



DOVER
QUARTET



Roberto Díaz

Sunday, April 10, 2022

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

PROGRAM

April 10, 2022

DOVER QUARTET

Joel Link, *violin*

Bryan Lee, *violin*

Milena Pajaro-van de Stadt, *viola*

Camden Shaw, *cello*

with

Roberto Díaz, *viola*

Lyric Quartette

Musical Portraits of Three Friends

The Sentimental One

The Quiet One

The Jovial One

WILLIAM GRANT STILL

(1895 - 1978)

Quartet No. 3 in D major, Op. 44, No. 1

I. Molto allegro vivace

II. Menuetto. Un poco allegretto

III. Andante espressivo ma con moto

IV. Presto con brio

FELIX MENDELSSOHN

(1809 - 1847)

INTERMISSION

String Quintet No. 2 in G major, Op. 111

I. Allegro non troppo, ma con brio

II. Adagio

III. Un poco allegretto

IV. Vivace ma non troppo presto

JOHANNES BRAHMS

(1833 - 1897)

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*

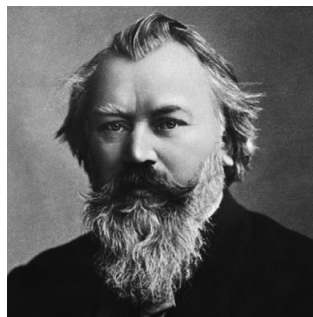
PROGRAM NOTES



William Grant Still



Felix Mendelssohn



Johannes Brahms

WILLIAM GRANT STILL

Lyric Quartette

“...his music embodies all the sounds and feelings of the American experience. I hear America in his works -our history, the lore, the good, the bad, the gains, and the longing.” ~ Laura Carlo, WCRB radio host in Boston

William Grant Still, composer, instrumentalist and arranger, wrote five symphonies, nine operas, four ballets, chamber works, solo vocal works and over 30 choral works. This self-taught, multi-instrumentalist prolific composer was born in Woodville, Mississippi and raised in Little Rock, Arkansas. Beginning a Bachelor of Sciences degree at Black Wilberforce University in Ohio, he abandoned that path in order to follow his musical talents. He began arranging music for the well-known blues bandleader W.C. Handy and began a formal study of music at Oberlin Conservatory of Music. His studies were in part financed by a scholarship created exclusively for him by the faculty. Later he studied at the New England Conservatory.

His *Afro-American Symphony* (1930) was the first symphony by an Afro-American composer to be premiered by a major American orchestra, the Rochester Philharmonic conducted by Howard Hanson. He also was the first American composer to have an opera

produced by a major company in the United States. *Troubled Island* premiered at New York's City Center of Music and Drama in 1949. Still also became well known for his arrangements for the movies which included *Pennies from Heaven* with Bing Crosby.

Lyric Quartette is thought to have been composed between 1939 and 1945. Judith Still, the composer's daughter said:

“The ‘Lyric String Quartette’ was written at the request of Joachim Chassman, for his string quartet [the Hollywood String Quartet]. However, when the group tried it out, my father said there was something wrong with it, and he threw it in the wastebasket. My mother took it out and saved it, and I published it after fixing a mistake in the viola part. It was an immediate hit when played, and audiences gave ovations to the ‘Quiet One’ movement. Everyone wanted to know who among our friends was ‘The Quiet One’, but I have no idea...[it] may have been about my mother, a fine, quiet, but powerful lady, who had tremendous talent on her own.”

PROGRAM NOTES *(continued)*

The Sentimental One conveys quite vividly the definition of sentimental: “*of or prompted by feelings of tenderness, sadness or nostalgia; resulting from feeling rather than reason or thought.*” It is warm, sensitive, and tender without dramatic changes and ends quietly, reflectively.

The Quiet One as stated by Still’s daughter leaves us wondering: who was this hushed, sweet friend. Based on an Inca melody the

harmony between the four instruments is perfectly blended. Slight pizzicato strings add a different dimension to the movement’s personality.

