



**2025/2026**  
**78<sup>th</sup> SEASON**

**Friends of Chamber Music present the Dover Quartet in concert  
at the Vancouver Playhouse, Tuesday, March 31, 2026, at 7:30 pm**

**Joel Link – violin**

**Bryan Lee – violin**

**Jeremy Barry\* – viola**

**Camden Shaw – cello**



\*Jeremy Barry replaces violist Julianne Lee for this performance due to a scheduling conflict.

Named one of the greatest string quartets of the last 100 years by BBC Music Magazine and “the next Guarneri Quartet” by the Chicago Tribune, the two-time GRAMMY-nominated Dover Quartet is one of the world’s most in-demand chamber ensembles. The group’s awards include a stunning sweep of all prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its honours include the prestigious Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award. The Quartet members are on faculty at the renowned Curtis Institute of Music.

The Dover Quartet’s 2025-26 season features collaborative performances with pre-eminent artists, including Marc-André Hamelin and Edgar Meyer, and performances in internationally renowned venues ranging from Carnegie Hall to Kennedy Center to Konzerthaus Berlin. The Quartet’s most recent commission is from Jerod Impichchaachaaha’ Tate, a citizen of the Chickasaw Nation and a leading composer of American Indian classical music. His new piece, Abokkoli’ Taloowa’ (Woodland Songs), is featured on Woodland Songs, the group’s most recent

album, which also includes Tate's new string-quartet orchestration of Rattle Songs by the Indigenous singer Pura Fé, originally for her a cappella vocal group Ulali. Dvořák's "American" Quartet, a classic of the repertoire, completes the album, released in August 2025 on the Curtis Studio label.

Recent collaborators with the ensemble include pianists Leif Ove Andsnes, Emanuel Ax, and Inon Barnatan, violinist Ray Chen, clarinetist Anthony McGill, the Pavel Haas Quartet, Roomful of Teeth, and Davóne Tines. The quartet has also recently premiered works by Mason Bates, Steven Mackey, Marc Neikrug, and Chris Rogerson.

The Dover Quartet's highly acclaimed recording of Beethoven's Complete String Quartets (Cedille Records), was hailed as "meticulously balanced, technically clean-as-a-whistle and internationally immaculate" (The Strad). Other discography highlights include Encores (Brooklyn Classical); The Schumann Quartets (Azica Records), nominated for a GRAMMY for Best Chamber Music/Small Ensemble Performance; Voices of Defiance: 1943, 1944, 1945 (Cedille Records); and their all-Mozart debut (Cedille Records), featuring Michael Tree, the late, long-time violist of the Guarneri Quartet. The quartet's recording of Steven Mackey's theatrical-musical work Memoir was released on Bridge Records in 2024.

The Dover Quartet, formed at Curits in 2008, draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at the Curtis Institute of Music, Rice University's Shepherd School of Music, New England Conservatory, and Conservatoire Supérieur de Musique et de Danse de Paris. They were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. The Quartet's name pays tribute to "Dover Beach" by fellow Curtis alumnus, composer Samuel Barber.

The Dover Quartet proudly endorses Thomastik-Infeld strings.

Joel Link plays a violin made by Peter Guarneri of Mantua, 1710–15, on generous loan from Irene R. Miller through the Beare's International Violin Society.

Bryan Lee plays a violin made by Nicolas Lupot, Paris, 1810, and one made by Samuel Zygmuntowicz, Brooklyn, 2020

Julianne Lee plays a viola made by Robert Brode, 2005.

Camden Shaw plays a cello made by Samuel Zygmuntowicz, New York, 2024

<https://www.doverquartet.com/>

The Dover Quartet is represented by Curtis Artist Management at Curtis Institute of Music.

## PROGRAMME

*String Quartet No. 11 in E-flat Major, Opus 125 D353*

*Franz Schubert (1797–1828)*

**Allegro con fuoco**

**Andante**

**Menuetto: Allegro vivace**

**Rondo: Allegro vivace**

Schubert's String Quartet No. 10 in E-flat Major was composed in November 1813 and the first performance is thought to have been given shortly after that at the composer's home. The manuscript was published in Vienna in 1830, roughly two years after Schubert's death. However, the manuscript, a fragment only, did not come to light until during World War I. One of the oddest misdatings of a work by Schubert is the attribution of "1824" to this early quartet, thus grouping it with the great Quartet in A Minor, Opus 29. This misperception persisted right through the 19th Century. The Vienna publisher Joseph Czerny was one of the first publishers to show an interest in the music left in manuscript at Schubert's death. He acquired this quartet, along with other works, in December 1828. The fact that this work was dated "1824" by Schubert biographers of the early 19th Century is undoubtedly a result of the bringing together of the Quartets in E-flat Major and E Major as Opus 125 in Czerny's edition. Stylistically, the E Major Quartet is far closer to that in G Minor of 1815, and the autographed manuscript, when it eventually re-appeared, was found to be dated "November 1813". The work is delightful, having one of the best finales penned by Schubert before 1819.

