

AMELIA ISLAND  
CHAMBER MUSIC  
FESTIVAL

*Presents*



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# The Dover Quartet

SUNDAY, FEBRUARY 16, 2020

Historic Nassau County Courthouse  
416 Centre Street, Fernandina Beach, Florida

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The Amelia Island Chamber Music Festival's threefold mission is to:

1. Present the world's greatest musical artists in chamber music concerts of classical and alternative genres for diverse audiences;
2. Offer music education to concert attendees, students, and aspiring young musicians; and
3. Promote local businesses and tourism by attracting music lovers from Nassau County, Northeast Florida, and beyond.

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Celebrating its nineteenth anniversary season, The Amelia Island Chamber Music Festival is nationally recognized as one of the foremost music events of its kind. The Festival is a not-for-profit, tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code.



### Staff

General & Artistic Director - Christopher Rex  
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This production will be videotaped, compliments of AITDC



All venues for Amelia Island Chamber Music Festival concerts are handicap accessible.



## PROGRAM

### THE DOVER QUARTET

Joel Link, *violin*  
 Bryan Lee, *violin*  
 Milena Pajaro-van de Stadt, *viola*  
 Camden Shaw, *cello*  
*with*  
 Roberto Díaz, *viola*  
 Christopher Rex, *cello*

**Quartet in C major, K. 465, "Dissonance"** **WOLFGANG AMADEUS MOZART**  
*Adagio* (1756-91)  
*Andante cantabile*  
*Menuetto. Allegro*  
*Allegro*

**Quartet No. 9 in E-flat major, Op. 117** **DMITRI SHOSTAKOVICH**  
*Moderato con moto* (1906-75)  
*Adagio*  
*Allegretto*  
*Adagio*  
*Allegro*

— Intermission —

**String Sextet in A major, Op. 48** **ANTONÍN DVOŘÁK**  
*Allegro moderato* (1841-1904)  
*Dumka. Poco allegretto*  
*Furiant. Presto*  
*Finale. Tema con variazioni*

**Dover Quartet** is represented by MKI Artists; One Lawson Lane, Suite 320, Burlington, VT 05401.

Recordings: Cedille Records | [www.doverquartet.com](http://www.doverquartet.com)





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## The Dover Quartet

Hailed as “the next Guarneri Quartet” by the *Chicago Tribune*, the acclaimed Dover Quartet is one of the most in-demand ensembles in the world. Our Quartet-in-Residence for the third year, the Dover performed its inaugural concert as the first-ever Quartet-in-Residence of the Kennedy Center in October 2018. The ensemble will perform over 100 concerts during the current season.

The Dover became the Curtis Institute’s first Quartet-in-Residence in 2013-14. The ensemble was appointed the first-ever Resident Ensemble of the Peoples’ Symphony Concerts in 2015, New York’s oldest concert series. Named Cleveland Quartet Award winner for the 2016-17 and 2017-18 seasons, the Dover was awarded the prestigious Avery Fisher Career Grant in March 2017.

The Dover’s members—violinists Joel Link and Bryan Lee, violist Milena Pajaro-Van de Stadt, and cellist Camden Shaw—studied at the Curtis Institute of Music and Rice University’s Shepherd School of Music, where they were mentored by Shmuel Ashkenasi, James Dunham, Norman

Fischer, Kenneth Goldsmith, Joseph Silverstein, as well as former Guarneri Quartet members Arnold Steinhardt, Michael Tree and Peter Wiley. The Dover was formed while its members attended Curtis, and its name pays tribute to Dover Beach by fellow Curtis alumnus Samuel Barber.



### Roberto Díaz

A violist of international reputation, Roberto Díaz is president and CEO of the Curtis Institute of Music, following in the footsteps of such renowned soloist/directors as Josef Hofmann, Efrem Zimbalist and Rudolf Serkin. He teaches

viola at Curtis and served as principal viola of the Philadelphia Orchestra. As a soloist, Mr. Díaz collaborates with the leading conductors of our time on stages throughout North and South America, Europe, and Asia. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, Mr. Díaz has toured the globe as a member of the Díaz Trio with violinist Andrés Cárdenes and his brother cellist Andrés Díaz.



