

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

**HAYDN AND MOZART
SUNRISE AND DISSONANCE**

Friday 26 April 2024 1-2.05pm
Jerwood Hall, LSO St Luke's

Joseph Haydn String Quartet in B-flat major Op 76 No 4, 'Sunrise'
Wolfgang Amadeus Mozart Quartet No 19 in C major K465, 'Dissonance'

Engegård Quartet

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

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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 in B-flat major Op 76 No 4, 'Sunrise'

Joseph Haydn



1797



21 minutes

- 1 **Allegro con spirito**
- 2 **Adagio**
- 3 **Menuetto: Allegro**
- 4 **Finale: Allegro ma non troppo – Più Allegro – Più Presto**

Joseph Haydn, having discovered the quartet form almost 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. His magnificent achievement, totalling nearly 70 quartets, culminated in a set of six completed in the summer of 1797 and published two years later as his Op 76. By the 1790s Haydn, finally released from his long years of servitude to the Esterházy family, was able to travel abroad, relish his international celebrity, and compose for other patrons. He started work on the Op 76 quartets in the autumn of 1796, a year after his return from a second triumphant visit to London. They were commissioned by Count Joseph Erdödy, chancellor to the Hungarian court in Pressburg (now Bratislava), who maintained a private string quartet. Erdödy paid Haydn 100 ducats (roughly £5000 in today's money) for the six quartets, and requested exclusive rights in them for a period of two years. They were eventually published in 1799–1800 in both Vienna and London,

where the historian Charles Burney hailed them as 'full of invention, fire, good taste, and new effects'.

The fourth quartet in the set owes its nickname 'Sunrise' to its spellbinding opening in which, over a background of soft, sustained chords, the first violin weaves delicate, upward-curving phrases, permeated by the interval of a rising semitone. This 'sunrise' motif recurs at points throughout the movement, once with the melody given to the cello, over sustained chords in the upper instruments; in its original incarnation at the beginning of the exposition, then shared between cello, viola and second violin; and finally towards the end of the movement, when it is passed to the viola. Burney lavished particular praise on Haydn's Adagio movements, saying that they were 'often so sublime in ideas and the harmony in which they are clad, that they had a more pathetic effect on my feelings, than the finest opera air united with the most exquisite poetry'. This intense, rhapsodic example is followed by a bumptious Minuet, whose trio section, with its drone bass, suggests a Central European peasant dance. The quartet is rounded off by a dance-like finale incorporating a central, minor-key section which is essentially a variation of the first. It ends with a fast and furious coda.

Quartet No 19 in C major K465, 'Dissonance'

Wolfgang Amadeus Mozart



1782-1785



29 minutes

- 1 **Adagio - Allegro**
- 2 **Andante cantabile**
- 1 **Menuetto: Allegro**
- 2 **Allegro**

In the spring of 1785 Leopold Mozart, who had vehemently disapproved of his son's decision to exchange a salaried job in Salzburg for a precarious freelance existence in Vienna, paid Wolfgang and his wife Constanze a lengthy visit. Once the ultimate helicopter parent, Leopold had barely seen his errant son over the past four years, but now he was ready to accept that the move seemed to have paid off. He wrote to his daughter expressing wide-eyed appreciation of Wolfgang's fine apartment at a fashionable address in central Vienna, and he attended six of his son's 'magnificent' subscription concerts, noting that 'many members of the aristocracy were there'. And in mid-February, Leopold's cup must have overflowed when the great Joseph Haydn himself, accompanied by two aristocratic, musical fellow-Freemasons, visited Wolfgang's apartment to hear a play-through of three new string quartets – part of a set of six which Mozart intended to dedicate to Haydn. After they finished, Haydn turned to Leopold and said: 'As God is my witness, and as a man of honour,

I tell you that your son is the greatest composer known to me, either personally or by reputation. He has taste, and, what is more, the most complete knowledge of composition'. At long last, Leopold's belief in his son's exceptional talent had received the highest validation.

One of the quartets played on that momentous occasion was K465 in C major, the last in the 'Haydn' set, completed just a month earlier. Its nickname, 'Dissonance', derives from its extraordinary slow introduction, filled with clashing dissonances, rapid modulations to remote keys, and uneasily shifting chromaticism, until its ambiguous tonal landscape finally resolves on the tonic key. This bizarre introduction certainly unsettled early listeners: some critics assumed that Mozart had made mistakes, and even tried to correct them! A punchy Allegro in the bright tonic key of C, and an energetic Minuet frame an eloquent Andante of quasi-operatic lyricism (Mozart would shortly begin work on *The Marriage of Figaro*); while the brisk Finale, while taking occasional detours into some remote harmonic territory, pays homage to Haydn's wit and energy.

