



# T B S



**Amy Tress - violin**

**William Newell - violin**

**Stephen Upshaw - viola**

**Stephanie Tress - cello**

**25 June 2021**

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



## Programme

**Joseph Haydn (1732-1809)**

**String Quartet no 53 in D major, op64 (The Lark)**

*Allegro moderato; Adagio cantabile; Menuetto allegretto; Finale vivace*

The year 1790 brought the death of Prince Nicholas Esterházy and with it the end of Haydn's post as Kapellmeister in his service, allowing the composer to pursue a wider musical career. In the same year he made his first visit to London. While there he completed a commission from the rich merchant and accomplished violinist Johann Tost to provide six quartets, and the six Op.64 Quartets were then published with the Tost dedication.

In the first movement, the 'Lark' tune which starts the whole thing off soars skyward on the first violin above an earthbound accompaniment on the other instruments to furnish the first subject. After this, as Rosemary Hughes has observed, "the rich expansion of the second subject ... is a wholly unexpected development, and its climax is succeeded by the most surprising stroke of all, as the first subject [the 'Lark' tune] sails calmly in once more and starts a brand new, and this time, closely condensed recapitulation." As Hughes goes on to say, "Haydn never wrote another movement like it."

The second movement is made up of an extended violin melody with a middle section in the minor key whose music is derived from the first section. The same key relationship is present in the minuet and trio, where similarly the trio is based on the melodic material of the minuet. The Finale is a sparkling moto perpetuo incorporating a fugal section in the minor key.

**Introduction to Bartók by Lord David Lea**

**Béla Bartók (1881-1945)**

**String Quartet No 5, BB110**

*Allegro; Adagio molto; Scherzo, alla bulgarese; Andante; Finale allegro vivace*

Bartók's fifth quartet was written in a month. The five movements form a symmetrical arch-like plan, the first and second movements being related to the fifth and fourth.

The first movement is in sonata form with three main groups of themes; the first two mainly fierce and energetic, the third lyrical. All three are employed in the development which is followed by a recapitulation which presents them in reverse order and inverted (upside down). The extended finale is an elaborate rondo. The principal subject of the first movement is used as the basis of the central fugal episode. Towards the end the theme of the first episode appears like a tune played on a hurdy-gurdy. Throughout, much use is made of inversion and other contrapuntal devices.

The first slow movement is in ternary form, beginning and ending with elusive trills and wisps of melody, but assuming a more definite profile in the middle section. The fourth movement is a freer and expanded version of the Adagio with the trills transformed to pizzicati glissandi and with the thematic material given more tangible shape.

The central Scherzo (alla Bulgarese) is lively and dance-like with complex rhythmic patterns. It encloses a Trio in faster tempo with an even more intricate metrical pattern but based on a folk tune played by the lower three instruments in turn. In the reprise of the Scherzo, both main themes appear in their original and inverted forms.

*(These notes are extracted from Robin Golding's notes to the Lindsay Quartet's recording)*

--- INTERVAL ~10 minutes ---

*To comply with regulations please do not leave your seats except to visit the loos via the door on the far left wall, behind the wooden "screen"*

### Ludwig van Beethoven (1770-1827)

#### String Quartet: Quartet no. 12 in E flat major, op. 127

*Maestoso - allegro; Adagio, ma non troppo e molto cantabile;  
Scherzando vivace; Finale allegro - allegro comodo*

In Beethoven's last five string quartets his musical language is at its most spiritual and they are often seen as a quasi-mystical summary of the composer's life. They display great originality, with a new shaping of compositional flow and emphasis, and with great inventiveness in the use of register and chordal spacing. A commission for the E flat, Op.127, Quartet had been received from the Russian Prince Nikolas Galitzin as early as 1822 but aspirations to produce an innovative work saw many sketches and ideas tried and discarded. Composition was also delayed by continuing work on the Ninth Symphony and the Missa Solemnis. The quartet was finally ready for its first performance on 6 March 1825, by the distinguished violinist Schuppanzigh and three colleagues. That first performance was not an overwhelming success, the originality of the work making it "difficult to grasp at first sight". Changes in metre prevented the players from comprehending the overall design, and the Adagio was a mystery to them as they failed to understand a set of variations which were continuous and un-numbered, and were based on a theme with a prelude and a postlude.