### Christopher Rex

Mr. Rex, general and artistic director of the Amelia Island Chamber Music Festival, was principal cellist of the Atlanta Symphony Orchestra for 39 years before retiring in 2018. He has served in this capacity since 1979, the same year he

became the first cellist ever to win the string prize in the Young Artists Competition of the National Federation of Music Clubs. Since then, he has appeared as recitalist and chamber musician across the nation. Prior to joining the Atlanta Symphony, Mr. Rex was a member of the Philadelphia Orchestra under Eugene Ormandy for seven seasons.

## Quartet in C major, K. 465, “Dissonance”

Wolfgang Amadeus Mozart

Mozart had been profoundly impressed by Haydn’s set of six quartets Opus 33 published in 1781. Inspired by these works, he returned to the writing of string quartets after a lapse of ten years. It was between 1782 and 1785 that the six “Haydn” quartets were composed. As musicologist Alfred Einstein says, “Mozart did not allow himself to be overcome. This time he learned as a master from a master; he did not imitate, he yielded nothing of his own personality.” He followed Haydn’s lead in conceiving the string quartet as a four-part discourse, shared by all the instruments. Their respect and admiration being mutual, Haydn was, in turn, to be influenced in his own subsequent quartets by these quartets that Mozart dedicated to him.

The C major Quartet was the last of the series to be composed. It was completed on January 14th, 1785. Its appellation “Dissonance” refers to the introductory adagio’s opening passage. As is usually the case, the composer had nothing to do with this nickname. And, if you’re expecting, because of this name, to be treated to earcrushing dissonance, of the sort that would make Charlie Ives stand up and cheer; fugettaboutit. The “dissonance” occurs in the opening passage; a progression of chords over a pedal point by the cello. While it is a rather chromatic passage, it’s quite within the rules of 18th century harmony.

So while it may have reportedly caused a tantrum or two by a disgruntled aristocrat with “sissy ears”, as Ives would say, causing him to tear up the parts, and caused scores to be returned to the publisher, by performers, with corrections indicated, none other than the dedicatee (and no mean musical experimenter himself) Haydn would remark; “Well, if Mozart wrote it, he must have meant it.” What this opening passage achieves is a deliberate sense of ambiguity. Mozart is keeping us in the fog, rather than clearly establishing the key of C major. With the Allegro that follows this introduction, the fog has lifted and we are the sunny key of C major. The second movement andante cantabile is considered to be the heart of the work; a lovely, lush, lyrical (forgive the alliteration) work. The third movement menuetto is interesting in that central to it is a rather agitated section that places it way out of the realm of a courtly or even country dance. The finale is a good natured romp ala Haydn, using his type of clipped themes and a device that Haydn was an absolute master of...

...the pause.

## Quartet No. 9 in E-flat major, Op. 117

Dmitri Shostakovich

Though Dmitri Shostakovich managed to survive the attacks upon him by Stalin himself in 1936 and by Stalin’s goons in the infamous Zhdanov Decree of 1948, the post-Stalin era saw the composer struggling with a more insidious challenge to his integrity. The following quote is from Elizabeth Wilson’s excellent and moving biography of the composer *Shostakovich: A Life Remembered*.

“During the 1930s, fear became the uppermost emotion for Shostakovich and for our intelligentsia. It was not only for their personal existence, although that was real enough, but a fear for their families, their work and their whole country.

When, after Stalin’s death the lid was slightly off our hellish cauldron, Dmitri Dmitriyevich went through an ordeal that was even more terrible for an artist: temptation by official fame and flattery, and identification with the prevailing ideology, which was alien to him.”

