



AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL 2023

22ND
SEASON



BEER & G-STRINGS
OSLO-E-MIO!

Sunday, April 16, 2023

Sadler Ranch | 869 Sadler Road, Suite 2 | Fernandina Beach

CONCERT SPONSOR

The support from the organizations and individuals listed below has made this concert possible. The Board of Directors and all of us at the Festival are most appreciative and very thankful for their commitment to bringing musical excellence to Amelia Island and its environs.

Sue Braddock

BECOME A CONCERT SPONSOR

We are truly grateful for all levels of financial support from our patrons, but there is a very special group of people, who give at least \$5,000 each year to become Concert Sponsors. These valued contributors are publicly recognized at the concert they sponsor and given preferred up-front seating at most other concerts. To learn more about becoming a Concert Sponsor as well as the benefits of various giving levels, please visit our website (aicmf.org), click Donate in the top navigation. Please feel free to call our office at 904-261-1779 if you have any questions.

BOARD OF DIRECTORS

Artistic Director - William Ransom

Anne Coonrod, *President*

Irene Sanchez, *Vice President*

Barbara Alleva Gant, *Secretary*

Kathleen Minder, *Treasurer*

Emma Mills Bledsoe

Sue Braddock

Jeanne Conner

Marsha Joyner

Sharon Lennon

Tom Pippin

Lauren Templeton

Vicki Whittemore

Hugh Williams



Founder - Christopher Rex

Staff

Executive Director - Nina Knight

Executive Director Emeritus - Dr. Joseph Marasco

About 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

April 16, 2023

Suite in the Olden Style, Op. 10

Presto

Adagio

Tempo giusto

Julie Coucheron, piano — David Coucheron, violin

CHRISTIAN SINDING

(1856 - 1941)

Lyric Pieces, Op. 43

Sommerfugl (Butterfly)

Til våren (To spring)

Julie Coucheron, piano

EDVARD GRIEG

(1843 - 1907)

The Song of Veslemøy

Karen Bentley Pollick, violin — Julie Coucheron, piano

JOHAN HALVORSEN

(1864 - 1935)

Allt Under Himmelens Faste

Karen Bentley Pollick, violin — Charae Krueger, cello — Julie Coucheron, piano

JOHAN SVENDSEN

(1840 - 1911)

Passacaglia, Op. 20 No. 2

David Coucheron, violin — Charae Krueger, cello

HANDEL (1685- 1759)

arr. HALVORSEN (1864 - 1935)

INTERMISSION

Violin Sonata No. 3, Op.45

Allegro molto ed appassionato

David Coucheron, violin — Julie Coucheron, piano

EDVARD GRIEG

(1843 - 1907)

Traditional Norwegian Hardanger Fiddle Tunes

Faremoans brureslag (The Faremos' Wedding Tune)

St. Thomasklokkeslått (The St. Thomas Bell Tune)

Skjoldmøyslaget (Valkyrie Battle)

Fanitullen (The Devil's Dance)

Karen Bentley Pollick, Hardanger Fiddle - Ashley Brandt, dancer - David Brandon, dancer
Susan Dodge (Amelia Island Dance Festival), choreography

Peer Gynt Suite No. 1

Morning Mood

Anitra's Dance

In the Hall of the Mountain King

David Coucheron, violin — Julie Coucheron, piano — Charae Krueger, cello

EDVARD GRIEG

(1843 - 1907)

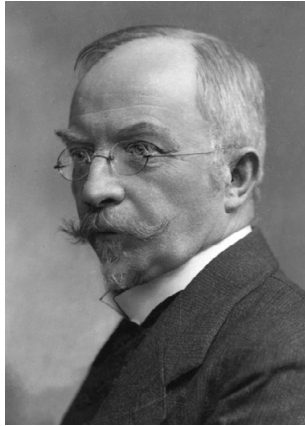
PROGRAM NOTES

CHRISTIAN SINDING Suite in the Olden Style, Op. 10

“Behind the clouds, the sky is always blue.”

