



Wednesday 19 September 7.30 pm
 Sunday 21 October 11.00 am
 Wednesday 28 November 7.30 pm
 Sunday 10 February 11.00 am
 Wednesday 27 March 7.30 pm

Tickets:

£12 / £10 (conc.) £11 / £9 online
www.forgevenue.org
 or 020 81233953

The Forge
 3-7 Delancey Street
 Camden Town
 London NW1 7NL



STEALING, BORROWING, REMEMBERING.

Igor Stravinsky, Lennox Berkeley and their links to the past

19 September 2012 - 27 March 2013
The Forge, Camden



Supported by the Lennox Berkeley Society www.lennoxberkeley.org.uk | www.forgevenue.org | berkeleyensemble.co.uk

'Lesser artists borrow, great artists steal'

Igor Stravinsky

What links Lennox Berkeley, often remembered for his cool and elegant scores, with the composer of the primitive, pounding *Rite of Spring*? What connects these composers with Classical masters Haydn and Mozart? History remembers innovators, but all four stole, borrowed and remembered the music of their past. Join the Berkeley Ensemble as they explore the connections between these seemingly irreconcilable figures in their new concert series at The Forge, Camden.

19 SEPTEMBER, 7.30PM

Poulenc: Sonata

for clarinet and bassoon

L. Berkeley: Quintet

for piano and winds

M. Berkeley: *Fierce Tears II*

Woolrich: *Favola in Musica I*

Mozart: Quintet

for piano and winds K. 452

Lennox Berkeley's Quintet for piano and winds immediately recalls the distinctive performing group of Mozart's masterwork, although the score would prove a testing ground for the composer's experiments with techniques borrowed from Schoenberg, to which, like Stravinsky, Berkeley was drawn in his later works. Completed in 1994, Michael Berkeley's *Fierce Tears II* was written in memory of his late father.

21 OCTOBER, 11AM

Mozart/Bach: Preludes and fugues

arr. for string trio K. 404a

L. Berkeley: Oboe Quartet

Stravinsky: *Élégie*

Mozart: Oboe Quartet K. 370

Mozart's work was profoundly altered by his encounter with the music of Bach and Handel at the house of his friend and patron, Gottfried van Swieten. Mozart's chamber-arrangements of Baroque fugues were intended for private performance at van Swieten's house on Sunday afternoons.

28 NOVEMBER, 7.30PM

Mozart: Divertimento in D

for strings K. 136

Stravinsky: Septet

L. Berkeley: Sextet

for clarinet, horn and string quartet

Britten: Three Divertimenti

for string quartet

Mozart: Clarinet Quintet K. 581

Late in life, Stravinsky began - with the Septet - to explore the serial techniques of his arch rival, Arnold Schoenberg. Berkeley's Sextet seems to be loosely modelled on Stravinsky's score, following its broad outlines and sound-world.

10 FEBRUARY, 11AM

Mozart: Adagio and Fugue K. 546

Stravinsky: Double Canon

Webern: Quartet op. 28

L. Berkeley: *Canon in Memoriam I.S.*

Haydn: Quartet op. 20 no. 5

Despite utilizing Schoenberg's methods, Stravinsky preferred the cool, contrapuntal logic of Schoenberg's pupil, Anton Webern. His *Double Canon* recalls Webern in its icy beauty, whilst Webern's own quartet is structured around a motto spelling out the name of a hero, B-A-C-H.

27 MARCH, 7.30PM

New work

composed by local school children, directed by amateur Neil Valentine
Stravinsky *The Soldier's Tale*

Camden schoolchildren will borrow and steal from Stravinsky as they devise their own piece in response to *The Soldier's Tale*. Their new work will be premiered along with its inspiration, narrated by Richard Sisson and conducted by Rebecca Miller.



GET INVOLVED:
free events for ticket-holders

Woodwind masterclass

19 September, 4 – 6pm

Members of the Berkeley Ensemble coach young performers in music for woodwind and piano.

Pre-concert talk

19 September, 6.45pm

Journalist, broadcaster and author of *Lennox and Freda*, Tony Scotland chairs a discussion of the links between Stravinsky, Berkeley and the music of the past.

**Composition workshop
with Michael Berkeley**

10 February 2 – 5pm

Join composer Michael Berkeley and members of the Berkeley Ensemble as they work with composers on new works for string quartet.

***Soldier's Tale* study afternoon**

27 March 2 – 5pm

Join the ensemble for an introduction to Stravinsky's masterwork at 2pm, followed by an open rehearsal of the piece from 3pm.