The contrasting third movement sprints from the beginning and has a wider range of dynamics. *The Jovial One* is full of energy and playfully dances. As the tempo increases and whirls, it comes to a smiling, abrupt halt.

FELIX MENDELSSOHN

Quartet No. 3 in D major, Op. 44, No. 1

“This is what I think art is and what I demand of it: that it pull everyone in, that it show one person another’s most intimate thoughts and feelings, that it throw open the window of the soul.” ~ Felix Mendelssohn

The Latin translation of the name Felix is “happy man.” Quoting author Milton Cross: “The frustrations, maladjustments, and conflicts of most other great composers make the life story of Felix Mendelssohn as refreshing as sunshine.”

Felix Mendelssohn was born into a wealthy family in Hamburg, Germany in 1809. The Mendelssohn home was a place of culture, wealth, and learning. Patrons of the arts in Berlin, his parents would host concerts and dinners entertaining musicians, composers, and philosophers. Here the young Mendelssohn children interacted with Rossini, Goethe and others. Author and biographer James Lyons said that the children “enjoyed from birth the rare luxury of an environment in which worldly elegance, unquestioned love, unstinted encouragement and intellectual awareness were household imperatives.” The handsome Mendelssohn married the woman he loved, realized his goals of restoring the neglected

music of Johann Sebastian Bach to the world, founded a conservatory, was a successful conductor, and was an extraordinary violinist, violist, cellist, pianist, organist, and singer. He also was an athlete, a master chess-player, a superior painter and draftsman, and a classical scholar. The young genius was multi-talented and multifaceted as explained by British musicologist Percy M. Young. “His personal greatness lies in an abhorrence of a confined mind...Music was an important part of his life, but not the whole.” Quoting music critic and author Herbert Glass: “There are no tragic romantic legends to be spun from such a life... Mendelssohn would eventually be ejected from the composers’ pantheon for not being ‘deep’ just as he was venerated in his lifetime for being perfect.”

The *Quartet No. 3 in D major, Op. 44, No. 1* was composed when the composer was 29 years old. It is dedicated to the Crown Prince

of Sweden and was published in 1839. It premiered on February 16, 1830. The Opus 44 String Quartets are composed of 3 quartets numbers 1, 2, and 3. They were composed during 1837 and 1838. Mendelssohn married Cécile Charlotte Sophie Jeanrenaud on March 28, 1837 and less than a year later his son, Carl, was born. Adding to this personal happiness was his international recognition of being a composer and a conductor. He began conducting the Leipzig Gewandhaus Orchestra in 1835 and it was now known as the best orchestra in Germany.

The Opus 44 quartets numbers do not reflect the order of their completion. The sequence of their composition was No. 2, No. 3 and the last being No. 1.

The D major quartet is dated Berlin, July 24, 1838. Mendelssohn wrote a letter to violinist and friend Ferdinand David suggesting that it

was one of his favorites. He wrote: "I have just finished my third Quartet, in D major...and like it very much. I hope it may please you as well. I rather think it will, since it is more spirited and seems to me likely be more grateful to the players than the others."

The first movement is truly "spirited" and "grateful." It is energetic and filled with light and joy. The second movement is more calm as the scherzo has been replaced with a gentle menuetto. The third movement is poignant and intimate whereas the final movement -the Presto con brio- is fiery and passionate. Its theme has two contrasting parts, one that races with high spirited sixteenth notes and the other with a more calm, lyrical descending line.

The work ends forcefully and quite passionately...perhaps fulfilling Mendelssohn's prediction that people would cherish this particular work for its unusual "passion."

