



DOVER QUARTET

KITT SHAFFER

26TH SEASON 2022-2023

Concerts at the Point

FEBRUARY 19, 2023, 3:00 PM

WESTPORT POINT UNITED METHODIST CHURCH
1912 MAIN ROAD, WESTPORT POINT, MA

THE IMAGE ON TODAY'S COVER is "Mirrored Lily," a digital work from Westport artist Kitt Shaffer, M.D.

Dr. Shaffer obtained a series of mammographic floral images for a Boston University Fine Arts course on public art. She then took a single image and digitally modified it by duplicating and rotating it, to produce this mandala-like representation.

For years, Dr. Shaffer has explored the intersection of art and science. In high school, she won awards for her portraits and still life paintings; and in college, she minored in Fine Arts, focusing on drawing. In medical school, she started working in pastels, watercolors, and colored pencils, thereby producing small vibrant landscapes from her many travels. During her residency in radiology, she began taking ceramics classes at the Harvard Office for the Arts. She is currently a member of the Mudstone Studios in Warren, RI, where she creates ceramics that are both figurative and functional. She has also recently taken up white line printing and furniture painting. The wide variety of Dr. Kitt Shaffer's work can be seen on her website shafferarts.com.

We feel that today's cover image, which demonstrates how the whole can be greater than the sum of its parts, is an especially appropriate complement to the music of a string quartet.

Concerts at the Point

SUNDAY, FEBRUARY 19, 2023

DOVER QUARTET

Joel Link, violin
Bryan Lee, violin
Matthew Lipman, viola
Camden Shaw, cello

STRING QUARTET IN E-FLAT MAJOR, OP. 33, NO. 2 **HAYDN**
("THE JOKE")

Allegro moderato cantabile
Scherzo: Allegro – Trio
Largo e sostenuto
Presto

STRING QUARTET NO. 1 ("LYRIC") **WALKER**

Allegro
Molto adagio
Allegro con fuoco

INTERMISSION ...

STRING QUARTET NO. 10 IN E-FLAT MAJOR, OP. 51 **DVOŘÁK**

Allegro ma non troppo
Dumka (Elegia). Andante con moto – Vivace
Romanza. Andante con moto
Finale. Allegro assai



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 a 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 also include the Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award.

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

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 has been awarded the bronze medal at the Stulberg International String Competition and second prize at the Kingsville Young Performers Competition. With the Dover Quartet, he 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 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 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 1904 Riccardo Antoniazzi violin and a 2020 violin by Brooklyn-based maker Samuel Zygmuntowicz.

MATTHEW LIPMAN, VIOLA

American violist Matthew Lipman has been praised by the *New York Times* for his "rich tone and elegant phrasing," and by the *Chicago Tribune* for a "splendid technique and musical sensitivity." *Ascent*,

his 2019 release by Cedille Records, was celebrated by *The Strad* as a “most impressive” debut album, and Lipman is praised for his “authoritative phrasing and attractive sound.” The album marks the first ever recording of the recently discovered work by Shostakovich, “Impromptu for Viola and Piano,” and of Clarice Assad’s “Metamorphose for Viola and Piano,” which Lipman commissioned for the recording.

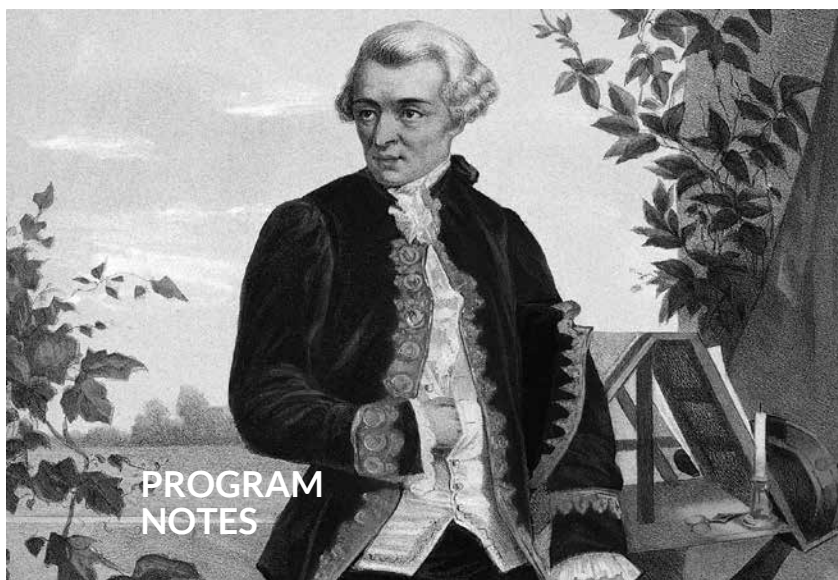
He studied at The Juilliard School with Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. As an alum of the Bowers Program, Lipman occupies the Wallach Chair at the Chamber Music Society of Lincoln Center. He performs on a 1700 Matteo Goffriller viola loaned through the generous efforts of the Pine 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 Unipheye Music, which was met with critical praise.

