



AMELIA ISLAND  
CHAMBER MUSIC  
FESTIVAL 2023

22<sup>ND</sup>  
SEASON



Lviv National  
Philharmonic Orchestra of Ukraine

Tuesday, January 17, 2023

First Baptist Church | 1600 South 8th Street | Fernandina Beach, FL

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

The Lviv National Philharmonic Orchestra of Ukraine, based in the medieval city of Lviv, was officially established on September 27, 1902. The orchestra has toured extensively around the world, to countries including Poland, Italy, Spain, France, Switzerland, Germany, the Netherlands, and The People's Republic of China. During the past several seasons they have completed highly acclaimed recordings for major international labels including Naxos, Toccata Classics and Brilliant Classics.

## PROGRAM

January 17, 2023

### **LVIV NATIONAL PHILHARMONIC ORCHESTRA OF UKRAINE**

**Concerto No. 1 for Violin and Orchestra in  
G minor, Op. 26**

**MAX BRUCH**  
*(1838-1920)*

Prelude  
Adagio  
Allegro energico

**Piano Concerto in A minor, Op. 16**

**EDVARD GRIEG**  
*(1843-1907)*

Allegro molto moderato  
Adagio  
Allegro moderato molto e marcato

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### *INTERMISSION*

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**Symphony No. 7 in A major, Op. 92**

**LUDWIG VAN BEETHOVEN**  
*(1770-1827)*

Poco sostenuto; Vivace  
Allegretto  
Presto; Assai meno presto (trio)  
Allegro con brio

YAMAHA Grand piano generously provided by Keyboard Connection  
- *The Piano Place in Jacksonville*

*\*Program subject to change*

## PROGRAM NOTES

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### MAX BRUCH

#### Violin Concerto No. 1 in G minor, Op. 26

*“Music is the language of God.” ~ Max Bruch*

Composing over 200 works in his lifetime, this respected composer, conductor and teacher is primarily remembered for this one composition. He said: *“While most of my works will be more and more neglected, I will be remembered chiefly for having written my G minor violin concerto.”*

Born on January 6, 1838, in Cologne, Germany Max Bruch was the son of a noted soprano and pianist. His mother was his first teacher and he began composing at age nine. His string quartet composed at age 14, won the prestigious Frankfurt Mozart-Stiftung Prize. This opened the door for him to study with Ferdinand Hiller, Carl Reinecke and Ferdinand Breunung. He wrote for many genres, composing operas, three symphonies, large-scale dramatic works for chorus and orchestra and a variety of concertos. Between 1868 and 1882 he composed the rhapsody *Kol Nidrei* for cello and orchestra as well as the *Scottish Fantasy*, written for Pablo de Sarasate, the Spanish violin virtuoso. Throughout his lifetime, Bruch remained steadfast to his warm, expressive compositional style that he had developed as a youth.

His *Violin Concerto No. 1 in G minor, Op. 26* went through several revisions. While still a nineteen-year-old student in 1857, Bruch began composing the now famous concerto.



Continuing to persevere with revisions until 1865, its first public performance debuted on April 24, 1866 in Koblenz, Germany. Although it was received favorably, Bruch was not satisfied. Seeking further improvements, he consulted violinist Joseph Joachim, the preeminent Hungarian concert virtuoso of the time.

Joachim proposed several changes but rejected the composer's thoughts to call it a fantasy referencing its free-form first movement. The violinist wrote: *“The designation concerto is completely apt. Indeed, the second and third movements are too fully and symmetrically developed for a fantasy. The separate sections of the work cohere in a lovely relationship, and yet - and this is the most important thing- there is adequate contrast. Moreover, Spohr entitled his *Gesangszene* a concerto!”*

The revised version, dedicated to Joachim, premiered in 1868 with Joachim performing as soloist. Despite the concerto's vast and lasting popularity, Bruch received very little monetary compensation. Swindled out of his autographed copy of the score, this valuable musical treasure now resides in the Morgan Library in New York City.

