



AMELIA ISLAND  
CHAMBER MUSIC  
FESTIVAL

*Presents*



# The Dover Quartet

FEBRUARY 24, 2019

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



AMELIA ISLAND  
CHAMBER MUSIC  
FESTIVAL

PROGRAM

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**THE DOVER QUARTET**

**Joel Link**, *violin*;

**Bryan Lee**, *violin*;

**Milena Pajaro-van de Stadt**, *viola*;

**Camden Shaw**, *cello*

**String Quartet No. 3 in E flat Minor, Op. 30**

**PETER TCHAIKOVSKY**

*Andante sostenuto - Allegro moderato*

(1840-1893)

*Allegretto vivo e scherzando*

*Andante funebre e doloroso, ma con moto*

*Finale. Allegro non troppo e risoluto*

**From Amber Frozen**

**MASON BATES**

(b.1977)

— *Intermission* —

**String Sextet No. 2 in G major, Op. 36**

**JOHANNES BRAHMS**

*Allegro non troppo*

(1833-1897)

*Scherzo: Allegro non troppo*

*Adagio*

*Poco allegro*

with **James Dunham**, *viola* and **Christopher Rex**, *cello*



## ABOUT THE ARTISTS

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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.





### **CHRISTOPHER REX**

Christopher Rex is the founder and artistic and general director of the Amelia Island Chamber Music Festival. He retired as principal cellist of the Atlanta Symphony Orchestra in 2018 after serving in that position for 39 years. After graduating from the Curtis Institute, he studied under renowned cellist Leonard Rose as a graduate student at The Juilliard School. Mr. Rex launched his career with several regional symphony orchestras before joining the Philadelphia Orchestra under Eugene Ormandy for seven seasons. He has performed in Carnegie Hall more than 50 times in addition to playing two recitals in Carnegie's Weill Recital Hall. Mr. Rex is one of the founding members of the Georgian Chamber Players in Atlanta and also is artistic director of the Madison Chamber Music Festival in Madison, Georgia.



### **JAMES DUNHAM**

James Dunham's has been violist of the Grammy-winning Cleveland Quartet and was founding violist of the Naumburg Award-winning Sequoia Quartet. He frequently collaborates with the American, Jupiter, Pacifica and Takács Quartets. He also is violist with the Axelrod Quartet, in residence at the Smithsonian Institute in Washington, D.C. Mr. Dunham is Professor of Viola at Rice University's Shepherd School of Music where he co-directs the Master of Music in String Quartet program.

PROGRAM NOTES

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**Peter Tchaikovsky** (1840-1893)

***String Quartet No. 3 in E flat Minor, Op. 30***

*“Inspiration is a guest that does not willingly visit the lazy.”*

— **Peter Tchaikovsky**

Graduating from the School of Jurisprudence in 1859, composer Peter Tchaikovsky’s first career was in civil service as a clerk first class at the Ministry of Justice. Although the composer had shown a “mild interest” in music in his teens, he did not formally study music in school. Unfulfilled in his chosen civil service career, he enrolled in a new music conservatory in St. Petersburg in 1862 and graduated in 1866. Embarking now on a threefold career, Tchaikovsky composed, became a music critic, and taught harmony at the Moscow Conservatory. Flourishing in this career, Tchaikovsky produced symphonies, operas, ballets, choral music, piano music, and chamber music.

Seeking to advance this career and his then modest income, Tchaikovsky gave a concert of his own works in Moscow. It featured some of his piano works, a group of songs and the debut of a new string quartet. The pianist was Nikolai Rubinstein, Tchaikovsky’s mentor at the Moscow Conservatory, and the string players were members of the Russian Musical Society led by another faculty member violinist Ferdinand Laub. Laub, friend and colleague, was a virtuoso Czech violinist and was revered by Tchaikovsky as “the best violinist of our time.” Leading the Russian Music Society Quartet, Laub performed in the premieres of Tchaikovsky’s first two string quartets. Suddenly in 1874 Laub’s health deteriorated and he died the following year at age 43. The loss of this friend profoundly affected Tchaikovsky and evoked a deep anxiety. The *String Quartet No. 3 in E flat Minor, Op. 30* dramatically expresses the composer’s grief. Writing from Moscow to his brother Modest, Tchaikovsky said: “All my time...is dedicated to composing the quartet, which is already written but not yet scored. I’m now working full steam ahead to finish the quartet you may remember, I began in Paris.” Yet further in the letter the composer relates his troubled insecurity: “I think I am all written out. I have begun to repeat myself and can’t come up with anything new. Can I really have sung my swan song?”

