

CHIAROSCURO QUARTET
with **MATTHEW HUNT** (clarinet)
SUNDAY 27 FEBRUARY 2022

Welcome

It is exciting to welcome back to Turner Sims - albeit a few weeks later than planned - our new Associate Artists who are joined this afternoon by clarinettist Matthew Hunt.

As Associate Artists, the Chiaroscuro will bring their wonderful playing and insightful interpretations to a raft of works over the next two years. The 2021-22 season has two further visits to look forward to - on **Tuesday 3 May** and **Tuesday 21 June**. Visit the Turner Sims website (www.turnersims.co.uk) for full details of the programmes and to book tickets. Sign up for our regular e-bulletins for latest news, including new events - and to take advantage of priority booking and reduced prices for the events, join the Turner Sims Friends. Full details can be found [here](#)

It's especially pleasing that, thanks to the Cavatina Chamber Music Trust, we are able to offer complimentary tickets to 8-25 year olds for every concert in the series. The ticket scheme is a fantastic opportunity for young people to experience chamber music and we are most grateful to Cavatina for their support. More details on how to access the offer can be found [here](#)

Thank you for your support of Turner Sims. I hope you enjoy this afternoon's concert in the company of these exceptional musicians.



Kevin Appleby
Concert Hall Manager

Joseph Haydn (1732-1809)
String Quartet in G, Op 33 No 5
'How do you do?'

- 1 Vivace assai
- 2 Largo e cantabile
- 3 Scherzo: Allegro
- 4 Finale: Allegretto

In the half-century that separates Haydn's Op 1 Quartets from his final essay in the genre, his creative energies released an astonishing volume of music in almost every genre, not least his sixty-eight string quartets. Indeed, during his lifetime the string quartet came to represent the Classical style in its purest form,

mostly thanks to his cultivation of its style and structure. The six quartets of the Op 33 group, published in 1782, came after a ten-year period when he had virtually ignored the medium due largely to the composer's obligation to write stage works for a newly constructed opera house at the Esterházy palace. Never one to be idle, he had, however, developed his technique and declared in a letter to potential subscribers that his latest efforts were written 'in an entirely new and special manner'.

To some degree Haydn's 'new and special manner' was a sales pitch, but some features of the Op 33 set may be regarded as new.

FEB - JUL 2022

INSPIRING MUSIC

**TURNER
SIMS** Southampton

Chiaroscuro Quartet / Tue 3 May, 8pm

Our Associate Artists begin their latest concert with a work written by the 18 year old Schubert in 1815. Described as the young composer's *Miracle Year*, it also saw him produce two symphonies, nine religious orchestral works, four short operas, and over 160 songs. Emilie Mayer, known in her lifetime as the Female Beethoven. Born in Germany in 1812, Mayer is considered by some to be the most prolific female composer of the Romantic period. Her melodically rich first quartet is one of seven she wrote along with eight symphonies, 15 concert overtures, and numerous chamber works. Beethoven concludes the programme with the third and last of the composers *Razumovsky* quartets.

£24 / Friends £21.60 / under 16s / students £12



Schubert

Quartet No 9 in G minor, D173

Emilie Mayer

Quartet No 1 in G minor, Op 14

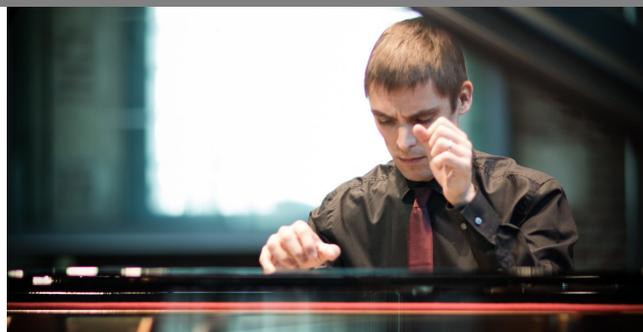
Beethoven Quartet No 9 in C,
Op 59 No 3 *Razumovsky*

Chiaroscuro Quartet & Cédric Tiberghien

/ Tue 21 Jun, 8pm

The Chiaroscuro are joined by award winning French pianist Cédric Tiberghien. The programme features two of the concertos which Mozart wrote in Vienna in 1782, and which the composer described in a letter to his father as 'a happy medium between too heavy and too light. They are very brilliant, pleasing to the ear, and natural, without being insipid'. The concert opens with the sole complete portion of a planned quartet which Schubert abandoned. Published for the first time in 1870, more than forty years after his death, it has become one of the composer's most popular works.

