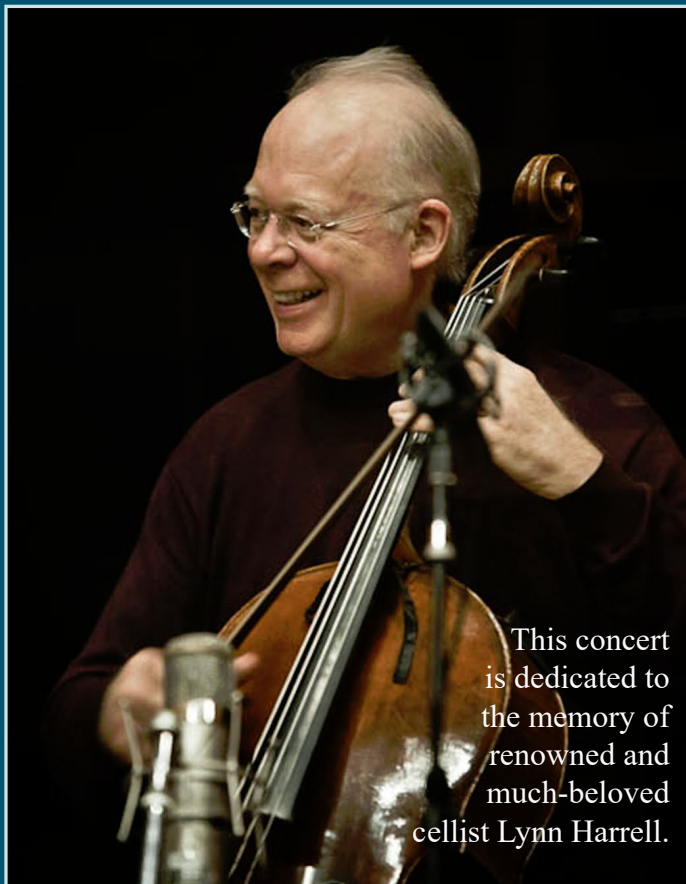


AMELIA ISLAND  
CHAMBER MUSIC  
FESTIVAL

*Presents*



This concert  
is dedicated to  
the memory of  
renowned and  
much-beloved  
cellist Lynn Harrell.

Photo: Chad Batka

# Scherzando

20th Season Celebration

Sunday, April 25, 2021

Ritz-Carlton, Amelia Island | 4750 Amelia Island Parkway | Amelia Island, FL

*All of us in the Amelia Island Chamber Music Family were saddened at the sudden passing on April 27th, 2020, of much beloved artist and friend of Amelia Island audiences, cellist Lynn Harrell. Lynn was one of the greatest cellists of the late 20th and early 21st centuries. His rich sonorous operatic sound, facile left hand technique, amazingly versatile bow control, and artistic integrity astounded audiences and set a new standard for all subsequent cellists to emulate. As a human being Lynn was warm and giving, fun loving with a wonderful sense of humor; he was an enthusiastic teacher and mentor to many young aspiring performers. Lynn and I had the same teachers, Orlando Cole and Leonard Rose and over the years developed a fast friendship. When I approached him in the summer of 2000 and told him I wanted to start a chamber music festival on Amelia Island he was enthusiastically supportive and immediately offered to perform in the first season. His participation was crucial to the immediate success of the Amelia Island Chamber Music Festival attracting other great musicians to perform here and giving credibility to the festival's goal of presenting the world's finest artists. Lynn quickly became one of the festival's favorites and returned to perform year after year along with his wife violinist Helen Nightengale to whom he proposed here on Amelia Island.*

*It is an honor for us the performers, all colleagues and friends of Lynn, to dedicate this 20th Season Celebration Concert "Scherzando" to his memory.*

*~ Christopher Rex, General and Artistic Director*

## CONCERT SPONSORS

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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

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Zuill Bailey, cello  
James Dunham, viola  
Jun Iwasaki, violin

Suzanne LeFevre, viola  
Robert McDuffie, violin  
Elizabeth Pridgen, piano

Christopher Rex, cello  
Giora Schmidt, violin  
Amy Schwartz Moretti, violin

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April 25, 2021

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**Scherzo from the Sonatensatz  
in C minor, Op. post., “FAE Sonata”**

