

## David Morris Remembers

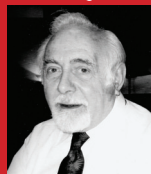
Stella Freed, 1929-2012



Stella was quite a force in her local literary circles. Her love of poetry and played led her to give poetry reading recitals, and she and Stan ran poetry and music events. One such event was for the 100<sup>th</sup> birthday party of Rose Hacker, one of our longest-standing audience members. Stella's interest in books and poetry was kindled in her childhood, when she was succubated during the war and lived in a large house, where she was allowed full use of its extensive library.

Stella and Stan became engaged on 6 September 1952, after exchanging a year letter, and sadly, Stella died on the morning of their 59<sup>th</sup> wedding anniversary. Our thanks to Stella for her contribution to the concerts, and our thoughts go to Stan and her family.

## Victor Monger, 1929-2012



Victor Monger was a founder member of LCMS, and did much to build the new Society prior to our move to Kings Place. He had a great sense of humour and claimed to know far less than he actually did. He was, in fact, very well read and a knowledgeable and avid music lover.

He joined the Concerts Committee in the early '50s, and rapidly became involved in many aspects of running the concerts. He seemed to be able to turn his hand and mind to any task. He took over the artwork and responsibility for printing the concert diaries, buying the software and making good use of it not only for the diaries but also for the programmes and other materials. Similarly, with no prior knowledge of web technology, Vic registered the name londonchambermusic.org.uk and created our first website.

His integrity and sincerity of purpose were exemplary, and his hard work and common-sense approach made a significant and valued contribution. To those of us who knew him well, he was a fine gentleman and a good friend, whom we will miss greatly.

## A General Music Shop

The Schott Music Shop at 48 Great Marlborough Street in London is a branch of the international music publishers of Mainz, Germany. Established in 1770 by Bernhard Schott, the company has been publisher to such great German composers as Beethoven, Franz Liszt and Richard Wagner, as well as other famous European composers like Donizetti, Rossini and Massenet. More recent composers include Stravinsky, Paul Hindemith, Sir Michael Tippett and Krzyztof Penderecki. Today the publishers have branches in Berlin, Madrid, New York, Paris, Prague, Tokyo and Toronto, as well as London.

Recently we interviewed Andrew Dunbar-Nasimith, General Manager of the London shop, to get an idea of how the retail business works.

**Walter Rudeloff:** Generally, how do you see the market for classical music? **Andrew Dunbar-Nasimith:** As a general music shop, we aim to have a good range of material for both amateur and professional musician alike, particularly regarding scores and chamber music, sourcing material from all the major publishers, and also from other specialist publishers, dependent on customer request. From the publishing perspective, we have a strong representation of contemporary music (Beethoven to Henze) and have a strong interest in educational music, as well as folk/world music, and a strong commitment to encouraging music making from an early age.

**WR:** Although you do sell CDs, musical instruments and other related accessories, these are not a significant part of your profits. What are your best sellers? **AND:** Chamber music an important part of your sheet music sales?

**AND:** Generally, piano, string and vocal/choral music are all healthy sellers, along with orchestral scores and chamber music. We have many regular customers who combine with educational institutions to enable us to attend exhibitions, etc, and give people an opportunity to look at material, especially new releases in piano (notably Mendelssohn) and other ensembles.

Having a range of material at the lighter end of the repertoire, which is suitable for teachers and other learners, is important as well. Certainly, in the last couple of years, there appears to have been an increase in home music making and small chamber groups, maintaining a good variety of repertoire is what attracts people, and the fact that we can usually track down some of the rarer corners of the repertoire gives a little extra, with a certain piece of music to browse.

(ADVERTISEMENT)

**WR:** In view of the numerous specialist music shops that have "gone under," to what "secret" do you attribute your survival? Do you offer special services to professionals and/or amateurs? **AND:** Diversification is always important. The fact that we have rehearsal rooms encourages our customers to return into the shop. Our recital area is also instrumental in bringing in new people, and the venue is highly suitable for small chamber recitals. The specialist knowledge of our staff, which enables us to find a wide range of material, is one of our major strengths, and encourages people to return.

