



# ***Tilford Bach Society***



## ***Piatti String Quartet***

***Nathaniel Anderson-Franck (violin)***

***Michael Trainor (violin)***

***David Wigram (viola)***

***Jessie Ann Richardson (cello)***

***1 November 2013***

***[www.tilbach.org.uk](http://www.tilbach.org.uk)***

# Programme

## Franz Schubert (1797-1828)

### String Quartet No 14 in D Minor (Death and the Maiden) D.810

Allegro, in D minor and common time

Andante con moto, in G minor and divided common (2/2) time

Scherzo: Allegro molto, in D minor and 3/4 time

Presto, in D minor and 6/8 time

This quartet is one of the pillars of the chamber music repertoire. Composed in 1824, after the composer suffered through a serious illness and realized that he was dying, it is Schubert's testament to death. The quartet is named for the theme of the second movement, which Schubert took from a song he wrote in 1817 of the same title.

The quartet was first played in 1826 in a private home, and was not published until 1831, three years after Schubert's death. Yet, passed over in his lifetime, the quartet has become a staple of the quartet repertoire.

1823 and 1824 were hard years for Schubert. For much of 1823 he was sick, and in May had to be hospitalised. He was broke: he had entered into a disastrous deal with Diabelli to publish a batch of works, and received almost no payment; and his latest attempt at opera, *Fierabras*, was a flop. Yet, despite his bad health, poverty and depression, Schubert continued to turn out the tuneful, light and gemütlich music that made him the toast of Viennese society.

After 1820, Schubert returned to the string quartet form, which he had last visited as a teenager. Schubert wrote the D minor quartet in March 1824, within weeks of completing the A minor Rosamunde quartet. The quartet takes its name from the lied "Der Tod und das Mädchen" ("Death and the Maiden), a setting of a poem of the same name by Matthias Claudius. The theme of the song forms the basis of the second movement of the quartet. The theme is a death knell that accompanies the song about the terror and comfort of death.

#### **The Maiden:**

Oh! leave me! Prithee, leave me! thou  
grisly man of bone!

For life is sweet, is pleasant.

Go! leave me now alone!

Go! leave me now alone!

#### **Death:**

Give me thy hand, oh! maiden fair to  
see,

For I'm a friend, hath ne'er distress'd  
thee.

Take courage now, and very soon

Within mine arms shalt softly rest thee!"

The quartet throughout is characterized by sudden dramatic shifts from fortissimo to pianissimo, from the lyrical to the compelling and dramatic. A driving undercurrent of triplets is a recurring motif in all four movements.

## Interval

## **Antonin Dvorak (1841-1904)**

String Quartet op 106 in G Major

Allegro moderato; Adagio ma non troppo; Molto vivace;

Finale Andante sostenuto - Allegro con fuoco

Dvorák was in good spirits when he finally left the United States to return to Europe in the spring of 1895. When he eventually started to work again in November, that joy found expression in this String Quartet. The opening bars of the first movement are exceptionally happy; there is extraordinary life to the scherzo movement; and the slow movement is one of the glories of all Dvorák's compositions.

After the first movement's carefree opening he allows the viola and cello to ponder some sober thoughts in bare octaves. But the violins will have none of this, and reroute the music back into G major with some ecstatic flourishes, so infectious that the lower strings have no choice but to take them up as well. A second theme arrives in the unlikely key of B flat major; it, too, is unconcerned and unaffected.

The Adagio is as deep expression of contentment. The many shifts from E flat major to the parallel minor serve only to reinforce that sentiment by way of absence.

The scherzo is punctuated and vibrant. As often as not the instruments are waging war against one another, which makes the gentle trio section a real pleasure. The finale begins slowly but ends most exuberantly.

Based with thanks on text by Wikipedia and Blair Johnston on [www.allmusic.com](http://www.allmusic.com)

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**Saturday 23 November 7-30pm**

**St Thomas on the Bourne**

***Reinhart Trio***

**Brahms** Trio for clarinet, cello and piano

**Beethoven** Sonata for cello and piano No 2 in G minor op. 5

**Saint Saens** Sonata for clarinet and piano

**Piazzolla** Four Seasons arranged for clarinet, cello and piano

£18, (Members £15), Students £5

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**Saturday 7 December 3-00 and 6-30pm**

**All Saints Church Tilford**

***Carol Concert***

***London Handel Singers***

***Conducted by Adrian Butterfield***

***With children from local schools in the afternoon***

Tickets £7, students £3

Collection for All Saints Tilford and Phyllis Tuckwell Hospice

***Music at Lunchtime***

Tuesday 5 November at 1-10 pm at URC Farnham

**Milena Simovic, violin and Chiho Tsunakawa, piano**

# Piatti String Quartet

The website <http://piattiquartet.com> tells you about the quartet's achievements, but here cellist and founder Jessie Anne Richardson tells us a bit more about the quartet's members as people:

"The 'seeds' of the Piatti Quartet were planted in the first week at the Royal College of Music back in 2005. Here Jessie and David were 'assigned' to play quartets together with other first years, (as we were all mixed into pre-determined groups from the head of strings). There was an immediate rapport/chemistry between their playing and they have been together ever since, going on to found the quartet itself.

Gunter Pichler from the Alban Berg Quartet has been the greatest influence on the group. We studied with him for two years at the Reina Sofia Institute in Madrid. He had a remarkable career, and was the driving force behind the Alban Berg Quartet. It was hard not to be influenced by his passion and intensity for quartet, but he also had a great business and pragmatic approach to his thinking which is important when you are a group supporting yourselves. He lived in a 'golden age' of quartet playing and would sometimes remind us that the quartet sold over a million Beethoven CD's!

David Wigram is multi talented. He was 'Choirboy of the Year' in 1999. He actually sang at the official opening of the Millennium Dome (in front of the Queen) and toured with opera's in far flung places as a young teenager. He now has a rather husky jazz voice which is occasionally heard when he performs with his jazz band. He is also a talented saxophonist and can freely improvise.

We all have our own reasons for wanting to perform on string instruments. Jessie heard a cello solo at the ballet when she was young and growing up in Paris and was hooked after that. All my brothers and sisters play instruments- we have enough to have a string quintet if we wanted! Later in our teens, we were all inspired by hearing recordings of great artists- for example any violinist (or person!) who hears Jascha Heifetz for the first time is gobsmacked!

The quartet averages around 40-50 concerts a year- that doesn't include informal concerts to prepare for things, competitions/auditions and coachings (sometimes these are abroad). Our furthest place from home we've performed is Melbourne, Australia which was through a competition.

We are all in awe of the quartet repertoire and just enjoying discovering the masterpieces within the genre. Nearly every great composer that has ever lived has composed a string quartet. It seems it was always a very personal, heartfelt medium for composers to channel their talent.

We all agree that the Dvorak on the programme tonight is up there as one of our favourite pieces to perform. Soaring melodies, intricate harmonies, and the whole range of human emotions are expressed throughout.

When you step back and look at it, the fact we have an inspiring, functioning and happy quartet is our greatest achievement. The tough things about quartet: the daily criticism (constructive) of each other's playing, the concentration and practice required, and the external life dramas- and yet here we are many years later with such a strong bond, it's a testament to the great music itself."

**Piatti String Quartet CD/SACD**  
**Mozart Piano Concertos 12, 13 & 14: Chamber Versions**  
**Piatti Quartet and Gottlieb Wallisch**

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