JOHANNES BRAHMS

String Quintet No. 2 in G major, Op. 111

"In him converge all previous streams of tendency, not as into a pool, stagnant, passive, motionless, but as into a noble river that receives its tributary waters and bears them onward in larger and statelier volume." ~ W.H. Hadow, musicologist

Johannes Brahms was born in Hamburg, Germany on May 7, 1833. His father, Johann Jako, was a double-bass player and his mother, Johanna Henrika Christiane Nissen, was a seamstress. (She was seventeen years older than her husband.) Johannes showed early signs of being extremely talented and at age six, it was confirmed that he had perfect pitch. He would compose melodies and invented his own musical notation. By age 10, the young Brahms was studying with one of the town's

most excellent teachers, Eduard Marxsen. Marxsen provided a strong background in Bach, believed in the young musician and encouraged him. When Marxsen learned of Mendelssohn's death in 1847 he said: "A master of the art has gone; a greater one arises in Brahms." Although the family was able to provide music lessons for the young composer, their financial situation caused Brahms to be unable to devote himself to music as he would have liked. They were often hungry and there was much discord within the

family. In order to help provide for some of the family's finances, the young Brahms, aged 14, played in disreputable taverns and bordellos. He also taught piano lessons and composed "hack" compositions and arrangements using pen names. These works sold for a mere nothing and appeared under pen names such as G.W. Marks or Karl Würth. Fortunately, a relative recognizing the strain of this lifestyle on Brahms sent him to the country for a period of rest. During this time Brahms was able to devote himself fully to his more beloved compositions.

As a youth, Brahms was slim, handsome, fair-haired and possessed very blue eyes, whereas later in life he was heavy-set and wore an enormous beard. Quoting American music critic and author Harold C. Schonberg, Brahms "constantly smoked cigars and had an appearance of hopeless sloppiness." He was also "prickly, tough, ultra-sensitive, cynical, bad-tempered [and yet] beneath the gruff exterior was a heart of gold."

Over his lifetime, he composed symphonies, concerti, chamber music, piano works, choral compositions and more than 200 songs. Although he continued to compose up until the end of his life, seven years before his death, he sent a note to his publisher Fritz Simrock announcing his retirement. Brahms's final composition was to have been the *Quintet for Strings in G major, Op. III*. Its manuscript was submitted in December 1890 with this note: "With this letter you can bid farewell to my music -because it is certainly time to leave off..." Brahms, still in good health and at the height of his popularity, is said to have exclaimed: "I have worked enough; now let the young folks take over."

The 57-year-old composer, following the practice of the Viennese gentry, was escaping

the summer heat of Vienna in the Austrian Alps. It was here that the *Quintet in G, Op. III* was composed in 1890. The premiere occurred in Vienna on November 11, 1890 with an added violist joining the Rosé Quartet. With the additional violist Brahms could exploit the richer mid-range of the strings and produce an impressive, luminous full sound.

Christiansen wrote: "It is an extraordinary work, one of the finest in Brahms's oeuvre and therefore all of chamber music: exuberant, elegant, subtle, original and unmistakably Brahms in nearly every bar....[it] would have made a perfect final composition for Brahms." However, Brahms had not yet met the clarinetist Richard Mühlfeld for whom more works would be composed in his "retirement."

The first movement of the *Quintet in G* is marked *Allegro non troppo, ma con brio*, (at a brisk lively tempo.) Upon hearing this movement, a friend told Brahms that it reminded him of the Prater, a park in Vienna. The pleased composer responded: "You've guessed it! And the delightful girls there." Incorporated in this movement is also a Viennese waltz tune. The viola's prominent role in the second movement, the *Adagio*, provides a darker tone color. The movement is mono-thematic with four variations of a simple, serene yet passionate melody.

The wistful third movement is marked *un poco allegretto* meaning a little slower than *allegro* but faster than *andante*. It waltzes mysteriously in G minor to lightly and sweetly return to G major. The finale is based on a sprite-like splash of 16th notes and is filled with jovial dance rhythms like those of Hungarian folk dances. Trills and accents send the five instruments dashing to the final chords.

ABOUT THE ARTISTS

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

~ The Chicago Tribune



Named one of the greatest string quartets of the last 100 years by BBC Music Magazine, the GRAMMY® nominated Dover Quartet has followed a “practically meteoric” (Strings) trajectory to become one of the most in-demand chamber ensembles in the world. In addition to its faculty role as the 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. The group’s awards include a stunning sweep of all prizes at the 2013 Banff International String Quartet Competition, grand and first prizes at the Fischhoff Chamber Music Competition, and prizes at the Wigmore Hall International String Quartet Competition. Its prestigious honors include the Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award.

