

AMELIA ISLAND
CHAMBER MUSIC
FESTIVAL

Presents



Photo: Gilbert Francois

Valentina Lisitsa
The Queen of Rachmaninoff

Sunday, April 18, 2021

Amelia Plantation Chapel | 36 Bowman Road | Fernandina Beach, FL

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.

Barbara Alleva Gant and Donald R. Gant
Bill Hensley and Anne Taylor Hensley
Bob and Pat Stichweh

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 \$2,500 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.com), click on the Support tab and then on Donate in the drop-down menu. Also feel free to contact our Executive Director Eric Sakurai or call our office at 904-261-1779 if you have any questions.

BOARD OF DIRECTORS

General & Artistic Director - Christopher Rex

Emma Mills Bledsoe, *President*

Irene Sanchez, *Vice President*

Sue Braddock, *Secretary*

Kathleen Minder, *Treasurer*

Barbara Alleva Gant

Sharon Lennon

Tom Pippin

Vicki Whittemore

Hugh Williams

Executive Director Emeritus - Dr. Joseph Marasco



Staff

Executive Director - Eric Sakurai

Office Manager - Donna Hinton

About the 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

VALENTINA LISITSA- *Piano*

April 18, 2021

Variations on A Theme Of Corelli, Op. 42

SERGEI RACHMANINOFF

(1873 - 1943)

Four Scherzi

FREDERIC CHOPIN

(1810 - 1849)

Scherzo No. 1 in B minor, Op. 20

Scherzo No. 2 in B-flat minor, Op. 31

Scherzo No. 3 in C-sharp minor, Op. 39

Scherzo No. 4 in E major, Op. 54

Polonaise-Fantasy No. 7 in A-flat major, Op. 61

FREDERIC CHOPIN

(1810 - 1849)

Program Subject to Change

YAMAHA Grand piano generously provided by Keyboard Connection Pianos & Organs

ABOUT THE ARTIST

VALENTINA LISITSA

Piano

Valentina Lisitsa is not only the first «YouTube star» of classical music; more importantly, she is the first classical artist to have converted her Internet success into a global concert career in the principal venues of Europe, the USA, South America and Asia.



Photo: Gilbert François

Washington Post Online wrote: “It’s striking that her playing is relatively straightforward. ‘Straightforward’ is an inadequate term for virtuosity. She does not tart the music up. She does not seek to create a persona, much less impose one on what she is playing. She offers readings that are, when you penetrate through the satin curtains of the soft playing and the thunder of the loud playing, fundamentally honest and direct. You feel you’re getting a strong performer but also a sense of what the piece is like rather than of how Lisitsa plays it. I was impressed, sometimes dazzled and sometimes even taken aback by the ferocity of her fortissimos. And she is also a delicate, sensitive, fluid player who can ripple gently over the keys with the unctuous smoothness of oil.”

Valentina posted her first video on the internet platform YouTube in 2007, a recording of the Etude op. 39/6 by Sergei Rachmaninoff. The views increased staggeringly; more videos followed. The foundation stone of a social-network career unparalleled in the history of classical music was laid. Thanks to an unwavering dedication towards her audience and personal approach to videos, her YouTube channel now records over 550.000 subscribers and 147 million views with an average 75.000 views per day.

ABOUT THE ARTIST

VALENTINA LISITSA

Piano

continued

This singular success has led Valentina to perform at some of the world's most prestigious stages which included a spectacular recital in London's Royal Albert Hall before an audience of 8000 in June 2012 that sealed her international breakthrough. Listeners had the chance to vote online in advance for their preferred programme – a form of audience participation that has become one of Valentina's trademarks. DECCA gave Lisitsa an exclusive artist contract, releasing the live recording of the Royal Albert Hall concert only one week later on CD and DVD. Since then, Valentina has released a further 9 albums for Decca, including every piano concerto by Sergei Rachmaninoff, works by Chopin, Philipp Glass, Liszt and Scriabin as well as CD «Love Story – Piano Themes from the Cinema's Golden Age» with major film music from the 1920s. In February 2019, for the 125th anniversary of Tchaikovsky's death, Decca released a special CD-Box Set: the most complete collection of works for solo piano by Tchaikovsky with some of the works having never been recorded before.

