



# Oxted & Limpsfield Music Society

## Piatti Quartet

Nathaniel Anderson-Frank (violin)

Michael Trainor (violin)

Tetsuumi Nagata (viola)

Jessie Ann Richardson (cello)

This recital is generously sponsored by the Cavatina Chamber Music Trust which enables us to offer free entry for those between 8 & 25 years old.



CAVATINA  
Chamber Music Trust

**Saturday 10th March 2018**  
**Bawtree Concert Hall, Limpsfield**



[www.oxtedandlimpsfieldmusicsociety.org.uk](http://www.oxtedandlimpsfieldmusicsociety.org.uk)

## Three Idylls

**Frank Bridge  
(1879-1941)**

- 1) *Adagio molto espressivo*
- 2) *Allegretto poco lento*
- 3) *Allegro con moto*

Frank Bridge studied with Stanford at the Royal College of Music, and later played an active part in London musical life, both as a conductor of some repute and as a chamber musician; he was a violinist in the Grimson String Quartet and viola player in the English String Quartet. He was also noteworthy as the teacher and mentor of Benjamin Britten.

As a composer he wrote a considerable amount of chamber music, and in his early years favoured the string quartet medium in such works as *Novelletten* (1904), *Phantasy Quartet* (1905) and *Three Idylls* (1906). The *Idylls* were dedicated to Ethel Elmore Sinclair (1881-1960), a fellow RCM student whom Bridge later married. The premiere was given at the Bechstein Hall (now the Wigmore Hall) in London in March 1907 by the Grimson Quartet.

Bridge's mastery of the string medium is evident from the melancholy opening of the first Idyll. A stirring climax is reached before a return to the opening mood. A theme from the second Idyll was chosen by Britten as the basis for his *Variations on a Theme of Frank Bridge* for string orchestra (1937). There are echoes here of both Delius and Elgar. The final Idyll displays energy and vitality and shows some influence of Debussy's *Quartet* (1893), a work much admired by Bridge.

## Quartet in F major

**Maurice Ravel**  
**(1875-1937)**

1) *Allegro moderato – très doux*

2) *Assez vif – très rythmé*

3) *Très lent*

4) *Vif et agité*

Ravel's only string quartet is an early work dating from 1902/03 and dedicated to his teacher at the Paris Conservatoire, Gabriel Fauré. It is one of his most successful and spontaneous works, much appreciated at its premiere on 5 March 1904, with Debussy enthusing greatly over the work and urging Ravel not to alter one note. With this work Ravel could now stand beside Debussy (13 years his senior) as being in the forefront of French music.

The neat and precise first movement is followed by a scherzo with a slow trio section. Ravel's rhythmic ingenuity here comes to the fore with elaborate cross-rhythms, and much use is made of trills, tremolos and pizzicato. The slow movement is a kind of rhapsody on the opening theme of the whole work, while the finale alternates vigour with calm, the quick sections being in 5/8 time, possibly an influence of Russian music, particularly Borodin, whose music Ravel much admired. Although the quartet's reception at its premiere was enthusiastic, not everyone approved of it, including Fauré, the dedicatee. He castigated the finale as being "stunted, badly balanced, in fact a failure".

## INTERVAL

## **Langsamer Satz ('Slow Movement') Anton von Webern (1883-1945)**

The Austrian composer, Anton von Webern, was a pupil of Arnold Schoenberg from 1904 to 1908, and his later works display a very individual approach to the 12-note technique, in which all twelve notes within the octave are treated as equal. His works are relatively few in number and extremely brief. However, before he adopted the 12-note technique in c.1908, Webern composed several pieces, mostly chamber music and songs, in a more tonal and approachable idiom – and these are not so brief; in fact, *Langsamer Satz* (1905), at around ten minutes, is one of his longer works. This highly-charged work, rooted in a post-Romantic style, originated during a walking holiday in the mountains outside Vienna. The first public performance took place as recently as May 1962 in Seattle, played by the University of Washington Quartet.

Towards the end of World War II Webern was accidentally shot dead by an American soldier during the Allied occupation of Austria.

