

PROGRAMME PROPOSALS

2015  
/  
2016

DUDOKKWARTET

AMSTERDAM

## A DIFFERENT STORY

“THE DUDOK QUARTET IS SEARCHING FOR CONTEXT AND INVOLVES THE LISTENERS IN ITS QUEST”

From Haydn to Xenakis: for centuries the string quartet has captivated the minds of all possible composers. The Dudok Quartet brings the story in music to life with profound interpretations and imaginative programs. The four musicians are able to move the audience through their emotional engagement and their evident joy of playing on stage. The Dudok Quartet is searching for context and involves the listener in its quest. Thus, every concert becomes a surprising, compelling and relevant story.

The Dudok Quartet graduated from the Netherlands String Quartet Academy (NSKA) in June 2013 with the highest honours. The quartet has won a number of prizes at competitions in Bordeaux, Weimar, Radom and Heerlen and is, partly because of this, recognised as one of the most promising young string quartets in Europe.



**DUDOK**QUARTET

AMSTERDAM

## PROGRAMME 1

- L. van Beethoven** String Quartet in B-flat major Op. 18 No. 6  
**G. Ligeti** String Quartet No. 2 (1968)  
**J. Brahms** String Quartet in B-flat major Op. 67\*

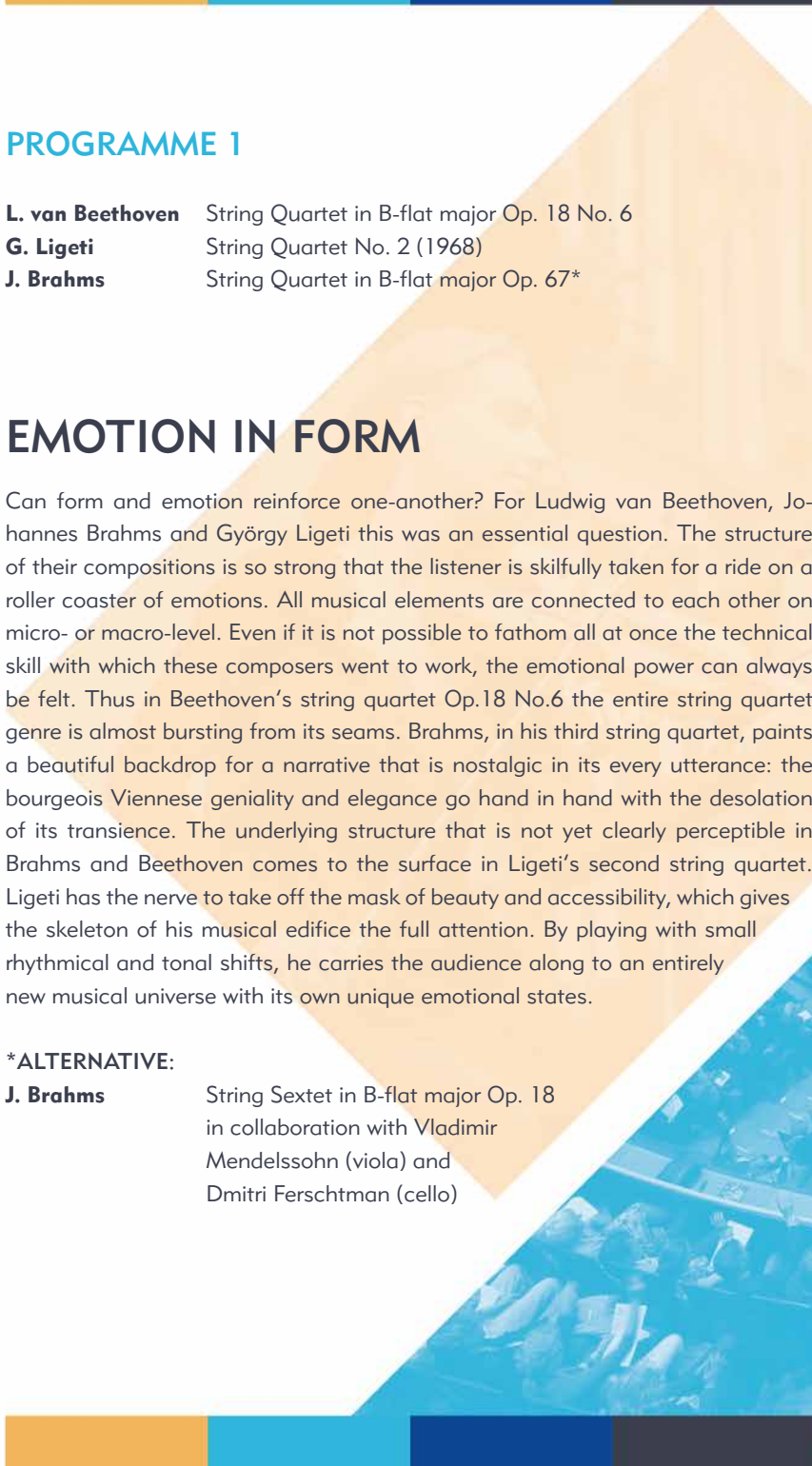
## EMOTION IN FORM

Can form and emotion reinforce one-another? For Ludwig van Beethoven, Johannes Brahms and György Ligeti this was an essential question. The structure of their compositions is so strong that the listener is skilfully taken for a ride on a roller coaster of emotions. All musical elements are connected to each other on micro- or macro-level. Even if it is not possible to fathom all at once the