

# ACO COLLECTIVE QUARTET

Madeleine Jevons Violin  
James Armstrong Violin

Henry Justo Viola  
Alexandra Partridge Cello

COMPOSER	TITLE	MIN
<b>Johann Sebastian Bach</b> (arr. Calvin Bowman)	“O Mensch, bewein' dein' Sünde groß”, BWV622	5
<b>Caroline Shaw</b>	Entr'acte	12
<b>Philip Glass</b>	String Quartet No.3 “Mishima”	9
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<b>Wolfgang Amadeus Mozart</b>	String Quartet No.17 in B-flat major, K.458 “Hunt”: I. Allegro	8
<b>Traditional</b> (arr. Danish String Quartet)	Wood Works: Sekstur from Vendsyssel – The Peat Dance	4

The concert will last approximately 55 minutes with no interval.  
The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

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**ACO** Australian Chamber Orchestra

# PROGRAM IN SHORT

**Johann Sebastian Bach (1685-1750)**

**“O Mensch, bewein’ dein’ Sünde groß”, BWV622**

Arranged by Calvin Bowman

“O Mensch, bewein dein Sünde groß” (Oh mankind, weep for your great sin) is a Lutheran hymn composed as a reflection on the Passion of Jesus. The organ setting of this hymn by Johann Sebastian Bach is one of the composer’s most celebrated, and would be used again in his *St John Passion* and *St Matthew Passion*. Bach’s setting ingeniously fuses the hymn’s themes of grief and acceptance, and is here arranged for string quartet by the Australian organist Calvin Bowman.

**Caroline Shaw (1982-)**

**Entr’acte**

Caroline Shaw is one of the most diversely talented artists in the world of classical music. An accomplished violinist and singer, she is also a music producer (most famously for Kanye West), and the youngest ever recipient of the Pulitzer Prize for Music. She wrote *Entr’acte* in 2011 as a student at Princeton. The single-movement work for string quartet was later revised for string orchestra for the Boston chamber ensemble A Far Cry. Shaw has an affinity for the string quartet, saying they are “the thing I come back to, after my other projects take me in different directions.”

*Entr’acte* is a modern take on the conventional minuet and trio. While it conforms by featuring the same, triple time musical material at the beginning and the end of the piece (including a distinctive opening motif that alludes to the opening of Beethoven’s fifth symphony), it reverses the traditional minuet/trio emotional dynamic. Rather than being somber by comparison, the central trio contains three distinct sections, each with a distinctively playful

quality, be that light pizzicato accompaniment or permission to slide off each note.

**Philip Glass (1937-)**

**String Quartet No.3 “Mishima”**

Repetition is a prominent motif in the work of Philip Glass, so it is appropriate that the origins of his third String Quartet are to be found in his earlier soundtrack to Paul Schrader’s 1985 film, *Mishima: A Life in Four Chapters*, the biography of doomed Japanese novelist, Yukio Mishima. Glass composed for three distinct ensembles to represent the disparate visual styles of the film’s three key sections – black and white past, colour present, and stylised fiction – with the writer’s nostalgic yearning for his monochrome past evocatively represented by string quartet. Glass later decided to group all of these wistful compositions into a string quartet for standalone performance. His music for Mishima continues to achieve renown with its ongoing use in other film and television soundtracks like *The Truman Show* and *Mr Robot*.

**Ludwig van Beethoven (1770-1827)**

**String Quartet No.1 in F major, Op.18, No.1: II. Adagio affettuoso ed appassionato**

The slow movement of this quartet is one of the great tragic utterances in Beethoven’s early music. He wrote it while thinking of the scene in the burial vault from *Romeo and Juliet*. In his sketches for the coda, Beethoven even wrote the words “il prend le tombeau; désespoir; il se tue; les derniers soupirs.” (He descends into the tomb; despair; he kills himself; the last sighs.) The piece begins with the throbbing sound of an accompaniment played by the three lower instruments, before the first violin enters with the quiet main theme. That theme later assumes a more dramatic guise, with the aid of a new rushing figure that appears superimposed above it; and during the final stages of the movement the rushing figure itself reaches a peak of anguish, before the music sinks to an exhausted close.

**Antonín Dvořák (1841-1904)**

**Terzetto in C major, Op.74: III Scherzo**

Dvořák wrote this *Terzetto* so that he could join in on the lessons of an amateur violinist who was renting a room from his mother-in-law. While it proved too difficult for the student, the *Terzetto* is now considered one of Dvořák’s most accomplished chamber works. The first movement begins with a folk-like, Slavic melody, which melds into a more restless second theme. The second movement sees one of the violins soar over the other two instruments, as if in song. After an energetic Scherzo, the piece concludes with a sombre theme and variations.

**Wolfgang Amadeus Mozart (1756-1791)**

**String Quartet No.3 “Mishima”**

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**Traditional**

**Wood Works: Selections**

*arranged by the Danish String Quartet*

The Danish String Quartet is a classical quartet with a passion for Nordic folk music. In 2013 the quartet decided to spend a week in the Danish countryside arranging and recording a handful

of their favourite tunes. They had no recording label, no long-term plan, and barely covered their costs via crowdfunding. *Wood Works* became a worldwide phenomenon, even becoming a rotated album in Starbucks cafes. The Danish String Quartet has taken their arrangements all over the world, from traditional folk festivals and alternative clubs to the most distinguished concert halls. The works’ catchy, relatable melodies and rhythms give some indication as to why this sensation occurred; as the group has stated: “Folk music is the music of the small places. It is the local music, but as such it is also the music of everywhere and everyone.”