

# MUSIC AT HILL

Friday 17 February 2017 at 1.05 pm

## *KLEIST QUARTET*

Henry Tong, Oliver Cave *violins*  
Bryony Gibson-Cornish *viola*  
Joel Sandelson *cello*

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## *PROGRAMME*

**Joseph Haydn (1732-1809)**

String Quartet in A major, Op. 20 no.6

- i. *Allegro di molto e scherzando*
- ii. *Adagio cantabile*
- iii. *Minuetto: Allegretto*
- iv. *Fuga a 3 Soggetti: Allegro*

**W A Mozart (1756-1791)**

String Quartet no.15 in D minor, K.421/417b

- i. *Allegro moderato*
- ii. *Andante*
- iii. *Menuetto & Trio (Allegretto)*
- iv. *Allegretto ma non troppo*

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*Admission to this recital is free, but the whole concert - including the hire of this building - costs us around £200 to put on, so we welcome your generous contribution towards our expenses. Please leave your gift in the basket at the door or on the refreshment table. Coffee and biscuits are available before and after the performance.*

*Recitals are held here every Friday lunchtime - please see our printed brochures for the January to March season. Full details are normally published on our website, [www.musicathill.org.uk](http://www.musicathill.org.uk), which unfortunately has technical difficulties at present, but you can also follow us online via our Facebook page, [www.facebook.com/MusicAtHill/](https://www.facebook.com/MusicAtHill/).*

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*Next week's recital: Friday 24 Feb at 1.05 pm*

**THE BYRON CONSORT Philip Evans director**

A programme of a capella vocal in anticipation of Lent from one of the premier choirs of Harrow School, including works by Byrd, Victoria, Purcell, Poulenc and Arvo Pärt

## BACKGROUND NOTE ON THE KLEIST QUARTET

The Kleist Quartet is a new period-instrument quartet based in London, specialising in Haydn, Mozart, Beethoven and Schubert. Historical instruments and thought open up new possibilities of rhetoric and storytelling in this most familiar and beloved of all music. The writings of Heinrich von Kleist, like this quartet's repertoire, straddles an eighteenth-century mindset – with its love of rhetoric, irony, and the full range of manners from grotesque to noble – and a newfound Romantic sensibility, with its tragic depths, subjective expression, and personal alienation.