



AMELIA ISLAND  
**CHAMBER MUSIC**  
FESTIVAL **2023**

22<sup>ND</sup>  
SEASON



**DOVER**  
**QUARTET**



**Elissa Lee Koljonen**  
**Roberto Díaz**

# DOVER QUARTET & FRIENDS

Saturday, March 18, 2023

Prince of Peace Lutheran Church | 2600 Atlantic Avenue | Fernandina Beach, FL

## CONCERT SPONSORS

---

*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.*

**Ron & Dorothy Cheeley**  
**Bud & Elizabeth Tanis (in memory of Maxine Tanis)**

## 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](http://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

March 18, 2023

## DOVER QUARTET & FRIENDS

**Joel Link**, violin

**Bryan Lee**, violin

**Hezekiah Leung**, viola

**Camden Shaw**, cello

with

**Elissa Lee Koljonen**, violin

**Roberto Díaz**, viola

### **Duo for Violin and Viola No. 1 in G major, K. 423**

*Allegro*

*Adagio*

*Rondeau: Allegro*

### **WOLFGANG AMADEUS MOZART**

(1756 - 1791)

### **Quartet No. 10 in E-flat major, Op. 87**

*Allegro ma non troppo*

*Dumka (Elegie): Andante con moto - Vivace - Andante con moto - Presto*

*Romanze: Andante con moto*

*Finale: Allegro assai*

### **ANTONÍN DVOŘÁK**

(1841 - 1904)

## INTERMISSION

### **String Quintet No. 2 in B-flat major, Op. 87**

*Allegro vivace*

*Andante Scherzando*

*Adagio e lento*

*Allegro molto vivace*

### **FELIX MENDELSSOHN**

(1809 - 1847)

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](http://www.doverquartet.com)

Roberto Díaz appears by arrangement with the Curtis Institute of Music, and Elissa Lee Koljonen appears by arrangement with the Curtis Institute of Music.

*\*Program subject to change*

**WOLFGANG AMADEUS MOZART**  
**Duo for Violin and Viola No. 1 in G major, K. 423**

*“The music of Mozart is of such purity and beauty that one feels he merely found it – that it always existed as part of the inner beauty of the universe waiting to be revealed.” – Albert Einstein*

The description of six-year-old Mozart given by Count Karl von Zinzendorf, a high ranking official in the Hapsburg court, was “The poor little fellow plays marvelously, he is a child of spirit, lively, charming...” Leopold Mozart’s six-year-old son, Wolfgang, and his ten-year-old daughter, Maria Anna known as Nannerl, were taken to perform in Munich and Vienna. While performing at Schönbrunn for the Austrian Hapsburg empress Maria Theresa, the young Wolfgang broke proper protocol spontaneously kissing the empress. (This trait of disregarding proper social distances remained throughout his life.) Only a year earlier, at age five, Mozart was playing violin, keyboard, and composing simple pieces. At age eight he wrote his first symphony and his first opera at age fourteen. By the end of his short thirty-five years, he had composed masterworks for almost every genre. Always composing with rapid speed and with the uncanny ability to compose anywhere, he once produced twelve horn duets while bowling. During his short thirty-five years, he amazingly composed over 600 pieces many of which were penned in his teen years.



difficult, impudent, unpleasant and crude. He had little patience with those who could not meet his exceedingly high musical standards and he recoiled at being considered a common employee or house musician. Mozart preferred to concentrate on composing and was constantly requesting leave in order to perform concerts. The tense relationship between the

archbishop and the composer ended in May 1781. Mozart wrote to his father, “I am no longer so unfortunate as to be in Salzburg’s services -today was that happy day for me.” Vienna would now be where the young genius would perform, compose and teach.

It was not until 1783 that Mozart returned to Salzburg. It was a stressful visit as Mozart was introducing his new wife, Constanze, to his father and there were fears that the archbishop might have him arrested. The new court music director employed by Archbishop Colloredo was Michael Haydn, the younger brother of composer and friend Joseph Haydn. The archbishop had commissioned Michael Haydn to compose a set of six duos for violin and viola. Four were completed when the younger Haydn became seriously ill and unable to work. An impatient Colloredo threatened to withhold his salary until all were completed. Learning of his friend’s situation, Mozart offered to secretly write the remaining two duos. The G and B-flat major duos were passed off as having been written by Haydn. These

## PROGRAM NOTES *(continued)*

---

two duos were praised more highly than the other four. Certainly, Mozart must have enjoyed his former employer never being the wiser and never discovering the ruse.