This quartet dedicated to the memory of Laub was a success. It was first performed during a soirée at Nikolai Rubinstein’s apartment and again for a private performance at the Moscow Conservatory before the public premiere in March of that year. Tchaikovsky then wrote to his brother: “...during the Andante funebre e doloroso many, I am told, were in tears. If that is true, it is a great triumph.” This third movement is grief laden but provides the heart of the quartet. The Finale closes with a surprisingly cheerful note. The composer is quoted as saying: “If you do not find any reasons for happiness in yourself look at the other people, make yourself merry with their happiness so it is still possible to live on.”

**Mason Bates** (b. 1977)***From Amber Frozen***

*“...and lest we forget that music begins at a young age, I have to mention Hope Armstrong Erb, my piano teacher from St. Christopher School. Mrs. Erb heard my earlier compositions and challenged me to write a piece based on a music theory assignment, resulting in the majestically titled “Rhapsody on a Theory Exercise.” So we made a deal: if I practiced piano more, she’d mentor me in composition. From that moment on, I started to learn that art benefits from hard work.”* —**Mason Bates**

From *Symphony Magazine*: “Mason Bates, or someone like him, was bound to appear sooner or later. Bates is a fast-rising young composer of orchestral music, and also a dee-jay. In the latter guise, he performs at electronica clubs under the nom-de-laptop DJ Masonic.” He is the first composer-in-residence of The Kennedy Center for the Performing Arts and is said to be the most-performed composer of his generation. Upon winning the Heinz medal in the Humanities, presenter Teresa Heinz said: “Mason Bates illustrates what can happen when a truly talented artist dares to stretch and even reinvent the boundaries of an art form. By merging symphonic orchestration with electronic sound and tackling broad creative themes, he is breathing new life into orchestral music and translating it for a new generation.”

His *From Amber Frozen* was commissioned by the Naumburg Foundation for the Biava Quartet and premiered in 2004 at Alice Tully Hall. Quoting the composer he explains: “This quartet forms itself gradually, growing its melodic and textural ideas at an evolutionary pace in a rose-colored world as if viewed by an insect from the Jurassic, forever sealed in a crystal of dried amber on a tree. So the ensemble hatches from its shell in embryonic form, a lopsided groove of plucked out-of-tune notes and woody rustlings, with bell-like sustained notes foreshadowing the coming melody. This texture of shattered lines that weave in and out of each other is as much formed by today’s electronica as it is from Indonesian gamelan - all passed through the prism of the string quartet’s rich and varied textures. As the ensemble evolves from rhythmic pointillism to more sustained lines, a melody asserts itself. This lyrical urge very gradually infects the group, melting the crystalline beats into warmer, more emotive thoughts - and by the work’s center, the core of animal warmth has succeeded in fusing the shattered lines of the opening into a single lyrical expression. The long-lined melody that follows reaches its expressive peak at the exact moment that the work begins to devolve, as bowed lines become dancing, detuned grooves dispersed throughout the group. By the work’s end, it has morphed well-beyond full-circle - having returned to its initial rhythmic space, it ultimately loses pitch altogether.”