With the Dover Quartet, Mr. Shaw won first prize and every special award at the Banff International Quartet Competition in 2013, and the gold medal and grand prize in the Fischhoff National Chamber Music Competition in 2010. He graduated in 2010 from the Curtis Institute of Music, 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.





FRANZ JOSEPH HAYDN (1732-1809)

STRING QUARTET IN E-FLAT MAJOR, OP. 33, NO. 2, "THE JOKE"
(1781)

Allegro moderato cantabile

Scherzo: Allegro – Trio

Largo e sostenuto

Presto

Known as "the father of the string quartet," the Austrian composer Franz Joseph Haydn is considered one of the great masters of the Classical period. He established the basic forms of symphonic music and string quartet, which became the model and inspiration for the works of his younger contemporaries, Mozart and Beethoven, who studied under him. Haydn's output was so large that at the end of his life, he himself could not be sure how many works he had written.

Haydn spent much of his career (1761 to 1790) as court musician for the wealthy Esterházy family. Given great scope for composition, most of his musical output was produced during the twenty-nine years of service to this family. 1779 was a watershed year for the composer, when his contract with Prince Esterházy was renegotiated. Whereas

previously all his compositions were the property of the family, he was now permitted to write for others and to sell his work to publishers. Haydn soon shifted his emphasis to reflect this (fewer operas and more quartets and symphonies), and he negotiated with multiple publishers, both Austrian and foreign. His music circulated widely, and for much of his career he was the most celebrated composer in Europe.

The change was felt most dramatically in 1781, when Haydn published the six Opus 33 String Quartets, which included the STRING QUARTET IN E-FLAT MAJOR, OP. 33, NO. 2 ("THE JOKE"). Shortly after completing these quartets, he sent manuscripts to a number of well-heeled music lovers whom he hoped would respond with honoraria prior to formal publication. In his letters to potential subscribers, he described how they had been written "in a new and special way, for I have not composed any for ten years."

This was not just a marketing pitch. He had written three sets of string quartets earlier (OP. 9, OP. 17 and OP. 20), with a pair of quick outer movements framing a minuet and a slow movement. But OPUS 33 marks the first time these works were called "String Quartets" instead of "Divertimentos." This was also Haydn's first set in which scherzos replaced minuets. Beyond nomenclature, these quartets displayed Haydn's advances in composition, including the use of amusing wit to engage the audience, a Classical "counterpoint," in which each instrumental part maintains its own integrity, and a fresh approach to elaborating themes, manipulating and re-combining them in inventive ways.

The STRING QUARTET IN E-FLAT MAJOR opens with a sense of cheerful good humor, using the sonata form in the first movement only. The development section is especially well wrought, with all four instruments exploring the principal theme in close imitation. The second movement is quick, a *Scherzo* instead of the standard minuet. Its trio section takes takes the first violin up to the limits of what would be considered normal range. The slow movement, *Largo e sostenuto*, is particularly elegant, with counterpoint in instrumental pairs. Its center section is full of syncopation and carefully graded dynamics. It is the finale that gives rise to the nickname "Joke." The last movement is a rondo, a form in which a principal theme alternates with contrasting tunes. After the final contrasting section, it returns as expected, but

with hesitant pauses. The last pause grows anxiously, to be finished off with a soft, two-bar whisper ... is there more?

Excerpted from: Wikipedia; Los Angeles Philharmonic program notes, la-phil.com/musicdb/pieces/5212/string-quartet-in-e-flat-op-33-no-2-the-joke; Kennedy Center program notes, kennedy-center.org/artists/h/ha-hn/franz-josef-haydn; James M. Keller, "Chamber Music: A Listener's Guide," pp. 216-219 (2011); "More than a Sales Pitch: On the Newness of Haydn's Op. 33 Quartets," [wordpress/clarku.edu/musicresearch/](http://wordpress.clarku.edu/musicresearch/).



GEORGE WALKER (1922-2018)

STRING QUARTET NO. 1, "LYRIC" (1946)

Allegro

Molto adagio

Allegro con fuoco

George Theophilus Walker was a trailblazing American composer, pianist, and educator. He was the first Black composer to receive the Pulitzer Prize in Music for his work "Lilacs" (1996) and the first Black graduate of the Curtis Institute of Music and the doctoral program at the Eastman School of Music. He also studied in Paris for two years with Nadia Boulanger. Walker's music is firmly rooted in the modern

classical tradition, but also draws from African American spirituals and jazz. His nearly one hundred compositions range broadly, from intricately orchestrated symphonic works and concertos to intimate songs and solo piano pieces.

Walker's distinguished academic career included faculty appointments at numerous institutions, among them Smith College (where he became the first Black tenured faculty member), and Rutgers University, where he was department chair and Distinguished Professor. He was awarded six honorary doctoral degrees and received Fulbright, Guggenheim, and Rockefeller Fellowships, as well as grants from the National Endowment for the Arts, Smith College, Rutgers University, and the American Academy of Arts and Letters. Walker was still active, working on commissions, at the time of his death at age ninety-six.