The first movement is introduced by a short majestic passage that makes further appearances at crucial points in the structure. The movement continues in a lilting three-four time, with subtle harmonies, and tunes which inspired the comment that this was Beethoven's "crowning monument to lyricism". The exploration of continuous variation form in the slow movement has already been referred to. There is a richness of texture and a feeling of profound contemplation in the Adagio, and the over-riding lyricism continues. The Scherzo is a work of genius with a nervous suggestion of unrest which is still present in the Trio. The final movement is in the form of a Rondo with free episodes. There is an overall feeling of serenity, but also of bright tunefulness, and despite his deafness Beethoven shows a remarkable awareness of tone colour, especially in the final bars as the music ends in an obscure mist.

*Programme notes provided by John Dalton, April 2003*

**We continue to operate as last summer with a retiring collection rather than fixed price tickets. Please give generously to support these concerts. For those who can afford it, we suggest a minimum of £15 per adult (under 25 free)**

### Solem String Quartet

The Solem Quartet has established itself as one of the most innovative and adventurous quartets of its generation. Recently announced as an awardee of the Jerwood Arts Live Work Fund, one of 33 artists selected from more than 1200 applicants, the Solem Quartet takes its place amongst some of the UK's brightest artistic voices, with award recipients spread across practices including music, theatre, opera, circus, dance, live art and performance.

They enjoy a busy concert schedule, ranging from international tours to performances at venues such as London's Wigmore and Queen Elizabeth Halls, Bridgewater Hall in Manchester and Oxford's Holywell Music Room, and have built a strong following since winning the Royal Over-Seas League Ensemble Competition 2014. Alongside this, their groundbreaking series 'Solem Lates' has seen the Quartet rise to prominence as leading exponents of new music, working closely with living composers in pioneering multimedia performances. In one such project they performed the live score to screenings of Yorgos Lanthimos's 2015 film *The Lobster*, in collaboration with Picturehouse Cinemas.

### Solem Quartet continued

In both their regular concerts and 'Solem Lates' projects, the Quartet presents daring feats of virtuosity within thoughtfully curated programmes. In 'Beethoven Bartók Now', the group's latest Solem Lates project, the Solem Quartet collaborate with leading young composers of today to perform commissioned new works and present the historic works of Beethoven and Bartók in a fresh light, bringing new life and relevance to these iconic masterpieces; a wealth of digital content and educational activity surrounds each performance.

The Solem Quartet has benefited from inspirational teaching from a number of the world's greatest chamber musicians including Gábor Takács-Nagy, Thomas Adès, Michal Kaznowski, Gerhard Schulz, Krycia Osostowicz and Richard Ireland. They have attended IMS Prussia Cove and the European Chamber Music Academy and were chosen for the 2014-15 ChamberStudio Mentorship with renowned cellist Christoph Richter. In 2016-17 they were selected as both Tunnell Trust Artists and Park Lane Group Artists.

The Quartet takes great pride in its educational work. From 2015-17 they held the Junior Fellowship in Chamber Music at the Royal Northern College of Music and since 2016 they have been Quartet in Residence at the University of Liverpool. Their immersive concerts and workshops have taken them to mainstream and special needs schools through Live Music Now and they have performed or given seminars at Leeds, Manchester, Liverpool and Cardiff Universities. They are also Ensemble in Residence at Aberystwyth MusicFest.

### Future Farnham Concerts

**7-30pm Saturday 7 August 2021**

*Farnham Spire Church, GU9 7QU*

**Coco & Yume Tomita (violins) Kan Tomita (piano)**

*Coco Tomita was BBC Young Musician Strings Winner 2020*

**Programme on website**

**7-30pm Saturday 2 October 2021**

*St Andrew's Church, GU9 7PW*

**Farnham Sinfonia (Soloist Coco Tomita)**

**Farnham Chamber Music Festival**

**22,23,24,30 October**

**www.tilbach.org.uk**

### Future Conservatoire Concerts

**7-00 pm Saturday 3 July 2021**

*St John's Church, Farncombe GU7 3EJ*

**20th Century Soprano and Tenor Arias**

**Thea Grace Callaghan, Michael Temporal Darell**

**Harry Rylance (piano)**

**www.conservatoireconcerts.org.uk**