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DUDOK QUARTET & PIETER WISPELWEY, CELLO

Thursday 19 March, 7.30pm
Djanogly Recital Hall

PROGRAMME

Entrée de Polymnie from Les Boréades

Jean-Philippe Rameau

Lachrimae, or Seaven Teares à 5 P. 15

John Dowland
transcr. Dudok Quartet

Adagio from String Quintet in F major WAB112

Anton Bruckner
transcr. Dudok Quartet

Interval

String Quintet in C major, D956

Franz Schubert

Please ensure all mobile phones are switched off. Photographs and videos of the performance are not permitted. There is a Sennheiser Infrared enhanced hearing system in the Djanogly Recital Hall; please request a headset from our front-of-house staff to enhance your enjoyment of this evening's concert.

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PROGRAMME NOTES

Entrée de Polymnie from *Les Boréades*

Jean-Philippe Rameau (1683-1764)

Rameau is a striking example of a late-flowering career, or at least one which took off in its most familiar direction at a comparatively late stage.

For many years he worked away from the limelight as an organist in Clermont Ferrand, Lyon and his native Dijon. He came to Paris in 1722, and immediately established a reputation not as a composer but as a theorist, publishing a treatise on harmony which became one of the most influential textbooks on the subject. Over the next few years he published two books of keyboard pieces and a volume of cantatas. In 1733, at the age of fifty, he finally realised his long-held ambition of writing a work for the Paris Opéra. *Hippolyte et Aricie*, the first of his many theatre works, breathed unexpected new life into the apparently moribund conventions of French opera established by Jean-Baptiste Lully (1632-1687). It created a storm of controversy between the sharply polarised opinions of his enthusiastic supporters, and fierce opponents who denounced his music as too Italian and a betrayal of Lully's ideals. But within a few years, Rameau was established as the leading French opera composer of his day.

An element of mystery surrounds the origins of *Les Boréades*, his last opera. We know that it was rehearsed in 1763, but there is no known record of a performance in his lifetime. The reasons for it being abandoned are unclear.

The plot concerns Alphise, Queen of the ancient kingdom of Bactria. Tradition requires her to marry a descendant of Boreas, god of the north wind, but she is in love with a young man called Abaris. As she wavers between love and duty, Boreas himself appears and carries her away to his kingdom. In Act 4, Abaris determines to rescue her, and Polyhymnia, the muse of sacred poetry, appears with the other muses to prepare him for his task. The music for her entry brings a moment of calm to an often turbulent score.

Lachrimae, or Seaven Teares à 5 P. 15

John Dowland (1563-1626)

transcr. Dudok Quartet

1. No 1, *Lachrimae Antiquae*;
2. No 15, *M. Giles Hoby his Galiard*;
3. No 8, *Semper Dowland semper Dolens*;
4. No 19, *M. Bucton his Galiard*

Dowland seems to have been more famous in his lifetime as a singer and lutenist than as a composer. Today he is celebrated as one of the greatest English composers of his time.

Much of his career was spent abroad, largely as the result of repeatedly failing to obtain a royal appointment in England. He worked variously in Paris, in the service of the British Ambassador, then in Brunswick, Hesse, Venice, Florence and Nuremberg, before becoming lutenist to Christian IV, King of Denmark, from 1598 until 1606, when he returned to London. Finally, in 1612, he was appointed one of James I's court musicians.

Lachrimae is a collection of instrumental consort pieces published in London in 1604, which Dowland dedicated to Anne of Denmark, Christian IV's sister and wife of James I of England: "I have presumed to Dedicate this worke of Musicke to your sacred hands, that was begun where you were borne, and ended where you raigne." In his preface, he described the collection as "this long and troublesome worke, wherein I have mixed new songs with olde, grave with light."

