

have room to mention every concert.

Many of the artists have appeared in the series before. Among new guests this autumn, on 1 November we welcome musicians from the illustrious Hanover Band.

Behind the Notes

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I know that Baroque music has seldom been a central part of the series (although old South Place concerts would regularly intersperse Baroque items in programmes), but I think it is good to include some from time to time, not only since there is so much wonderful 17th and early 18th century repertoire, but also because it offers a sense of perspective and allows us to hear later, classical and 19th century works with fresh ears. After all, Haydn's and Mozart's music rely heavily on Baroque musical topics, and Beethoven famously said of Handel: 'He is the master of us all.'

Other artists appearing for the first time this season include the Orpheus and Bacchus Ensemble on 29 November in a programme of items all relating to Hummel, preceded by a fascinating talk about his music. The leader of the ensemble is the well-known Russian violinist Yuri Zhislin, whom we will be hearing first on 18 October, with pianist Vicky Yannoula, in a recital of famous violin and piano works (including the wonderful Elgar sonata, a favourite work in the series, first performed in 1920 and virtually every year thereafter). I am grateful to Yuri for offering to take on this particular recital at very short notice, and to keep the same programme, following a regrettable mistake in Erik Schumann's diary. Details about this concert are correct on the LCMS website, which includes information on Yuri Zhislin.

Another change was the starting time of the Tippett Quartet's recital on 11 October, which began at 7pm to allow the musicians to recover from a concert earlier in the day at the Purcell Room. This was already a busy day, with our AGM at 3.30pm and my pre-concert talk on Tippett's String Quartet No. 5 from 5.20-6pm, so some of you no doubt welcomed the chance to draw breath before the recital. However, for members who relish a faster pace of life, I arranged for a wonderful guitar and violin duo, Maria del Mar Sanchez del Coso and Maria Camahort (recent graduates of the Guildhall), to play for us in the Level -2 foyer area in the time between my talk and the 7pm

concert.

There are no more accidents to report at the moment, but the role of artistic director is at times a frightening one, as problems have a nasty habit of suddenly appearing, sometimes on the day! One such worry last season was the health of our great friend, the pianist John York, who you may have noticed looked rather unwell in his recital with Aurora Winds in December and then needed to be replaced by Linn Rothstein in the recital with Raphael Wallfisch in January (many thanks again to Linn). I am happy to report that John made a full recovery.

Finally, some advance details about concerts coming up in the spring season. The Dante Quartet opens the season on 10 January in a programme to include the sublime Ravel quartet. Next, 17 January sees the debut of the new Turner Ensemble, led by Jan Peter Schmolck with Frances Angell (piano) and principals from the Covent Garden Orchestra at the Royal Opera House.

We also look forward to the Fitzwilliam, Chilingirian, Allegri and Badke quartets, as well as the Utrecht Quartet (from Holland) and the Fine Arts Quartet (from the US). There will be a quartet led by the amazing French violinist Philippe Graffin, and many more wonderful artists, too. Also in the schedule are the LCMS commission (a new quartet by James Francis Brown) and even a Schubert octet, performed by the London Concertante. Now, let's be frank: where else could one possibly consider being on a Sunday evening? Quite.

Peter Fribbins

Sunday Pre-Concert Foyer Recitals

In collaboration with the Kings Place Gallery, this season we will be presenting free, pre-concert foyer recitals by young artists on some Sunday afternoons, at the dates and times listed in *Dates for Your Diary*. The first one, on 11 October, took place at Level -2; all of the following ones will take place at Level -1. They will offer a platform to some of the best students from the Conservatoires. In addition to Sanchez del Coso & Camahort (Guildhall), we will be hearing from W3 (Royal College of Music), the Elixir String Trio (Guildhall) and the Anima Trio (Guildhall).

Peter Fribbins

W3 ensemble, performing on 25th October



Before the Concert...