**JOHANNES BRAHMS**  
(1833 - 1897)

**Scherzo from the String Quartet  
in G Major, Op. 33, “Russian”, No. 5**

**JOSEPH HAYDN**  
(1732 - 1809)

**Scherzo and Finale from Piano Trio  
in E-flat Major, Op. 1, No. 1**

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

**Scherzo No. 1 in B minor, Op. 20**

**FREDERIC CHOPIN**  
(1810 - 1849)

**Scherzo and Andante from Sonata  
in G minor for Cello and Piano, Op. 19**

**SERGEI RACHMANINOFF**  
(1873 - 1943)

**Scherzo from the String Quartet  
in F Major -Assez vif-Très rythmé**

**MAURICE RAVEL**  
(1875 - 1937)

**Scherzo and Tarantelle, Op. 16**

**HENRYK WIENIAWSKI**  
(1835 - 1880)

**Scherzo from Cello Quintet  
in C Major, Op. 163, D.956**

**FRANZ SCHUBERT**  
(1797 - 1828)

**Scherzo and Finale from the Octet  
in E-flat Major, Op. 20**

**FELIX MENDELSSOHN**  
(1809 - 1847)

*\*Program Subject to Change\**

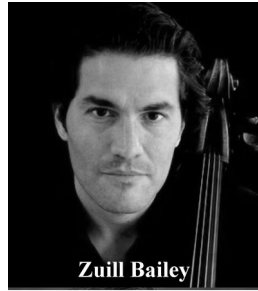
*YAMAHA Grand piano generously provided by Keyboard Connection Pianos & Organs*

## ABOUT THE ARTISTS

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### **Zuill Bailey, cello**

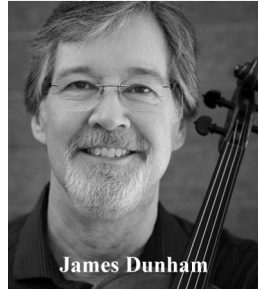
Zuill Bailey, widely considered one of the premiere cellists in the world, is a Grammy Award winning, internationally renowned soloist, recitalist, Artistic Director and teacher. His rare combination of celebrated artistry, technical wizardry and engaging personality has secured his place as one of the most sought after and active cellists today.



Zuill Bailey

### **James Dunham, viola**

James Dunham's rich background includes having been violist of the Grammy-winning Cleveland Quartet and founding violist of the Naumburg Award-winning Sequoia Quartet. He frequently collaborates with the American, Jupiter, Pacifica, and Takács quartets, and is violist of the Axelrod Quartet, in residence at the Smithsonian Institute in Washington, D.C.



James Dunham



Suzanne LeFevre

### **Jun Iwasaki, violin**

Jun Iwasaki has been the concertmaster of the Nashville Symphony since the 2011–12 season. He is a graduate of the Cleveland Institute of Music's Concertmaster Academy, and prior to joining the Nashville Symphony, Iwasaki served as concertmaster of the Oregon Symphony from 2007–2011.

### **Suzanne LeFevre, viola**

Suzanne LeFevre (Viola [PT]) received her bachelor of music from the University of Wisconsin in Madison. After graduation, Suzanne studied for a year at the Sweelinck Conservatory in Amsterdam, where she studied with Matthias Maurer, the principal violist of the Concertgebouw Orchestra. She returned to the United States and enrolled at the Yale University School of Music, where she studied under Jesse Levine and Kazu Isomura of the Tokyo Quartet.

### **Robert McDuffie, violin**

Robert McDuffie has appeared as soloist with most of the major orchestras of the world. He gave the world premiere of Philip Glass' Violin Concerto No. 2, The American Four Seasons, with the Toronto Symphony and completed a 30-city U.S. tour with the Venice Baroque Orchestra, pairing the Glass Four Seasons with the Vivaldi Four Seasons. The Mills Concerto for Violin, Rock Band and String Orchestra was also premiered with the Toronto Symphony, followed by performances at the Rome Chamber Music Festival, the Aspen Music Festival, and a three-week tour of the U.S.

### **Elizabeth Pridgen, piano**

Pianist Elizabeth Pridgen is a distinguished soloist and chamber musician. Artistic Director of the Atlanta Chamber Players, Ms. Pridgen performs regularly at the Rome (Italy) Chamber Music Festival, the Strings Music Festival in Steamboat Springs, Colorado, the Amelia Island Chamber Music Festival and the Aspen Music Festival.

