



AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL **2023**

22ND
SEASON



IIIQ The Harlem Quartet

Friday, April 28, 2023

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

PROGRAM

April 28, 2023

Harlem String Quartet

Ilmar Gavilán, violin
Melissa White, violin
Jamie Amador, viola
Felix Umansky, cello

String Quartet in E-Flat Major

Adagio ma non troppo
Allegretto
Romance
Allegro molto vivace

FANNY MENDELSSOHN HENSEL

(1805 - 1847)

A Night in Tunisia

(arr. Dave Glenn and Harlem Quartet)

JOHN BIRKS "DIZZY" GILLESPIE

(1917 - 1993)

Strum

JESSIE MONTGOMERY

(b. 1981)

INTERMISSION

Entr'acte

CAROLINE SHAW

(b. 1982)

String Quartet in C Major K. 465 "Dissonance"

Adagio-Allegro
Andante Cantabile
Menuetto: Allegro
Allegro molto

WOLFGANG AMADEUS MOZART

(1756 - 1791)

FANNY MENDELSSOHN HENSEL **String Quartet in E-flat Major**

“She plays like a man.” – Carl Friedrich Zelter (1758-1832)

When Fanny Mendelssohn was born in 1805 her mother looked at the newborn’s hands and proclaimed she has “Bach’s fugue fingers!” Abraham Mendelssohn (1776-1835) and Lea Solomon Mendelssohn (1777-1842) provided an extraordinarily cultured home for their four children. It was a center of artistic, intellectual and social gatherings. These privileged beginnings fueled the creativity and artistic nature of the children. In this household they were beautifully encouraged and were given a rich educational background. They were tutored in French, German, Latin, Greek, arithmetic, geometry, geography, literature, music theory, violin, and drawing.

Fanny excelled at the piano. When she was twelve she performed by memory all twenty-four of J.S.Bach’s preludes from his *Well Tempered Clavier*. She was a skilled singer and composed over 460 compositions during her lifetime. Composer Robert Schumann called her “a woman of rare gifts and a true artist.”

However, the societal constraints of the day for women precluded her from any musical career aspirations. In a letter written in 1820 her father explained that she could not pursue a musical profession like her brother, Felix. He wrote:

“For you it can and must only be an ornament, never the basis of your being and doing.” Fanny, despite settling into society’s “acceptable” domestic role, continued to develop her musical talents and creativity. She continued to compose and became close friends with Clara Schumann. The two both composed piano trios around the same time in 1847. Quoting Duke University professor R. Larry Todd: “I like to think that these two women pianist-composers both turning to the piano trio, a larger traditional classical form, was an extraordinary moment in



musical history. Both Fanny and Clara were conditioned by social pressures of the time to not believe in their own abilities to compose, and yet they both turned to the piano trio...both [are] wonderful pieces.”

Fanny Mendelssohn married painter Wilhelm Hensel (1794-1861) in 1829. Her brother, Felix, was to have composed a piece for her wedding. When he failed to do so, she composed her own wedding song the night before her wedding was to take place. She finished it just hours before daybreak and it was performed without revising the drafts. The Hensel’s had one child whom Fanny named after her three favorite composers, Sebastian Ludwig Felix Hensel.

Her String Quartet in E-flat Major was composed in 1834. It is based on a piano sonata that she had started five years earlier but never finished. This quartet is her only mature string quartet known to us. Her brother strongly disapproved of it saying: “I would advise you to pay greater heed to maintaining a certain form, particularly in the modulations.” However, she was undeterred and did not alter her work. It is described as an “extraordinary, rhapsodic work” perhaps resulting from the influence of hearing Beethoven’s “exceedingly moving and emotional style” when she was a child. The work was performed only once and in private. Notes by Natasha Loges for Hyperion Records state: “Fanny Mendelssohn’s music requires a different performance approach from that of her brother; this performance explores a rawer, more impassioned sound which reveals her distinctness from the public-facing elegance of her brother’s musical world.”

On May 14, 1847 following a rehearsal of *Die erste Walpurgisnacht* for a *Sonntagsmusiken* performance, she died of a stroke at the age of forty-one.