— Norwegian proverb

Christian Sinding, composer, and violinist was born in Kongsberg, near Oslo. He was the youngest of five children. He neglected his studies at Kristiania Cathedral School and at age sixteen worked at the Hals Brothers’ piano factory. In 1874 he moved to Leipzig, home of the Conservatorium der Musik founded by composer Felix Mendelssohn. Here he was influenced by the works of Johann Sebastian Bach and Richard Wagner. Other Norwegian composers, Halfdan Kjerulf, Edvard Grieg and Johan Svendsen, were also there in Leipzig during that time. Sinding’s love of nature is evident in his compositions, and he was



inspired by the mountains and fjords of Norway. His compositions are known for their “lush harmonies, sweeping melodies, and emotional intensity.” His most famous works include the Suite in A Minor for Violin and Orchestra and his piano piece, *Rustle of Spring*. His *Suite in the Olden Style, Op. 10* was composed in 1889. It has three movements each set in A Minor. His affinity for the Baroque period is evident while incorporating newer elements as well. Nineteenth century pianos included the addition of pedals

which broadened the instrument’s capacity for expression. Sinding included these pedal markings and also allowed the piano to be an equal partner with the violin.

JOHAN SVENDSEN Allt Under Himmelens Faste

“The fair wind blows even if the sailor does not see it.”

— Norwegian proverb

On September 30, 1840, composer, conductor, and violinist Johan Svendsen was born in Christiania (now Oslo.) Known for his Norwegian classical contributions, he spent most of his life in Copenhagen, Denmark where he composed large works for orchestras and ensembles. He studied violin and composition at the Music Conservatory in Leipzig, Germany and found great influence



in the works of Bach, Beethoven, and Liszt. As a military bandmaster in Norway, he was intrigued by the Hardanger fiddle and incorporated it into his compositions. *Allt Under Himmelens Faste (Everything Under the Firmament)* was composed in 1889. Written for a festival celebrating the 400th anniversary of the Swedish Reformation, it is based on a Swedish hymn text.

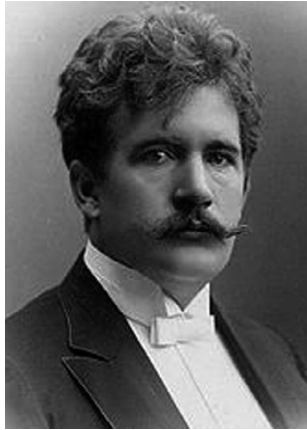
JOHAN HALVORSEN
Passacaglia, Op. 20 No. 2 (After Handel)
The Song of Veslemøy or Song of Veslemoy

“He was a man of the theatre. But beyond the transitory towers a lasting musical legacy.”

— Hans Rossiné, Listen to Norway

Composer, conductor, and violinist Johan Halvorsen was born in Drammen, Norway. At a very early age, he was an accomplished violinist and was later known as one of Norway’s premiere violin virtuosos. Beginning in 1889 he worked as a violin professor and chamber musician at the Helsinki Music Institute. Several years later he was offered a position to conduct both a theater and semi-professional orchestra in Bergen. In 1894, he married composer Edvard Grieg’s niece, Anna. In 1899 as his successful musical reputation grew, he was offered the position of conductor at the new national theatre in Christiania. Here he stayed for thirty years, conducting performances of operas, and writing incidental music for more than thirty plays. Musicologist and author Øyvin Dybsand said, “... as a composer Halvorsen was mainly self-taught, apart from some lessons in counterpoint from Albert Brecker in Berlin (1893). His compositions develop the national Romantic tradition of his friends Grieg and Svendsen, but his was a distinctive style marked by brilliant orchestration inspired by the French Romantic composers.”

Halvorsen’s *Passacaglia* published in 1894 was written for violin and cello (or violin and viola.) It is based on a theme published in 1720 by composer Georg Frederic Handel (1685-1759) and is considered one of the most widely performed string duos in the chamber music repertoire. This “brilliant extrapolation” of Handel’s *Passacaglia* is taken from the last movement of the Baroque composer’s Harpsichord Suite No. 7 in G Minor, HWV 432.



From the Oxford Dictionary, a passacaglia is “a composition similar to a chaconne, typically in slow triple time with variations over a ground bass.” It is an Italian word taken from the Spanish *pasacalle* from *pasar* (to pass) + *calle* (street), a dance often played by musicians in the streets. Handel’s work contained fifteen variations whereas Halvorsen’s contains twelve.

Violinist Felicity James at the Colburn Conservatory of Music penned this descriptive synopsis.

