

BIOGRAPHY

Prizewinners at the 2015 Wigmore Hall International String Quartet Competition, the **PIATTI QUARTET** is amongst the UK's foremost young ensembles with a host of awards and critically-acclaimed recordings to its name. They have performed in all the major venues around the country, including a live BBC Radio 3 broadcast from the Wigmore Hall. The Quartet has also appeared in concerts throughout the world, with national broadcasts on ABC (Australia), RTE (Ireland) radio and France Musique (France).

The Piatti Quartet are delighted to have been reappointed as the 2015-16 Richard Carne Junior Fellows in String Quartet at Trinity Laban Conservatoire of Music and Dance. The group continues to actively expand the quartet repertoire with premieres of commissions from several acclaimed British composers. A major new work, Joseph Phibbs' String Quartet No.1, was commissioned through the generous support of the Britten Pears Foundation and Ralph Vaughan Williams Trust which the quartet have plans to record and release in 2016. Other recently commissioned compositions include pieces from Richard Birchall (performed live on BBC Radio 3), and Fintan O'Hare. The Quartet also works regularly with the CAVATINA Chamber Music Trust, enjoying the opportunity to help secure the future of chamber music by bringing the wonders of the String Quartet to young children and their families in schools and halls around the country.

The Quartet is currently mentored by the Belcea Quartet through the Belcea Quartet Trust, as well as receiving regular coaching from Simon Tandree (ex-Doric Quartet). The group takes its name from the great 19th-century cellist Alfredo Piatti, who was a leading professor and exponent of quartet playing at the Royal Academy of Music.

Steinway Artist **SIMON CALLAGHAN** performs internationally as a soloist and chamber musician. His recent tours have taken him to Japan, Malaysia, Thailand and on two occasions to the Banff Centre in Canada. He has performed at all of the UK's major concert halls including Wigmore Hall, Royal Festival Hall, Birmingham Symphony Hall, Liverpool Philharmonic Hall and St David's Hall Cardiff. 2017 will take Simon throughout the UK and to Italy, Holland, Germany and Switzerland.

Simon's interest in rarely performed works has led to invitations to perform concerti by Françaix, Tippett and to give the first UK performance since 1946 of Medtner's 3rd Concerto. His rapidly-expanding discography includes solo works by Sterndale Bennett, Parry, Sacherell Coke and two volumes of Delius with Parnassius Duo partner, Hiro Takenouchi (on SOMM). In November 2017 he will release his debut concerto recording for Hyperion's lauded Romantic Piano Concerto series: the first recordings of Roger Sacherell Coke's Concerti with the BBC Scottish Symphony Orchestra and Martyn Brabbins. His world premiere recording of Paul Patterson's 'Allusions Trio' for two violins and piano (with Midori Komachi and Sophie Rosa) will also be released in 2017.

Simon puts great value on teaching and this season will give masterclasses, lead a course at Benslow Music and continue his work as Head of Piano at the Ingenium Academy (Winchester). In addition to his performing schedule, Callaghan is Director of Music at Conway Hall, where he oversees the longest-running chamber music series in Europe.

NEXT AT CONWAY HALL

Sunday April 30th 2017, 6:30pm
ST PAUL'S QUARTET
FELIX TANNER (VIOLA)

Schubert Quartettsatz D703
Debussy Quartet in G minor Op.10
Mozart String Quintet No.4 in G minor K516

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Conway Hall Sunday Concerts are an integral part of the charitable activities of Conway Hall.
Conway Hall's registered charity name is Conway Hall Ethical Society (no. 1156033).

**CONWAY
HALL
SUNDAY
CONCERTS**



Patrons - Stephen Hough, Prunella Scales CBE, Roderick Swanson,
Hiro Takenouchi, Petroc Trelawny and Timothy West CBE
Director of Music - Simon Callaghan

Sunday April 23rd 2017, 6:30pm

PIATTI QUARTET & SIMON CALLAGHAN

VIOLIN	NATHANIEL ANDERSON-FRANK
VIOLIN	MICHAEL TRAINOR
VIOLA	DAVID WIGRAM
CELLO	JESSIE ANN RICHARDSON
PIANO	SIMON CALLAGHAN

* We are hugely grateful to the *CAVATINA Chamber Music Trust* for their support in providing free tickets for those aged 8-25.

