

COUNTRY ARTS SA AND THE AUSTRALIAN CHAMBER ORCHESTRA PRESENT

AN EVENING WITH

the **ACO**
Collective
Quartet

**2024 REGIONAL
SA TOUR**

TUESDAY 21 MAY
CHAFFEY THEATRE
RENMARK

MAY 24
SIR ROBERT HELPMANN THEATRE
MOUNT GAMBIER

Madeleine Jevons Violin
Janet Anderson Violin
Jacqui Cronin Viola
Hamish Jamieson Cello

JOHANN SEBASTIAN BACH (arr. Bernard Labadie)	Goldberg Variations, BWV988: Aria, Variation I	6
JOSEPH HAYDN	String Quartet in D major, Op.64, No.5 "Lark" I. Allegro moderato	6
EDWARD ELGAR (arr. Aiko Goto)	Chanson de matin, Op.15, No.2	4
ASTOR PIAZZOLLA (arr. Bernard Rofe)	Libertango	5
ELLA MACENS	Resting with Angels	11
LUDWIG VAN BEETHOVEN	String Quartet in F major, Op.18, No.1: I. Allegro con brio	9
TRADITIONAL (arr. Danish String Quartet)	Wood Works: Selections	8

The concert will last approximately one hour with no interval.



ABOUT THE ACO COLLECTIVE QUARTET

ACO Collective is the ACO's critically acclaimed string ensemble that brings together musicians of the ACO with Australia's most talented emerging professional string players. ACO Collective was formed under the direction of ACO Principal Violin Helena Rathbone in 2007 and has since performed in more than 85 regional centres in every state and territory.

The ACO Collective Quartet includes some of the most talented graduates of the ACO's renowned emerging artist program, forming together to perform as a quartet for this tour.

Ludwig van Beethoven

(1770–1827)

String Quartet in F major, Op.18, No.1: I. Allegro con brio

Beethoven's first string quartet, completed when he was 29, is an expansive work that reflects the composer's growing ability, confidence and reputation in this early part of his career. The first movement is a tightly-knit excursion in which tension lies just below the lyrical themes, though it underwent subsequent revisions. Beethoven had originally sent the score to a friend, but quickly asked them not to lend it to anyone because he had "greatly changed it ... for only now have I learned how to write quartets properly." Eventually, Beethoven would not only master the genre, but redefine it completely.

Johann Sebastian Bach

(1685–1750)

Goldberg Variations, BWV988: Aria, Variation I

Arranged by Bernard Labadie

The title of Bach's *Goldberg Variations* arose from the now famous story of Count Kaiserling. Suffering from insomnia, he is said to have commissioned the work for his court musician, Johann Gottlieb Goldberg, to play to him in order to cheer him up on his sleepless nights. Various scholars have called his delightful anecdote into question. Whatever the truth, the work fell into relative obscurity until it resurfaced in the 20th century. Glenn Gould's iconic 1955 recording would bring the work to international attention, cementing its reputation as a masterpiece.

The work itself is the most ambitious solo keyboard piece written before Beethoven. It opens with a gentle sarabande Aria, followed by 30 diverse variations over its bass line. Every third variation is a canon at an increasing interval, and numerous patterns have been identified in the work's structure. For all their complexity, the variations flow with a unique sense of coherence and inevitability, and possess an emotional depth that transcends all analysis.

Ella Macens

(1991–)

Resting with Angels

The composer writes:

Resting with Angels was inspired by the music of Latvian composer Pēteris Vasks, with whom I share my cultural heritage. His music is often deeply connected to nature and voices concern regarding the current state of humanity and the wider world, which Vasks depicts through his mournful and meditative melodic and harmonic writing.

More specifically, this work was inspired by Vasks' *Vientulais Enģelis* (Lonely Angel) – a Meditation for Violin and String Orchestra, which is an expansion of the 5th movement of his fourth string quartet titled *Meditation*. *Vientulais Enģelis* had a profound and lasting impact on me upon hearing it for the first time. It opened up a space for me to completely surrender and allow deep healing within.

