

Rock Lounge | Programme details

→ Extracts from the Rock Lounge can be viewed [here](#).

Rock Lounge

The Kinks	<i>You really got me</i> *
Wolfgang Amadeus Mozart (1756-1791)	Adagio and Fugue in C minor K 546
Priaulx Rainier (1903-1986)	aus Quartet for Strings: 4. Presto spiritoso
Cream	<i>Sunshine of your love</i> *
Igor Stravinsky (1882-1971)	from: 3 Pieces for String Quartet (1914/1918): Danse
Matthijs van Dijk (*1983)	(rage) <i>rage against the</i>
Led Zeppelin	<i>Heartbreaker</i> *
Erwin Schulhoff (1894-1942)	from <i>Five pieces for string quartet</i> : Alla tarantella
Radiohead	<i>Paranoid Android</i> *
Ludwig van Beethoven (1770-1827)	Große Fuge in B flat major Op. 133

Duration ca. 75', without intermission
*Arrangement: Matthijs van Dijk

For a programme with a break, the shortened Rock Lounge can also be preceded by classical works.

Possible first parts before the Rock Lounge

Possible first part I | Between Arcadia and Anarchy

Franz Schubert (1797-1828)	Quartettsatz in C minor D 703
Franz Schubert (1797-1828)	<i>Die Götter Griechenlands</i> (arr. Xandi van Dijk)
	<i>Wandlers Nachtlied</i> (arr. Xandi van Dijk)
	<i>Auf dem Wasser zu singen</i> (arr. Xandi van Dijk)
Thomas Adès (*1971)	<i>Arcadiana</i> for string quartet Op. 12

Possible first part II

Joseph Haydn (1732-1809)	String Quartet No. 31 in E flat major Op. 20 No. 1 Hob. III: 31
Robert Schumann (1810-1856)	String Quartet in F major Op. 41 No. 2 (1842)

Possible first part III

Joseph Haydn (1732-1809)	String Quartet in D major Op. 20 No. 4 Hob. III: 34
Priaulx Rainier (1903-1986)	Quartet for strings (1939)

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Complete programme preceding the Rock Lounge

Joseph Haydn (1732-1809)	String Quartet No. 31 in E flat major Op. 20 No. 1 Hob. III: 31
Leos Janáček (1854-1928) ***	String Quartet No. 2 (1928) <i>Intimate Letters</i>
Robert Schumann (1810-1856)	String Quartet in F major op. 41 No. 2 (1842) <i>duration ca. 66'</i>

The intersection point between rock music and classical music is one which the quartet finds fascinating and appealing: Having grown up listening to and falling in love with Beethoven, Mozart, Stravinsky, Shostakovich as well as The Beatles, Queen, Led Zeppelin and Radiohead, the idea of bringing these two musical worlds together in one programme seems an organic and natural extension of their repertoire.

There are many palpable musical and energetic similarities between classical and rock music - Beethoven's overwhelming Große Fuge must have had a similar visceral, mind-bending effect on the listeners of his day that Led Zeppelin had on theirs! An existential and sometimes overlooked similarity is that rock music at its core is also chamber music: The joy of playing in a tight three- or four-piece rock band provides similar thrills of musical interaction and communication to playing a Haydn or Dvořák string quartet.

It is these points of intersection which Matthijs van Dijk captures so wonderfully in his arrangements and paraphrases of well-known rock songs and in his own rock-inspired works. He is an award-winning composer of "serious" contemporary music as well as a songwriter, not to mention a seasoned string quartet violinist and a rock bassist and singer. It is this multifaceted experience that gives him a unique angle on this type of arrangement. He retains the essence of the songs without looking to use the quartet unidiomatically, and the result is often more akin to a commentary or paraphrase than a straight transcription. In fact, in the arrangement of Cream "Sunshine", he weaves in musical quotations of Jimi Hendrix, Janis Joplin, The Doors and Bob Marley in a kind of musical acid trip within a trip.

The members of the Signum Quartet are regularly involved in recordings for top bands (including Die Fantastischen Vier or Die Toten Hosen) as well as having played in bands themselves - Xandi even sang and played bass and drums in various bands, often together with his brother Matthijs. As passionate musical omnivores, they relish the opportunity to blur boundaries and explore the deep interconnectedness of these closely related art forms.

Matthijs van Dijk (*1983) | (rage) rage against the (2018) | Composer's note

While I've written many pieces dealing with death in a broad sense (having lost a parent at 18, it would only be natural that it would work its way into my music), I don't often write works that are directly about my own mortality. Taking a lot of inspiration from Dylan Thomas' poem "Do Not Go Gentle Into That Good Night",

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specifically the chorus “Rage, rage against the dying of the light.”, most of (rage) is about pondering the inevitable (specifically THE moment), swinging from acceptance to being terrified, raging and pleading, to almost “welcoming” it – an internal monologue something those of us who deal with depression regularly have to confront.

Musically, while recently I've been including many electronic dance music gestures in my pieces (with(rage) being no exception), the above mentioned chorus nudged me in a direction to include several tips-of-the-hat to my “first love” - rock and metal - with the cello taking the roll of electric guitar, banging out elements that could potentially be played by artists as Jimi Hendrix, Led Zeppelin and Rage Against The Machine.