**WR:** What is the relationship between Schott publishing and your sales? **AND:** We are a general music shop, so we do have a good range of material from all publishers, but naturally, there is a much deeper range of product from the Schott group, and any out-of-stock material can be sourced quickly (subject to print status). Given the size of the Schott catalogue and our limited space, it is not possible for us to stock the complete range, but we have in-depth knowledge of the catalogue. We do have workshops from time to time, when we have a particular product to launch. As Schott Music is also the trade distributor of Boosey and Hawkes, we also have detailed access to this important catalogue. With the advent of recent technology it is not possible to keep titles in print that would otherwise have had to go out of print. This has had some positive implications for chamber music, as there are titles that we can now keep available, which would not have been the case a few years ago.

**WR:** Are you involved with any educational institutions, performance venues, and music festivals? If so, how do you operate with them? **AND:** As a retailer, it is important for us to have good connections with educational institutions to enable us to attend exhibitions, etc, and give people an opportunity to look at material, especially new releases in piano (notably Mendelssohn) and other ensembles.

Our contemporary music department maintains links with the main venues and music festivals.

As a general comment, I would add that Schott Music as a publisher is always aware of the technological advances happening in the industry, and keeps abreast of new, but our role as a retailer, even in the age of the internet, continues to be to offer a good range of material (especially chamber) and back it up with our specialist knowledge and staff, and an opportunity for people to browse.

From the peripheries of London, I relocated for my next interview to a more central rendezvous, a pleasant French café within a stone's throw of the Royal College of Music. Here I met Yuri Zhislin – 'Van Versailles' – equally at home with the violin and viola, a solo, orchestral and chamber music performer, and as a teacher and (latterly) conductor.

Yuri was born in Moscow into a long-standing family of musicians, and his choice of career was therefore inevitable. At the age of four, he was given a "toy" violin; he soon realised it was not a toy but a real instrument, and was expected to play it, and of course practice regularly. At six he joined the Gnessin Music

## Members' Voices Captured for Life



The earliest programmes of these Sunday evening chamber concerts that I have been able to unearth are from 1975 and 1976, covering an amazing range of music. Conway Hall or Kings Place for at least 36 years. They were given by the Alberni and Lindsay Quartets. I can still almost hear the anticipated intake of breath of the Lindsay readers, Peter Cropper a regular performer, as he led us through the music. I wonder how I first heard about these concerts because, then as now, they were run on a shoestring. I must have been lured by the astounding value for money. They were run for over 25%. Conway Hall must have been a haven from the social turbulence of the time.

I was delighted to discover Conway Hall, and then Kings Place, where I am now a regular attendant. Classical music had always been an important part of my education, and when I was a young boy, I played the horn under the guidance of the remarkable Anthony Baines. My parents encouraged me by taking me to read Dennis Brain at the Wigmore Hall, but perhaps the most revelatory experience (my Gibson moment) was overhearing for the first time the rich, harmonious sound of a full orchestra rehearsing – the Birmingham Symphony Orchestra warming up for its annual concert at the Uppingham Hall school.

At Oxford I went to concerts at Holywell and played some chamber music at my college, including Beethoven's string quartets, which my history tutor commented cryptically he had always wondered what the horn sounded like, and now he knew. Which makes me feel that there should be a little more wind ensemble chamber music at Kings Place, combined, as it often is, with strings. Think of all our talented woodwind players banked up for the rehearsal – the Birmingham Symphony Orchestra warming up for its annual concert at the Uppingham Hall school.

## Leon Levy Meets Yuri Zhislin

After university, I taught in a very musical area of Germany in Würzburg, where I continued with my horn lessons with a former member of the Berlin Philharmonic, who one day shockingly confided in me.

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At six he joined the Gnessin Music School in Moscow, primarily a music school founded by the Gnessin sisters, and others of his home. London has been kind to him. He enjoys the multicultural environment and is happy to contribute to the cultural life of the city. He is very interested in early 20<sup>th</sup> century music – Bartók, Berlioz and the Czech-born Schoof, who was originally remembered to the Prague conservatory by Dvořák and whose colourful career tragically ended in a concentration camp in 1945. He speaks with considerable respect and pride of his violin, made by Pasquale Venturini in Naples in 1790, but didn't say how often he gets to play it.

of course, Hitler had been right to purge the orchestra of the Jews in the 1930s. I was thunderstruck to still hear this in 1966. On my return to the UK, I used to attend the Herford International Summer School regularly as a singer, and I remember Martino Tirimo (now of the Rosamunde Trio) playing many of the Schubert piano sonatas there. I still play the horn at the City Lit and, after an exciting year with the London Symphony Chorus under Richard Hickox, now sing with the Chelsea Opera Group and the St Paul's Knightsbridge Festival Chorus. We've just been on a singing tour in Bologna and Ferrara, where the reception was very warm.

