



Presents



Dover String Quartet and Bassist Edgar Meyer

Thursday, June 3, 2021

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About the AICMF

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.



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



PROGRAM

June 3, 2021

THE DOVER QUARTET

Joel Link, *violin*

Bryan Lee, *violin*

Milena Pajaro-van de Stadt, *viola*

Camden Shaw, *cello*

with

Edgar Meyer, *bass*

Quartet in G major, Op. 106

Allegro moderato

Adagio ma non troppo

Molto vivace

Finale: andante sostenuto. Allegro con fuoco

Antonín Dvořák

(1841 - 1904)

Arietta for bass and string quartet

Chris Rogerson

(b. 1988)

Quintet for Strings

Part 1

Part 2

Part 3

Part 4

Edgar Meyer

(b. 1960)



The Dover Quartet

“...the Dover Quartet players have it in them to become the next Guarneri String Quartet – they’re that good.”

~ The Chicago Tribune

Hailed as “the next Guarneri Quartet” (Chicago Tribune) and “the young American string quartet of the moment,” (New Yorker), the Dover Quartet catapulted to international stardom in 2013, following a stunning sweep of all prizes at the Banff Competition and has since become one of the most in-demand ensembles in the world. In addition to its faculty role as the inaugural Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music, the Dover Quartet holds residencies with the Kennedy Center, Bienen School of Music at Northwestern University, Artosphere, and the Amelia Island Chamber Music Festival. Among the group’s honors are the Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award. The Dover Quartet has won grand and first prizes at the Fischhoff Chamber Music Competition and fourth prize at the Wigmore Hall International String Quartet Competition..

Joel Link, violin

Joel Link is a violinist with the Dover Quartet, the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music. Mr. Link is an active soloist and chamber musician; and has been a top prize winner of numerous competitions including the Johansen International Competition in Washington, D.C. and the Yehudi Menuhin International Violin Competition in England, for which he was featured in The Strad magazine. Mr. Link has appeared on numerous radio shows, including NPR’s From the Top.

Mr. Link joined the faculty of the Curtis Institute of Music in 2020. He also teaches at Northwestern University’s Bienen School of Music.

Bryan Lee, violin

Bryan Lee is a violinist with the Dover Quartet, the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music. Mr. Lee has performed as a soloist with the Philadelphia Orchestra and the Delaware, Lansdowne, and Temple University symphony orchestras, among others. He was awarded the bronze medal at the 2005 Stulberg International String Competition and won second prize at the 2004 Kingsville Young Performers Competition. He has been featured on NPR’s From the Top and has attended Ravinia’s Steans Music Institute, La Jolla Music Society’s Summerfest, Music from Angel Fire, Encore School for Strings,

Sarasota Music Festival, Music Academy of the West, and the Perlman Music Program.

Mr. Lee joined the faculty of the Curtis Institute of Music in 2020. He also teaches at Northwestern University's Bienen School of Music.

Milena Pajaro-van de Stadt, viola

Milena Pajaro-van de Stadt is the violist of the Dover Quartet, the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music. Ms. Pajaro-van de Stadt has appeared as a soloist with the Tokyo Philharmonic Orchestra, the Jacksonville Symphony, and the Sphinx Chamber Orchestra; and has performed in recitals and chamber music concerts throughout the United States, Latin America, and Europe, including an acclaimed 2011 debut recital at London's Wigmore Hall.

With the Dover Quartet she won first prize and every special award at the Banff International String Quartet Competition in 2013, and the gold medal and grand prize in the Fischhoff National Chamber Music Competition in 2010. Her numerous awards also include first prize at the Lionel Tertis International Viola Competition, and top prizes at the Tokyo International Viola Competition and the Sphinx Competition.

Camden Shaw, cello

Camden Shaw is the cellist of the Dover Quartet, the Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music. He has appeared with the ensemble in performances all over the world to great acclaim. Mr. Shaw has collaborated in chamber music with such renowned artists as Daniel Hope, Nadja Salerno-Sonnenberg, and the late Leon Fleischer, and maintains an active career as a soloist. Highlights from recent seasons include a performance of Beethoven's Triple Concerto, Op. 56 with the Artosphere Festival Orchestra, where Shaw also holds the principal chair; and the release of his solo album by Unipheye Music, which was met with critical praise.



Photo: Jim McGuire

Edgar Meyer

In demand as both a performer and a composer, solo classical bassist, Edgar Meyer has formed a role in the music world unlike any other. Hailed by *The New Yorker* as "...the most remarkable virtuoso in the relatively un-chronicled history of his instrument", Mr. Meyer's unparalleled technique and musicianship in combination with his gift for composition have brought him to the fore, where he is appreciated by a vast, varied audience. His uniqueness in the field was recognized by a MacArthur Award in 2002.

As a solo classical bassist, Mr. Meyer can be heard on a concerto album with the St. Paul Chamber Orchestra conducted by Hugh Wolff featuring Bottesini's *Gran Duo* with Joshua Bell, Meyer's own *Double Concerto for Bass and Cello* with Yo-Yo Ma, Bottesini's *Bass Concerto No. 2*, and Meyer's own *Concerto in D for Bass*. He has also recorded an album featuring three of Bach's *Unaccompanied Suites for Cello*. In 2006, he released a self-titled solo recording on which he wrote and recorded all of the music, incorporating piano, guitar, mandolin, dobro, banjo, gamba, and double bass. In 2007, recognizing his wide-ranging recording achievements, Sony/BMG released a compilation of *The Best of Edgar Meyer*. In 2011 Mr. Meyer joined cellist Yo-Yo Ma, mandolinist Chris Thile, and fiddler Stuart Duncan for the Sony Masterworks recording "*The Goat Rodeo Sessions*" which was awarded the 2012 Grammy® Award for Best Folk Album.

