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May 27, June 3-23



Sixth Season



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ON THE COVER:

Rolph Scarlett (1889-1984)
“Abstraction” c. 1934 (Oil on canvas)
Cummer Museum of Art & Gardens

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WELCOME

The 2007 Amelia Island Chamber Music Festival



Welcome to the sixth Amelia Island Chamber Music Festival. I have invited some favorite friends and also some new fresh faces—and scheduled some fantastic music. This year might very well be called the "Year of the Chamber Music Spectacular" since I have programmed nearly half the concerts to include eight or more musicians—and they will truly be spectacular productions.

In a series I call "Pieces of Eight," four concerts will feature at least one magnificent work with eight instruments. We begin with the Grammy Award-winning collaboration of the Turtle Island String Quartet, known for its improvisatory jazz-influenced performances and the Ying String Quartet, heralded for its consummate classical interpretations. Together the result is exciting and novel. Our good friend Robert McDuffie returns with a violin spectacular that will culminate with the ever-popular Octet in E-flat major by Mendelssohn. The greatest solo clarinetist of this generation, Richard Stoltzman, will be joined by Festival friends, old and new, to perform the dynamic Octet in F major by Schubert. And to complete the series, we present the debut of the extraordinary Amelia Island Cello Ensemble consisting of eight of the greatest cellists today.

I am thrilled to present the famous NPR star, author, composer and music commentator Rob Kapilow with three of his fun and insightful "What Makes it Great?" programs. His enthusiastic demonstration and elucidation of great masterworks is infectious and you will find that you can listen, understand and thus, enjoy these works as you never have before. He will present two nights of Mozart's beloved "Eine Kleine Nachtmusik" featuring a chamber orchestra of 12 musicians as part of the Beer & G-Strings series at the Palace Saloon.

And speaking of the Palace Saloon—the ever-popular Beer & G-Strings programs are back and better than ever. We are taking advantage of all those fabulous cellists on the Island and will feature six of them in two nights of Beer & G-Strings "Cello Mania" with each cellist performing a different Prelude from the Bach Cello Suites. Our fifth concert at the Palace is a scintillating late night "Taste of Latin" concert with pianist Cristina Altamura, dancer Ana "Rokafella" Garcia and percussionist Charles Settle.

I am very pleased to announce an innovative new partnership—that with our Festival and the Cummer Museum of Art and Gardens. In a marriage of art and music, the great Russian pianist Vladimir Feltzman will perform Mussorgsky's tour de force "Pictures at an Exhibition," highlighted by a multi-media art presentation and an elegant pre-concert reception in one of the galleries.

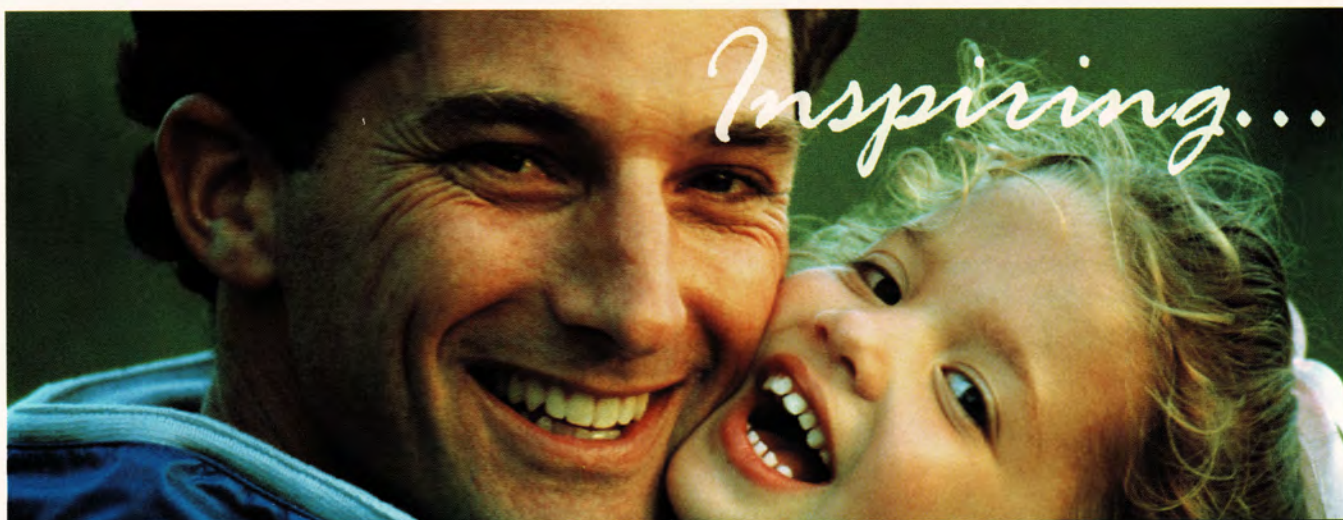
Of course, some of our regular favorites will be returning: The Guarneri String Quartet, Valentina Lisitsa, Lynn Harrell, Beth Newdome, Helen Nightengale, James Dunham, Charles Rex, Victoria Chiang, Suzanne LeFevre, Jun Iwasaki, Philip Pan, Will Ransom, Laura Ardan, Alison Buchanan singing spirituals at the Fort, among others. Pianist Gary Graffman and violist Roberto Diaz will perform with the Burns Fellowship Artists at two concerts which are free to the public. Also, welcome newcomers, the hot young duo violinist Jennifer Koh and pianist Reiko Uchida, performing fresh new works.

To top it all off, Festival favorites will team up with the Ritz Chamber Players for a Gala at The Ritz-Carlton, Amelia Island featuring the original version of George Gershwin's "Rhapsody in Blue" for soloist and big band (over 20 musicians) plus other chamber works with jazz influences. This is sure to be a true spectacular!

All in all, I am sure you will agree that this will be the very best three weeks of chamber music yet.

See you at the concerts.

Christopher Rex
General and Artistic Director



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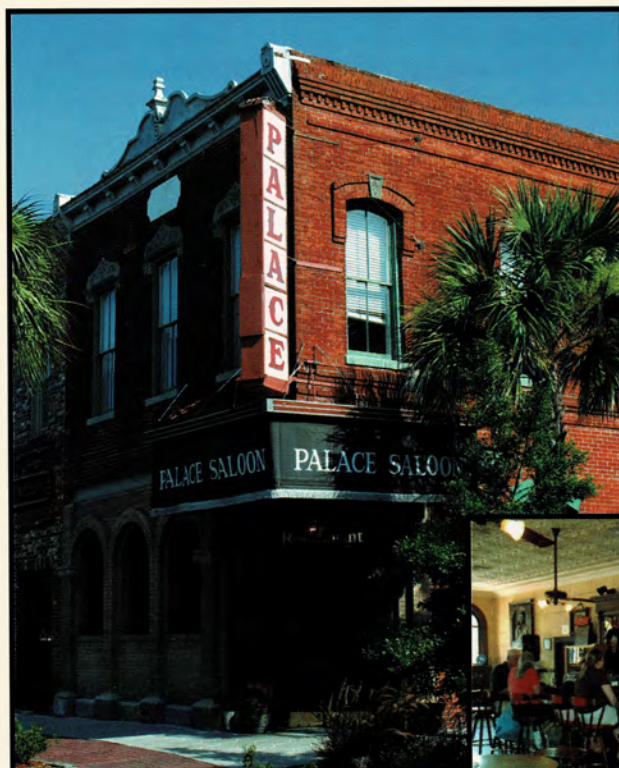


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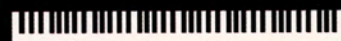
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Sunday, May 27 at 2 p.m., Central Park **Tickets: Free**

CANDLELIGHT CONCERTS I

Sunday, June 3 at 8 p.m., Historic Fort Clinch **Tickets: \$20**

CANDLELIGHT CONCERTS II

Monday, June 4 at 8 p.m., Historic Fort Clinch **Tickets: \$20**

GUARNERI STRING QUARTET - Opening Gala

Tuesday, June 5 at 7:30 p.m., St. Peter's Episcopal Church
Tickets: \$75

"WHAT MAKES IT GREAT?" I with Rob Kapilow & Valentina Lisitsa, piano; Schumann Piano Quintet

Wednesday, June 6 at 8 p.m., Prelude at 7:30 p.m., Prince of Peace Lutheran Church **Tickets: \$35**

"WHAT MAKES IT GREAT?" II with Rob Kapilow: Schoenberg's "Transfigured Night"

Thursday, June 7, at 8 p.m., Prelude at 7:30 p.m., Macedonia AME Church **Tickets: \$35**

TURTLE ISLAND STRING QUARTET with YING QUARTET

Friday, June 8 at 7:30 p.m., Amelia Plantation Chapel **Tickets: \$35**

BURNS FELLOWSHIP ARTISTS with GARY GRAFFMAN, piano

Saturday, June 9 at 11:00 a.m., Macedonia AME Church
Tickets: Free

CANDLELIGHT CONCERT III

Saturday, June 9 at 8 p.m., Historic Fort Clinch **Tickets: \$20**

BEER & G-STRINGS I - "What Makes it Great?" with Rob Kapilow: "Eine Kleine Nachtmusik"

Sunday, June 10 at 8 p.m., the Palace Saloon **Tickets: \$40**

BEER & G-STRINGS II - "What Makes it Great?" with Rob Kapilow: "Eine Kleine Nachtmusik"

Monday, June 11 at 8 p.m., the Palace Saloon **Tickets: \$40**

"PLAY ON McDUFF III"

Tuesday, June 12 at 7:30 p.m., Amelia Plantation Chapel
Tickets: \$35

CANDLELIGHT CONCERT IV

Wednesday, June 13 at 8 p.m., Historic Fort Clinch **Tickets: \$20**

COFFEE CONCERT with RICHARD STOLTZMAN & VEGA STRING QUARTET

Thursday, June 14 at 11 a.m., Historic Nassau County Courthouse
Tickets: Free

BURNS FELLOWSHIP ARTISTS: AMELIA TRACE RECITAL

Friday, June 15 at 10:30 a.m., Amelia Trace Assisted Living Center **Tickets: Free**

VIRTUOSO WINDS & STRINGS WITH RICHARD STOLTZMAN, Clarinet & JENNIFER KOH, violin

Friday, June 15 at 7:30 p.m., Prince of Peace Lutheran Church
Tickets: \$35

BURNS FELLOWSHIP QUARTET CONCERT & LUNCH

Saturday, June 16 at 11 a.m., Your Place Restaurant **Tickets: \$10**

"FRESH INK" JENNIFER KOH, violin & REIKO UCHIDA, piano

Sunday, June 17 at 3 p.m., Prince of Peace Lutheran Church
Tickets: \$35

"A TASTE OF LATIN" LATE NITE at the PALACE with CHRISTINA ALTAUMURA, piano & ANA "ROKAFELLA" GARCIA, dance

Sunday, June 17 at 8:30 p.m., the Palace Saloon **Tickets: \$40**

BEER & G-STRINGS III - "Cello Mania"

Monday, June 18 at 8 p.m., the Palace Saloon **Tickets: \$40**

"BOP-IT, TWIST-IT, PULL-IT, SPIN-IT, FLICK-IT" FAMILY CONCERT

Tuesday, June 19 at 11 a.m., Peck Gymnasium **Tickets: Free**

BEER & G-STRINGS IV - "Cello Mania"

Tuesday, June 19 at 8 p.m., the Palace Saloon **Tickets: \$40**

AMELIA ISLAND CELLO ENSEMBLE

Wednesday, June 20 at 7:30 p.m., Amelia Plantation Chapel
Tickets: \$35

Special Event: VLADIMIR FELTSMAN, piano & LYNN HARRELL, cello

Thursday, June 21, 8 p.m., The Cummer Museum of Art & Gardens
Tickets: \$50

BURNS FELLOWSHIP ARTISTS with ROBERTO DIAZ, viola

Friday, June 22 at 11 a.m., Macedonia AME Church **Tickets: Free**

FINAL GALA AT THE RITZ

Saturday, June 23 at 5 p.m., The Ritz-Carlton, Amelia Island
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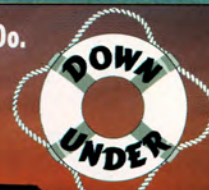


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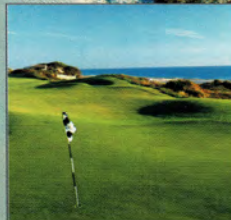
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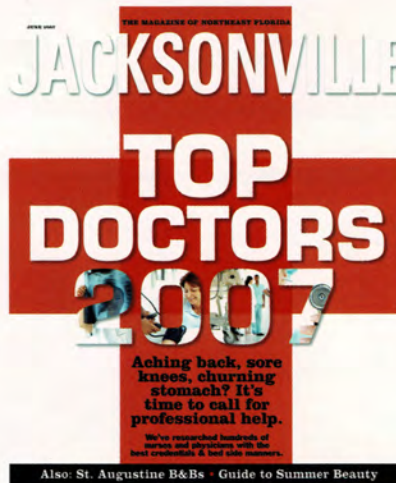
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PHYSICAL ADDRESS:

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HOURS

Festival Hours: 10 a.m. to 3 p.m. daily
Summer Hours: 9 a.m. to 5 p.m.
Monday-Thursday
Fall/Winter Hours: 9 a.m. to 5 p.m.
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Will Call: The Box Office opens at the venue 1 hour before the scheduled performance time

Online Orders: Can be made up until 3 p.m. the day before a performance. Tickets will be left in Will Call for pick-up.

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Free tickets are required for *all* free concerts. Please call the AICMF office at 904-261-1779 to request free tickets.

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Concerts begin promptly at the advertised time. Latecomers will be asked to wait until the first movement is complete to be seated.

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The cost of a single concert runs \$12,000 to \$35,000.

For more information, to learn about Patron Benefits or to find out how to give to the Festival, please call the General Manager at 904-261-1779 during business hours.

C-NOTE

We are pleased to offer the C-Note Raffle again this year! This is an exclusive drawing with only 100 tickets. Tickets are \$100 each and are available at the AICMF offices and at concerts (watch for the silver balloons) until sold out. Proceeds from this raffle help underwrite the "String fling" free community concert on May 27.

PRIZES:

- The GRAND PRIZE is two tickets for each major concert during the 2008 Festival season.
- A 7-night Caribbean Cruise for two in Oceanview accommodations aboard Holland America Lines provided by THE TRAVEL AGENCY (member Virtuoso) on Amelia Island. (Certain restrictions apply, taxes not included, upgradable.)
- A case of wine donated by The Ritz-Carlton, Amelia Island
- Two-night deluxe accommodations at The Ritz-Carlton, Orlando Grande Lakes. Ask about their fly fishing concierge. (Some restrictions apply.)
- Two night accommodations at The Ritz-Carlton, Reynolds Plantation near Augusta, GA. Smell the Georgia Pines, play awesome golf, stroll the shores of Lake Oconee. Some restrictions apply.
- Two-night accommodations at The Greenbrier, in the scenic Allegheny Mountains of West Virginia. Some restrictions apply.



Family, Community & Free Concerts

This year, the Festival is pleased to offer six free concerts to the community

(Please note: Tickets are required for all free concerts except String Fling. Please call the Festival offices at 904-261-1779 to request your free tickets)

STRING FLING with the Vega String Quartet

Sunday, May 27 at 2 p.m., Central Park

Vega String Quartet
with Christopher Rex, cello

*This concert is underwritten, in part, by
The C-Note Raffle*

BURNS FELLOWSHIP ARTISTS with GARY GRAFFMAN, PIANO

Saturday, June 9 at 11 a.m., Macedonia AME Church

MOZART Piano Quartet in G minor
Lio Kuok-Wai, Sara McElravy, Brendon Caldwell, Kris Khang

KORNGOLD Adagio from Piano Quartet
Gary Graffman, Nathan Olson, Sara McElravy, Kris Khang

INTERMISSION

HIGDON Piano Quintet "Dreams of the Poet"
Gary Graffman, BFA Quartet

COFFEE CONCERT with RICHARD STOLTZMAN & VEGA STRING QUARTET

Thursday, June 14 at 11 a.m., Historic Nassau County Courthouse

Richard Stoltzman, clarinet
Vega String Quartet with Guang Wang, cello
William Ransom, piano

BEETHOVEN Trio for Clarinet, Cello, Piano
Richard Stoltzman, Guang Wang & William Ransom

WOLF Italian Serenade for String Quartet
Vega String Quartet

BRAHMS/RANSOM Intermezzo in A major for Clarinet and Piano
Richard Stoltzman & William Ransom

PUCCINI Chrysanthemum for String Quartet
Vega String Quartet

WEBER Quintet for Clarinet and String Quartet
Richard Stoltzman, Vega String Quartet

*This concert is underwritten, in part, by
Ruth N. Neely and Joseph & Carrie Marasco*

BURNS FELLOWSHIP ARTISTS: AMELIA TRACE RECITAL

Friday, June 15 at 10:30 a.m., Amelia Trace Assisted Living Center

Lio Kuok-Wai, piano

SCHUBERT Four Impromptus D.899

MENDELSSOHN "Songs Without Words"
Op. 19 No. 3 "Hunting Song"
Op. 19 No. 1 "Sweet Remembrance"
Op. 67 No. 4 "Spinning Song"
Op. 53 No. 4 "Sadness of Soul"
Op. 62 No. 2 "The Departure"

KREISLER Liebesleid and Liebesfreud



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Op. 53 No. 4 "Sadness of Soul"
Op. 62 No. 2 "The Departure"

KREISLER Liebesleid and Liebesfreud



CONCERT

Candelight Concerts at Fort Clinch

CONCERT I

Sunday, June 3 at 8 p.m. at Historic Fort Clinch

CONCERT II

Sunday, June 4 at 8 p.m. at Historic Fort Clinch

Alison Buchanan, vocals

Rhonda Cassano, flute

Alejandro Cote, guitar

Beth Newdome, violin

CONCERT III

Saturday, June 9 at 8 p.m., Historic Fort Clinch

CONCERT IV

Wednesday, June 13 at 8 p.m., Historic Fort Clinch

Alison Buchanan, vocals

Rhonda Cassano, flute

Alejandro Cote, guitar

Philip Pan, violin

ASHOKAN

Farewell

Beth Newdome/Philip Pan & Alejandro Cote

PAGANINI

Cantabile/Sonata Concertata

Beth Newdome/Philip Pan & Alejandro Cote

DA FALLA

Seven Popular Spanish Songs

Alison Buchanan & Alejandro Cote

BEASER

Four Mountain Songs

Rhonda Cassano & Alejandro Cote

FOSTER

Beautiful Dreamer

Alison Buchanan & Alejandro Cote

Spirituals

Alison Buchanan & Alejandro Cote

THERE WILL BE A BRIEF INTERMISSION

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Opening Gala

GUARNERI STRING QUARTET

Tuesday, June 5 at 7:30 p.m
St. Peter's Episcopal Church

Guarneri String Quartet:

Arnold Steinhardt, *violin*
John Dalley, *violin*
Michael Tree, *viola*
Peter Wiley, *cello*

with James Dunham, *viola*
Christopher Rex, *cello*

SCHUMANN

Kinderszenen, Op. 15 (Scenes from Childhood)

I. Vivace
II. Adagio
III. Menuetto: Allegretto
IV. Finale: Adagio: Presto
Guarneri String Quartet

JANÁČEK

String Quartet No. 1, after Tolstoy's "Kreutzer Sonata" (1923)

I. Adagio – Con moto
II. Con moto
III. Con moto: Vivace
IV. Con moto: Adagio
Guarneri String Quartet

INTERMISSION

JANÁČEK

String Quartet No. 1, after Tolstoy's "Kreutzer Sonata" (1923)

I. Allegro non troppo
II. Scherzo: Allegro non troppo: Presto giocoso
III. Adagio
IV. Poco allegro
Guarneri String Quartet with
James Dunham & Christopher Rex

Join us for a reception in the St. Peter's courtyard after the concert

This concert is underwritten, in part, by
Joanna M. Kennard
Stephen & Jacqueline Kennard
in memory of Samuel J. Kennard III

String Quartet in C major, Op. 54, No. 2**Franz Joseph Haydn (1732-1809)**

It was the popularity of Haydn's string quartets rather than his symphonies that spread the composer's fame across Europe in the early part of his career. Although the terms of his employment at the Esterházy court (just outside Vienna) forbade the dissemination of his compositions without permission from his patron, Haydn's early quartets were nevertheless published in Paris, London, and Amsterdam, and were tremendously influential on other composers as well as popular with the public.