“The *Passacaglia* opens with the cellist courageously stating the four-measure ground bass while the violinist introduces the melody in a series of powerful double stops. This opening statement is followed by a series of variations that feature melodies in both the violin and cello in a wide range of contrasting moods and styles, while using techniques such as pizzicato, ponticello, spiccato, and legato bowstrokes. ...Halvorsen’s *Passacaglia* lasts several minutes longer than the inspiring work, as each variation elaborates extensively on the main theme, showing off every angle of the two instruments. The penultimate variation is one of the most virtuosic for both musicians, featuring thrillingly dramatic scales spanning the extreme low and high registers of each instrument. This, in turn, leads into the final variation, which is a series of double-stop sixteenth notes that charge all the way to the finish line in breathtaking culmination. Unlike the somber conclusion of the Handel movement, Halvorsen calls for a Picardy

third—a bold G Major chord closing the piece in triumph.”

In contrast, his *Veslemøys Sang* (*Little Molly's Song*) or *Song of Veslemøy* is a quiet, introspective piece. This charming and beautiful melody is based on a Norwegian folk song that tells the story of a

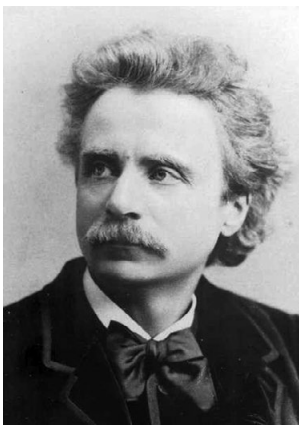
young girl named Molly who is trying to catch a fish. Halvorsen, an accomplished violinist and violist, also played the Hardanger fiddle most proficiently and like Grieg, found much inspiration in the folk music of his native Norway.

EDVARD GRIEG
Lyric Pieces, Op. 43
Violin Sonata No. 3, Op. 45 Allegro molto ed appassionato
Peer Gynt Suite No. 1

“When we are young, friends are, like everything else, a matter of course. In the old days we know what it means to have them.” — Edvard Grieg

The compositions of Edvard Grieg have been written by the voice of Norway itself. Composer and pianist Claude Debussy described Grieg as “the most authentic voice of the north.” Grieg himself said, “the spirit of my native land, which has long found a voice in the traditional songs of its people, is a living presence in all I give forth.” A most prolific composer, his works include compositions for the piano, orchestra, voice, chamber works, plus three sonatas for violin and piano, a cello sonata, and a string quartet. Modestly he once said, “I am not a genius, I am just a hard-working composer.”

Born in Bergen, Norway on June 15, 1843, Edvard Grieg was introduced to music at an early age by his mother. Being a talented pianist, she was his first teacher and instilled a love of Mozart, Weber, and Chopin in her fourth child, Edvard. Grieg wrote: “The traditional way of life of the Norwegian people together with Norway’s legends, Norway’s history, Norway’s natural scenery, stamped itself on my creative imagination from my earliest years.”



Initially, Grieg sought to study law but quickly realized his true passion was music. At the urging of the Norwegian violinist, Old Bornemann Bull (1810-1880) or Ole Bull, the fifteen-year-old Grieg was sent to study at the Leipzig Conservatory. Here he concentrated on piano; other classes and courses he found tedious. He said: “I must admit, unlike Svendsen, that I left Leipzig Conservatory just as stupid as I entered it. Naturally, I did learn something there, but my individuality was still a closed book to me.” Returning home in 1862, Grieg was strongly influenced by the eccentric virtuoso violinist Bull to bring forth national Norwegian music. This encouragement coupled with the inspiration from his good friend composer Rikard Nordraak, led Grieg to say: “I had found myself...and with the greatest facility I overcame all the difficulties which in Leipzig had seemed to me insurmountable. With my fancy emancipated I composed one work after another. That my music at first was criticized as artificial and strange did not confuse me; I knew

PROGRAM NOTES *(continued)*

what I wanted, and I boldly aimed for the goal which I meant to attain.”

Grieg's *Lyrical Pieces*, Op. 43 are from his collection that contains a total of sixty-six short pieces and were published in ten volumes. Beginning in 1876 with Op. 12, these popular pieces were composed throughout the next thirty-four years. The third volume, Op. 43 was written and published in 1886. His first two volumes, Op. 12 and 38, were extraordinarily popular. Grieg proposed naming the third book, containing *Sommerfugl* (*Butterfly*) and *Til våren* (*To Spring*), “Spring Songs.” His publisher strongly disagreed and convinced the composer to remain with *Lyric Pieces*, its “brand name.” The publisher had been correct as these found long-lasting success. Twenty years later the publisher wrote to Grieg reporting that these were still “selling like hot cakes.”