..... take a stroll. Kings Place is literally next to the Regent's Canal, and the peace and tranquillity by the waterway are a wonderful prelude to one of our concerts. A walk along the towpath from Regent's Park to the Battlebridge Basin could take an hour or two, absorbing the vibrancy of Camden Locks, the wharves and warehouses, and the Victorian water tower, not to mention the residential conversions, the floating Chinese restaurant, the narrow boats and the natural beauty of the area. Enjoy the unique, restful waterway, so unlike river, stream or sea.

Within sight of Kings Place is the Canal Museum, originally an ice-house from the 1850s, which contains many artefacts associated with the canal and the local Italian ice cream seller who needed some of the ice. There is a canal boat to clamber on and an excellent view of the basin.

A little further to the east is the Islington Tunnel, where there is no towpath - the horses went overground while the canal men propelled the boat for almost 900 metres through the tunnel.

To the west of Kings Place is the Camley Street Natural Park, an oasis of calm bordered by the canal on one side and currently the enormous King's Cross/St. Pancras building site on the other. The two-acre park was developed by the London Wildlife Trust on what was an old railway yard, and the site attracts a wide range of flora and fauna. There is often a heron at the pond, and the spotters' board indicates sightings of reed bunting, holly blue butterflies, emperor dragonflies, toadflax, St. John's Wort, etc. A recent visit claimed a coot and a cootanager. You can just wander and watch, or pick up hints on making compost or perfecting your wormery. On leaving Camley Street, visit the nearby gardens of St. Pancras Hospital.

A gloomy day may make a museum more attractive, and, apart from the celebrated British Library, the other major museum in the area is at the Wellcome Collection. Henry Wellcome was a 19th century philanthropist, man of science and great collector, and his eclectic stockpile of finds is presented with excellent labelling: 19th and 20th century photographs; Darwin's walking stick; a Japanese shrine; and much more. Various aspects of the history of medicine are covered in different exhibitions, from centuries-old, wax teaching models to the investigation of malaria to interactive screens where you can create your own biometric identity. Fascinating stuff.

But time for a cup of tea at Kings Place and a chamber concert in Hall One.

Chris Bradshaw



Messages from our Hon. Treasurer

- Sponsor a concert

We are launching a sponsorship scheme for the 2009/10 season. In addition to offering 33 high-quality concerts this season, we are looking at ways of enhancing our members' connection to the LCMS, initially by launching a number of small-scale events. It is an unfortunate fact that few cultural organisations in London earn enough money from ticket sales alone to finance a broader spectrum of activities. As many other cultural organisations have done, we are starting a sponsorship scheme for this purpose.

For £1000 you can sponsor an entire concert, and you will receive recognition in the programme, eight free tickets to a concert of your choice during the season, and the opportunity to meet the performers after the concert. We are also offering sponsorship of individual works at each concert. This will cost £300, and will bring recognition in the programme, two free tickets to a concert of your choice during the season, and the opportunity to meet the performers. Please contact our administrator, Karolina, by email at karolina@londonchambermusic.org.uk for further details, or talk to one of our trustees at a concert.

- Leave a legacy

Leaving a legacy to LCMS shows your support and understanding for our work. Whatever the amount, it will be of enormous value to the charity, helping us to continue creating joy through live chamber music for future generations.

Leon Levy

Getting to Know You....

In the first of a series of short pen-portraits of members of the LCMS and Kings Place community, we introduce our trustees & administrator.

Neil Johnson – Executive Chairman



Neil has no musical training and can't explain his love for this music genre. He first started attending concerts at Conway Hall around 1985, sometimes after a weekend in charge of Wormwood Scrubs prison, and in 2004 was asked to take the Chair of the LCMS. Neil brings much experience in management and administration to the role. In 2006, following an invitation from Peter Millican, the developer of Kings Place, he created a partnership agreement with the Kings Place Music Foundation to move the concerts from Conway Hall. He is delighted with the outcome and enjoys working with King Place staff in promoting chamber concerts at this exciting new venue.