Mozart commanded both instruments, but preferred the viola as it was always his instrument of choice when he performed in small ensembles. Normally, the viola plays a supporting role but here the two instruments are equal partners. The first movement, the *Allegro*, is written in 4/4 and conveys a lively, playful conversation between the violin and the viola. One picks up where the other leaves off creating a delightful interchange. The second movement, the *Adagio*, is introspective and slow. It sings quietly in the key of C major and moves gently in 3/4. The contrasting *Rondeau* returns to G major and is set in cut time, or 2/2. The tempo and mood intensify. The two instruments trade melodic phrases and for a brief period G major becomes G minor. Solidly back in

G major, the two instruments land on the final chords of an authentic cadence.

One critic describing the G major duo said, “There is a surprising equality to the violin and viola parts, which gives a completeness to the sense of dialogue between the two instruments. Even in a light work such as this, the operatic Mozart’s ability to flesh out whole characters in pure musical conversation shines very clearly.”

Often written in letters to his father, Mozart reveals his feelings about music. In 1778 he said, “You know that I am literally stuck in music - it occupies my whole day - that I love speculation, studying and reflecting.” On September 26, 1781, he wrote, “Music should never be painful to the ear but should flatter and charm it.” Sadly, this musical genius died on December 5, 1791. At the time of his death, he was composing a Requiem which had been commissioned by an Austrian aristocrat whose young wife had died.

### ANTONÍN DVOŘÁK **String Quartet in E-flat major, Op. 51**

*“Decidedly he [Dvořák] is a very talented man. Besides, he is poor. Please take this into consideration.”*

— Johannes Brahms writing to his publisher, Fritz Simrock

Composer Antonín Dvořák’s life changed dramatically when Johannes Brahms reluctantly agreed to sit on a competition jury that awarded financial support to talented, needy composers. Brahms, who was not known for his encouragement of young, new talent was said to have been “visibility overcome” by the “mastery and talent” of a young Czech composer named Dvořák. In a letter written to his own publisher, Fritz Simrock of Berlin, Brahms wrote:



“In connection with the State Scholarships, I have been receiving a lot of pleasure for several years past from the work of Antonín Dvořák of Prague.... Dvořák has written all kinds of things, operas (Czech), symphonies, quartets, piano pieces. He is certainly a very talented fellow. And incidentally, poor! I beg you to consider that...I know nothing about business...nor am I fond of making recommendations, for after all I have only my own eyes and ears to go by.”

## PROGRAM NOTES *(continued)*

---

Brahms not only strongly promoted Dvořák's work, but the two composers became friends. The older composer mentored Dvořák and later served as his copy editor and proofreader.

Dvořák was born in Nelahozeves, Bohemia on September 8, 1841. His father was an innkeeper and a butcher. He also was a performing member of a village band playing violin and zither. The young Dvořák, surrounded by the music of his countryside, was encouraged to learn violin and soon entertained his father's clients with local dance tunes. He said about his upbringing, "Every child must learn music and if possible, sing in the church. After church the people revel in music and dancing, sometimes until the early morning." At age sixteen he studied at the Organ School in Prague and earned a living by playing in a small band that strolled from café to café. He had little money and often went hungry. He described those years as filled with "hard study, occasional composing, much revision, a great deal of thinking, and very little eating." In 1873, he became the organist of the St. Adalbert Church and married his pupil Anna Cermáková. Of that time, he said, "I ate less and gave more lessons."

With the support and recommendations from Brahms and the powerful critic Eduard Hanslick, the hungry composer was now tasting success. With the urging of Brahms, Fritz Simrock commissioned the young Czech composer. The outcome was a most successful publication of Dvořák's *Slavonic Dances*. This generated more demands from other publishers, conductors, chamber music ensembles, choral societies and soloists.

