

*Ilkley Concert Club*



[www.ilkleyconcertclub.org.uk](http://www.ilkleyconcertclub.org.uk)

**DUDOK QUARTET**  
**String quartet**



**Wednesday 19th February 2025**  
**King's Hall**

THE TICKET OFFICE

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# PROGRAMME

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## **Mozart**

String quartet in G major, K387

## **Bushra El-Turk**

Three Tributes for string quartet

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INTERVAL

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## **Tchaikovsky**

String quartet no. 3 in E flat minor, op 30

# PROGRAMME NOTES

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**WOLFGANG AMADEUS MOZART**  
**(1756-1791)**

**String quartet in**  
**G major, K387**

Allegro vivace assai

Menuetto & Trio

Andante cantabile

Molto allegro

In 1781 Mozart moved from Munich to Vienna where, following his famous argument with the Archbishop of Salzburg, he decided to try to earn his living through performing and composing, with teaching providing his basic income. His early Viennese years were happy and immensely productive. He began an intensive study of fugue, of particular interest when considering the final movement of K387, but by far the most important event was his meeting with Haydn, in or around 1781. How they met is uncertain but it is known they played together at quartet concerts and that Mozart greatly admired the famous older composer. For his part, Haydn told Mozart's father that '...your son is the greatest composer known to me in person or by name'.

In 1781, at about the time he and Mozart met, Haydn published his op 33 set of string quartets (the 'Russian') written, as he said himself, 'in a quite new, special manner'. It is these that Mozart almost undoubtedly sought to emulate in his own set of six string quartets now known as the 'Haydn' quartets, comprising K387 (the 'Spring'), K421, K428, K458 (the 'Hunt') K464 and K465 ('Dissonance'). They took Mozart two years to complete and were published as a set by Artaria in 1785, with a warm florid dedication to Haydn. They have become a landmark in the history of the string quartet.

K387 (the 'Spring') was completed in 1782. The first movement, in sonata form, has two prominent themes notable for sharp dynamic contrasts between *forte* and *piano* and for the chromatic instrumental writing. These dynamic contrasts and chromaticism are both features of other movements and give a unity to the whole work, unusual at this time. The recapitulation features such an elaboration and

extension of the first subject that it becomes a full realisation rather than a straight reprise.

Haydn was the first composer to use the term 'scherzo' (Italian for 'joke') rather than 'minuet' in his op 33 quartets. Mozart follows his stylistic example in the second movement of K387, where, while keeping the term 'menuetto', he rather eccentrically (and fascinatingly) alters its essential 3/4 dance character and adds a brooding G minor trio.

If the exquisite Andante cantabile is, as is often said, the heart of the quartet, the astonishing final movement is a milestone in the history of the quartet genre. Mozart combines a polyphonic fugue with homophonic counter-themes in an exhilarating *tour de force* of musical skill and complexity.

*Last performance at ICC 16/02/2000*

Duration: approx. 30 minutes

## **BUSHRA EL-TURK (b1982)**

### **Three Tributes for string quartet**

Bushra El-Turk was born in London in 1982 to Lebanese parents. She was named by the BBC in 2024 as 'one of the most inspiring 100 Women of Today'. She composes in a variety of genres, including orchestral, dance, theatre and chamber. In 2017, she completed a doctorate at the University of Birmingham on the relationship between Middle-Eastern and Western classical music. She says that she is 'very interested in exploring the spectrum between the written and the improvised, between the spoken and the song and between music and theatre.' El-Turk's opera, *Woman at Point Zero*, very recently won the prestigious Music Theatre Now Prize.

The *Three Tributes* for string quartet were commissioned by the Dudok Quartet and premiered in London in October 2024. The work comprises celebrations of the lives of three Levantine female singers who lived during the Nahda period, a cultural renaissance in the Arabic-speaking world that took place between the mid-19th and early 20th century.

El-Turk writes: ‘Not only am I giving voice to these fascinating figures of that time and place, but the ethos behind my writing for musicians is to write for the personalities behind the instruments, rather than purely for the instruments. With this I wanted to highlight the spirit and essence of the Dudok Quartet Amsterdam. I made it a priority to know them and get inside their artistic missions in order to get to the depths of what this piece should entail.’