Nowadays, chamber music is so much more ubiquitous than it used to be, especially on a Sunday, for which we should all be grateful. Britain is no longer 'das Land ohne Musik', that goodness! This is due as much as anything to organisations like the LCMS. One can see therefore how important it is to spread the word about Kings Place, and capture and retain chamber music concert-goers, like myself, for life. Given the unaccountable absence of critical coverage, reflecting no doubt an unwarranted sense of hierarchy in our quality press, we must distribute our leaflets as widely as possible, for that is probably how I first learnt about Conway Hall.

Perhaps we should consider making links with some of the local schools and their music departments in order to foster a new and younger audience for some of our concerts, especially if one considers our origins in the shape of the People's Concert Society in 1878, when bringing music to the working classes was the goal. Wouldn't it be exciting to see our gallery fill with an expectant young audience? Think of the young working-class Neville Cardus going to hear concerts by students free of charge at the Royal Manchester College of Music, and the Brodsky Quartet every Saturday for a shilling a time. However, I realise now it is as much a cultural as a class issue. I note the Helen Jones (Front of Office) article in the last Newsletter – the same lines, perhaps there is a link there that needs following up.

Certainly, the programme notes by Christopher Dromey, about whom I was very interested to read in the last Newsletter, are outstanding and good value for money.

It is difficult to imagine a life without the prospect of a LCMS concert series, given the 36 years' enrichment it has given me so far.

**Andrew Rix** enjoyed much success all over Europe. Yuri now lives in London and considers it his home. London has been kind to him. He enjoys the multicultural environment and is happy to contribute to the cultural life of the city. He is very interested in early 20<sup>th</sup> century music – Bartók, Berlioz and the Czech-born Schoof, who was originally remembered to the Prague conservatory by Dvořák and whose colourful career tragically ended in a concentration camp in 1945. He speaks with considerable respect and pride of his violin, made by Pasquale Venturini in Naples in 1790, but didn't say how often he gets to play it.

Our interview came to a natural end with Yuri going off to his teaching commitments at the Royal College of Music. He comes over as a quiet, dedicated man, not given to overreaction or exaggerated gestures. He is a good friend of the LCMS and his attending concerts given by the Russian State Symphony Orchestra, where his mother worked for 20 years under the legendary Evgeny Svetlanov, and later on masterclasses and concerts given by Bernard Haitink at the RCM.

Dismissing the musician's typical life of travel. Yuri remains at least a family

man and is aware of the problems that his lifestyle brings to issues of family. He has a young son, and he is very aware of his quiet life and his hobby of collecting what he describes as unusual items. These largely consist of memorabilia from some of the little-known places in the world he has visited. He enjoys going to concerts to hear other musicians and shares his wide-held criticism of the UK concert scene, where so little time is devoted to rehearsals. Yuri is also a very jazz fan and loves to take part in jam sessions when the opportunity arises.

# CHAMBER MUSIC NOTES

## The LCMS 100

# NewsLetter

ISSUE 7 WINTER/SPRING 2013



## Welcome!

I am in the happy position of having much good news and congratulations to share with you. Our LCMS President, Levon Chilingirian, has taken up a teaching position at the Guildhall School of Music & Drama, and we wish him success in this post. Our audiences are familiar with his playing, and his new students will no doubt enjoy his humour and expertise.

As usual, in 'Behind the Notes' Peter Fribbins gives us the highlights of the exciting concerts of the new season. I was delighted to read a fantastic review of Peter's latest CD, 'The Moving Finger Writes', in the October 'Gramophone'. The reviewer clearly puts him in the forefront of 21<sup>st</sup> century composers: "A modern melodic master". We feel very fortunate to have him as our Artistic Director, and I congratulate him as he celebrates his 10<sup>th</sup> anniversary in that post.

