

went on to perform three complete cycles of the Mozart string quartets and quintets with Simon Rowland-Jones. Engagements during the season include return visits to Wigmore Hall, concerts at Cadogan Hall, St. George's Bristol, the Canterbury, Bangor New Music, Bury St. Edmunds, Winchester, Gregynog and Lincoln Mozart Festivals. Abroad the Quartet has appeared at the St. Olav Festival in Trondheim, Norway and given recitals in Geneva, France and Italy. Their recording of Finzi's song cycle *By Footpath and Stile* with baritone Roderick Williams was released on Naxos in June 2006.

The Sacconi Quartet hold the Leverhulme Junior Fellowship at the Royal College of Music. They pursue a keen interest in education work, collaborating with the Cavatina Chamber Music Trust, Live Music Now! and Wigmore Hall schemes.

The name *Sacconi Quartet* comes from the outstanding twentieth-century Italian violin maker and restorer Simone Sacconi, whose book *The Secrets of Stradivari* is considered an indispensable reference for violin makers.

David Campbell is internationally recognised as one of Britain's finest musicians and was described by the late Jack Brymer, as 'the finest player of his generation'.

Following membership of the National Youth Orchestra and four years study at the Royal College of Music, a large part of Campbell's early career was spent as a clarinetist in the field of contemporary music as a member of Sir Peter Maxwell Davies' chamber ensemble, 'The Fires of London' also playing regularly with the London Sinfonietta, Endymion Ensemble, and Lontano. Over the past twenty years David Campbell has developed the solo and chamber music strands of his career, performing in over forty countries with leading orchestras and ensembles. His repertoire is wide-ranging and he champions new works, many of which have been written for him, most recently the concerto 'River of Crystal Light' by Peter Lieuwen, which he played and recorded in the Texas Festival and a clarinet quintet, 'The Sun and the Moon' by Michael Stimpson premiered in Aberystwyth with the RTE Vanbrugh Quartet in July 2005. In February David played concertos by Mozart and Charles Fitts (World Premiere) in the USA with the Houston Chamber Orchestra.

As well as numerous broadcasts over the past thirty years, David has made many CDs including two versions of the Mozart Concerto with the City of London Sinfonia and Royal Philharmonic, two versions of the Brahms Clarinet Sonatas as well as the Mozart and Brahms Quintets, Messiaen Quartet for the End of Time, two albums of music by Charles Camilleri, the Bliss Clarinet Quintet, Phillip Cannon's Quintet, Logos and works by Martinu, Maxwell Davies and Carey Blyton. David Campbell particularly enjoys the genre of the Clarinet Quintet and has appeared as a guest artist with many fine string quartets including the: Bingham; Bridge; Brodsky; Copenhagen (Denmark); Coull; Danubius (Hungary); Delme; Emperor; Endellion; Fine Arts (USA); Maggini; Medici; Solstice and Tippett.

David Campbell is passionate about music education and is Artistic Director of Musicfest-Aberystwyth, Visiting Professor at Canterbury Christ Church University, Head of Woodwind at Westminster School, Woodwind Consultant at Wells Cathedral School, UK Clarinet Consultant to Buffet-Crampon. David gives numerous masterclasses, including at Dartington, Harrogate and Canford Summer Schools. He regularly coaches and conducts the National Youth Wind Orchestra of Great Britain.

David Campbell is the UK Chair of the International Clarinet Association, and has represented the UK at international clarinet conferences all over the world.

Stour Valley Arts & Music

Fifty-sixth
season
2006-7

3.00pm
Sunday
25 March
2007

St. Mary's Church
Dedham



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Sacconi Quartet

Ben Hancox *violin*
Hannah Dawson *violin*
Robin Ashwell *viola*
Cara Berridge *cello*

David Campbell *Clarinet*

Carl Maria von Weber (1786 -1826)
Clarinet Quintet in B flat major

Allegro
Fantasia: *Adagio*
Menuetto: *Capriccio*
Rondo: *Allegro gioioso*

Joseph Haydn (1732 -1809)
String Quartet in B flat major, Op 50 No 1

Allegro vivace
Adagio non lento
Menuetto: *Poco Allegretto*
Finale: *Vivace*

INTERVAL and Tea

Wolfgang Amadeus Mozart (1756 -1791)
Clarinet Quintet in A major K.581

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

Information about next season's programme is available today. Full details and confirmed timings will be published by 1st September.