The multi-talented Grieg, a composer, conductor, pianist, writer, and artist, composed three violin sonatas. The first two sonatas were published within two years, however his Violin Sonata No. 3 followed almost two decades later. It was composed at his home, Troldhaugen in the second half of 1886 spilling into the first part of 1887. The composer was the pianist for its premiere in the Leipzig Gewandhaus on December 10, 1887. He was joined by the Russian violinist and Leipzig Conservatory professor, Adolph Brodsky. This sonata is the last piece of chamber music Grieg composed and he described it in a letter to his publisher as his last “crime for the violin.” In January 1900, Grieg wrote to his friend and Norwegian poet Bjørnstjerne Bjørnson and said:

“Last week I had the pleasure of performing my three violin sonatas with Lady Neruda-Hallé before a very discerning Danish Audience and receiving a very warm response. I can assure you that we did very well, and it had special significance to me, because these three works are among my very best and represent different stages in my development: the first, naïve and rich in ideals, the second, nationalist, and the third with a wider outlook.”

Meeting in 1867, Grieg and the famous Norwegian playwright, Henrik Ibsen became close friends. The two joined forces with Grieg composing music for several of Ibsen's plays. Ibsen's “Peer Gynt”, originally written in verse rather than being written as a play, tells the story of a young Norwegian peasant's travels and adventures. Grieg's music for Ibsen's revised story, now written as a play, is some of the composer's most well-known. Today, it is usually heard in the form of orchestral suites. The original score was completed in 1875 and the stage play's premiere was on February 24, 1876, in the Mollergaden Theatre, Christiania (now Oslo.) Grieg re-orchestrated much of this music in 1885 and added new pieces in 1902. The *Peer Gynt Suite No. 1* contains four movements. *Morning Mood* opens Act IV of Ibsen's play and is set in North Africa. Grieg wrote: “I imagine the sun breaking through the clouds at the first forte.” *Anitra's Dance* he described as “a soft little dance which I am very anxious should sound delicate and beautiful.” *In the Hall of the Mountain King* comes from Act II when Peer Gynt comes up against the hostile court of the troll king in a dream fantasy. It has been described by Irish playwright George Bernard Shaw as a “riotous piece of weird fun.”

Grieg's biographer Aimer Gronvold wrote, “His music came from the depths of rural Norway where the quick and resonant tone of the Hardanger fiddle met his ear, and the Hardangerfjord's shifting moods enchanted the eye.”

— Emma Mills Bledsoe, 2023

ABOUT THE PERFORMERS

Julie Coucheron, piano

Pianist Julie Coucheron began playing the piano at age four. Since then, she has established an international career, winning awards and prizes in Italy, Germany, the U.K., and the U.S. Ms. Coucheron worked with musicians such as Claude Frank, Emanuel Ax, Chee-Yun Kim, Christopher O'Riley, Steve Miller Band, Yo-Yo Ma, and Elton John. She toured Europe, the U.S., South America and Asia, and regularly performs at festivals such as the Oslo Chamber Music Festival, Bergen International Music Festival, Amelia Island Music Festival, Madison Chamber Music Festival, Juneau Jazz and Classics, and La Jolla Summer Fest. She is the founder and Artistic Director of the Kon Tiki Chamber Music Festival in Oslo, Norway and Artistic Director of the Georgian Chamber Players in Atlanta, GA. Ms. Coucheron enjoys a close collaboration with her brother, the Concertmaster of the Atlanta Symphony, David Coucheron. They released two recordings, 'Debut' and 'David and Julie' on the Naxos label.



David Coucheron, violin



David Coucheron joined the Atlanta Symphony Orchestra as Concertmaster in September 2010. At the time, he was the youngest concertmaster among any major U.S. orchestra.

Throughout his career, Coucheron has worked with conductors Robert Spano, Michael Tilson Thomas, Simon Rattle, Mstislav Rostropovich and Charles Dutoit, among others. He has performed as soloist with the BBC Symphony Orchestra, Bergen Philharmonic Orchestra, Sendai Symphony Orchestra, Oslo Philharmonic Orchestra and the Trondheim Symphony Orchestra.

Coucheron has given solo recitals at Carnegie Hall, Wigmore Hall, the Kennedy Center and the Olympic Winter Games (Salt Lake City, Utah), as well as in Beograd, Chile, China, Hong Kong, Japan, Serbia, Singapore and Shanghai. His chamber music performances have included appearances at Suntory Hall as well as Wigmore Hall and Alice Tully Hall. Coucheron serves as

the Artistic Director for the Kon Tiki Chamber Music Festival in his hometown of Oslo, Norway. He is also on the artist-faculty for the Aspen Music Festival and Brevard Music Festival.