Conratulations also go to the Rosamunde Trio, who are also celebrating their 10<sup>th</sup> anniversary. We look forward to welcoming them back in March, when they will be giving the second in their concert series of the complete Beethoven piano trios. LCMS is very pleased to help celebrate David Matthews' 70<sup>th</sup> birthday in March by presenting Madeleine Mitchell and Nigel Clayton performing the London premiere of David's 'Romanza'. The piece was commissioned by Madeleine, and she and David have each contributed a thoughtful article to this issue of the Newsletter.

A core source of LCMS's success is the support we get from our interested and interesting members. This has been reflected in the 'Members' Voices' series in *Chamber Music Notes*, and this issue's contribution by Andrew Rix is an excellent example. We are sad however to note the death of three stalwarts of the Sunday evening concerts – Martin Linck, Stella Freed and Victor Monger, whose lives are celebrated in this issue.

On a happier note, we welcome new life: our congratulations to Karolina, the LCMS Administrator, who will be a baby named Ella Louise, in August.

Finally, I want to thank Marnay Balkwill and Denis Stevenson, who are stepping down as LCMS trustees. We are grateful that for a while Marnay was able to make time within her busy performing and teaching schedule to act as trustee. Among other things, she served as secretary, and she provided support on behalf of LCMS to ChamberStudio at its inception. Denis will be familiar to most of you as the highly pre-concert and interval presence behind the display of CDs and intriguing printed materials. We will continue to see both of them at concerts, and Denis will continue selling (and no doubt buying!) CDs.

**Nell Johnson**  
Executive Chairman

## LONDON CHAMBER MUSIC SOCIETY



Rosamunde Trio. Photo: Susan Beaton

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The end of January sees the final concert in the Allegri Quartet's survey of Beethoven and Shostakovich quartets. This has been such a memorable and popular strand in our series, I shall be sad to see it close. If anyone knows of any more Beethoven quartets we can programme – perhaps an Op.139? – shall be delighted to hear from them.

February 2nd is a very important concert for the LCMS: a fundraiser to assist us in supporting our concerts and our programming plans. Please bring as many people as you can so we can fill the house. We are invited to Natalia Lomako (violin), Yuri Zhislin (viola), Charles Harwood (cello), and Vicky Yanoula (piano), who are donating their services in this great concert of Mozart, Schubert, Schumann and Walton: such a wide range of repertoire—a concert with something for everyone.

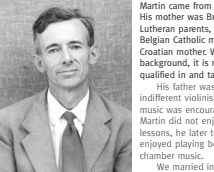
The appearance of the Navarra Quartet in February is another event not only because an appearance by this superb ensemble is probably long overdue, but because the concert also features the premiere of a quartet by the British composer James Francis Brown—his Quartet No.2. His first quartet was commissioned for the LCMS by Susan and Walter Rudeloff in 2009/10, and what a memorable occasion that was: the piece has since enjoyed many performances, and is due to be recorded and released on CD in 2014.

It is a key part of the work of the LCMS to support composers, to maintain the rich classical chamber tradition, as we did with the fine Oboe Quartet we commissioned from Thea Mustgrave to mark our move to Kings Place in the New Year, and soprano Michelle Todd in Respighi's beautiful 'Il Tramonto' (after Shelley), for voice and quartet, with the splendid Badke Quartet—it's wonderful to be able to include some vocal performance in the series—and a reappearance, after more than four years' break, of the celebrated Angeli Piano Trio.

## Behind the Notes

LCMS concerts in 2013 begin with one of the UK's best violinists, the French musician Philippe Graffin, whose finely nuanced and imaginative performance always brings something expressive, personal and characterful to the music. He is joined by some equally fine soloists in a programme culminating in Brahms's Major Piano Quartet. Other noteworthy concerts in the New Year are soprano Michelle Todd in Respighi's beautiful 'Il Tramonto' (after Shelley), for voice and quartet, with the splendid Badke Quartet—it's wonderful to be able to include some vocal performance in the series—and a reappearance, after more than four years' break, of the celebrated Angeli Piano Trio.

## An Appreciation of Martin Lincé, died 6 July 2012, aged 97



We married in 1945, and after two years in North Yorkshire returned to London, where I dragged him into the South Place Church, immediately elected to the committee, and served with enormous energy and joy until we both decided to retire at the beginning of the new millennium.

