

Beat the Rush Hour

Quatuor Danel with Petr Prause

Friday 08 May 2026, 18:00

Marc Danel	– Violin
Gilles Millet	– Violin
Vlad Bogdanas	– Viola
Yovan Markovitch	– Cello
Petr Prause	– Cello



**This concert is generously supported by the
Schubert Institute UK**

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This Evening's Programme:

Quartettsatz in C minor, D703 (1820)

Franz Schubert (1797–1828)

Allegro assai

String Quartet in B-flat major, D36 (1813)

Franz Schubert (1797–1828)

Allegro

Andante

Menuetto - Allegro

Allegretto

Interval (15 mins)

String Quintet in C major, D956 (1828), with Petr Prause

Franz Schubert (1797–1828)

Quartettsatz in C minor, D703 (1820)

Franz Schubert (1797–1828)

Allegro assai

Composed in December 1820, the Quartettsatz (Quartet movement) was to have stood at the head of a regular four-movement work. After nearly 40 bars of the following Andante, however, Schubert broke off the composition, and he never returned to complete it. This period in his output, from roughly 1818–1823, is sometimes referred to as Years of Crisis, and it saw a large number of incomplete works in addition to this one, notably the ‘Unfinished’ Symphony. The first performance of the Allegro assai movement did not take place until 1867. Publication followed three years later.

In its dramatic potency and unusual tonal design, the Quartettsatz represents a turning-point in Schubert’s chamber works, from the relatively domestic scale of his early quartets to the astonishing sequence of late masterworks. It is also striking for the boldness with which it uses the cello, perhaps a reflection of the fact that at this stage in his career Schubert no longer had to compose for the family quartet and with the limitations of his father’s technique in mind. In all these respects, the Quartettsatz represents almost as bold a venture for Schubert as the Razumovsky Quartets had done for Beethoven. The mysterious, slithering idea heard at the outset is related to the incantation scene of Schubert’s ‘Magic Play with Music’, *Die Zauberharfe* (‘The Magic Harp’), composed earlier the same year, and the adventurousness of the overall design of the Quartet Movement has to do with the fact that this C minor music returns only in the coda, where it wrests control away from C major. The main lyrical theme, in A flat major, never has a tonic recapitulation at all. These are all signs of a restless creative spirit, never content with hand-me-down structures, even if the musical language itself is conspicuously indebted to Beethoven.

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String Quartet in B-flat major, D36 (1813)

Franz Schubert (1797–1828)

Allegro

Andante

Menuetto - Allegro

Allegretto

Franz Schubert completed his third string quartet, in B flat major (D36), at the end of February 1813, when he was just sixteen years old. At this time, he was still a pupil at Vienna’s *Stadtkonvikt* (Imperial Seminary), where he had been studying on a scholarship since 1808, and had begun studying composition with Antonio Salieri, the Imperial Court Kapellmeister. Salieri was hugely impressed with Schubert’s abilities, remarking that he possessed an ‘exceptional talent’, and quickly became an important mentor to the young composer. Several of Schubert’s manuscripts from this time are annotated by Salieri, including the autograph of D36.

D36 is a youthful work, firmly grounded in the classical tradition of Haydn and Mozart. The first movement is bright and cheerful: its opening theme is first stated plainly, and then against a backdrop of running staccato quavers in the viola and cello. This, in turn, then morphs into a fugal episode before the appearance of the second theme. More fugal counterpoint appears in the development, alongside fragmentation of the main theme and excursions to darker key areas, leading to a dramatic *ppp* climax and, finally, the return of the main theme. However, Schubert keeps listeners on their toes, varying the opening material using triplet rhythms (along with hints at G minor), before bringing the movement to a joyous conclusion. The following *Andante* begins with an elegant melody in a slow 6/8, before leading into a darker-hued section in the minor mode, featuring a restless, chromatic cello line and a dramatic tremolo effect that foreshadow's Schubert's later music. New, mellow colours then appear with excursions into C-flat major, G major and G minor, before returning to the sunnier world of B-flat. The third movement is a slight but humorous minuet, in which Schubert nonetheless creates striking textural contrasts through dynamics and scoring. The finale, a sprightly *Allegretto*, features a genial theme that is developed in several different ways, building in the final bars to a thrilling ending.

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String Quintet in C major, D956 (1828), with Petr Prause

Franz Schubert (1797–1828)

Schubert's last and most monumental contribution to chamber music, the C major String Quintet, was probably written only a few weeks before his untimely death in the autumn of 1828. It is a work *sui generis*, with few peers and little in the way of precedent: one of the truly great monuments in the whole of music. Schubert almost certainly never heard the work, even in rehearsal, and it was not until 1850, by which time the magnitude of Schubert's genius was at last beginning to be realized, that it received its first performance, in Vienna on 17 November.

Of course there had been earlier string quintets; but with such works as Mozart's K515 or Beethoven's Op 29, which might have influenced him, Schubert's Quintet has little in common beyond the key of C major. In any case, the scoring differs from that of these works in having two cellos instead of two violas, an arrangement which might (as Alfred Einstein believed) be due to the example of Schubert's older contemporary, George Onslow (1784-1853). In his many string quintets, Onslow often preferred to strengthen the bass by the use of a second cello, or even, on occasion a double bass.

Compared to the life-affirming optimism of Schubert's Great C major symphony, the Quintet is a far more sombre experience. This is especially true of two middle movements: the prayer-like E major adagio, with its tempestuous, almost despairing middle section in F minor, and the strangely withdrawn Trio that follows the exuberantly heavy-footed Scherzo. The outer movements have more in common with the C major Symphony and also - especially in the brief but magical first-movement transition - with the earlier 'Unfinished' Symphony. The last movement clearly points towards the finales of the Piano Quartet Op 26 and the Piano Quintet Op 34 by Brahms, who was probably the first composer to absorb the unique atmosphere of Schubert's last chamber work and to appreciate its message for the future. There is a strong lyrical element in this finale, and when the *più presto* coda eventually arrives all seems set fair for an exultant final cadence. But even in the last few bars the dark clouds gather dramatically, and the work ends with a savage D flat to C *appoggiatura*.