*String Quartet No. 4*

*Grażyna Bacewicz (1909-1969)*

**Andante - Allegro moderato - Allegro enérgico**

**Andante**

**[Allegro giocoso]**

Grażyna Bacewicz was born in Łódź, Poland to Polish and Lithuanian parents, and began violin and piano lessons with her father, Wincenty Bacewicz. She entered the Warsaw Conservatory in 1928, where she studied violin, piano, and composition. Graduating in 1932, she continued her education at the Ecole Normale de Musique in Paris, with Nadia Boulanger (composition) and Andre Touret (violin). She returned briefly to Poland to teach in Łódź, but returned to Paris in 1934 in order to study with the Hungarian violinist, Carl Flesch. From 1936 to 1938, she was the principal violinist of the Polish Radio Orchestra. During World War II, Bacewicz lived in Warsaw, though she fled with her family to Lublin at the time of the Warsaw uprising. She married in

1936, and gave birth to a daughter, Alina Biernacka, who became a recognized painter. After the war, she was appointed professor at the State Conservatoire of Music in Łódź. Composition finally became her only occupation from 1954, the year in which she suffered serious injuries in a car accident. She died in Warsaw.

Grażyna Bacewicz composed three symphonies, seven violin concertos, concertos for viola, cello, piano, and two pianos, as well as seven string quartets, of which No. 4 won composition prizes in Belgium and Poland. Broadly classifiable as a neo-classicist, her resolutely craftsman-like music is much prized by those who know her output. Her middle period works, such as the String Quartet No. 4 and the Piano Quintet, recall the late works of Szymanowski and Bartók in their mix of folk elements and tough-minded linearity. What appeals most is their restless darting from one idea to another.

The String Quartet No. 4 dates from 1950 and is in three movements.

The opening **Andante** is a sonata-allegro preceded by a nostalgic slow introduction, the brooding shadowy mood of which recalls the soft, worried feeling of similar passages in Szymanowski's two quartets. A folk-like melody signals the beginning of the main body of the movement; a second theme, introduced over murmuring accompaniment, is wistful and yearning. The writing for all four instruments is highly virtuosic.

The second movement, **Andante**, a broad three-part (ABA) structure, is imbued with beauty and yearning.

The finale, **Allegro giocoso**, displays a picquant sense of humour and wit, not unlike Haydn, and an exuberant joy through its rhythmic playfulness.

## INTERMISSION

*String Quartet in D Major, Opus 20 No. 4, Hob.III:34*

*Joseph Haydn (1732-1809)*

**Allegro di molto**

**Un poco adagio affettuoso**

**Minuet. Allegretto alla zingarese**

**Presto e scherzando**

Haydn's Opus 20 quartets led to his sobriquet, "the father of the string quartet". The set was composed in 1772 at a time of tension in his life and reflected the new philosophical and social ideas sweeping across Europe and leading to the American and French Revolutions. Opus 20 set the standard for the next two centuries. No. 4 is the most popular of the six, and, as Sir Donald Tovey wrote, "has met with more public recognition than the other five."

A quiet, almost hymn-like statement opens the **Allegro**. A first-violin arpeggio quickly reprises the opening motif. This juxtaposition of calm and vigour continues in the exposition, second theme, and a short codetta leading to the development. There, the real reprise comes through after repeated false tries.

The poignant D Minor **Adagio** is unlike the gallant style of the time and is possibly Haydn's deepest and most emotional theme and variations. It is distinguished with concertante writing: the second violin and viola in the first variation, the cello in the second, and the first violin in the third. Sustaining an almost painful *affettuoso*, the extended final variation and coda explode in anguish, ending in quivering pain.

In the jubilant **Menuetto**, upper and lower voices play complex, interlocking cross-rhythms, confusing all sense of metre. One can almost hear the composer chuckling as musicians and audience stumble through alternating rhythms and off-beats. The Trio is a cello solo, marching in perfect rhythm: a perfect foil to the Menuetto.

In the **Presto**, chromatic melodies, octave leaps, and a use of the "Gypsy" scale (double harmonic minor) with flashy virtuoso first violin embellishments, make this, as Lucy Miller writes, "sheer fun for the listener and likewise for the players," with "an ending that simply evaporates".

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**Next concert – last of the season – at the Vancouver Playhouse**

**Calder Quartet (USA)**

**Tuesday, April 28, 2026 – 7:30 pm**

Philip Glass: String Quartet No. 2, “Company” (1984)

Ben Johnston: String Quartet No. 4, “Amazing Grace” (1973)

Samuel Barber: String Quartet in B Minor, Opus 11 (1936)

Andrew Norman: Sabina (arr. for string quartet) (2006/2020)

Florence Price: String Quartet No. 2 in A minor (1935)

**2026-2027 Friends of Chamber Music**

**Subscriptions & single tickets available online by May 15, 2026**

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|----------------------------|------------------------------|
| 1. Tue 22 Sep 2026 7:30 pm | Takacs Quartet (Hungary/USA) |
| 2. Tue 13 Oct 2026 7:30 pm | Busch Trio (Netherlands)     |
| 3. Tue 17 Nov 2026 7:30 pm | Terra String Quartet (USA)   |
| 4. Tue 01 Dec 2026 7:30 pm | Escher Quartet (USA)         |
| 5. Sun 31 Jan 2027 3:00 pm | Dudok Quartet (Netherlands)  |
| 6. Tue 02 Mar 2027 7:30 pm | Sitkovetsky Trio (UK)        |
| 7. Tue 09 Mar 2027 7:30 pm | Fauré Quartet (Germany)      |
| 8. Tue 23 Mar 2027 7:30 pm | Notos Quartet (Germany)      |

Please make note of the dates (that include 1 Sunday matinée) and ensembles.

\*Artists and programmes are subject to change without notice.

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