Tonight's performance begins with the first of the seven pavans (a stately dance originating in Italy), that open the collection. All of these take as their starting-point the song 'Flow my Teares', from Dowland's *The Second Booke of Songs or Ayres of 2, 4. and 5. parts*, published in 1600. Dowland appears to have been the first, not only to compose a sequence of pieces based on a single dance form, but also to bring this kind of serious expression to the genre.

M. Giles Hoby his Galliard. The galliard is a lively dance, also originating in Italy. Giles Hoby (or Hobie) appears to come from a prominent Herefordshire family, but it is not known why Dowland dedicated this piece to him.

Semper Dowland semper Dolens ('Always Dowland, always doeful'). This is the longest of the pavans in the collection. Dowland's title puns on his own name (which may well have been pronounced 'Doe-land' at the time) and alludes to the state of melancholy often met in Elizabethan and Jacobean culture.

M. Bucton his Galliard. An early version of this piece had the title *Susanna Galliard*, indicating that the tune was derived from the chanson *Susanne un jour*. (Susanna one day) by the great Franco-Flemish composer Orlande de Lassus (c 1532-1594). It has been suggested that M. Bucton was a colleague of Dowland's when he was working in Paris.

Adagio from String Quintet in F major WAB112

Anton Bruckner (1824-96)
transc. Dudok Quartet

In 1861, after a long and rigorous period of study, Bruckner applied for the Vienna Conservatoire's teaching diploma. One of his examiners was the Conservatoire's director, Joseph Hellmesberger. Also a noted conductor and violinist, he led one of Vienna's foremost string quartets and asked Bruckner to write a work for his ensemble. It was another seventeen years before he began a work in response to Hellmesberger's request. His musical world had so far centred on the church, and he had paid comparatively little attention to chamber music – he seems not to have encountered Beethoven's late string quartets until his mid-fifties (after completing the Quintet). He is likely to have known Schubert's String Quintet – Hellmesberger's ensemble gave the first public performance in 1850 – and he was more drawn to the richer possibilities offered by five, rather than four, instruments. Like Mozart, he added a second viola rather than the second cello of Schubert's Quintet, in what would remain his only substantial piece of chamber music.

Bruckner wrote his Quintet between December 1878 and July 1879. When Hellmesberger eventually received the score, he was wary of performing it – Bruckner's Wagnerian allegiances and his individual approach to symphonic writing had come to be regarded with suspicion, even downright hostility, in Vienna's more conservative musical circles. In particular, Hellmesberger found the scherzo too difficult, and Bruckner was persuaded to write an Intermezzo as a replacement. In the end, the Quintet was published with the original scherzo, and the Intermezzo issued as a separate work. It was performed privately without its finale in December 1881, but it had to wait until 1884 for its first public, and first complete, performance. Hellmesberger's quartet finally got around to performing it the following year.

What is so remarkable about the Quintet is the way Bruckner combines the grasp of musical architecture and momentum he demonstrates so powerfully in his symphonies (it was composed between Nos 5 and 6) with a feel for the textures, and the interplay between solo instruments, characteristic of chamber music.

Originally, the Adagio was the second movement, but Bruckner eventually decided to place it after the Scherzo. Broad arches of song-like melody characterise the richly expressive Adagio. The music moves without obvious drama but with the firmness of a strong ocean current towards two powerful central climaxes, eventually dying away in radiant serenity.

In tonight's performance, Pieter Wispelwey plays the cello part, while David Faber plays the second viola part on the cello.

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String Quintet in C major, D956

Franz Schubert (1797-1828)

1. *Allegro ma non troppo*
2. *Adagio*
3. *Scherzo: Presto – Trio: Andante sostenuto*
4. *Allegretto*

The C major String Quintet is, famously, a product of the composer's final months (its genesis is not very well documented, but overlaps with that of the three late piano sonatas, D958-60). Many accounts and interpretations have been given of the last year or so of Schubert's life in written form, and many more have no doubt been evoked in the form of lectures or in the course of a myriad private conversations. Schubert's destiny has always fascinated us, and continues to do so. Like Mozart, he died young; and like Mozart, his later works – perhaps especially those of the last 18 months or so – seem to have a special poignancy, a special aura, though there has been much debating to what extent this is intrinsic to the music, or simply the result of our knowledge of his life's drama. Perhaps, in the end, such things are less decisive than we might like to think. Not that they are unimportant as ideas (far from it); simply that the composer's gift of his music to the world is in the end the decisive thing, the one thing that can never be predicted or substituted. Critical views will come and go; so too will modes of psychological interpretation. But the depth and fascination of the pieces will remain, as musical and spiritual experiences of a unique kind.