Coucheron began playing the violin at age three. He earned his Bachelor of Music degree from The Curtis Institute of Music, his Master of Music from The Juilliard School and his Master of Musical Performance from the Guildhall School of Music and Drama, studying with teachers including Igor Ozim, Aaron Rosand, Lewis Kaplan and David Takeno. Coucheron plays a 1725 Stradivarius, on kind loan from Anders Sveaas Charitable Trust.

ABOUT THE PERFORMERS *(continued)*

Karen Bentley Pollick, violin & Hardanger Fiddle



Karen Bentley Pollick is one of America's leading contemporary musicians, performing a wide range of solo repertoire and styles on violin, viola, piano and Norwegian hardangerfele to extend the boundaries of the concert experience from the Baroque to cutting edge contemporary music and live improvisations. A native of Palo Alto, California, she began piano lessons at age 5 with Armenian pianist Rusana Sysoyev, studied with Camilla Wicks in San Francisco, and with Yuval Yaron, Josef Gingold and Rostislav Dubinsky at Indiana University, where she received both Bachelors and Masters of Music Degrees in Violin Performance with a cognate in Choral Conducting. She performed in master classes of Nathan Milstein in Zurich, Jean-Jacques Kantorow in Victoria, B.C., and Glenn Dicterow in Carmel, CA. Her recordings of original music include *Electric Diamond*, *Angel*, *Konzerto* and *Succubus* and *Ariel View*, for which she has received three music awards from Just Plain Folks, including Best Instrumental Album and Best Song. On her own record label Ariel Ventures she has produced chamber music featuring works by Russian pianist/composer Ivan Sokolov on *<amberwood>*, *Homage to Fiddlers&* *Russian Soulscapes*; music of Swedish composer Ole Saxe on *Dancing Suite* to *Suite & Peace Piece*; *Bebop for Beagles*, *Estadio*, and filmed Dan Tepfer's *Solo Blues for Violin and Piano*.

Charae Krueger, cello



Cellist Charae Krueger is Principal Cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She is Lecturer and Artist in Residence in Cello at Kennesaw State University in Georgia, having been a faculty member since 2006. Ms. Krueger is an avid chamber musician and is a member of the Summit Piano Trio and the Serafin Ensemble. She is a regular featured artist at the Highlands-Cashiers Chamber Music Festival in North Carolina, the Grand Teton Music Festival in Wyoming and at Serafin Summer Music. Her solo and chamber music recitals have been featured on NPR's *Performance Today*, WABE Radio Atlanta and WGBH Radio Boston. She plays frequently with the Atlanta Symphony Orchestra and the Charleston Symphony. Ms. Krueger also enjoys recording studio work and has played on albums of Bruce Springsteen, Faith Hill and Natalie Cole.

William David Brandon, dancer

William attended Charlotte Ballet's, formerly North Carolina Dance Theatre, summer intensive program and other summer programs. He graduated in 2020 from Jacksonville University where he completed at least twelve productions as a guest artist. He has worked with Chattanooga Ballet, Dance Arts, and South Georgia Ballet for their productions of the Nutcracker.

Ashley Brandt, dancer

Ashley is a Jacksonville native. She began her training at The Florida Ballet Conservatory at age 14. After collaborating with the New York Dance Project, Davis Robertson recruited her to join his company with Nicole Duffy. Ashley is now the Artist in Residence at Saltmarsh Dance. She recently performed as a soloist in *Pietresanta Italy* and was a dancer in Amelia Island Dance Festival's short film project, *Wandering*.

SPONSORS & CONTRIBUTORS

The Amelia Island Chamber Music Festival gratefully acknowledges our many contributors for their financial support. Without you, our Festival would not exist, and we sincerely thank you for your support. Every effort has been made to ensure accuracy. If we have omitted or incorrectly listed a name, we sincerely apologize and ask that you notify us at 904-261-1779 or email to info@aicmf.org us for correction.

Corporate Sponsors

Amelia Island Convention and Visitors Bureau

Arts and Culture Nassau

First Federal Bank

Florida Public Utilities

Keyboard Connection- Jack Melvin

National Endowment for the Arts

Omni Amelia Island Resort

Rayonier Advanced Materials Foundation

Rayonier, Inc.