## ABOUT THE ARTISTS



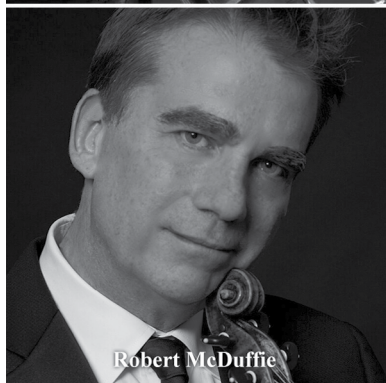
Christopher Rex



Elizabeth Pridgen



Giora Schmidt



Robert McDuffie



Amy Schwartz Moretti



Jun Iwasaki

### Christopher Rex, cello

Christopher Rex is the founder and artistic and general director of the Amelia Island Chamber Music Festival. He retired as principal cellist of the Atlanta Symphony Orchestra in 2018 after serving in that position for 39 years. During his tenure, Mr. Rex performed as a soloist with the Atlanta Symphony.

### Giora Schmidt, violin

Praised by the Cleveland Plain Dealer as “impossible to resist, captivating with lyricism, tonal warmth, and boundless enthusiasm,” violinist Giora Schmidt has appeared as soloist with many prominent symphony orchestras around the globe including Atlanta, Chicago, Cleveland, Philadelphia, Canada’s National Arts Centre, Toronto, Vancouver and the Israel Philharmonic.

### Amy Schwartz Moretti, violin

Recognized as a deeply expressive artist with an affinity for chamber music, Amy Schwartz Moretti American violinist Amy Schwartz Moretti has a musical career of broad versatility that spans nearly two decades. She is former Concertmaster of the Oregon Symphony and Florida Orchestra, and recipient of prizes from the D’Angelo International Young Artist Competition and the Irving M. Klein International String Competition.



## PROGRAM NOTES

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### **scherzo:** noun.

a sprightly humorous instrumental musical composition or movement  
commonly in quick triple time Italian, literally, joke, from scherzare  
-Merriam-Webster Dictionary

The Italian composer Claudio Monteverdi (1567-1643) is first noted as having used the word *Scherzi Musicali* in one of his light-hearted madrigals. Bach used the term as well. Traditionally, the time signature like a minuet is 3/4 and also uses ternary form. This is where a composition has three divisions (ABA) with the first and third being alike and the 2nd is contrasting. The good humored composer Haydn substituted a scherzo for a minuet in his *String Quartet, Op. 33*. Beethoven transitioned the scherzo even further as the nature is not always light-hearted as seen in his compositions. Franz Schubert also expanded the form. Other composers added more characteristics as seen with the first three of Chopin's four piano scherzos. These dark, dramatic compositions led Schumann to say: "How is 'gravity' to clothe itself if 'jest' goes about in dark veils." It all depends on the composer as to whether the tone of this fast, dance-like piece or movement is bright and vivacious or dark and tragic. The mischievous composer Charles Ives (1874-1954) saw this paradox as a jovial opportunity. He titled the scherzo of his Trio for Violin, Cello and Piano "*TSIAJ*" or *Medley on the Fence or on the Campus!* We must conclude that "TSIAJ" stands for "This Scherzo Is A Joke."

### **Scherzo from the Sonatensatz in C minor, Op. post., "FAE Sonata" Johannes Brahms**

The "FAE Sonata", a four movement work for violin and piano, was composed by a "committee." Composer Robert Schumann suggested to Brahms and Albert Diedrich, one of Schumann's young protégés, that they collaborate on a violin/piano sonata as a birthday gift for violinist Joseph Joachim. Each movement was to use the musical notes F-A-E representing Joachim's personal motto: *Frei aber einsam (free but lonely)* and Joachim was to guess the composer of each movement. The work was composed in 1853 and premiered on October 26th with Joachim and pianist Clara Schumann performing. Brahms composed the *Scherzo* but it was not published until ten years after his death as Joachim retained the original manuscript.

### **Scherzo from String Quartet, in G Major, Op. 33, "Russian", No. 5 Joseph Haydn**

Joseph "Papa" Haydn was known for his kindness and compassion as well as his "fathering" role in creating the classical symphony and the string quartet that is known today. His Op. 33, the "Russian" quartets are dedicated to the Grand Duke Paul of Russia. These are also known as Gli Scherzi because Haydn was one of the first to substitute scherzos for the traditional minuet movements. He wrote to his patrons describing these quartets as: "written in a new and special way." He increased the tempo and added deceptive cadences for a humorous and playful touch.

**Scherzo and Finale from Piano Trio  
in E Flat Major, Op. 1, No. 1.  
Ludwig van Beethoven**

Beethoven's **Scherzo** here has been called a "gay, spirited romp" showing signs of him resisting the traditional third movement minuet. His vigorous **Scherzo** displays touches of courageous chromatic modulation while the **Finale** is more jovial and displays a witty Haydn-like cheerfulness. The **Piano Trio in E flat Major, Op. 1, No. 1** was performed here by Lynn Harrell, Giora Schmidt, and Victor Santiago Asunción.