technical skill with which these composers went to work, the emotional power can always be felt. Thus in Beethoven's string quartet Op.18 No.6 the entire string quartet genre is almost bursting from its seams. Brahms, in his third string quartet, paints a beautiful backdrop for a narrative that is nostalgic in its every utterance: the bourgeois Viennese geniality and elegance go hand in hand with the desolation of its transience. The underlying structure that is not yet clearly perceptible in Brahms and Beethoven comes to the surface in Ligeti's second string quartet. Ligeti has the nerve to take off the mask of beauty and accessibility, which gives the skeleton of his musical edifice the full attention. By playing with small rhythmical and tonal shifts, he carries the audience along to an entirely new musical universe with its own unique emotional states.

### \*ALTERNATIVE:

- J. Brahms** String Sextet in B-flat major Op. 18  
in collaboration with Vladimir  
Mendelssohn (viola) and  
Dmitri Ferschtman (cello)

“THE DUDOK QUARTET PLAYED LIGETI’S STRING QUARTET WITH RARELY HEARD POWER AND POETIC PRECISION. THERE WERE NO MOMENTS OF INTELLECTUAL DRYNESS OR BANALITY: THE DUDOK QUARTET PLAYED LIVELY, RESPIRATORY AND WITH CONCENTRATED AND ASTUTE LYRICISM”





## PROGRAMME 2

<b>W.A. Mozart</b>	String Quartet in G major K.387
<b>T. Keuris</b>	String Quartet No. 2 (1985)
<b>M. Ravel</b>	String Quartet in F

## THE COLOUR OF SOUND

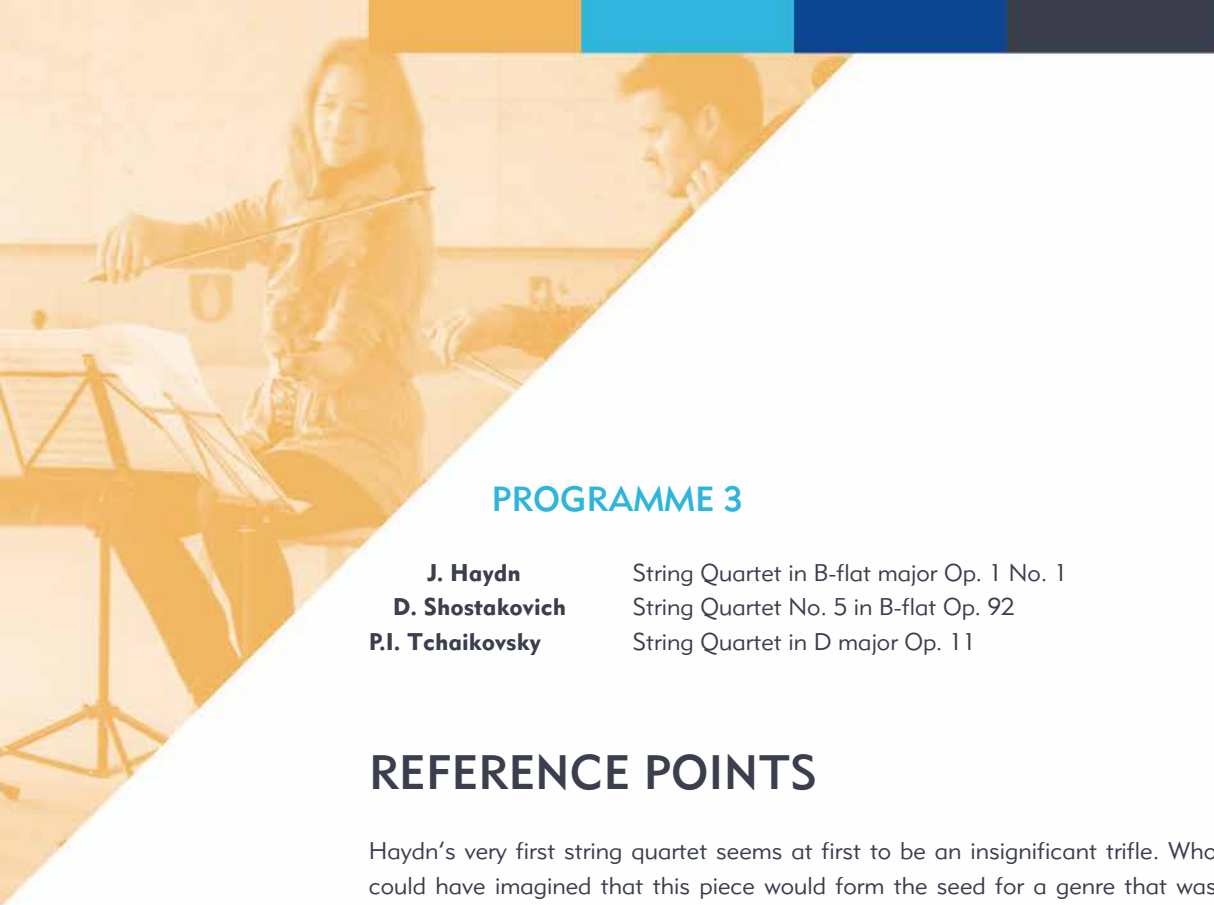
Of all of the classical composers, Wolfgang Amadeus Mozart was the one to which he felt the strongest connection, Maurice Ravel once told the Austrian press in an interview.