Ritz-Carlton Amelia Island

WestRock

WJCT Public Broadcasting



Sponsored in part by the State of Florida, Department of State, Division of Arts and Culture, the Florida Council on Arts and Culture, and the National Endowment for the Arts.

Hope Diamond Nautilus Sponsors

(\$20,000 and up)

Donald & Barbara Gant

Becky Stafford & Eric Sakurai

Jack & Sandy Halsey – The Halsey Family Foundation

Diamond Nautilus Sponsors

(\$10,000 - \$ 19,999)

James & Dorothy Baer Foundation

Henry & Leslie Berghoef

Paul Bosland

Sue Braddock

Anne Coonrod Hensley & Bill Hensley

Judy & Scott McCue (in memory of Chris Rex)

Anne Akiko Meyers & Jason Subotky

(in memory of Christopher Rex)

Tom & Jeanette Pippin

Platinum Nautilus Sponsors

(\$5,000 - \$ 9,999)

James Babcock

Nancy Bartmess & Richard Burroughs

Ron & Dorothy Cheeley

Jeanne Conner (in memory of Richard Conner)

Lyn Deroy & family (in memory of Michel Deroy)

Jacqueline Dorrance-Tomlinson

Jim & Jane Flynn

Bob & Pat Henderson

Jack & Bev Keigwin

Michel & Heidja Kruse

Sharon Lennon (in memory of Allen Lennon)

Kathleen Minder & Stephen Gessner

(in honor of Eric Sakurai)

Steven & Jerrie Sell

Dr. Martha Wilkins

(in memory of Christopher Davis Rex)

SPONSORS & CONTRIBUTORS *(continued)*

Gold Nautilus Sponsors

(\$2,500 - \$ 4,999)

Cathy & Mark Adams
William & Sheila Braddock
Francesco & Amanda Borghese
Dan Groth & Frances Peters
Joanna Kennard (in memory of Chris Rex)
Phil & Claudia Koerner
Peter & Jackie Martin
Marc & Vicki Satterthwaite
John Stancin & Margaret Bellucci
Bud & Elizabeth Tanis (in memory of Maxine Tanis)
Ivor Wade
Mark & Katherine Whitehead (in honor of William Ransom)
Tom & Vicki Whittemore

Silver Nautilus Sponsors

(\$1,000 - \$ 2,499)

Michelle Baldacci
William & Lisa Bauer
Erle & Candace Bridgewater
Peter & Cindy Bulger
Peter & Merrilee Chamberlain
Margaret & Russell Dancy
James Daubel
Bill & Anne Gower
Mr. & Mrs. James O. Dekle
Charles & Russell Glasheen
Jaime Fraiss
Paul & Anne Glendon
William & Melissa Hendrickson
Edward & Margaret Hughes
Elizabeth R. Hughes
Mark & Donna Kaufman
Dr. Howard S. & Carol A. Kirshner
Robert Lacey III
Bob Lindberg
Dr. Joe Marasco
Bernard McCabe
Linda Merritt
Gary & Toni Myers (in honor of Amelia Island Singers)
Jean & Wayne Middleton
Don & Mary Miech
Suzanne Oelman
Mike Petro & Farley Kern
Charles & Janet Plosser
Robert & Catherine Randall

Silver Nautilus Sponsors *(continued)*

William Ransom & Yinzi Kong
Irene Sanchez
Don & Anne Teddlie
Richard & Helen Tufaro
Kevin & Lisa Webber
Hugh & Ann Williams

Crystal Nautilus Sponsors

(\$500 - \$ 999)

Andrea Alvarado
David & Jill Bauer
Robert & Vibeke Bell
Karen Berger
Clare Berry
Elizabeth Bivins
Beverly Blake
Charlotte & Mike Bowling
Larry & Ann Burns
Patricia & Richard Capana
Barbara Cardile
Margaret & Jack Cooper
Sylvia Derrick
Dr. George & Jean de Tarnowsky
John & Kate Giffin
John Giffin & Nancy Warren
Janet D. Goldstein
Pamela Fox & Jim Raycraft
Howard Haims & Carole Cooper-Haims
Hugh & Patricia Hayden
Barbara & Bill Henagan (in memory of Christopher Rex)
Corky & Andrea Hoffman
Susan Gottesmann Jarzyna
Dr. Robert Joyce & Rebecca Joyce
(in memory of Dr. Alan Marks)
Adam & Dee Kaufman
Ron & Janet Kolar
Anthony & Peggy Kolasa
Nick & Lis Krawiecki
Michael & Sarah Kushner
Dr. Dorothy Mitchel-Leef
Jo-Ann Leimberg (in memory of Steve Leimberg)
Carol Lombardo
Rod & Dee Matthews
Don & Sally McCarron
Carol Meyer
Sandra K. Neal
Len & Lynne Pelletiere
Janet Pfeffer