**Scherzo and Andante from Sonata  
in G minor for Cello and Piano, Op. 19  
Sergei Rachmaninoff**

This highly romantic composition is considered as Rachmaninoff's most famous chamber work. A nervous breakdown following the failure of his first symphony in 1897 silenced the composer for three years. This work was composed in 1901 and published in 1902. Its premiere was on December 2, 1901 with Rachmaninoff on piano and his dear friend Russian Cellist Anatoly Brandukov.

The cellist was Rachmaninoff's best man at his wedding and the two performed numerous concerts together. The *Allegro Scherzando* is rhythmically demanding and virtuosic. The *Andante* has been described as a "wonderful moonlit song of great warmth and nostalgia." Quoting the website Classic FM the **Sonata in G minor for Cello and Piano** is "filled with the character so typical of Russia's Romantic era. Few composers before Rachmaninoff could have so deeply explored the cello's capacity for expressive tenderness and intensity. [It is] a testimony to a fine musical friendship." The slow movement in our performance is lovingly dedicated to the memory of our dear friend, Lynn Harrell.

**Scherzo No. 1 in B minor, Op. 20  
Frederic Chopin**

Published in 1835, the first of Chopin's **Four Scherzi** reveals his concerns over the political unrest of the time and his frustrations of homesickness. Breaking from the often light-hearted, jovial nature, this **No. 1 in B minor** is quite dramatic. In a review written by composer Robert Schumann he said: "How will gravity array itself, if wit is already cloaked so darkly?" In these four separately composed **Scherzi**, only the *Scherzo No. 4, Op. 54* is in a major key.

**Scherzo from the String Quartet in F Major  
-Assez vif-Très rythmé  
Maurice Ravel**

The **Quartet in F Major** is one of Ravel's best known chamber works. Dedicated to Gabriel Fauré, it was composed while Ravel was still a student at the Paris Conservatoire. The composition drew such sharp criticism that several suggested that Ravel make extensive revisions. However, friend and composer Claude Debussy said: "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet." This lively second movement begins in 3/4 with swift-moving pizzicato notes in the outer instruments while the inner parts play in 6/8 as Ravel imitates the sound of a Javanese gamelan. Solo cello transitions the quartet to a slower, darker extremely expressive passage. A reprise of the opening pizzicato section concludes the movement.

**Scherzo and Tarantelle, Op. 16**  
**Henryk Wieniawski**

Written in 1855, this work by 21 year old Wieniawski combines two genres: the scherzo and the Italian folk dance tarantelle. The Tarantelle or Tarantella is also known as “the dance of the spider.” This frenzied dance ritual accompanied by mandolins, guitars, and tambourines in different tempos was thought to cure the bite of a tarantula. Wieniawski’s scherzo has none of the dark qualities like that of Chopin or Beethoven, instead it is “an electrifying, virtuosic walk on a tight rope.” It is light, fast and a showcase that personifies Wieniawski’s personal motto: “*Il faut risquer*” (I must risk it.)

**Scherzo and Finale from the Octet**  
**in E-flat Major, Op. 20**  
**Felix Mendelssohn**

This amazingly outstanding work was composed when Felix Mendelssohn was only sixteen years old. His beloved sister Fanny wrote about the Scherzo: “The whole piece is to be played staccato and pianissimo with shivering tremolos and lightning flashes of trills. All is new, strange and yet so familiar and pleasing-one feels so close to the world of spirits, lightly carried up into the air. Indeed one might take a broomstick so as to follow the airy procession. At the end the first violin soars feather-light aloft-and all is blown away.” Knowing her brother’s source of inspiration, Goethe’s Faust, she references the Walpurgisnacht scene’s concluding lines:

“Flight of clouds and trail of mist  
 Are lighted from above  
 A breeze in the leaves, a wind in the reeds,  
 And all is blown away.”

The finale consists of a series of fugal elements whereby a theme is introduced by different instruments. Once combined, they create a joyous, breathtaking race to the finish.

**Scherzo from Cello Quintet**  
**in C Major, Op. 163, D.956**  
**Franz Schubert**

Many music lovers consider this cello quintet as the greatest work in the chamber music repertoire. An article by author William Mann describes this Quintet as “the greatest of all his (Schubert’s) works in range of emotion, quality of materials and formal perfection.” Pianist Arthur Rubinstein requested the slow movement to be played at his funeral and violinist Joseph Saunders had the second theme of the first movement engraved on his tombstone. Schubert runs the gamut of emotions with his treatment of the *Scherzo*. It is like a boisterous peasant dance only to segue into a moving, somber middle section. The bombastic opening returns. As author Melvin Berger states: “Before things get maudlin...Schubert inserts a transition section, which reverts to the opening of the Scherzo, the irresistible triumph of life and hope over despondency and gloom.”

