

**Carducci String Quartet
Selected Programs 2017-2018**

'Inspired by Beethoven'

Following the success of Shostakovich 15, the quartet will move next to a large focus on Beethoven in 2017; the 20th anniversary of the Carducci String Quartet. In addition to complete cycles they will juxtapose works by Beethoven with composers who were inspired by his quartets.

Cycle of the late Beethoven Quartets (two full length plus 1 short concert)

Beethoven String Quartet Op. 127

Beethoven String Quartet Op. 130

Beethoven String Quartet Op. 131

Beethoven String Quartet Op. 132

Beethoven String Quartet Op. 133 (Grosse Fuge)

Beethoven String Quartet Op. 135

Mixed programs, featuring one of the late Quartets are also available

'War & Humanity'

Beethoven String Quartet op.95

Bartok String Quartet no.2 / Shostakovich String Quartet no.3 or no.8

Britten String Quartet no.2

'Late Quartets'

Haydn String Quartet op.103

Shostakovich String Quartet no.15 or Britten String Quartet no.3

Beethoven String Quartet op.132 or Mendelssohn String Quartet op.80

'Gumboots' – with clarinetist James Campbell

Beethoven: String Quartet op.18 no.4 (other Beethoven Quartets are also available)

Bruce: Gumboots Clarinet Quintet **

Interval

Mozart or Brahms: Clarinet Quintet

Bartok' 18

The Carducci Quartet offer the complete set of six Quartets across a two concert cycle.

** About David Bruce's composition, Gumboots:

"The second it ended, their listeners leaped to their feet, screaming and shouting, like they'd been blown out of aircraft ejection seats."

Charleston City Paper

There is a paradox in music, and indeed all art - the fact that life-enriching art has been produced, even inspired by conditions of tragedy, brutality and oppression, a famous example being Messiaen's Quartet for the End of Time, written while he was in a prisoner of war camp. Gumboot Dancing bears this trait - it was born out of the brutal labour conditions in South Africa under Apartheid, in which black miners were chained together and wore Gumboots (wellington boots) while they worked in the flooded gold mines, because it was cheaper for the owners to supply the boots than to drain the floodwater from the mine. Apparently slapping the boots and chains was

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used by the workers as a form of communication which was otherwise banned in the mine, and this later developed into a form of dance. If the examples of Gumboot Dancing available online are anything to go by, it is characterized by a huge vitality and zest for life. So this for me is a striking example of how something beautiful and life-enhancing can come out of something far more negative. Of course this paradox has a far simpler explanation - the resilience of the human spirit.

My 'Gumboots' is in two parts of roughly equal length, the first is tender and slow moving, at times 'yearning'; at times seemingly expressing a kind of tranquility and inner peace. The second is a complete contrast, consisting of five, ever-more-lively 'gumboot dances', often joyful and always vital.

However, although there are some African music influences in the music, I don't see the piece as being specifically 'about' the Gumboot dancers, if anything it could be seen as an abstract celebration of the rejuvenating power of dance, moving as it does from introspection through to celebration. I would like to think however, that the emotional journey of the piece, and specifically the complete contrast between the two halves will force the listener to conjecture some kind of external 'meaning' to the music - the tenderness of the first half should 'haunt' us as we enjoy the bustle of the second; that bustle itself should force us to question or reevaluate the tranquility of the first half. But to impose a meaning beyond that would be stepping on dangerous ground - the fact is you will choose your own meaning, and hear your own story, whether I want you to or not.

About David Bruce:

Composer David Bruce was born in the U.S., grew up in England, and now enjoys a growing reputation on both sides of the Atlantic. In the 2013/14 season David was Associate Composer of the San Diego Symphony, for which he wrote Night Parade for the orchestra's highly successful Carnegie Hall debut in October 2013, and the violin concerto Fragile Light for Gil Shaham for 2014. His fourth Carnegie Hall commission That Time with You (2013) for mezzo-soprano Kelley O'Connor follows Steampunk (2011), Gumboots (2008) and Piosenki (2006), which have all gone on to be widely performed by leading ensembles around the world. David was 2012-13 Composer-in-Residence with the Royal Opera House, London and his new large-scale opera 'Nothing' co-commissioned by Glyndebourne and ROH, premieres in Glyndebourne in February 2016. His chamber opera The Firework Maker's Daughter (after the Philip Pullman story) returned to the ROH Lindbury Studios for a 27-performance run in December 2015.