
Programme

Adagio and Fugue K546 **Wolfgang Amadeus Mozart (1770-91)**

Throughout his life Mozart had periods when he felt the need to deepen his understanding and mastery of fugue, usually prompted by new encounters (in manuscript) with the music of Bach. Tonight's fugue was first written for two pianos in 1783. Five years later he arranged it for strings and composed a short slow movement by way of introduction.

String Quartet in E flat major Opus 127 **Ludwig van Beethoven (1770-1827)**

1. Maestros - allegro
2. Adagio - non troppo
3. Scherzando vivace
4. Finale

This, the first of Beethoven's last five quartets, was begun in 1822, interrupted by work on the Ninth Symphony, and first performed on 6th March 1825. Commissioned by Prince Galitsin, the Russian ambassador in Vienna, it's in the traditional four movements but is written in an almost new language of self-communing freedom. The opening chords are projected under enormous tension, but the word which Beethoven appends to the allegro they herald is the real key to the whole composition: 'tenderly' (tenderly). The adagio, not that much shorter than the other movements combined, begins with a quietly ascending then slowly soaring theme which moves almost imperceptibly into a sequence of five variations. Even the quirky rhythms of the following scherzo seem born of intimacy, contrasting with the 'rustic' trio. The finale (without overall tempo

marking) opens in an easy-going manner, soon cross-cut with a succession of robust themes. The last of several surprises comes with a long coda which lingers in some altogether more ethereal realm before the final return to earth.

Interval

String Quartet No 3 in F major **Dmitri Shostakovich (1906-75)**

1. Allegretto
2. Moderator con moto
3. Allegro non troppo
4. Adagio
5. Moderator - adagio

For all its major key, the third of Shostakovich's fourteen quartets has all the anger, grief, and bitter energy that might be expected of a work composed in 1946. The Great Patriotic War was won and Shostakovich himself received the Order of Lenin. But Russia was shattered and already Stalin was tightening his tyrannical grip.

A jaunty first theme yields to a darker second. The two are developed with great intricacy, leading to a traditional reprise and a 'fast-forward' coda. A bold figure in the bass launches the next movement in a somewhat slower tempo. The scherzo is a thing of stabbing bass chords, wailing fiddles, and wild dance rhythms. Only after this do we reach a slow movement, effectively a funeral march, and an expression of grief as moving and austere as late Beethoven. The long finale pursues a dialogue between two possibilities which might be translated as despair and hope. A member of the quartet which premiered the work has left an account of a private performance: 'When we finished playing he sat quite still in silence like a wounded bird, tears streaming down his face. This was the only

time that we saw Shostakovich so open and defenceless'.

(Notes by David Lindley)

The Brodsky Quartet

Since forming in 1972, the Brodsky Quartet have performed over 3,000 concerts on the major stages of the world and have released more than 70 recordings. The quartet took their name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky's violin concerto and a passionate chamber musician.

Their energy and craftsmanship have attracted numerous awards and accolades worldwide, while their ongoing educational work provides a vehicle to pass on experience and stay in touch with the next generation.

Having celebrated their 50th anniversary, the Brodsky Quartet have enjoyed a busy international performing schedule, and have extensively toured the major festivals and venues throughout Australasia, North and South America, Asia, South Africa and Europe, as well as in the UK, where the quartet is based. Over the years, the Brodsky Quartet have undertaken numerous performances of the complete cycles of quartets by Schubert, Beethoven, Tchaikovsky, Britten, Schoenberg, Zemlinsky, Webern, Bartok and latterly Shostakovich.

The Brodsky Quartet have always had a busy recording career and currently enjoy an exclusive and fruitful relationship with Chandos Records. In October 2022 they released the Schubert Quintet, with the young cellist Laura van der Heijden, with whom they have been collaborating for some years. In March 2023, Chandos released 'Golden Oldies', a further compendium of encores, arranged by the Quartet in celebration of their 50th anniversary.

As well as partnering many top classical artists for their performances and recordings, the quartet have made musical history with ground-breaking collaborations with some of the world's leading artists across many genres, including Elvis Costello, Sting and Jacqui Dankworth. They have commissioned and championed many of the world's most respected composers.

NEXT CMS CONCERT

Tuesday 10th March 2026 at 7.30pm:
United Reformed Church
Martin Roscoe (Piano)

OTHER CONCERTS

Carlisle Music Society:
The Fraternity, Carlisle Cathedral.
Thursday 19th February at 7:30 pm:
The Fibonacci Quartet
Thursday 5th March at 7:30 pm:
Strahinja Mitrović, double bass, and Salome Jordania, piano.

Keswick Music Society:
Sunday 22nd February at 7:30pm:
St John's Church. The Mithras Trio

Penrith Music Club:
Monday 16th March at 7:30pm:
Penrith Methodist Church.
London Handel Players



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Cockermouth Music Society

Number

Tuesday, 10 February 2026
7:30 pm
United Reformed Church

Brodsky Quartet

Krysia Osostowicz	Violin
Ian Belton	Violin
Paul Cassidy	Viola
Jacqueline Thomas	Cello

Admission £20.00

Free to members, students with SU cards and people 18 years old and under.

We are here, together, to listen deeply. Please take this opportunity to make sure your phone is on silent and put away.

No photography or recording allowed.