



AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL 2023

22ND
SEASON



DOVER
QUARTET

Dover Plays (Amy) Beach at the Beach

Friday, January 13, 2023

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

PROGRAM

January 13, 2023

DOVER QUARTET

Joel Link, violin
Bryan Lee, violin
Hezekiah Leung, viola
Camden Shaw, cello

Quartet in C major, Hob. III:77, Op. 76, No. 3 ("Emperor")

JOSEPH HAYDN
(1732-1809)

Allegro

Poco adagio: cantabile

Menuetto: Allegro

Finale: Presto

Quartet for Strings (In One Movement), Op. 89

AMY BEACH
(1867 - 1944)

INTERMISSION

Quartet No. 5 in E-flat major, Op. 44, No. 3

FELIX MENDELSSOHN
(1809-1847)

Allegro Vivace

Scherzo, Assai leggiero vivace

Adagio non troppo

Molto allegro con fuoco

The Dover Quartet appears by arrangement with the Curtis Institute of Music,
where it serves as the Penelope P. Watkins Ensemble in Residence. www.doverquartet.com

**Program subject to change*

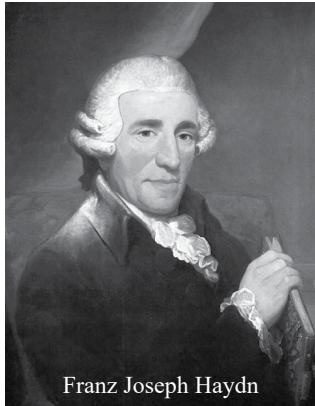
PROGRAM NOTES

FRANZ JOSEPH HAYDN

Quartet in C major, Hob III:77, Op. 76, No. 3 (Emperor)

“It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius.” ~ Franz Joseph Haydn

The Austrian composer known as “Papa Haydn” and later as “Father of the Symphony” displayed promising musical talent from an early age. At age five, this son of a wheelwright and a local landowner’s cook was sent to live with an uncle who was a church musician in the nearby town of Hainburg. At age 8 he was recruited to sing in the Choir School of Stephen’s Cathedral in Vienna. It was a harsh life under the strict choir-master Karl Georg Reuter. Reflecting back on these years he said: “I never had a proper teacher. I started with the practical side...I listened more than I studied, and tried to turn to good account all the things that impressed me.” In 1749 his voice changed. Haydn was dismissed leaving only with three old shirts and a worn coat. Fortunately, he met and worked for the Italian composer Nicola Porpora. Haydn not only learned from him, but was able to make contacts with the aristocracy. Ultimately, he became the musical director at the court of Count Ferdinand Maximilian von Morzin and composed his first symphonies. From his humble beginnings his musical talents carried him to the Esterháza Palace. Here he was employed by the family as their musical director. He was at liberty to compose as he pleased with the court musicians at his disposal performing his works. His only constraint was to compose pieces for the baryton, an instrument



Prince Nikolaus Esterházy enjoyed playing. Similar to a cello, the baryton had both plucked and bowed strings and the composer produced around 200 pieces for this now extinct instrument. Haydn enjoyed a comfortable lifestyle employed by the Esterházy family and flourished here as a composer.

From having to “eke out a wretched existence” to living and working for one of the greatest and richest families in Hungary, Haydn became one of the most famous composers in Europe by 1776. One review said: “Herr Joseph Haydn, the darling of our nation, whose gentle character is marked in each of his pieces. His compositions have beauty, order, clarity, and fine and noble simplicity...”

In 1791 Haydn was invited by Johann Peter Salomon, an admired violinist, composer, and conductor in London, to travel and perform in Britain. Warmly received and welcomed, his presence in London caused “a great sensation.” He dined with royalty and was given an honorary doctorate from Oxford University.

After returning to Vienna to resume his duties as Kapellmeister for the Esterházy family, the composer decided Austria needed an equivalent to Britain’s national anthem. Impressed and inspired by the dignity and simplicity of *God Save the King*, the matter was brought before the imperial chancellor. Poet Leopoldo Haschka was commissioned to provide a patriotic text and Haydn set it to music. Premiering on February 12,

PROGRAM NOTES *(continued)*

1797, the Emperor's birthday, *Gott erhalte Franz den Kaiser* - God save Emperor Franz - was an immediate sensation. (Later in 1841, it became the national anthem of Germany and Austria with the new words: "Deutschland, Deutschland, über alles.") Today "Glorious Things of Thee Are Spoken" appears in Christian hymnals under the name "Austria" or "Austrian Hymn." The text using Haydn's melody was written by John Newton, the English clergyman responsible for the words of the well-known hymn "Amazing Grace."