The 2019/2020 season sees Valentina perform recitals in Istanbul, Vienna, Zurich, Rome Geneva, Essen and Brussels and a return to Madison and Amelia Island Chamber Music Festivals in the USA. She also makes her debut with Philharmonia Orchestra under Alpesh Chauhan performing Shostakovich Piano Concerto No 2 and returns Fort Wayne Philharmonic with a programme including Piano Themes from Cinema's Golden Age and tours New Zealand with New Zealand Symphony Orchestra performing Prokofiev Piano Concerto No. 3.

Highlights of the past seasons include amongst others a sold-out concert at Auditorio Nacional with the Spanish National Orchestra, where Valentina played all piano concertos and the Rhapsody on a Theme of Paganini by Sergej Rachmaninoff in one evening. She has also performed at Berlin Philharmonie, Théâtre des Champs Elysées in Paris, the Great Hall of Moscow Conservatory, Wigmore Hall in London, Prinzregententheater in Munich, Carnegie Hall in New York, NCPA in Beijing, Teatro Major in Bogota and at festivals including the BBC Proms, Dvorak Prague Festival and Musica Mundi Chamber Festival in Brussels. In recent seasons, Valentina performed as a soloist with London Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Orchestre de Paris, Orchestre Philharmonique de Liège, Staatskapelle Dresden, Orquesta Sinfónica de Castilla y León, Cincinnati Symphony Orchestra and Baltimore Symphony Orchestra, and Seoul Philharmonic.

Born in Kiev, Ukraine, Valentina started learning the piano at age three and gave her first public recital a year later. She graduated from Kiev Conservatory subsequently moving to the United States and giving her debut performance in New York in 1995. Now Valentina shares her time between Moscow and Rome.



PROGRAM NOTES

SERGEI RACHMANINOFF

(1873-1943)

Variations on A Theme of Corelli, Op. 42

“The great Russian artists were immersed in gloom, but they had the strength to accept it and rest themselves through this gloom, for they believed in the light.”

~ Alexander Blok, Russian poet and writer

The enigmatic composer Sergei Rachmaninoff was extremely introverted and private. In over one thousand letters of personal correspondence very little is revealed about the inner workings of this man. He dreaded interviews and his daughter Irina Wolkonsky overheard him to say: “all I feel and experience is told far better, more clearly and thoughtfully in my compositions.” Composer Igor Stravinsky described Rachmaninoff as a “six-and-a-half-foot-tall scowl.”

He was born in north-west Russia to an aristocratic family on April 1, 1873. His earliest piano lessons were given to him by his Mother, a trained pianist. He studied at the Conservatory in St. Petersburg and graduated from the piano class of the Moscow Conservatory in 1891. He sight-read brilliantly and transposed pieces effortlessly. His hands could span 12 piano keys from the tip of his little finger to the tip of his thumb. Possessing a colossal and all-encompassing memory, he is said to have been able to hear a symphony once and be able to play it back the next day, the next year or the next decade. Quoting Harold Schonberg: “He had the kind of musical mind that automatically absorbs sound impressions or sight impressions. From ear and eye to brain and fingers was an instantaneous process.”

To explain his compositional creative process he said: “I hear the music in my head. When the music stops, I write it down.” In 1897 his ability to compose ceased. His First Symphony in D minor was performed at a Russian Symphony Concert with a said-to-be inebriated conductor, Alexander Glazunov. It received scathing reviews resulting in a nervous breakdown for Rachmaninoff. Unable to compose for three years, his breakthrough came when he underwent successful hypnotic treatments with Dr. Nikolay Dahl.