JOHN BIRKS “DIZZY” GILLESPIE

A Night in Tunisia arranged by Dave Glenn and Harlem Quartet

“As a musician you have to keep one foot back in the past and one foot forward in the future.”

— Dizzy Gillespie

Jazz Trumpeter, composer and arranger John Birks Gillespie was born on October 21, 1917, in Cheraw, South Carolina. His nickname, Dizzy, came as a result of his playful, unpredictable and eccentric behavior. His unique trumpet with its 45-degree angle was the result of an accident at a party in 1953. It then produced a sound he liked so much; he had all subsequent trumpets made with the identical 45-degree bend. Having learned to play trombone in school, he was a prominent advocate for music education and helped to establish several jazz education programs including the Dizzy Gillespie School of Music in New York City. He also was an accomplished pianist and frequently played piano on his recordings. An accomplished linguist, he spoke several languages and was also an avid photographer.

In 1956 Adam Clayton Powell, member of the U.S. House of Representatives, asked Gillespie to become a cultural ambassador for the U.S. State Department. Having been called to Powell's Washington, D.C. office, Gillespie found a group of reporters waiting as Powell made this highly controversial statement to the press: “I'm going to propose to President Eisenhower that he send this man, who's a great contributor to our music



on a State Department sponsored cultural mission to Africa, the Near East, the Middle East, and Asia.” The RILM (Répertoire International de Littérature Musicale) blog stated: “The U.S. government wanted to send a signal that bigotry was waning at home.” Gillespie, with his stellar international reputation, was an early proponent of using music as a form of diplomacy. In February of that year, he led a group of twenty

people on a ten-week tour of South Asia, the Near East, and the Balkans.

Interlude written in 1942 was one of Gillespie's earliest compositions. Today it is known as *A Night in Tunisia* and recognized as “one of the most influential tracks in the evolution of the modern jazz idiom” according to writer Matt Micucci in *Jazziz*. Gillespie's use of a Latin rhythm deviated from the standard walking bass line of 1940's jazz. In the trumpeter's autobiography he said that he had always had that “Latin feeling.” He compared it to “putting West Indian hot sauce in some black-eyed peas or hot Cuban peppers in a dish of macaroni.” Quoting an interview on NPR's *All Things Considered*, *A Night in Tunisia* marked the beginning of Gillespie's unique blending of Afro-Cuban rhythms with American Jazz.

JESSIE MONTGOMERY

Strum

I've gotten to a point where I am grateful to have all this work but writing pieces on a deadline back-to-back, it's easy to fall into compositional habits, to repeat things, to get stuck. My ambition is to find ways to break my own barriers, to keep experimenting, and not settle for answers."

— Jessie Montgomery

Jessie Montgomery, born and raised in New York City, is an acclaimed composer, violinist, and educator. She is the Mead Composer-in-Residence of the Chicago Symphony Orchestra as well as the winner of both the Sphinx Medal of Excellence and the ASCAP Foundation's Leonard Bernstein Award. A Juilliard trained violinist, her study of the instrument began when she was four years old. She began playing chamber music at age eleven and around this time began composing. She said: "My parents are both artists, my dad a musician and my mom an actress...I grew up in an avant-garde community...It was a political art scene with free jazz and new music." Currently, her compositional work includes solo, chamber, vocal and orchestral pieces. Quoting the description of her compositions by the Washington Post, they are "turbulent, wildly colorful and exploding with life." Her music "interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness, making her an acute interpreter of 21st-century American sound and experience."



In the composer's own words: "*Strum* is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition."

She continues, "Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of narrative that beings with fleeting nostalgia and transforms into ecstatic celebration."

CAROLINE SHAW

Entr'acte

"I remember thinking that day when it happened. This is not something I can celebrate or cherish. I have to go to rehearsal." — Caroline Shaw

Born in Greenville, North Carolina in 1982 Caroline Adelaide Shaw is the youngest-ever winner of the Pulitzer Prize for music. At age two, she started Suzuki violin with a 64th-size instrument. Her first violin teacher was also a singer, her mother — “a soprano with a soprano personality.” As a young girl she sang in her church choir, enjoyed watching the organist perform Bach and tried her hand at composing for the first-time during summer music camp. Quoting NPR’s Elena Saavedra Buckley for *Deceptive Cadence*, Shaw’s “personal place of worship was in front of her Sony boombox radio. She would call into the classical station and request a piece — a duet from *The Magic Flute*, say — and get ready to record it on cassette when it came on. If they aired the wrong duet, she would call back and correct them.”