Haydn's Op. 33 quartets, composed in 1781 are usually regarded as the model for the late classical quartet—they influenced Mozart's handful of works in the genre. But it was in the later sets, including Op. 54, that Haydn was able to combine the lightness and evenness of temperament from Op. 33 with the seriousness demonstrated in his earlier quartets (especially his Op. 20 set from 1772).

The lively, quasi-symphonic first movement (Vivace) moves in adventurous harmonies that prefigure the mature works of Beethoven. The main theme manifests an asymmetry that is somewhat typical of Haydn; the theme is five measures in length instead of the more classical four, followed by a full measure of silence. This creates a bold, idiosyncratic statement that is tempered by the lighter, second theme in this sonata-allegro movement.

The second movement turns to the brooding key of C minor, again a foreshadowing of Beethoven's predilection for that key when expressing great passion and drama. Even the hymn-like theme sounds Beethovenian, but here Haydn plays out a continuous stream of variations that combine aspects of the Hungarian gypsy style and Baroque profundity.

The theme for the Minuet third movement became such a favorite at the Esterházy court that the Prince asked for it to be included in the chime of a mechanical clock. But the contrasting trio section takes on a decidedly different character. In a comment that alludes both to the quartet's musical style and its appearance just before the French Revolution, Cecil Gray described this trio as "a sansculotte [the nickname for a radical extremist in revolutionary France] forcing his way into an aristocratic salon."

The finale is in a slow tempo (Adagio), at the point in a quartet where traditionally a faster, lighthearted movement would be found. Here Haydn includes a brief but frantic Presto in the movement, perhaps as a concession to tradition. But a shortened return of the Adagio means the piece ends quietly, without flourish.

Luke Howard, Ph.D., Brigham Young University

String Quartet No. 1, after Tolstoy's "Kreutzer Sonata," for Two Violins, Viola, and Cello**Leo Janáček (1854-1928)**

As reflected in his most important operas—*Jenufa*, *Káťa Kabanová*, *The Cunning Little Vixen*—Janáček held a deep sympathy for the plight of women in his time. This was also evident in his reaction to Lev Tolstoy's short novel *The Kreutzer Sonata*, for where Tolstoy tells the tale through the words of a lethally jealous husband, Janáček saw the situation from the viewpoint of the murdered wife, whom he referred to as "an unhappy, down-trodden female being." He was nearing his 70th birthday when the members of the Bohemian Quartet honored him with a request for a new composition, and he responded with this programmatic string quartet, dedicated to them and based on Tolstoy's story.

The first movement of the Quartet No. 1 suggests the unhappy

marriage of Tolstoy's story, with themes of longing and affection being derailed by jealousy and petty bickering. Much of the quartet's music derives from these two contradictory ideas.

The next movement introduces the other corner of the triangle, a man educated abroad, foppish and—in the husband's eyes, at least—libertine. His theme is a sinister passage played sul ponticello (with the bow on the string too near the bridge of the instrument, giving a nasal sound). The husband is convinced that his wife and this man share an instant attraction: "I saw that from their first encounter her eyes were particularly bright and, probably as a result of my jealousy, it seemed as if an electric current had been established between them."

The husband perversely coaxes his wife, an amateur pianist, and the other man, a violinist, into presenting a musicale. The main offering is Beethoven's "Kreutzer" Sonata (Violin-Piano Sonata No. 9 in A major, Op. 47), and Janáček begins his third movement with a thematic quotation from that sonata, treated canonically. The husband's agitated state punctuates this amorous music, his jealousy becoming ever more insistent.

In the last movement he has stabbed his wife and she lies dying. The longing music from the first movement returns, bringing his one moment of remorse: "For the first time I forgot myself, my rights, my pride, and saw a human being in her." At rehearsals for the first performance, Janáček urged the players, "Let's play that ending twice as fast—We must fight against the subjugation of women!"

Program notes ©2007 by Nick Jones.

Sextet No. 2 in G major, Op. 36**Johannes Brahms (1833-1897)**

More than was true for most of his contemporaries, Brahms lived for nothing but composition. When his romantic involvements (of which there were several in his life) drifted too close to marriage, he broke them off, sometimes explaining to the lady that nothing must be allowed to interfere with his composing. The life he made for himself was not very happy but, aside from occasional concert tours, it did leave him free for the tremendous intellectual effort of composition.

His First String Sextet, Op. 18 in B-flat major (1858-1860), had been written at a carefree time when he was still developing his craft. The Second Sextet was begun in 1864, just a year after he was deeply hurt to be rejected for the post of symphony conductor in his home city, Hamburg. It also was the time when he was grieving for a lost parent, pouring all his sorrow at the death of his mother into the German Requiem.

The Sextet No. 2 is less massive and fervent than its predecessor, but more spiritual and poetic. To the melancholy that characterizes most of the work, however, is added a sunny wistfulness, apparently tied to happy remembrance of his strong feelings for a recent love, Agathe von Siebold. There are several appearances of a musical anagram of her name: A - G - A - H (B-natural)—E. In this work, the brashness of youth is left behind and the reticent, controlled, "Classical" Brahms of the mature works begins to be heard.

The first movement is spacious and wide-ranging. His good friend and colleague Clara Schumann noted that its motifs reach their "deepest, most heartfelt utterance" in the development portion. Following is a gentle Scherzo in the minor, contrasted with a boisterous major-key Trio. A set of variations on a restless E-minor melody constitute the third movement, which makes its way to E major at the end. The finale seems determined to put sadness behind and present a cheerful, even jovial, face to the world.

Program notes ©2007 by Nick Jones



“What Makes It Great?” I

Wednesday, June 6
Prince of Peace Lutheran Church

Prelude at 7:30 p.m.
“What Makes it Great?” at 8 p.m.

Rob Kapilow, *commentator/piano*
Amy Schwartz Moretti, *violin*
Beth Newdome, *violin*
Tsin-Yun Huang, *viola*
Christopher Rex, *cello*
Valentina Lisitsa, *piano*

PRELUDE

SCHUMANN

Kinderszenen, Op. 15 (Scenes from Childhood)

- I. Von fremden Ländern und Menschen
About Strange Lands and People
 - II. Kuriose Geschichte “Curious Story”
 - III. Haschemann “Blindman’s Bluff”
 - IV. Bittendes Kind “Pleading Child”
 - V. Glückes genug “Perfectly Contented”
 - VI. Wichtige Begebenheit “Important Event”
 - VII. Träumerei “Reverie”
 - VIII. Am Kamin “At the Fireside”
 - IX. Ritter vom Steckenpferd “The Knight of
the Rocking-Horse”
 - X. Fast zu Ernst “Almost Too Serious”
 - XI. Fürchtenmachen “Frightening”
 - XII. Kind im Einschlummern “Child
Falling Asleep”
 - XIII. Der Dichter spricht “The Poet Speaks”
- Valentina Lisitsa, *piano*

WHAT MAKES IT GREAT?

SCHUMANN

Schumann Piano Quintet in E-flat, Op. 44

Rob Kapilow, Valentina Lisitsa, Amy Schwartz Moretti,
Beth Newdome, Hsin-Yun Huang, Christopher Rex

This concert is underwritten, in part, by
The Board of Directors of
The Amelia Island Chamber Music Festival



Kinderszenen, Op. 15
Robert Schumann (1810-1856)

The years from 1835 to 1840 were prolific for the young Robert Schumann. He had fallen in love with his even younger piano student, Clara Wieck, and while waiting for her to come of age he composed almost all the important piano works he would ever write. The great pianist Wilhelm Kempff considers these early piano pieces the most significant works Schumann ever produced in any genre, finding “compressed genius” in virtually every measure.

In March 1838, Schumann informed Clara that he had just composed “some thirty little droll things, from which I have selected a dozen or so and called them *Kinderszenen*. You will enjoy them—though you will have to forget that you are a virtuoso.” In another letter he told Clara, “The *Kinderszenen* are [...] peaceful, tender, and happy, like our future.” Clara was never far from his mind during this period, and while the *Kinderszenen* are neither about her nor dedicated to her (unusually for Schumann, the published score bears no dedication), her background presence is clear.

The *Kinderszenen* include some of Schumann’s best-known pieces. “*Träumerei*” (“*Reverie*”), for example, has been published in arrangements for virtually every instrument imaginable. “*Von fremden Ländern und Menschen*” (“*About Strange Lands and People*”) is a cinematic favorite, most famously used in the Oscar-nominated *My Brilliant Career* (1979). But the familiarity of these works should not detract attention from the skill with which they are composed. Neither should this be considered “children’s music” as such. Schumann himself said that it was not for children, only about them—“reminiscences of an adult, for adults,” in his words.

Each of the thirteen pieces in *Kinderszenen* develops one or two simple musical ideas in a binary or ternary form. The formal structure is not complex, the surfaces almost completely artless, but the emotional substance is enriched by the works’ simplicity.

Not surprisingly, what emerges most strongly through the entire set is Schumann’s innate lyricism. In 1840, after finally marrying Clara, Robert Schumann turned suddenly and prolifically to lieder composition, but his gift for melody was already apparent in the early piano works. As Ronald Taylor has written, the *Kinderszenen* “are as much ‘Songs Without Words’” as any of Mendelssohn’s.

The ordering of the pieces mirrors the flexibility and strange logic of a child’s mind. The cantabile melody of “*About Strange Lands and People*” is reflective without being sentimental. “*Curious Story*” conveys restrained excitement through dance-like dotted rhythms and animated chordal writing, and the excitement continues in “*Blindman’s Bluff*,” a playful and energetic etude in rapid staccato. Many children’s games end in tears, but in the repeated melodies of “*Pleading Child*” they are gentle tears. Apparently the pleading child’s request was granted, as it is followed by “*Perfectly Contented*,” a happy piece of joyful satisfaction. The mock-pomposity of the heavy chords in “*Important Event*” suggests children dressing up as royalty for a short play. This is immediately followed by the famous “*Reverie*”—the gentle dreaming of an afternoon nap. “*At the Fireside*” might depict the telling of a story to curious little listeners, before the day continues with more energetic activities and the syncopated, galloping rhythms of “*The Knight of the Rocking-Horse*.” In “*Almost Too Serious*” it is the melody that is syncopated, leading to the sudden contrasts and furtive darting images of “*Frightening*,” which ends calmly. In “*Child Falling Asleep*,” the minor key suggests some lingering restlessness from the previous piece, but a move to major in the central section indicates a deeper repose. It ends on the subdominant, a motion away from tonic that hints at further adventures in the world of dreams. “*The Poet Speaks*” summarizes the Romantic connection between words, images, and music, in a profound and sagacious conclusion, complete with quasi-operatic recitative in the middle section.

Luke Howard, Ph.D.
 Brigham Young University



“What Makes It Great?” II

Thursday, June 7
Macedonia AME Church

Prelude at 7:30 p.m.
“What Makes it Great?” at 8 p.m.

Rob Kapilow, *commentator/piano*
Amy Schwartz Moretti, *violin*
Charles Rex, *violin*
James Dunham, *viola*
Christopher Rex, *cello*
Elizabeth Pridgen, *piano*

Ying Quartet
Timothy Ying, *violin*
Janet Ying, *violin*
Phillip Ying, *viola*
David Ying, *cello*

PRELUDE

KREISLER

Praeludium and Allegro

Caprice Viennois

Amy Schwartz Moretti & Elizabeth Pridgen

Leibesleid and Leibesfreud

Charles Rex & Elizabeth Pridgen

“WHAT MAKES IT GREAT?”

SCHOENBERG

“Verklarte Nacht” (Transfigured Night)

Rob Kapilow, Ying String Quartet,
James Dunham & Christopher Rex



Four Showpieces for Violin and Piano
Fritz Kreisler (1875-1962)

A precocious violinist of innate skill and fine instinctual artistry, Fritz Kreisler entered the Vienna Conservatory at the age of 7, where he studied violin with Joseph Hellmesberger and theory with Bruckner. He won first prize among all the school's violin students when he was 10 and then went on to do the same two years later at the Paris Conservatory, where he studied with the teacher of Wieniawski. He had no further instruction after that, embarking immediately on a long career that made him one of the most beloved musical figures of his time.

He was in addition an accomplished composer, who wrote a string quartet and an operetta, *Apple Blossoms*, in addition to cadenzas for the violin concertos of Beethoven and Brahms. He is also known for the charming short recital pieces he wrote for his own concerts and which continue to enrich our musical life. Among these were about a dozen pieces in "olden style" that he attributed at first to minor composers of the 18th Century, later admitting that he had written them himself.

Program notes ©2007 Nick Jones

Special Thanks

Our deepest thanks to go the following for their generous support of the 2007 Festival.

ACCOMMODATIONS:

Thank you to the following for donating private homes or space in their homes for some of our artists:

Deborah and Paul Watford
 Linda Bilanchone
 Pam Brown
 Beverly and Jack Keigwin
 Lea Gallardo
 Lynn Anderson
 Sally and Lynn Henderson
 Fran and Pat Keough
 Jackie and Steve Kennard
 Rich Smith

Thank you to the following Amelia Island hotels for supporting the Festival through deep discounts and corporate rates:

Dottie Richards,
 Hampton Inn Downtown
 Marianna McIntyre,
 Hampton Inn, Sadler Road
 Kim Coleman,
 Amelia Surf & Racquet Club

The Ritz-Carlton, Amelia Island
 Vickie Smith,
 Summer Beach Resort

FOOD & REFRESHMENTS:

Thank you to Anne Urban of Destination Planning Corporation for the donation of pizza and pop for the High School Outreach program at Macedonia, AME on June 14.

Thanks Kate Wells of the Kofe Hous on Sadler for donating coffee and pastries for the Coffee Concert at the historic Nassau County Courthouse on June 14.

Many thanks to our barbeque guru, Norm Purdue, for organizing what promises to be a wonderful Volunteer Party on June 16, 2007 at 10 Acres Park.

PEOPLE:

Many, many thanks to Bob and Robin Bolan for all of their dedication and hard work in facilitating and scheduling tickets sales both at the AICMF office and at concerts.

Thank you to Lynette Blackwelder Nelson for the generous donation of the

AICMF office space at The Thompson House (11 south 7th Street, Fernandina Beach) for the 2007 Festival.

Keith Thompson, 2007 Chair of the High School Chamber Music Workshop—thank you for your continued interest and support in exposing young people to classical music.

WORTHY OF NOTE:

Joe Marasco, 2007 Volunteer Coordinator—thanks for giving up golf time to do such a wonderful job.

Susan Goldman, 2007 Production Coordinator—thanks for coming out of AICMF retirement to coordinate such a big and important job.

PIANOS:

Yamaha is the official piano sponsor of the 2007 Amelia Island Chamber Music Festival. Much gratitude to Jack Melvin of Keyboard Connections in Jacksonville (keyboardconnectionjax.com) for his warm support of the Festival.

(continued on page 33)



4 + FOUR

Turtle Island String Quartet with Ying Quartet

Friday, June 8 at 7:30 p.m.
Amelia Plantation Chapel

Turtle Island String Quartet

David Balakrishnan, violin, baritone violin
Evan Price, violin
Mads Tolling, viola
Mark Summer, cello

Ying Quartet

Timothy Ying, violin
Janet Ying, violin
Phillip Ying, viola
David Ying, cello

MOZART

String Quartet in B-flat major, K. 458, "Hunt"

- I. Allegro vivace assai
 - II. Menuetto: Moderato
 - III. Adagio
 - IV. Allegro assai
- Ying Quartet

Selections to be announced from the stage
Turtle Island Quartet

INTERMISSION

MILHAUD

La Création Du Monde (Arranged by Danny Seidenberg)
Turtle Island Quartet & Ying Quartet

SUMMER

Julie-O (Cello duo)
Mark Summer & David Ying

BALAKRISHNAN

Mara's Garden of False Delights

- I. Sri Jo
 - II. Doughboy
 - III. Snakes And Ladders
- Turtle Island Quartet & Ying Quartet

PRICE

Variations On An Unoriginal Theme
Turtle Island Quartet & Ying Quartet

This concert is underwritten, in part, by
Jack & Beverly Keigwin

String Quartet in B-flat major, K. 458, "Hunt"
Wolfgang Amadeus Mozart (1756-1791)

The subtitle of this quartet, "Hunt" (Jagd in the original German), is not Mozart's invention and is, in fact, a particularly poor choice. The obvious reference is to the fanfare-like opening of the quartet, despite the fact that the sound produced by the two violins is a far cry from the ringing tones of a brace of hunting horns. The notion of Mozart involved with a hunt also strains credulity; his indoors personality seems much better suited to sitting in stuffy salons than to riding off into wild forests. And if the performers bend the music, in style or tone, to conform to the nickname, it can only destroy the work's essential spirit.

The familiar opening phrase and the following episodes immediately establish the playful, good-humored mood of the first movement. The second theme, little more than a shake, a slow, measured, back-and-forth trill, is tossed from player to player in a game of four-way musical catch. As though to make up for the lack of a strong subsidiary theme in the exposition, Mozart starts the development with a new cantabile melody. After repeating this tune he engages the listener's attention in a brief argument based on the second theme shake, which leads directly to the recapitulation. Apparently still making amends, he balances the short development with a long coda, in reality a second development section.

The broad, deliberate Menuetto has a certain antique air about it. The carefully measured phrases conjure up visions of bewigged nobles carefully working their way through the intricate moves of this poised, dignified dance. The light airy trio sounds like the dancers are now sur les pointes. It is the perfect foil for the heavier Menuetto, which is repeated to end the movement.

The fervid, even sentimental, Adagio is the slowest movement in all the "Haydn" quartets. While most of the melodic burden is borne by the first violin playing a florid, much-ornamented line, the other instruments are sometimes involved with presenting independent contrapuntal melodies; more often they play an accompanying role. The lower three voices establish a pulsating, repeated-note figure as the background for the second theme, a simple melody introduced by the first violin and repeated by the cello. Without any development Mozart brings back the two themes and adds a short quiet coda at the end.

The final movement reestablishes the cheerful mood with which the quartet started. Cast in sonata form, the movement has three winning themes; the principal one, a four-square motif that some trace back to an old Austrian folk song; a similar-sounding subsidiary theme presented by the second violin, with mercurial roulades played by the first violin at the end of each statement; and the concluding theme of the exposition, a quiet, sustained melody with significant parts of all four instruments. A succinct development, in which Mozart mixes, matches and modifies the three tunes, is followed by an equally concentrated recapitulation and a quick conclusion.

*Notes from Guide to Chamber Music,
 by Melvin Berger ©1985 (used with permission).*

La Création du Monde
Darius Milhaud

Long recognized as one of Darius Milhaud's best works, the ballet *La Création du Monde* had its Paris premiere in 1923. Based on African folklore and inspired by his 1920 Harlem encounter with New Orleans jazz, Milhaud made the first significant attempt to combine jazz and European classical music in a concert work.

Julie-O
Mark Summer

Julie-O was originally written for solo cello in 1988 and appeared on Turtle Island's recording, *Metropolis*, released that same year. Inspired by the rhythmic drive of American fiddle tunes and imbued with the characteristic brio of much of Mark's other work, this duo version of Julie-O strives to give each player plenty of space to showcase both the melodic possibilities and the multitude of percussive techniques available to this most exquisite instrument.

Mara's Garden of False Delights
David Balakrishnan

When the Buddha sat under the Bodhi Tree making his bid for enlightenment, his greatest challenge came from Mara, the king of the demons. Mara paraded all of life's various pleasures in front of him, trying to tempt him from his goal. "Mara's Garden of False Delights" is a personal musical vision of the realm of those enticements.