SPONSORS & CONTRIBUTORS *(continued)*

Crystal Nautilus Sponsors *(continued)*

Steve & Cille Ramsey
Steve & Nancy Rieck
Lyn Rion
Marie Santry
Kenneth & Barbara Stanley
Robert Stockho
R. Lind & Hella Swenson
John & Julia Taylor
Sarah Warden
Andrew & Diane Watson
Barb & Klaus Wenger
Wilby & Catherine Whitt
Tom & Connie Wiggins
Janet & Donald Wilkerson
Carlton & Barbara Zacheis
Cynthia Zarsky

Friends of the Festival

(\$100 - \$499)

Anonymous (in memory of Christopher Rex)
Howell Adams Jr. (in memory of Christopher Rex)
Rosalynd & Mark Abramson
Deborah K. Ahern
Wilma Allen
Berta Isabel Arias
Lindsay & Katherine Arthur
Sue Baldwin
David & Robyn Barrie
David & Gloria Beeman
Robert & Vibeke Bell
Jan Biddick
Joanne Blalock
Jerry & Mary Blancett
Tom & Connie Black
Emma Mills Bledsoe
Patti Bock
Ellen Bentsen (in honor of Howard & Judith McCue)
Joyanne Bloom
Toni & Craig Boelsen
Timothy & Ngozi Bolton (in memory of Christopher Rex)
Sarah & Michael Borns
Henry & Katya Bowers
Bettie Briggs
David Britt & Sue Cushman
Morris & Kathe Brown (in memory of Chris Rex)
Miriam Bryant
Don & Kathy Casey

Friends of the Festival *(continued)*

Stephen Chapin Jr.
John Chen & Karen Grippo
Paul Clark
Dawn Clay
Sharon Maier Cole
Ken & Carol Copithorne
John & Debby Cotner
Don & Cathy DeCesare
George Deparnowsky
James & Chloe Dekle
Alexis Dell
Kathleen Devlin
Garcia Drew
Beverly Durity
Ronald Eash & Mary Ann Rood
Sarah Edwards
David Eggelston
Emily Farmer
Virginia Feazell
Lama Fernandez (in memory of Christopher Rex)
Christal Fish
Pamela Fox
Anita Gadzuk (in memory of Bill Gadzuk & Nancy Phillips)
Stephen Gahan
Tom & MaryAnn Galbriath
Brad & Leana Gallagher
Michael & Linda Gard
Kathy Garland
John & Joy Garrett (in memory of Christopher Rex)
Lorraine Gawley
Beth-Ann Gentile
Fred & Patricia Gieg
Catherine & Jerry Gindele
Ann & Wendell Godbee
Sandra Conner Goodrich
(in memory of Richard Elwood Conner Jr.)
Jose Gonzales & Ana Diaz
Jean Goulden
Barbara Heggenstaller (in memory of Christopher Rex)
James Ekstrom & Rosalind Cowie
Diana Gould
Jean Goulden
Susan Gregg
Mary-Jane Hanson
Thomas Harper
Gordon & Rosemary Hart
Robert & Janet Hartig
Stephen Haskell

SPONSORS & CONTRIBUTORS *(continued)*

Friends of the Festival *(continued)*

Frank & Phyllis Helmes
John Herron
Stephen & Paula Heuser
Shelley & Jeffrey Hirshberg
Janet Hughes & Bill Taylor
Nancy & Scot Inboden
Linda Janca-Braatz & David Braatz
Lorraine & Neil Johnson
Jennifer Jones (in memory of Christopher Rex)
Neal Kass
Stan & Claudia Kavan
Stephen & Susan Kaye
Beverly & Allen Kezbom
Thomas & Loraine King
Bruce Klingbeil (in memory of Christopher Rex)
Kenneth Kneisel
Ron & Janet Kolar
Anthony & Peggy Kolasa
Larry & Clarissa Kramer
(honoring Richard Conner, long time music supporter)
Dr. & Mrs. Ross Krueger
David Lakari
Rich Lang & Sandi Neal
Sandra Locher
Tom Lockie
Thomas Logan
Vanessa & John Lukas
Arnold Kapiloff & Susan Stein
Ann MacDonald
George Maentz
Sharon Maier
Kenneth Manning
Joe Marasco (in memory of Michel Deroy)
Allesandra Marr
Carrie & Jason Mays
Cynthia Macdonald
Ann Warren MacDonald & Michael MacDonald
Lynne & Khrys McArdle
Kirk & Phyllis McEachern
(in memory of Christopher Rex & Geoff Nuttall)
Robert McKenzie
Floyd Reifein & Yolanda Launder
(in memory of Christopher Rex)
Mary McCalla
Robin McCarthy (in memory of Rick Conner)
Carl & Liona Meaux
Timothy & Kathleen Meredith
Anna & Hays Mershon (in honor of Will Ransom)

