



VOCES INTIMAE

THURSDAY 10 OCTOBER
HOLYWELL MUSIC ROOM, 8 PM

One of Sibelius's very greatest works, coupled with one of Schubert's with its intriguing Swedish bloodline.

Henning Kraggerud (*1973) *Preghiera* (World premiere)

Jean Sibelius (1865 - 1957) string quartet 'Voces Intimae'

Andante - Allegro molto moderato

Vivace

Adagio di molto

Allegretto (ma pesante)

Allegro

Isak Berg (1803 - 1886) folk-song setting, 'Se solen sjunker'

Franz Schubert (1797 - 1828) Piano trio no 2 in Eb major

Allegro

Andante con moto

Scherzo. Allegro moderato - Trio

Allegro moderato

Henning Kraggerud | Heini Kärkkäinen | Priya Mitchell | Marianna

Shirinyan | Torleif Thedéen | Hugo Ticciati | Lars Anders Tomter |

Vertavo Quartet



The quartet, ***Voces Intimae***, is a cross-roads in **Sibelius**'s life and work, a dark and powerful masterpiece. The first movement starts with plaintive violin question and guarded cello reassurance, and rarely finds security thereafter. Next is a jittery *scherzo* which tries to put a blustery bold face on things; then the expansive slow movement, which approaches the spiritual landscape of late Beethoven. Confidence sings out in the *allegretto*, but is assailed by swirling uncertainty; the same confidence and uncertainty do battle at the beginning of the finale, until the frustration finally erupts in a torrent of notes leading to a shattering, roaring release.

Schubert's *Second piano trio*, one of his ultimate masterpieces, has a very strange connection to Sweden in the theme of its *Andante* second movement. Like most of Schubert's late music, the trio is deeply ambiguous: triumph and disaster, beauty and violence rub shoulders or even co-exist in the same phrases, especially in that second movement. It's the crux of the drama, as is shown when the cello theme returns twice in the finale, first shrouded in anxiety, the second time casting anxiety aside to earn a rousing conclusion.