The three movements correspond with the three gunas, or states of being, in Hindu philosophy. The first movement, Sri-Jo, denotes love, the expression of an open heart. This falls within the realm of the sattva guna, the peaceful loving and calm state of being. Doughboy, invoking the tamas guna state of sloth and torpor, calls to mind the comforting blanket of self-pity that one wraps oneself in when wallowing in a negative pattern. Snakes And Ladders is named after the popular board game which originated in ancient India. It puts one through a chaotic journey of climbing and falling from the back of a snake while attempting to be the first to reach the top rung—a metaphor for the ups and downs of the game of life. This is rajas guna, the state of constantly changing passions such as fury, longing, terror, exhilaration, despair and bliss.

All beings are said to manifest various amalgams of the gunas, similar in theory to the Yin-Yang principle of the relationship between opposites. This is reflected musically in the thematic development throughout the three movements. For example, the sattvic movement, Sri-Jo, starts with a rajasic flourish that returns in the last movement. Similarly, the poignant viola melody in the middle of the tamasic Doughboy provides a brief interlude of sattvic sweetness. The shifting textures of the rajasic Snakes and Ladders sporadically incorporate thematic material recalling the sattvic or tamasic moods of the first two movements. Such juxtapositions of opposites are meant to accentuate the dominant personality traits of each of the movements.

The concept of Yin-Yang also found its way into the scheme of the composition through the process of writing for two distinctly different sets of musicians. The challenge was to highlight the diverse strengths of the members of each quartet while also revealing how those elements commonly associated with one group can exist on a subtler plane in the other.

Mara's Garden of False Delights was commissioned by the Lied Center at the University of Kansas, Porter Center at Brevard College & Minnesota State University/Moorhead

Variations on an Unoriginal Theme
Evan Price

Despite its title, Variations is an original work which functions both as a primer in the history of the string quartet and as a good-natured "battle of the bands." Listeners can cheer for their favorite group while following the Haydn-esque theme as it morphs into an Irish jig, a Mendelssohn scherzo, a gospel shout, a delicate Ravelian tableau, a Cuban mambo and even a bit of James Brown funk.



Beer & G-Strings I & II

BEER & G-STRINGS I

“What Makes it Great?” with Rob Kapilow

*Sunday, June 10 at 8 p.m.,
The Palace Saloon*

BEER & G-STRINGS II

“What Makes it Great?” with Rob Kapilow

*Monday, June 11 at 8 p.m.,
The Palace Saloon*

Rob Kapilow, *commentator/piano*
Beth Newdome, *violin*
Philip Pan, *violin*
Charles Rex, *violin*
Amy Schwartz Moretti, *violin*
Tsin-Yun Huang, *viola*
Suzanne Lefevre, *viola*
Christopher Rex, *cello*
Kurt Muroki, *double bass*

and the Burns Fellowship Quartet:

Sarah McElravy, *violin*
Nathan Olson, *violin*
Brenton Caldwell, *viola*
Kris Khang, *cello*

MOZART

Serenade in G major, K. 525 “Eine Kleine Nachtmusik”

*Beer & G-Strings I is underwritten, in part, by
Tom & Jeanette Pippin*

*Beer & G-Strings II is underwritten, in part, by
John & Barbara Harris
Arthur Rutenberg Homes*



Eine Kleine Nachtmusik K. 525
Wolfgang Amadeus Mozart (1756-1791)

A Little Night Music and A Musical Joke are only three Köchel numbers removed from each other, and in some respects they can be considered to be companion pieces. Nevertheless, there could be no greater contrast between the two works. In *Ein musikalischer Spaß*, Mozart seems to be telling us "This is *not* the way to write a serenade." In *Eine Kleine Nachtmusik*, we are presented with a work as near to perfection as one could hope to imagine. In its simple, unpretentious and graceful way, the music flows naturally and comfortably. The simplicity here is not merely an alternative to the posing, the use of display for its own sake, the empty gesturing that permeates the "Joke," but is the statement of a composer who avoids everything that is not genuine and honest. Composed only two months after the "Musical Joke," this masterpiece of well-deserved fame seems to tell us, "Now *this* is the way music must be written!" It is a prime example of the greatness of Mozart, possessing that indefinable quality which surpasses technique and that defies description, the quality that raises the music of Mozart so far above legions of his contemporaries.

Special Thanks (continued from page 29)

PIANOS: *(continued)*

Many thanks to Greg Spiess of Piano Expo in Jacksonville for the donation of a nine-foot concert Steinway for Mr. Feltsman's performance at the Cummer Museum of Art & Gardens and also the Patron Party at White Oak.

PUBLICATIONS AND FRIENDS IN THE MEDIA:

Immense thanks to the wonderful staff (particularly Bronie, Anna Marie, Jennifer & Amanda) for generously working so long and hard with AICMF to publish the beautiful 2007 Festival Program Book—it has taken our print materials to whole new level.

Many thanks to the two invaluable local publications that have supported the Festival throughout the years with frequent articles and listings, *The Fernandina Beach News Leader* and *The Islander*.

TRANSPORTATION:

Thanks to Jackson Aviation Authority for granting us a special permit to park in

the limousine lane at the airport.

Thank you to Paul Clark Ford for the use of a van when we need it.

Thank you kindly to Quincy Jones of Enterprise Rent-a-Car on Sadler for giving us a great deal on vehicles.

VENUES:

Thank you to the following venues for donating or discounting their wonderful, intimate space for concerts and rehearsals:

Amelia Trace Assisted Living
 Cummer Museum of Art & Gardens
 Fort Clinch State Park
 Macedonia AME Church
 Nassau County Courthouse
 The Palace Saloon
 Peck Gymnasium
 St. Peter's Episcopal Church
 Prince of Peace Lutheran Church
 The Ritz-Carlton, Amelia Island
 Your Place Restaurant
 White Oak



Play on McDuff

*Tuesday, June 12 at 7:30 p.m.,
Amelia Plantation Chapel*

Robert McDuffie, *violin*
Amy Schwartz Moretti, *violin*
Beth Newdome, *violin*
Philip Pan, *violin*
Charles Rex, *violin*
Hsin-Yun Huang, *viola*
Suzanne LeFevre, *viola*
Andres Diaz, *cello*
Christopher Rex, *cello*
Elizabeth Pridgen, *piano*

VIVALDI

Concerto for Four Violins in B minor, Op. 3, No. 10, RV 580

I. Allegro

II. Largo

III. Allegro

Robert McDuffie, Charles Rex, Amy Schwartz Moretti, Philip Pan

MOSZKOWSKI

Suite for Two Violins and Piano in G minor, Op. 71

I. Allegro energico

II. Allegro moderato

III. Lento assai

IV. Molto vivace

Robert McDuffie, Amy Schwartz Moretti & Elizabeth Pridgen

INTERMISSION

MENDELSSOHN

Octet in E-flat major, Op. 20

I. Allegro moderato, ma con fuoco

II. Andante

III. Scherzo: Allegro leggierissimo

IV. Presto

*Robert McDuffie, Beth Newdome, Amy Schwartz Moretti,
Charles Rex, Hsin-Yun Huang, Suzanne LeFevre, Christopher Rex,
Andres Diaz*

*This concert is underwritten, in part, by
Jim & Sandy Shaw*

**Concerto in B minor for Four Violins and Orchestra,
Op. 3, No. 10 (RV. 580)
Antonio Vivaldi (1678-1741)**

Vivaldi was incredibly industrious. Though we may be familiar with a dozen of his concertos, the full list of his works goes on for pages, totaling more than 600 works. His familiar Gloria is only the most famous of about 100 sacred vocal works that he wrote. Still awaiting their modern revival are his fifty operas, of which (between periods of employment in Venice) he traveled about Europe directing many performances. Clearly, whatever the unspecified malady was that kept “the red-headed priest” from saying Mass and serving a parish, it did not hinder his incessant composition and peripatetic traveling.

Most of the concertos were composed for his students at the Ospedale della Pietà (“Hospice of Mercy”), the Venetian orphanage where his female students amazed tourists and local connoisseurs with their virtuosic performances of his concertos. In 1739 a Frenchman named Charles de Brosses visited Venice and wrote home about the concerts he heard performed by the well-trained girls at the Pietà: “Indeed, they sing like angels, play the violin, flute, organ, oboe, cello, bassoon – in short, no instrument is large enough to frighten them. They are cloistered like nuns. The performances are entirely their own, and each concert is composed of about 40 girls.” He judged the Pietà to be the best of four such Venetian hospices: “It ranks first for the perfection of its concerts. What well-drilled execution! That is the only place to hear a first attack from the strings such as, quite undeservedly, the Paris Opera is renowned for.”

Vivaldi’s works became known throughout Europe, passing from orchestra to orchestra through handmade copies. Johann Sebastian Bach, seven years his junior, copied out a number of Vivaldi concertos, honing his own skills by recomposing them for different instruments. Bach’s celebrated Concerto for Four Harpsichords, BWV 1065, is in fact a transcription and reworking of Vivaldi’s Concerto for Four Violins, transposed down a step to put it in a key more convenient for keyboard performance.

The Vivaldi original was issued in 1711 as part of his Op. 10 collection, entitled *l’estro Armonico* (“Harmonic Inspiration”), twelve concertos featuring one or more solo violins. Etienne Roger of Amsterdam was the publisher, the same businessman with a shrewd ear for well-written music who issued Corelli’s *Concerti Grossi* a few years later. But while the Corelli works were the crowning achievements of his composing and were issued after his death, the Vivaldi concertos were a younger man’s compositions, and their availability helped cement his reputation.

**Suite for Two Violins and Piano, Op. 71
Moritz Moszkowski (1854-1925)**

Moszkowski is remembered as a composer of salon pieces for piano, and there was a time a century ago when no respectable home piano was bereft of his pieces for solo or duet. He did not write down to amateurs, however. One of the great pianists of the 19th century himself, he produced music that reflects his own virtuosity. The revered Polish pianist Ignace Paderewski said, “After Chopin, Moszkowski best understands how to write for the piano.” An acclaimed conductor, he was a favorite guest of the London Philharmonic Society, which made him an honorary life member. Also an accomplished violinist, he composed a violin concerto as well as a piano concerto, an opera, a ballet,

two orchestral suites, and the symphony *Jeanne d’Arc*.

Born in the German-ruled Silesian city of Breslau (now Wrocław, Poland), Moszkowski studied in Dresden and Berlin, where his attainment was so apparent that he joined the faculty of the New Academy of Music when he was just 17. After a successful career as a concert pianist and conductor, he settled in Paris in 1897. His savings were wiped out by World War I, and he died at age 70, his poverty eased only at the very end by the proceeds of a multi-keyboard benefit concert given in Carnegie Hall featuring many of the postwar era’s leading pianists.

His Suite for Two Violins and Piano is a skillfully written showpiece filled with sparkling bravura and rhapsodic sentiment. Its movements include an earnest *Allegro energico*, a lilting *Allegro moderato*, an atmospheric *Lento assai* led off by the piano, and a quicksilver-fast *Molto vivace*.

**Octet in E-flat major, Op. 20
Felix Mendelssohn (1809-1847)**

An amazing work for a boy of 16, the Octet was Mendelssohn’s first true masterpiece, preceding even the *Midsummer Night’s Dream Overture*. It bears out the statement sometimes made that Mendelssohn matured as a composer even earlier than Mozart. His tutor, Carl Zelter, was sufficiently impressed with the Octet to praise it in a letter sent to that towering light of German literature, Johann Wolfgang von Goethe.

Although he had already written operas, string symphonies, concertos, and chamber music, Mendelssohn reached his maturity with the Octet. Confidence and mastery shape its melodic contours and imbue its handling of form. It remained a favorite of its composer, who participated in an informal performance during his last year. His sister especially loved the delicate scherzo, a precursor of his fairy music for *A Midsummer Night’s Dream*. She wrote, “...everything is new, strange, and yet so attractive, so sympathetic. One feels so close to the spirit world, so lightly drawn up into the sky, one might even wish for a broomstick, the better to follow the mischievous host.”

The exuberant first movement is marked to be played “with fire.” Its opening theme sweeps ever upward, ranging more than three octaves. Mendelssohn’s conception of the string octet is evident from the outset: though he uses the instruments of two string quartets, they are not separated and contrasted as in the Double Quartets of his contemporary, Louis Spohr, but integrated into a single richly-textured ensemble.

A heavenly Andante follows, most affecting in its quality of noble melancholy. This is succeeded by the “mischievous” scherzo, a lighter-than-air concoction played pianissimo almost entirely throughout. Mendelssohn is reported to have had in mind when composing this the closing lines of the “Witches’ Dream-Revel” scene from Goethe’s *Faust*:

Trails of cloud and mist
Brighten up on high;
A breeze in the leaves
and wind in the chimney –
And everything is scattered.

The work concludes with a joyful Presto whose theme is treated fugally, perhaps inspired by the finale from Mozart’s “Jupiter” Symphony. Sound is piled upon sound in the breathtaking intensification of the coda.

Program notes ©2007, Nick Jones



Virtuoso Winds & Strings

*Friday, June 15 at 7:30 p.m.
Prince of Peace Lutheran Church*

Richard Stoltzman, *clarinet*
Jennifer Koh, *violin*
Jun Iwasaki, *violin*; Victoria Chiang, *violin*; Charles Rex, *violin*
Brice Andrus, *French horn*; Sue Welty, *French horn*
Carl Nitchie, *bassoon*
Christopher Rex, *cello*
Kurt Muroki, *double bass*

HAYDN

Divertimento a tre in E-flat major, Hob. IV

I. Theme and Variations: Moderato assai

II. Finale: Allegro di molto

Brice Andrus, Charles Rex, Christopher Rex

STRAUSS

Till Eulenspiegel – Einmal Anders! (Arr. Hasenöhr)

*Richard Stoltzman, Charles Rex,
Carl Nitchie, Sue Welty, Kurt Muroki*

INTERMISSION

SCHUBERT

Octet in F major, D. 803

I. Adagio – Allegro

II. Adagio

III. Allegro vivace

IV. Andante

V. Menuetto: Allegretto

VI. Andante molto – Allegro

*Richard Stoltzman, Jennifer Koh, Jun Iwasaki, Victoria Chiang,
Christopher Rex, Kurt Muroki, Brice Andrus, Carl Nitchie*

*This concert is underwritten, in part, by
Steven Traver*

**Divertimento a tre in E-flat major
for Horn, Violin, and Cello, Hob. IV
Joseph Haydn (1732-1809)**

With a life spanning 77 years, Haydn lived a long time in terms of the expectancy of his era. Born during the high Baroque period, when Bach and Handel were at their peak, he worked throughout the Classical period, along with Mozart and Beethoven, and survived until the dawn of the Romantic era, dying in the year when Chopin and Mendelssohn were born. During his long career he was instrumental in developing the form of the symphony, with his more than 100 symphonies evolving from short three-movement sinfonias for drawing-room performance to major four-movement compositions performed by a stage-full of musicians. His contributions to the development of the string quartet were even more vital, as he took the form from a galant amusement for violin with accompanying strings to a contrapuntal engagement of four equally involved instruments.

Being in charge of music for a large palace, Haydn often had to provide smaller chamber pieces for intimate gatherings of family and guests. Especially in the early years of his service to the Esterházy family, he composed many works for small ensembles of varying instruments, including well over 100 trios featuring the now defunct string instrument played by his princely employer, the baryton.

In 1767, a year after he moved with the Esterházy establishment into the grand new palace of Esterháza in the Hungarian countryside, he produced this "Divertimento for Three," a trio for hunting horn (corno da caccia), violin, and cello. Although the valved horn capable of playing all the notes of the scale had not yet been developed, Haydn makes good use of the technical capabilities of the open horns of his day. While most divertimentos of this period have five or more movements, this one has only two, a set of variations on a formal-sounding theme, and a gracious finale that suggests the enjoyment of a court dance.

A note about the H. index numbers of Haydn works –

The multitude of compositions by the prolific composers of the 17th and 18th Centuries are hard for us to keep up with by key and description alone. To provide unique identification of the works of Mozart, Ludwig Köchel catalogued and assigned numbers to them, ordering the compositions chronologically (as well as he could determine). Haydn's works were similarly catalogued by the Dutch bibliographer Anthony van Hoboken, who organized the composer's huge output into volumes by type of music. The present Divertimento a tre is listed as number 5 in Hoboken's Volume IV, a collection of miscellaneous trios.

**Till Eulenspiegel – Einmal Anders! ("Another Way!"),
Grotesque Musicale for Violin, Clarinet, Horn,
Bassoon and Bass
Richard Strauss (1864-1949)
Arranged by Franz Hasenöhr (1885-1970)**

Here's a joke upon a joke: Strauss's popular tone poem about the quintessential prankster, with all its massive instrumentation and carefully orchestrated effects, reduced to a quintet for chamber players. Yet so skillfully and ingeniously has the arranger done his work, also reducing the piece's length by almost half, that it's hard to feel that anything is missing. The horn retains its

role as the avatar of Till's rascally nature, while the strings, reduced to a single violin and a double bass, portray his romantic side. The bass also fills in for the banished percussion section, and all the other parts are taken by the clarinet and bassoon.

Till Eulenspiegel, whose last name translates as "Owl-Glass" or "Owl's Mirror," may really have existed. A gravestone with his name on it, dated 1350, can still be seen in the German city of Mölln. The tales of his pranks grew at first orally, and began to appear in print during the 1500s. His legend was especially cherished by the peasantry, who saw him as one of their own, an unschooled but wily fellow who outwitted condescending townsmen, pompous clergy, and authoritarian nobles.

Strauss represents Till with a bouncy horn theme, which ends with a disrespectful-sounding low note. Soon thereafter, the clarinet plays another important theme, a suggestion of Till's mocking laughter. The episodes of Strauss's tone poem depict his creating havoc in the marketplace, mocking clergymen and academics, and trying his hand (unsuccessfully) at wooing a pretty girl. When caught, he is given an acrimonious trial and sentenced to hang. At the gibbet, he scoffs at his judges and the crowd. The blade descends, and his life ends with a high-pitched shriek.

Franz Hasenöhr, whose last name means Rabbit Ears, sometimes signed himself Höhr. Born in Vienna, he taught at the university there and composed a good deal, though his name is little remembered today outside Austria. Here, he admirably condenses Strauss's 1895 score with its non-stop uproar (Debussy reviewed the piece as "an hour of music in an asylum"), giving us all the color and action of the original while amusing us with his feat of miniaturization.

**Octet in F major, D. 803 (Op. 166) for String Quartet,
Clarinet, Horn, Bassoon and Double Bass
Franz Schubert (1797-1828)**

Schubert gained much of his knowledge of orchestral music from playing the symphonies of Haydn and Mozart in his school orchestra as a boy. When he heard the Ninth Symphony of Beethoven, however, his horizons were considerably expanded. He began talking of composing his own "grand symphony," and he used his chamber compositions of the 1820s to prepare himself for the task. The Octet of 1824 is such a work. Homer Ulrich writes that it is laid out on orchestral lines and characterized by "forceful themes, brilliant figurations, and a wealth of instrumental detail." (The work is identified by both the number 803 in Otto Erich Deutsch's catalog of Schubert's works and the opus number 166, assigned arbitrarily when the work was first published in 1853.)

In the tradition of the 18th-Century serenades and divertimentos of Haydn and Mozart, this work is a succession of affable and entertaining pieces, but overlaid with the seriousness of purpose that Schubert had set for himself. The restless first movement is preceded by a large and dignified introduction. The sunny and timeless adagio is followed by an intense, earnest scherzo. The andante is a set of eight variations on a simple theme. Next is a delicate and charming minuet, followed by the finale, with its emotion-charged introduction and forceful coda.