Caroline Shaw’s website describes her as: “a musician who moves among roles, genres and mediums, trying to imagine a world of sound that has never been heard before but has always existed.” Along with her 2013 Pulitzer Prize for her composition *Partita for 8 Voices*, she has several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. After winning the Pulitzer, she submitted *Partita for 8 Voices* to



Roomful of Teeth, a Grammy Award-winning vocal ensemble “dedicated to reimagining the expressive potential of the human voice.” It was Board President Jeremy Faust’s invitation phone call to join Roomful of Teeth that prompted her to think: “this is not something I can celebrate or cherish; I have to go rehearsal.” “Her career defies categorization — she performs as a

violin soloist, chamber musician and as a vocalist,” according to the website for Roomful of Teeth.

Entr'acte was first written for string quartet in 2011 and premiered at Princeton University by the Brentano Quartet. It was also adapted for string orchestra in 2014 when commissioned by the Boston-based self-conducted chamber orchestra, A Far Cry.

Ms. Shaw explained, “*Entr'acte* was written in 2011 after hearing the Brentano Quartet play Haydn’s Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice’s looking glass, in a kind of absurd, subtle, technicolor transition.”

WOLFGANG AMADEUS MOZART

String Quartet in C Major K. 465 “Dissonance”

Young Mozart was profoundly impressed and influenced by Joseph Haydn’s “Russian” Quartets, Op. 33 published in 1781. Ten years had lapsed since the younger composer had written a string quartet. Now inspired, Mozart composed his set of six string quartets between December 1782 and January 1785. Musicologist and critic Alfred Einstein says, “Mozart did not allow himself to overcome.



This time he learned as a master from a master; he did not imitate, he yielded nothing of his own personality.” This experience having heard Haydn’s quartets was “one of the profoundest Mozart experienced in his artistic life.” The inscription for the “Haydn” quartets reads: “To my dear friend Haydn. A father who had resolved to send his children out in the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend.” Mozart -who normally worked quickly-took great time to revise these quartets. The dedication continues: “They are the fruit of long and laborious endeavor.” These, like Haydn’s, allowed the four instruments to share in a four-part discourse.

The set of six quartets are all in major keys except for one written in D minor, K. 421. The popular K.458 known as the “Hunt” is in B-flat Major, and K. 465 in C Major is known as the “Dissonant.” Noted as one of the happiest moments of Leopold Mozart’s life was an evening in 1875 when Joseph Haydn expressed his admiration of the quartets. There in Vienna, Haydn heard a performance of

the last three of the six string quartets which W.A.Mozart dedicated to him. Haydn told Leopold Mozart, Wolfgang’s father: “Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and, what is more, the profound knowledge of composition.”

The *String Quartet in C Major K. 465* carries the name “*Dissonance*.” It was given this appellation because those hearing it in the 1780’s assumed they heard “wrong” notes in the twenty-two-measure introduction. Some of the Italian performers returned their music to the publisher for corrections. Prince Grassalkovics in Vienna heard this quartet and ripped up the music. Haydn was said to be shocked but defended the composition by saying: “Well, if Mozart wrote it, he must have meant it.”

— Emma Mills Bledsoe, 2023

ABOUT THE HARLEM STRING QUARTET



**Artists: Felix Umansky, cello; Ilmar Gavilán, violin;
Melissa White, violin; Jaime Amador, viola**

Praised for its “panache” by The New York Times, Harlem Quartet has also been hailed in the Cincinnati Enquirer for “bringing a new attitude to classical music, one that is fresh, bracing and intelligent.” Jazz at Lincoln Center woodwind virtuoso Ted Nash declared in a 2018 Playbill article, “Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything.” Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students throughout the U.S. as well as in the U.K., France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, Ethiopia, and South Africa.