Friends of the Festival *(continued)*

Carole Miller
David & Kathy Miller
Tim & June Miller
David Moriconi
Debra Moroff
Louise Mozena
Abu-Shaar Muna
Eileen Murphy
Peter Munson
Kathleen Nedrelow
Jamie Nelson
Maureen Nussman
Frank & Mary O'Donnell
Ralph & Anne Oman
Cathleen Osborn
Geraldine Otremba & Stan Turesky
Jeff & Jane Packer
Glorianne Parisi
Lynne & Len Pelletiere
Carolyn Phanstiel
Michael Pierdiluca
Nancy Phillips
Michele Piccione
Stewart Pikula
Judith & Charles Pillans
Shelden Pisani (in honor of Sue Braddock)
Leo Plouffe
Bill & Ann Pridgen
Jon Pridgeon & Lynn G. Franklin
Holly Pritchard (in memory of Christopher Rex)
Susan & Mike Raab
Linda & Blaine Rieke
Robert & Elaine Reisner
Dorothy Robb
Henry & Phyllis Rodeffer
Susan & Cornell Rudov
Jennifer & Fred Salisbury
Isabel Saul
Douglas Schiffman
Karl & Margaret Schneider
Sam Schwartz
Cynthia Shoff
Rick & Dianne Seaman
Ed Segraves
George & Fran Shea
JoAnne & Jim Shea & Mary Green
(in memory of Christopher Rex)
Lee & Helen Sessions

SPONSORS & CONTRIBUTORS *(continued)*

Friends of the Festival *(continued)*

Patricia Siberski
Buddy & Susan Sinor
Thomas Sintes
Clayton Smith
Lloyd & Marie Smith
Susan McGrath Smith
Peter Smith
Patricia & Charles Smith
Sarah Snell (in honor of Dr. & Mrs. Lewis Thomas)
Emmy Lou Sorum (in memory of her mother)
Georgia & Shirley Spaniel
Doree Tucker Stow (in memory of Christopher Rex)
Ed & Judy Stanley
Sheryl Starling
Michael & Salme Steinberg
Zora Stevens
Robert & Rose Stubbs
George & Nancy Sutherland
Bryan & Karen Tabler
Robert Tankel
Kenneth & Leila Taratus (in memory of Christopher Rex)
Nancy Tarbis
Bill & Susan Thigpen (in memory of Christopher Rex)
John & Gail Thompson (in memory of Christopher Rex)
Robert & Mireille Threlkel
Louis & Joyce Tonti
Sherilyn Van Orden
Thomas Waechter
Chris Walker
Kai Wang
Edward & Carolyn Wax
Marjean J. Wegner
Jean Welch
Trang & William Wiest
Wilma & Edward Wolcott
Marjolein Bibi Wolke
Tom & Constance Wiggins
Steven Wisotsky
William E. Wright
Dora Yelk
Martha Yohe
Patricia Zeno
Elliot & Carolyn Zisser
Karen Zurl

Festival Supporters **(up to \$99)**

Karen Berger, Susan Comfort, Frank and Elizabeth Deigaard (in memory of Chris Rex), Kim Doyle (in memory of Chris Rex), Charles Fletcher, Allen and Vicki Filstein (in memory of Chris Rex), Elaine Kerkezi, John & Katherine Lipkin, Susan Little, Cynthia Macdonald, Malissa Majors (in memory of Chris Rex), Brian McChristian, Joel & Alice Payne, Robert & Patricia Richardson, Barbara Robinson, Jonathan and Maxine Schein (in memory of Richard Conner), Elisabeth Shorstein, Helen Smith, Richard Smith, Patricia Soper, Danielle Thompson

HOUSING PARTNERS

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

Omni Amelia Island Resort
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:

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

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*