The Quintet was Schubert's last piece of chamber music, and it is difficult to see that he could have been writing it for any other than his own deepest musical reasons and intuitions. Its expressive scope and instrumental scoring constitute an important part of its uniqueness. In preferring two cellos to Mozart's two violas, and more particularly in finding new ways to deploy the various combinations possible within this instrumental layout to best musical effect, Schubert was redefining the boundaries and potentialities of the quintet formation. He gives virtually equal weight and interest to both cellos and uses them flexibly, in a beautiful variety of functions, within the texture – melodically, in their plangent upper register; in duo with one another, or else with one of the upper instruments; for moments of unexpected textural colour or melodic emphasis; in octaves to propel the harmonic bass; and so on.

The opening paragraphs of the first movement sound initially as if they are articulating a slow introduction, but soon prove to have been in Schubert's main tempo (*Allegro ma non troppo*). The materials of the opening, and the ways in which they are immediately developed, form the springboard for the movement as a whole – rhythmically, as well as thematically. This includes much of the long (and extraordinary) central development – though the most prominent figures here are the triplet quaver rhythmic motif heard several times during the course of the movement, and the melodic ideas of the concluding theme of the exposition (i.e. from the end of the closing group). The keys of the exposition (C-E flat-G) are mirrored in the recapitulation (C-A flat-(G)-C), and in each case the flatside secondary tonality carries the famous lyrical theme voiced in the two cellos, with the viola providing the bass. The coda brings a final developmental flourish – briefly tempestuous, before turning once again to a more unclouded mood – of the very opening material.

The famous and much-loved, Adagio in E major is one of those movements which test, and extend, the very idea of what a slow movement can be. Schubert finds a way of rhythmically animating a very slow-moving theme, played very simply in the middle three instruments, with little dotted and slurred figures in the first violin and pizzicato touches in the second cello (*pizz. sempre* throughout the section). These give a gentle insistent impetus to the musical flow, allowing the purity of the theme's harmonies, and its unadorned plangency, to speak clearly at an almost static tempo. It is as if time were somehow almost suspended, yet nevertheless flowing just perceptibly. This unusual, but in every detail sublime textural layout in turn throws great expressive weight on to the – still essentially simple – figurations in the first violin (marked *pp espressivo* at the beginning). It is a lyric creation of unparalleled clarity and originality, one whose uniqueness is self-evident yet somehow mysterious at the same time. The paradoxical blend of stasis and gentle propulsion, of the spiritual and the physically gestural, is entirely Schubert's own. The middle section, abruptly introduced by a fierce unison trill, breaks the mood and forms in every way the strongest possible contrast. It is in a turbulent, highly inflected and disturbingly intense F minor, with strong harmonic movement and richly articulate inner parts – an antecedent for the Brahms of the string

sextets (and, later, quintets). When this passionate strife subsides, and we are brought back once more to the opening material, there remains a trace (how could there not?) of what we have just traversed. The figuration in the first violin and second cello begins this time in a more elaborate, more sustained and plangent, almost anguished fashion – as if recollecting the experience of the F minor and bringing it now into relation with the E major theme: one of those rare passages where Schubert seems to come into the orbit of late Beethoven. For the second strain, the figuration reverts to a gently intensified version of what we first heard; and in a very Schubertian touch the F minor idea is recalled in a brief but intense moment just prior to the final cadence.