Antonín Dvořák (1841 - 1904)

String Quartet in G major, Op. 106



“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 county boy from Bohemia who was apprenticed to a butcher. He was born of peasant stock and his music has a strong peasant strain.” “God, love, motherland” was his motto and 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 went on to describe himself as a “genius who looks like a tinker.” Harold 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.”

He studied at the Organ School in Prague and earned a living by performing in a small strolling band. He also served as principal viola in the orchestra of the Provisional Theatre. Those years he said were filled with “hard study, occasional composing, much revision, a great deal of thinking, and very little eating.” He fell in love with and was rejected by Josefina Cermáková, one of his pupils. Later in 1873 he would marry her younger sister, Anna.

In 1874 Dvořák submitted 2 symphonies, several overtures and a song cycle to a competition sponsored by the Habsburg Empire that awarded financial support to talented, needy composers. Most fortunate for him, Johannes Brahms had reluctantly agreed to serve on the competition's jury. Recognizing Dvořák's talent, the older composer was said to have been "visibly overcome" by the "mastery and talent" of the young Czech composer. Not only did Dvořák win first prize, but he and Brahms began a life-long friendship. In order to facilitate the timely publication of Dvořák's submissions to Simrock, Brahms' publisher, Brahms became Dvořák's copy editor and proofreader while Dvořák was touring America.

The trip to America was at the invitation of Mrs. Jeannette Thurber. She was instrumental in founding the National Conservatory of Music in New York and asked Dvořák to become its director. He arrived in New York in September 1892 and stayed for three years teaching, composing and conducting. He truly missed his native Bohemia and returned to Prague with his family in 1895.

His *String Quartet in G Major, Op. 106* was written from November 11 to December 9, 1895. Its premier was on October 9, 1896 in Prague by the Bohemian Quartet. Filled with Czech flavor both his Opus 105 and 106 String Quartets celebrate his return home.

The Allegro moderato, the first movement, begins with upward leaping intervals of a sixth followed by descending triplets. Ascending octave leaps marked *peasante* (heavily and ponderous) and double *forte* (very loud) are followed by descending scale-like passages. The four instruments then engage in a lively dialogue. The Adagio states the theme in E-flat minor and also in E-flat major. Author Melvin Berger called the Adagio "one of the most perfectly realized and touching movements in Dvořák's chamber music." The third movement in B minor is indeed a scherzo with two trios, although it is not labeled as such. The softer second trio is reminiscent of a gently rocking Czech folk song. The finale set in G major has a return of the first movement's leaping intervals and triplet figures. It ultimately builds and races to an exciting conclusion.



Chris Rogerson (*b. 1988*)**Arietta for bass and string quartet**

Written for Edgar Meyer and the Dover Quartet 2021

Chris Rogerson was born in Amherst, New York. He began playing the piano at age two and the cello at age eight. He has studied at the Curtis Institute of Music, Yale School of Music and Princeton University with Jennifer Higdon, Aaron Jay Kernis, Martin Bresnick and Steve Mackey. In 2016 he joined the Musical Studies Faculty at the Curtis Institute of Music in Philadelphia. The New York Times praised his music for its “virtuosic exuberance” and “haunting beauty.” He has composed chamber and orchestral works as well as works for solo, soloist and orchestra and vocal works.

Chris, a close friend of the Dover Quartet, has written several pieces for them. He describes *Arietta*, a five minute piece, as “a short, simple piece bookended by large cadenzas for the double bass. In the work, I combine elements of American folk music and Baroque ornamentation. Whenever I compose a work, I try to tailor it to the performers as much as possible. I (along with many others) am in love with the wonderful lyricism that Edgar and the Dovers are able to produce, and this piece is really about that.”

~ Emma Mills Bledsoe 2021

Edgar Meyer (*b. 1960*)**Quintet for Strings**

The opening movement of the Quintet is a cross between a theme and variations and variations on a ground bass. It opens with an AABA theme of approximately 40 seconds, followed by twelve “variations” and a reprisal of the theme. There is not always strict character differentiation between variations, but sometimes instead there is more of a transformation over the course of a couple of them. The tempo is constant, and the speeding up and slowing down is achieved by metric modulation in such a way that each variation is supposed to be exactly the same duration.

The second movement is earthy and used ornamental quarter tones in the four higher strings to sometimes create a bluesy effect. The cello starts with the main riff followed by a “trio” and the 1st violin recaps the cello melody.

The third movement wanders around looking for a melody which is eventually found by the first violin about two-thirds of the way through. This melody ends in the movement’s only proper cadence, which is followed by the four upper strings taking the opening figure through all twelve keys and ending up where it started.

The fourth movement involves a good bit of left hand finger wiggling for all. The triplets are essentially measured trills, conceived as an energetic gesture. The opening melody is fiddle derived, and along with the following section where the viola, cello and bass enter, is syncopated against a strict 4/4.

This quintet was written for and premiered by the Emerson Quartet and myself in 1995 and recorded in 1998.



MISSION STATEMENT

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.

Thank you for your continued support!

Please consider making a tax-deductible donation today: www.aicmf.com

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Concerts by emerging chamber music quartets in Master Classes with the Dover String Quartet and Christopher Rex, artistic director of Amelia Island Chamber Music Festival – June 1 through June 5, 2021. The primary purpose of the Spring Institute is to be a premier training and mentoring program which provides performance opportunities.

For the 20th season the Amelia Island Chamber Music Festival features the following talented artists.

Jennings String Quartet from the Robert McDuffie Center for Strings
Meraki String Quartet from Rice University

Concert Schedule:

June 5 at 5 PM – tickets: \$10 at the County Courthouse, Centre Street

**Times and venues are subject to change. Please go to www.aicmf.com for more information.*