Then the heavy hammer of official honors, belated glorification, dealt Shostakovich a much more terrible blow than all the criticism of the 1930s and 1940s. Taken under the aegis of the watchful Party eye of the Union of Composers, Shostakovich underwent the most anguished period of his life and art. He was painfully torn between a sincere desire to repay all the unsolicited honours through his work, and his real artist’s view of what was going on in the country.” This from Fyodor Druzhinin, the violist who joined the Beethoven Quartet (the Quartet that Shostakovich had given exclusive rights for premiere performances of his String Quartets. They premiered all of the Quartets, except for the first and the last). Incidentally, Druzhinin’s first session with “the Beethovens” in 1964, as a replacement for his ailing teacher, was a read-through of the Ninth and Tenth Quartets – in the presence of the composer.

Without getting too bogged down in Soviet politics, the situation was this: Khrushchev had gained power after the death of Stalin. He then went on to condemn the Stalinist Regime in his historic address to the 20th Party Congress. As part of the façade he wished to create – that of progressive reformer – he conned and coerced Shostakovich into joining the Communist Party; something that the composer had avoided doing all through the Stalinist era. Hoping against hope that reforms would occur (they didn’t), frightened and worn down by bad health (in the last decade of his life he was afflicted with polio, heart disease, approaching blindness, and lung cancer) in 1960 he assented, much to the horror and disappointment of his friends and supporters.

Shostakovich was greatly pained by this. He had always believed

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that he could best be of service to others by “rendering unto Caesar” and using his personal influence to intercede for others who were in danger from the regime. Wilson’s book cites many instances of his doing just that.

Such was Shostakovich’s genius that he composed his works fully in his mind. He had no use of musical instruments to try out his ideas. He did not make sketches or piano scores of his work, as most composers do. His huge symphonies, as well as his other works were written directly in orchestral scoring, bar by bar. He rarely changed or revised anything. When suggestions for “improvements” came, he would reply to the helpful suggester something like “You’re correct, but I’ll fix it in the next work.”

The Ninth String Quartet was one of the few works that gave him trouble. Elizabeth Wilson writes: “Shostakovich finished the first version of the Ninth Quartet in the autumn of 1961. In a fit of depression, or, to quote his own words, ‘in an attack of healthy self-criticism, I burnt it in the stove. This is the second such case in my creative practice. I once did a similar trick of burning my manuscripts, in 1926.’”

It took Shostakovich nearly three years to settle down and write another Quartet. His ‘second’ Ninth Quartet was completed on 28 May 1964. Dmitri Tsyganov, the leader of the Beethoven Quartet, recalled that Shostakovich told him that the quartet that he had consigned to the flames was based on ‘themes from childhood’; the new Quartet was ‘completely different.’”

The Ninth Quartet is to my mind an enigmatic work. It consists of five movements, played without pause. The first four movements each last about 3 ¾ minutes give or take a few seconds. They alternate between fast and slow. The wry first movement opens with an oscillating figure, and the materials introduced in this movement can be found in varied form in other movements. For instance the opening violin theme, albeit transformed, appears in opening of the chorale-like second movement. The third movement, one of Shostakovich’s grotesque polkas, also contains material from the first movement. The end of the third movement then provides the opening figure for the fourth movement. This movement also contains the oscillating figure from the first movement, as well as striking chordal pizzicatos. In his liner notes for the Manhattan String Quartet’s recording of the Ninth Quartet, Richard Kassel suggests that the melody of this movement is closely related to the opening of Mussorgsky’s Boris Godunov, which Shostakovich had orchestrated in 1959. Who knows? The last movement is at least twice as long as any other of the movements. It is made up of episodes, often strident and grotesque, not the least of which is a section which sounds like a musical representation of malevolent poultry. This is followed by a mess of counterpoint, a cello recitative including the chordal pizzicatos, again based on the “Boris Godunov” theme, as well as fragments of the polka and material from previous movements.

The Ninth Quartet was dedicated to the composer’s third wife Irena Supenskaya, a young musicologist whom he married in 1962. As mentioned, it was premiered by the Beethoven Quartet in Moscow on Nov. 20, 1964. The next day it was premiered in Leningrad (St. Petersburg).