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Programme Notes

In his relatively short life **Weber** achieved distinction as composer, conductor, pianist and critic. He belonged to the first generation who conducted the orchestra standing, and with a baton. Contemporary accounts praise his animation and infectious enthusiasm ('he often seemed to be making music with his whole face...'). As a pianist, Weber was a virtuoso player in the early Romantic tradition. This is reflected in his compositions for piano, his Piano Quartet being something of a chamber concerto rather than a discourse between the different parts. The same is true of the Clarinet Quintet: the string writing does not suggest 'four civilised individuals conversing with each other' – as the quartet style pioneered by Haydn has been described - rather does it serve as an accompaniment to virtuosic displays by the clarinet. It is unsurprising that a composer of primarily dramatic instinct such as Weber should seem less at home with the essentially private and intimate world of chamber music, and natural that he should seek to adapt the single line sweep of virtuoso aria with which he was so familiar. The rapid figurations so prized by leading singers of the period were well matched by the agility on the clarinet of Heinrich Baermann, for whom all except one of Weber's clarinet pieces were written. Baermann held a court position in Munich for much of his career, and achieved fame on tours around Europe. His expressive playing and luxurious, velvety sound quality were much admired, and made a contrast to the shriller style of some earlier players. The quintet begins with a simple chordal formula before the clarinet embarks on phrases in the jaunty rhythms which are one of Weber's musical fingerprints. Movement away from the home key begins with an 'orchestral' phrase on the strings: before long, the clarinet is showing its remarkable agility. Amongst many similar passages, there are moments of dialogue, sometimes between cello and clarinet, sometimes other parts. Establishment of atmosphere with a few wisps of instrumental colour was second nature to Weber the opera composer, and the opening of the slow movement makes a good example. The sense of pathos is created partly by the minor key; partly by the many phrases in the clarinet line which fall in pitch, often through chromatic intervals. The third movement generates great *bonhomie* through witty rhythm patterns which contradict the underlying three-in-a-bar, the trio section having broader, more lyrical phrases. The finale concludes the work in a sustained burst of rhythmic energy.

During the 1780s, **Haydn** appears to have renegotiated part of his contract with Prince Nikolaus Esterhazy, at all events he was given much greater freedom to publish music in his own right and retain the proceeds. By now his compositions were known across Europe, with publishers in several countries keen to secure new works: his pen could scarcely keep pace with the demand. He had been contemplating new quartets, but events delayed the composition of the six that make up Opus 50 until 1787. Two years earlier Mozart had completed the set dedicated to Haydn, over which he declared himself to have taken considerable trouble. The two men had now established friendly contact in Vienna. Mozart's set owes much to Haydn's example, and now Haydn's new quartets have a comparable debt to Mozart. Opus 50 was dedicated to Frederick William II of Prussia, the cello-playing king for whom Mozart was to write his three so-called Prussian Quartets. Whilst Mozart ensures the cello a certain prominence, Haydn is much more restrained. The first quartet of his Opus 50 opens with a repeated B flat on the cello, which some have seen as a tribute to the King's favoured instrument, though it seems more likely to have been occasioned by the composer's familiarity with Mozart's 'Dissonance' Quartet. This softly pulsating solo, followed by the discordant entry of the upper parts high above,

is an overt stroke of genius, whose implications Haydn draws out throughout the movement. The second subject is derived from the first, and the repeated note against which the first part of the first subject is heard becomes a feature of the movement, providing an accompanying pedal to the second subject. The repeated note also introduces the central development section, finally returning to lead in the recapitulation at triple speed. The slow movement is a theme and variations, the second of which is in the minor mode, and followed by a return to the original theme with a closing section. The *Minuet* movement has motivic links with the preceding movements, and is followed by a finale which offers surprise after surprise.

In 1789, **Mozart** was supervising a revival of *The Marriage of Figaro* in Vienna, where he composed new arias for a singer new to the role of Susanna. In this period he was also greatly preoccupied with the clarinet and basset horn of Anton Stadler, completing the Clarinet Quintet in A, whilst also beginning another clarinet quintet in B flat, and a work for basset horn which was eventually completed as the Clarinet Concerto in A. Though a late work, the Clarinet Quintet is more relaxed in style than most other pieces of the period. Its seemingly endless sequence of rounded melodies recalls the finale of the 1786 piano concerto in the same key (K488), whilst the use of variation form for the finale reminds us also of earlier works. The distinguishing characteristic of the clarinet is its large pitch range and its rich, darkly sonorous lower register. To exploit both of these, Mozart allots the clarinet an opening phrase which climbs through much the instrument's range and which becomes a prominent part of the movement's melodic material. The slow movement begins as an aria for the clarinet, turning later into a duet with the first violin: notable colourations from the clarinet's low register are also in evidence in this movement. The minuet recalls the world of wind serenades with its two trio sections, one for strings only, the other a *ländler* for the clarinet. The work caught the imagination of other musicians from the first - Weber's quintet and Brahms's late masterpiece are merely the most famous of many examples of the genre to which it gave rise. It is Mozart's most influential chamber work.

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Formed in 2001 at the Royal College of Music, the **Sacconi Quartet** is rapidly gaining an enviable reputation as one of the outstanding quartets of their generation. Over the last year the Quartet has won 2nd Prize at the 2006 London International String Quartet Competition, along with the Esterhazy Prize & Sydney Griller Award, and 1st Prize in the Trondheim International String Quartet Competition. They also won the Kurtag Prize at the Bordeaux International String Quartet Competition, 1st Prize in the Royal Over-Seas League chamber music competition and were shortlisted for a Royal Philharmonic Society award. In May 2006 the Quartet was selected for representation by Young Concert Artists Trust (YCAT), and in August was awarded an Angel Award by The Herald newspaper for outstanding performances in the Edinburgh Festival.

Last season the Quartet gave recitals at Wigmore Hall, Purcell Room, the Aldeburgh and Lincoln International Chamber Music Festivals and appeared at festivals and venues throughout the UK. They also made their debut at the Holland Festival to great acclaim. They have collaborated with the Chilingirian Quartet, Wihan Quartet, David Campbell, Morgan Szymanski, Tim Boulton, Lawrence Power and Raphael Wallfisch in quintet, sextet and octet concerts.

At the opening of the 2006/07 season the Quartet toured the UK as part of the IMS Prussia Cove ensemble, working with Chloë Hanslip, Ian Brown and Christoph Richter. They