## **Quartet in F minor, Opus 80 Felix Mendelssohn (1809-1847)**

- 1) *Allegro vivace assai*
- 2) *Menuetto*
- 3) *Adagio*
- 4) *Allegro molto*

Mendelssohn completed his sixth and final quartet in September 1847, a few weeks before his untimely death. In May that year his sister Fanny died, and the composer decided to dedicate this work to her memory, composing it during a summer retreat at

Interlaken. Several of the movements show his indebtedness to Beethoven, especially the minuet and the slow movement. The minuet is transformed into a strange, almost savage dance in triple time with syncopated rhythms and dissonances not usually associated with this composer. The slow movement is the real heart of the work and is partly based on a short piano piece Mendelssohn had written for Fanny in 1830. The stormy finale is full of sorrow and despair, and contains some very sparse textures in places, another unusual feature in this composer's music.

*Michael Barlow*



# Piatti Quartet



**Nathaniel Anderson-Frank (violin)**  
**Michael Trainor (violin)**  
**Tetsuumi Nagata (viola)**  
**Jessie Ann Richardson (cello)**

The Piatti Quartet is rapidly establishing itself as one of the most exciting string quartets of their generation. They were prizewinners at the Wigmore Hall International String Quartet Competition in 2015 and, since then, have performed in all the major venues and festivals around the UK as well as concerts throughout the world. They are also regular contributors to many of the world's most well-known classical music radio stations.

From 2014 to 2016 the Piattis were Richard Carne Junior Fellows in String Quartet at Trinity Laban Conservatoire of Music and Dance. Previously to that they spent two years as Leverhulme Fellows at the Royal Academy of Music. The Quartet also works regularly with the CAVATINA Chamber Music Trust, helping to secure the future of chamber music by performing to young children and families in schools and venues throughout London.

The Piatti Quartet continue to expand the string quartet repertoire and are known for their work with leading British composers. Current commissions include new works by Emily Howard, Darren Bloom (Cheltenham Festival), Freya Waley-Cohen, Jacques Cohen and Mark-Anthony Turnage. In 2014 the Quartet commissioned Joseph Phibbs' String Quartet No.1 with support from the Britten Pears Foundation and the Ralph Vaughan Williams Trust. Other recently commissioned compositions include pieces from Richard Birchall (performed live on BBC Radio 3), and Fintan O'Hare.

The Quartet's recording of the complete string quartet works of Felix Mendelssohn, on the Champs Hill label, was BBC Music Magazine's Critics' Choice in September 2014. Most recently, the Quartet was featured on a jazz concept album in collaboration with saxophonist Justin Swadling. The recording received great critical acclaim, which included a 4.5\* review from Downbeat Magazine.

Recent seasons have included debuts in Istanbul and Barcelona, a residency at the Academie du Festival d'Aix-en-Provence, tours of Scotland, Ireland and the Netherlands, residencies at the Rye Arts Festival and the Lincolnshire International Music Festival, and a CD recorded at the Jacqueline du Pre Music Building, Oxford.

Recent highlights have included performances with pianists Charles Owen, Clare Hammond and Tom Poster. The Quartet is currently supported by the Belcea Quartet Trust and mentored by the Belcea Quartet with whom the Piatti Quartet has collaborated to perform very successful concerts.

The Piatti Quartet takes its name from the great 19th-century cellist Alfredo Piatti, who was a leading Professor and exponent of chamber music at the Royal Academy of Music.

AWJ



*In the event of a fire, please leave the Bawtree Hall through the fire doors to the front and to the side of the performance area. Nominated fire wardens will light your way down the path to the middle tennis court. Please await further instructions there.*

# O&LMS Future Dates

**Saturday 21<sup>st</sup> April 2018, 8.00pm**

**Amarins Wierdsma (violin)**

**Edward Liddall (piano)**

**The Bawtree Hall, Baily Building,  
Hazelwood School, Limpsfield.**

**Saturday 19<sup>th</sup> May 2018, 8.00pm**

**The National Youth Jazz Orchestra**

**The Bawtree Hall, Baily Building,  
Hazelwood School, Limpsfield.**



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