£28 / Friends £25.20 / under 16s / students £14



Schubert

Quartettsatz in C minor, D703

Mozart Piano Concerto No 12 in
F, K414

Mozart Piano Concerto No 13 in
C, K415



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These include a decision to discard the fugal rigour of the earlier Op 20 group and fashion a lighter, more accessible style, yet generate a greater equality between the instruments. The musicologist Donald Francis Tovey once called Op 33 'the lightest of Haydn's mature comedies', but one might consider them in bolder terms as capricious, flippant, even slapstick, terms borne out by the replacement of minuets with scherzo movements and prompting the nickname by which these quartets are sometime known, 'Gli Scherzi'. They are also known as the 'Russian' quartets on account of their dedication to the Archduke Paul of Russia.

The first movement of Op 33 No 5 is prefaced by a throwaway figure that has triggered the quartet's 'How do you do?' tag. It sets in motion a movement of tremendous confidence with two distinct themes; the first heard above pulsing bass notes, the second anchored by a sustained pedal. A central passage explores darker tonal regions before returning to the élan of the opening, now transformed by fresh harmonic invention. A gentle *arioso* movement follows where increasing decoration and a closing throwaway gesture offsets its prevailing tragic mood. By contrast, a witty Scherzo attempts to wrongfoot the listener with misplaced accents and pauses until a well-behaved central Trio intervenes. A siciliano rhythm underpins the finale, a series of variations on the principal theme, which re-appears in a faster version at the end.

Wolfgang Amadeus Mozart (1756-91) Clarinet Quintet in A, K 581

- 1 Allegro
- 2 Larghetto
- 3 Menuetto
- 4 Allegretto con variazioni

Mozart's special affinity for woodwind instruments developed during the decade from 1781, during which period woodwind ensembles of various combinations became increasingly popular. These years, marked by the composer's move to Vienna in 1782, marriage and settled domesticity were his happiest and most successful. A fund of pupils and regular concert engagements enabled a measure of financial security and when his father visited him at the beginning of 1785 he was taken aback by the splendid apartments in which his son lived. By the time Mozart's mature musical voice emerged, in works such

as this sublime Clarinet Quintet, his material success had all but vanished and his last years were clouded by disappointment, financial chaos and ill health.

Against this backdrop and contrary to what might be expected, the Clarinet Quintet inhabits a radiant A major. Its mastery of form, balance of sonorities and exemplary fusion of concerto-like and chamber-ensemble roles results in a work of almost rarefied grace and purity. It was completed in September 1789 for the renowned clarinetist Anton Stadler and first performed at a Society of Musicians' Christmas Concert at Vienna's Burgtheater. Of Stadler's virtuosic gifts one critic from a Graz journal declared, 'I would not have thought a clarinet could imitate the human voice so deceptively as you imitate it. Your instrument is so soft, so delicate in tone that no one who has a heart can resist it.'

The Quintet is cast in four movements of which the first ('Allegro') opens with a chorale-like theme for strings alone from which the clarinet emerges from its lowest register. A sublime secondary theme follows (underpinned by the cello's *pizzicato* bass) which is soon taken up by the clarinet, the mood temporarily sinking with its minor key tonality. The movement as a whole is shot through with an easy-going serenity whose darker moments no more disturb its rapture than a passing cloud on a summer's day.

The 'Larghetto' is a serenely beautiful *da capo* aria set in motion by a long-breathed clarinet melody supported by *con sordini* (muted) strings. Its tragic discourse reveals Mozart as a master craftsman of exquisite phrases, and a composer who has effortlessly solved potential problems of balance between the instruments. By contrast, the affable 'Menuetto' incorporates two separate Trios, with full re-statements of the opening material. The first provides centre stage for a melancholy solo violin, while the second is a sparingly accompanied clarinet solo that shows off the instrument's ease in traversing its wide range.

The finale is a set of variations built on a sprightly march-like idea heard at the outset. Following two variations of similar character, the mood descends for a minor key variation before a fourth 'display' variation, with sparkling figuration, restores earlier spirits. But Mozart is not content for this last movement to be a 'jolly finale', and with the fifth and final variation we

enter into a more reflective mood. The work draws to a close with a passage of transcendent reverie before recalling the buoyant first idea and crowning Mozart's most perfect chamber work.