Engegård Quartet



© Lars Bryngelsson

Arvid Engegård violin

Laura Custodio Sabas violin

Juliet Jopling viola

Jan Clemens Carlsen cello

Formed in 2005, the Engegård Quartet has rapidly become one of Norway's most sought-after ensembles. Their bold, fresh interpretations of the classical repertoire combined with a deep attachment to their Scandinavian roots has attracted international acclaim, and inspired some innovative partnerships and programming. The quartet's debut CD was praised as 'breath-taking' in *The Strad*, while their second release won *Pizzicato* magazine's 'Supersonic Award'. Their CD of works by Edvard Grieg, Jean Sibelius and Olav Anton Thommessen was praised by Tully Potter in *Music Web International* as 'what Grieg lovers have been waiting for'. Recent CD releases include Mozart's 'Prussian Quartets' and the complete string quartets of Robert Schumann.

The Engegård Quartet has a busy concert schedule throughout Scandinavia and further afield. They have performed in some of Europe's finest venues including the Mozarteum in Salzburg and Prague's Rudolfinum, and have travelled to South America for concerts in Bogotá and Sao Paulo. Festival performances include the Delft Chamber Music Festival, SoNoRo Festival in Bucharest, and Heidelberg's Streichquartettfest. Members of the quartet are also deeply involved in bringing superb chamber music to Norway – Arvid Engegård as Co-Founder and Artistic Director of Lofoten International Chamber Music Festival, and several quartet members are deeply involved with Oslo Quartet Series.

The Engegård Quartet has had the honour to work with (among others) András Schiff, Leif Ove Andsnes, Christian Ihle Hadland, and Emma Johnson. They also love to collaborate with colleagues from different musical traditions, including a folk/classical fusion with Hardanger fiddler Nils Økland, a collaboration with jazz-violinist Ola Kvernberg, and a programme of Ibsen and late Beethoven with actor Bjørn Sundquist. The Engegård Quartet's own '1-2-3 festival' has proven immensely popular and is now a regular event each fall. They are supported by the Norwegian Arts Council.

FUTURE CONCERTS

At LSO St Luke's

Thursday 9 May 1pm

HAYDN AND MOZART

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'

Consone Quartet

Friday 10 May 1pm

HAYDN AND MOZART

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

KIRILL GERSTEIN AND FRIENDS

Claude Debussy Six épigraphes antiques
Plus works by **Claude Debussy**
and **Komitas**

Kirill Gerstein piano

Katia Skanavi piano

Ruzan Mantashyan soprano

Friday 31 May 7pm

KIRILL GERSTEIN AND FRIENDS

Programme to include music by **Joseph Haydn**, **György Ligeti**, **Ludwig van Beethoven** and **Thomas Adès**.

Thomas Adès conductor

Kirill Gerstein piano

Katia Skanavi piano

LSO Musicians

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FUTURE CONCERTS

At the Barbican

Sunday 12 and Thursday 16 May 7pm

MAHLER'S THIRD SYMPHONY

Gustav Mahler Symphony No 3

Michael Tilson Thomas conductor

Alice Coote mezzo-soprano

Sopranos & Altos of the London

Symphony Chorus

Tiffin Boys' Choir

London Symphony Orchestra

Thursday 30 May 7pm

MYTH AND MAGIC – THOMAS ADÈS

Igor Stravinsky Orpheus

Witold Lutosławski Partita (for Violin
and Orchestra)

Thomas Adès Air – Homage to Sibelius
(Violin Concerto) (UK premiere)

Igor Stravinsky Agon

Thomas Adès conductor

Anne-Sophie Mutter violin

London Symphony Orchestra

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Thursday 20 June 7pm

BEETHOVEN, BEAMISH, PROKOFIEV

Ludwig van Beethoven Overture: Leonore
No 3

Sally Beamish Distans: Concerto for Violin
and Clarinet (UK premiere)

Sergei Prokofiev Symphony No 7

Gianandrea Noseda conductor

Janine Jansen violin

Martin Fröst clarinet

London Symphony Orchestra

Sunday 23 and Thursday 25 June 7pm

CARMINA BURANA

Dmitri Shostakovich Symphony No 3

Carl Orff Carmina Burana

Gianandrea Noseda conductor

Christina Poulitsi soprano

Sunnyboy Dladla tenor

Elliot Madore baritone

London Symphony Chorus

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London Symphony Orchestra

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