Haydn's *String Quartet in C major, Op. 76, No. 3* known as the *Emperor Quartet* uses this lovely melody as the theme in the second movement. The first movement of the *Emperor Quartet* calls for virtuosic playing. Mischievous in nature, its single theme is filled with trills and bouncing dotted rhythms fluctuating between major and

minor. The second movement marked *Poco adagio; cantabile* and *dolce* is set in G major. The hymn-like theme is introduced and then presented in a set of four variations. The third movement, the Minuet, dances between major and minor. The more chordal, somber and quiet Trio then returns to the playful Minuet. The final movement, Presto, is colored with a Hungarian flavor. Set in cut time this dramatic movement begins in C minor with bold, crashing chords. Filled with racing scale-like passages and teasing pauses, it is not until measure 151 that we return to C major to conclude this well known and loved quartet.

Several days before his death on May 31, 1809 Haydn asked to be carried to the piano. Here he played his beloved Austrian Hymn three times.

AMY BEACH

Quartet for Strings (In One Movement), Op. 89

[Amy Beach] "had cultivated since childhood a practice of transcribing birdsong: as someone with perfect pitch, an unusual ability to concentrate, and a great love of nature (including a preference for composing outdoors) she was especially well equipped to do so..."

~ Composer, writer and MacDowell Fellow, Emily Doolittle

Amy Beach, American pianist and composer, became the first to transcribe the Hermit Thrush's birdsong into musical notes. Two mystical piano works for piano, "A Hermit Thrush at Eve" and "A Hermit Thrush at Morn" incorporate the bird's melancholy song. Composed in the summer of 1921 while a fellow at the MacDowell, the artists' residency program in Peterborough, New Hampshire, these piano pieces are among her 300 works that span a variety of genres.



She was an unusually gifted child, singing accurately before the age of two and composing small pieces at age four without the aid of a piano. By age seven she was performing her own works as well as those of Handel and Beethoven. She became the first female American composer to write an acclaimed mass and the first American female to have her compositions performed by major orchestras. Her *Gaelic Symphony* was premiered in 1896 by the Boston Symphony

PROGRAM NOTES *(continued)*

Orchestra. Known as the Dean of American Women Composers, she was also the founder and first president of the Society of American Women Composers.

She began composing her *String Quartet, Op. 89* while at MacDowell in 1921. This retreat center founded in 1907 by composer Edward MacDowell and his wife, Marian MacDowell, a pianist, provides private studios allowing artists to work without distraction. Many well known artists such Leonard Bernstein, Aaron Copland, Thornton Wilder, Willa Cather have sought this refuge; Beach would later bequeath her royalties to MacDowell. The *String Quartet, Op. 89* was not completed until 8 years later while Beach was wintering in Rome. After returning to the States, her work was performed a number of times in the 1930's with the final performance during her lifetime in November 1942. Celebrating her 75th birthday, the performance of this work of "unusual beauty" was given at the Phillips Memorial Gallery in Washington, DC.

Beach found inspiration in the "Indianist" movement. Edward MacDowell's fellow colleague and teacher, anthropologist/ethnomusicologist Franz Boaz gathered Alaskan Inuit songs in a collection entitled *The Central Eskimo*. Beach based *The String Quartet* on three Alaskan Inuit songs found in his book. The work's chromatically dissonant yet lyrical beginning is marked *Grave*. Presented by the viola, the first Inuit melody, "Summer Song," begins. Perhaps the only song known to be translated, the words describe the beauty of summer sunlight when the reindeer run free. The other three instruments join the viola to begin the second lyrical theme, "Playing at Ball." A change in mood and dynamics is marked *Più animato*. The contrasting third theme beginning with loud and short unison chords is based on "Ititaujang's Song." Returning to the feeling of the work's opening, the musicians are instructed to use their mutes, *con sordino*. Slowly and quietly this one movement quartet whispers to a close.