Martin came from a multinational family. His mother was British, born of German parents, and his father was a Belgian Catholic married to an Italian with a Coatan mother. With this family background, it is not surprising that he was qualified in and taught modern languages.

His father was an enthusiastic but indifferent violinist, and interest in classical music was encouraged by his mother. Martin did not enjoy his own early violin lessons, he later took up the viola and enjoyed playing both orchestral and chamber music. When we returned to London in 1947, Martin was 19 and I was 17. He was immediately elected to the committee, and served with enormous energy and joy until we both decided to retire at the beginning of the new millennium.

Although Martin enjoyed listening to and taking part in a music, he (probably rightly) did not consider himself to be a musician. He was much more of a do-it-yourselfer, and in that capacity was very useful, especially in those difficult years immediately after the war. If there was a practical problem, he would find a way of solving it. In those days we all took turns doing the regular routine jobs—selling tickets, mending the doors, looking after the artists, and making their interval tea. Page-turning fell to the few who left competent and brave enough to do it. Martin was one of these, and on one occasion he was asked to be the team on stage to play the Brahms Piano Quintet when Kylla Greenbaum's page turner did not turn up. Martin went on without any consultation with the pianist and at the point where the long repeat section starts, he slipped

into a slight dizziness and perspective. It also allows the sponsor to create a unique legacy that will not age, will stand the test of time and will benefit generations to come.

There are so many other things I should mention, such as the wonderful Rosamunde Trio's concerts in the entire Beethoven oeuvre for piano; more in the Chilingire Quartet for violin and piano; the wonderful Rosamunde Trio's concert of the Chilingire Quartet for violin and piano; the return of the Wallfisch-Wurk cello and piano duo; as well as the splendid Turin Ensemble, with Mozart's Clarinet Quintet and the second of the String Quartets by Beethoven.

However, two events deserve special mention, in being unusual additions to our concert series. The first is a concert by the Fine Arts Brass Ensemble, probably the finest brass quintet now performing in the UK, of some of the best brass quintet repertoire. The second is an appearance by the celebrated 'Red Priest', whose spectacular baroque performances are famous, infamous even!

Our 2012/13 season closes with a much larger chamber ensemble, and a welcome return by the British composer James Francis Brown—his Quartet No.2. His first quartet was commissioned for the LCMS by Susan and Walter Rudeloff in 2009/10, and what a memorable occasion that was: the piece has since enjoyed many performances, and is due to be recorded and released on CD in 2014.

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# An Individual Voice



David Matthews' 'Romanz' will be given its London premiere by the violinist Madeleine and the pianist Nigel Clayton at the LCMS concert on 24 June in celebration of David's 70th birthday.

It is a testament to the quality of LCMS music making that more than one of our LCMS concerts have been taken up by BBC Radio 3's 'In Tune' with live appearances of our artists normally a few days before the Sunday concert. It continues to be a privilege to serve as the Artistic Director for what is fast becoming one of the most exciting pieces for her for some time she organised a nationwide in 2011, and I wrote the book over the winter of 2011-12.

David Matthews' 'Romanz' will be given its London premiere by the violinist Madeleine and the pianist Nigel Clayton at the LCMS concert on 24 June in celebration of David's 70th birthday.

Water Rudeloff: How did 'Romanz' come about?

David Matthews: I'd written it for violin and piano (none of them is a sonata). The violin is probably my favourite instrument. It's certainly a string instrument [I've written most for: There are two violin concertos and numerous pieces for solo violin, including a set of six variations, which lasts about 40 minutes].

WR: Is there anything you would like to say about your musical education?

DM: I had a rather unorthodox musical education as, though I had learned the piano from the age of seven, there was no music at all private, and I had to teach myself composition when I started the age of 16. Eventually I had school tuition from various composers, but essentially I think of myself as self-taught.

WR: You mentioned the violin is probably your favourite instrument. Why?

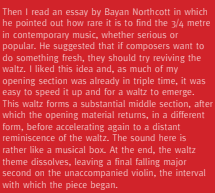
DM: String instruments are closer than other instruments to the human voice, and as the human voice is the most expressive of all instruments, the medium most associated with the expression of our feelings (if you want to express emotion in sound, it seems most natural to use the human voice). The violin is a direct expression, an instrument in its first nature, and the violin is particular.