**Portrait 1** is dedicated to the Lebanese-American singer, Zakieh Agob (born 1886) who was probably the first Arab-American singer to record for Columbia records and who worked as a part-time dressmaker after she was widowed following the birth of her seventh child. **Portrait 2** features the Syrian folk song ‘*Under Her Howdah, woe is me*’ recorded in 1908 by Haseeba Mowshe. **Portrait 3** is dedicated to blind singer Rasmiya Jumaa, who also played the oud. The piece is a re-imagining of the *muwaššah*, a style of verse set to music which was the major innovation in Arabic poetry developed in the 10th century in Al-Andalus (modern Spain). The verse is ‘*Ya Ghosn al Naqa*’ a 12th century text originally set by an anonymous composer.

*First performance at ICC*

Duration: approx. 15 minutes

## INTERVAL

*(Coffee, tea, and bar facilities available in the Winter Garden)*

**PYOTR ILYICH TCHAIKOVSKY**  
**(1840-1893)**

**String quartet no. 3**  
**in E flat minor, op 30**

Andante sostenuto

Allegretto vivo e scherzando

Andante funebre e doloroso, ma con moto

Finale: Allegro non troppo e risoluto

Tchaikovsky published only eight pieces of chamber music, including three string quartets which appeared between 1871-76. During the same period, he composed the first two symphonies and the first great

ballet (*Swan Lake*, 1876). The third quartet is dedicated to Tchaikovsky's friend Ferdinand Laub, whom he regarded as 'the best violinist of our time'. Laub played first violin in the premieres of the first two string quartets. He had died suddenly in 1875 aged only 43.

The quartet opens with an extended *Andante* prologue which is followed by a sombre *pizzicato* pulse which introduces a song-like theme on the violin. The overall mood is sombre although matters cheer up briefly with the arrival of a waltz before the music becomes agitated and the opening *Andante* returns to close the movement quietly.

A *scherzo* in B flat major manages to lift the gloom and the trio section allows the viola to sing centre stage (Laub had played the viola solo in Berlioz's *Harold in Italy* when the composer conducted it in Moscow.)

The *Adagio* stands as an eloquent memorial to Tchaikovsky's much loved and admired friend. It originally appeared second but Tchaikovsky soon reversed the order thereby intensifying the emotional impact, separating the *Adagio* from the intensity of the first movement whilst contrasting it with the lightness of the *scherzo*. The music opens with the unmistakable beat of the funeral cortege before violin and cello play *piangendo* (as if weeping). Following an impassioned climax, the cortege returns.

The finale is a lively *rondo* in the major key. The *pizzicato* bars from the first movement, recalling the absent friend, return to interrupt the flow briefly. The mood is predominantly celebratory, although some have detected a manic quality in the music suggesting forced jollity in the face of acute grief.

*First performance at ICC*

Duration: approx. 34 minutes

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# DUDOK QUARTET

## String quartet

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It is good to welcome the **Dudok String Quartet** to our Ilkley Concert Club for the first time. They are currently on a short tour of UK venues, Oxford, Ilkley and Guernsey before returning to London's Wigmore Hall in early summer. Their website headline tells us they are 'Curious, Charismatic, Captivating'. They aim to show that music can lead us to profundity and connection especially when it provokes friction and that the true meaning of music reveals itself in a shared experience in which you, as listener, play a vital role. Further exploration of their website reveals much about their approach to concert giving adding that no matter how much they, as performers engage with a piece, the music only shows its real meaning in the experience of the listener. The Irish Times concluded, 'The Dudok Quartet Amsterdam was quite simply revelatory. The players' persistent delicacy, the freshly thought out balances between instrumental lines, the communication of music so familiar as something new, all added up to a kind of musical spring cleaning that was extraordinarily energising in its effect'. It looks as if we are in for an exciting evening of music making.

