



Tilford Bach Society Conservatoire Concerts



Isbilía String Quartet

Enrique Santiago Cabera, violin

Beatriz Carbonell, violin

Rosalía López Sánchez, viola

Cristina Elizabeth Cooper, cello

21 January 2017

www.tilbach.org.uk

Programme

Franz Joseph Haydn (1732-1809)

String quartet in E flat Major op. 33 no2 "The Joke"

Allegro moderato; Scherzo – allegro; Largo e sostenuto; Presto

Though revolutionary storm clouds were on the horizon in 1781 when Haydn composed his Op 33 quartets, he was then living in an age of elegance, and we have the image of men in powdered wigs and brocade frock coats playing timeless classical music. As well as formal string quartets, however, Haydn was the composer of the "Toy" Symphony and the "Farewell" symphony, and the master of the musical practical joke. Required to produce music for soirees, Haydn apparently found the tendency of the "ladies to begin talking before the music stops" rather irritating so wrote the unusual ending to win a bet that he could ensure the music stopped before they started!

The first movement grows out of elements of the opening theme with musical subjects taken from this theme used in dialogue between the instruments. These themes are explored and elaborated in the development and recapitulation. All the quartets of the Op 33 set have a second movement labelled "Scherzo" rather than the traditional minuets and trios of his previous quartets, however, this "Scherzo" in 3 time is very like a minuet albeit with a rather rustic peasant dance-like theme and accompaniment for the minuet element.

The slow movement is one of Haydn's most lovely with a calm and restrained principal subject shared between the viola and cello. The last movement is a rondo with a joyous tune announced by the first violin which keeps returning in various guises in rondo style before rounding the whole quartet off – though make sure you don't applaud (or talk like Haydn's ladies!) before the players have finished!

Interval

Drinks are served in the church hall

(Drinks are free but donations to costs are much appreciated)

Antonin Dvorak (1841-1904)

String quartet in F Major op. 96 no2 "The American"

Allegro ma non troppo; Lento; Molto vivace; Finale: vivace ma non troppo

Lured to New York in 1892 to become director of the National Conservatory of Music, Dvorak had a heavy teaching and administrative workload, nevertheless his 3 years in America were fruitful musically and he composed some of his best loved works: the "New World" Symphony, the "American" Quartet, and the Cello Concerto. Some Americans were quick to claim that here at last was an authentic American classical music based on American materials, but Dvořák himself would have none of that. He denounced "that nonsense about my having made use of original American melodies. I have only composed in the spirit of such American national melodies." Though all three works have strong links to folk melodies these are as likely to be from Dvorak's Bohemian roots as anything local, although

for the "American" Quartet it is possible he was inspired by the community that he was staying with when he composed it. He was on vacation at Spillville, a Czech community in Iowa, when he drafted the musical ideas for the quartet in June 1893 and had completed it within 15 days. This fluency characterises the music where ideas flow rapidly from one to another and the whole quartet bubbles with lovely melodies and gracious harmonies.

The quartet begins with a theme on the viola against a background provided by tremolando on the other strings. This flows into a brighter song-like second subject in the violin with a rhythmic snap which could be American but is equally at home in Bohemian folk melody. The development contains a brief fugal passage derived from the opening viola subject, but this passes quickly and introduces little complication into this movement's continuous flow of melody. The second movement provides the first violin with a haunting melody soaring over a throbbing accompaniment; the tune is first echoed by the cello and then developed by the violin again, against an accompaniment in the lower strings which develops the harmony whilst the violin soars above. The cello ends the movement on a quiet note with the theme again.

The third movement Scherzo is vigorous and lively and about 20 bars in, the melody includes a phrase which Dvorak may have picked up from call of the Scarlet Tanager, a bird common around Spillville. Minor key variants of the melody interrupt the energetic theme but only briefly and movement comes to rest in a positive frame of mind. The final movement starts with a rhythmic figure which sets the tone for the whole movement which has a rhythmic energy which propels it from start to finish at the lively pace (but not too much) instructed by the composer. Despite some slower interludes, the restless energetic theme soon recurs and the movement rushes to a close with an exhilarating coda.

Notes by Trevor Gray

These concerts are funded by the retiring collection so please give generously.

After paying for the expenses, all gifts go to the performers

Future Conservatoire Concerts

Saturday 25 February: 6-30pm Busbridge Church
Camilli String Quartet

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Isbilila Quartet

Proud winners of the Cavatina Intercollegiate Chamber Music Competition 2016 and the John Barbirolli String Quartet Competition 2016, Isbilila Quartet was founded in 2014 in London by four Master graduates of the prestigious conservatoires Royal Academy of Music and Trinity Laban Conservatoire of Music and Dance. They combine the high calibre and brilliance of classical virtuosity with the diversity, fluidity and creativeness of other kind of music. Three members of the Isbilila Quartet are all graduates from Spain's Music Conservatoires and they established their career in London.

Isbilila Quartet has performed at many major venues in London such as, the Wigmore Hall, King's Place, the Painted Hall and Chapel at the Royal Naval College, St. Alfege Church and Blackheath Halls. They have received Masterclasses from David Kenedy, Michael Thomas- ex leader of the Brodsky Quartet- Carducci Quartet, Wihan Quartet, Michael Bochmann and John Crawford among others. Collaborations include Arturo Cardelús' piece "Con aire de tango", working side by side with this prestigious composer. In 2015, they recorded Schostakovich String Quartet No. 8 Op. 110 at Trinity Laban Studio.

Isbilila Quartet was recently successful in their audition for a place on the Trinity Laban's Quartets in Residence Mentorship Programme and will receive Masterclasses from the Carducci Quartet and Wihan Quartet.

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Future Farnham Concerts

Friday 27 January: 7-30pm Farnham Methodist Church, GU9 7RN
Natalia Lomeiko (violin) and Yuri Zhislin (viola)

Friday 24 February: 7-30pm Farnham Methodist Church, GU9 7RN
Flute Quartets from Royal College of Music

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