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In *Resting with Angels* I endeavoured to explore a similar state of mind and being. I wanted to create a space in which the listener is invited to surrender into a deep state of meditation and find emotional healing through the music. Most importantly, I wanted to communicate light conquering darkness.

Astor Piazzolla

(1921–1992)

Libertango

Arranged by Bernard Rofe

Libertango is the opening work from Piazzolla's iconic 1974 album of the same name. Written in Italy shortly after Piazzolla left Argentina, the title reflects his liberation from the socially defined style of classical tango, as well as his freedom from the political constraints imposed on Argentinians. Boasting an instantly recognisable melody and ostinato, *Libertango* is Piazzolla's best known and most frequently performed composition, appearing in countless arrangements for tango band, orchestra and even a-cappella choir.

Joseph Haydn

(1732–1809)

String Quartet in D major, Op.64, No.5 “Lark”: I. Allegro moderato

Haydn's string quartets are often seen as being works only for the “serious” listener. The “father of the string quartet” would surely be appalled at this, for he wrote some of his finest music for this flexible, intimate style of performance. The “Lark” Quartet in particular has an immediate appeal which has led many people to go on to discover other gems by this composer. The opening eight bars of staccato chords are suddenly revealed to be an accompaniment for the soaring violin line which gives the work its name. Haydn composed the set of Op.64 quartets in his last few months at Esterhazy, the palace which had been his home for many years.

Edward Elgar

(1857–1934)

Chanson de matin, Op.15, No.2

Arranged by Aiko Goto

In 1897 Elgar composed a short piece for violin and piano which he originally titled *Evensong*, and later published as *Chanson de nuit*. He sketched a companion piece at the same time, but did not complete it until February 1899, just after completing his *Enigma Variations*. He sent it to his publisher with a note saying: “I have suggested calling this ‘cheerful’ piece Chanson de matin”. A beautiful morning piece typical of Elgar's lighter works, he made orchestral versions of both pieces at the end of 1900 which have become enormously popular, and this arrangement is by ACO violinist Aiko Goto.

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. This recording is now a highly successful CD, and the quartet has taken their arrangements all over the world, from traditional folk festivals and alternative clubs to the most distinguished concert halls. Traditional Nordic folk music is unique – it may reflect a different, simpler time, but this music is incredibly relevant and meaningful.



Madeleine Jevons

Violin I

Madeleine enjoys a vibrant career as a freelance violinist. She holds a Bachelor of Music Performance at the former VCA (2010) and graduated from the Honours course in Music Performance (2011). She is a 2014 graduate of the Australian National Academy of Music. Madeleine is passionate about chamber music and is a current and founding member of Melbourne's Penny Quartet. In 2015 Madeleine held an Emerging Artist position with the Australian Chamber Orchestra and is a regular performer with ACO Collective.



Janet Anderson

Violin II

Janet is an accomplished orchestral and chamber musician who has been a full-time violinist with the Adelaide Symphony Orchestra since 2007, and has also performed with the Queensland, Tasmanian Symphony Orchestras, the Australian Chamber Orchestra and Adelaide Baroque. Janet was a 2009 ACO Emerging Artist, mentored by Aiko Goto, and has toured extensively with ACO and ACO Collective throughout Australia.



Jacqueline Cronin

Viola

Jacqueline has performed widely throughout Australia with numerous ensembles and orchestras, including the Sydney, Melbourne, Adelaide and Tasmanian Symphony Orchestras, Australian Chamber Orchestra, Opera Australia Orchestra and Orchestra Victoria. Jacqueline is currently appearing as Guest Associate Principal Viola of the Opera Australia Orchestra.



Hamish Jamieson

Cello

Hamish is a creative young cellist with a passion for chamber music and music making through communication. He completed his Bachelor of Music at the Queensland Conservatorium before moving to Melbourne in 2020 to study under Howard Penny at the Australian National Academy of Music. In 2023 Hamish had the privilege of being a part of the ACO's Emerging Artist program. Hamish is a passionate improviser and believes that the most meaningful music comes from groups who aren't afraid to take risks.

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