The C major scherzo (*Presto*) is of an elemental power and drive, brimful of physical energy and an almost manic exuberance. It has double stoppings and pedal effects and vigorous quaver writing that are at least as characteristic of the mature Schubert in eruptive mode as are his refinement and sublimity when in lyric mode. The flatwise harmonic shifts (E flat, C flat = B major etc.) and chromatic stepwise moves in the bass are here exciting and propulsive rather than poignant, and help to increase the reach of the movement without prolonging it unduly or breaking its primary tonal bonds (it is in a kind of compressed, whirlwind sonata form all of its own). The trio is in a rich and profoundly reflective D flat major (*Andante sostenuto*; again, a semitone above the main tonality), showing an extraordinary range of colour and sonority and hinting at something altogether darker than the scherzo, as if in a different realm of human experience entirely. Here again, towards the end of the trio, we find a semitonal relationship: this time between D flat and D natural, thereby enabling a swift and dramatic transition back to the C major reprise of the scherzo, which restores the mood of vigour and exhilaration.

The finale (*Allegretto*) begins in C minor, on the dominant, and only works its way through to the major at bar 19. (This head-motive recurs twice more across the length of the movement, at strategic moments.) The movement as a whole is cast as a kind of idealised, extended Viennese dance, or rather as a string of dance characters, displaying elegance, charm and a certain earthy swagger in equal measure. It presents a range of contrastive thematic ideas concatenated in sequence that mark the stages of the structure (without losing track of the essential Viennese lilt), and are mined for those compact rhythmic motifs which so often propel Schubert's developments. The larger form is a joyously free, seemingly effortless sonata pattern with passing hints at rondo. The main development involves an intensively worked fugato based initially on the C minor head-motive, which is used to generate contrapuntal tension and is also subjected to further rhythmic intensification. The movement builds up a cumulative sense of exaltation towards the end (*Più allegro*, then *più presto*), though even here there is a striking moment of dramatic tension (a strong, prominent D flat) just before the end. As at the end of the *Adagio*, such an ambiguous, bittersweet touch is quintessentially Schubertian. The Quintet was quite possibly not heard in the composer's lifetime. The first known performance was given in Vienna on 17 November 1850 by the Hellmesberger Quartet with an additional cellist; and the instrumental parts were published by Diabelli (more precisely: by his successor, C.A. Spina) in 1853.

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DUDOK QUARTET

Judith van Driel, violin

Marleen Wester, violin

Marie-Louise de Jong, viola

David Faber, cello

Dudok Quartet Amsterdam has forged a reputation as one of the most creative and versatile quartets of its generation. With its ethos of 'sharing the heart of music', the quartet believes that chamber music is an act of friendship and play to be shared directly with audiences, and is committed to crafting unique and eclectic programmes that engage listeners in imaginative ways.

The players' curiosity reaches to both the past and future: they perform music written pre-1900 with period-specific historic instrument set-ups, as well as playing and commissioning new music. This approach leads to a particularly wide range of core repertoire, from Gesualdo and Josquin to Brahms,

Shostakovich and Messiaen. They often collaborate with composers such as Joey Roukens, Bushra El-Turk, Celia Swart, Peter Vigh and Theo Loevendie, and worked closely with Kaija Saariaho, including on the world premiere of her opera *Only the Sound Remains*, which premiered in 2016 at the Dutch National Opera and was recorded on DVD for Warner Classics.

Recent repertoire highlights include John Adams' *Absolute Jest* with Netherlands Radio Philharmonic and Vasily Petrenko at Amsterdam's Concertgebouw; and Steve Reich's *Different Trains*, for which the players made their own new recording of the accompanying tape track. Their typical concert programmes range from Ligeti, Shostakovich and Weinberg to Mendelssohn, Mozart, Brahms and Beethoven, and they perform their own arrangements of pieces including Gesualdo, Josquin, Brahms and Shostakovich.

