



Sunday July 18 2022, 15:30

## QUATUOR HANSON

Anton Hanson, violin

Jules Dussap, violin

Gabrielle Lafait, viola

Simon Dechambre, violoncello

**Ludwig van BEETHOVEN (1770-1827)**  
String Quartet No. 1 in F major, Op. 18 (1799), 28'

- I. Allegro con brio
- II. Adagio affettuoso ed appassionato
- III. Scherzo – Allegro molto
- IV. Allegro

**Robert SCHUMANN (1810-1856)**  
String Quartet No 3 in A major, Op. 41 (1842), 30'

- I. Andante espressivo – Allegro molto moderato
- II. Assai agitato
- III. Adagio molto
- IV. Finale: Allegro molto vivace

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10:00 Arist talk

15:30 **Quatuor Hanson**

19:45 “Auf den Saiten zu singen”



## About the music

### **Ludwig van Beethoven (1770-1827): String Quartet No. 1 in F major, Opus 18 No. 1 (1799)**

It is said that an artist does not paint a tree because he has seen a tree. He paints it because he has seen a painting of a tree. A musical style is thus not created by its first pioneer but by the first successor. Haydn was the great pioneer of the string quartet genre. Many tried to become his successor, but history has scaled the number down to two: Mozart and Beethoven.

Recently arrived in the music capital, Vienna, in the 1790s, the young successor Beethoven was a short-lived student of the pioneer Haydn. Beethoven had a great knowledge of Haydn's string quartets, and he knew very well the sublime status of the genre. If he were to cement his status as the city's leading composer, he would have to write successful string quartets.

In 1799, he composed his first six string quartets, opus 18. The release was dedicated to Haydn, for the quartets stand on the shoulders of Haydn's achievements in the genre. But with Beethoven's sense of extended forms and uncompromising expressions, it is music that goes far beyond Haydn's classicist style. With its energy, drama and compositional craftsmanship, String Quartet No. 1 is one of the landmarks of music history and captivating debut works.

The condensed opening is a minimal musical idea that serves as fuel for a 1st movement, where Beethoven explores the maximum potential of the four instruments. The heartbreaking 2nd movement, according to the composer himself, was inspired by the death scene from Shakespeare's *Romeo and Juliet*. The emotional depth exceeds Haydn's slow rates with lengths. The 3rd movement is a witty and concise Scherzo before the rhythmic vitality of the finale puts an end to it. Beethoven had magically entered the big stage.

### **Robert Schumann (1810-1856):**

#### **String Quartet No. 3 in A major (1842)**

In 1842, Schumann's wife Clara was away on tour, and Schumann wrote to her "I sit with Beethoven's string quartets, and am haunted to that extent by quartet thoughts." Clara immediately wrote back: "If Beethoven could, so can you. Follow Beethoven's art!" And so he did, Schumann. Within a few weeks, he had written his first three (and last!) String Quartets.

Beethoven thus dedicated his first string quartets to his role model, Haydn. Schumann did the same. His string quartets are dedicated to Felix Mendelssohn, who had created the German romantic ideal that Schumann adored. String Quartet No. 3 is just core romantic. The first movement's dreamy introduction begins with a falling fifth, a giant sigh, as a warning of the colossal emotions at stake.

Chromatics, modulations and a tightly woven network of melodies enhance the expression. The opening of the 2nd movement is like short, excited breaths. Great energy, deep longing, and a series of subsequent variations are like a file of a loving man's emotional register.

A heartwarming, singable melody opens the substantial 3rd movement. But love is immediately challenged by a more dangerous music that tries to overshadow the poetic atmosphere, after which the two opposites fight an intense battle over the basic expression of the movement. Joy wins in the exuberant rondo finale, marking eccentric Schumann's successful debut (and sortie!) In the string quartet genre.

*Mathias Hammer*

## About the artists

Concerts with young talents have always been fundamental for the Hindsgavl Festival, and we are always on the look-out for young and upcoming artists – both in Denmark and abroad. The ambitious French quartet, Quatuor Hanson who has been playing together for about 10 years, doesn't limit itself when it comes to repertoire. Anton Hanson (violin), Jules Dussap (violin), Gabrielle Lafait (viola) and Simon Dechambre (cello) have as much passion for Haydn's string quartets as for newer composition for the same ensemble. Indeed, Quatuor Hanson strives to make concert programmes which represent composers from many different periods, as this creates an increased focus on the individual and different characters of the works. They seek the contrasts which they claim only increase the musical quality of the individual quartets. The quartet released their first CD in 2019 – a celebration of Haydn, the quartet's solid foundation – and they often work with some of the greatest artists on the French chamber music scene like Bruno Philippe and Bertrand Chamayou as well as with other quartets like Quatuor Ébène.