Peter Fribbins - Artistic Director



Peter began coming to the concerts at Conway Hall in 1998, and was invited to take on the role of Music Director (a splendid Victorian title) of the series in 2002, only the fifth incumbent of the role since 1887! He is a professional composer and academic, having studied at the Royal Academy of Music; Royal Holloway College, London; and Nottingham University; and composition with Hans Werner Henze. In his spare time, Peter is also Head of Music at Middlesex University.

Leon Levy – Hon. Treasurer



Leon, born and bred in London, has spent most of his working life in the field of finance and is now (almost) retired. Ever since he was exposed to opera as a youngster in his parents' house, he has developed a love of all types of classical music. He is very pleased to be associated with the LCMS, where he feels he is making a positive contribution to the London classical music scene.

As well as music, he maintains a keen interest in the arts, theatre and cinema. He enjoys travelling, playing bridge on a fairly serious level, and spending time in the company of his children and grandchildren.

Chris Bradshaw – Hon. Secretary



Chris was lucky to have excellent music teaching at her Devon grammar school: choirs, orchestras, instruments, visits to Dartington, all cemented her love of music and, she says: 'How could I not love chamber music after seeing and hearing the Sauer Quartet playing in the Dartington fireplace?' She has worked mainly in administration, both abroad and in the UK, and she hopes to help the LCMS to flourish in its new venue.

Vivien Levy



Born and brought up in London, Vivien has had a varied working life, including running the office of a famous violinist and music teacher. She is interested in all kinds of music, and pleased to be associated with the LCMS, overseeing the production of programmes and dealing with membership.

Other time is spent on Scottish dancing, pilates, theatre, concerts, travelling, various administrative and voluntary work, and, of course, children and grandchildren.

Maryan Balkwill



Maryan was brought up in a musical family, where there was a background of classical music – mostly opera and symphonic music. When she was 11, she was inspired to play the cello on hearing the mellow tones of Bruno Schrecker during a morning assembly at her school. Her love of chamber music probably started at that time, too, and a few years later a Mozart quartet at Canford Summer School and much 'Haus Musik' with a family in Munich introduced her to the quartet repertoire. Ever since, she has continued to play and listen to a variety of chamber music.

A solicitor with a large insurance company in the City, Susan has been a member of the LCMS for about three years. She enjoys chamber music and opera, and she is delighted to be able to combine law and music since she has recently been asked to become a trustee, in particular to help the LCMS with legal matters. She lives in Camden, so the move to Kings Place means that the concerts are a mere 10-minute bike ride.

Susan Rudeloff



Walter Rudeloff



Walter became a British citizen in 2002 and practises US immigration law. An amateur musician, he inherited from his parents a love of many different genres of music, and has developed an interest in almost any type of music: classical western and international; so-called 'serious' chamber music and popular; art songs and folk songs, etc. He also enjoys weekends away doing long walks, art exhibitions and architecture.

Walter was a regular at the concerts from about 1991 to 2008, when he moved to France, making attending most of the concerts a little difficult for him. Both his late wife Ruth and he were trustees for many of these years and both loved the interplay of instruments to be found in this genre. Their plan was always: never mind the programme, just go! That way, Walter says, they had many pleasant surprises and very rarely a disappointment.

Walter Solomon



Denis Stevenson



Denis has been a trustee of the LCMS since the mid-1990s, when the concerts were based at Conway Hall. While there he used to sell tickets and CDs and help with stage clearing. Since moving to Kings Place, he has continued to sell CDs and has recordings of most of the ensembles that have appeared!

Karolina Ozadowicz – Administrator

Karolina has been LCMS's part-time administrator since September 2008. Karolina helps with the day-to-day running of the organisation. She is full of energy and smiles. Chamber music has become an important part of her life; not only is she passionate about the live concerts, but she also has her own library of chamber music on CDs.