Lynn Harrell performed this for the Festival with the Emerson Quartet.







## MISSION STATEMENT

The Amelia Island Chamber Music Festival's threefold mission is to:

1. Present the world's greatest musical artists in chamber music concerts of classical and alternative genres for diverse audiences;
2. Offer music education to concert attendees, students, and aspiring young musicians; and
3. Promote local businesses and tourism by attracting music lovers from Nassau County, Northeast Florida and beyond.

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| Allen & Sharon Lennon             | Catherine West,<br>grant writer |
| Chris London                      | Tom and Vicki Whittemore        |
| Donna Lott                        | Steve Zebrasky                  |

## SPECIAL THANKS

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Amelia Park Neighborhood Association  
 Art on Centre  
 Dickie Anderson, The Porch  
 Ktimene Axetell, Young Patrons core group  
 Jennifer Bauer, Young Patrons core group  
 Emma Mills Bledsoe, Strings Program piano teacher  
 Caroline Blochlinger, website developer  
 Bob's Steak House, C-Note prize  
 Bob Bolan, governance consultant  
 Dick Cinquina, marketing and publicity  
 Club 14 Fitness, 3-month membership C-Note prize  
 Concours d'Elegance, car show tickets C-Note prize  
 Susan Dodge, Royal Amelia Dance Academy  
 Foy Maloy, Fernandina Beach News Leader  
 Lea Gallardo, photography  
 Pam Green, Facebook  
 Anne Taylor Hensley, low country boil C-Note prize  
 Will Howery, luthier services  
 Roslyn Hume, photography  
 Stewart and Eileen Shannon Ira,  
 sunset cruise C-Note prize  
 Bill Ivins, graphic design  
 Phil Kelly, Amelia Islander Magazine

Steve Leimberg, photography  
 Tom Linley, marketing and publicity  
 Kurt Marasco, IT consultant  
 Jack Melvin, Keyboard Connection  
 Omni Amelia Island Plantation  
 Walt Petersen, photography  
 Lynne Radcliff, master class support  
 Penny Reid, Mouth of Amelia  
 Jeff Ringhofer, graphic design  
 Ritz-Carlton Amelia Island  
 Sue Sinor, grant writer  
 Summer House Realty, James and Jenny Schaffer,  
 owners  
 Lauren Templeton, Young Patrons core group &  
 Instagram  
 Shelby Trevor, Strings Program violin teacher  
 UPS Store, Fernandina Beach  
 The Violin Shop, instrument appraisal services  
 Catherine West, grant writer  
 Vicki Whittemore, ticket sales management  
 Trang Wiest, Young Patrons core group  
 William Wiest, Ritz-Carlton Amelia Island  
 Chip and Nancy Wood, original paintings C-Note prize

## HOUSING PARTNERS

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



Omni Amelia Island Plantation  
 Ritz-Carlton Amelia Island  
 Victor & Linda Bilanchone  
 Emma Mills Bledsoe  
 Sue Braddock  
 Jim & Jane Flynn  
 Barbara Alleva Gant and Donald R. Gant  
 Lou and Susan Goldman  
 Anne Taylor Hensley  
 Bill Hensley  
 Steve & Jackie Kennard  
 Christopher Rex & Dr. Martha Wilkins



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Contributors, Volunteers and Partners. Without  
your help the Amelia Island Chamber Music  
Festival could not exist.*

UPCOMING EVENTS:

- |                        |                                                                                      |
|------------------------|--------------------------------------------------------------------------------------|
| Saturday, May 8, 2021  | JB Scott's Swingin' Allstars featuring vocalist Lisa Kelly<br>1 pm<br>Main Beach     |
| Saturday, May 22, 2021 | Peter and the Wolf<br>11 am and 2 pm<br>Amelia Community Theatre                     |
| Sunday, May 23, 2021   | Balsam Range<br>3 pm and 7 pm<br>Sadler Ranch                                        |
| Thursday, June 3, 2021 | The Dover Quartet with Bassist Edgar Meyer<br>3 pm and 7 pm<br>Amelia Baptist Church |

*\*Times and venues are subject to change. Please go to [www.aicmf.com](http://www.aicmf.com) for more information.*