



Tilford Bach Society



Castalian Quartet

Sini Simonen – Violin

Daniel Roberts – Violin

Charlotte Bonneton – Viola

Christopher Graves – Cello

6 April 2018

www.tilbach.org.uk

Programme

Franz Joseph Haydn 1732 – 1809

String Quartet in C, Op.76 No.3 (Emperor)

Allegro; Adagio sostenuto; Menuetto (presto); Allegro ma non troppo

The development of the string quartet was largely due to Haydn who spent over 30 years as the court composer to the Esterhazy family at their various residences. The classical grouping has two violins, viola and cello playing a four movement work with the first movement in sonata form, the second a slow movement, the third a minuet and trio and the fourth in rondo (or sometimes sonata form again). In the years that he served the family, despite being marooned in the country away from the musical developments of cosmopolitan imperial Vienna, Haydn took the string quartet to new heights with a richness of expression that is almost of symphonic proportions. Haydn's former employer Prince Nicolaus Esterhazy had died in 1790 and while Haydn was released as Kapellmeister by his successor he was retained in an advisory capacity so still had a base there. This arrangement left him free to take up an offer by the London impresario Johann Salomon to visit England, which he did in 1791 and 1794. On his return to Vienna he composed the Op. 76 quartets in the last few years of the eighteenth century. The set was dedicated to Count Joseph Georg von Erdödy, a family friend of the Haydn's.

The Op. 76 quartets have the expansive symphonic style which was suited more to the expansive acoustic of the London salons he had just been frequenting rather than the drawing rooms of the Esterhazy family that most of his previous quartets had graced. The quartet is named after the second movement theme which is the Austrian National Hymn later adopted by Germany. The first movement is an *Allegro* in Sonata form with a second half development in a style reminiscent of a country dance. The second movement simply consists of the theme with four variations in which the ethereal accompaniment takes away the martial atmosphere of a national anthem. The third movement is a minuet and trio, and a sonata form finale in the tonic minor completes the quartet.

Robert Schumann 1810 – 1856

String Quartet No.3 in A, Op.41 No.3

Andante espressivo – Allegro molto moderato; Assai agitato; Adagio molto; Allegro molto vivace

Until the 1840s, with the exception of a youthful symphony, Schumann had limited his compositions to music for piano and voice, the latter a romantic output fuelled by his feelings for Clara Wieck whom he married in 1840. He branched out into instrumental music in 1841 with two symphonies and in 1842 completed some chamber works, his piano quartet and quintet and the 3 string quartets Op. 41. He had spent some time studying the works of Haydn, Mozart and Beethoven in this field and his resulting compositions are fine works which show a more romantic style than his predecessors. The Op. 41 set was published the following year and dedicated to Mendelssohn.

The first movement begins with a slow introduction which foreshadows the main subject in the *Allegro* which follows. The smooth second theme is introduced by the cello over a throbbing off-beat accompaniment which is developed with the main theme before a quiet close. The second movement is a theme and variations in free form which starts offbeat giving an unsettled feeling to the music. The second variation is a sort of furious fugue while the third serenely knits the theme together before the furious onslaught of the fourth variation culminating in a calm epilogue. The third movement is a romantic song without words followed by the last movement rondo with a rustic dotted theme. The lively development includes a trio-like section, the whole movement bursting with good humour.

INTERVAL

Wine and fruit juice are served in the reception area
Donations towards refreshment costs would be appreciated
Loos are through the door to the right of the stage area

Johannes Brahms 1833 – 1897

String Quartet in C minor, Op.51 No.1

Allegro; Romanze: Poco adagio; Allegretto molto moderato e comodo; Allegro

We move forward a further 30 years in today's exploration of string quartets to another composer who revered the works of his predecessors. Brahms was so critical of his own work and possibly of the shadow that Beethoven's work cast over all composers of the time, that he allegedly destroyed at least 20 string quartets before allowing the two Op. 51 works to be published. They display the rich textures that we associate with Brahms' orchestral works and even though there are only four players, the rich sonorities and harmonies of Brahms' chamber works sometimes hint at more than you can see.

The work begins with an agitated movement with a restless repeated note accompaniment, though the movement is in classical sonata form. The second movement is a romance with a song-like theme. The third movement is not a scherzo but a more *moderato* lyrical intermezzo with a rather sombre yearning theme. There is, however, a happier central section reminiscent of a Austrian Ländler. The last movement returns to the agitated feeling of the first movement with a recurring motto theme. The tension builds with an accelerating rush to a tragic conclusion.

Notes by Trevor Gray

7-30pm Saturday 21 April 2018
St Andrew's Church, Farnham, GU9 7PW

Farnham Sinfonia
Soloist Susan Milan (flute)
Conductor Matthew Taylor
Mozart Symphony No.1
Malcolm Arnold Flute Concertos and Fantasias
Haydn Symphony No.44 "Trauer"

Castalian String Quartet

The Castalian String Quartet is rapidly emerging as an exciting voice on the international chamber music scene.

In 2018 they received the prestigious inaugural Merito String Quartet Award & Valentin Erben Prize and won a Borletti-Buitoni Trust Fellowship Award. Previous awards include 3rd Prize at the 2016 Banff International String Quartet Competition and 1st Prize at the 2015 Lyon Chamber Music Competition. The Quartet was selected by YCAT in 2016.

Engagements this season include performances of the complete Haydn Op. 76 Quartets at Wigmore Hall, and concerts in the Tel Aviv Museum of Art, Heidelberger Frühling Festival, and Zwischentöne Festival in Engelberg. Further afield they take part in the Banff Festival in Canada and tour throughout China and Colombia.

Future plans include debut concerts in North America (Phillips Collection Washington D.C. and Lincoln Center New York) and at the Konzerthaus in Vienna.

Formed in 2011, the Castalian String Quartet studied with Oliver Wille (Kuss Quartet) at the Hannover University of Music, Drama and Media, graduating with a Master's degree.

66th Tilford Bach Festival

St Andrew's Church, Farnham GU9 7PW

Saturday 16 June 12-30 pm

JS Bach – Solo Violin Sonata No.1 & Cello Suite No.5
Adrian Butterfield, violin; Katherine Sharman, cello

Evening concert: 7-30pm

"Welcome to all the Pleasures"

A Celebration of the Music of Henry Purcell

Ellen McAteer, Daniel Taylor, Robin Blaze, Charles Daniels

Theatre of Early Music Choir, Toronto

London Handel Orchestra

Directed from the violin by Adrian Butterfield

Tilford Church GU10 2DD

Sunday 17 June: 7-00pm

JS Bach Mass in B Minor

Ruby Hughes, Ellen McAteer, Helen Charlston, Daniel Taylor

Charles Daniels, Laurence Kilsby, Edward Grint, Alex Dobson

London Handel Orchestra

Directed from the violin by Adrian Butterfield