This past April, the Harlem Quartet joined the Charleston Symphony for the world premiere performance of Edward Hart’s “A Charleston Concerto,” commemorating the city’s 350th anniversary. Other 2022 highlights included a March concert at the John F. Kennedy Center in Washington, DC and an April date at the DeBartolo Performing Arts Center at the University of Notre Dame. The 2021-22 season also saw a collaboration with the Catalyst Quartet at the Chamber Music Society of Detroit and engagements with Carnegie Hall Citywide and the Morgan Library in New York City, as well as appearances with chamber music societies in Little Rock, Raleigh, Lewes (DE) and Syracuse, and a partnership with Cuban pianist-

composer Aldo López-Gavilán in concerts at the Phoenix Chamber Music Society, the Ensemble Music Society of Indianapolis, Nebraska’s Lincoln Friends of Chamber Music, and Virginia’s Shenandoah Conservatory.

The quartet’s mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by composers of color. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities.

Recent news on the education/outreach front for Harlem Quartet includes a July appointment as Kaufman Center Artists-in-Residence for the 2022-2023 season. In 2021 the quartet began two other institutional affiliations: as the inaugural Grissom Artist in Residence at Centre College in Danville, Kentucky, and as Quartet-in-Residence at the John J. Cali School of Music at Montclair State University in northeastern New Jersey. The ensemble has also maintained, since 2018, a residency with London’s Royal College of Music.

Harlem Quartet was founded in 2006 by the Sphinx Organization, a national nonprofit dedicated to building diversity in classical music and providing access to music education in under served communities.

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Ritz-Carlton Amelia Island
Victor & Linda Bilanchone
Emma Mills Bledsoe
Sue Braddock
Fairbanks House
Jim & Jane Flynn
Barbara Alleva Gant and Donald R. Gant
Anne Coonrod Hensley
Bill Hensley
Residence Inn by Marriott
Seaside Amelia Inn
Steve & Jackie Kennard
Kathleen Minder and Stephen Gessner
Irene Sanchez
Dr. Martha Wilkins

VOLUNTEERS

| | | |
|-----------------------------|-----------------------|--------------------|
| Joan Averett | Linda Janca | Susan Sinor |
| Cynthia Bonczkiewicz | Nick & Lis Krawiecki | Sara Snell |
| Cynthia Bulger | Alwayne Lamp | Ed & Judy Stanley |
| Peter Carter | Elizabeth Limbacher | Kay Stephens |
| Linda Cooley | Greg Livshitz | Rosemary Szczygiel |
| Ken & Carol Copithorne | Robert & Karen Lavine | Lou & Joyce Tonti |
| Gerald Custer & Susan Barry | Don & Sally McCarron | Steven Traver |
| Joyce Ellenson | Ruthellen Muhlberg | Diana Twiggs |
| Jaqui Galbreth | David Olson | Tom Whittemore |
| Stephen Halloway | Jackie Piersanti | Steve Zebrasky |
| Judson & Mary Louise Hester | Stewart Pikula | |
| Ruth Igoe | Janet Plosser | |

SPECIAL THANKS

Amelia Park Neighborhood Association
Art on Centre
Dickie Anderson, The Porch
Caroline Blochlinger, Playbill & Website Design
Bob Bolan, Governance Consultant
Susan Dodge, Amelia Island Dance Festival
Lea Gallardo, Photography
Will Howery, Luthier Services
Roslyn Hume, Photography
Phil Kelly, Amelia Islander Magazine
Gayle MacIntyre, Marketing Consultant
Foy Maloy, Fernandina Beach News Leader
Kurt Marasco, IT Consultant
Jack Melvin, KEYBOARD Connection

Omni Amelia Island Resort
Walt Petersen, Photography
Mike Phillips, Fernandina Observer
Lynne Radcliff, Master Class Support
Penny Reid, Mouth of Amelia
Kim Rust, Graphic Design
Ritz-Carlton, Amelia Island
Sue Sinor, Grant Writer
Summer House Realty,
James & Jenny Schaffer, owners
UPS Store, Fernandina Beach
The Violin Shop, Instrument Appraisal Services
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:

Saturday, May 13, 2023

Lisa Kelly & JB Scott Jazz Sextet

1:00 pm | Fernandina Beach Municipal Airport

Wednesday, May 24, 2023

Mark O'Connor "Beethoven & Bluegrass"

7:00 pm | The Ritz-Carlton, Amelia Island

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*