The lightness and intimacy of Mozart's music appealed to his imagination more than Beethoven's robust, monumental music. For Tristan Keuris, both Mozart and Ravel were an important source of inspiration. Just like they had done, he was searching for ways to use sound colours in a well-balanced classical form. He said of himself that he worked in 'complexes of atmospheres and colours'.

His second string quartet has been described as virtuosic in the treatment of the instruments without degenerating into straining after effect.

This applies also to Mozart and Ravel, who were capable of using their sound colours to evoke every possible human emotion, but always resisted the temptation to let themselves be subjected to them.

**"WHEN THEY PLAYED,  
MOZART'S QUARTET  
SOUNDED AS IF IT COULD  
HAVE BEEN COMPOSED  
IN THE 20<sup>TH</sup> CENTURY:  
WITH AN AMAZING  
WEALTH OF TIMBRE  
AND SUPERIMPOSED  
RHYTHMS"**



### PROGRAMME 3

<b>J. Haydn</b>	String Quartet in B-flat major Op. 1 No. 1
<b>D. Shostakovich</b>	String Quartet No. 5 in B-flat Op. 92
<b>P.I. Tchaikovsky</b>	String Quartet in D major Op. 11

## REFERENCE POINTS

Haydn's very first string quartet seems at first to be an insignificant trifle. Who could have imagined that this piece would form the seed for a genre that was followed up by almost any composer after him? Written in a 'diverting', entertaining style and meant to be an amusing pastime for the nobility, this quartet laid the foundation for every string quartet written afterwards, to this very day. Shostakovich's fifth string quartet is regarded as his first major breakthrough in his developing dramatic conception of the string quartet genre. The quasi-symphonic climaxes in the piece are unprecedented, and also this is the first time he uses secret musical quotations, such as those from his unattainable love interest Galina Ustvolskaya's compositions. Tchaikovsky's first string quartet was not only his very first chamber-music work, but also the first Russian string quartet worthy of mention.

The beautiful second movement, which made Leo Tolstoy burst into tears, became one of Tchaikovsky's most popular works. Thus Haydn, Tchaikovsky and Shostakovich unwittingly marked points of reference; in their own lives, but also especially in music history.

"THEY HAVE CONSISTENTLY SHOWN A CONSIDERABLE UNDERSTANDING OF STRUCTURE, BY COMBINING A POWERFUL SOUND WITH THE CAPABILITY OF SHARING MOMENTS OF MAGIC WITH THE AUDIENCE IN A VAST AND VARIED REPERTOIRE"

MARC DANIEL  
FORMER TEACHER

## ADDITIONAL REPERTOIRE

- L. van Beethoven** String Quartet in A minor Op. 132  
**L. van Beethoven** String Quartet in B-flat Op. 133 Grosse Fuge  
**J. Brahms** String Sextet in B-flat Op. 18  
in collaboration with Vladimir Mendelssohn (viola)  
and Dmitri Ferschtman (cello)  
**E. Chausson** Concerto for violin, string quartet and piano in D minor  
Op. 21 in collaboration with Hannes Minnaar (piano)  
and Marc Danel (violin)  
**H. Pfitzner** String Quartet in C-sharp Major op. 36

## CONTACT INFORMATION

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For further information about the programme proposals and confer about any alternatives, please contact us by means of the contact information above.

The programme proposals in this overview are subject to change, due to on-going consultations with international venues and festivals about performances in 2015 and 2016.