Many years later, Joachim placed and praised this concerto as being among the greatest German violin concertos. He deemed Beethoven's the “greatest,” Brahms's the “most

serious,” Mendelssohn’s the “heart’s jewel” and Bruch’s “the richest, most seductive” of the four.

Bruch’s G minor concerto is set in three movements. His love of folk music is heard in the opening moments and a Gypsy-style melody played in double stops introduces the main theme. The first movement entitled *Prelude* serves as an introduction to the second

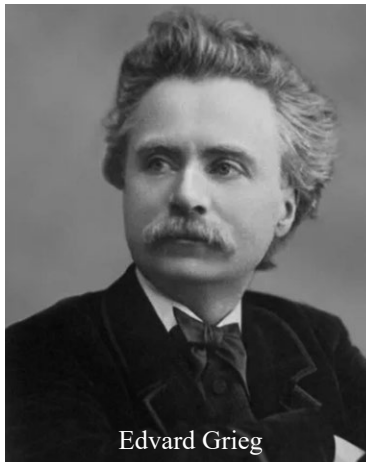
movement, the *Adagio*. The *Adagio* has been called “the emotional heart” of the concerto with its lovely, lyrical and timeless appeal. The third movement builds and soars demanding technical bravado. Markings which include *Presto-con fuoco* (fast with fire) and a double forte to be played *appassionato* (with passion) propel us to a dramatic and climactic ending.

## EDVARD GRIEG

### Piano Concerto in A minor, Op. 16

*“Composers with the stature of a Bach or Beethoven have erected grand churches and temples. I have always wished to build villages: places where people can feel happy and comfortable...the music of my own country has been my model.” ~ Edvard Grieg*

Edvard Grieg has been called “the most national among the national composers, the true Messiah of Norwegian music.” Although his music is rooted in the soil of his native land and linked to the landscapes of Norway and his Norwegian way of life, he became more than “just a national composer” according to Professor Harald Herresthal at the Norwegian State Academy of Music in Oslo.



“Edvard Grieg’s goal was to create a national form of music which could give the Norwegian people an identity, and in this respect, he was an inspiration to other composers. But the greatness of his works lies not just in this, but in the fact that he also succeeded in expressing his thoughts and emotions, which could be recognized everywhere, music which people could identify with. Grieg’s music transcended national boundaries.”

The *Piano Concerto in A minor, Op. 16* was composed in 1868, a particularly sunny and untroubled time in Grieg’s life. Now, happily married to his cousin Nina Hagerup, a talented soprano, and later with the birth of their daughter, Alexandra, the family was vacationing in the summer of 1868 near Copenhagen in Søllerød. (Nina’s parents had strongly opposed the marriage. Her mother said: “He is nothing and he has nothing and he writes music that nobody wants to hear.” Sadly, young Alexandra died in 1869 from meningitis.) Grieg, an excellent pianist with a deep understanding of the instrument, was twenty-five when he composed this powerful, popular work. In 1870 while in Rome, he met Franz Liszt and sought his advice. Grieg presented his score and the famous composer and pianist played

## PROGRAM NOTES *(continued)*

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through it, frequently shouting his approval. At one point, Liszt jumped to his feet and began singing a section which had stirred him so. Grieg later wrote: “Finally, (Liszt) said in a strange, emotional way: ‘Keep on, I tell you. You have what is needed, and don’t let them frighten you.’” The score was published in 1872. Grieg, however, never completely satisfied, continued to revise the concerto until the time of his death in 1907.

On April 3, 1869, the Concerto made its debut in Copenhagen without Grieg present. His obligations with the Oslo orchestra prevented him from attending. Edmund Neupert, pianist, conveyed the pleasure of several music critics saying that they had “applauded with all their

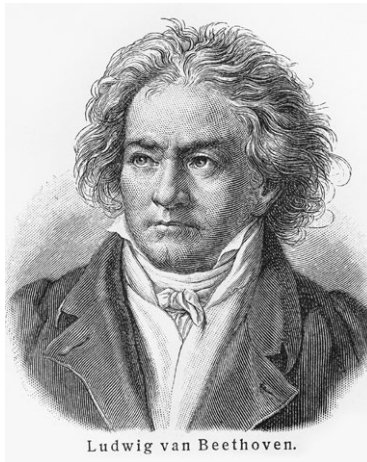
might.” Sitting in the audience was the famed virtuoso Anton Rubinstein who said he was “astounded to have heard a composition of such genius.”