Program notes ©2007, Nick Jones

Fresh Ink

Sunday, June 17 at 3 p.m.
Prince of Peace Lutheran Church

Jennifer Koh, violin
Reiko Uchida, piano
Christopher Rex, cello

ADAMS

Road Movies, for Violin and Piano

- I. Relaxed groove
- II. Meditative
- III. 40% swing

Jennifer Koh, Reiko Uchida

HARRISON

Grand Duo for Violin and Piano

- I. Prelude: Moderato
- II. Stampede: Allegro
- III. A Round (Annabel's and April's):
- IV. Molto moderato, generally tender
- V. Air: Slow and sometimes rhapsodically
- VI. Polka

Jennifer Koh, Reiko Uchida

INTERMISSION

PIAZZOLLA

Two Tangos and Oblivion for Trio

Jennifer Koh, Reiko Uchida, Christopher Rex

SCHOENFIELD

Café Music

- I. Allegro
- II. Andante moderato
- III. Presto

Jennifer Koh, Reiko Uchida, Christopher Rex

This concert is underwritten, in part, by
Adelaide Bagley

Road Movies, for Violin and Piano

John Adams (born 1947)

John Adams's first orchestral compositions were influenced by the minimalist style of Steve Reich and Philip Glass, but even at the outset he was less interested in the stasis and impersonality of classic minimalism than in lyricism and harmonic movement. As he put it, "I'm trying to embrace the tragic aspects of life in my work. That's something that minimalism has not really succeeded in doing yet."

Yet while his subsequent compositions have sought to find ever deeper, more meaningful expressiveness in their musical language, the repeating notes and short motifs of minimalism continue to crop up in his works, and the tension between these two tendencies are part of what gives his music its fascination and staying power.

At the time the Library of Congress commissioned *Road Movies* in 1995, Adams had only recently begun to write chamber music, having preferred orchestral ensembles for expressing himself: "My music of the '70s and '80s was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony." Besides, chamber music is almost unthinkable without melodic writing, and as he readily admitted, he had not yet gotten comfortable with writing melodies. Creating this work thus became the next step in his development as a composer.

The title, he says, is "total whimsy," prompted by the "groove" in the piano part, which is to be played throughout with a swing sensibility: the second and fourth beats in every measure being played slightly late. Here is his description of the movements: "Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form. Movement II is a simple meditation of several small motives. A solitary figure in a empty desert landscape. Movement III is for four-wheel drives only, a big perpetual motion machine called '40% Swing.' On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us."

Grand Duo for Violin and Piano

Lou Harrison (1917-2003)

Virgil Thomson once wrote about his protégé and friend, Lou Harrison, "There was a joy inside him . . . both joy and pain . . . a San Francisco sensitivity." Though he conducted the first professional performance of a Charles Ives symphony, Harrison's interests extended far wider than modern music or Americana. Composer, teacher, performer, ethno-musicologist, instrument builder, writer, calligrapher, painter, poet, and many other things, he waded into each new project with joyful curiosity and an enthusiasm that pulled others along in his wake.

During his long career he composed a sizable body of music, from symphonies to film scores, from choral works to piano sonatas, and including a large number of compositions for Javanese- and Balinese-style gamelan ensembles. Composer and critic Ned Rorem praised him as "one of the first American composers to successfully create a workable marriage between Eastern

and Western forms." He received fellowships and awards from the American Academy and Institute of Arts and Letters and the Rockefeller and Guggenheim Foundations, among many others.

In 1987, at the time Dennis Russell Davies was conducting Harrison's Third Symphony with the Philadelphia Orchestra, the two were having lunch together when Harrison remarked, "Dennis, I think I'll write you a polka." This vigorous piece in time became the finale of his Grand Duo. A commission from the Cabrillo Festival for a new work for the 1988 festival allowed him to gather this with other recent pieces and add new ones to produce the work's finished form. The five-movement piece was later choreographed by Mark Morris for his Dance Group.

The Grand Duo's opening Prelude was written using what Harrison called "interval control," its melodies moving by minor seconds, minor thirds, and minor sixths. His method thus recalls one employed by some medieval composers, though the result is definitely of the 20th Century. Inspired by the medieval estampie, the second movement dances energetically. In parts of it the pianist uses an "octave bar," designed to play all the notes of a keyboard octave at the same time, while its shape ensures emphasizing the top and bottom notes of the octave. The placid movement at the center was written several years earlier for Davies's two daughters, Annabel and April. Patterned after the French rondeau form, it has four refrains of the same material, each ornamented differently, separated by three couplets. An "Ivesian hymn tune" is the basis of the Air, with the composer again using "interval control" and restricting himself this time to minor seconds, major thirds, and major sixths. The closing Polka puts all else aside for a high-spirited romp.

Two Tangos and Oblivion for Trio

Astor Piazzolla (1921-1992)

Piazzolla is as strongly identified with the Argentine tango as Johann Strauss is with the Viennese waltz. He took the traditional tango with which he grew up and transformed it to an art form through his various performing ensembles, his own solo performances, and his tango-inspired compositions for many instrumental combinations including orchestra. Opposed at first by tango purists, who considered his style degenerate and his innovations harmful, he persisted on his course with typical disdain for his adversaries. During his career he performed with or composed for artists including saxophonist Gerry Mulligan, cellist Mstislav Rostropovich, vibraphonist Gary Burton, and film composer and conductor Lalo Schiffrin. Among the triumphs of his career were performances in his country's renowned Teatro Colón and in New York's Avery Fisher Hall. Since his death his music has been taken up by Emanuel Ax, Yo-Yo Ma, and many other musical luminaries.

Born in Mar del Plata, Argentina, Piazzolla lived with his family in New York City as a child and later supported himself in Buenos Aires by playing in tango bands, while continuing his musical education with Alberto Ginastera. In 1953 he won a competition with his orchestral suite Buenos Aires, which brought him the opportunity to study in Paris, where he had conducting lessons with Hermann Scherchen. His composition teacher was Nadia Boulanger, who counseled him not to forsake his heritage in the tango: "Astor, your classical pieces are well written, but the true Piazzolla is here. Never leave it behind."

...continued on page 50



A Taste of Latin

LATE NITE at the PALACE

Sunday, June 17 at 8:30 p.m.

The Palace Saloon

Cristina Altamura, piano
Ana "Rokafella" Garcia, dance
Charles Settle, percussion
Christopher Rex, cello
Jun Iwasaki, violin

De FALLA	Ritual Fire Dance <i>Cristina Altamura</i>
SCARLATTI	Piano Sonata <i>Cristina Altamura</i>
GRANADOS	Maja y el ruisenor <i>Cristina Altamura</i>
BACH	Sarabande from C major Cello Suite <i>Christopher Rex</i>
RAMIREZ	Sarabanda Huestica <i>Cristina Altamura, Jun Iwasaki, Christopher Rex</i> Hip Hop, Salsa and El Señor Bach <i>Cristina Altamura, Ana "Rokafella" Garcia, Charles Settle</i>
GOLIJOV	Mariel <i>Christopher Rex, Charles Settle</i>
GAVILAN	Conguita Sonadora <i>Cristina Altamura, Charles Settle</i>
GINASTERA	Danza del Gaucho Matrero <i>Cristina Altamura</i>
PIAZZOLLA	Oblivion <i>Cristina Altamura, Jun Iwasaki, Christopher Rex</i> Libertango <i>Cristina Altamura, Ana "Rokafella" Garcia, Charles Settle</i>
• GAVILAN	Pan con "timba" <i>Cristina Altamura, Ana "Rokafella" Garcia, Charles Settle</i>



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(detail) Winslow Homer (American, 1836-1910), *Waiting for a Bite*, 1874, oil on canvas, 11 15/16 x 20 1/8 in., Bequest of Ninah M. H. Cummer, C119.1.

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Beer & G-Strings III & IV

BEER & G-STRINGS III

"Cello Mania"

Monday, June 18 at 8 p.m.
The Palace Saloon

BEER & G-STRINGS IV

"Cello Mania"

Tuesday, June 19 at 8 p.m.
The Palace Saloon

Cellists:

Lynn Harrell, Andres Diaz, Sara Sant'Ambrogio, Soo Bae, Daniel Laufer, Ko Iwasaki
Thalia Moore, Guang Wang, Christopher Rex, Kris Khang with Elizabeth Pridgen, piano

BACH

Preludes from the Six Suites for Solo Cello

Praeludium from Suite No. 1 in G Major, BWV 1007

Daniel Laufer

Praeludium from Suite No. 2 in D Minor, BWV 1008

Soo Bae

Praeludium from Suite No. 3 in C Major, BWV 1009

Christopher Rex

Praeludium from Suite No. 4 in E-flat Major, BWV 1010

Andres Diaz

Praeludium from Suite No. 5 in C Minor, BWV 1011

Sara Sant'Ambrogio

Praeludium from Suite No. 6 in D Major, BWV 1012

Lynn Harrell

INTERMISSION

MONTE/REX

Czardas

Andres Diaz & Christopher Rex

DELIBES/SANT'AMBROGIO

Lakme Duet

Sara Sant' Ambrogio, Soo Bae & Elizabeth Pridgen

MIFUNE

Tango

Ko Iwasaki, Thalia Moore, Guang Wang & Kris Khang

SCHIKELE

"Last Tango in Bayreuth"

*Lynn Harrell, Andres Diaz, Christopher Rex &
Daniel Laufer*

CHOPIN

Introduction and Polonaise Brilliant

*Daniel Laufer, Soo Bae, Christopher Rex, Andres Diaz,
Sara Sant'Ambrogio & Lynn Harrell*

*Beer & G-Strings III is underwritten, in part, by
Steve & Sue Braddock, Jane & Jim Flynn*

*Beer & G-Strings IV is underwritten, in part, by
The Bosland Family Foundation, Jean-Claude & Nicole Casavant*



Preludes from the Six Suites for Solo Cello, BWV 1007-1012
Johann Sebastian Bach (1685-1750)

Beginning in 1717, Bach spent six years in the service of Prince Leopold of Anhalt-Cöthen, a tiny German principality not far from Handel's birthplace in Halle. Having come of age only two years before, the young prince soon showed his enlightened liberalism, starting what was to become an enviable library and confirming his Calvinist father's official toleration of the area's many Lutherans. Abandoning the palace economies of his mother, he quickly built his musical establishment from three to about 20 instrumentalists and began to look around for a suitable Kapellmeister to lead them. From his sister he learned of Bach's excellent work at Weimar, and he offered the young musician a handsome salary to come to Cöthen.

In his new position, Bach found that no church music was required, since the austere Calvinist services used little of it. His prince was passionately interested in instrumental music, being himself proficient on the violin, harpsichord, and now-obsolete viola da gamba. There followed a six-year flowering of instrumental music from the composer. This period saw the creation of Bach's "Brandenburg" Concertos, the violin concertos, the flute sonatas, and a body of other chamber works and keyboard music, as well as all of his sonatas for violin solo and for cello solo.

Although suites, or collections, of dances for court concerts began during the Renaissance, their time of greatest popularity came in the 17th Century, spurred by Lully's extraction of sets of concert selections from his operas for the court of Louis XIV. Soon his pupils and imitators had spread the "French suite" across Europe.

Bach wrote no operas and only a couple of works with any dramatic content at all, but he composed a number of suites in the French style of Lully. In addition to at least four that he wrote for Baroque orchestra, his catalog includes suites for harpsichord solo, for unaccompanied violin, and for unaccompanied cello.

The Cello Sonatas are believed to have been completed about 1720. The exact year and the reason for their composition have not been documented, but it is possible they were written for Christian Ferdinand Abel, the court's richly talented cellist and player of the viola da gamba. The original manuscripts of these works have not survived, unfortunately. We know them through copies made later in the composer's life by his second wife, Anna Magdalena Bach, and by his pupil Johann Peter Kellner.

Each of the Suites is a collection of dances of the time—allemandes, courantes, minuets, gigues, etc.—preceded by a Praeludium or Prelude. The Preludes are a rich cornucopia in themselves, being formed of the free, mock-improvisatory writing of which Bach was a master. In a performance by a virtuosic musician, their scales, arpeggios, and brilliant passage work seem the product of more than a single pair of hands.

Program notes ©2007, Nick Jones



CONCERT

Amelia Island Cello Ensemble

Wednesday, June 20 at 7:30 p.m.
Amelia Plantation Chapel

Kristin Clayton, *soprano*
Sara Sant' Ambrogio, Soo Bae, Andres Diaz
Lynn Harrell, Ko Iwasaki, Kris Khang
Daniel Laufer, Thalia Moore
Christopher Rex, Guang Wang

BACH

Aria in G major from Suite No. 3, BWV 1068

*Sara Sant' Ambrogio, Soo Bae, Andres Diaz, Lynn Harrell,
Ko Iwasaki, Daniel Laufer, Thalia Moore, Christopher Rex*

VILLA-LOBOS

**Bachianas Brasileiras No. 5,
for Soprano Solo and Cello Ensemble**

I. Aria (Cantilena)

II. Dança (Martelo)

*Sara Sant' Ambrogio, Soo Bae, Andres Diaz, Lynn Harrell
Ko Iwasaki, Daniel Laufer, Thalia Moore, Guang Wang*

RACHMANINOV

Vocalise, Op. 34, No. 14

*Kristin Clayton, Sara Sant' Ambrogio, Soo Bae, Andres Diaz,
Lynn Harrell, Ko Iwasaki, Daniel Laufer, Thalia Moore, Guang Wang*

INTERMISSION

TAVENER

"Wake Up . . . and Die", for Cello Solo and Cello Ensemble

*Andres Diaz (solo), Christopher Rex, Thalia Moore, Sara Sant' Ambrogio,
Soo Bae, Ko Iwasaki, Daniel Laufer, Guang Wang, Kris Khang*

SAINT-SAËNS

**Concerto No. 1 in A minor for Cello Solo and
Accompaniment, Op. 33**

*Lynn Harrell (solo), Sara Sant' Ambrogio, Soo Bae, Ko Iwasaki,
Kris Khang, Daniel Laufer, Thalia Moore, Christopher Rex, Guang Wang*

*This concert is underwritten, in part, by
Tom & Sally Henderson*

**Aria in G major from Suite No. 3 for Orchestra, BWV 1068
Johann Sebastian Bach (1685-1750)**

Bach composed several suites in the French style of Lully. He followed Lully's example in calling these by the name of their dominant element: "Overture." Although that name is still used at times, Bach's Overtures are today more often simply called Suites. In addition to at least four that he wrote for Baroque orchestra, his catalog includes suites for harpsichord solo, for unaccompanied violin, and for unaccompanied cello.

The dates of composition for the orchestral suites is uncertain. The manuscripts have been lost, and we do not know for what occasions they were written. Almost certainly, they belong to the period 1717 to 1723, when he was in service to the Prince of Anhalt-Cöthen, who preferred instrumental concerts over sacred vocal music, or possibly to the succeeding period in Leipzig (through 1744), when Bach's duties included organizing town concerts.

The Third Suite's most famous movement is the Aria (or Air) that follows the opening three-part Overture. Since the time that it was arranged for solo violin as "Air on the G String" in the 1890s, it has enjoyed a popular concert life of its own.

**Bachianas Brasileiras No. 5, for Soprano Solo
and Cello Ensemble
Heitor Villa-Lobos (1887-1959)**

Largely self-trained in music, Villa-Lobos maintained himself as a cellist in theater orchestras while studying European music and exploring the urban and rural folk music of his country. He was already an established composer in Brazil, with more than 100 compositions to his credit, when he first traveled to Europe in 1923. He became a leading figure in the musical life of his country and an important influence in music education. He formed and conducted large choral groups with members from all social classes and ethnicities. He represented Brazil at the Congress of Music Education in Prague, and he founded the National Conservatory for Choral Singing.

His series of nine compositions entitled *Bachianas Brasileiras*, composed between 1930 and 1945, are among the most famous of his more than 2,000 works. As is the case with Bach's Brandenburg Concertos, each has a different form and is for a different combination of instruments (and in some cases, voices). He saw them as a cultural link between Brazil and the historic mainstream of music in Europe. Each movement has two titles, the first a European musical form and the second relating to life in Brazil. "This is a special kind of musical composition," he wrote, "based on an intimate knowledge of the great works of Bach and also on the composer's affinity with the harmonic, contrapuntal, and melodic atmosphere of the folklore of Brazil. The composer considers Bach a universal and rich folklore source, deeply rooted in the folk music of every country in the world. Thus Bach is a mediator among all races."

Emotionally expressive and powerfully engaging, No. 5 calls for soprano voice and a minimum of eight cellos. The composer began it in 1938 and added his last revisions in 1945. In the famous Aria movement, the sultry, improvisatory quality of the soprano melody is supported by writing for the cellos that suggests the ponteio or plucked style of Brazilian guitar playing. It begins wordlessly and takes up a text by Ruth Valadares Correa in the contrasting central section.

Tarde uma nuvem rósea lenta e transparente.

Evening, a rosy, slow, transparent cloud

Sobre o espaço, sonhadora e bela!

Over the dreamy and beautiful space!

Surge no infinito a lua docemente,
The moon sweetly appears on the horizon,

Enfeitando a tarde, qual meiga donzela
Decorating the afternoon like a lovely woman

Que se apresta e a linda sonhadoramente,
Who rushes to dreamily adorn herself

Em anseios d'alma para ficar bela
With an anxious soul to become beautiful.

Grita ao céu e a terra toda a Natureza!
All Nature shouts to the sky and the earth!

Cala a passarada aos seus tristes queixumes
All birds become silent to the moon's complaint

E reflete o mar toda a Sua riqueza...
And the sea reflects its great splendor.

Suave a luz da lua desperta agora
Softly, the shining new moon awakes

A cruel saudade que ri e chora!
The cruel saudade that laughs and cries!

Tarde uma nuvem rósea lenta e transparente
Evening, a rosy, slow, transparent cloud

Sobre o espaço, sonhadora e bela!
Over the dreamy and beautiful space!

According to the composer, the spirited Dança "represents a persistent and characteristic rhythm much like the emboladas, those strange melodies of the Brazilian hinterland. The melody suggests the birds of Brazil." The lyrics are by Manuel Bandeira.

Irerê, meu passarinho

Irerê, my little bird

do Sertão do Cariri,
from the backwoods of Cariri,

Irerê, meu companheiro,
Irerê, my companion,

Cadê viola? Cadê meu bem?
Where is the guitar? Where is my beloved?

Cadê Maria?
Where is Maria?

Ai triste sorte a do violeiro cantadô!
Oh, the sad lot of the guitarist singing!

Ah! Sem a viola em que cantava
Ah, without the guitar with which its master
o seu amô,
was singing,

Ah! Seu assobio é tua flauta de Irerê:
Ah, his whistling is your flute, Irerê:

Que tua flauta do sertão quando assobia,
When your flute of the backwoods whistles,

Ah! A gente sofre sem querê!
Ah, people suffer without wanting to!

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Special Event

A partnership between the Cummer Museum of Art & Gardens and the Amelia Island Chamber Music Festival

VLADIMIR FELTSMAN, piano & LYNN HARRELL, cello

*Thursday, June 21, 8 p.m.
The Cummer Museum of Art & Gardens*

Vladimir Feltsman, *piano*
Lynn Harrell, *cello*
Helen Nightengale, *violin*
Christopher Rex, *cello*

RACHMANINOV **Trio No. 1 in G minor for Piano and Strings,**
 "Trio élégiaque"
Vladimir Feltsman, Helen Nightengale, Christopher Rex

SHOSTAKOVICH **Sonata for Cello and Piano, Op. 40**
 I. Allegro non troppo
 II. Allegro
 III. Largo
 IV. Allegro
Vladimir Feltsman & Lynn Harrell

INTERMISSION

MUSSORGSKY **"Pictures at an Exhibition"**
 I. Promenade
 II. Gnomus
 III. Promenade
 IV. Il vecchio castello
 V. Promenade
 VI. Tuileries
 VII. Bydlo
 VIII. Promenade
 IX. Ballet of the Unhatched Chicks
 X. "Samuel" Goldenberg and "Schmuyle"
 XI. Promenade
 XII. Limoges marché
 XIII. Catacombae (Sepulcrum romanum)
 XIV. Con mortuis in lingua mortua
 XV. The Hut on Fowl's Legs (Baba-Yaga)
 XVI. The Great Gate of Kiev

Reception at 7 p.m.
The Cummer will remain open post-concert for guided tours to highlighted artworks.