**Judith van Driel** has been fascinated by music all of her life. As a three year old she imitated her violin-playing sister with two knitting needles and begged her parents for a real violin, which she finally got when she was five years old. She studied the violin in Amsterdam with Kees Koelmans and Peter Brunt, and in Vienna with Gunter Pichler of the Alban Berg Quartet. Being concertmaster in the Ricciotti Ensemble - a unique 'street symphony orchestra' which brings live music everywhere and for everyone. Through this work she has experienced how live music can touch people and this continues to be her biggest motivation for being a musician. Her role in the Dudok Quartet is that of first violin where she also pursues her hobby of telling stories about the music during concerts, and writing texts for the quartet. Since 2021 Judith has taught at the Sweelinck Academie for young talent at the Conservatory of Amsterdam. Judith plays a violin built by Francesco Goffriller in 1725, on generous loan from the Dutch Musical Instrument Foundation (NMF).



**Marleen Wester** describes herself as an omnivorous string player. Although the violin was always her first love she enjoys playing a range of other instruments, including, but not limited to the viola d'amore and musical saw. She studied violin in Amsterdam with Lex Korff de Gidts and Peter Brunt. During her studies she developed a big fondness for contemporary and unusual repertoire. As a member of the Ricciotti Ensemble she has performed before audiences that have limited access to classical music worldwide. Within the Dudok Quartet Marleen is not only the second violinist but also head of finance. Since 2017 she has played a violin built by Vincenzo Panormo in 1818, on generous loan from the NMF.

**Marie-Louise de Jong** started with violin lessons but became addicted to the viola at age 17. She studied in Maastricht with Marc Tooten and in Freiburg with Wolfram Christ. In 2018 she was awarded her *Solisendiplom 'mit Auszeichnung'*. She travelled the world during ten amazing tours as principal violist with the Gustav Mahler Jugendorchester. When the Dudok Quartet Amsterdam was looking for a new violist in 2017 she decided to take the leap and pursue a full-time chamber music career. Marie-Louise is the group's travel agent as well as head of the Friends of the Dudok Quartet Amsterdam, their group of private sponsors. She plays a viola built by Jean Baptiste Lefebvre in Amsterdam around 1760, on generous loan from the NMF.

**David Faber** received his first instrument when he was only three years old, although this cello was made from Duplo. He was a cello devotee throughout his youth, but decided to study law when he came out of school. Experiencing the communicative power of music first hand as a member of the Ricciotti Ensemble was the final trigger that made him decide to study music at the conservatory. He studied cello in Den Haag and Amsterdam with Floris Mijnders and Dimitri Ferschtman. David is not only cellist of the Dudok Quartet Amsterdam but also the in-house arranger, spokesman at concerts and first contact between the quartet and management. David plays a 1850 Jean Baptiste Vuillaume cello, made available to him by the NMF.

Compiled by Paul Hurst

# CLUB NOTES

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## CD STALL FINAL SALE—MARCH CONCERT



The CD Stall will once again open—for its Grand Final Sale, during our next concert. There may possibly be an old friend or two running it for us!. It will be open from 6:45pm, during the interval and after the concert.

The stall was set up by Tony Hudson during the 2004/05 season, however due to the change in how music is consumed, the time has now come to clear out our stock.

Over the last 20 years £17,051 has been raised for the Club and we hope this evening's sale boosts that total much higher. Every pound goes directly to supporting the Club, so please help the stall to go out with a bang.

The pricing is simple and payment is by cash or card

- £1 per item—1 CD up to 3 CD set
- £3 for any boxed set with 4 or more CDs
- 7 CDs (1-3cds in a case) for £5
- 15 CDs (1-3cds in a case) for £10
- Any sensible offers considered.

Any CDs left at the end of the sale will be donated to Oxfam

Chris Skidmore, Chair

# NEXT CONCERT

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**WEDNESDAY 12 MARCH 2025**

**Concert 7:30pm**

**AILISH TYNAN** soprano

**JAMES BAILLIEU** piano



**Fauré**

*Cinq melodies*

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## **Members**

Please let Lindsey know in good time if you can't come.

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