



DOVER QUARTET 2018–19 REPERTOIRE

PROGRAM I – *MADE IN AMERICA*

Britten: Quartet No. 1 in D major, Op. 25

Bartók: Quartet No. 3

Dvořák: Quartet in A-flat major, Op. 105

The Britten and the Bartók were both commissioned by American presenters, and the Dvořák was written – or started – in the United States.

PROGRAM II – *LOVE STORIES*

Webern: *Langsamer Satz*

Berg: *Lyric Suite*

Schumann: Quartet No. 3 in A major, Op. 41, No. 3

The Webern was written after a romantic vacation with his cousin, with whom he was madly in love. He wrote innumerable gushing accounts of their time together and tried to capture the romance in this little piece. The Berg was inspired by a different and equally passionate love – the forbidden love between Berg and Hanna Fuchs-Robettin (a romance that wasn't discovered until the 1970s!) Every note, every movement, was secretly written for her. And finally, Schumann's great love – his wife Clara. The third quartet completes the set of three works he wrote for her 23rd birthday. This particular quartet, even more than the other two, includes his pleading and loving "Clara" motif throughout, from the very first two notes of the piece.

Programs must be approved by the Quartet. Repertoire subject to change.
Please choose the desired program and email Jessica Shook at jessica@mkiartists.com with your selection.



PROGRAM III – THE RIPPLE OF TIME

Tchaikovsky: Quartet No. 3 in E-flat minor, Op. 30

Mason Bates: *From Amber Frozen*

Schubert: Quartet in G major, D. 887

Music stands out in the fine arts with its easy ability to convey movement. It manages even to express the fluidity of the minutes passing. For example, the funeral march in the Tchaikovsky quartet brings an immediately palpable sense of the steady passing of time in this lush and romantic piece. “From Amber Frozen” follows a changing world through the eyes of an insect from the Jurassic era, frozen forever in a crystal of dried amber – the insect never changes, yet the world around it evolves drastically over time in this incredible juxtaposition of imagery. And Schubert, in his mammoth G-Major Quartet, stretched the boundaries of the use of time in a single piece. The work is expansive and timeless, transporting us to a suspended realm where at the end of each movement, we get the sense that everything is still as it was at the beginning, yet somehow in a completely different, metamorphosed way.

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