The three movement Concerto begins powerfully and dramatically with a drum roll and a clash of the orchestra. Brilliant, descending A minor chords run the length of the piano keyboard and return upward to set the stage for the concerto’s lyrical and reflective themes. The second movement is introduced with muted strings. The third movement (Allegro moderato molto e marcato) contains a rhythmic pattern which is based on the halling, a Norwegian folk dance.

### LUDWIG VAN BEETHOVEN Symphony No. 7 in A major, Op. 92

*“He who divines the secret of my music is delivered from the misery that haunts the world.”*  
~ Ludwig van Beethoven

The Seventh Symphony was composed between 1811 and 1812 while Beethoven was vacationing in the spa town of Teplice, hoping his health would improve. It was a tumultuous time as the Napoleonic campaigns had ravaged Europe. The first performance was given on December 8, 1813, in Vienna at a charity event for soldiers wounded five weeks earlier at the Battle of Hanau in the War of the Sixth Coalition. The work is dedicated to Count Moritz von Fries, a generous patron and



well-known Viennese banker. The orchestra was filled with well-known musicians of the day which included violinist Louis Spohr, pianist Giacomo Meyerbeer and Italian double-bass virtuoso and composer Domenico Dragonetti; Beethoven was the conductor. Louis Spohr (who invented the chin rest) said: “as a sforzando occurred, he [Beethoven] tore his arms with a great vehemence asunder...at the entrance of a forte he jumped in the air.”

Speaking before the concert to the

## PROGRAM NOTES *(continued)*

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participants, Beethoven made his motives clear by saying: “We are moved by nothing but pure patriotism and the joyful sacrifice of our powers for those who have sacrificed so much for us.” Later following the concerts, Beethoven drafted a letter that was to have been printed in *Wiener Zeitung* saying:

“I esteem it to be my duty to thank all the honored participants in the concert given on December 8, and 12, for the benefit of the sick and wounded Austrian and Bavarian soldiers who fought in the battle at Hanau, for their demonstrated zeal on behalf of such a noble end. It was an unusual congregation of admirable artists wherein every individual was inspired by the single thought of contributing something by his art for the benefit of the fatherland, and who without consideration of their rank cooperated in subordinate places in the excellent execution of the whole.”

The *Symphony No. 7 in A Major, Op. 92* with its compelling rhythms and heartbreaking melodies has four movements. The first movement with its dance-like rhythms is in sonata form. The second movement’s ostinato, the repeated rhythmic figure of a quarter note, two eighths and two quarters, is heard repeatedly throughout the movement. This second movement, the *Allegretto*, (a little lively) was so well received the audience demanded that it be repeated -an encore performance- before continuing on to the third movement. Written in F major, the third movement is a scherzo followed by a trio in D major. The energetic final movement calls for a rare triple forte and is written in sonata form.

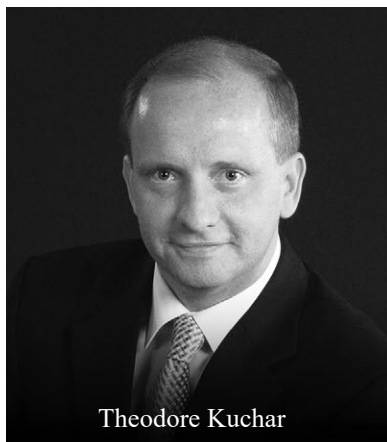
The *Allegretto* with its driving rhythm and melancholy nature has found its way into many films. The earliest known film to use the second movement was *The Black Cat* (1934) with Boris Karloff and Bela Lugosi. It is also heard in *Immortal Beloved* (1994) and *Mr. Holland’s Opus* (1995). In 2010 *The King’s Speech*, the dramatic tension is perfectly underscored by the 7th’s second movement. Actor Colin Firth portrays King George VI overcoming his stammer and successfully delivering the King’s radio broadcast at the outbreak of World War II while Beethoven’s notes punctuate and propel each word.