WR: Why are you more partial to composing chamber music than big-scale works?

DM: Actually, I didn't say that. I've written much orchestral music, and that's just as important to me as chamber music. But it is easier to do chamber music performed than orchestral music, and the chamber music influences I encounter seem sympathetic to new work when it is mixed with the established repertoire. I much prefer being with Haydn and Beethoven than in an all-contemporary concert, where the audience is more sophisticated than the audience for the former may have come in the first place for the Haydn and Beethoven, they often find themselves enjoying my piece, something to their surprise.

WR: What are you working on now?

DM: I'm currently writing two works: a set of piano pieces for William Howard; and a symphonic poem for the BBC Philharmonic, which will be premiered at the 2013 Proms.



WR: How does 'Romanz' fit in your oeuvre?

DM: There are connections in the piece's content with the other 'Romanz' I mentioned, also with a piece called 'Remembrance' for solo and strings. A friend pointed out that there are very few pieces for violin and string orchestra, which surprises me. There is a well-established genre of music for violin and piano; the piano version of 'Romanz' is the third piece I've written for violin and piano (none of them is a sonata). The violin is probably my favourite instrument. It's certainly a string instrument [I've written most for: There are two violin concertos and numerous pieces for solo violin, including a set of six variations, which lasts about 40 minutes].

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## Books

### 'Indivisible by Four'

by Arnold Steinhardt.  
Farar Straus Giroux.

Chris Bradshaw is still reading about music.

This book is subtitled 'A String Quartet in Pursuit of Harmony'. It is as much about musicians as music itself, and harmony is very much the theme. It gives an excellent insight into both the lives and characters of a string ensemble and their exciting repertoire.

Steinhardt, as first violin in the Guarneri Quartet, describes the very beginnings of the group, when the four musicians were young and involved in building up their solo, orchestral and teaching careers. Steinhardt, violin; Michael Tree, viola; John Dalley, violin; and David Sayer, cello, all of varied musical backgrounds, formed the Guarneri Quartet in the early '60s, and experienced the difficulties of commitment, rehearsals, funding of travel, etc, as well as the joy of playing together. There was no guarantee of money or concert schedule; no manager or recording contract. Daunting, indeed. Their first performance was in 1964 and the Quartet became a reality, playing together for 35-plus years. The camaraderie of chamber music was of course not the cosy relationship it might suggest—"a mini-UN" as Joe Steinhardt describes it—but the hard had decided to be four equals, and all musical differences were decided on this basis and, it seems from this book, with considerable humour. They necessarily spent an enormous amount of time in each other's company, a so-called "musical social club" to begin with, but the important time was always the rehearsals, the music. They still managed their own private lives, and each summer had vacation time apart and completely away from each other.

As their confidence grew, so did their audiences, and soon they made their first recording at Webster Hall, New York: the last two Mozart quartets, Mendelssohn (A minor Op. 13) and Dvořák (A flat major Op. 195). I found this an intriguing chapter as they battled with the problems of recording to their satisfaction.

The Quartet also had the challenge of playing with new participants in quintets and sextets, as well as having noted musicians in their audience. Their paths crossed with many well-established figures: de Pré, Casals, Stravinsky, Stern and Loesser among them.

Over their many years of playing together, their music and interpretation developed quite intensely, and Steinhardt's last chapter marries their maturity as players with the intricacies and demands of Schubert's 'Death and the Maiden' Quartet, a work they took on first in 1966/7.

## Something Familiar and a Surprise

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Steinhardt, as first violin in the Guarneri Quartet, describes the very beginnings of the group, when the four musicians were young and involved in building up their solo, orchestral and teaching careers. Steinhardt, violin; Michael Tree, viola; John Dalley, violin; and David Sayer, cello, all of varied musical backgrounds, formed the Guarneri Quartet in the early '60s, and experienced the difficulties of commitment, rehearsals, funding of travel, etc, as well as the joy of playing together. There was no guarantee of money or concert schedule; no manager or recording contract. Daunting, indeed. Their first performance was in 1964 and the Quartet became a reality, playing together for 35-plus years. The camaraderie of chamber music was of course not the cosy relationship it might suggest—"a mini-UN" as Joe Steinhardt describes it—but the hard had decided to be four equals, and all musical differences were decided on this basis and, it seems from this book, with considerable humour. They necessarily spent an enormous amount of time in each other's company, a so-called "musical social club" to begin with, but the important time was always the rehearsals, the music. They still managed their own private lives, and each summer had vacation time apart and completely away from each other.

