

PROGRAMME I: Inter-play

MOZART String Quartet in G major K387 (**OR** Quartet in F major K590)
 BUSHRA EL TURK New Work (2024)

SCHUBERT String Quartet No 14 D810 'Death and the Maiden'

OR

TCHAIKOVSKY String Quartet No 3

This programme invites you to unravel the interplay within and between classical and contemporary music. The feverishness with which Mozart and Schubert crafted their extensive bodies of work was matched only by the universality of their musical content. Throughout the 19th and 20th century, the legacy of Mozart and Schubert has been received through aristocratic, romantic, nationalist, over-privileged and democratizing lenses. The Dudoks have taken on the task of re-inventing 'early' music for 21st century audiences. This has included historical and musicological research as well as experiments with gut strings and historical bows. The Quartet's cutting-edge interpretations testify to music, which is never old or new but always relevant and present.

Bushra El-Turk's music, praised as "*striking and distinctive*" by **The Guardian**, breathes life into this long-standing tradition. The Dudok Quartet will premiere her newest string quartet in 2024. El-Turk's earlier works for string quartet connect a deeply personal intensity with the skill to tell universal stories. The Dudok Quartet's deep affinity for her musical language allows them to unlock the significance of her music for audiences worldwide.

PROGRAMME II: Lyric Suite

SHOSTAKOVICH Preludes Op. 34 (selection arr. Dudok Quartet)

Interspersed with

BERG Lyric Suite

SHOSTAKOVICH String Quartet No 3

The Dudok Quartet continues its exploration of the works for string quartet by Dmitri Shostakovich from unexpected viewpoints. Their 2022 album *Reflections "... emphasizes the contrasts in Bacewicz [string quartet no. 4] and Shostakovich with a refined expressivity"*, according to **De Volkskrant**.

In this follow-up program, the quartet delves into the origins of Shostakovich's emotionally complex eclecticism and montage techniques, tracing them back to a profound influence that left an indelible mark on him in 1927. The performances of Alban Berg's *Wozzeck* in Leningrad in that year paid tribute to the notion that revolutionary politics ought to embrace revolutionary art. Shostakovich, then only 20 years old, attended all eight performances of the work and started working on his ideal Soviet-infused stylistic emulation: *The Nose*, which premiered the year after. The Dudok Quartet intertwines its own adaptations of Shostakovich's Preludes Op. 34, written shortly after *The Nose* (but still over half a decade before his first numbered string quartet), with Berg's emotionally charged *Lyric Suite*.

This program underscores the remarkable ability of both composers to transcend the enigmatic nature of their music and convey a deeply personal message. Attempting to express these messages in words would risk collapsing the work of art like a house of cards. However, revisiting and performing their music opens pathways for contemplation on the timeless and universal human (mis)communications that persist throughout history.

Program III

MESSIAEN/Arr DUDOK *Oraison* (arr. for string quartet by DQA)

BUSHRA EL TURK New Work (2024)

OR

ROUKENS	String Quartet No 4 <i>What Remains</i> (2020)
GESUALDO/Arr DUDOK	<i>Deh come invan sospiro</i> from Libro Sesto madrigali

REICH	<i>Different Trains</i> for string quartet and pre-recorded Tape
OR	
SCHUBERT	String Quartet No 14 D810 'Death and the Maiden'

The title *What Remains* of String Quartet No.4 (2019) by Joey Roukens can be understood in various ways. On a poetic level, the words correspond to the character of the music, which often seems to hark back to 'something remaining' from a previous era – ruins, ghosts, scraps or memories. This interpretation, both of the words and of the music itself, marked the beginning of the associative exploration that led to this program of the same title.

Fascinatingly curated by the Dudoks and drawing on music from the 13th, 14th and 16th centuries, leading up to 20th century works by Olivier Messiaen and Steve Reich, and into the 21st century with the work that provides the program's title, the 4th String Quartet by Roukens, commissioned by the Dudok Quartet. The ensemble's 2023 album with this program garnered enthusiastic reviews, the **BBC Music Magazine** calling it "*an intriguing and absorbing album, [...] the Dudok Quartet's playing is vigorous, intense and at times thrilling.*"

EASTER 2025 TOURING PROJECT

HAYDN	<i>Seven Last Words</i>
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Interspersed with short world premieres of music written by the members of the DQA as well as new arrangements of works by J.S. Bach and F. Liszt.

We have been exploring the possibility of writing our own music for quite some time. Composing our own reflections on Haydn's Seven Last Words originates in an organic way from our own arranging work, our familiarity with the string quartet genre and from our collaborations with artists from improvisational genres, such as jazz and baroque music. This program will be performed with a historical instrumental setup (A=430, gut strings, classical bows) and be followed by the creation of a studio recording of the program

COLLABORATIONS

SHOSTAKOVICH	Piano Quintet with Hannes Minnaar
<i>Circus Dinogads</i>	with Hilary Summers, Mike Fentross and Maarten Ornstein