

AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

Presents



Miró Quartet
with Clarinetist
Romie de Guise-Langlois

JANUARY 18, 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

MIRÓ QUARTET

Daniel Ching, violin
William Fedkenheuer, violin
John Largess, viola
Josh Gindele, cello

with

ROMIE DE GUISE-LANGLOIS, clarinet

QUARTET CABARET

Quartet in C minor, D. 703, "Quartettsatz"

Allegro assai
Andante

FRANZ SCHUBERT
(1797-1828)

Selections from Cypresses

ANTONÍN DVOŘÁK
(1841-1904)

Big Sky, Low Horizon

MICHAEL IPPOLITO (*b.1985*)

Quartet in F minor, Op. 95, "Serioso"

Allegro con brio
Allegretto ma non troppo
Allegro assai vivace ma serioso
Larghetto espressivo – Allegretto agitato

LUDWIG VAN BEETHOVEN
(1770-1827)

— *Intermission* —

Clarinet Quintet in B minor, Op. 115

Allegro
Adagio
Andantino
Con moto

JOHANNES BRAHMS
(1833-1897)

with Romie de Guise-Langlois, clarinet

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 ABOUT THE ARTISTS



Miró Quartet with Clarinetist Romie de Guise-Langlois

Schubert: Quartet in C minor, D. 703, “Quartettsatz”

Dvorak: Selections from “Cypresses”

Michael Ippolito: “Big Sky, Low Horizon”

Beethoven: Quartet in F minor, Op. 95, “Serioso”

Brahms: Clarinet Quintet

Formed in 1995, the **Miró Quartet** performs around the world on many of the most prestigious concert stages and foremost chamber music series. Concert highlights of recent seasons include a sold-out return to Carnegie Hall to perform Beethoven’s complete Opus 59 Quartets and appearances at Lincoln Center’s White Lights Festival. The Miró has been awarded first prizes at several national and international competitions, including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition.

In 2005, the Miró became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant. Since that time, only five other string ensembles have won this prestigious prize. The Dover Quartet, our Quartet-in-Residence, was one of these recipients in 2017. Other Avery Fisher Career Grant winners appearing in our 2019 season are Joshua Bell and Anne Akiko Meyers. Established by classical music benefactor Avery Fisher, these important Grants are administered by the Lincoln Center for the Performing Arts.

Clarinetist **Romie de Guise-Langlois**, praised as “extraordinary” by *The New York Times*, has appeared as soloist and chamber musician on major concert stages around the world. An avid chamber musician, Ms. de Guise-Langlois has appeared in the chamber concert series of the Metropolitan Museum of Art, Philadelphia Chamber Music Society, Chamber Music Society of Lincoln Center, the Kennedy Center, the Royal Conservatory and the Ravinia Festival.

PROGRAM NOTES

“Quartet Cabaret”

— a message from the Miró Quartet

For “Quartet Cabaret” the Miró Quartet wanted to do something a little bit out of the ordinary. Most of our programs in the recent past have consisted of three large works of the standard repertory, arranged rather predictably in a concert order of Classical-Contemporary-Romantic. Although this can be a very effective way to structure a program of large works, there are many great works for string quartet that are short: they are either single movements, parts of unfinished larger pieces, or simply not in a standard form or length. Some of these unusual pieces are among our favorites in the repertoire, yet somehow they seem to get pushed to the side when we create programs because they don’t “fit in” with the expectations of what we think of as a typical classical chamber-music performance.

So at long last we decided to devote an entire program to exploring these unusual and non-standard pieces, and as we started to mix and match them into a complete evening of music, the idea of “Quartet Cabaret” was born. In cabaret, there can be any number of acts; in fact a variety onstage is expected, and indeed though this program is all string quartets, it’s a remarkably diverse collection of genres and styles. Cabaret generally contains an element of storytelling, and again each of these pieces has a unique story we would like to share with you as we explain why the piece is the way it is, and why we love it. Cabaret as a genre also has an element of informality to it, and you can expect much more conversation from stage from the four of us than you may be accustomed to at a classical concert. We’d like this program to be as intimate as an evening at your favorite bar or club (or as close as we can get to that in a concert hall). With “Quartet Cabaret” we would like to bring you a little deeper into our musical world: share with you what excites us, who we are, what the music means to us, and hopefully as we play make you laugh a little, make you cry a little, and maybe show you something in it new and unexpected, even while still playing classical composers that will likely be familiar to you.