Completed in 1946, the STRING QUARTET NO. 1 was Walker's first major chamber work to be performed and published. It premiered later in 1946 at the Juilliard School in New York. The second movement of the quartet was composed in memory of the composer's formerly enslaved grandmother, Malvina King. Often described as neo-Romantic, the quartet is more appropriately approached as a representation of the trend among some American composers in the 1930s and 1940s of remaining rooted in tonality and traditional forms.

The *Allegro* opening movement presents strongly contrasting themes in a clearly defined sonata form. It begins with a rich theme in the first violin and bold underlying harmonies in the three lower voices. The second movement, *Molto adagio*, would later become the basis of Walker's most popular work, "Lyric for Strings." The movement fluidly and dramatically alternates between lush harmonies and stark solo passages. The third movement, an intense *Allegro con fuoco* (with fire), remains lyrical even in the most dramatic parts of the rondo form. An extended coda transforms the principal motif to establish a final moment of tranquility.

Excerpted from: Wikipedia; Library of Congress program notes 2015/05/LOC 1213; George Walker's web page; Album notes for "George Walker: Great American Chamber Music, Albany Records; NPR Music website, "George Walker, Trailblazing American Composer, Dies at 96."





ANTONIN DVOŘÁK (1841-1904)

STRING QUARTET NO. 10 IN E-FLAT MAJOR, OP. 51 (1878-1879)

Allegro ma non troppo

Dumka (Elegia). Andante con moto – Vivace

Romanza. Andante con moto

Finale. Allegro assai

Antonin Leopold Dvořák was a Czech composer of the Romantic era. His extensive body of work often employs the folk music idioms of Moravia and his native Bohemia. Although he was a prolific composer, Dvořák did not receive recognition outside of Prague until the age of thirty-three. In 1874, he made a “massive submission” to the Austrian State Prize for Composition of fifteen works, including two symphonies, several overtures, and a song cycle. Johannes Brahms had recently joined the jury and was visibly impressed by Dvořák’s mastery and talent. The prize was awarded to “this relatively impoverished music teacher” not only in 1874, but again in 1876 and 1877, launching Dvořák’s international reputation. The relationship with Brahms continued for more than twenty years. Brahms recommended Dvořák to his publisher and remained a mentor of the younger composer; Dvořák visited Brahms on his deathbed and attended his funeral in 1897.

During the 1880s, Dvořák visited Britain multiple times with great success, conducting many of his own works. In 1891, he received an honorary degree from the University of Cambridge. He also accepted a position at the Prague Conservatory as Professor of Composition and Instrumentation but spent 1892-1895 in the United States as Director of the National Conservatory of Music in New York City. Its founder, philanthropist Jeannette Thurber, made the Conservatory open to women and Black students as well as white men, which was unusual at the time. In 1893, The New York Philharmonic commissioned him to write Symphony No. 9, "From the New World," which was premiered to great acclaim and adopted by orchestras world-wide.

Because of homesickness and a U.S. economic depression that affected his livelihood, Dvořák returned to Bohemia in April 1895. He resumed his professorship at the Prague Conservatory and was named director in 1901. Dvořák's sixtieth birthday was celebrated as a national holiday throughout Bohemia and Moravia. He spent his final years focused on composing opera and chamber music and died in 1904 after a brief illness. Dvořák leaves a prodigious legacy that includes nine symphonies, ten operas, and more than seventy chamber works. Among his best-known works are Symphony No. 9 "From the New World;" String Quartet No. 12 in F major, "American"; Piano Trio No. 4 "Dumky"; and the opera *Rusalka*.

THE STRING QUARTET NO. 10 IN E-FLAT MAJOR, OP. 51 was published in 1879 and subsequently known by its nickname "Slavonic." Following the success of Dvořák's Slavonic Dances, the Florentine Quartet commissioned a new string quartet "in the Slavic style." Essentially marking the beginning of Dvořák's mature, celebrated chamber works, it has been described by musicologist Kai Christiansen as "the perfect fusion of classical style and Bohemian folk spirit."

The quartet opens with a warm, lyrical sonata typically played at a moderate tempo. The dance qualities become more pronounced with the transitional material and the second theme. The second movement, "Dumka," projects a pronounced Slavic folk character. The "Dumka" is a heroic folk ballad beginning as a slow lament with contrasting sections of celebratory exuberance at a faster tempo. The slow third movement exhibits a heartfelt directness, warmth and finely wrought

“simplicity” for which Bohemian musicians have long been famous. The rollicking finale, a swift rondo, echoes a Bohemian fiddle tune akin to an Irish reel with a great deal of contrast in rhythm, tempo, key and overall mood. The quartet is a superb blend of high art and accessible folk music by and for “the people.”

*Excerpted from Kai Christiansen, Earsense, earsense.org/chamber-music/Antonin-Dvorak-String-Quartet-No-10-in-E-flat-major-Op-51-B-92-Slavonic/;
Wikipedia, en.wikipedia.org/wiki/Anton%C3%ADn_Dvorak.*



*This concert is supported in part by a grant from the
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26TH SEASON 2022-2023

FRISSON ENSEMBLE MARCH 26, 2023

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