**Johannes Brahms (1833-1897)*****String Sextet No. 2 in G major, Op. 36***

*“Brahms writes for the whole world and for all time - a giant: lofty and unapproachable.”* — **Sir Edward Elgar**

Johannes Brahms was born on May 7, 1833 in Hamburg, Germany. His father was a double bass player for the Hamburg Opera and his mother, a seamstress. They lived in poverty in a crowded tenement on the waterfront. As a young child, Brahms would make up little melodies and invented his own notation system. His father realizing his son's musical precociousness hired a local pianist, Otto Cossel, to give the young boy piano lessons. Brahms excelled quickly and by age ten was studying with one of the best music teachers in Hamburg, Eduard Marxsen. A pivotal point in Brahms's life was meeting the Hungarian violinist Eduard Reményi. Brahms was asked to become his pianist and accompany the violinist on his tour throughout Germany. In Hanover Brahms met and impressed one of the most celebrated violinists of the day, Joseph Joachim. Brahms and Reményi were performing Beethoven's C minor violin sonata in concert and the piano was discovered to be too low in pitch. Brahms spontaneously transcribed his accompaniments a semitone higher and the performance went off flawlessly. Brahms and Reményi remained sincere friends throughout their lifetimes. In Weimar, Brahms met Franz Liszt and in Düsseldorf Brahms met Robert and Clara Schumann. It was Robert Schumann who interested a publisher in Brahms' early piano works and procured an invitation for Brahms to perform at the Gewandhaus in Leipzig. By 1860 Brahms was dividing his time between conducting a choir in Hamburg and teaching and conducting in the small town of Detmold. That year while taking a summer vacation on the banks of the Elbe River, he composed the *String Sextet No. 1 in B-flat major, Op. 18*. His second sextet, the *G major, Op. 36* was written five years later in Vienna. It is said to have been written to clear his conscience over his lost loves. The *Opus 36 Sextet* is subtitled *Agathe* and uses the musical notes A-G-A-H-E (omit the T, the H is B natural in German notation.) Agathe von Siebold, Brahms's love interest at the time, was the daughter of a professor in Göttingen. When marriage seemed immanent, Brahms fled. "I love you! I must see you again but I cannot wear fetters! Write me whether I may come back to fold you in my arms, to kiss you, to tell you that I love you." Agathe refused to see him and ended their relationship. Feeling remorseful Brahms wrote: "I have played the scoundrel toward Agathe." Begun four years before his involvement with Agathe and completed five years after their breakup, the Sextet in G proved to be cathartic for the composer. Referring to having woven the letters of her name into the second theme of the first movement, Brahms said: "I have emancipated myself from my last love." Brahms, known for his maladjustment to all women, never married. Historians disagree about the relationship between

Brahms and his best friend Robert Schumann's wife, Clara Schumann. Certainly the two shared a most special friendship as is conveyed in this letter written by Brahms to Clara: "I wish I could write to you as tenderly as I love you and tell you all the good things that I wish for you."

Brahms shared first three movements of the *G major Sextet* in the summer of 1864 before its completion with Clara Schumann. She said: "I need hardly to tell you how surprised and overjoyed I am at what you have sent me. Such a great work in hand, and nobody had any idea of its existence!" Brahms finished the work a year later and sent it to the publisher of his *B-flat-Major Sextet*, Simrock. Saying the two pieces were "similarly gay in character" they turned the new work down. Also refusing to publish the piece was Breitkopf & Härtel. Determined, Brahms submitted it once again to Simrock. This effort proved successful and by April 1866 Brahms had a printed score. Its world premiere took place in Boston by the Mendelssohn Quintet Club on October 11, 1866 with the European performance in Zurich on November 20, 1866.

— Emma Mills Bledsoe, 2019

## CHAMBER MUSIC: A PRIMER

Chamber music, which originated in Europe in the 16th century, involves a group of 10 or fewer musicians performing as an ensemble, usually in a small indoor setting (the chamber of a nobleman in old parlance) or even outdoors. The ensemble typically consists of strings and can include some combination of woodwinds and piano or the instrument's predecessor, the harpsichord.

The Amelia Island Chamber Music Festival presents traditional classical chamber music performed by internationally recognized musicians. Our programs typically include works by such giants as Bach, Beethoven, Brahms, Mozart, Schubert, and the musical styles vary from Baroque to Romantic. However, chamber music continues to be composed today, and we present Modern and even Post-Modern genres.