Welcome to our cabaret!

— *John Largess*

Franz Schubert (1797-1828) – *Quartet in C minor, D. 703, “Quartettsatz”*

“You believe happiness to be derived from the place in which once you have been happy, but in truth it is centered in ourselves.” — Franz Schubert

Franz Schubert was only 31 years old when he died leaving many of his compositions in manuscript form and unpublished. So is the case with his String Quartet in C minor, Quartettsatz or quartet movement. This manuscript eventually came into the hands of Brahms who edited and published the quartet in 1870. Schubert began composing this quartet in late 1820 but for unknown reasons set it aside. His known 17 works for string quartet were mostly intended as part of the chamber music in his home. He, along with his father and brothers, would perform these quartets. (Schubert was the twelfth of fourteen children, of whom only five survived). The Allegro assai was first published in 1870 but the abandoned remaining 40 bars of the Andante were not published until 1897. This work was clearly not intended for amateur performers as it makes enormous technical demands. The first violin contains virtuoso runs that sail upward over 3 octaves. Like Quartettsatz most of Schubert’s important works were not printed during his short lifetime. Beethoven reigned supreme in

Continued on following page

Vienna and all of Europe. The 5 foot, 1 1/2 inch tall Schubert stood solidly in Beethoven's shadow. However, Schubert's Viennese reputation did grow as a result of the "Schubertiaden", evening musical gatherings in the homes of his friends where his music was performed by Schubert himself accompanying the other performers and friends on the piano. It was this circle of friends who raised the money to publish his first group of songs. Ironically, it was not until the last year of Schubert's life that the publishers Schott and Probst pursued his works. (Beethoven had died a year earlier.) Sadly, in November 1828 Schubert died from typhoid fever leaving no books, no money, no furniture, or estate. According to Harold C. Schonberg: "All that remained were manuscripts scattered all over Vienna."

Antonín Dvořák (1841-1904) – *Echo of Songs (Cypresses) B. 152*

"My own duty as a teacher...is not so much to interpret Beethoven, Wagner, or other masters of the past, but to give what encouragement I can to the young musicians of America. I...hope that just as this nation has already surpassed so many others in marvelous inventions and feats in engineering and commerce, and has made an honorable place for itself in literature in one short century, so it must assert itself in the art of music...to bring about this result, we must trust the very youthful enthusiasm and patriotism of this country." — Antonín Dvořák

The Czech composer Antonín Dvořák was born on September 8, 1841. Described as a "rustic, a country boy from Bohemia who was apprenticed to a butcher", this composer became the idol of Prague. The Europeans could not wait for his next composition. Hans von Bülow, German conductor, pianist and composer, called him "next to Brahms the most God-gifted composer of the present day" and described him as a "genius who looks like a tinker." Schonberg's *The Lives of Great Composers* describes Dvořák as "a musician and nothing but a musician. Dvořák was not widely read and indeed, barely more than literate. In later life he would sporadically try to 'improve' himself by reading a primer of some sort, but those efforts never went very far. The only passion he had outside of music was trains." Dvořák once said: "I'd give all my symphonies if I could have invented the locomotive." In 1865 a young 24 year old Dvořák fell in love with Josefina Cermáková, one of his young piano students. (Her younger sister, Anna, would later become the composer's wife.) Expressing his love, Dvořák composed a cycle of 18 love songs for voice and piano based on a collection of poems, *Cypresses*, written by the Moravian poet Gustav Pflieger-Moravsky. The cycle was never published in their original form due to their personal nature but Dvořák kept, reworked, and often quoted their themes in later works. It was not until 1888 that the now 47 year old composer sent the "Love Songs" for publication in their new form. Now transcribed for string quartet these twelve of the songs were to be called "Echo of Songs." Still they remained unpublished until 1921, 17 years after the composer's death, and it was editor Joseph Suk who chose the name "Cypresses."