As their confidence grew, so did their audiences, and soon they made their first recording at Webster Hall, New York: the last two Mozart quartets, Mendelssohn (A minor Op. 13) and Dvořák (A flat major Op. 195). I found this an intriguing chapter as they battled with the problems of recording to their satisfaction.

The Quartet also had the challenge of playing with new participants in quintets and sextets, as well as having noted musicians in their audience. Their paths crossed with many well-established figures: de Pré, Casals, Stravinsky, Stern and Loesser among them.

Over their many years of playing together, their music and interpretation developed quite intensely, and Steinhardt's last chapter marries their maturity as players with the intricacies and demands of Schubert's 'Death and the Maiden' Quartet, a work they took on first in 1966/7.

### 'Indivisible by Four'

by Arnold Steinhardt.  
Farar Straus Giroux.

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## Getting to Know You

Introducing members of the LCMS/Kings Place community.



**Mike Greening**  
Marketing Director, KPMF  
With a BSc in Business Engineering & Technology, MSc in Marketing and a wealth of experience in the advertising/media sector, Mike Green moved from Oxford to London in 2000, and worked in publishing for three years before starting at Kings Place as their Print & Marketing Manager. His admiration of Kings Place's open-minded culture, programme and outstanding acoustics, led to mention publishing art and music in his venue in early 2010, having visited the concert hall as an audience member on many previous occasions. Mike was promoted to Marketing Director, and oversees the promotional campaigns associated with all Kings Place concerts throughout the season and along with his team members advises the LCMS administrative team on a range of marketing and programming issues.

Mike enjoys a wide range of music and goes to as many concerts and gigs as he can in his spare time. He's also folk programmer for Kings Place as well as the Wilderness Festival, which is a summer event held in Dorsetshire in June. He enjoys contemporary classical, electronic and ambient music, citing Iceland's Ólafur Arnalds, Dustin O'Halloran's 'Winged Victory' for the Sultan position, with Adam Wiltzie as his recent top pick with Brian Eno, Marcel, Tim Hecker and Stars of the Lid as his all-time favourite artists to listen to.

Mike has a huge record collection that runs into the thousands, along with many graphic design and art books; however, he's trying hard to break this habit. He also enjoys travelling, in particular to Latin America. He is captivated by this part of the world because it offers a fascinating balance of nature, tradition and culture, which encourages the most interesting developments in art and music.

**Brian Hoseroff**  
Front of House/Box Office Page Turner, KPMF  
Sunday nights you may find Brian Hoseroff on stage, turning pages for the pianists. If not on stage, frequently his performance is outside the concert hall as a part of the Front of House team, or upstairs behind the Box Office desk.



Outside of Kings Place, classical music composition is his life. The fervent pursuit to become a world-renowned composer occupies his mind and free time every day, and the graphite and ink scribbles out his most humble attempts at original or creative exercises.

Since the end of his Master of Music course at Goldsmiths, fortune has slowly yet confidently found him, thanks in part to his page turning for LCMS concerts. He has had the opportunity to build rapport with incredible musicians, shamelessly given his music, and, in some instances, procured further collaboration.

The pianomance and the pianomance he's worked with have inspired him to paint. Valeria Anastasia Resjan's performance of Brahms influenced him to play a piano sonata in her performance in the past. Resjan's beautiful sonorities and rich tones of the Soviet Suite Mésziars of the Chilingire Quartet has influenced a viola sonata; and Neil Johnson's joy with his support of Brian's page turning has inspired him to write a piano trio for Neil with influences of Tyeidise folk songs.

While performances of these works and others, including a piano concerto in the US and a symphonic poem to be performed in Boston in October, are not far off, he has not, however, been fortunate to take a post as composer and music director at Barons Court Theatre for a production of Federico Garcia Lorca's play 'Yerma', opening November 6. The journey as a composer at Barons Court Theatre has found his voice, and he's excited for the next step, whether it be continuing his studies in Moscow or Paris or attending performances of his work. So far, it's looking good.