

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

**HAYDN & MOZART
QUATUOR VAN KUIJK**

Thursday 25 April 2024 1-2.05 pm
Jerwood Hall, LSO St Luke's

Wolfgang Amadeus Mozart String Quartet No 17
in B-flat major K458, 'Hunt'

Joseph Haydn String Quartet in G minor Op 74
No 3, 'The Rider'

Quatuor Van Kuijk

Recorded for future broadcast on **BBC Radio 3**

LSO

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May

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THE CRYPT BAR

The Crypt bar is open from one hour before concerts and during the interval (where applicable). Please note, card payments only. Only cold drinks are permitted inside the Jerwood Hall.

PROGRAMME NOTE WRITER

Wendy Thompson studied at the Royal College of Music, before taking an MMus in musicology at King's College, London. In addition to writing about music she is Executive Director of Classic Arts Productions, a major supplier of independent programmes to BBC Radio.

In accordance with the requirements of Islington Council persons shall not be permitted to stand or sit in any gangway.

The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.

String Quartet No 17 in B-flat major K468, 'Hunt'

Wolfgang Amadeus Mozart



1772-1784



26 mins

- 1 **Allegro vivace assai**
- 2 **Menuetto moderato**
- 3 **Adagio**
- 4 **Allegro assai**

Wolfgang Amadeus Mozart began to tackle the relatively new form of the string quartet in the winter of 1772/3, around the time of his seventeenth birthday, when he produced a set of six quartets while on an extended visit to Italy. A further set of six appeared the following summer while he was visiting Vienna. Almost a decade elapsed before he again turned his attention to the genre, by which time his life had changed dramatically. He had quit the relative security of a salaried job, and his family home in Salzburg, to embark on a precarious freelance existence in Vienna, where he had married, much to his father's disapproval. He was also busy absorbing new musical influences, from the music of Johann Sebastian Bach and George Frideric Handel, whose contrapuntal techniques he began to weave into his own work, to the pioneering developments of his elder contemporary, Joseph Haydn.

While Mozart's 1773 Viennese quartets show elements of the stylistic innovations Haydn had already introduced, the two composers didn't meet until after Mozart had settled in Vienna. From then on

they sometimes played together, on the rare occasions when Haydn was in the capital. In early 1782 Haydn had published his revolutionary Op 33 set of 'Russian' quartets based on his understanding of the interplay of four equal voices and the crucial importance of motivic development throughout each movement. Over the next three years Mozart was inspired by Haydn's example to produce six further quartets, which were published with an effusive dedication to Haydn, describing the pieces as 'six children' who were being sent into the world under the protection and guidance of 'a famous man who fortunately happens also to be my best friend'. The quartets, Mozart said, were the product of 'long and laborious work' (unusual, for such a normally fluent composer) and movements from several were abandoned and rewritten. The fourth in the set, known as the 'Hunt', took over a year to complete to his satisfaction.

This quartet derives its nickname from the horn-call motif which appears at the opening and permeates the first movement. A short, elegant Minuet and Trio is followed by one of Mozart's most profound Adagio movements, anticipating Ludwig van Beethoven in its impassioned eloquence. The lively finale in rondo style – Mozart's first, discarded attempt was in the style of a polonaise – has echoes of Haydn's essential playfulness.

BBC Radio 3 Lunchtime Concert

String Quartet in G-minor Op 74 No 3 'The Rider'

Joseph Haydn



1793



20 mins

- 1 **Allegro**
- 2 **Largo assai**
- 3 **Menuetto: Allegretto – Trio**
- 4 **Allegro con brio**

While Mozart was eager to escape the provinciality of Salzburg for the opportunities offered by Vienna, Haydn spent over thirty years of his working life in the service of the aristocratic Esterházy family, at Eisenstadt Castle or at their remote summer palace on the shores of Lake Neusiedl. Many of his fellow musicians, cut off for months on end from their families in Vienna, found the isolation intolerable, but Haydn worked the system to his advantage. He was able to experiment on his own terms, to 'see what produced a good effect and what spoils it ... I was completely cut off from the world, there was no one to bother me, and so I was forced to become original'. One product of this musical laboratory was the string quartet. A few earlier composers had conceived the idea of writing divertimenti for two violins, viola and cello, but Haydn, having come across the form 'by accident' in the early 1760s, refined it over the next 40 years into one of the most sophisticated and expressive forms of chamber music.

