

HAYDN OPUS 20

Numbers
1, 3 and 4



TINALLEY STRING QUARTET

move

In writing his Opus 20 set of string quartets, **Franz Joseph Haydn** (1732-1809) pioneered a new voice of expression. Composed in 1772, these works heralded a new age in string quartet composition and would define a genre that would serve as an outlet for many composers' finest contemplations.

Haydn's **String Quartet in D Major Opus 20, No.4** is ground-breaking for its inventiveness and expression. One can well appreciate Goethe's famous quote as he described this new and exciting approach to string quartet writing as "four rational people conversing". Perhaps most notable for its compositional exploration is the second movement, entitled *Un poco adagio e affettuoso*. Composed as a Theme and Variations, Haydn features each instrument as a solo voice, which is surprising enough, but it is the sublime, expressive lyricism of the Theme that makes this movement truly extraordinary. Haydn uses the cello, viola and 2nd violin not as accompaniment to the sustained lyricism of the principal line, but as tools for casting shades of colour and conversational interest through harmonic inflections and suspensions.

At the Theme's return after the third variation, the addition of the *sotto voce* marking creates yet a different atmosphere, which is haunting in character. This carries through to the end of the movement with inspirational use of suspensions, at times lamenting with the voice of angels, culminating in a question of high importance played in unison.

Haydn continues searching, guiding us through a passage of disquiet. His use of dynamics at the end is very avant garde,

even shocking, finishing dramatically and resoundingly in pianissimo.

What follows this movement is also unusual – not a typical minuet dance but a 'gypsy', rustic minuet which is angular and lopsided due to Haydn's intentional displacement of the beat. But in a curious twist this serves as a welcome relief to the seriousness of the previous movement, making it a joy to play!

The **String Quartet in E flat Major Opus 20, No.1** is an excellent example of how Haydn paved a new path forward, which is reflected in his advanced use of the ensemble as four equally expressive and important voices. Focusing on the development of the first movement, all voices contribute to the conversation equally, initially with a flowing descending scale then leading to intense interplay between the first violin and cello against tensely held harmonic suspensions played by the second violin and viola.

Haydn takes this idea of equality and conversation even further in the third movement. In this most profound musical offering, four voices come together in complete understanding, trust and harmony to speak as one most perfect instrument. This movement entitled *Affettuoso e sostenuto* is serenely plaintive, like a prayer of thanksgiving. In listening to this movement, although the listener is presented with a principal line, one is drawn in to an atmosphere created by the ensemble as a whole, with moments of clarity from each instrument or pair of instruments that shine brightly through the texture. In writing such music, Haydn developed the voice of string quartet writing and greatly influenced the future of

classical music.

In the *Finale*, Haydn takes us away from this serene place of worship presenting the listener with a jubilant and most animated conversation. The listener is left in high spirits - the music fades away into the ether with the words "*Soli Deo et cuique suum*" - "To God alone and to each his own".

The g minor quartet, **Opus 20, No. 3** is a wonderfully dramatic work. It is adventurous for its choice of key, sudden outrageous outbursts and somewhat angular rhythms, coupled with unexpected interjections. It is one of two quartets in the Opus 20 set that is written in a minor key, but unlike its counterpart Opus 20 No.5 in f minor, the g minor quartet is not so immediately dark in character; apart from the dramatic opening theme, much of the exposition is in the major. It is not until we are lead through the development and on to the recapitulation that Haydn unleashes his brooding, dark side.

This sense of brooding is carried through to the second movement Minuet where the opening five bar phrase in a minor key creates an uneasy and disturbed atmosphere. This atmosphere is broken only briefly in the Trio, for it is not until the Minuet fades away into the third movement that the listener can feel at peace. And it is a most angelic peace that Haydn offers, displaying beautiful lyricism from all voices, but particularly the first violin and the cello. The drama returns in the *Finale* with expressive use of silence, virtuosic interplay and creative dynamic shifts.

Written by Justin Williams



Adam Chalabi – *violin*
Lerida Delbridge – *violin*
Justin Williams – *viola*
Michelle Wood – *cello*

tinalley string quartet

Performing together for a decade, the Tinalley String Quartet has garnered recognition as one of Australia's most exciting ensembles. Awarded the Grand Prize at the 2005 Australian Chamber Music Competition, in 2007 the Quartet received international attention when it was awarded First Prize at the 9th Banff International String Quartet Competition.

The Quartet has given highly acclaimed performances throughout Europe, the US, Canada and Australia. International highlights have included appearances in Wien Musikverein, Berlin Konzerthaus, Frankfurt AlteOper, Amsterdam Concertgebouw and Sydney Opera House as well as in Toronto, Vancouver, San Francisco, New York, Paris, London, Luxembourg, Utrecht, Hamburg and Nurnberg. In Australia the Quartet appears regularly at the nation's premier festivals, such as the Perth International Arts Festival; Canberra International Music Festival; Huntington Festival; Coriole Festival and the Melbourne International Arts Festival.

Praised for its 'intuitive', 'compelling' and 'stylistically impeccable' interpretations, the Tinalley Quartet has become renowned for its unique style of music making.

Formed in 2003 at The University of Melbourne under the guidance of William Hennessy, the Tinalley String Quartet has been mentored by many of the world's finest quartets, including members of the Tokyo, St. Lawrence, Keller, Takács and Schoenberg String Quartets. It is named for the laneway that runs through the center of the University of Melbourne campus, Tin Alley.

tinalley
string
quartet

HAYDN
OPUS 20

STRING QUARTET IN D MAJOR, Op. 20, No.4, Hob.III:34

- 1** Allegro di molto 7'52"
- 2** Un poco Adagio e affettuoso 8'41"
- 3** Menuet alla Zingarese. Allegretto 1'41"
- 4** Presto e scherzando 4'46"

STRING QUARTET IN E FLAT MAJOR, Op. 20, No.1, Hob.III:31

- 5** Allegro Moderato 5'41"
- 6** Menuet. Un poco Allegretto 3'53"
- 7** Affettuoso e sostenuto 5'15"
- 8** Finale. Presto 3'45"

STRING QUARTET IN G MINOR, Op. 20, No. 3, Hob.III:33

- 9** Allegro con Spirito 6'18"
- 10** Menuet. Allegretto 3'56"
- 11** Poco Adagio 9'02"
- 12** Finale. Allegro di molto 3'44"

Producer: Theresa Leonard
Recording engineer: Mark Willsher
Assistant engineer: Daniel Keinath
Additional producing and digital editing: Hazel Burns
Photographs: David White at Yering Station
Layout: Move Records



The Banff Centre
inspiring **creativity**

As first prize winners of the 9th Banff International String Quartet Competition (BISQC), the Tinalley String Quartet was awarded the opportunity to make this CD which was produced and recorded using the facilities of the Film & Media/Music & Sound Programs at The Banff Centre, Banff, Alberta, January 2011. This recording was made possible with generous funding from The Banff Centre through BISQC's Freeze Family Career Development Program and the Aurora Fund for the Advancement of String Quartet Music.



RBC
Emerging Artists
Project