His *Variations on a Theme of Corelli, Op. 42* was his only original work for solo piano after leaving Russia

in 1917. He began composing it on May 27, 1931 at his villa, Le Pavillion, in Clairefontaine, France. The inspiration for his Variations is said to have originated from hearing friend, colleague and violinist Fritz Kreisler perform Arcangelo Corelli’s *Violin Sonata in D minor, Op. 5 No. 12*. The theme, used by other composers as well, is based on an old Portuguese melody known as *La Foila*.

Rachmaninoff performed its premiere on October 12, 1931 in Montreal. His timidity and insecurity are evident in a letter to Nikolai Medtner dated December 21, 1931. It reads: “I have played [my variations] about 15 times but only one of those performances was good... Not even once have I played them in their entirety I was guided by the audience’s coughing: When the coughing increased, I would skip the next variation. When there was no coughing, I would play them in order. At one concert, in a small town, I don’t remember where, the coughing was so bad that I only played 10 variations (out of 20) My own record was 18 variations (in New York).” His ambivalence can be seen on the score’s markings: Variations 11, 12, and 19 are accompanied by the note “this variation may be omitted.”

Rachmaninoff presents the theme in D minor. The tempo marking is *Andante* and the dynamic marking is *p* (softly) to be played *cantabile*, in a singing manner. Both hands play in the treble clef in the medium high register of the keyboard to state the four voice austere, pure and desolate theme. With each unique variation *La Folia* becomes creatively and uniquely Rachmaninoff’s.

His *Variations, Op. 42* is dedicated to friend violinist Fritz Kreisler.

Once while accompanying the famous violinist, the music “stopped” in Kreisler’s head as the two performed. Lost and panic stricken in the music Kreisler whispered to his accompanist, Rachmaninoff: “Where are we?” The reply: “Carnegie Hall.”

FREDERIC CHOPIN

(1810-1849)

Four Scherzi**Polonaise-Fantasy No. 7 in A-flat major, Op. 61**

“He confided....those inexpressible sorrows to which the pious give vent in the communication with their Maker. What they never say except upon their knees, he said in his palpitating compositions.”

~ composer Franz Liszt summarizing Chopin's writing

Robert Schumann, composer and critic, wrote: “It was an unforgettable picture to see Chopin sitting at the piano like a clairvoyant, lost in his dreams; to see how his vision communicated itself through his playing, and how at the end of each piece, he had the sad habit of running one finger over the length of the plaintive keyboard, as though to tear himself forcibly away from his dream.”

Frederic Chopin was the second child born to Justina and Nicholas Chopin. Their home in Warsaw was one of harmony and culture which provided “a felicitous setting.” Quoting historians Milton Cross and David Ewen: “He was a sensitive, imaginative, and happy child, with an infectious sense of humor, who indulged as eagerly in childish pranks and mimicry as in music, in which he demonstrated exceptional interest and talent from earliest childhood. He was continually found at the piano, trying to produce pleasing melodies and harmonies. When a melody was particularly pleasing he would suddenly burst into tears.”

At age fifteen he entered his father's school for academic studies and also studied piano with Josef Elsner, director of the Warsaw Conservatory. Elsner, understanding the delicate, sensitive nature of his pupil, allowed the young Chopin great latitude in expressing his artistic nature. “It was largely due to Elsner's sympathy and understanding that Chopin was able to evolve a personal style of writing almost from the very beginnings of his creative career -a style already thoroughly recognizable in the mazurkas, nocturnes, sonatas, and variations he was writing.”

Leaving Poland in 1830 and traveling through Austria and Germany, Chopin eventually settled in France. Forever devoted to his homeland, he never lost his Polish accent nor mastered the French language.

While in Paris he flourished as a teacher and preferred performing before private audiences rather than in a crowded concert hall. It was in the fall of 1836 at the salon of Franz Liszt's mistress, Countess d'Agoult that Chopin was introduced to the French novelist Amandine Aurora Dupin also known as George Sand. She wrote using a man's name, dressed in men's clothing and smoked cigars. The love affair between composer and writer was intense and stormy.