The *E-flat String Quartet, Op. 51* had its beginnings on Christmas Day, 1878. The Quartet had been requested by Jean Becker, a member of the Florentine Quartet. Normally known for

his rapid output, this work took three months to complete as a result of the growing demands for Dvořák's music. The first actual performance of the *E-flat String Quartet* was in the private home of the celebrated violinist Joseph Joachim. He and his quartet played it on July 29, 1879, in Berlin. The public debut occurred when Jean Becker and the Florentine Quartet performed it on their tour of Switzerland.

This quintessential Bohemian composer begins his "*Slavonic*" quartet steeped in the sounds of his Czech roots. The serene first movement's main theme uses dance-like figures and resembles a polka. The second theme is introduced by the viola. The short, simple phrases have a folk song-like quality and maintain the polka-like rhythm. The second movement is a *Dumka*. A *dumka*, a traditional Slavic folk ballad which frequently described heroic deeds, is traditionally slow, meditative, and can contain a fast, lively section. Dvořák's is a combination of alternating sections. It is mostly slow and introspective with a faster, "saucy" dancing interlude. A slight pause followed by gentle strumming in the cello brings a return of the sad, melancholy lament. The sadness and slow tempo disappear, and a brighter, faster dance-like tempo end the movement in the key of G minor. Quoting Otakar Sourek, the composer's biographer, *The Romanze* is "one of the pearls of Dvořák's intimate lyrics, a movement of bewitching variety of mood, whose expressive and formal transparency reflect the composer's fertility of invention and mastery of the compositional art." The last movement is based on the fast, boisterous Bohemian reel dance known as the *skačna*. Beginning slowly and playfully, it gives way to a lively, fast tempo bringing the delightful Quartet to an exuberant close.

Quoting author and music critic Ted Libbey, "Dvořák knew only one way to compose: from the heart."

**FELIX MENDELSSOHN**  
**String Quintet in B-flat major, Op. 87**

*“These, too, seem to me so ambitious, so vague, so easily misunderstood in comparison to genuine music, which fills the soul with a thousand things better than words.” — Felix Mendelssohn*

Biographer W. Francis Gates described Felix Mendelssohn as being “a well-balanced man, and a man of few idiosyncrasies or unpleasant peculiarities. Scholarly and refined, he was in every sense a gentleman. He, like Mozart and others, composed mentally, did all the drudgery of composition in his head, even to the details of orchestration, and left nothing to experiment on paper or at piano.” This multi-talented, busy musician juggled many obligations in London, Berlin, and Leipzig. By the time he was thirty years old he had already achieved amazing musical success. He was the conductor of the Leipzig Gewandhaus, had revived Johann Sebastian Bach’s choral and orchestral music, had made five successful concert tours to London as a conductor and concert pianist, and had written and published two acclaimed symphonies, an oratorio, two piano concertos, five string quartets and eighteen *Songs Without Words*.

He was happily married and was in demand throughout Europe. He founded the Leipzig Conservatory in 1843 and taught piano and composition there alongside faculty that included Ignaz Moscheles and Robert Schumann. By the end of 1844 with his exhaustion growing, he began to show the first signs of his declining health. His family convinced him to take a long sabbatical in Frankfurt which was near a favorite spot for composing, the resort town



of Bad Soden. It was here that he composed his second Piano Trio and his second String Quintet. Mendelssohn, independently wealthy, was in no hurry to publish his music. He was known for his obsessive propensity for making cuts and revisions up to the last minute before a work was printed and he was not pleased with the Quintet’s finale. He told

Moscheles that he considered the finale “not good” and made no attempt to have the Quintet published. Mendelssohn told contemporary J.C. Lobe that often he would make himself finish a piece regardless of his disappointment with it. “Though not an artwork in the highest sense, it is still an exercise in forms and the representation of ideas. Here you have the reason why I have written so many compositions which have not and never should be printed.” At Mendelssohn’s death there were some two hundred and fifty unpublished works.

The *String Quintet in B-flat major* was published posthumously in 1851, three years after Mendelssohn’s death. It was edited by Julius Rietz, the brother of Eduard Rietz. Eduard Rietz was Mendelssohn’s violin teacher and the dedicatee of his Octet.