### String Sextet in A major, Op. 48 *Antonín Dvořák*

The year 1878 was fateful in the life of Antonín Dvořák. For it was in 1878 that Johannes Brahms recommended the work of Dvořák to his own publisher Simrock in Berlin. Brahms had served as an “Expert Advisor” to the Austrian Minister of Education on the yearly award of state scholarships to deserving young musicians. Although Dvořák was then hardly young, it was only then that Brahms had become acquainted with his music. “In connection with the State Scholarships, I have been receiving a lot of pleasure for several years past from the work of Anton Dvořák of Prague... Dvořák has written all kinds of things; operas (Czech), symphonies, quartets, piano pieces. He is certainly a very talented fellow. And incidentally, poor! I beg you consider that!” Simrock accepted the work of Dvořák for publication, and suggested that he write a set of Slavonic Dances, comparable to Brahms’ Hungarian Dances. Dvořák obliged, and the resulting Slavonic Dances Op. 46 brought the struggling unknown composer immediate international success. It was also in this year that he first incorporated the rhythms of Czech folk dances into his music. Along with the Slavonic Dances came the Slavonic Rhapsodies, Bagatelles, Furiant for Piano, Serenade for Winds, and the String Sextet Op. 48 – all amply endowed with the spirit of Czech folk music.

The first movement Allegro moderato of the Sextet is in the standard Sonata-Allegro form. The second movement is marked “Dumka”. Dumkas occur throughout Dvořák’s music; the best example being his Dumky Trio. The word is Russian, meaning a fleeting thought. In Dvořák’s music, the Dumka is most often music of an elegiac or melancholy character changing abruptly to high-spirited music. The third movement entitled “Furiant” – a fast, fiery Czech folk dance in 3/4 time provides this change of mood. (Actually, this piece lacks the superimposition of duple meter over triple meter that characterizes an authentic furiant... picky-picky) The Finale is a set of variations on a folk-like theme.

The work was completed in Prague on May 27, 1878. It is scored for two violins, two violas, and two cellos. It was the first of his chamber works to be heard outside of his native land (then Bohemia). It was first heard in Berlin, at the home of the renowned Hungarian violinist and Brahms’ pal Joseph Joachim. The first public performance was given in Berlin on November 9, 1879.

— notes by Joseph Way

*This list represents contributions and pledges for the 2018/2020 Festival made from the start of the 2018 fiscal year on August 1, 2018, through February 5, 2020. Every effort has been made to ensure accuracy. If we have omitted or incorrectly listed a name, we sincerely apologize and ask that you notify us promptly for correction.*

*The most current list of donors can be viewed at [www.aicmf.com](http://www.aicmf.com).*

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Linda Inman  
Linda Janca  
Marsha Joyner  
Mark and Donna Paz Kaufman  
Russ and Judy Kahoe  
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Joy Kemp  
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Robert and Karen Lavine  
Linda Lay  
Sharon Lennon  
Elizabeth Limbacher  
Chris London  
Donna Lott  
Sheryl Lott  
Karen Lotz  
Sylvia Madiol  
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Gail McCamy  
Don and Sally McCarron  
Jeannine McKeown  
Marjorie Meder  
Kathleen Minder  
Bruce and Jackie Modahl  
Eileen Shannon Ira

Ruthellen Muhlberg  
Pat Murray  
Ellen Myers  
Jeanette Nichols  
Judy Ogden  
David Olson  
Jackie Piersanti  
Stewart Pikula  
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Bob and Janet Ross  
Eric and Gail Sakurai  
Irene Sanchez  
Tapha Sears  
Frances Shea  
Susan Sinor  
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Lucie Tracy  
Steven Traver  
Vicki Turner  
Betty Waas  
Lisa Webber  
Jack and Karen Weber  
Norman and Marilyn Wesley  
Catherine West, grant writer  
Tom and Vicki Whittemore  
Val and Steve Zebrasky

## HOUSING PARTNERS

*We thank the many organizations & individuals for their hospitality in housing the Festival's guest artists.*