Committed to reaching new audiences, they often explore innovative musical formats. In 2024, they set up their own festival in the Netherlands town of Kampen, offering a wide range of music and events to around 3,000 locals and visitors – the third edition takes place in May 2026. For their Signature Sessions, they made string-quartet arrangements of well-known music, recording them for YouTube and sharing the scores online for free. They also work beyond the borders of music, for example, in *La Petite Poucette*, a dance show based on the stories of Hans Christian Andersen and staged at Luxembourg Philharmonie in 2021.

The group has performed at many of Europe's major venues and festivals, including Concertgebouw Amsterdam, Wigmore Hall, Stockholm Concert Hall, Vienna Konzerthaus, Barcelona's L'Auditori, De Doelen, Beethovenhaus Bonn, De Bijloke, BBC Proms, Festspiele Mecklenburg Vorpommern, Heidelberg String Quartet Festival and West Cork Chamber Music Festival. Further afield, in 2024 they made their Australian debut with performances at UKARIA and Canberra International Festival. In the 2025–26 season, they return to Concertgebouw for collaborative projects with pianist Hannes Minnaar and soprano Claire Booth, the latter as part of Gabriela Ortiz's residency at the venue. They also tour the US, and perform concerts across the UK with Dutch cellist Pieter Wispelwey.

The Dudok Quartet's eclectic recording catalogue showcases the ensemble's courageous and inventive signature style, spanning repertoire from the Renaissance to 20th and 21st century classics including their own arrangements. Since 2021, they have recorded for Rubicon Classics and their recent releases have been celebrated by the press. The album *What Remains*, bringing together works by Joey Roukens, Steve Reich and Messiaen, was praised by The Guardian as 'finely judged and excellently delivered'. The double album featuring Tchaikovsky's String Quartets and Dudok's arrangements of his piano cycle *The Seasons*, all performed on gut strings, was named Record of the Week on BBC Radio 3's Record Review show and received outstanding 5-star reviews in BBC Music Magazine and The Strad. Future recording plans including works by Saariaho, Shostakovich, Haydn and Schubert.

Having first met as members of the Ricciotti Ensemble, a Dutch street symphony orchestra, the quartet takes its name from renowned Dutch architect Willem Marinus Dudok (1884–1974). A great lover of music, Dudok came from a musical family and composed in his spare time, saying, 'I feel deeply the common core of music and architecture: after all, they both derive their value from the right proportions.'

The quartet performs on violins by Francesco Goffriller and Vincenzo Panormo, and viola by Jean Baptiste Lefèbvre, generously on loan from the Dutch Musical Instrument Foundation (NMF); and a cello by Hendrik Jacobs, made in 1700.

PIETER WISPELWEY, CELLO

Pieter Wispelwey is equally at ease on the modern or period cello. His acute stylistic awareness, combined with a truly original interpretation and a phenomenal technical mastery, has won the hearts of critics and public alike in repertoire ranging from JS Bach to Gubaidulina, Dutilleux and works composed for him.

Wispelwey's career spans five continents and he has appeared as soloist with many of the world's leading orchestras including the Boston Symphony, Dallas Symphony, St. Paul Chamber Orchestra, Vancouver Symphony, NHK Symphony, Yomiuri Nippon, Tokyo Philharmonic, Sapporo Symphony, Sydney Symphony, Orquestra Sinfônica do Estado de São Paulo, London Philharmonic, Hallé Orchestra, BBC Symphony, BBC Scottish Symphony, Orchestra of the Age of Enlightenment, Academy of Ancient Music, Gewandhaus Orchester Leipzig, Danish National Radio Symphony, Budapest Festival Orchestra and Camerata Salzburg.

Conductor collaborations include Ivan Fischer, Esa-Pekka Salonen, Herbert Blomstedt, Yannick Nézet-Séguin, Jeffrey Tate, Kent Nagano, Otto Tausk, Sir Neville Marriner, Philippe Herreweghe, Vassily Sinaisky, Vladimir Jurowski, Louis Langrée, Marc Minkowski, Ton Koopman and Sir Roger Norrington.