The first movement is the longest of the four movements. The *Allegro vivace* begins and is filled with tremolos. Containing two contrasting themes, it is exuberant and energetic. The second movement is slower than usual and

## PROGRAM NOTES *(continued)*

---

fluctuates between major and minor. The delicate, elf-ish *Andante Scherzando*, is set in 6/8 time rather than the usual 3/4 time signature. Pizzicato and staccato markings playfully allow the music to magically and delicately flit along. The slow movement, the *Adagio*, is exquisitely passionate and filled with dramatic harmonies. Suddenly breaking the spell of pathos, the

*Allegro molto vivace* begins forte with the first beat a jolting, strong dotted eighth note in all four instruments. The finale has three themes. The first is vigorous, the second lyrical, and the third theme uses six chromatically descending quarter notes. This final movement drives, pushes, and energetically swirls to a powerful ending.

— Emma Mills Bledsoe, 2023

## ABOUT THE PERFORMERS

---

### DOVER QUARTET

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

**N**amed 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.



The Dover Quartet’s 2022–23 season includes collaborations with Edgar Meyer, Joseph Conyers, and Haochen Zhang. The group tours Europe twice, including a return to London’s renowned Wigmore Hall and a debut performance in Copenhagen. The quartet recently premiered Steven Mackey’s theatrical-musical work *Memoir*, alongside arx duo and actor-narrator Natalie Christa. Other recent and upcoming artist collaborations include Emanuel Ax, Inon Barnaton, Ray Chen, the Escher String Quartet, Bridget Kibbey, Anthony McGill, the Pavel Haas Quartet, Roomful of Teeth, the late Peter Serkin, and Davóne Tines.



## ABOUT THE PERFORMERS *(continued)*



### **ELISSA LEE KOLJONEN**

*“...Her phrasing was thoughtful, and her interpretation lit up with sparks of her own personality...genuine, unexaggerated warmth of expression.”* — The Cincinnati Enquirer

Recognized as one of the most celebrated violinists of her generation, Elissa Lee Koljonen has thrilled audiences and critics in over one hundred cities throughout the world. Ms. Koljonen initially received international acclaim when she became the first recipient of the prestigious Henryk Szeryng Foundation Award and silver medalist of the Carl Flesch International Violin Competition. Her playing has been hailed by the Helsingin Sanomat (Helsinki) as “sparkling, sensual and personal.” Dan Tucker of the Chicago Tribune has written that “she displayed boundless technique and musicianship.”

Ms. Koljonen has performed in some of the world’s most important venues, including the Musikverein in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Barbican Centre in London, the Konzerthaus in Berlin, the Seoul Arts Center, the Symphony Hall in Boston, and the Academy of Music and Kimmel Center in Philadelphia. Also an avid chamber musician, Ms. Koljonen appears regularly at festivals throughout North America, Europe and Asia.



### **ROBERTO DÍAZ**

*“... put the viola in the hands of Roberto Díaz and any preconceptions evaporate within several measures ...”* — Washington Post

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.

## 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](mailto: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)

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

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)  
Rosalyn & 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 Grippio  
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**

Susan Alexander	Ruth Igoe	Janet Plosser
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	

## 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, April 1, 2023

**Daniil Trifonov**

7:30 pm | Amelia Plantation Chapel

Saturday, April 15, 2023

**Meet the Artist - Julie Coucheron**

7:30 pm | Story & Song Bookstore Bistro

Sunday, April 16, 2023

**Beer & G-Strings - Oslo-e-Mio!**

5:00 pm | Sadler Ranch

Friday, April 28, 2023

**Harlem String Quartet**

5:30 pm | St. Peter's Episcopal Church

Saturday, May 13, 2023

**Lisa Kelly & JB Scott Jazz Sextet**

1:00 pm | Fernandina Beach Municipal Airport

Saturday, June 3, 2023

**Christopher Rex Spring Institute Final Concert**

5:00 pm | St. Peter's Episcopal Church

*\*Times and venues are subject to change. For tickets and more information please visit [www.aicmf.org](http://www.aicmf.org)*