Chopin composed mainly with only the piano in mind and within his lifetime he composed 21 nocturnes, 58 mazurkas, 19 waltzes, 27 etudes, 17 polonaises, 2 piano concertos, and 26 preludes.

Chopin's Four *Scherzi* were composed as individual works at four different times. Translated from both the German and the Italian, the word scherzo means “joke.” Beethoven's *Scherzi*, good humored and jesting, along with Mendelssohn's mischievous and light-hearted examples are in sharp contrast with Chopin's compositions bearing the name. Quoting author Donald G. Gislason, Ph.D, the *Scherzi* of Chopin are “big-boned works, projecting pianistic power and lyrical intensity with a directness and confidence very much at odds with the popular image of Chopin as the delicate performer of perfumed salon pieces.”

The first of these four, the *Scherzo No. 1 in B minor, Op. 20* was composed in 1835. Chopin was in Austria during an unsettling time of political unrest in Hapsburg. Keeping his Polish political views to himself in conservative Austria, he was most worried about his family and Warsaw. He considered returning to Poland to join the cause but ultimately retreated to Vienna. George Sand said of his longing for home: “Chopin is always leaving -tomorrow.” But in Vienna, he became more homesick, grew more depressed and was earning very

little money due to his unpopularity with the Viennese. He wrote to his good friend Jan Matuszynski in December 1830: “but on coming home I vent my rage on the piano...I have a good cry, read, look at things, have a laugh, get into bed, blow out my candle and dream always about all of you.” Vacillating on whether to move to London or Munich or Milan, he ultimately landed in Paris in 1831. Here his popularity soared. It is difficult to know the exact date of the *Scherzo No. 1 in B minor*, but it was published in 1835. It reveals his frustrations. It also incorporates a lyrical theme quoting the Polish carol-lullaby “Lulaże Juzuniu” (“Sleep Baby Sleep”)...something rarely done by Chopin. In a review of the Scherzo in B minor, composer Robert Schumann said: “How will gravity array itself, if wit is already cloaked so darkly?”

The *Scherzo No. 2 in B-flat minor, Op. 31* was composed in 1837. Early in that year, Chopin contracted influenza. The epidemic swept Paris and this proved to be a most unsettled time for the composer. His hopes of marrying Countess Teresa Wodzińska’s daughter, Maria, had been dashed and he was being pursued and pressured by George Sand to accept an invitation to her country home at Nohant. Rather than being drawn into a relationship with Sand at that time and accepting her requests, he traveled with pianist and publisher Camille Pleyel to London. Chopin found London “gloomy” and returned to Paris in July. From October to December he found comfort in composing. During this period he produced the second set of etudes, the *Impromptu in A-flat Major, Op. 29*, the *four Opus 30 mazurkas*, the *Opus 32 two Nocturnes* and the *Scherzo No. 2 in B flat minor*. This A-B-A large scale work is dedicated to his student Countess Adèle de Fürstenstein.

The *Scherzo No. 3 in C-sharp minor, Op. 39* was composed in 1839. Chopin’s health had been declining and George Sand thought it best for the couple and her two children to forego the damp winter in France. Chopin sold the rights to his Twenty-four Preludes to publisher Camille Pleyel to help finance their trip to Majorca. Upon his arrival to the sunny Mediterranean stocked with his manuscript paper, he wrote to friend Julius Fontana: “I am at Palma, among palms, cedars, cactuses, olive trees, oranges, figs, pomegranates, etc. The sky is turquoise, the sea like emeralds, the air as fresh as heaven. A superb life! I am close to what is beautiful. I feel better.” But,

ultimately, this trip was “a complete disaster” as his health was much poorer when they finally returned to Nohant. He and George Sand were not warmly welcomed in Majorca, he contracted a severe case of bronchitis which worsened into consumption and he suffered a serious hemorrhage on the cargo ship as they returned to France. And yet, despite his worsening health, he composed the third and most dramatic of the four scherzi. Using two vastly contrasting musical elements, he combines a passionate and stormy theme with one that is most graceful and radiant.