With regular recital appearances in London (Wigmore Hall, Kings Place), Paris (Châtelet, Louvre), Amsterdam (Concertgebouw, Muziekgebouw), Brussels (Bozar), Berlin (Konzerthaus), Vienna (Konzerthaus, Musikverein), Milan (Società del Quartetto), Buenos Aires (Teatro Colon), Sydney (The Utzon Room), Seoul (Arts Center), Tokyo (Toppan Hall), Los Angeles (Walt Disney Hall) and New York (Lincoln Center), Wispelwey has established a reputation as one of the most charismatic recitalists on the circuit.

In the 2025/2026 season, Wispelwey appears in recital at the Laidlaw Centre in St Andrews with pianist Alasdair Beatson, and reunites with the Dudok Quartet for performances in Nottingham, Leamington, Norwich and Rotterdam. He returns to New York's Orchestra of St. Luke's and gives a complete Bach Suites recital at Carnegie Hall's Zankel Hall, as well as a further recital appearance at Wigmore Hall.

Wispelwey's performances of the complete Bach Suites in a single evening form a major strand of his recital appearances, an accomplishment that has attracted major critical acclaim throughout Europe and the US. "On paper it is a feat requiring brilliance, stamina and perhaps a bit of hubris. In practice Mr. Wispelwey proved himself impressively up to the challenge, offering performances as eloquent as they were provocative" (New York Times). With a number of "complete" sets by other composers in his repertoire, he has also followed the complete Bach Suites with a recital of those by Britten, and extended the venture to its greatest proportion yet when he played the complete Bach Suites, Beethoven's complete works for cello and piano, and the two cello sonatas by Brahms over the course of three consecutive evenings at Melbourne Recital Centre as part of their Great Performers Series.

Together with Paolo Giacometti, Wispelwey is the recipient of the 2019 Brahmspreis in recognition of the duo's groundbreaking interpretations of the composer's music, which culminated in an exciting recording venture committing the complete duo works by Schubert and Brahms to disc. The final instalment of the 6 CDs was released in May 2019 by Evil Penguin Records Classic.

Pieter Wispelwey's impressive discography of about 50 albums, available on Channel Classic, Onyx and EPR, has attracted major international awards. As well as the complete Schubert and Brahms, he has released three recordings of the complete Bach Suites, and his recent recording of Weinberg's Concertino received the German Record Critics Award. In 2023, he released two albums In Memoriam, dedicated to his son Dorian, who tragically died in 2022. The first of these is a rerelease of the three greatest Schubert Violin-Piano pieces and the Trockne Blumen Variations, Schubert having played a great role in Dorian's life. The second, the Scordatura album, features two works in darker, alternative tunings: Bach's Fifth Suite and Kodaly's Sonata. A 35-disc retrospective box set was released in November 2024, compiling all of Wispelwey's recordings for Channel Classics between 1990 and 2009, an extraordinary body of work spanning solo repertoire, major concertos, chamber music, and contemporary works, and showcasing long-standing collaborations with artists such as Paul Komen, Paolo Giacometti, Dejan Lazić, and conductor Iván Fischer.

Recent highlights include duo recitals with Paolo Giacometti at Teatro Colon (Buenos Aires) and Villa Papendorf, appearances at the Cello Biënnale Amsterdam, the International M. K. Čiurlionis Music Festival and Toppan Hall (Tokyo), performances with the Orquestra Metropolitana de Lisboa as part of Festival Paulo Gaio Lima, and with the Estonian National Symphony Orchestra.

Born in Haarlem, The Netherlands, Wispelwey studied with Dicky Boeke and Anner Bylsma in Amsterdam and later with Paul Katz in the USA and William Pleeth in the UK. Pieter is Professor of Cello at Robert Schumann Musikhochschule Düsseldorf and the Conservatorium van Amsterdam. He plays on a 1760 JB Guadagnini cello and a 1710 Barak Norman baroque cello.