FELIX MENDELSSOHN

String Quartet No. 5 in E-flat major, Op. 44, No. 3

"This year [is] an important segment in our family life. Felix, our soul, is going away."

~ An entry from Fanny Mendelssohn's diary, January 1829

Born into a wealthy and loving family in Hamburg, Felix Mendelssohn was the second of four children. All were gifted, but Felix and his beloved older sister, Fanny, were exceptionally bright and musically talented. Their childhood home was a magnificent estate that stood as an artistic focal point of the city. Harold C. Schonberg's *The Lives of Great Composers* describes the family as "the epitome of the

wealthy German bourgeoisie" and Felix as growing up with "nature on his side, for he was a handsome, high-spirited young man, lithe and active, with an aristocratic bearing... well bred, somewhat snobbish, rather priggish later in life, distrusted exuberance, enjoyed a quiet family life, had a dutiful wife, worried about his children, worked constantly, and he differed from the other wealthy bourgeoisie

PROGRAM NOTES *(continued)*

only in that he happened to be a genius.” Throughout Mendelssohn’s short life he was surrounded with notable, creative giants: Goethe, Chopin, Berlioz, Hoffman, Schumann, Liszt, Tennyson, and Dickens. He had a beautiful wife and five children and excelled as composer, pianist, organist and conductor. He and Fanny, also a gifted musician and composer, dedicated compositions to each other, supported each other and “expressed extreme mutual fondness and admiration throughout their lives.” Her early death at age forty-one from a stroke devastated Felix. Within months he, too, suffered a series of strokes and died in Leipzig on November 4, 1847, at age 38.

Mendelssohn composed chamber music throughout his life. He was only 16 when he composed the well-known Octet in E Flat Major, Op. 20. To this he added piano trios, piano quartets, string quintets, sextets, and a variety of duo sonatas. The Opus 44 String Quartets are composed of 3 quartets numbers 1, 2, and 3. They were composed when Mendelssohn was 29 years old. Listed as the third, The E flat major, No. 3 was completed second in this set on February 6, 1838. Quoting musicologist and writer Kai Christiansen “the Opus 44 quartets are regarded as Mendelssohn’s most classical works, poised, balanced and well crafted”.... [they perhaps] reflect Mendelssohn’s sense of professional and personal well-being at this point in his life: enjoying a successful career, a new wife and a first child.”

The first movement in 4/4 time is marked *Allegro vivace*. The first violin opens with 4 quick sixteenth notes leading to a whole

note creating a prominent five-note motif. The second movement, the Scherzo, is pure Mendelssohn set in 6/8. It is marked *Assai leggiero vivace*: very much lightly, gracefully, lively and fast. Author John Horton suggests that we hear “a musical evocation of hunters riding off into a magical forest, a frequent theme of German music and folklore.” The chase continues until all four instruments join in unison ending on the same note. The solemn and lyrical third movement, *Adagio non troppo*, conforms to a traditional classical plan. Its tender and warm harmonies create a sense of longing. The finale movement, *Molto Allegro con fuoco*, (very fast with fire)

provides a workout for all four instruments. Tumbling, cascading sixteenth note passages race throughout the movement. A brief, serene hymn-like section emerges, but quickly gives way to the fiery conclusion.

~Emma Mills Bledsoe 2023



ABOUT THE DOVER QUARTET

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*.

A graduate of the Curtis Institute of Music, Mr. Link studied with renowned violinists Joseph Silverstein and Pamela Frank, and served as the Curtis Symphony Orchestra's concertmaster for the 2009–10 season. He has attended music festivals across the globe, including the Ravinia Festival, the Marlboro Music Festival, and Music from Angel Fire. As a member of the Dover Quartet, Mr. Link 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; and performs over 100 concerts around the world annually.

Mr. Link plays a very fine Peter Guarneri of Mantua violin kindly loaned to him by Irene R. Miller through the Beare's International Violin Society.