This concert is underwritten, in part, by
Mark Lavigne & Dr. Sonja Schoepfel
Dr. Mitchell & Nadine Terk
Dr. Unni & Gabrielle Thomas
Dr. John & Shari Wells

**Trio No. 1 in D Minor for Piano, Violin, and Cello,
"Trio élégiaque"**

Sergei Rachmaninov (1873-1943)

One of Rachmaninov's fellow students at the Moscow Conservatory described him thus: "And in this gathering there is Sergei Rachmaninov. Tall and gaunt, he has broad shoulders that give him a rectangular appearance. His long face is highly expressive ... his hair is unruly, and he smokes incessantly, speaks with a deep voice, and although he is our exact contemporary, seems somehow a great deal older. Everyone knows about the brilliant new pieces he composes for Professor Arensky, his profound structural instincts, extraordinary sight reading ability, perfect pitch and infectious enthusiasm for Tchaikovsky's music."

Rachmaninov was still a conservatory student when he had his first public successes with such works as his first suite for two pianos and his first opera, *Aleko*. Another successful student piece was this first of two chamber works he entitled *Trio élégiaque*, the second being composed a year later as a memorial to Tchaikovsky, who had befriended and encouraged his young colleague and then died tragically and unexpectedly.

The first trio was composed in the span of three days in January 1892 and performed nine days later by Rachmaninov and a couple of student friends. Apparently overshadowed by the trio dedicated to Tchaikovsky, it received no opus number and was not unearthed and published until 1947, four years after the composer's death. Unusually for a chamber trio, it consists of a single long movement. This begins gently with a *Lento lugubre*, introduced by the piano over soft strings. The 15-minute piece ranges through a succession of tempo changes – *più vivo*, *con anima*, *appassionato*, *tempo rubato* – before turning the opening theme into a funeral march marked *risoluto* at the work's conclusion.

Program notes ©2007, Nick Jones

Sonata for Cello and Piano, Op. 40

Dmitri Shostakovich (1906-1975)

Perhaps the most famous event of Dmitri Shostakovich's life was his 1936 denunciation in the pages of the official newspaper *Pravda* for writing "the coarsest kind of naturalism" in his sensational opera *Lady Macbeth of Mtsensk*. Fearing for his life in that time of purges and disappearances, he did not breathe easily again until the triumphant premiere of his Fifth Symphony, more than a year later.

Until that time he had been his country's darling, the first top-rate composer to emerge from her conservatories in the Soviet era. His Symphony No. 1, written as a graduation exercise in 1925, had a triumphant premiere and was given enthusiastic hearings in Europe and America. Involved with the most advanced musical circles, recipient of commissions and favorable press notices, he obviously was destined to write great music and receive highest honors.

In this atmosphere of rising fame and critical approval, Shostakovich composed his only formal sonata for cello and piano in 1934. (A now-lost set of Three Pieces for these instruments was written a decade earlier.) Although the composer's celebrated friendship with the late cellist Mstislav Rostropovich was to result in a pair of excellent cello concertos, that would be later, for the two musicians did not meet until Rostropovich became Shostakovich's student at the Leningrad Conservatory in 1943.

The Cello Sonata betrays none of the modernism that would soon get Shostakovich in trouble with the authorities, though its sarcasm and despair are of a piece with his more famous works. Its four movements include an earnest *Allegro non troppo*, a swift waltz serving as the work's scherzo, a tragic slow movement, and a brief but satirical finale that ends with deflating abruptness. The composer played the work's premiere with cellist V. Kubatsky on December 25, 1934.

Program notes ©2007, Nick Jones

Pictures at an Exhibition

Modest Mussorgsky (1839-81)

Of the five Russian composers who constituted the "Mighty Handful" of the late 19th Century – Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov – all but one were amateurs. Only Balakirev worked as a professional musician, though Rimsky-Korsakov eventually left his job in the navy to become a professor of composition in St. Petersburg. But in this group, Mussorgsky (who worked as a clerk in the Forestry Department) had the least amount of formal training in music.

Mussorgsky's desire to formulate a distinctly Russian style in music led him to the artworks of Victor Hartmann, whose paintings and designs represented a nationalistic revolution similar in intent to the musical nationalism of the "Mighty Handful." But in 1873, only five years after he met and became friends with Mussorgsky, Hartmann died. The following February, art critic Vladimir Stassov (who had originated the "Mighty Handful" label) organized a retrospective exhibition of Hartmann's works – four hundred examples of paintings, designs, sketches.

After visiting the exhibition, Mussorgsky was immediately struck with the idea of writing a suite for piano in memory of the artist. He wrote, "Hartmann is seething within me just as Boris [Godunov] did... I can hardly scribble it down on paper fast enough." Mussorgsky reportedly wrote the entire suite, titled *Pictures at an Exhibition*, in the first three weeks of June, 1874, but it wasn't published until 1886, five years after Mussorgsky's death.

The suite opens with a Russian-sounding "Promenade" (marked explicitly "*nel modo russo*" in the score) that recurs periodically as a transition from one painting to the next. "Gnomus" is based Hartmann's design for a deformed toy nutcracker, represented by leaping melodies of awkward intervals. In "Il vecchio castello," a medieval troubadour sings a Russian melody, but in the Italian *siciliano* rhythm. "Tuleries" depicts the famous gardens in Paris, with children scampering about – the descending-third motif mimics their songs and shouts. The heavy burdens of a Polish ox-cart are symbolized by the plodding chords of "Bydlo." Stassov explains in his preface that "Ballet of the Unhatched Chicks" was one of Hartmann's designs for a charming scene in Julius Gerber's ballet *Trilbi* in which child dancers wear egg costumes, with their heads and limbs poking out.

"Samuel Goldenberg and 'Schmuyle,'" is a double portrait that shows a wealthy and fashionable Jewish man alongside a poor Jew who has kept his Yiddish name rather than Germanize it. "Limoges marché," Stassov claims, shows "French women furiously disputing the marketplace." But two lines of dialog in Mussorgsky's original manuscript (later crossed out) suggest they were gossiping, not arguing. Mussorgsky was fascinated by the attempt

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CONCERT

Final Gala

FINAL GALA AT THE RITZ-CARLTON

Saturday, June 23 at 5 p.m.

The Ritz-Carlton, Amelia Island

Concert at 5 p.m. ~ Cocktails at 7 p.m.

Dinner & Reception at 7:30 p.m.

Christopher Rex, conductor, *cello*

Helen Nightengale, Jun Iwasaki, Shawn Pagliarini, Philip Pan, *violins*

Daniel Laufer, *cello*; Elizabeth Pridgen, *piano*

Brice Andrus & Sue Welty, *French horns*

Laura Ardan, *clarinet*; Les Roettges, *flute*

Mike Cebulski, *percussion* & William Hatcher, *banjo*

Carl Nitchie, *bassoon*; Colin Williams, *trombone*

Eric South & Scott Stewart, *saxophone*

Mike Tiscione & Yvonne Toll, *trumpets*

Russell Williamson, *horn*; Kurt Muroki, *double bass*

Ritz Chamber Players:

Alison Buchanan, *soprano*; Kelly Hall-Tompkins, *violin*

Joshua Hood, *bassoon*; James Jenkins, *tuba*

Elizabeth Koch, *oboe*; Demarre McGill, *flute*

Ulysses Owens, *percussion*; Terrance Patterson, *clarinet*

Stephen Wilson, *trombone*; Terrance Wilson, *piano*

STRAVINSKY

A Soldier's Tale excerpts for Trio

Helen Nightengale, Laura Ardan, Elizabeth Pridgen

MILHAUD

La Création du monde (Creation of the World)

Demarre McGill, Les Roettges, Laura Ardan, Terrance Patterson, Elizabeth Koch, Joshua Hood, Brice Andrus, Mike Tiscione, Yvonne Toll, Colin Williams, Ulysses Owens, Terrance Wilson, Mike Cebulski, Jason Marsalis, Kelly Hall-Tompkins, Jun Iwasaki, Scott Stewart, Danny Laufer, Kurt Muroki

INTERMISSION

GERSHWIN

Rhapsody in Blue

Terrance Wilson, piano

Laura Ardan, Scott Stewart, Eric South, Terrance Patterson,

Brice Andrus, Russell Williamson, Mike Tiscione, Yvonne Toll,

Elizabeth Koch, Colin Williams, Stephan Wilson, James Jenkins,

Mike Cebulski, Jason Marsalis, William Hatcher, Philip Pan,

Kelly Hall-Tompkins, Jun Iwasaki, Shawn Pagliarini, Kurt Muroki

This concert is underwritten, in part, by
Regional Consultants Hematology Oncology

Robert A. Joyce, M.D.

Mathew Luke, M.D.



Suite from Histoire du Soldat Igor Stravinsky (1882-1971)

Stravinsky's *Histoire du Soldat* (Soldier's Tale) marked a major turning point in his career, and in the direction of 20th-century concert music in general. The enforced economy brought on by World War I had necessitated a style of composition that avoided large, string-based orchestras, which had in any case become associated with German Romantic decadence. The leaner, wind-based chamber ensemble that would become a hallmark of French neo-classicism in the 1920s and 30s was first heard in Stravinsky's music in this little musical drama, composed in 1918 and intended to be "read, played, and danced" (as indicated on the front page of the score).

The small band that provides the music for *Histoire* originally consisted of seven players: violin, bass, clarinet, bassoon, cornet, trombone, and percussion. The instrumentation is similar to that used by Erik Satie when he arranged the incidental music to *Le Piège de Méduse* for small ensemble in 1921, but which in its piano version predated Stravinsky's *Histoire* in its parody of familiar dance forms. Stravinsky made it abundantly clear, though, that he modeled this ensemble specifically on the American jazz bands that were so popular in Europe during and immediately after the war, and that it signaled an irrevocable break with the Russian orchestral school in which he had been raised. Though Stravinsky's first-hand experience with jazz was limited at this time, he did own recordings and scores that gave him some idea of the new timbres and rhythms that were catching on in Europe, and which give *Soldier's Tale* its unmistakably cosmopolitan character.

In this Tale, a narrator tells the story of a soldier named Joseph who is walking home while on leave from the war. Joseph rests by a stream, pulls out his violin and begins to play. Eventually he meets an old man (the Devil in disguise), and unwisely agrees to sell his violin in exchange for a book that can predict future events, and which will therefore make its owner fabulously wealthy. The Devil then convinces Joseph to go home with him for a few days, rather than returning immediately to his home village. When the Devil returns Joseph to the place where they met, it has actually been three years, not three days, and Joseph's village friends have all given him up for dead. They believe his reappearance to be a ghost. Joseph realizes the wealth promised by the book will not bring him happiness, and he throws it away. The Devil, this time disguised as an old woman, returns with his violin, but Joseph is unable to play it anymore.

In the Second Part of the Tale, Joseph crosses a frontier into another land, where the king's daughter is ill. Anyone who can cure the princess may marry her. The Devil appears again, as a violin virtuoso. The Devil and Joseph play a game of cards and, taking the Narrator's advice, Joseph intentionally loses all his wealth. Divested of his ill-gotten riches, he can now play the violin again.

Joseph's playing restores the Princess's health, and during a sequence of the Devil is obliged to dance himself to exhaustion. The Tango and Ragtime were very new dances in Europe at the time, and connoted both far-away places and exotic allure. Along with the Austro-German Waltz, they were foreign to the Soldier, suggesting that his diversion into a new frontier and culture is contrary to the Soldier's true nature.

Soon Joseph wants to visit his mother in his homeland.

Despite the urging pleas of his wife, he crosses the frontier, where the Devil (who now has the violin again) is waiting for him and finally wins the soldier's soul forever.

Luke Howard, Ph.D., Brigham Young University

La Création du monde (The Creation of the World), Ballet nègre, Op. 81

Darius Milhaud (1892-1974)

Long-lived (82 years), prolifically creative (441 opus numbers), constantly traveling (despite debilitating attacks of arthritis for more than half his years), and a friend to most of the important musicians and artists, Milhaud made his place in music history through sheer hard work, energy, and talent. Born in Aix-en-Provence, he studied at the Paris Conservatory and was well on his way toward establishing himself sufficiently to win the Prix de Rome when World War I intervened. The poet Paul Claudel, his good friend who was also a respected diplomat, was appointed French minister to Brazil at this time, and Milhaud accompanied him to Rio de Janeiro for two years as his secretary.

On his return he became one of Les Six, the group of six young Parisian composers who banded together more to promote their individual music than because of any strong affinity of style or outlook. They had an eye for publicity and tended to collaborate on outlandish projects, with the effect that long after they drifted apart, Milhaud and the others were still looked upon as less than serious. His reputation continued to grow, however, spurred by the constant stream of solidly crafted works from his pen. By the time Ravel died in 1937, his mantle as France's leading composer could settle easily on Milhaud's shoulders.

When Milhaud arrived in New York to begin a concert tour in 1922, he told reporters that European composers were being strongly influenced by American music. When they asked, "Whose music? MacDowell's? Carpenter's?" he replied, "I mean jazz." Having first heard jazz in London, he proceeded to explore the jazz scene in New York, spending a lot of time listening to Leo Reisman's band, Paul Whiteman's orchestra, and club bands in Harlem. He returned to Paris with a collection of "race" records by black performers, which he played constantly.

The commission to write a ballet score for the Swedish Ballet company (of Paris) put him in collaboration with choreographer Jean Börlin, scenic designer Fernand Léger, and writer Blaise Cendrars. Together they came up with a scenario based on an African folklore conception of the creation of the world, and Milhaud was happy to be able to use elements of the jazz that so fascinated him. His score for *La Création du monde* predates *Rhapsody in Blue* by nearly a year and the jazzy piano concertos of Ravel by about seven years. Aaron Copland called it "an authentic small masterpiece."

Program notes ©2007, Nick Jones

Rhapsody in Blue, for Piano and Jazz Orchestra George Gershwin; Instrumentation by Ferde Grofé

It is hard now to imagine the excitement that Gershwin's *Rhapsody in Blue* created when it was first heard. Jazz was considered low-brow music by Americans, fit for dancing or as a background for social chit-chat, but not at all welcome in the concert hall alongside the music of the great masters. George Gershwin was known as a song writer, a tunesmith who could set toes tapping

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"Fresh Ink"

Not all of his compositions were directly concerned with the tango, but the defiant, sad spirit of the tango lives in all his music. In an interview he proudly quoted a New York critic: "All the 'upper thing' that Piazzolla makes is music, but beneath you can feel the tango." So it is with *Oblivion*, a short piece taken from Piazzolla's score for Marco Bellocchio's film *Enrico IV* (which is based on Pirandello's play of the same name). The play and movie are concerned with the main character's retreat into madness, and *Oblivion* provides gentle accompaniment for this interior journey. Piazzolla's original version of the concert piece is scored for strings with oboe and bandoneón; our version recasts the piece for piano trio.

Café Music

Pual Schoenfield (born 1947)

Combining exuberance and seriousness, familiarity and originality, lightness and depth, the music of Paul Schoenfield derives from European and American popular-music styles, folk sources, and traditional classical music. His witty compositions tend to make listeners sit up and take notice.

A native of Detroit, Schoenfield earned degrees from Carnegie-Mellon University and the University of Arizona. He has taught in Toledo, Ohio, lived on a kibbutz in Israel, and worked as a free-lance composer and pianist. His music has been commissioned by the National Endowment for the Arts, Ohio Arts Commission, Chamber Music America, Rockefeller Fund, Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, and many other organizations.

As a concert pianist, Schoenfield has toured the United States, Europe, and South America and performed with groups including Music from Marlboro. He recorded the complete works for violin and piano by Bartók with violinist Sergio Luca, and his own compositions can be found on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and New World labels.

His *Café Music* is a delightful, high-voltage mix of American musical styles, including blues, ragtime, spirituals, and Broadway-style show music, within the form of a traditional three-movement piano trio. With amusing understatement he explains, "The idea to compose *Café Music* first came to me in 1985, after sitting in one night for the pianist of the house trio at Murray's Restaurant in Minneapolis. My intention was the write a kind of high-class, dinner-music music which could be played at a restaurant, but might also (just barely) find its way into a concert hall."

Program notes ©2007, Nick Jones

...continued from page 45
Ensemble"

"Cello

Ah! Teu canto chega lá
Ah, your song comes there
do fundo do sertão,
from the deep backwoods,
Ah! Como uma brisa amolecendo o coração!
Ah, like a breeze softening the heart!
Irerê, solta o teu canto!
Irerê, set free your song!
Canta mais! Canta mais!
Sing more! Sing more!
Pra lembrá o Cariri!
To recall the Cariri!
Canta, cambaxirra! Canta juriti!
Sing, little wren! Sing, dove!
Canta, Irerê! Canta, canta sofrê
Sing, Irerê! Sing, oriole,
Patativa! Bemtevi!
Seed-eater! Flycatcher!
Maria acorda que é dia
Maria, wake up, it is now day.
Cantem todos vocês
Sing, all singers,
Passarinhos do sertão!
little birds of the backwoods!
Bemtevi! Eh! Sabiá!
Flycatcher! Eh, thrush!
Eh! Sabiá da mata cantadô!
Eh, thrush of the woods singing!
Eh! Sabiá da mata sofredô!
Oh, thrush of the thicket, suffering!
O vosso canto vem do fundo do sertão
Oh, your song comes from the deep backwoods
Como uma brisa amolecendo o coração
Like a breeze softening the heart.
Irerê, meu passarinho so sertão
Irerê, my little bird from the backwoods
do Cariri ...
of Cariri ...

Vocalise, Op. 34, No. 14

Sergei Rachmaninov (1873-1943)

Born of an aristocratic family, Rachmaninov led a brilliant triple life as composer, conductor and pianist. Finding Russia an uncongenial place to live after the 1917 Revolution, he left his homeland, never to return, settling first in Switzerland and later in the USA. His music epitomizes what has come to be thought of as the Russian national temperament: lugubrious, strongly religious, and intensely lyrical.

The Rachmaninov gift for beautiful melody is highlighted in his haunting *Vocalise*, a wordless song for soprano and piano

written before he left Russia. Later arranged for various ensemble combinations, the piece makes a lovely concert interlude.

**Wake Up . . . and Die, for Cello Solo and Cello Ensemble
John Tavener (born 1944)**

Claiming descent from the English Renaissance composer John Tavener (ca. 1490-1545), the modern John Tavener first came to public notice in the 1960s with a cantata entitled *The Whale*. Its popularity led him to compose his *Celtic Requiem* and brought friendship with the Beatles, which made him a phenomenon on the hippie/counterculture scene. He surprised everyone in 1977 when he converted to Eastern Orthodoxy, and his music became newly imbued with rapt quietude and ecstatic outburst, qualities that, along with his penchant for mystical titles for works and sections of works, remind many a listener of the Catholic-inspired musical language of Olivier Messiaen. He was knighted in 1999.

Tavener's conversion rejuvenated his life and music. His works became what he calls "icons with notes rather than colors." He rejected the humanism of Beethoven, which he considered to be corrupted by "the cult of the artist," in favor of working in the sacred tradition, using what he calls "the intellective organ of the heart."

Sony Classical records commissioned Tavener's 1996 work *Wake Up . . . and Die* for cellist Yo-Yo Ma. The composer explains that the work

"... is in fact a palindrome, because waking and dying are like two sides of a piece of paper. If you wake up spiritually, then you will die to all that is not of God. In the middle section, which is also a palindrome, the orchestral cellos join in the paradoxical meditation, providing a platform, as it were, while the cello line takes on a much more melismatic and decorative character."

"Then, all of a sudden, just before the end, the solo chant begins again, only to be cut off by a distant sentimental memory, the memory of "the blues," reminding us of ordinary human emotion, and of our fallen state. The very end suggests a waking up into a kind of peace (not soul slumber, since after death the soul becomes more intensely alive); but we know nothing of that, so the music fades beyond our ears."