INTERVAL

Ludwig van Beethoven (1770-1827) String Quartet in E flat, Op 74 'Harp'

- 1 Poco adagio – Allegro
- 2 Adagio ma non troppo
- 3 Presto
- 4 Allegretto con variazioni

Beethoven's Op 74 'Harp' Quartet was written during the summer and autumn of 1809, following several eventful months of mixed fortunes. In March, an annual sum of four thousand florins (settled on him by Archduke Rudolph and Princes Kinsky and Lobkowitz) allowed the composer to reject a Kapellmeister offer at Kassel and to remain permanently in Vienna. Yet secure in the knowledge that 'the necessities of life would not cause him embarrassment or clog his powerful genius', the siege of Vienna followed two months later and drove Beethoven to seek refuge in the cellar of his brother while the Austrian capital experienced 'nothing but drums, cannon and human misery in every form'.

Despite these circumstances, he managed to compose two of his most affirmative pieces, both sharing the key of E flat major - the 'Emperor' Piano Concerto and this delightful string quartet. Whilst written only two years after the completion of the three 'Razumovsky' quartets, the 'Harp' marks a significant departure from their 'symphonic' manner, its stylistic change already pointing to the last quartets of the 1820s.

The work begins with an intense slow introduction, where any intended mystery (including two startlingly explosive chords) is diffused with the arrival of an ebullient, but complex 'Allegro'. A 'call to arms' arpeggio prompts the amiable main theme, its second half given over to a *pizzicato* idea from which the quartet derives its nickname. Dramatic chords herald secondary ideas identified by fast semi-quaver runs. The energetic development, with its striking accents and contrasting dynamics, is occupied entirely with the main theme, while a concerto-like coda enjoys the

first violin's rapid harp-like figuration supported by one last reminiscence of the earlier plucked motif.

The 'Adagio' in A flat is in the form of a slow rondo, structured around a serene *cantabile* melody. Between two embellished appearances of this refrain are two important episodes in minor keys that temporarily disturb the movement's emotional warmth. Octave leaps launch a fiercely intense scherzo in C minor, permeated by nervous rhythms with no small use of the composer's 'fate' motif from his Fifth Symphony. The mood of the trio section (marked *quasi prestissimo*), now in C major, is no less determined and appears like a bolt out of the blue, its rhythmic games furnishing some typically Beethovenian wit. The last movement follows without a break; its theme (with two repeated halves) generates six variations, alternately energetic and lyrical, and the movement is rounded off by a last unison dash to the finishing post.

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CHIAROSCURO String Quartet

Formed in 2005, Chiaroscuro Quartet comprises violinists **Alina Ibragimova** (Russia) and **Pablo Hernán Benedí** (Spain), the Swedish violist **Emilie Hörnlund** and cellist **Claire Thirion** from France. Dubbed 'a trailblazer for the authentic performance of High Classical chamber music' in **Gramophone**, this international ensemble performs music of the Classical and early Romantic periods on gut strings and with historical bows. The quartet's unique sound – described in **The Observer** as 'a shock to the ears of the best kind' – is highly acclaimed by audiences and critics all over Europe.

Recent releases in their growing discography includes Schubert's *Death and the Maiden* and Haydn Opus 76 (1-3) and Beethoven Op 18 (1-3). Future planned recordings will complete these two pillars of the quartet repertoire in addition to Mozart 'Prussian' quartets.

Chiaroscuro Quartet was a prize-winner of the German Förderpreis Deutschlandfunk/Musikfest Bremen in 2013 and received Germany's most prestigious CD award, the Preis der Deutschen Schallplattenkritik in 2015 for their recording of Mozart's Quartet in D minor, K 421 and Mendelssohn's Quartet No 2 in A minor, Op 13. Among the ensemble's chamber music partners are renowned artists such as Kristian Bezuidenhout, Trevor Pinnock, Jonathan Cohen, Nicolas Baldeyrou, Chen Halevi, Malcolm Bilson, Christian Poltera and Christophe Coin.

Recent engagements included their enthusiastically received debut concerts at Vienna Konzerthaus and Philharmonie Warsaw, their debut at Carnegie Hall as part of their first US tour and a return visit to Japan. Other highlights have taken the ensemble to the Edinburgh International Festival, Concertgebouw Amsterdam, London's Wigmore Hall and King's Place, Auditorio Nacional de Música Madrid, The Sage Gateshead, Auditorium du Louvre Paris, Théâtre du Jeu-de-Paume in Aix-en-Provence, Grand Théâtre de Dijon, Gulbenkian Foundation Lisbon, Boulez Saal and Beethoven Haus Bonn. They have been artist-in-residence in Port-Royal-des-Champs since 2009, with a concert series dedicated to the string quartets of Mozart.

