

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

**HAYDN AND MOZART
SPRING TIME**

Thursday 9 May 2024 1-2.05pm
Jerwood Hall, LSO St Luke's

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

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 in D major Op 64 No 5, 'The Lark'

Joseph Haydn



1790



18 minutes

- 1 **Allegro moderato**
- 2 **Adagio cantabile**
- 3 **Menuet and Trio: Allegretto**
- 4 **Finale: Vivace**

As the 1780s gave way to a new decade, the normally cheerful Joseph Haydn was fed up. He felt restricted by the Esterházy family, for whom he had worked for nearly 30 years. In February 1790, having enjoyed good food and company during a festive New Year spent among friends in Vienna, he was obliged to return to the 'wilderness' of the remote palace of Eszterháza, where he complained that he had no-one interesting to talk to, and was 'awakened by that dreadful North wind nearly blowing my nightcap off my head'. Little did he know, his life as an contracted worker was about to change dramatically. Within a few months his patron Prince Nikolaus Esterházy was dead, and the new heir chose to abandon Eszterháza altogether, disband its musical establishment, and pension off its Kapellmeister, granting him freedom at last.

During his final years at Eszterháza, Haydn turned increasingly to the medium of the string quartet, which over the past 30 years in his isolated musical 'laboratory', he had refined from an embryonic form into a highly sophisticated genre.

At the end of the 1780s, Haydn composed two sets of six quartets for Johann Tost, a former violinist in the Esterházy orchestra. These works, Op 54–55 and Op 64, are known as the 'Tost' Quartets. Haydn completed the second set in September 1790, just as his employer died, and took manuscript copies of the quartets with him to London on his first visit there a few months later. Three of them (possibly including No 5) were performed at Johann Salomon's concerts in the Hanover Square Rooms during the 1791 and 1792 concert seasons – a first for Haydn, for whom the string quartet form had generally been a private one. He was delighted by their enthusiastic reception.

Op 64 No 5 is known as 'The Lark', from the rapturously soaring first violin melody which opens the piece, and recurs several times throughout the movement, making its final appearance just before the coda. It's followed by a meditative Adagio cantabile, in the serene key of A major, with a central section in the minor: the theme is skilfully embroidered by the first violin on its return. The rustic-sounding Minuet employs the Baroque device of a descending ground bass, and echoes of an earlier musical age also penetrate the moto perpetuo-like finale, which incorporates a contrapuntal mini-fugue at its heart.

String Quartet No 14 in G major K387, 'Spring'

Wolfgang Amadeus Mozart



1782



31 minutes

- 1 **Allegro vivace assai**
- 2 **Menuetto (Allegretto) – Trio**
- 3 **Andante cantabile**
- 4 **Molto allegro**

Haydn was still in London in December 1791 when he heard the news of Wolfgang Amadeus Mozart's death, aged only 35. 'I was beside myself', he wrote to a friend in Vienna. 'I couldn't believe that Fate would cut short the life of such an indispensable man so soon'.

Over the past decade, Haydn had become a personal friend and occasional chamber music partner of Mozart, who drew inspiration from the veteran composer's Op 33 ('Russian') set of string quartets, composed in 'a new and special way', and published in 1782. These were so striking, particularly in their equal treatment of all four instruments, that Mozart resolved to compose a similar set of his own in Haydn's honour. He found the work unexpectedly arduous, admitting that it cost him a 'long and laborious effort', and the complete set took him three years to complete.

The first, in G major, was finished on New Year's Eve 1782 – a busy year for Mozart. He had got married (much to his father's displeasure) and his wife was now

pregnant; his opera *Die Entführung aus dem Serail* had been performed in July in the Emperor's presence; and in addition he had completed three wind serenades, the 'Haffner' Symphony, and three new piano concertos. No wonder he found the new quartet, for which he wasn't being paid, heavy going.

The nickname ('Spring'), sometimes appended to the first of Mozart's 'Haydn' quartets, may have been suggested both by its fresh, 'green' key of G major, and also by the joyful, upward-leaping motif given to the first violin which opens the first movement. The second, an affable Minuet with a darker-hued minor-key trio, reverses the Quartet's opening leap with downward-heading phrases. The Andante cantabile slow movement is imbued with a gentle luminosity; while the finale, which cost Mozart an unusual degree of effort and was substantially rewritten, is a contrapuntal tour-de-force which wears its learning lightly. It's based on a four-note theme that sounds very similar to the opening motto of the 'Jupiter' Symphony's finale, composed six years later. The Quartet ends with a joke worthy of Haydn – a loud false ending, followed by a quiet sign-off.

Consone Quartet



© Matthew Johnson

Agata Daraškaite violin
Magdalena Loth-Hill violin
Elitsa Bogdanova viola
George Ross cello

The first period instrument string quartet to be selected as BBC New Generation Artists, the Consone Quartet are fast making a name for themselves with their honest and expressive interpretations of repertoire, notably from the classical and romantic eras.

Formed at the Royal College of Music in London, the Consone Quartet launched their professional career in 2015, shortly after which they were awarded two prizes at the 2015 York Early Music International Young Artists Competition, including the EUBO Development Trust Prize and a place on the EEEmerging Scheme in France. They went on to win the 2016 Royal Over-Seas League Ensemble Prize, and in 2022 were awarded a prestigious Borletti-Buitoni Trust (BBT) fellowship.

The quartet has been enthusiastically received at London's major venues, as well as across Europe. Festival invitations include Edinburgh, Cheltenham, Dartington, and Festspiele Mecklenburg-Vorpommern in Germany.

In 2024 the quartet returns to the English Haydn Festival and the York Early Music Festival, both of which are loyal supporters and regularly host the group. They are Artists-in-Residence at Paxton House (2023–2025) and at Saxon Shore Early Music Kenardington (2024–2027). The quartet will return to North America in 2025 to perform both alone and in collaboration with pianist Kristian Bezuidenhout.

Last year the Consone Quartet premiered a new work for string sextet by Gavin Bryars, commissioned by friends of the Quartet, the Borletti-Buitoni Trust and BBC Radio 3. The sextet, entitled *The Bridges of Königsberg* was broadcast on Radio 3 from St Martin-in-the-Fields in October 2023.

The quartet's debut recording explored music by Haydn and Felix Mendelssohn. In Spring 2023 they released the first CD in a complete cycle of Mendelssohn's string quartets with Linn Records. The album, featuring both the '1823' and Op 44 No 3 quartets, has been described as 'top-notch' (*Allmusic*) and 'exquisite' (*Pizzicato*).

FUTURE CONCERTS

At LSO St Luke's

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
Joseph Havlat piano
Katalin Karolyi mezzo-soprano
LSO Musicians

Friday 12 July 1pm

SOLO PIANO: KIRILL GERSTEIN

Frédéric Chopin Polonaise-Fantasy
Francis Poulenc Three Intermezzos
Franz Liszt Polonaise No 2 in E major
Robert Schumann Faschingschwank aus Wien

Kirill Gerstein piano

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At the Barbican

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

Thursday 20 June 7pm

BEETHOVEN, BEAMISH, PROKOFIEV

Ludwig van Beethoven Overture: Leonore No 3
Sally Beamish Distant: 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
Tiffin Boys' Choir
London Symphony Orchestra

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