**Concerto No. 1 in A minor for Cello and Orchestra, Op. 33
Adapted for Cello Solo and Cello Ensemble
Camille Saint-Saëns (1835-1921)**

In the upheaval that followed France's humiliating defeat by Prussia in 1870, not only were political institutions re-examined and overthrown, the artistic and intellectual life of France was also in turmoil. In the realm of music, many composers and theorists faced up to the fact that Paris had for decades concentrated obsessively on opera to the almost total exclusion of instrumental music from the city's cultural life.

Within the year, the National Society for Music had been formed to rectify the imbalance, to promote and perform instrumental music by French composers. Saint-Saëns and Romain Bussine were cofounders and for many years co-directors of this new institution that contributed greatly to revitalizing French music. Composed in 1872, the Cello Concerto No. 1 was one of the first Saint-Saëns works spurred by this revival. It is dedicated to its first executant, cellist August Tolbecque.

This is a short work that follows the Lisztian method of combining the traditional three movements of a concerto into a single one, with the third section serving some of the functions of a recapitulation of the opening. So cleverly has Saint-Saëns risen to the challenge of such a composition, that the listener is all but unaware of the problems of making the comparatively low-voiced cello audible above the accompanying sonority. The work is lively and unpretentious, abounding in the tunefulness and elegant clarity for which its composer is known.

Reducing the usual orchestral introduction to a single crisp chord, the concerto proceeds at once to the main theme, played by the soloist *allegro non troppo*. This fleet, down-sweeping melody, repeated, developed, and varied, forms the primary substance of the first section. The middle portion brings a relaxation to *allegretto con moto* and a new theme, a delicate song for the soloist over muted accompaniment. The third part returns to the tempo of the first and takes up once again the principal theme. Echoes of its closing figure develop into a new subject for a melancholy interlude. Finally, rejoicing in frankly virtuosic fireworks for the soloist, the concerto returns to its principal theme and speeds to a bravura finish.

Program notes ©2007, Nick Jones

...continued from page 47

"Special Event"

to render the rhythms and intonations of speech in music, especially in his operas but also in this section of the piano suite. "Catacombae" follows immediately, and shows Hartmann himself exploring Paris's catacombs by lantern light, the slow tempo and low chords imitating the distant sound of a church organ.

The caption for "Cum mortuis in lingua mortua" ("With the dead, in a dead language") reads, "The creative spirit of the departed Hartmann leads me to the skulls and invokes them: the skulls begin to glow faintly." "The Hut on Hen's Legs" is based on Hartmann's drawing of the legendary Russian witch, Baba-Yaga, whose hut is shaped like a clock but is perched on chicken legs for mobility. Mussorgsky's music depicts Baba Yaga riding through the air on her pestle, which she uses to grind children's bones in her oversized mortar. The final movement, "The Great Gate of Kiev," represents Hartmann's plans for a massive gate that was never built. Mussorgsky includes Russian Orthodox chant and pealing bells in this movement, with a final reference to the Promenade theme.

Luke Howard, Ph.D., Brigham Young University



Meet the Musicians



Cristina Altamura, piano

Her New York debut took place in December of 2003 at Lincoln Center's Alice Tully Hall in an unusual program of two piano concertos. That concert was immediately followed by a tour that started in Italy and ended in Havana, Cuba. Altamura's program, which included many of Gershwin's Songs and Preludes, was broadcast throughout Cuba and South America and on Havana Radio. In 1997 she had the distinction of being the only American awarded a Fulbright Fellowship to Italy that year, and in that same year, she also received a scholarship from the National Italian American Foundation in Washington, D.C. She received a Bachelor of Music degree from the Mannes College of Music. The Festival marks her collaborative debut with *Rokafella*, a pioneer female break dancer and choreographer.



Brice Andrus, French horn

Principal Horn of the Atlanta Symphony Orchestra, Brice Andrus joined the ASO in 1966, while still a student at Georgia State University, and moved up to the principal's chair in 1975. His recent solo appearances with the Atlanta Symphony include Richard Strauss's "Horn Concerto No. 2", Oliver Knussen's "Concerto for Horn," Benjamin Britten's "Serenade for Tenor, Horn, and Strings" and Mozart's "Concerto No. 4." He currently teaches at Emory University and is married to Susan Welty, the ASO's Associate Principal Horn.



Laura Ardan, clarinet

Principal clarinet with the Atlanta Symphony Orchestra, Ardan has been associated with the Lincoln Center Institute, the Metropolitan Opera Orchestra, Tanglewood, the Marlboro Music School and Festival, Lincoln Center's Mostly Mozart Festival and the Emory Chamber Music Society of Atlanta. This is her third season with the Amelia Island Chamber Music Festival.



Soo Bae, cello

Born in Seoul, Korea, Soo Bae began her cello studies at the age of six, and moved to Toronto two years later, where she enrolled at the Royal Conservatory of Music. She received her Bachelor of Music from The Curtis Institute of Music and her Master of Music degree and Artist Diploma from The Juilliard School. She was the winner of the 2005 Concert Artists Guild International Competition, in 2006, the Canada Council of the Arts awarded her First Prize in its Instrument Bank Competition, resulting in a three-year loan of the ca. 1696 Bonjour Stradivari cello, and earlier that same year, she became the first Canadian ever awarded a prize at the Adam International Cello Festival & Competition in New Zealand. *Soo Bae appears courtesy of Concert Artists Guild*



Alison Buchanan, soprano

•Renowned throughout Europe and America, Buchanan has built a strong career on both sides of the Atlantic in repertoire ranging from Baroque to contemporary styles. A graduate of the Guildhall School of Music and the Curtis Institute, she made her American opera debut at the San Francisco

Opera as Mimi in *La Bohème*, and came to international attention when she teamed up with Plácido Domingo and Franco Zeffirelli, covering the role of Nedda in *I Pagliacci* for Los Angeles Opera.

Alison Buchanan appears courtesy of Robert Gilder and Co.



Rhonda Cassano, flute

A member of the Jacksonville Symphony Orchestra since 1979, Cassano is currently the flute instructor at the University of North Florida, and has served as flute instructor at Jacksonville University. She is an active recitalist and chamber musician, founder of Synergy Chamber Ensemble, the St. Johns Chamber Players and the St. Mark's Bach Ensemble. She has appeared as a soloist with the Jacksonville Symphony on numerous occasions. She holds a Master of Music degree from Florida State University where she studied with Charlie DeLaney.



Mike Cebulski, percussion

As head of the percussion studies at Emory University and Perimeter College, Cebulski teaches applied percussion, conducts the percussion ensembles, and leads masterclasses, clinics, and sectionals for various ensembles. Much of Cebulski's professional performing career has been in the areas of orchestral and chamber music percussion. He performs, tours, and records regularly with the Atlanta Symphony and is on over twenty of their recordings including several Grammy winners. He is also principal percussionist with both the Atlanta Ballet Orchestra and the Atlanta Opera Orchestra; and, for many years, was also the principal percussionist with the Columbus and the Macon Symphony Orchestras.



Victoria Chiang, viola

As soloist, chamber musician and recitalist, Chiang has appeared throughout the US, Canada, Europe and Japan, as guest artist with the Takacs, Tokyo and American String Quartets and with members of the Emerson, Cleveland and Juilliard String Quartets. With the Aspen Ensemble, of which she is a founding member, she has performed nationally and internationally. Currently a member of the artist/faculty of the Peabody Conservatory of Music and the Aspen Music Festival, she has given master classes throughout the world. This is her fifth season with our festival.



Kristin Clayton, soprano

American lyric soprano Kristin Clayton created a sensation when she sang the world premiere of Jake Heggie and Terrence McNally's "At the Statue of Venus" for the grand opening of Denver's new Caulkins Opera House, replacing Renee Fleming for whom the work had been commissioned. Upcoming engagements include the world premiere of a new Jake Heggie opera with the Houston Grand Opera, Mahler 2nd with Sarasota Symphony and Villa-Lobos *Bachianas Brasileiras* on the Amelia Island Chamber Music Festival. She made her 1994 San Francisco Opera debut singing in the world premiere of Susa's *The Dangerous Liaisons* (telecast nationally on "Great Performances" on PBS) and was Wellgunde in the opening night production of *Das Rheingold* during the company's 1999 Ring Festival. Also in San Francisco, she sang and recorded Massenet's *Herodiade* with Domingo and Fleming (Sony

Classical), and performed in the San Francisco Opera Center Showcase productions of Tippett's *King Priam* and Handel's *Ezio*.
Kristin Clayton appears courtesy of New Century Artists



Alejandro Cote, guitar

As both a chamber musician and soloist, Cote has appeared recently at Carnegie Hall's Weill Recital Hall, the Goethe Institute in New York City, the Cas di Cultura in Aruba, and La Belle Alliance in Curaçao. An avid performer of contemporary music, Cote frequently collaborates with composers and has recently premiered new works at the Brooklyn Conservatory's New Music Collective and at the Turtle Bay Music School. He completed his master's degree in 2003 at the Manhattan School of Music where he studied with David Leisner and held an MSM merit scholarship. A native of Curaçao, the Netherlands Antilles, Mr. Cote currently resides in New York City where he is a resident teaching artist at Bloomingdale School of Music.



Andres Diaz, cello

Diaz is a 1998 awardee of the prestigious Avery Fisher Career Grant as well as a generous grant from the Susan W. Rose Fund for Music. Since winning the First Prize in the 1986 Naumburg International Cello Competition, his numerous orchestral and recitalist appearances have included engagements with symphonies in the United States, Europe, the Far East, and South America. Diaz is very active with the Diaz String Trio, featuring violinist Andres Cardenes and violist Roberto Diaz. Together they have performed and toured extensively throughout the world. Diaz was born in Santiago, Chile in 1964, and began studying the cello at the age of five. Three years later he moved to Atlanta, Georgia and studied at the Georgia Academy of Music with Martha Gerchetski. He plays a 1698 Matteo Goffriller Cello and a bow made by his father, Manuel Diaz.
Andres Diaz appears courtesy of Herbert Barrett Management



Roberto Diaz, viola

In addition to being principal violist of the Philadelphia Orchestra, Diaz is a member of the viola faculty of the Curtis Institute of Music. He reaches wide audiences with both his solo and chamber music performances and inspires new talent through his many teaching and master class appointments. As a member of the Diaz Trio, with violinist Andrés Cardenes and cellist Andrés Díaz, he has performed throughout the United States, Canada, Europe, Mexico and Chile, and the trio was one of two ensembles invited by Isaac Stern to participate in a special concert celebrating the next one hundred years of music-making at Carnegie Hall.

Roberto Diaz appears courtesy of Schmidt Artists International



James Dunham, viola

Soloist, chamber musician and teacher, Dunham is a frequent guest artist with many ensembles in the US and abroad. He has served as acting principal viola with the Boston and Dallas Symphonies and has performed as violist of the Grammy Award-winning Cleveland Quartet. For 10 seasons he served as principal violist of the San Diego Mainly Mozart Festival and is a regular participant in the Festival der Zukunft in Ernen, Switzerland. Currently professor of viola at Rice University's Shepherd School of Music, he frequently presents master classes at the world's leading universities and conservatories and is much sought after as a competition jurist.



Vladimir Feltsman, piano

An artist of immense range and insight, Feltsman is recognized as one of the most imaginative and constantly interesting musicians of our time. Born in Moscow in 1952, he debuted with the Moscow Philharmonic at age 11. In 1969, he entered the Moscow Tchaikovsky State Conservatory of Music to study piano and also studied conducting at both the Moscow and the Leningrad (now St Petersburg) Conservatories. In 1971, Feltsman won the Grand Prix at the Marguerite Long International Piano Competition in Paris; this was followed by intensive concert tours throughout the former Soviet Union, Europe and Japan. In 1979, because of his growing discontent with the official Soviet ideology and rigid governmental control of the arts, Feltsman applied for an exit visa. In reply, he was immediately banned from performing in public. After eight years of struggle and virtual artistic exile, he was finally granted permission to leave the Soviet Union. Upon his arrival in the United States in 1987, Vladimir Feltsman was warmly greeted at the White House, where he performed his very first concert in North America. That same year, his debut at Carnegie Hall immediately established him as a major pianist on the America scene. The great tradition of piano playing has become increasingly important to Feltsman, who holds the Distinguished Chair of Professor of Piano at the State University of New York, New Paltz and teaches at the Mannes College of Music in New York City. He is the founder and Artistic Director of the International Festival-Institute Piano Summer at New Paltz, a comprehensive month-long training program for advanced piano performance that attracts musicians from all over the world.

Vladimir Feltsman appears courtesy of Arts Management Group, Inc.



Ana "Rokafella" Garcia, dance

Hip-Hop dancer/choreographer Ana "Rokafella" Garcia was born in Spanish Harlem where she grew up with a strong Latin background. She participated in school recitals and community events. At the age of 16 she began going to clubs and started to do back-up dancing for freestyle singers in the local NYC party scene. She began street performing with such groups such as The Transformers, The Breeze Team, and the New York City Float Committee. In '94, she auditioned for *GhettOriginal*—a Hip-Hop dance company—and was further exposed to the "old school" dance technique. After experiencing international appreciation for Hip-Hop, she decided to offer classes in New York. She has taught workshops at NYU and Howard as well as neighborhood high schools and community centers. The non-profit company she co-founded with her husband, Full Circle Prod, serves the community with educational performances and mentorship programs.



Gary Graffman, piano

He won a scholarship to study with Isabelle Vengerova at the Curtis Institute of Music in Philadelphia at age seven, and at age ten he made his New York recital debut at Town Hall. After graduating from the Curtis Institute in 1946, he won the Rachmaninoff Prize, which led, in the following year, to his orchestral debut with Eugene Ormandy and the Philadelphia Orchestra. Graffman's career has included solo and chamber music recitals, guest appearances with major orchestras, and a series of acclaimed recordings for the Columbia (CBS) and RCA labels. Leonard Bernstein, Zubin Mehta, Eugene Ormandy, and George Szell are among the conductors with whom he has been associated. In 1979, an injury to his right hand briefly interrupted Graffman's performing career. He then developed a repertoire of piano pieces written strictly for the left hand, primarily piano concerti originally created for Paul Wittgenstein, the one-armed piano-playing brother (he had lost his right arm in World War I) of the famous philosopher Ludwig Wittgenstein.
Gary Graffman appears courtesy of ICM Artists, Inc.



Guarneri String Quartet
Arnold Steinhardt, violin;
John Dalley, violin; Michael
Tree, viola; Peter Wiley,
cello.

Since its formation in 1964, the Quartet has circled the globe countless times, playing in the world's most pres-

tigious halls in North and South America, Mexico, Europe, Asia, and Australia. In addition to mastering the finest works in the existing quartet repertoire, the Guarneri is committed to performing and popularizing works by today's foremost composers. In the process, it has been recognized in documentaries and educational presentations on radio, television and in a full-length, Academy-Award-winning film; been the subject of numerous publications; and the only quartet to receive the Award of Merit from the Association of Performing Arts Presenters in New York City. In January 2004, the Guarneri received the Chamber Music America's highest honor, the Richard J. Bogomolny National Service Award, and, in May 2005, received the Ford Honors Award from the University Musical Society of the University of Michigan.

The Guarneri String Quartet appears courtesy of Herbert Barrett Management



Lynn Harrell, cello

A consummate soloist, chamber musician, recitalist, conductor and teacher, Harrell's work in America, Europe and Asia has placed him in the highest echelon of today's performing artists. A frequent guest of many of the leading orchestras, in recent seasons Mr. Harrell has performed with the Boston and Chicago symphonies, Los Angeles Philharmonic, Philadelphia Orchestra, Dallas Symphony

(whom he guest conducted), the St. Louis Symphony at Royal Festival Hall, the London Philharmonic with Kurt Masur conducting, and the Israel Philharmonic with Franz Welser-Möst conducting. Career highlights include a two-week tour to Japan with Vladimir Ashkenazy and Pinchas Zukerman, a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic, and a concert at the Vatican commemorating the memory of the Holocaust. He has spent nearly 50 summers with the Aspen Music Festival, is a regular participant at the Verbier Festival in Switzerland. He is the recipient of numerous awards including the first Avery Fisher Award. He plays a 1673 Stradivarius and a 1720 Montagnana. He makes his home in Houston, Texas, where since 2002 he has been Professor of Cello at Rice University's Shepherd School of Music. This is his sixth season with the Festival.

Lynn Harrell appears courtesy of ICM Artists, Ltd.



Hsin-Yun Huang, viola

In 1993 Huang won the top prizes in the ARD International Music Competition in Munich and the highly prestigious Bunkamura Orchard Hall Award, which included a scholarship grant and concerto and recital appearances in Japan. Ms. Huang was also the youngest-ever gold medalist in the 1988 Lionel Tertis International Competition

on the Isle of Man. Ms. Huang was a member of the Borromeo String Quartet from 1994-2000. She is a dedicated teacher and currently serves on the faculties of the Juilliard School and the Mannes College of Music in New York.

Hsin-Yun Huang appears courtesy of BesenArts



Jun Iwasaki, violin

He began studying the violin at the age of five with Betsy Jones and his debut as a soloist followed at the age of twelve upon winning the Peoria Symphony Orchestra Concerto Competition. Iwasaki moved to Dallas, Texas in 1995 and studied with Philip Lewis and had great success in young artist

competitions, including the Richardson Symphony/Lennox Competition, which led to a performance with the Richardson Symphony Orchestra under Anshel Brusilow, the Greater Dallas Youth Orchestra, and Plano Symphony concerto competitions, the Hubbard Chamber Music Series Solo Competition, and the Dallas Symphonic Festival. Currently he is a student at the Cleveland Institute of Music, where he studies with William Preucil of the Cleveland Orchestra



Ko Iwasaki, cello

First Prize-winner of the Japan National Music Competition in 1960, Ko Iwasaki studied cello with Hideo Saito. After graduating from the Toho Music School in Japan, he continued his studies at the Juilliard School under Leonard Rose. In 1965 he made his New York debut in the Young Concert

Artists Series. Later, he studied with Harvey Shapiro and Pablo Casals in Puerto Rico. He has won top prizes in numerous international cello competitions such as the Vienna, Munich, Budapest, Cassado, and Tchaikovsky competitions.



Rob Kapilow, commentator, conductor

For more than a decade, Kapilow has brought the joy and wonder of classical music – and unraveled some of its mysteries – to audiences of all ages and backgrounds. Characterized by his unique and unerring ability to create an "aha" moment for his audiences and collaborators, whatever their level of

musical sophistication or naiveté, Kapilow's work brings music into people's lives: opening new ears to musical experiences and helping people to listen actively rather than just hear. At the age of 19, Kapilow interrupted his academic work at Yale University to study with the legendary Nadia Boulanger. Two years later, after graduating Phi Beta Kappa from Yale, he continued his studies at the Eastman School of Music. After graduating from Eastman, he returned to Yale, where he was assistant professor for six years at the university. Kapilow's career has been marked by numerous major awards and grants. He won first place in the Fontainebleau Casadesus Piano Competition and was the second-place winner of the Antal Dorati Conductor's Competition with the Detroit Symphony. Kapilow was a featured composer on Chicago Public Radio's prestigious "Composers In America" series and is a recipient of an Exxon "Meet-the-Composer" grant and numerous ASCAP awards. He was the first composer ever to be granted the rights to set Dr. Seuss's words to music.

Rob Kapilow appears courtesy of IMG Artists



Jennifer Koh, violin

Since the 1994-95 season when she won the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and the Avery Fisher Career Grant, Koh has been heard with leading orchestras and conductors around the world. Committed to exploring connections between the pieces she plays, searching for similarities of voice

between different composers, as well as within the works of a single composer. Koh's programs, accordingly, often present rare and revealing juxtapositions, offering works by composers as divergent as Mozart and Ornette Coleman, Schubert and Wuorinen. She has a strong commitment to "new" music and recently debuted two works written for her by

Jennifer Higdon and Charles Wuorinen. Koh received a bachelor's degree in English literature from Oberlin College and a performance diploma in music from the Oberlin Conservatory and then continued to the Curtis Institute of Music.

Jennifer Koh appears courtesy of ICM Artists, Ltd.



