



Australian  
Chamber  
Orchestra

# BEETHOVEN ARRANGED BY BEETHOVEN

**29 Feb**

Verbruggen Hall

**2 Mar**

Melbourne Recital Centre

# PROGRAM

mins

<b>BEETHOVEN</b> <i>arr. by the composer from the Piano Trio in C minor, Op.1, No.3</i>	String Quintet in C minor, Op.104 <i>I. Allegro con brio II. Andante cantabile con Variazioni III. Menuetto: Quasi Allegro IV. Finale: Prestissimo</i>	29
<b>BEETHOVEN</b> <i>arr. string quintet</i>	Sonata for Piano and Violin in A major, Op.47 "Kreutzer" <i>I. Adagio sostenuto – Presto II. Andante con Variazioni III. Finale: Presto</i>	36

The concert will last approximately one hour and 10 minutes.

The Australian Chamber Orchestra reserves the right to alter scheduled artists and programs as necessary.

## BEETHOVEN CHAMBER CONCERTS

The ACO will continue its Beethoven 250 celebrations with a series of chamber concerts in Sydney and Melbourne that feature ACO musicians performing some of Beethoven's most extraordinary chamber music.

### **BEETHOVEN** Complete Sonatas for Cello and Piano

Timo-Veikko Valve  
Aura Go

**SYDNEY** Wed 23 Jul  
Verbruggen Hall

### **BEETHOVEN** String Trio in C minor **ETHEL SMYTH** String Trio in D major

Ike See  
Stefanie Farrands  
Julian Thompson

**SYDNEY** Sun 27 Sep  
Verbruggen Hall

**MELBOURNE** Fri 2 Oct  
Melbourne Recital Centre

# MUSICIANS ON STAGE



**Helena Rathbone**  
**Violin**

Helena plays a 1759 Giovanni Battista Guadagnini violin kindly on loan from the Commonwealth Bank Group. Her Chair is sponsored by Kate & Daryl Dixon.



**Maja Savnik**  
**Violin**

Maja plays the 1714 'ex-Isolde Menges' Giuseppe Guarneri filius Andreæ violin kindly on loan from the ACO Instrument Fund. Her Chair is sponsored by Alenka Tindale.



**Stefanie Farrands**  
**Viola**

Stefanie plays a 2016 viola made by Ragnar Hayn in Berlin. Her Chair is sponsored by peckvonhartel architects.



**Nicole Divall**  
**Viola**

Nikki plays a 2012 Bronek Cison viola. Her Chair is sponsored by Ian Lansdown.



**Timo-Veikko Valve**  
**Cello**

Tipi plays a 1616 Brothers Amati cello kindly on loan from the ACO Instrument Fund. His Chair is sponsored by Peter Weiss Ao.



**Melissa Barnard**  
**Cello**

Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. Her Chair is sponsored by Dr & Mrs J Wenderoth.

# PROGRAM IN SHORT

Your five-minute read  
before lights down

## Ludwig van Beethoven

(1770–1827)

### String Quintet in C minor, Op.104

Arranged by the composer from the  
Piano Trio in C minor, Op.1, No.3

In 1817, Beethoven was shown an arrangement of his very popular 1795 Piano Trio in C minor by a certain “Herr Kaufmann”. To say Beethoven was unimpressed is an understatement, and so, believing he could do better, the composer proceeded to create his own string quintet arrangement of the work.

Beethoven’s expert treatment of the trio is thoroughly idiomatic, with pianistic passages recast as rich string textures. The spirit of the original is only amplified by the larger ensemble. The first movement abounds with abrupt changes and violent *sforzandos*, typical of the young Beethoven. Following the drama of the first movement is a set of variations on a simple, hymn-like theme. The third movement lies somewhere between a minuet and a scherzo, with the trio featuring a lilting *ländler* melody in the cello. In the prestissimo finale, Beethoven juxtaposes extremes of violence and lyrical tenderness.

On completing his arrangement, Beethoven remarked that he had “brought it to the light of day in five real voices, thereby elevating it from abject wretchedness to moderate respectability.” As for Kaufmann’s version, Beethoven sacrificed it “as a solemn burnt offering to the gods of the underworld.”

“The sonata was written hastily, with the premiere postponed because the movements were not yet finished.”

### Sonata for Piano and Violin in A major, Op.47

#### “Kreutzer”

Arranged for string quintet

In 1803, Beethoven was introduced to an exciting young virtuoso violinist named George Polgreen Bridgetower. Bridgetower had worked at the Esterházy palace, played in Haydn's London concerts, and was ready to make a name for himself on the main continent. His father was West Indian, so he exploited his background by billing himself as “son of the African Prince”. Beethoven seized this opportunity to compose an ambitious new sonata for them to perform. It was no mere duo, but as the title page reads, a “Sonata written in a brilliant, very concerted style, like a Concerto.”

The sonata was written hastily, with the premiere postponed because the movements were not yet finished. Beethoven performed from a sketchy piano part with the ink barely dry, while Bridgetower may well have been sight-reading. None of this mattered however, and the concert was a success for both men. Celebrations followed, and Beethoven added a jokingly affectionate inscription to the manuscript that made reference to Bridgetower's Polish ancestry: “Mulattick sonata composed for the mulatto Brischdauer, a total lunatic and mulattick composer.”

*Continues »*

## PROGRAM IN SHORT

The two men's brash, lusty personalities ultimately got the better of them, and they abruptly fell out over "some silly quarrel over a girl". Beethoven withdrew the sonata's dedication to Bridgetower and gave it to the violinist Rudolphe Kreutzer, whom he admired. What Beethoven did not know was that Kreutzer had no use for Beethoven's music and never performed the work, even telling Hector Berlioz that he found the sonata "outrageously unintelligible".

Despite this injustice, the Kreutzer Sonata has become the most famous sonata for piano and violin, becoming an obsession of the Romantic generation, inspiring Janáček and Tolstoy. Its opening movement is breathtaking, with an impassioned sostenuto opening that breaks out into a turbulent presto. The second movement is a series of increasingly florid, decorative variations, and its finale is an exhilarating tarantella. It is possible that this anonymous arrangement, published five years after Beethoven's death, is by the composer himself. The manuscript score bears corrections in Beethoven's hand, and if the arrangement is not by him, then perhaps it was prepared by a student or colleague. As in his String Quintet, Op.104, the original work is further invigorated by the strings, drawing the listener further into the work's powerful emotional world.

“The Kreutzer Sonata has become the most famous sonata for piano and violin, becoming an obsession of the Romantic generation.”

# THE ACO

“The Australian Chamber Orchestra is uniformly high-octane, arresting and never ordinary.”

– The Australian

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations. Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers. In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water | Night Music*, the first Australian-produced classical vinyl for two decades, *Beethoven*, a collection of the ACO's legendary Beethoven recordings, and the soundtrack to the acclaimed cinematic collaboration, *Mountain*.

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