In 1790, a new Esterházy prince dismissed most of his musical establishment, granting Haydn a generous pension and the freedom to travel and work for other patrons. At the age of almost 60 he visited London, where he was fêted as a celebrity, and his latest string quartets were played at public concerts – a revelatory experience for Haydn, whose chamber music had previously been confined to private performances. In preparation for a second visit to London in 1794, he composed a further six quartets, which eventually appeared in print as two sets of three, Op 71 and 74. The new quartets were dedicated to Count Anton Georg Apponyi, a music-loving aristocrat who, a decade earlier, had sponsored Haydn's entry into Freemasonry. The third and final quartet of the Op 74 set, christened 'The Rider' for the galloping theme of its finale, opens with an introductory flourish followed by an attention-grabbing silence. The material of this 'introduction' is, however, closely integrated into the ensuing Allegro, in which all four instruments interact with equally demanding parts. The hymn-like Largo assai matches the emotional depth and expressive range of the corresponding movement in Mozart's K468; while the following Minuet moves into the major key with its trio in the minor. The wild rollercoaster ride of the finale, with its violin fireworks, finally veers into the major to bring the quartet to a close.

Quatuor Van Kuijk



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Quatuor Van Kuijk's accolades boast Best Beethoven, Best Haydn, and First Prize at the 2015 Wigmore Hall International String Quartet competition. They were BBC New Generation Artists from 2015-17, as well as ECHO Rising Stars for the 2017-18 season.

During their residency at Proquartet, Paris, Quatuor Van Kuijk studied with members of the Alban Berg, Artemis, and Hagen quartets. Having taken their first steps as students of the Ysaye Quartet, the quartet have since worked with Günter Pichler at the Escuela Superior de Música Reina Sofía in Madrid, supported generously by the International Institute of Chamber Music, Madrid.

Following such high success early in their career, the ensemble is an established presence at major international venues. Upcoming tours will see the Quartet make highly anticipated debuts at the Carnegie Hall in New York City, Sydney Opera House, Melbourne Recital Centre and UKARIA in Australia, and Shanghai Symphony Hall.

The Van Kuijk Quartet records exclusively for Alpha Classics. Their debut recording, Mozart, was released to outstanding critical acclaim. Following celebrated releases of music by Debussy, Ravel, and Schubert, they return to their exploration of Mozart with two further releases this season.

FUTURE CONCERTS

Friday 26 April 1pm
Jerwood Hall, LSO St Luke's

ENEGÄRD QUARTET

Joseph Haydn String Quartet in B-flat major Op 76 No 4, 'Sunrise'

Wolfgang Amadeus Mozart Quartet No 19 in C major K465, 'Dissonance'

Engegärd Quartet

Thursday 9 May 1pm
Jerwood Hall, LSO St Luke's

CONSONE QUARTET

Joseph Haydn String Quartet in D major Op 64 No 5, 'The Lark'

Wolfgang Amadeus Mozart String Quartet No 14 in G major K387, 'Spring'

Consona Quartet

Friday 10 May 1pm
Jerwood Hall, LSO St Luke's

QUATUOR VOCE

Wolfgang Amadeus Mozart String Quartet No 18 in A major K464, 'Drum'

Joseph Haydn String Quartet No 62 in C major Op 76 No 3, 'Emperor'

Quatuor Voce

Thursday 30 May 1pm
Jerwood Hall, LSO St Luke's

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