Music author and composer Antony Hopkins wrote: “The Seventh Symphony more than any of the others gives us a feeling of true spontaneity; the notes seem to fly off the page as we are borne along in a flood tide of inspired invention. Beethoven himself spoke of it fondly as ‘one of my best works.’ Who are we to dispute his judgment?”

~ Emma Mills Bledsoe, 2023



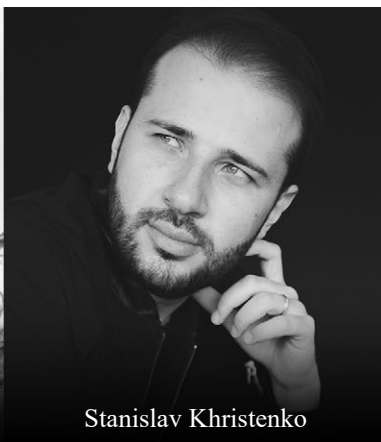
## ABOUT THE PERFORMERS



Theodore Kuchar



Vladyslava Luchenko



Stanislav Khristenko

### **THEODORE KUCCHAR - CONDUCTOR**

The multiple award-winning conductor Theodore Kuchar is the most recorded conductor of his generation and appears on over 140 CDs for the Naxos, Brilliant Classics, Ondine, Marco Polo, Toccata Classics and Centaur labels. He was recently appointed Principal Conductor of the Lviv National Philharmonic Orchestra of Ukraine and has served as the Artistic Director and Principal Conductor of two of Europe's leading orchestras, the National Symphony Orchestra of Ukraine and the Janacek Philharmonic Orchestra (formerly the Czech Radio Orchestra) while also serving as the Principal Conductor of the Slovak Sinfonietta.

Mr. Kuchar's longest titled affiliation and relationship is with the National Symphony Orchestra of Ukraine, of which he was appointed the Artistic Director and Principal Conductor in 1994. They have appeared in over 250 performances, in Kyiv and on tour on four continents while their discography totals over 80 CDs.

Theodore Kuchar graduated from the Cleveland Institute of Music as a student of

Robert Vernon, Principal Violist of The Cleveland Orchestra. He was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra at the Berkshire Music Center at Tanglewood, subsequently reinvited for the following summer. He continues to devote several periods annually to one of his most serious passions, the performance of chamber music and has been a participant at major international festivals, including Kuhmo, Lockenhaus, the Australian Festival of Chamber Music and the Nevada Chamber Music Festival. His colleagues have included Sergei Babayan, Noah Bendix-Balgley, James Buswell, Martin Chalifour, Sarah Chang, Lynn Harrell, Alexander Ivashkin, Robert Levin, Truls Mork, Irina Schnittke, and Thomas Zehetmair. In 1994, he participated with colleagues Oleh Krysa and Alexander Ivashkin in the world premiere of Penderecki's String Trio in New York City. He has appeared as violist in recordings on the Naxos label of works by Alfred Schnittke (with Irina Schnittke and Mark Lubotsky – this recording was awarded the BBC's "CD of the Year" award for 2002), Bohuslav Martinu and Walter Piston. The latter recording was awarded the Chamber Music America/WQXR "Record of the Year" for 2001.



## ABOUT THE PERFORMERS *(continued)*

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### **VLADYSLAVA LUCHENKO - VIOLIN**

Violinist Vladyslava Luchenko made her solo debut in the Kiev National Philharmonic at the age of 11 and soon after with concerts in the Kremlin, tours throughout Europe and triumphs at major national and international competitions.