The Scherzo No.4 in E Major, Op.54 is the happiest of the four and the only one written in a major key. It is hearing an untroubled Chopin even though it was composed between 1842-43 after the death of his good friend Jan Matuszynski. A healthier Chopin was enjoying the summer at Nohant in 1842 and produced the *Impromptu in G-flat Major, Op. 51*, the *F minor Ballade*, the *Polonaise in A-flat Major* as well as the *Scherzo No. 4 in E Major, Op. 54*. Quoting music historian Hebert Weinstock the *Scherzo No. 4* is “happiness made manifest. There is a sense in which the sunny notion of the E Major Scherzo is aimless-by which I do not mean that it is formless, but that it seems spontaneous and lacks portentousness....It is rich in invention and pleasant to play, and generous with intensely interesting structural and harmonic ideas.”

The *Polonaise-Fantasy in A flat major, Op. 61* was completed in August 1846. It carries characteristics of a nocturne which are blended with the rhythms of a polonaise. Before its completion Chopin confessed: “I’d like to finish something that I don’t yet know what to call.” Franz Liszt summarized it as a composition describing “somebody caught in an ambush and surrounded on all sides” while another critic said “the piano speaks here in a language not previously known.” It took almost a century before it gained popularity and was embraced. Seen as “a wonderful poetical vision expressed in the language of a grand pianistic poem” Arthur Hedley, British musicologist said: “the spirit that breathes” [in Chopin’s polonaises is] pride in the past, lamentation for the present, hope for the future.” Today this piece is revered as one of the more complex, mystifying yet rewarding pieces of romantic literature for keyboard.



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.



Thank you for your continued support!

Please consider making a tax-deductible donation today: www.aicmf.com

1405 Park Avenue, Suite 101 - Fernandina Beach, FL 32034

SPONSORS & CONTRIBUTORS

This list represents contributions and pledges for the 2018/2019 Festival made from the start of the 2018 fiscal year on August 1, 2018, until November 13, 2020. 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 send an email to info@aicmf.com for corrections.

Corporate Sponsors

Amelia Island Tourist Development Council	Rayonier Advanced Materials Foundation
Arts and Culture Nassau	Rayonier, Inc.
First Federal Bank	Ritz-Carlton Amelia Island
Florida Public Utilities	State of Florida, Division of Cultural Affairs and the Florida Arts Council
Keyboard Connection- Jack Melvin	WestRock
National Endowment for the Arts	WJCT Public Broadcasting
Omni Amelia Island Resort	

Hope Diamond Nautilus Sponsors

(\$20,000 and up)

Patricia Clegg	Jack and Sandy Halsey – The Halsey Family Foundation
Barbara Alleva Gant and Donald R. Gant	Dr. Rebecca Stafford

Diamond Nautilus Sponsors

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

Henry Berghoef and Leslie Lauer Berghoef	Judy and Scott McCue – and the Judy and Scott McCue Fund at The Chicago Community Foundation
Paul and Kathy Bosland	Tom and Jeanette Pippin
Sue Braddock	Eric and Gail Sakurai
Allen and Sharon Lennon	

Platinum Nautilus Sponsors

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

Ron and Dorothy Cheeley	Sally Henderson
Michel and Lyn Deroy	Bill Hensley and Anne Taylor Hensley
Jacqueline Dorrance-Tomlinson	Jack and Bev Keigwin
Jim and Jane Flynn	Bob and Pat Stichweh
Bob and Pat Henderson	

