

QUATUOR AKILONE

Programme 2025

VIENNESE LYRICAL IMPULSE

Ludwig van Beethoven (1770-1827),	Quartett B-Dur n.13 op.130	50'
Alban Berg (1885-1935)	Lyrische Suite	30'

Two monuments that changed the thinking of their time and influenced future generations. Two lyrical forms, where the love song is the very essence of the work. A plunge into the world of Vienna, the cradle of so-called "learned" music, for several centuries.

THE UNBEARABLE LIGHTNESS OF BEING

Ludwig van Beethoven (1770-1827),	Streichquartett n.16 in F-Dur op.135	25'
Leoš Janacek (1854-1928),	Streichquartett n.2 « Intime Briefe »	25'
Antonín Dvorak (1841-1904),	Streichquartett n.10 in Es-Dur, op.51 ODER « Cypressen » B.152 (Fragmente)	30' 15'

Related to the upcoming CD "Deep in the Forest" tour (release in October 2024).

In his famous novel, the Czech writer Milan Kundera uses the figure of Beethoven as a link between his two main characters: Tomas and Tereza, who are in the grip of the inexorable - lightness, weight, the bond of love, fate. The paths of life intertwine between Zurich and Prague.

These three works are the last written by these men before they die. Three men whom love has also bitten, blossomed, wounded, accompanied them all their lives. For Janáček, this Lettres intimes quartet recounts his impossible love for the young dancer with whom he fell madly in love at the end of his life. Dvořák, on the other hand, was in love all his life with his wife's sister, Josefina, who did not want him, and whose presence can be seen throughout his work. With his letter to his eternal beloved, Beethoven, a good artichoke heart, caused more ink to flow than he could ever have imagined.

In this last quartet, Beethoven writes in the margin of his score this famous quote: "Muss es sein? Es muss sein! Must it be? It must! Also translatable as "it must be". A quote that Kundera has his main character Tomas say when he returns to Prague for Tereza. The third movement of this quartet, 'Süsser Ruhegesang, Friedensgesang' (sweet song of rest; peace), recalls the scene by the stream from the Pastoral Symphony.

Janáček and Dvořák, both Czechs as well, made their culture shine while remaining open to the world; Janáček through his link with Austria and Dvořák with his move to the United States. Both were great admirers of Beethoven, who was born in Germany and lived practically all his life in Vienna.

Through the prism of Kundera's work, we wish to cross the last glimpses of life of these three men touched by love and art, and let us hear the message they reveal to us about their brief passage in this world.

DVORAK AMONG FRIENDS

Quartett

Johannes BRAHMS (1833-1897) 33'	Streichquartett a-moll op.51 n.2
Antonín DVORAK (1841-1904) 15'	« Cypressen » B.152 (Fragmente) (edit. Josef Suk)
Josef SUK (1874-1935) 4'	Barkarola – Andante con moto B-dur
Leoš JANACEK (1854-1928) 25'	Streichquartett n.2 « Intime Briefe »

Quartett +

Antonín DVORAK (1841-1904) 33'	Streichquartett n.10 Es-dur op.51
Josef SUK (1874-1935) 4'	Barkarola – Andante con moto B-dur
Johannes BRAHMS (1833-1897) 30'	Streichquintett op.111

ODER

Antonín DVORAK (1841-1904) 15'	« Cypressen » B.152 (Fragmente)
10'	Andante affetuoso ed appassionato op.2
Johannes BRAHMS (1833-1897) 45'	Klavierquintett op.34

ODER

Johannes BRAHMS (1833-1897) 33'	Streichquartett a-moll op.51 n.2
Josef SUK 4'	Barkarola – Andante con moto B-dur
Antonín DVORAK	Klavierquintett A-Dur op.81 35'
	ODER
	Streichquintett n.3 Es-Dur op.97 (mit Bratsche)
	ODER
	Streichquintett n.2 G-Dur op.77 (mit Kontrabass)

Related to the upcoming CD "Deep in the Forest" tour (release in October 2024).

A great friendship connected Antonín Dvořák to Johannes Brahms throughout his life. As his Senior, Brahms helped him on numerous occasions during his career, including a precious recommendation to Simrock who went on to become Dvořák's editor. There are many letters full of fraternity and admiration that testify for this precious connection.

We would like to celebrate this beautiful friendship in this program that includes Leoš Janáček, Dvořák's junior who paid him regular visits in Vysoka, a magical place surrounded by nightingales in spring, a domain where Dvořák loved spending most of his free time surrounded by family and close to Josefina, one of his first loves, the dedicatee of Cypresses and the sister of Dvořák's wife who became a dear friend.

Josef Suk, primaries of the famous Prague Quartet, composer and also Dvořák's son-in-law joined the party as well. These strong connections enabled many of Dvořák's work as well as his worldwide renown.

A program to celebrate friendship!

O SOLE MIO

Luigi BOCCHERINI (1743-1805),	Streichquartett D-Dur op.8 n.1, G.165	15'
Joseph HAYDN (1732-1805),	Streichquartett in A-Dur op.20 n.6	17'
Wolfgang Amadeus MOZART (1756-1791),	Streichquartett Bb-Dur, K.589 "Preussische"	24'
Juan Crisóstomo de ARRIAGA (1806-1826),	Streichquartett n.2 A-Dur	23'

Under the southern sun, la dolce vita: a joyful concert, to leave with a smile on your face, sun in your heart, scented with the perfume of Italy and a hint of Spain.

Haydn, considered to be the founding father of the quartet, illuminates the musical world with his op. 20 "sun quartets", nuggets of inventiveness. In response to a critic who claimed that his music was not contrapuntal enough and who doubted that he was capable of writing fugues, he ended most of the quartets in this cycle with fugues, pianissimo, in sotto voce, with a surprise coda fortissimo, like a masterly and refined nose-thumbing, proof of his powerful humor.

At the same time, Boccherini in Italy also invented the string quartet, writing over a hundred of them! A virtuoso cellist, he composed as he breathed, and to better savor the pleasures, he composed pieces to play with his friends, wherever he went. He went to live in Spain, wrote quintets with guitar, including the famous fandango, and in a quintet with two cellos, had fun playing castanets! He was inspired by everything around him, and in his quintet, inspired by the nights of Madrid, he added effects that were quite innovative for the time. His music is often very cheerful and joyful, and leaves room for improvisation.

Mozart travelled to Italy and Spain at a very early age, touring the country. He was inspired by Italy for his operas, which he revolutionized. Here we are at the end of his life, he is in financial distress, and he will come across these so-called "Prussian" quartets written for the Prince of Prussia who was a good amateur cellist. This cycle returns to a childlike innocence and a simplicity of motives and forms. This quartet is one of his last works, full of light.

To finish, a quartet by Arriaga, a young Spanish musician and composer of genius who died too young, a contemporary of Beethoven. Here too, joy, light and sunshine to warm the soul and pay homage to the southern sun that makes hearts sing!