With the desire and passion to seek out a greater musical understanding, she left her native Ukraine to enter the elite violin class of the famous Zakhar Bron in Zurich in 2006. Her emerging European career began with winning several prestigious prizes. She performed as a soloist with the Luzerne Symphony Orchestra in the Tonhalle Zurich, the Verbier Festival, the National Philharmonic Orchestra of Ukraine – Lviv and the National Symphony Orchestra of Ukraine as well as numerous additional solo and chamber music engagements.

She continued her education in Berlin, at the Hans Eisler Academy with Stephan Picard for two more years until entering Queen Elisabeth Music Chapel in Belgium, under the supervision of one of the great violinists of our times, Augustin Dumay. These were fruitful years, with intensive work, hundreds of performances, including tours to China, India and Puerto Rico.

Vladyslava Luchenko collaborated with numerous orchestras, including the Orchestre Philharmonique Royal de Liege, with which she made her debut and subsequent solo recordings with the orchestra for the Outhere label. These included: *Edouard Lalo - The Concertante Works for Solo Violin, Violoncello and Piano* (2015), *A Tribute to Ysaye* and *Mozart Double Concerti*. She is a recording artist for Claves Records in Switzerland since 2018. Vladyslava performs with a Francesco Gobetti violin circa 1710, on loan from a private collection.

### **STANISLAV KHRISTENCO - PIANO**

Described as a “poet of piano” by *Le Soir (Belgium)*, Ukrainian-born American pianist and conductor Stanislav Khristenko has performed as a pianist in some of the world’s major concert halls. He has been praised for “emotional intensity,” “charismatic expression,” “palette of touches,” “solid” and “precise technique” by *The New York Times*, *The Washington Post* and *Miami Herald (USA)*; *The Gramophone* and BBC Music Magazine (UK) and *El Pais* (Spain).

Prizewinner of over 30 international piano competitions, Stanislav Khristenko recently started an educational project for young pianists “Rethink Piano.” The project includes discussions about all aspects of competitions and a competition simulator that gives young pianists an opportunity to analyze competition selection processes to improve their own performance, overcome stress and develop a strategy for successful professional growth.

In his hometown in Ukraine, Mr. Khristenko initiated a music festival KharkivMusicFest. Within four years the festival presented performances of some of the world’s top musicians and included unique projects such as outreach concerts, painted pianos on streets, a Festival Orchestra, a classical music forum, and a children’s Orchestra, among others. As a Music Director, he also founded Nova Sinfonietta Chamber Orchestra that performed works of over 40 composers in its first three seasons.

Born in Kharkiv, Ukraine, Stanislav Khristenko studied with Vera Gornostaeva in the Moscow Tchaikovsky Conservatory and with Sergei Babayan in the Cleveland Institute of Music. He also studied orchestral conducting at Warsaw Chopin University with Tomasz Bugaj.

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

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Amelia Park Neighborhood Association  
Art on Centre  
Dickie Anderson, The Porch  
Caroline Blochlinger, Program & Website Design  
Bob Bolan, Governance Consultant  
Susan Dodge, Royal Amelia Dance Academy  
Lea Gallardo, Photography  
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James & Jenny Schaffer, owners  
UPS Store, Fernandina Beach  
The Violin Shop, Instrument Appraisal Services  
William Wiest, Ritz-Carlton Amelia Island

### **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/>

young **PATRONS**

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*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, January 28, 2023	Emerson String Quartet 7:30 pm   Amelia Plantation Chapel
Sunday, February 19, 2023	Mark O'Connor & the Vega String Quartet "Beethoven & Bluegrass" 5:00 pm   Ritz-Carlton, Amelia Island
Saturday, March 11, 2023	Musical Adventures with Babar, Ferdinand & Skywalker 1:00 pm   Memorial United Methodist Church
Friday, March 17, 2023	Dover Quartet Master Class 1:00 pm   Prince of Peace Lutheran Church
Saturday, March 18, 2023	Dover Quartet & Friends 7:30 pm   Prince of Peace Lutheran Church
Saturday, April 1, 2023	Daniil Trifonov 7:30 pm   Amelia Plantation Chapel
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)*