Michael Ippolito b.1985 – *Big Sky, Low Horizon*

"Some photographers take reality...and impose the dominations of their own thought and spirit. Others come before reality more tenderly and a photograph to them is an instrument of love and revelation." — Ansel Adams, photographer

Michael Ippolito "draws on a rich musical background of classical and folk music" for his orchestral, chamber and vocal compositions and is inspired by visual art, literature and other art forms. His *Big Sky, Low Horizon* composed in 2013 for String Quartet is inspired by an Ansel Adams photograph. Quoting the composer: "...like many of his (Adams) famous

PROGRAM NOTES (continued)

photographs, the natural beauty of the picture is stunning: a desert scene with a tremendous sense of open space, making the mountains in the distance seem small and the viewer even smaller. But to me, the most fascinating thing about this photograph was the low placement of the horizon. While the mountains and the desert floor suggested majestic stillness, the clear sky marked only by wisps of cirrus clouds gave the picture a sense of dizzying weightlessness. My piece is based on the juxtaposition of these two elements. *Big Sky, Low Horizon* is in three parts. It begins with a fleet scherzo that always seem to be climbing upward. The middle sections is a lyrical interlude with gently rising and falling lines. Finally, the scherzo returns to conclude the piece.”

Ippolito, currently an assistant professor of composition at Texas State University, was commissioned by Cindy and Michael Francis, conductor of the Florida Orchestra, to compose a piece to celebrate Florida. The work became the centerpiece of the Orchestra’s 50th anniversary celebration. Growing up in Florida, Ippolito played in the Tampa Bay Youth Orchestra and had taken Master Classes from Lowell Adams, the Florida Orchestra’s assistant principal cellist. At age 12 Ippolito was writing variations for his cello and was encouraged by his McLane Middle School conductor to write them down. By age 15, Ippolito was composing concertos, symphonies and chamber pieces. He furthered his studies at the Juilliard School and The Cincinnati College-Conservatory of Music.

Ludwig van Beethoven (1770-1827)

String Quartet No. 11 in F minor, Op. 95, Serioso

“The Quartet [95] is written for a small circle of connoisseurs and is never to be performed in public.” — Ludwig Van Beethoven

Beethoven’s *Serioso* was composed in 1810 during his middle period. It premiered in 1814 and is dedicated to Nikolaus Zmeskall. Its nickname meaning serious, grave, tragic was given to the Quartet by the composer. Opus 95 is the shortest of Beethoven’s quartets and has been called a “masterpiece in compression.” Writer for the New York Times Daniel J. Wakin described this quartet as showing the composer “in all of his violent, tragic, angry, plaintive, [and] contemplative guises.” Joseph Kerman said Opus 95 is considered a culmination of Beethoven’s second period and looks forward to the late quartets “in its dominant qualities of conciseness, directness and instant confrontation of contrasts. The F minor Quartet is not a pretty piece, but it is terribly strong and perhaps rather terrible. Everything unessential falls victim, leaving a residue of extreme concentration, in dangerously high tension. But strength, not strain is the commanding impression.” In a lecture composer Bruce Adolph referred to *Serioso* as “a musical example of Tourette’s syndrome.” Despite Beethoven’s words in his letter to George Smart concerning no public performances of this piece, it was a circle of “connoisseurs”...students...who embarked on an unusual educational experiment at Curtis Institute of Music in Philadelphia in 2008. The Opus 95 Project became the touchstone of that year for all 160 Curtis students. For four months every violinist, violist, and cellist worked on the piece with coaches, studied it in literature and musical history classes, and delved into the inner workings in their theory classes. The highlight of this Project conceived by Roberto Díaz president of Curtis was a performance of Gustav Mahler’s transcription of the quartet by the Curtis Symphony Orchestra at Carnegie Hall.

Johannes Brahms (1833-1897)
Clarinet Quintet in B minor, Op. 115

In December 1890 Brahms resolved to cease composing. “I have worked enough,” he told a friend, “now let the young take over.” He sent the completed score of his Viola Quintet, Op. 111 to his publisher with a note saying, “You may bid farewell to my music.” In March 1891, however, he heard a performance by the great clarinet virtuoso Richard Mühlfeld and decided his ‘farewell to music’ was premature. Inspired by Mühlfeld, Brahms began at once to compose for him and completed the Clarinet Trio, Op. 114 and the Clarinet Quintet, Op. 115 that same year.

Brahms considered himself a preserver of the classical music tradition, and Op. 115 mirrors the movement sequence of Mozart’s glorious Clarinet Quintet, K. 581. But Brahms gave Op. 115 an organic unity that was forward-looking for its time. Musical motifs from early movements are explored in later ones; harmonies shift restlessly between major and minor keys in all movements; and the palette of tone colors Brahms uses is consistently autumnal. The revolutionary modernist composer Arnold Schoenberg later praised Brahms as a “progressive” for his exploration of unifying thematic elements across an entire composition.