Lee Harper & Dancers

Lee Harper & Dancers was founded in 1980 to provide more performing opportunities for talented local dancers from a variety of backgrounds, with training in ballet, modern dance and jazz. A regular feature of the Atlanta Symphony Orchestra's Symphony Street and Family Concerts, they have also presented *The Amazing Dream Machine* for thousands of school-age children through the auspices of Young Audiences of

Atlanta. In 1996 the company performed in the Opening and closing ceremonies of the Centennial Olympic Games, in addition to performances at Coca-Cola's Olympic City and other venues in the Atlanta area.



Daniel Laufer, cello

Laufer is the Associate Principal Cellist of the Atlanta Symphony Orchestra. Born in Israel, he studied with his father, Wolfgang Laufer, cellist of the Fine Arts Quartet, then attended the North Carolina School of the Arts where he studied with Robert Marsh. Laufer won a position with the

Dallas Symphony Orchestra on his 18th birthday, making him the youngest musician hired by that orchestra. Following two years with Dallas, he joined the Atlanta Symphony Orchestra in the position he now holds. He is a founding member of the Emory Chamber Music Society of Atlanta.



Suzanne LeFevre, viola

An active chamber musician performing in the United States and Europe, LeFevre began her career as principal viola of the Louisiana Philharmonic Orchestra. She has played with the Netherlands Philharmonic Orchestra, Milwaukee Symphony and Ballet Orchestras, Chicago Sinfonietta, and New Haven Symphony. For eight years, she was co-principal viola of the Colorado Music Festival and has been a member of the Peninsula Music Festival in Door County, Wisconsin.



Valentina Lisitsa, piano

Born to a family of nonmusicians in Kiev, Ukraine, she attended the Kiev Conservatory. While there, she met Alexei Kuznetsoff, her future partner in life as well as in duo-pianism. The couple moved to the US and their debut at the Mostly Mozart Festival at Lincoln Center launched their career in the U.S. Lisitsa also established herself as a soloist, performing in New York's Carnegie Hall and Avery Fisher Hall to Vienna's Musikverein, to Amsterdam's Concertgebouw and continues to crisscross the globe playing with renowned orchestras and prominent musicians. This is her sixth season with the Festival.

Valentina Lisitsa appears courtesy of Columbia Artists Management



Robert McDuffie, violin

McDuffie has appeared as soloist with many of the major orchestras of the world. A Grammy nominated artist whose acclaimed recordings for Telarc include the violin concertos of Mendelssohn, Bruch, Adams, Glass, Barber, and Rozsa, as well as Viennese favorites, he plays a 1735 Guarneri del

Gesu violin, known as the "Ladenburg." He returns to Rome each June as the Co-Founder and Artistic Director of The Rome Chamber Music Festival. The Mayor of Rome recently awarded Robert McDuffie the prestigious *Premio Simpatia* in honor of his contribution to the cultural life of that city. He is a Distinguished University Professor of Music at Mercer University in his hometown of Macon, Georgia. The Robert McDuffie Center for Strings at Mercer University will have its official opening at the beginning of the 2007-2008 academic year.

Robert McDuffie appears courtesy of Columbia Artists Management



Mark Mobley, narrator

A freelance writer, performer and producer in Athens, Georgia, Mobley is a columnist for the *Athens Banner-Herald* and a regular contributor to the Augusta Symphony and the *Star-Ledger* of Newark, N.J. From 1997 to 2002 he was musical head of "Performance Today," programming a

Peabody Award-winning daily classical music program heard on more than 250 public radio stations from Maine to Guam. During his nine years as music critic and feature writer of the *Virginian-Pilot* and *Ledger-Star* in Norfolk, he won the ASCAP/Deems Taylor Award for distinguished music journalism. He has a degree in percussion performance from Florida State University, and a master's degree in music criticism from the Peabody Conservatory.



Thalia Moore, cello

A native of Washington D.C., Moore began her cello studies with Robert Hofmekler, and after only 5 years of study appeared as soloist with the National Symphony Orchestra of Washington at the Kennedy Center Concert Hall. After two years' study with Christopher Rex in Philadelphia, she

enrolled at the Juilliard School of Music as a scholarship student of Lynn Harrell, and received her Bachelor's and Master's Degrees in 1979 and 1980. While at Juilliard, she was the recipient of the Walter and Elsie Naumberg Scholarship and won first prize in the National Arts and Letters String Competition.



Amy Schwartz Moretti

Director of the Robert McDuffie Center for Strings at Mercer University, she is former concertmaster of the Oregon Symphony and the Florida Orchestra. Moretti has been actively engaged as a soloist and chamber musician in addition to her orchestral career, teaching, and directorship of the Center. She

made her Carnegie Hall concerto debut in 1998 and has been featured with orchestras across the United States, most recently, the Astoria Music Festival Orchestra, Oregon Symphony, and the Portland Columbia Symphony Orchestra. She was first violinist in the Oregon Symphony String Quartet and co-founded Bay Area Music Chamber Workshop for young musicians in Florida where she continues as Artistic Director.



Kurt Muroki, double bass

A native of Maui, Hawaii, Muroki began his musical studies on the violin at the age of six and subsequently performed concerti with the Honolulu Symphony and the Maui Symphony. He went on to study the double bass at the age of 13 and entered the Juilliard School of Music at 17 studying with his

teacher and mentor Homer R. Mensch. At the age of 21, he began performing with the internationally renowned Sejong Soloists under ICM Management. Muroki is currently the double bass teacher at the Bowdoin International Music Festival and Adjunct Professor at the Juilliard School of Music in New York.

BIOGRAPHY



Beth Newdome, violin

After a 17-year association with major symphony orchestras in the United States, Newdome joined Florida State University's College of Music as associate professor of violin. As a member of The Georgian Chamber Players with Atlanta Symphony's string principals violist Reid Harris and cellist

Christopher Rex, and as a member of the Inman Piano Trio, she collaborates with nationally and internationally acclaimed soloists and enjoys an active concert schedule. In the summers she serves on the faculty of the Aspen Music Festival and School. This is her sixth season with the Festival.



Helen Nightengale, violin

Beginning her violin studies at the age of two, Nightengale made her solo debut with the Louisville Orchestra at the age of 10 and returned there a decade later as assistant concertmaster. Since then, she has held concertmaster positions with the London Symphony Orchestra, the Los

Angeles Chamber Orchestra, the Los Angeles Opera, and the Lower Saxony State Opera in Hanover, Germany. With the Kandinsky String Trio, she enjoyed great success in Europe and the U.S. from 1991-2001, then embarked on solo and recital engagements which included a U.S. State Department tour in Central America and performances with the Los Angeles Chamber Orchestra in Tokyo and Osaka.



Carl Nitchie, bassoon

Nitchie, principal bassoonist of the Atlanta Symphony Orchestra, joined the orchestra in 1971. His major teachers were Kenneth Moore at the Oberlin College Conservatory, and George Goslee, Principal Bassoonist of the Cleveland Orchestra. He teaches at Emory University and, privately, is a

coach with the Atlanta Youth Symphony and gives master classes around the country. His performances include many solo appearances with the Atlanta Symphony, as well as chamber music performances with the Atlanta Chamber Players, Georgian Chamber Players, Orchestra Atlanta, Atlanta Winds, and several others.



Shawn Pagliarini, violin

Earning a Master's of Music in Violin Performance from Rice University's Shepherd School of Music as a recipient of a Dorothy Richard Starling Scholarship award, Pagliarini studied at the Shepherd School with Ruben Gonzalez, followed by post-graduate studies with Sergiu Luca. An active mem-

ber of the Atlanta freelance community, she is a member of the Atlanta Opera Orchestra, the Atlanta Baroque Orchestra, and frequently plays as an extra with the Atlanta Symphony Orchestra. As a chamber musician, she performs with the Medici Piano Trio and the Azalea Trio, and has been a guest performer with New Trinity Baroque, Harmonie Universelle, Merry Band, and the Atlanta Baroque Chamber Players.



Philip Pan, violin

Currently in his twenty-second season as Concertmaster of the Jacksonville Symphony, Pan regularly solos with the JSO and has also made concerto appearances with the Albany Symphony, Schenectady Symphony, Gainesville Chamber, Boston Pops and Bach Aria Festival Orchestras. He has

performed in recital at Alice Tully Hall, the Aspen Music Festival, the Amelia Island Chamber Music Festival, the Madison Chamber Music festival and in many other venues throughout the Southeast. He and his wife, JSO flutist Rhonda Cassano, are founders of the Saint Johns Cham-

ber Players, the Bach and Beyond! series and Synergy. He was one of the last protégés of William Kroll and received his BM and MM from the Juilliard School where he studied with Dorothy DeLay and Felix Galimir.



Terrance Patterson, clarinet

A Jacksonville native, Patterson attended the Peabody Conservatory of John Hopkins University and has performed in Paris, London, Milan, Brussels, Belgrade, Munich, Amsterdam, Moscow, Washington, D.C., Baltimore, Miami, Philadelphia, Los Angeles and New York and with the Symphony

Orchestras of Jacksonville, Nashville, Florida West Coast, Hollywood Festival and the Sphinx Symphony of Detroit. He is founder and artistic director of the Ritz Chamber Players, the nation's first and only chamber music ensemble of classically trained black musicians.



Elizabeth Pridgen, piano

A graduate student at the Juilliard School, Pridgen began her piano studies at age five, gave her first solo recital at Georgia State University at age 11, graduated from the Peabody Conservatory of Music in 2001, attended the Conservatoire Americain at Fontainebleau, France, and performed with Yo-Yo Ma and the Silk Road Ensemble in 2004. In 2002,

she was selected for the initial class of our Resident Young Artists program and returns annually as an integral part of the Festival.



William Ransom, piano

A professor of music and head of the piano faculty at Emory University in Atlanta, Ransom is a popular performer with many university concert series. Appearing in recital, as soloist with orchestras and as a chamber musician throughout Europe, Asia and the United States, his performances have been broadcast on National Public Radio and Television.

He was also the featured pianist performing music used in August Wilson's Pulitzer Prize-winning Broadway hit, *The Piano Lesson*, as well as the Hallmark Hall of Fame movie based on the same play. In the summers, Ransom is artistic director of the Highlands-Cashiers Chamber Festival.



Charles Rex, violin

Born into a musical family in Winter Park, Florida, Rex's father was a composer and instructor at Rollins College and his mother taught piano. He started his violin studies at age four under Alphonse Carlo, professor of violin at Rollins. Following his debut with the Florida Symphony at age thirteen, he won the Hinda Honigmann Scholar-

ship Award to the Brevard Music Center in North Carolina and toured as soloist with the BMC Orchestra throughout North and South Carolina. He studied with Richard Burgin, former Concertmaster and Associate Conductor of the Boston Symphony. Rex joined the Philadelphia Orchestra under Eugene Ormandy where he played for eight years before accepting the position of Associate Concertmaster of the New York Philharmonic under Zubin Mehta. He relinquished the position in 1999 due to an increasing demand of his time for solo appearances and recordings. Rex has also served as guest concertmaster of the London Symphony under Sir Colin Davis and also acted as concertmaster of the Dallas, Reading and Delaware Symphonies. He is also the concertmaster of the Oregon Festival of American Music.



Christopher Rex, Christopher Rex, General & Artist Director, Amelia Island Chamber Music Festival; cello

In 1979, Rex became the first cellist ever to win the string prize in the biennial Young Artists Competition of the National Federation of Music Clubs and since then has appeared as recitalist and chamber musician across the nation. In that same year, he joined the Atlanta Symphony Orchestra as Principal Cello. He took up the cello at age eight, completing a family string quartet in his hometown of Winter Park, Florida. Following his studies at the Curtis Institute of Music with Orlando Cole and at The Juilliard School with Leonard Rose, he was a member of the Philadelphia Orchestra under director Eugene Ormandy for seven seasons. He is a founding member of the Georgian Chamber Players and in 2002 founded the Amelia Island Chamber Music Festival. He is also artistic director of the Madison Chamber Music Festival and on the Board of Directors of Chamber Music America. He will become the Cello Chair of the McDuffie Center for Strings at Mercer University in Macon, Georgia in the fall of 2007. In 1994, Mr. Rex, together with his brother, Charles Rex, Associate Concertmaster of the New York Philharmonic, premiered a new double concerto for violin, cello and orchestra by Stephen Paulus to sold-out audiences at four concerts in Lincoln Center with Kurt Masur and the New York Philharmonic. The Rex brothers presented a program in Carnegie's Weill Recital Hall in February 2001, as a tribute to their father, Charles Gordon Rex, Sr. At this recital only music that was composed by their father was performed.



Ritz Chamber Players

Based in Jacksonville, the Ritz Chamber Players are the nation's first and only chamber music ensemble composed exclusively of classically-trained black musicians. Under the artistic direction of its

founder Terrance Patterson, they bring history to life and are creating a revolution in the classical music scene. Their Carnegie Hall debut in 2004 was a "triumphant sell-out," and they returned to New York City this year for a return Carnegie Hall engagement.



Les Roettges, flute

Principal Flutist of the Jacksonville Symphony Orchestra since 1986, Roettges is also the Principal Flutist for the Eastern Philharmonic Orchestra as part of the Eastern Music Festival during the summer season. In addition to his orchestral and teaching duties at the Eastern Music Festival, he also performs regularly on the chamber music series and serves as the Chamber Music Program Coordinator. He holds a Bachelor of Music from the New England Conservatory, a Master of Music from the Juilliard School of Music, and studied in Paris for a year.



Sara Sant'Ambrogio, cello

Beginning cello studies with her father John Sant'Ambrogio, principal cellist of the St. Louis Symphony, Sant'Ambrogio at age of 16 was invited on full scholarship to study with David Soyer at the Curtis Institute of Music. Three years later world renowned cellist Leonard Rose invited her to study at The Juilliard School; within weeks of arriving, she won the all-Juilliard Schumann Cello Concerto Competition, resulting in the first of many performances at Lincoln Center. She was a winner at the Eighth International Tchaikovsky Violoncello Competition in Moscow, Russia. As a result of her medal, Carnegie Hall invited Sant'Ambrogio to perform a recital that was filmed by CBS News as part of a profile about her,

which was televised nationally.

Sara Sant'Ambrogio appears courtesy of William Reinhert Associates, Inc.



Charles Settle, percussion

Settle is in his third season as percussionist with the Atlanta Symphony Orchestra. Before coming to Atlanta, he was a member of the New World Symphony under the direction of Michael Tilson Thomas from 2000-2004. At New World, Charles worked with Jack Van Geem and Nancy Zeltsman on Tilson Thomas's "Island Music" for four marimbas and two percussion with premiere performances in Miami Beach, PASIC '03, and two performances in Carnegie Hall. He also performed regularly with the Philadelphia Orchestra. Charles attended the Curtis Institute of Music in Philadelphia, PA and studied with Don Liuzzi and the late Michael Bookspan.



Scott Stewart, saxophone

Stewart is the Director Wind Studies at Emory University, having joined the faculty in the fall of 1999. He serves as music director and conductor of the Emory Wind Ensemble and the Atlanta Youth Wind Symphony, and teaches courses in instrumental conducting, wind band literature, and film music.

A native of Cicero, Indiana, he received a Bachelor of Music Education and a Doctor of Music in Conducting from the Indiana University School of Music, and a Master of Music Education from the University of Texas at Austin. Stewart is co-founder and director of Bend the Twig, Inc., a non-profit organization which promotes the integration of character education in music classrooms. He has served as Conductor of the Emory Symphony Orchestra, Principal Conductor of the Star of Indiana Brass Theatre, Assistant Conductor of the Bloomington Symphony Orchestra, Guest Lecturer and Conductor at the Western Australia Academy of Performing Arts, Director of Instrumental Music for the West Virginia Governor's Honor Program, and instrumental music instructor at McCallum High School and Lamar Middle School in Austin, Texas.



Richard Stoltzman, clarinet

As soloist with more than a hundred orchestras, as a captivating recitalist and chamber music performer, as an innovative jazz artist, and as a prolific recording artist, two-time Grammy Award winner Stoltzman has defied categorization, dazzling critics and audiences alike throughout many musical genres. His virtuosity, musicianship and sheer personal magnetism have made him one of today's most sought-after concert artists. Stoltzman graduated from Ohio State University with a double major in music and mathematics. He earned his Master of Music degree at Yale University while studying with Keith Wilson, and later worked toward a doctoral degree with Kalmen Opperman at Columbia University. As a ten-year participant in the Marlboro Music Festival, Stoltzman gained extensive chamber music experience, and subsequently became a founding member of the noted ensemble TASHI, which made its debut in 1973. Stoltzman's unique style of playing the clarinet has earned him an international reputation as he has opened up possibilities for the instrument that no one could have predicted.

Richard Stoltzman appears courtesy of Frank Salomon Associate



Michael Tiscione, trumpet

A native of Monroe, NY, and currently a member of the trumpet section of the Atlanta Symphony Orchestra, Tiscione received a Bachelor's Degree in 2001 from Indiana University under the instruction of John Rommel. He completed his Master's Degree from Northwestern University in one year while

studying with Charlie Geyer and Barbara Butler. Primarily an orchestral performer, he is equally at home as a soloist and chamber musician. Recent solo engagements have included a performance of Vivaldi's Concerto for Two Trumpets with the Atlanta Symphony Orchestra, and he has also appeared as a soloist with the Emory University Wind Ensemble, as well as the Atlanta Youth Wind Symphony.



Yvonne Toll, trumpet

Toll joined the Atlanta Opera in 1996 and was appointed Principal Trumpet in 1997. She has been a member of the Gwinnett Philharmonic Orchestra since its formation in 1994 and was Principal Trumpet of the Rialto Orchestra and the Peachtree Pops. She often performs with the

Atlanta Symphony and the Atlanta Ballet. She received her undergraduate degree from North Park College in Chicago and her Masters of Music from the Eastman School of Music, where she was awarded the prestigious Performers Certificate. Currently she is serving as Instructor of Trumpet at Georgia State University. During the past several years she has also taught at Emory University, GA Perimeter College, Woodward Academy, Columbus University and Agnes Scott College.



Turtle Island String Quartet

David Balakrishnan, violin;
Evan Price, violin; Mads Tolling,
viola; Mark Summer, cello

Its name derived from creation mythology found in Native American Folklore, the Turtle Island Quartet, since its inception in 1985, has

been a singular force in the creation of bold, new trends in chamber music for strings. The Quartet's birth was the result of violinist David Balakrishnan's brainstorming explorations and compositional vision while writing his master's thesis at Antioch University West. The journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, new age, rock, hip-hop, as well as music of Latin America and India... a repertoire consisting of hundreds of ingenious arrangements and originals. Winner of the 2006 Grammy Award for Best Classical Crossover Recording of the Year, Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined.

Turtle Island String Quartet appears courtesy of Baylin Artist Management



Reiko Uchida, piano

First Prize-winner of the Joanna Hodges Piano Competition and Zinetti International Competition, pianist Uchida has appeared as soloist with numerous orchestras. Reiko made her New York solo debut in 2001 at Carnegie's Weill Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music con-

certs throughout the world, including the United States, Japan, France, Italy, Germany, Russia, Finland, Bulgaria, and the Czech Republic, in venues including Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art, the Kennedy Center, as well as the White House in Washington D.C., and Suntory Hall in Tokyo. Her les-

tival appearances include Spoleto, Tanglewood, Santa Fe and Marlboro.



The Vega String Quartet

Weiwei Le, violin; Jessica Shuang
Wu, violin; Yinzi Kong, viola;
Guang Wang, cello.

On the cutting edge of the new generation of chamber music ensembles, this multi-award-winning virtuosic

group performs around the world in major venues in Asia, Europe and the United States and headlines numerous leading music festivals, including Aspen, Mostly Mozart and SummerFest La Jolla. Their 2004-2005 season included debut tours of Korea and Japan as well as performances at New York's Bagemusic series and at Carnegie Hall's Weill Hall. Individually, the members have collaborated with some of the world's finest musicians, including Yehudi Menuhin, Richard Stoltzman, Charles Wadsworth, Robert McDuffie, and Eliot Fisk.



