



AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

Presents



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The Dover Quartet

APRIL 6, 2019

Amelia Baptist Church
961167 Buccaneer Trail, 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 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.



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AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

PROGRAM

THE DOVER QUARTET

Joel Link, *violin*;

Bryan Lee, *violin*;

Milena Pajaro-van de Stadt, *viola*;

Camden Shaw, *cello*

Langsamer Satz (Slow Movement)

Langsam, mit bewegtem Ausdruck

ANTON WEBERN

(1883-1945)

Quartet in A Major, Op. 41, No. 3.

Andante espressivo-Allegro molto moderato

Assai agitato

Adagio molto

Finale. Allegro molto vivace

ROBERT SCHUMANN

(1810-1856)

— *Intermission* —

Quartet in A flat major, Op. 105

Adagio ma no troppo-Allegro a-passionato.

Molto vivace

Lento e molto cantabile

Finale. Allegro non tanto

ANTONIN DVOŘÁK

(1841-1904)



ABOUT THE ARTISTS

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.



PROGRAM NOTES

Anton Webern (1883-1945)

Langsamer Satz

“Your ears will always lead you right, but you must know why.”

— **Anton Webern**

Growing up in an aristocratic Austrian family, Anton Webern, composer and conductor, developed a life-long love of walking, botany and geology. His mother first introduced him to the piano and in 1902 he studied musicology, composition, cello and piano at the University of Vienna. He studied privately with composer Arnold Schoenberg between 1904 and 1908. Schoenberg and his two of his first students, Webern and composer Alban Berg, are responsible for the music attributed to the Second Viennese School which was banned as cultural Bolshevism by the Hitler regime. (The “First” Viennese school consisting of Haydn, Mozart, Beethoven, and Schubert.)

During the 1920’s Webern’s compositions gave the world a new way of musical organization. He said: “I called this procedure ‘Method of Composing with Twelve Tones Which are Related Only with One Another.’”

American composer and leading musical figure in the post-war avant-garde, John Cage said: “He [Webern] shook the foundation of sound as discourse in favor of sound as sound.” Pierre Boulez the French composer and conductor who was also one of the dominant figures of post-war classical music, referred to Webern’s compositional style as “a new manner of musical *being*.” Calling him “the first to explore the possibilities of a dialectic of sound and silence” thus rethinking the “very idea of polyphonic music on the basis of the principles of serial writing.”

Langsamer Satz, or *Slow Movement*, the result of a writing assignment, was composed in June 1905 when Webern was a 21 year old student of Arnold Schoenberg. His longest composition was an outpouring of love which was inspired by a five-day hiking holiday with his cousin and future bride, Wilhelmine Mörtl. Webern’s diaries describe his passion for Wilhelmine and the outdoors.

“My heart was jubilant. I spent wonderful hours during the afternoon. When night fell, the skies shed bitter tears, but I wandered with her along a road. A coat protected the two of us. Our love rose to infinite heights and filled the universe! Two souls were raptured.” His next entry reads: “We wandered through forests. It was a fairyland! High tree trunks all around us, a green luminescence in between, and here and there floods of gold on the green moss. The forest symphony resounded.”

Continued on following page

...*“To walk like this forever among the flowers, with my beloved beside me, to feel myself so utterly at one with the Universe, without a care as free as a lark in the sky above- Oh, what splendor....Our love filled the air. We were two drunken souls...”*

Langsamer Satz was not performed publicly until 1962. It was premiered in Seattle by the University of Washington String Quartet at an international Webern festival.

Webern did indeed marry Wilhelmine in 1911 and the couple had four children: three daughters and a son. Tragically, while visiting one of their daughters in Mittersill during the last weeks of World War II, the composer was accidentally shot and killed by an American soldier the night of September 14, 1945.

Robert Schumann (1810-1856)

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

“If we were all determined to play the first violin we should never have an ensemble - therefore, respect every musician in his proper place.”

— **Robert Schumann**

Composer Robert Schumann likened the string quartet to an equal dialogue describing it as “by turns beautiful and even abstrusely woven conversation among four people.” His philosophy about what constitutes a good string quartet was a combination of understanding the historical aspects of string quartets as composed by Haydn, Mozart, and Beethoven coupled with new innovations.

His “Chamber Music Year” was 1842. Here he produced three string quartets, the E-flat Piano Quintet, and the E-flat Piano Quartet. In only five weeks between June and July he wrote his three string quartets, Op. 41. It was Schumann’s intent for the three to be played as a cycle. Dedicated to Felix Mendelssohn, a private performance of the three quartets in late September 1842 was attended and applauded by Mendelssohn. Schumann was most pleased as he considered Mendelssohn the “best critic of all living musicians [possessing] the clearest vision.”