At the time of its inception, chamber music often was performed by amateurs, who played together in what might be called jam sessions! Remember, what we consider today as classical was the popular music at that time. And history repeats itself as amateurs today jam in small groups to rock, jazz, country or folk.

You will hear traditional classical chamber music at the Festival, but you will also experience classically-trained artists performing modern variations on classical themes and exciting renditions of contemporary music, as well as artists from other genres such as jazz, bluegrass, country, western and folk music. We hope you also will find these eclectic additions to our traditional chamber music repertoire appealing and entertaining.



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Pam Green, Facebook	Lauren Templeton, Young Patrons group and Instagram
Anne Taylor Hensley, low country boil C-Note prize	Shelby Trevor, Strings Program violin teacher
Will Howery, luthier services	UPS Store, Fernandina Beach
Stewart and Eileen Shannon Ira, sunset cruise C-Note prize	The Violin Shop, instrument appraisal services
Bill Ivins, graphic design	Catherine West, grant writer

## HOUSING PARTNERS

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

Fairbanks House	Jim and Jane Flynn
Omni Amelia Island Plantation	Louis and Susan Goldman
Ritz-Carlton Amelia Island	Anne Taylor Hensley
Victor and Linda Bilanchone	Bill Hensley
Emma Bledsoe	Jack and Beverly Keigwin
Sue Braddock	Steve and Jackie Kennard
Bruce and Lee Buchanan	Christopher Rex and Dr. Martha Wilkins

## CONCERT SPONSORS

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*The support from the organizations and individuals listed below has made this concert possible. The Board of Directors and all of us at the Festival are most appreciative and very thankful for their commitment to bringing musical excellence to Amelia Island and its environs.*

**Dick and Anne Cinquina**

**Michel and Lyn Deroy**

**Paul and Anne Glendon**

## MISSION STATEMENT

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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.

## BOARD OF DIRECTORS

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Sue Braddock, *President*  
Anne Taylor Hensley, *Vice President*  
Allen Lennon, *Secretary*  
Eric Sakurai, *Treasurer*

Emma Mills Bledsoe  
Barbara Alleva Gant  
Marsha Joyner  
J. Peter Martin  
Tom Pippin

Christopher Rex  
Irene Sanchez  
Lisa Webber  
Vicki Whittemore

### About the AICMF

Celebrating its eighteenth 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  
Executive Director - Dr. Joseph A. Marasco, Jr.  
Office Manager - Donna Hinton



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

## UPCOMING EVENTS

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- March 3    **Balsam Range Bluegrass Band**  
5 p.m. - Omni Amelia Island Plantation (\$60)
- March 22    **Emanuel Ax**  
7:30 p.m. - Amelia Plantation Chapel, 36 Bowman Road, AI (\$85)
- March 31    **Christiania Piano Quartet**  
5 p.m. - Prince of Peace Lutheran Church, 2600 Atlantic Ave., FB (\$50)
- April 6    **Dover Quartet**  
5 p.m. - Amelia Baptist Church, 961167 Buccaneer Trail, FB (\$60)
- April 26    **Season Finale Celebration:  
Anne Akiko Meyers with Jason Vieaux**  
7:30 p.m. - Ritz-Carlton Amelia Island, 4750 Amelia Island Pkwy, FB, (\$65)  
*(Includes a Dessert Buffet)*

### FREE CONCERTS

- March 11    **Philip Pan and his Viper Violin**  
3 p.m. - Robert's Learning and Achievement Center, Boys & Girls Club,  
1175 Lime Street, FB (*Free Family Concert*)

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

## YOUNG PATRONS

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The Young Patrons are a group of young adults with a love of music and a desire to mingle with other like-minded young adults. The program had a successful debut with a special pre-party before the Jazz at Lincoln Center Orchestra with Wynton Marsalis concert.



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**Thank you for your continued support!**  
**Please consider making a tax-deductible donation today:**

**[www.aicmf.com](http://www.aicmf.com)**

1890 S. 14th Street, Suite #204 • Fernandina Beach, FL 32034