Susan Welty, French horn

Walty, associate principal hornist of the Atlanta Symphony Orchestra, joined the orchestra in 1988. A native of Illinois, she graduated from Northwestern University with a Bachelor of Music degree in music performance in 1983. While studying there, she was also a member of the Civic Orchestra of

Chicago. Welty was a featured guest artist at the 1999 International Horn Workshop held at the University of Georgia. She has performed at music festivals in Bellingham and Amelia Island. In addition to her duties at the ASO, she teaches at Emory University and coaches the Atlanta Symphony Youth Orchestra. Welty is married to Brice Andrus, principal hornist with the ASO.



Colin Williams, trombone

Principal Trombone of the Atlanta Symphony Orchestra since 2003, Williams joined the faculty at Kennesaw State University in 2004. Prior to his arrival in Atlanta, he played three seasons as Principal Trombone with the San Antonio Symphony. Williams is the winner of several solo competitions,

including the Boston Symphony Orchestra Youth Concerto Competition, the Juilliard Concerto Competition, and the International Women's Brass Conference Trombone Competition. He has given concerto performances with the Boston Symphony Orchestra, the Juilliard Orchestra, the U.S. Military Academy Band, the San Antonio Symphony and the Atlanta Symphony Orchestra.

Russell Williamson, horn

A professional hornist since 1977, he has also been in Arts Management since 1978. While 3rd Horn with the Jackson (MS) Symphony, he also served as their Personnel Manager and Stage Manager. During his 14 years in Houston, TX, he played horn in the Texas Chamber Orchestra and the Houston Ballet, and also served as the Operations Director of Da Camera Society of Texas. He served one year as the Orchestra Personnel Manager of the Houston Symphony before moving to Atlanta in 1996 to become the Orchestra Personnel Manager for the Atlanta Symphony Orchestra.



Ying Quartet

Timothy Ying, violin; Janet Ying, violin; Phillip Ying, viola; David Ying, cello
Natives of Chicago, the Ying siblings began their career as an ensemble in 1992 in the farm town of Jesup, Iowa (population 2000) as the first recipients of a National Endowment for the Arts

grant to support chamber music in rural America. The Quartet participated fully in the community, performing on countless occasions for audiences of six to six hundred people in a residency so successful that it was widely chronicled in both the national and international media. Now in its second decade, the Ying Quartet continues to develop ways of making artistic and creative expression an essential part of everyday life. Current projects in this direction include: an innovative visiting residency, linking music with poetry, at Symphony Space in New York City; a project with Da Camera of Houston, bringing chamber music into the lives of Houston's working people; and an explorative tour of jazz, improvisation and classical string quartet tradition with the Turtle Island String Quartet.

The Ying Quartet appears courtesy of Melvin Kaplan, Inc.

ALSO APPEARING IN 2007:

William Hatcher, banjo

Eric South, saxophone

BURNS FELLOWSHIP ARTISTS



Sarah McElravy, violin

A scholarship student at the Cleveland Institute of Music, McElravy received numerous awards and scholarships, including the Ontario Music Festival Association's top provincial competitions award from 1999 through 2003 and the Silver Medal Award from the Royal Conservatory of Music for

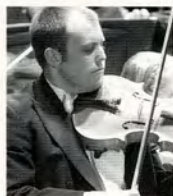
the highest examination mark in Canada. She was a featured soloist with the Kitchener-Waterloo Chamber Orchestra in 2003 and 2005 after winning both their junior and senior division concerto competitions and was also a soloist with Poland's Pulawy Festival Orchestra and Michigan's Lexington Bach Festival.



Nathan Olson, violin

A senior at the Cleveland Institute of Music, Olson was the second violin for the 2005-2006 season of the Cleveland Pops Orchestra. As a member of the San Francisco Youth Orchestra from 2002 to 2003, he served as assistant and associate concertmaster.

He also is a member of the award-winning Kashii String Quartet, which last summer served as the ensemble-in-residence at the Innsbrook Institute and was one of two string quartets for the International String Program at Music@Menlo. During the summer of 2004, the quartet spent a weeklong seminar at Stony Brook University with the Emerson String Quartet.



Brenton Caldwell, viola

A native of Tyler, Texas, violist Brenton Caldwell is a recent graduate of the Curtis Institute of Music where he studied with Roberto Diaz and Misha Amory. Caldwell has appeared in concert throughout the U.S., Canada, Europe and Japan. As a soloist, Caldwell has performed with the Banff and

Curtis Chamber Ensembles and the East Texas Symphony Orchestra. And as a chamber musician, he has shared the stage with artists such as Menahem Pressler, Ida Kavafian, and Steven Tenenbom. Mr. Caldwell

has participated in summer music festivals such as Tanglewood, Banff, Ravinia, and Verbier.

Kristopher Khang, cello

A native of Los Angeles, Khang received his bachelor's degree in cello performance at the University of Southern California and is currently pursuing a master's degree at Rice University's Shepherd School of Music with Lynn Harrell. A prize recipient of numerous competitions and foundations, he has appeared as soloist with the Moorpark Symphony, Interlochen Arts Festival's World Youth Symphony, and the New West Symphony. He has also attended festivals at Aspen, Encore and Meadowmount and participated in solo and chamber music master-classes with Lynn Harrell, David Finckel and Cho-Liang Lin.



Lio Kuok-Wai, piano

Born in Macau in 1989, Lio Kuok-Wai began his piano studies at the age of five. In 2006, he was accepted to the Curtis Institute of Music in Philadelphia to study with renowned pianist, Gary Graffman. He has been the winner of many international piano competitions. Most recently he

was awarded first prize in The First International Fulbright Concerto Competition for Pianists in Arkansas, first prize in The Gina Bachauer International Young Artists Competition in Salt Lake City, gold prize and Yoda (special) prize in The Sixth Chopin International Piano Competition of Asia in Tokyo, first prize and audience prize in The First International Institute for Young Musicians International Piano Competition in Kansas, first prizes in the First Toyama Asian Youth Music Competition in Hong Kong and the 65th Steinway & Sons International Youth Piano Competition in Beijing.



A Very Short Course in Chamber Music



Christopher Rex, Artistic Director

CHAMBER MUSIC DERIVES ITS NAME from the fact that in earlier times, the music was originally meant for private performance in a small hall or someone's home or private chambers. Often, people of the house would take part in a small concert and the performances were considered as entertainment for the evening. Public concerts for chamber music began only in the 19th Century.

Chamber music is instrumental music for an ensemble, usually from two to ten players. From about 1750, chamber music has been principally for string quartets (two violins, viola and cello), although string quartets as well as duets, trios, and quintets of four stringed instruments plus a piano or wind instrument have also been popular.

Several trends have emerged in 20th Century chamber music. Classical genres such as the string quartet were infused with contemporary idioms and techniques in the works of French composers Claude Debussy and Maurice Ravel, Hungarian Bela Bartok, Austrians Arnold Schoenberg and Anton Webern, Soviet Dmitry Shostakovich and American Elliott Carter. Chamber music ensembles of varied composition—often including voices, harp, guitar, and wind and percussion instruments—became primary vehicles for new music by composers such as Schoenberg, Webern, Igor Stravinsky and Pierre Boulez.

Chamber music, once the domain of amateurs playing for their own pleasure, has become increasingly popular with concert-hall audiences. Numerous professional chamber music groups flourish in Europe, North America and elsewhere throughout the world. Chamber music festivals generally are held in the summer months as this is the season that most musicians have the opportunity to devote to such activities. Often, the establishment of a successful chamber music festival in a community will attract other arts-oriented endeavors.

More recently, chamber music has begun to emerge as a very lively and often non-traditional form of musical presentation. Artists such as Yo-Yo Ma are exploring new combinations which often blend ethnic or folk with the more traditional approaches. As a result, chamber music is emerging as an art form which reaches out to many different types of people and cultures.



...continued from page 49

"Final Gala"

with a Broadway melody or hips swaying with a well-wrought ballad. Most people did not know that he had been fostering classical ambitions since childhood, that he had studied harmony and counterpoint for a number of years with the Hungarian-born composer Edward Kilenyi, or that he had accompanied the classical recital of mezzo-soprano Eva Gauthier in New York in 1923.

The pit-band conductor for George White's Scandals of 1922 was Paul Whiteman, who like Gershwin had higher ambitions for his music. Whiteman told Gershwin that someday he planned to put jazz into the concert hall, and he promised to commission a work from Gershwin. *Rhapsody in Blue* was premiered two years later as the centerpiece of just such a concert. The event got plenty of notice because of Whiteman's astute promotion: this was to be not simply a series of dance tunes but an important "Experiment in Modern Music." Jazz was to be "emancipated," a concept underlined by scheduling the concert on Lincoln's birthday.

In the audience that evening were Fritz Kreisler, Jascha Heifetz, Leopold Stokowski, Walter Damrosch, Sergei Rachmaninov, and John Philip Sousa, as well as several respected critics. Deems Taylor wrote in his review that Gershwin's work was of such quality that "he may yet bring jazz out of the kitchen." The public sensation was so great that the February concert was repeated in March and again in April, and Gershwin and Whiteman recorded the *Rhapsody* that June and again in 1927. Gershwin later recalled how he went about composing the work:

"I was summoned to Boston for the premiere of *Sweet Little Devil* [January 1924]. I had already done some work on the *rhapsody*. It was on the train, with its steely rhythms, its rattle-ty-bang that is often so stimulating to a composer. . . . I frequently hear music in the very heart of noise. And there I suddenly heard – and even saw on paper – the complete construction of the *rhapsody*, from beginning to end. . . . I heard it as a sort of musical kaleidoscope of America – of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston, I had a definite plot of the piece."

Jazz tunes and Broadway songs, even today, are seldom arranged in their final instrumentation by the composer. That's a job for specialists. *Rhapsody in Blue* was arranged for performance by Whiteman's arranger, Ferde Grofé (whose talent for instrumental color is most famously displayed in one of his own compositions, the *Grand Canyon Suite*). Grofé did both the jazz-band version heard at the work's premiere and the arrangement for full orchestra that was published two years later, which has become the version of *Rhapsody in Blue* most often heard. The original version is missing the lush string sound of the later orchestration, but its vitality and authentic rawness open our ears to the jazz-band sound of the '30s. This version also offers greater opportunity for the piano and other solo instruments to add their own improvisations to the work.

Rhapsody in Blue has never flagged in popularity since that electrically charged evening in 1924. It easily lays claim to the title of most frequently performed work by any American composer.

Program notes ©2007

Nick Jones



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We greatly acknowledge the kindness of the many contributors who have given their financial support on behalf of our concerts and programs. The lists below represent contributions and pledges received as of May 15, 2007 in support of the 2007 Festival. The Amelia Island Chamber Music Festival operates on a fiscal calendar that runs from August 1 to July 31.

Every effort has been made to ensure an accurate list of our contributors. If we have inadvertently omitted or incorrectly listed a name, please bring it to the attention of the General Manager.

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Your generous financial support of our Festival allows you to share in the joy of bringing world-class chamber music to our community.

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This list was generated on May 14, 2007. The Festival apologizes if any name was inadvertently omitted.

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Glossary

The following terms appear in the 2007 season's program notes.

Compiled by Dr. Jane Lindberg

adagio, very slow tempo.

allegro, fast tempo; merry or lively.

allegro non troppo, merry and lively, but not overly so.

allegretto, moderately fast tempo; often lighter in texture or character than allegro.

allemande, a German dance of the mid-16th Century in a moderate 2/4 or 4/4 time which eventually became incorporated into instrumental suites in the 18th Century.

andante, moderately slow; a walking tempo.

aria, elaborate solo song found primarily in operas, oratorios and cantatas.

brio, [It.] vivacity; spirit.

cadenza, elaborate passage for the soloist in a concerto, during which all other instruments are silent; usually near the end of a movement and often not written out by the composer but left to the performer to improvise.

cantabile, to be performed in a melodious, singing manner.

cantilena, [Lat.] 1) In the Middle Ages, melody or song, including liturgical chant as well as secular songs; 2) In the 13th – 15th Centuries, polyphonic song, especially the French chanson; 3) In the 19th Century to present, a lyrical vocal or instrumental melody.

chamber music, music written for small ensembles or soloists, for either private or domestic performance, or before an audience in a relatively small hall.

coda, concluding section of a composition or movement, usually reinforcing the final cadence.

con brio, [It.] with vivacity, spirited.

con moto, literally "with motion;" to be played more rapidly.

concerto, a work for one or more solo instruments accompanied by orchestra, often in three movements.

concerto grosso, a concerto for a small group of soloists (the concertino), and larger orchestra (the tutti or ripieno).

corrente, [It. courante, Fr.: running, flowing] a dance and instrumental form which flourished in Europe from the late 16th Century to the mid 18th Century, often as a movement of a suite in 3/8 or 3/4 time.

dissonance, musical sounds that create a feeling of tension, often disagreeable to the ear, as opposed to consonance. All music consists of the play between dissonance and consonance.

divertimento, in the second half of the 18th Century, especially in Austria, typically, a light secular instrumental work for a chamber music ensemble or soloist.

dumky, (pl. dumka) literally "to ponder." (1) A Slavonic folk ballad from the Ukraine, alternating between moods of elation or despair. (2) Instrumental music involving sudden changes of mood between melancholy and despair.

fantasy, composition in no fixed form wherein a composer may follow freely his or her imagination; may consist of multiple styles, moods, keys, meters, tempos or forms.

fuoco, [It.] fire.

furiant, a quick, exhilarating Bohemian dance in-time with shifting accents.

gigue, a fast and usually final dance movement of a suite of English origin and using some rhythmic multiple of triplets.

grave, slow or solemn.

harmony, the relationship of tones when they sound simultaneously; also, any number of pitches sounded simultaneously, or a chord.

intermezzo, a 19th Century character piece; the term suggests the casual origin of the composition.

key, in tonal music, the pitch relationships that establish a single pitch as a tonal center or tonic.

larghetto, slightly less slow than largo.

largo, very slow tempo; considered the slowest tempo by some theorists.

lento, It., slow tempo.

melody, a succession of musical tones forming a line of individual significance and expressive value, as opposed to harmony (tones sounded simultaneously); thus, melody and harmony represent the horizontal and vertical elements of music.

minuet, (Fr. menuet, It. minuetto) dance of the 17th and 18th Centuries, in triple meter and moderate tempo; often paired with another section of music called a trio, and is most often the third movement of a Classical symphony, sonata or quartet.

moderato, (modéré, Fr.). Moderate tempo.

molto, much or very; used with such musical terms as "allegro molto" (very fast).

movement, a complete and relatively independent part of a larger composition, such as a sonata, quartet, concerto or symphony.

opus, (abbr. op.) literally "work;" numbers used to indicate the order in which a composer's works were published; not necessarily an indication of the order in which they were written.

TERMINOLOGY

partita, (1) in the late 16th and 17th Centuries, a variation, usually on a traditional melody, (2) in the late Baroque period, and early Classical period, a type of multi-movement instrumental suite, whose movements are based on dances that have become stylized and suitable only for listening. The most common movements in a partita are prelude, allemande, courante, bourree, sarabande, minuet, and gigue, though other lighter movements may be included.

piano trio, (1) a trio consisting of piano, violin, and cello, (2) a work for such a trio.

più, more.

poco, little.

polka, a moderately fast Bohemian dance that originated in Europe around 1830, and was popular throughout the 19th Century.

prelude, a piece or movement that precedes other movements of a larger work, such as in a partita or suite.

prestissimo, a tempo marking indicating a piece or section of a piece is to be played as fast as possible.

presto, a tempo marking indicating a piece or section of a piece is to be played very fast.

quartet, (1) an ensemble comprised of four instruments or vocalists, or some combination of the two. The most common combination consists of two violins, a viola and a cello, which is known as a string quartet, a form founded by Haydn (2) a composition written for such instrumental/vocal combinations.

rondo, form prominent in the Classical period in which a main theme alternates with contrasting episodes; one of the most common rondo patterns is ABACABA.

sarabande, a slow, highly ornamented Baroque dance whose historical origin is Spanish; usually a movement in triple meter of an instrumental suite consisting of several movements.

scherzo, literally "joke"; movement of a sonata, symphony or quartet that replaced the minuet in the 19th Century; usually written in a light, rapid style often with a contrasting trio section.

serenade, a vocal or instrumental work intended for performance in the evening, and usually addressed to a lover, friend, or person of rank, and composed for a specific occasion.

sonata, composition for one or more instruments, usually in several movements; takes on different forms in different periods of history.

string quartet, (1) an ensemble comprised of two violins, a viola, and a cello, (2) a composition written for this combination of instruments.

suite, a series of different instrumental movements with some element of unity, often performed as a single work. The piece's unity may be from a common key, from its origins in a larger work, or from some thematic connections and overall form. A partita is a particular kind of suite.

tempo, [pl. tempi] speed at which a composition is performed; common tempo markings include (listed from slow to fast): largo, lento, adagio, andante, allegretto, allegro, vivace, presto, prestissimo.

theme, principal melody in a composition.

trio, (1) composition for three performers; (2) second section of a minuet or scherzo movement, followed by a repetition of the minuet or scherzo.

troppo, too much (as in non troppo, "not too much").

valse, [Ger.] see waltz.

variation, compositional technique in which musical ideas or themes are manipulated and repeated many times with various changes.

virtuosic, a term used to describe music that requires great technical capability on the part of the performer.

vivace, lively; indicates a tempo equivalent to or faster than allegro.

waltz, a ballroom dance, always in triple meter, but the tempo may range from slow to moderately fast; one of the best-known of the 19th Century Austrian/German dances.

ABBREVIATIONS:

BWV, abbreviation for *Bach-Werke-Verzeichnis*, a catalog of the works of J.S. Bach, developed by Wolfgang Schmieder.

D., abbreviation for Otto Erich Deutsch's thematic catalog of the works of Schubert.

K. or KV, Abbreviation for *Köchel-Verzeichnis*, the thematic catalog of the works of Mozart first prepared by Ludwig von Köchel.

WoO, abbreviation for *Werk ohne Opuszahl* (work without opus number), in the thematic category of Beethoven's works.

Note: These definitions are taken from The New Harvard Dictionary of Music, edited by Don Randel; The New Oxford Companion to Music, edited by Denis Arnold and The New Groves Dictionary of Music, edited by Stanley Sadie with additional edits by Dr. Jane Lindberg.



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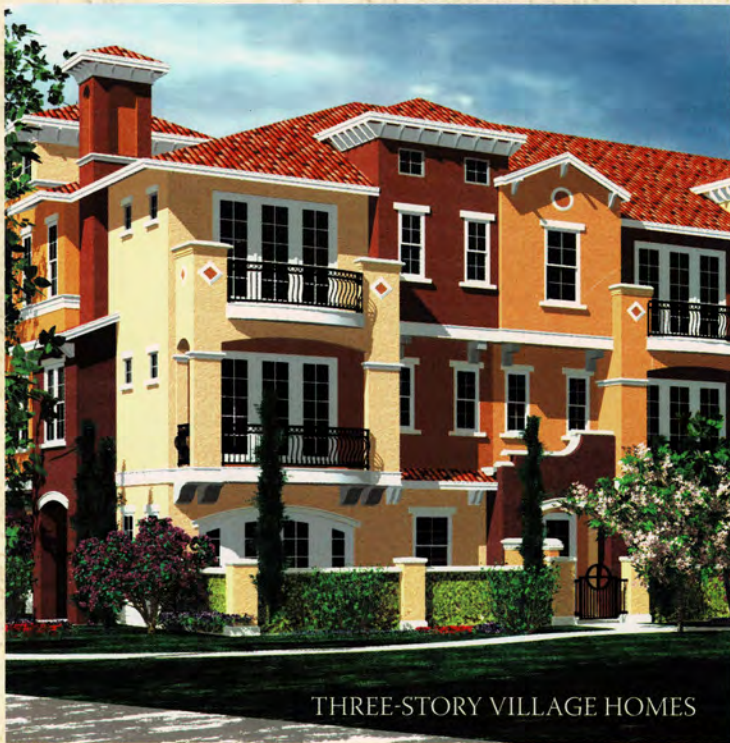
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