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Petr Prause

Petr was born in Ostrava, Czech Republic and started to play the cello at the age of six with Miroslav Dolezil and Ivan Merka. He progressed to the Academy of Fine Arts in Prague, where he was taught by Miroslav Petras and members of the Smetana Quartet, graduating with master's degree.

He also studied at the International Menuhin Music Academy in Switzerland, and with Raphael Wallfisch at the Guildhall School of Music and Drama in London, where he was awarded the Concert Recital Diploma (Premier Prix). He taught cello at the Prague Conservatory of Music and was Principal Cellist of the Prague Radio Symphony Orchestra, while performing as a soloist throughout the world.



From 1997 until 2019, Petr Prause was a member of the Talich Quartet. He also joins other outstanding musicians in all kinds of chamber music formations and gives masterclasses at a wide range of international institutions. He was invited to the Jury of international competitions in Lyon and Munich.

Petr Prause plays an exquisite cello Giovanni Grancino (1710) which he has on loan from the Czech National Museum Collection as well as a Martin Stoss cello, Vienna, 1821.

Quatuor Danel

For more than three decades since its foundation in 1991, the Quatuor Danel has been a major force on the international chamber music scene, its performances retaining and building on the excitement and conviction that gained it top honours at international competitions in Evian, St. Petersburg (Shostakovich Competition) and London.

The Quartet has remained faithful to its founding principles, constantly renewing its work on repertoire from Haydn to the present day, in a long-term project inspired by early consultations with, amongst others, the Amadeus and Borodin Quartets, Fyodor Druzhinin (Beethoven Quartet), Walter Levin (Lasalle Quartet), Pierre Penassou (Quatuor Parennin), and Hugh Maguire (Allegrì Quartet).



More than 80 concerts per annum have taken the quartet to the great concert-halls of the world, such as the Concertgebouw and the Muziekgebouw in Amsterdam, the Leipzig Gewandhaus, the Hamburg Elbphilharmonie, the Düsseldorf Tonhalle, London's Wigmore Hall, the Palais des Beaux-Arts in Brussels, the Sapporo Concert Hall, the Suntory Hall in Tokyo, the St Petersburg Philharmonia, and the Philharmonie in Paris, as well as major festivals such as Kuhmo (Finland), Ottawa (Canada), West Cork (Ireland), Alpen Klassik (Germany), Festival de Montpellier (France), Ars Musica (Brussels), and Musica (Strasbourg), including collaborations with musicians of the order of Elisabeth Leonskaja, Jean-Efflam Bavouzet, the Borodin and Brodsky Quartets, and the RAI and SWR Orchestras (Turin, Stuttgart). Tours to Russia, Japan, Taiwan and North America complement regular appearances in Germany, The Netherlands, Great Britain, Belgium, France and Spain.

The Quatuor Danel is renowned for its bold, concentrated surveys of the quartet cycles of Beethoven, Shostakovich and Weinberg. The quartet is proud of its many collaborations with major contemporary composers, such as Wolfgang Rihm, Helmut Lachenmann, Bruno Mantovani, Pascal Dusapin, Nicolas Bacri, John Casken and Sofia Gubaidulina, as well as with the rising stars of the 21st century.

Russian/Soviet repertoire has always been one of its special strengths. Among its most acclaimed recordings are the complete Shostakovich quartets on Fuga Libera / Alpha Classics and more recently on Accentus Music and the complete Weinberg quartets for CPO, which have drawn unanimous praise from the international press. Numerous other recordings - for those companies and for Universal, Calliope, Triton, Ondine, Col Legno, Alba, Auvidis and Megadisc - have won critical recognition, including International Classical Music Award, Grand prix du disque, Choc du monde de la musique, Disc of the Month for BBC Music Magazine and Fonoforum, Midem prize and Edison Klassiek.

In 2005 the Quatuor Danel was appointed Artists-in-Residence at the University of Manchester in succession to The Lindsays, where the players work in partnership with musicologists such as Barry Cooper, David Fanning, Anne Hyland and Thomas Schmidt, and with composers such as Philip Grange, Kevin Malone, Camden Reeves and Richard Whalley. Teaching and master-classes are a fundamental part of their activities, across Europe, Asia and North America.

About the Schubert Institute

The Schubert Institute United Kingdom (SIUK) was founded in 1991 to promote public engagement with Schubert's life and music. We are a diverse community of scholars, students, performers, and enthusiasts who come together to share musical experiences and collectively reimagine what Schubert's music can be and do in the twenty-first century.



Whether you enjoy performing or listening to Schubert's music, or are keen to learn more about his life and times, we warmly invite you to join our community.

Membership includes:

- Invitations to a range of events, including study days supporting student work, online conversations, performances, and workshops.
- Copies of and opportunities to contribute to the Institute's journal, *The Schubertian*. The journal is published quarterly and includes articles, think pieces, and reviews of books, concerts, and recordings.
- Access to SIUK's archive at the Brotherton Library, University of Leeds, which houses the personal papers of leading Schubert scholars Maurice J.E. Brown, John Reed, and Elizabeth Norman McKay.

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Date: Friday 12 June 2026

Venue: Cosmo Rodewald Concert Hall

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Little Belters and Absolute Belters' Summer Concert

Date: Sunday 05 July 2026

Venue: Cosmo Rodewald Concert Hall

Time: 14:00

Price: £15.00 / £10.00

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