In addition to taking up their residency at Turner Sims the 21-22 season sees them appear at Philharmonie Luxembourg, return to Wigmore Hall, Boulez Saal, and Gstaad Festival, and undertake tours in Japan and Sweden. Chiaroscuro Quartet are grateful to Jumpstart Jr Foundation for the kind loan of the 1570 Andrea Amati violin.

Alina Ibragimova

Performing music from baroque to new commissions on both modern and period instruments, Alina Ibragimova has established a reputation as one of the most accomplished and intriguing violinists of her generation. As soloist,

Alina appears with orchestras including the Royal Concertgebouw Orchestra, Sinfonieorchester des Bayerischen Rundfunks, Deutsches Symphonie-Orchester Berlin, Chamber Orchestra of Europe, London Symphony Orchestra, Swedish Radio Symphony, Boston Symphony, Montreal Symphony and Tokyo Metropolitan Symphony and has performed at chamber music at venues including the Wigmore Hall, Amsterdam Concertgebouw, Mozarteum Salzburg, Musikverein Vienna, Carnegie Hall New York, Palais des Beaux Arts Brussels, and at festivals including Salzburg, Verbier and Aldeburgh. Born in Russia in 1985, Alina studied at the Yehudi Menuhin School and Royal College of Music with teachers including Natasha Boyarsky, Gordan Nikolic, Christian Tetzlaff and Adrian Butterfield. She was also a member of the Kronberg Academy Masters programme.

Pablo Hernán Benedí

Pablo Hernán Benedí was born in Madrid and began studying at the Padre Antonio Soler Conservatory of San Lorenzo de El Escorial with Polina Kotliarskaya. In 2009 he moved to London to continue his studies at the Guildhall School of Music and Drama with David Takeno and András Keller and was supported by scholarships from the Martin Musical Scholarship Fund, Juventudes Musicales and La Caixa. Since the age of 14, Pablo had regular contact with Gordan Nikolic who helped shape and nurture his development. Pablo is also a founding member of Trio Isimsiz. Current winners of the Borletti Buitoni Award Fellowship, the trio has also won 1st prize and the audience prize at the Trondheim International Chamber Music Competition and 2nd prize at the Haydn Vienna Competition. As a soloist Pablo has performed with the Philharmonia, London Chamber Players and Concerto Budapest amongst others. He also works regularly as leader or section leader with Arcangelo, Concerto Budapest, Chamber Orchestra of Europe and Swedish Radio Orchestra.

Emilie Hörnlund

Emilie was born in Gothenburg, Sweden. Formally a member of the Royal Philharmonic Orchestra, Emilie has held the position of Principal Viola at the Swedish Royal Opera since 2010. Emilie works with many other leading orchestras in the UK and Sweden, including BBC Philharmonic, London Chamber Orchestra, English Chamber Orchestra, Philharmonia Orchestra, Orchestra of the Age of Enlightenment, Swedish Radio Symphony Orchestra and Kungliga Filharmonikerna Stockholm. In 2006 Emilie became the first viola player to reach the final of the Ljunggrenska Tavlingen (Swedish Soloist Competition) in Sweden. Emilie studied at the Falun Music Conservatory, Guildhall School of Music and the Royal College of Music with teachers including Timothy Boulton, Jack Glickman, David Takeno and Andriy Viytovych. She also studied baroque viola with Annette Isserlis.

Claire Thirion

Born in France, Claire Thirion studied at the conservatoires (CNR) in Marseille and Boulogne- Billancourt, then at the Paris Conservatoire (CNSM), before entering the Royal College of Music in London to study with Jérôme Pernoo and Catherine Rimer (Baroque cello). In 2006 she was awarded the prestigious Tagore Gold Medal. Since completing her studies, Claire has been in great demand for the performance of both modern compositions and Baroque works. In 2008-2010 she held the position of principal continuo player with Emmanuelle Haïm's ensemble, Le Concert d'Astrée. As an active chamber musician, she is a member of the Ensemble Fragonard, which also performs on period instruments. Since 2006, she's part of a duo with Karine Selo, piano, and regularly performs in different Festivals in France and European countries. She is frequently invited as a guest leader for projects on period instruments with various ensembles.



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