Gold Nautilus Sponsors**(\$2,500 - \$ 4,999)**

Bob and Robin Bolan
 Richard and Jeanne Conner
 Paul and Ann Glendon
 Dan Groth and Frances Peters
 Phil and Claudia Koerner
 Bob and Jane Lindberg
 Jack and Diane Lord
 Peter and Jackie Martin
 Donald McCurry and Suzanne Keith
 Michel and Heidja Kruse
 Christopher Rex and Dr. Martha Wilkins
 Bud and Elizabeth Tanis, in memory of Maxine Tanis
 Tom and Vicki Whittemore
 Richard Williams and Carole Thoele-Williams
 Leewood Woodel

Silver Nautilus Sponsors**(\$1,000 - \$ 2,499)**

Dr. Scot and Alexandra Ackerman-The Ackerman Cancer Center
 Cathy Adams
 Cary and Karen Blair
 Francesco and Amanda Borghese
 William and Sheila Braddock
 Peter and Merrilee Chamberlain
 Henry and Carolyn Conway
 Jack and Margaret Cooper
 James Daubel
 Bill and Anne Gower
 Andrea and Corky Hoffman
 Joanna Kennard
 Dr. Howard S. and Carol A. Kirshner
 Robert Lacey III
 Steve and Jo-Ann Leimberg
 Dr. Joe Marasco
 Donald and Sally McCarron

Silver Nautilus Sponsors *(continued)*

Cynthia and William Merman
 Linda Merritt
 Wayne and Jean Middleton
 Don and Mary Miech
 Reinhold and Jennifer Preik
 Michael and Irene Sanchez
 John Stancin and Margaret Bellucci
 Richard and Helen Tufaro
 Jonathan Wade
 Kevin and Lisa Webber
 Hugh and Ann Williams
 Cynthia Zarsky

Crystal Nautilus Sponsors**(\$500 - \$ 999)**

Sonja Foster Allen
 Mike and Kathy Baxter
 Richard Beaty
 David and Betty Berkman
 David and Laurie Bowers
 Michael and Charlotte Bowling
 Sarah Hill Buck
 Richard Burroughs III and Nancy Bartness
 Richard and Patricia Campana
 Barbara Cardile
 Bill and Jane Casper
 Russell and Margaret Dancy
 Dr. George and Jean De Tarnowsky
 Walter and Gracia Drew
 John and Sandra Fulton
 John and Kate Giffi
 Janet D. Goldstein
 McDiarmid Gravely
 William and Melissa Hendrickson
 Howard Haims and Carole Cooper-Haims
 Corky and Andrea Hoffman
 Dr. Robert Joyce and Rebecca Joyce

SPONSORS & CONTRIBUTORS *(continued)***Crystal Nautilus Sponsors** *(continued)*

Adam Kaufman and Dee Torre Kaufman
 Mark and Donna Kaufman
 Stephen and Susan Kaye
 Dr. Walter Keenan
 Beverly and Allen Kezbom
 Anthony and Peggy Kolasa
 Ken and Victoria Lanier
 Vincent Martorano
 Don and Mary Meich
 Dr. Frank and Janet Milliken
 David and Kathy Miller
 Kathleen Minder and Stephen Gessner
 Judy Raggi Moore
 Judy and David Ogden
 Anne and Ralph Oman
 Charles and Janet Plosser
 Fred Ragsdale and Jennifer Salisbury
 Steve and Nancy Rieck
 Blaine and Linda Rieke
 Sam Schwartz
 Ed and Vicki Segraves
 Dr. and Mrs. Gino Segre
 Carol C. Todd
 Theodora Vanderzalm
 Andrew and Diane Watson
 Klaus & Barb Wenger
 Wilby and Catherine Whitt
 Chip and Nancy Wood
 Carlton and Barbara Zacheis

Friends of the Festival
(\$100 - \$499)

Hugh and Kathy Aberman
 Susan Alexander
 Andrea Alvarado
 Virginia Ardia
 Berta Isabel Arias
 Lindsay and Katherine Arthur
 Edward Avra

