

LSO St Luke's

CHAMBER MUSIC

BBC
RADIO 3

**HAYDN & MOZART
IMPERIAL VIENNA**

Friday 10 May 2024 1–2.05pm
Jerwood Hall, LSO St Luke's

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

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

LSO

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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 18 in A major K464, 'Drum'

Wolfgang Amadeus Mozart



1785



29 mins

- 1 **Allegro**
- 2 **Menuetto**
- 3 **Andante**
- 4 **Allegro ma non troppo**

This quartet, the fifth of six which Wolfgang Amadeus Mozart composed between 1782 and 1785, was completed just four days before the last in the set, the 'Dissonance'. It was one of three which Haydn heard played through at Mozart's Viennese apartment a month later, during Leopold Mozart's visit to his son in the Lenten season. After the players (including both Leopold and Wolfgang) had finished, Haydn turned to Leopold and told him 'Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name'.

Later that year, the set appeared in print with an effusive dedication, entrusting Mozart's 'six children ... to the protection and guidance of a famous man who fortunately happens also to be his best friend'. Mozart added that these 'children' were the product of long and arduous labour, but that he was encouraged by Joseph Haydn's approval of them. He hoped that Haydn would be their 'father, their guide and their friend', and concluded by begging him to continue his friendship towards 'one who values it so highly'.

K464 opens with a graceful Allegro in sunny A major, but the movement is far from straightforward. Its principal theme is inflected with chromaticism, and both first and second themes are subjected to complex contrapuntal development. The skilful motivic development, dynamic contrasts and dramatic silences of the ensuing Minuet and Trio were evidently much admired by Ludwig van Beethoven – this quartet was apparently his favourite, and influenced his own A major Quartet Op 18 No 5.

Mozart elected to cast the Andante slow movement as a set of six variations with a coda on a theme of Haydnesque charm, presented initially on the first violin. Each instrument then has its own variation – the 'drum-tap' bassline of the cello variation gives the quartet its nickname – while the other two veer dramatically into the minor mode. The coda features the drum-beat rhythm on the upper instruments. The finale is almost exclusively based on its initial theme – a falling chromatic figure with an insouciant reply: these tiny motifs are subsequently constructed and deconstructed in a plethora of inventive ways. To end, Mozart employs Haydn's trick of building to a climax, then signing off with a playful *pianissimo*.

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

Joseph Haydn



- 1 **Allegro**
- 2 **Poco Adagio, cantabile**
- 3 **Menuetto; Allegro**
- 4 **Finale: Presto**

Haydn's best-known string quartet was the third in a set of six, published as his Op 76. They were to be his last completed set of quartets, and marked the culmination of four decades of experimentation with this genre. Haydn's success, manifested in nearly 70 examples, has earned him the sobriquet 'Father of the string quartet'.

By the 1790s, Haydn had finally been released from his years of servitude to the Eszterházy family, and was able to travel abroad and relish his international fame. He started work on the Op 76 quartets in 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. They were eventually published at the end of the century in both Vienna and London, where the historian Charles Burney hailed them as 'full of invention, fire, good taste, and new effects'.

This set shows the influence of Haydn's two London visits, when for the first time he heard his quartets performed at public concerts. The opening movement of the C major quartet could almost belong to a symphony. It's generated from a single theme, which is subjected to complex contrapuntal development and is even transformed into a brash peasant dance.

The famous slow movement is a set of variations on a tune Haydn composed in 1796 to the words 'God save the Emperor Franz' (Francis II, the last Holy Roman Emperor and later the first Emperor of Austria). Haydn may have been prompted to compose the *Kaiserlied* (which was adopted as the Austrian national anthem) by having heard its English equivalent sung in London. The movement begins with a simple statement of the tune, which then re-appears on second violin, cello and viola in turn in the following three variations, treated as a foundation to be decorated with counter-melodies. In the fourth and last variation, the tune, accompanied by different harmonies, is played quietly and with great dignity.

The following Minuet encloses a meditative trio in A minor, while the finale, based principally on its opening theme, stays mostly in the tonic minor key until very near the end, when it finally shifts into the radiant major.

Quatuor Voce



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In the last 18 years, Quatuor Voce have established their reputation as one of the top international string quartets. Passionate about defending the great string quartet repertoire, their concerts take them all over the world, from Helsinki to Cairo, from Tokyo to Bogota. In 2021, they were named Quartet in Residence at the Haute École de Musique in Geneva, succeeding the legendary Hungarian violinist and founder of the Tacaks Quartet, Gabóor Takács-Nagy.

Quatuor Voce's recordings of Schubert, Beethoven, Mozart, Brahms, Bartók, Janáček and Schulhoff have all been met with high critical acclaim from the international press. Their close relationship with the record label Alpha Classics has already given rise to six recordings for both string quartet and in collaboration with renowned artists such as Juliette Hurel, Lise Berthaud, Vincent Segal and Kinan

Azmeh. In 2018 they appeared on the label Aparté on the album *Ballad in Red* with Emmanuel Ceysson, harp solo at the Metropolitan Opera in New York. In 2019 their interpretation of Brahms' Clarinet Quintet with French clarinetist Florent Héau was released on the label Klarthe.

The first volume of their newest album, *Poétiques de l'instant*, a two-fold project centered around Debussy and Ravel's string quartets and including new works by Yves Balmer and Bruno Mantovani, was released in April 2022 and crowned with Diapason's Diapason d'Or and a Diamond from *Opéra Magazine*. The second volume was released in June 2023 to high critical acclaim.

Having studied with the Quatuor Ysaye, Günter Pichler, and Eberhard Feltz, Quatuor Voce have a strong desire to transmit their experience and passion for chamber music to the younger generation. More recently they created a chamber music academy and festival in the remote region of the Ardèche, the *Rendez-vous des Princes*.

FUTURE CONCERTS

At LSO St Luke's

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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