Omni Amelia Island Plantation  
Ritz-Carlton Amelia Island  
Victor & Linda Bilanchone  
Emma Mills Bledsoe  
Sue Braddock  
Jim & Jane Flynn  
Barbara Alleva Gant and Donald R. Gant

Louis and Susan Goldman  
Anne Taylor Hensley  
Bill Hensley  
Steve & Jackie Kennard  
Kathleen Minder & Stephen Gessner  
Christopher Rex & Dr. Martha Wilkins

## SPECIAL THANKS

Amelia Park Neighborhood Association  
Art on Centre  
Janice Ancrum, Council on Aging  
Dickie Anderson, The Porch  
Ktimene Axetell, Young Patrons core group  
Jennifer Bauer, Young Patrons core group  
Emma Mills Bledsoe, Strings Program  
piano teacher  
Caroline Blochlinger, website developer  
Bob's Steak House, C-Note prize  
Bob Bolan, governance consultant  
Dick Cinquina, marketing and publicity  
Club 14 Fitness, 3-month membership  
C-Note prize  
Concours d'Elegance, car show tickets  
C-Note prize  
Susan Dodge, Amelia Island Dance Festival  
Foy Maloy, Fernandina Beach News Leader  
Lea Gallardo, photography  
Anne Taylor Hensley, low country boil  
C-Note prize  
Will Howery, luthier services  
Roslyn Hume, photography  
Stewart and Eileen Shannon Ira, sunset cruise C-Note  
prize  
Bill Ivins, graphic design

Phil Kelly, Amelia Island Magazine  
Steve Leimberg, photography  
Kurt Marasco, IT consultant  
Jack Melvin, Keyboard Connection  
Omni Amelia Island Plantation  
Walt Petersen, photography  
Lynne Radcliff, master class support  
Penny Reid, Mouth of Amelia  
Jeff Ringhofer, graphic design  
Ritz-Carlton Amelia Island  
Sue Sinor, grant writer  
Summer House Realty, James and  
Jenny Schaffer, owners  
Lauren Templeton, Young Patrons  
core group and Instagram  
Shelby Trevor, Strings Program  
violin teacher  
UPS Store, Fernandina Beach  
The Violin Shop, instrument  
appraisal services  
Catherine West, grant writer  
Vicki Whittemore, ticket sales management  
Trang Wiest, Young Patrons core group  
William Wiest, Ritz-Carlton Amelia Island  
Suzanne Wolke, Facebook  
Chip and Nancy Wood, original paintings  
C-Note prize



## UPCOMING EVENTS

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- February 23 **Christiania Piano Trio**  
5 p.m. - Prince of Peace Lutheran Church, 2600 Atlantic Avenue, FB (\$55)
- March 1 **Pamela Frank and Stephen Prutsman**  
5 p.m. - Amelia Plantation Chapel, 36 Bowman Road, AI (\$70)
- March 19 **Itzhak Perlman**  
7:30 p.m. - First Baptist Church, 1600 S. 8th St., FB (\$150, \$125, \$100)
- March 31 **Valentina Lisitsa**  
7:30 p.m. - Amelia Plantation Chapel, 36 Bowman Road, AI (\$60)
- April 5 **Lynn Harrell with Elizabeth Pridgen**  
5 p.m. - Amelia Plantation Chapel 36 Bowman Road, AI (\$60)
- April 17 **Dover Quartet**  
7:30 p.m. - Amelia Baptist Church, 961167 Buccaneer Trail, FB (\$60)
- April 26 **Zukerman Trio - Season Finale Celebration**  
5 p.m. - Ritz-Carlton Amelia Island, 4750 Amelia Island Parkway, AI  
(\$80 *includes dessert buffet*)

### FREE CONCERTS

- March 27 **Kelly/Scott Quintet**  
3 p.m. - Robert's Learning and Achievement Center, Boys & Girls Club  
1175 Lime Street, FB
- March 28 **University of North Florida Big Band Ensemble**  
11 a.m. - Amelia Park, Fernandina Beach

**Tickets: [aicmf.com](http://aicmf.com) or call 904-261-1779**



**Thank you for your continued support!**  
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