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 has served as associate concertmaster of Symphony in C and the Curtis Symphony Orchestra and as a substitute for the Philadelphia Orchestra. Mr. Lee is a graduate of the Curtis Institute of Music where he studied with Pamela Frank and Victor Danchenko. His previous studies were with Choong-Jin Chang and Soovin Kim. He performs on a



ABOUT THE DOVER QUARTET *(continued)*

1904 Riccardo Antoniazzi and a 2020 violin by Brooklyn-based maker Samuel Zygmuntowicz.

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

HEZEKIAH LEUNG - VIOLA

Praised for his “lovely lyricism” by The Calgary Herald, Hezekiah Leung has performed throughout North America and Europe as both a soloist and as the violist of the Rolston String Quartet—the first prize winner at the Banff International String Quartet Competition in 2016. After completing his studies as a violinist at the University of Michigan under the tutelage of Stephen Shipps, Mr. Leung pursued his artist diploma on the viola with Stephen Dann and Barry Shiffman and received top prizes in the Glenn Gould Chamber Music Competition and the 74th Orchestre Symphonique de Montréal Standard Life Competition. He holds degrees from Rice University and The Royal Conservatory of Music, and was part of the Fellowship Quartet in Residence at the Yale School of Music with the Rolston String Quartet. In 2020, Leung was chosen as a violist for the renowned Rebanks Family Fellowship & International Performance Residency Program in Toronto. As a founding member of the Rolston String Quartet, in 2016 he was awarded grand prize at the Chamber Music Yellow Springs Competition. The quartet performed at some of the most prestigious international concert venues, including Carnegie Hall, the Louvre, the Kennedy Center, Koerner Hall, and Wigmore Hall. They taught at Yale School of Music, University of Toronto, and the Bowdoin International Music Festival. Mr. Leung

joined the Dover Quartet in September 2022 for the 2022–23 season. Mr. Leung plays on a 2014 viola by Jürgen Manthey and a 2020 viola by Samuel Zygmuntowicz, on loan through the El Pasito Foundation

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 Uniphony Music, which was met with critical praise.

With the Dover Quartet Mr. Shaw 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. He graduated from the Curtis Institute of Music in 2010, where he studied with Peter Wiley. Other major teachers include Norman Fischer, David Finckel, and Steven Isserlis. He performs on an instrument made in 2010 by Frank Ravatin.

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

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HOUSING PARTNERS

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

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William Wiest, Ritz-Carlton Amelia Island

young PATRONS

If you have a love of music and an interest in exploring the arts, culture and community of Amelia Island, you will want to be a part of this dynamic group of young adults between the ages of 21 and 50.

Join for FREE. More details at <https://ameliachambermusic.org/young-patrons/>

INTERESTED IN VOLUNTEERING for the 2023 Amelia Island Chamber Music Festival?

The Amelia Island Chamber Music Festival is a volunteer-driven organization with a small staff. The Festival would not exist without the skills, hard work and dedication of many volunteers. This is why we need your help.

To learn more and to sign up to become a volunteer please visit:
<https://ameliachambermusic.org/volunteer-opportunities/>

*A heartfelt **THANK YOU** to all of our Sponsors, Contributors, Volunteers, Partners and Patrons for a wonderful 22nd Season. Without you the AICMF could not exist.*

UPCOMING EVENTS:

Tuesday, January 17, 2023	L'viv National Philharmonic Orchestra of Ukraine 7:30 pm Memorial United Methodist Church
Saturday, January 28, 2023	Emerson String Quartet 7:30 pm Amelia Plantation Chapel
Sunday, February 19, 2023	Mark O'Connor & the Vega String Quartet "Beethoven & Bluegrass" 5:00 pm Ritz-Carlton, Amelia Island
Saturday, March 11, 2023	Musical Adventures with Babar, Ferdinand & Skywalker 1:00 pm Memorial United Methodist Church
Friday, March 17, 2023	Dover Quartet Master Class 1:00 pm Prince of Peace Lutheran Church
Saturday, March 18, 2023	Dover Quartet & Friends 7:30 pm Prince of Peace Lutheran Church
Saturday, April 1, 2023	Daniil Trifonov 7:30 pm Amelia Plantation Chapel
Saturday, April 16, 2023	Beer & G-Strings – Oslo-e-Mio! 5:00 pm Sadler Ranch
Friday, April 28, 2023	Harlem String Quartet 5:30 pm St. Peter's Episcopal Church
Saturday, May 13, 2023	Lisa Kelly & JB Scott Jazz Sextet 1:00 pm Fernandina Beach Municipal Airport
Saturday, June 3, 2023	Christopher Rex Spring Institute Final Concert 5:00 pm St. Peter's Episcopal Church

**Times and venues are subject to change. For tickets and more information please visit www.aicmf.org*