Friends of the Festival *(continued)*

Ktimene and Michael Axetell
 David and Robyn Barrie
 David and Gloria Beeman
 Thomas and Connie Black
 Joanne Blalock
 Jerry Blancett
 Emma Mills Bledsoe
 Joyanne Bloom
 Sarah Borns
 Charlotte and Mike Bowling
 Sonya Brabston
 Mary Brannon
 Ann and Larry Burns
 Brenda Carr
 Paul Clark
 John Cotner
 Kathy Davidson
 Don and Cathy DeCesare
 Sylvia Derrick
 Kathleen Devlin
 Bo and Diane Duffy
 Ronald Eash and Mary Rood
 Sarah Edwards
 Barry and Margie Efron
 Jess and Sharon Elliott
 Emily Farmer
 Virginia Feazell
 Robert and Ann Freeman
 Brad and Leanna Gallagher
 Linda and Michael Gard
 Beth-Ann Gentile
 Fred and Patricia Gieg
 Catherine and Jerry Gindele
 Ann and Wendell Godbee
 Daniel Gold
 Louis and Susan Goldman
 Jose Gonzales and Ana Diaz
 Diana Gould

Friends of the Festival *(continued)*

Raymond Halsey
Gordon and Rosemary Hart
Robert and Janet Hartig
Hugh and Patricia Hayden
Horst and Irmgard Hehmann
Stephen and Paula Heuser
Phyllis Hockett
Paul Hoffman
Barbara Hornick-Lockard
John and Gayle Howard
Peter and Ruth Igoe
Scott and Nancy Inboden
Linda Janca-Braatz and David Braatz
Susan and Anthony Jarzyna
Lorraine and Neil Johnson
Thomas and Loraine King
Ronald and Janet Kolar
Anthony and Peggy Kolasa
Linda Kurtz
David Lakari
Bronson and Paula Lamb
Kris Landers
Robert and Karen Lavine
James and Elizabeth Layman
Lisa Lee
Remberto Leiseca
Thomas Logan
Gary and Janice Long
Arnold Kapiloff and Susan Stein
Dr. Alan and Joellen Marks — In honor of Dr. and
Mrs. Robert Joyce
Lynne and Khrys McCardle
Richard McCormick
Tim McNamara, K.D., and Judy Whitaker
Timothy and Kathleen Meredith
Anna and Hays Mershon
Dave and Kathy Miller
James Miller

Friends of the Festival *(continued)*

Timothy Miller
Moi and Cheryl Monroe
Louise Mozena
Elizabeth and Peter Munson
Susan Nelson
Steve and Michelle Nielson
Maureen Nussman
Tom Orr
Jeff Packer and Jane Sandhaus Packer
Len and Lynne Pelletier
Marvin and Lynette Perlis
Carolyn Phanstiel
Nancy Phillips
Stewart Pikula
Judith and Charles Pillans
Michael and Shelden Pisani
Charles and Janet Plosser
Cathy and Robert Randall
Robert and Elaine Reisner
Andre Rudzinski
Dr. and Mrs. Wilbur C. Rust
Paul Salter
Marie Santry
Karl and Margaret Schneider
Richard Seaman
Scott Secrest
Lee Sessions, Jr.
Buddy and Susan Sinor
Jonathan Slaughter
Clayton Smith
Clint Smith
Lloyd and Marie Smith
Peter Smith
Sarah Snell – In honor of Dr. and Mrs. Lewis Thomas
Emmy Lou Sorum
George and Shirley Spaniel
Ed and Judy Stanley
Kenneth Stanley

Friends of the Festival (continued)

Sheryl Starling
Zora Stevens
Mimi Stewart
Robert and Rose Stubbs
George and Nancy Sutherland
Bryan and Karen Tabler
Lian K. Tan
Nancy Cohen Tarbis – In memory of Louise
Margaret Laterveer
John and Julia Taylor
Dawn Theodore
Robert and Mireille Threlkel
Amy Tompkins
Louis and Joyce Tonti
Diana Ray Tope
Chris Walker
Linda Weltner
Tom and Constance Wiggins
Linda Wilkinson
Lawrence Williams and Mary Jane Johnson
Bibi and Jos Wolke
Dora Yelk