Obituary

We are sorry to announce the death of Paul Kirwan on 12 July 2009. Paul was a great lover of our Sunday evening concerts, and will be missed greatly by all who knew him.

Dates for Your Diary

11 October

3.30pm: LCMS Annual General Meeting

5.20pm: Pre-concert talk

Dr. Peter Fribbins discusses Tippett's

String Quartet No. 5

5.50pm: Pre-concert recital

Sanchez del Coso & Camahort

Guitar & Violin Duo (Guildhall)

18 October, 2.30pm

A trip on the *Tarporley*

22 October, 6pm

KP Gallery private view

Jane Bown: 100 Portraits

25 October, 4.30pm

Pre-concert recital

W3 - Oboe, Clarinet & Bassoon Trio

(Royal College of Music)

8 November, 2.30pm

A trip on the *Tarporley*

15 November, 4.30pm

Pre-concert recital

Elixir String Trio (Guildhall)

26 November, 6pm

KP Gallery private view

Ørnulf Opdahl:

Mood Paintings of the North

29 November, 5.20pm

Pre-concert talk

Rediscovering Hummel

6 December, 4.30pm

Pre-concert recital

Anima Trio—Flute, Violin & Harp

(Guildhall)

Activities

• Music on the Canal

The LCMS has hired the *Tarpoley*, a narrow boat moored at Kings Place, and its crew for the Sunday afternoons of 18 October and 8 November. Starting from Kings Place at 2.30pm, members can take a three-hour trip on the Regent's Canal to the Camden Locks and be back in good time for the evening concert.

Bring a favourite chamber music CD and play it on the boat's sound system. Buy a picnic at the Green & Fortune Café to eat on board, with free tea and coffee being served in the galley. Or take your own food and drink, including alcohol, and keep drinks cool in the boat's fridge.

The trips are for LCMS members only, with a maximum of 12 people per trip. Each trip costs £15 per person, and LCMS needs to receive the booking with payment in advance. Payment may be made by cash or cheque (payable to 'LCMS') to Karolina, our administrator, at any concert or by sending a cheque to LCMS, Music Base, Kings Place, 90 York Way, London N1 9AG. When booking, please indicate the date of the trip, and give full contact details, including a mobile phone number, if possible.

• Invitation to a Private View

The Kings Place Gallery invites all LCMS members to a private view of Jane Bown's '100 Portraits' on 22 October and of Ørnulf Opdahl's 'Mood Paintings of the North' on 26 November, both from 6pm – 8pm. The gallery is located at Level -1 in Kings Place. For more information, please visit: www.kingsplace.co.uk/visual-arts/kings-place-gallery/exhibitions

• Post-Concert Supper

The Rotunda Restaurant at Kings Place has introduced a post-concert single-dish supper for LCMS members for £9.50. The dish will change every week and will not be on the public menu, so please ask about it at the restaurant bar. You can pre-book your table on (020) 7014 2838 or just turn up after the concert.

From the Editorial Board

• Our newsletter needs a name!

Do you have a good name for the LCMS Newsletter? To stimulate all that creativity among the LCMS membership, we are offering a prize to the member who comes up with a name we think hits the right note: two free tickets to a concert of your choice during the 2009/10 season. The decision of the editorial board is final, and we reserve the right not to award the prize if we think none of the suggestions is suitable. Please send your entries to Karolina, at karolina@londonchambermusic.org.uk

• We would love to hear from you!

Please contact us with your contributions to the newsletter, such as 'letters to the editor'; ideas for articles, including people, places, and things you think our members would like to know about; offers to write an article; activities for members; or feedback on the newsletter, the concerts or the members' activities. Please email your contribution and your contact details to Karolina, at karolina@londonchambermusic.org.uk

• LCMS Newsletter Editorial Board

We are Chris Bradshaw, Leon Levy, Walter Rudeloff (all introduced above) and Jane Sufian (editor). Jane was active on the LCMS membership committee for a few years, and was previously an editor for a news magazine and a bulletin about young people leaving state care.