However, Schumann’s demeanor at the beginning of this fruitful year was filled with complaints of “always feeling sick and melancholy.” Accompanying his wife Clara, a celebrated pianist, on her concert tour as merely her traveling companion resulted in gloomy moods, fatigue, ill health, and jealousy. He abandoned her as she continued her tour and returned to Leipzig saying he

 PROGRAM NOTES *(continued)*

needed to work on his music magazine. Upon arriving home, he wrote in their shared marriage journal: *“This separation has once again made clear to me our particularly difficult situation. Should I neglect my talent in order to serve as your traveling companion? And conversely, should you let your talent go to waste simply because I happen to be chained to the journal and the piano?”* When she returned, her written journal response was: *“Thursday, March 10 was the most miserable day of our marriage up to now; we parted, and it seemed to me that I would never see him again.”*

And yet, this gloomy atmosphere did not seep into his writing of the three quartets. By his own admission Schumann said: *“I am affected by everything that goes on in the world – politics, literature, people– I think it over in my own way, and then I long to express my feelings in music. That is why my compositions are sometimes difficult to understand, because they are connected with distant interests; and sometimes unorthodox, because anything that happens impresses me and compels me to express it in music.”*

After Mendelssohn’s death in 1847, Opus 41 was described by Schumann to his publisher as some of “the best works of my earlier period” and he said that now they had taken on a most special meaning.

The A major quartet is the third of the quartets. Its opening contains the “Clara” motif. Not only did the couple communicate through their joint written journal which reveals the spoken content of their marriage in written form, but Schumann filled his compositions with messages to her and expresses his love for her by spelling her name with the notes C A A and the interval of a falling fifth.

Antonín Dvořák (1841-1904)
Quartet in A flat major, Op. 105

*“I am, and I remain, a Czech composer. I have only showed them
 the path they might take - how they should work.”*

—Antonín Dvořák

In an article for the Wall Street Journal entitled “Chicago’s Date with Dvořák,” Joel Henning wrote: “At his best -which was very, very good- Antonin Dvořák (1841-1904) wrote music that expressed love for his native Bohemia and for nature in general. This is a man, after all, who kept birds loose in his house and loved nothing more than walking in the spruce forests around Vysoka, his rural home forty miles of Prague. His music is full of wonderful melodies, sounds of nature, compelling harmonies and gorgeous instrumental solos.”

Continued on following page

It was September 1892 when this esteemed Nationalist composer, his wife and two of their children landed in the United States. Dvořák had accepted an offer to become the director of the National Conservatory of Music in New York. One of the greatest music patrons of time, Jeannette Thurber, recruited the composer and offered him a three year contract with a salary of \$15,000 a year. This completely surpassed his earnings for his previously published works and is the equivalent of a six-figure compensation today. He was to teach 3 hours a day, organize the program, and be a role model for the American composers. It was her hope that he would inspire and enable them to establish an indigenous American style. Despite his agoraphobia, anxiety and panic attacks, chronic hypochondria and his hatred of traveling, he was “seduced” by her vision for American music and his fascination with this New World.

The Musical Standard published this description of the composer in the October 1892 issue.

“He is much taller than his pictures would imply and possesses not a tithe of the bulldog ferocity to be encountered in some of them. He is about 5 foot 10 or 11 inches tall, a man of great natural dignity, a man of character. He is not beautiful in the forms of the face but the lines of his brow are so finely modeled and there is so much emotional life in the fiery eyes and lined face that his face is not easily forgotten.”

The A-flat Major Quartet has its beginnings in 1895 while Dvořák was in his final weeks in New York City. Desiring to return home to his beloved Czechoslovakia, he and his family set sail in April of that year. Returning home he was exhausted and did not compose for seven months. His work on the A-flat Major Quartet resumed in December. Upon completion Simrock published it in 1896. The Quartet is not colored with the folk-like melodies he composed while here in America, but instead reflects a strong Czech imprint of themes and dance rhythms. Dvořák’s biographers attribute the A-flat Major, Op. 105 and the G Major No.13, Op.106 quartets to be expressions of his thanksgiving for returning to his beloved homeland.

— Emma Mills Bledsoe 2019



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Presenting the world's greatest musical artists in chamber music concerts of classical and alternative genres for diverse audiences is the mission of the Amelia Island Chamber Music Festival. We have fulfilled our mission by gracing our stages with such music giants as Yo-Yo Ma, Jazz at Lincoln Orchestra with Wynton Marsalis, Itzhak Perlman, Emanuel Ax, Joshua Bell, the Balsam Range Bluegrass Band, the Dover Quartet, Anne Akiko Meyers, Chick Corea, and many others.

As you can well imagine, bringing such superstar talent to Amelia Island is extremely costly. The budget for our 2019 season is close to \$500,000. Ticket sale revenues typically cover approximately 30% of our expenses, which compares very favorably to the norm for non-profit arts organizations.

The bulk of the remaining amount comes from the generous financial support of music lovers like you. It is no exaggeration to say that your Festival could not exist in its present form without your financial support. You truly do keep the music playing, and we are grateful for your contributions.

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For information on how to donate, please visit www.aicmf.com or call us at 904-261-1779.

UPCOMING EVENTS

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)

Tickets: aicmf.com or call 904-261-1779

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