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.

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.

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

ABOUT THE ARTISTS *(continued)*

Jacksonville Symphony, and the Sphinx Chamber Orchestra; has performed in recitals and chamber music concerts throughout the United States, Latin America, Europe, and Asia including an acclaimed 2011 debut recital at London's Wigmore Hall; and has served on the juries of the Sphinx Competition and the Banff International String Quartet Competition.

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, Nadjia 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.



A violist of international reputation, **Roberto Díaz** is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin. As a teacher of viola at Curtis and former principal viola of the Philadelphia Orchestra, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.



As a soloist, Mr. Díaz collaborates with leading conductors of our time on stages throughout North and South America, Europe, and Asia. He has also worked directly with important 20th- and 21st-century composers, including Krzysztof Penderecki—whose viola concerto he has performed many times with the composer on the podium and whose double concerto he premiered in the United States—as well as Edison Denisov, Jennifer Higdon, Ricardo Lorenz, and Roberto Sierra. His recording of Jennifer Higdon's Viola Concerto won the Grammy for Best Contemporary Classical Composition in 2018.

As a frequent recitalist, Mr. Díaz enjoys collaborating with young pianists, bringing a fresh approach to the repertoire and providing invaluable opportunities to artists at the beginnings of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, Mr. Díaz has toured Europe, Asia, and the Americas as a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz. The Díaz Trio has recorded for the Artek and Dorian labels.

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Kurt Marasco, IT consultant
Carrie Anderson Mays, Young Patrons core group
Jack Melvin, KEYBOARD Connection
Frank O'Donnell, Family Concerts Actor

Ann Oman, Fernandina Observer
Omni Amelia Island Plantation
Walt Petersen, photography
Lynne Radcliff, master class support
Penny Reid, Mouth of Amelia
Gayle MacIntyre, Marketing Consultant
Ritz-Carlton Amelia Island
Sue Sinor, grant writer
Summer House Realty, James and Jenny Schaffer, owners
Lauren Templeton, Young Patrons core group and Instagram
UPS Store, Fernandina Beach
The Violin Shop, instrument appraisal services
Vicki Whittemore, ticket sales management
Trang Wiest, Young Patrons core group
William Wiest, Ritz-Carlton Amelia Island



THE RITZ-CARLTON®
AMELIA ISLAND

PROUD SPONSOR OF
THE AMELIA ISLAND CHAMBER MUSIC FESTIVAL

UPCOMING EVENTS:

Saturday, April 16, 2022

Gibson Brothers

7:30 pm | Peck Center Gymnasium

Friday, April 22, 2022

Zukerman Trio

7:30 pm | The Ritz-Carlton, Amelia Island

Saturday, May 7, 2022

“The Legend of Peer Gynt” – A Concert for All Ages

1 pm | Courtyard Amelia Island by Marriott

Sunday, May 22, 2022

Beer & G-Strings – Musical Fireworks

5 pm | Courtyard Amelia Island by Marriott



young **PATRONS**

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JOIN THE FUN with FESTIVAL YOUNG PATRONS

Free Membership for Ages 21-50

- 10% Discount on Concert Tickets
- Opportunity to Mingle with Other Young Patrons at YP Events

UPCOMING SPECIAL EVENTS INCLUDE:

- **April 22nd: THE PARTY OF THE YEAR!** Complimentary wine & beer at **The Ritz-Carlton, Amelia Island before the Zukerman Trio concert.**
- In addition YP Members will receive a discount on Dining as well as a Special Room Rate the night of 4/22.
- **May 7th: The Legend of Peer Gynt – a Concert for All Ages,** hosted by YP,

For concert & event information & to join YP
ameliachambermusic.org/young-patrons

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

The Amelia Island Chamber Music Festival no longer requires concert attendees and volunteers to wear facial masks during upcoming events, but they are recommended.

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