Op. 115 begins with an unassuming melody in the strings that is taken up by the solo voice of the clarinet. The movement’s first few measures contain musical fragments that Brahms uses again in various forms in all four movements. The opening measures also set the Quintet’s ongoing pattern of shifting harmonies.

Three wistful notes in the clarinet over muted strings begin the second movement. Mozart biographer Maynard Solomon observes that Mozart’s clarinet quintet begins with these same three note intervals and that here Brahms pays homage to his illustrious predecessor. The movement’s melancholy nocturne is interrupted by a dramatic Hungarian gypsy lament as the clarinet rises and falls above agitated string tremolos.

The third movement performs the traditional role of scherzo and trio, although with an unusual structure. The brief opening section is more song than scherzo and serves principally to introduce a much longer scherzo-like section that runs to the end of the movement. Rather than repeat the opening introduction, Brahms artfully slips only its last few measures into the movement just before it ends.

The last movement is a theme and five variations. The theme strongly recalls the melody of the second movement’s introductory section. Four of the variations explore different aspects of the theme, but the fifth returns to the lyrical melody that opens the first movement. As a final link across the composition, Brahms brings the Quintet to a close with almost exactly the same music that ended the first movement.

— *note by Robert Strong*



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Dick Cinquina, marketing and publicity
Club 14 Fitness, 3-month membership
C-Note prize
Concours d'Elegance, car show tickets
C-Note prize
Foy Maloy, Fernandina Beach News Leader
Lea Gallardo, photography
Gallo Winery
Russell Glasheen, Trips in the Village
Pam Green, Facebook
Anne Taylor Hensley, low country boil
C-Note prize
Will Howery, luthier services
Stewart and Eileen Shannon Ira,
sunset cruise C-Note prize

Bill Ivins, graphic design
Phil Kelly, Amelia Islander Magazine
Steve Leimberg, photography
Kurt Marasco, IT consultant
Jack Melvin, Keyboard Connection
Omni Amelia Island Plantation
Omni Atlanta Hotel, Atlanta, GA
Omni Bedford Springs Resort, Bedford, PA
Penny Reid, Mouth of Amelia
Lynne Radcliffe, master class support
Christopher Rex, original painting
C-Note prize
Jeff Ringhoffer, graphic design
Ritz-Carlton Amelia Island
Sue Sinor, grant writer
Summer House Realty, James and
Jenny Schaffer, owners
Lauren Templeton, Instagram
Shelby Trevor, Strings Program
violin teacher
UPS Store, Fernandina Beach
The Violin Shop, instrument
appraisal services
Catherine West, grant writer

HOUSING PARTNERS

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

Fairbanks House
Hampton Inn Amelia Island
at Fernandina Beach
Omni Amelia Island Plantation
Residence Inn Amelia Island
Ritz-Carlton Amelia Island
Berta Arias
Victor and Linda Bilancone
Emma Bledsoe
Sue Braddock
Bruce and Lee Buchanan
Henry and Carolyn Conway
George and Jean De Tarnowsky

Jim and Jane Flynn
Pat and Hugh Hayden
Anne Taylor Hensley
Bill Hensley
Peter and Leslie Howell
Jack and Beverly Keigwin
Steve and Jackie Kennard
Kate Ligare
Paul and Christine Meehan
Bob and Jane Quinby
Susan Walsh
Christopher Rex and Dr. Martha Wilkins

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.



UPCOMING EVENTS

- January 19 **Romie de Guise-Langlois, Elizabeth Pridgen, Christopher Rex**
Story & Song Bookstore Bistro, 1430 Park Avenue, FB
Lunch: 11:30 a.m., Concert: 12:30 p.m. (\$55 - includes lunch)
- January 25 **Jazz at Lincoln Center Orchestra with Wynton Marsalis**
7:30 p.m. - First Baptist Church, 1600 S. 8th St., FB (\$150, \$125, \$90)
- February 1 **Joshua Bell**
7:30 p.m. - First Baptist Church, 1600 S. 8th St., FB (\$130, \$100, \$70)
- February 24 **Dover Quartet**
3 p.m. - Historic Nassau County Courthouse, 416 Centre St., FB (\$60)
- 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)

FREE CONCERTS

- February 23 **Dover Quartet Master Class**
2 p.m. - Amelia Baptist Church, 961167 Buccaneer Trail, FB
(Free and open to the public)
- 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 or call 904-261-1779

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

www.aicmf.com

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