Please turn off all mobile phones and electronic devices.
No recording and photographing allowed at any time.



PROGRAMME

Joaquín Turina (1882-1949)

THE BULLFIGHTER'S PRAYER OP. 34 (1925)



Leos Janáček (1881-1928)

QUARTET NO. 2 'INTIMATE LETTERS' (1928)

I. Andante - Con moto - Allegro

II. Adagio - Vivace

III. Moderato - Andante - Adagio

IV. Allegro - Andante - Adagio



INTERVAL

(15 mins)



Frédéric Chopin (1810-49)

PIANO CONCERTO NO. 1 IN E MINOR OP. 11 (1830) ARR. BARTLOMIEJ KOMINEK

I. Allegro maestoso

II. Larghetto

III. Rondo: Vivace

Tonight's performance will finish at approximately 8:30pm.

PROGRAMME NOTES

TURINA THE BULLFIGHTER'S PRAYER OP. 34 (1925)

The first half of the 20th century saw a renaissance of musical nationalism rise from the depths of Spain's cultural heritage. Joaquín Turina was one of four flagbearers (the others being Albeniz, Granados and Falla) to revitalise the nation's prominence in the classical music stage. La Oración del torero ('The Bullfighter's Prayer') was originally written for lute quartet, specifically the Spanish folk instrument, similar to the mandolin. Turina was inspired to write this intensely rich work by an afternoon of watching bullfighting in an arena in Madrid. The single movement piece opens with a river of shimmering tremolos that resonates a distinctive Debussy-like colour, but equally intensifies in fiery Iberian spirit with an opulent harmonic and melodic journey that awaits the listeners and players. Bursts of bravado and herculean dynamics and textures convey the dauntless character that strides through the narrative, while intimate melodic reflections and crystalline harmonies awaken a dreamy atmosphere that ultimately floats away in the final airy chord.



JANÁČEK QUARTET NO. 2 'INTIMATE LETTERS' (1928)

The theme of love takes its shape in many musical forms, perhaps none more dramatic than Leos Janáček's String Quartet No. 2. This piece was inspired by his close yet ambivalent relationship with Kamila Stösslová, a married woman 38 years younger than Janáček. The nickname 'Intimate Letters', given by Janáček himself, somewhat belies the fact that he wrote over 700 letters to her. The viola takes hold of the melodic baton for most of the piece as Janáček intended the instrument's mellow voice to personify Kamila. The four movements fluctuate in tempo and intensity, perhaps reflecting the mercurial emotions that run through a person falling in unrequited love. The opening movement immediately launches a vigorous theme with a touch of rhythmic hesitance, before sailing through a fury of muscular dynamics and spiky contrasts in mood. The second movement is almost manic in nature with rays of stratospheric melodies, capricious rhythms and a jagged dance episode all pitted against each other. The third meanders through with ambivalence and nervousness, aside from a brief frenzy in the central section laden with fiery dynamics and locomotive momentum. The Finale juggles bursts of rhythmic excitement with gleams of lyricism and melancholy before concluding the piece with swashbuckling energy.



CHOPIN PIANO CONCERTO NO. 1 IN E MINOR OP. 11 (1830) ARR. BARTLOMIEJ KOMINEK

Frédéric Chopin was a musical celebrity in his own right. Renowned for his piano works of such warmth, inspiration and colour, the Polish composer transcended the landscape of Romantic music. Written in the space of a year, Chopin's two piano concertos are showcase works for the quintessential virtuoso. Tonight's version of his First Piano Concerto is arranged for solo piano and a string quartet accompaniment. The 'orchestral' introduction in the Allegro maestoso absorbs a mellow grandeur fit for an intimate chamber stage, before the piano states the trumpeting theme and glides through a florid river of intricate passages and lyrical melodies soaring and cascading around the instrument's musical compass. The Larghetto is a serene nocturne, with a silky surface of muted strings seamlessly carrying a moonlit piano line that spins a delicate thread of melodies and recitative-like passages. Chopin ends the concerto with a jovial polka in the Rondo, and ignites a flare of punctuating folk energy and stamping rhythms from both the soloist and quartet, to celebrate his Polish heritage to full bloom.

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