Festival Supporters
(up to \$99)

Rosalyn M. Abramson – In honor of Lois Gosa,
retired member of the Jacksonville Symphony
Anna Armstrong
John Coogan
Rosalind Cowie
Kristy Gang
Thomas Harper
Tom Hilton
Peter Howell
Faye Jackson
Yvette Janssen and Martin Ainbinder
James and Anne Kirk
John Lipkin
Kerwin Mayers
Elton O'Byrne
Barbara Roberts

VOLUNTEERS

Susan Alexander	Karen Lotz
Barbara Alleva Gant	Sylvia Madiol
Joan Averett	Kyril and Susan Magg
Alonzo and Judy Batson	Peter and Jackie Martin
Mike and Kathy Baxter	Gail McCamy
Bill and Susie Birdsong	Don and Sally McCarron
Beverly Blake	Jeannine McKeown
Emma Mills Bledsoe	Kathleen Minder
Andy Bogart	Bruce and Jackie Modahl
Jon and Marilyn Bosworth	Eileen Shannon Ira
Sam and Barbara Boyd	Ruthellen Muhlberg
Sue Braddock	Pat Murray
Charlene and Mitch Bratton	Ellen Myers
Elizabeth Cantwell	Jeanette Nichols
Peter Carter	Judy Ogden
Jeanne Conner	David Olson
Linda Cooley	Jackie Piersanti
Ken and Carol Copithorne	Stewart Pikula
Stan Cottle	Dorothy Robb
Kathleen Devlin	Bob and Janet Ross
Jim Ekstrom and Rosalind Cowie	Eric and Gail Sakurai
Mark and Susan Foutz	Irene Sanchez
Jacqui Galbreath	Tapha Sears
Anne Taylor Hensley	Frances Shea.
Pam Helton	Susan Sinor
Dot Houk	Ed and Judy Stanley
Peter and Ruth Igoe	Kay Stephens
Linda Janca	Karen Sutton
Marsha Joyner	Rosemary Syczygiel
Mark & Donna Paz Kaufman	Bryan and Karen Tabler
Russ and Judy Kahoe	Lou and Joyce Tonti
Stan and Claudia Kavan	Jerry & Mary Lynn Torchia
Joy Kemp	Steven Traver
Nick and Lis Krawiecki	Betty Waas
Rob and Amy Laidlaw	Lisa Webber
Robert and Karen Lavine	Jack and Karen Weber
Linda Lay	Norman & Marilyn Wesley
Allen & Sharon Lennon	Catherine West, grant writer
Chris London	Tom and Vicki Whittemore
Donna Lott	Steve Zebrasky

SPECIAL THANKS

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

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



*A heartfelt THANK YOU to all of our Sponsors,
Contributors, Volunteers and Partners. Without
your help the Amelia Island Chamber Music
Festival could not exist.*

UPCOMING EVENTS:

- | | |
|------------------------|--|
| Sunday, April 25, 2021 | Scherzando 20th Season Celebration
3 pm and 7 pm
Ritz-Carlton, Amelia Island |
| Saturday, May 8, 2021 | JB Scott's Swingin' Allstars featuring vocalist Lisa Kelly
1 pm
Main Beach |
| Saturday, May 22, 2021 | Peter and the Wolf
11 am and 2 pm
Amelia Community Theatre |
| Sunday, May 23, 2021 | Balsam Range
3 pm and 7 pm
Sadler Ranch |
| Thursday, June 3, 2021 | The Dover Quartet with Bassist Edgar Meyer
3 pm and 7 pm
Amelia Baptist Church |

**Times and venues are subject to change. Please go to www.aicmf.com for more information.*