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US**

Arizona Friends of
Chamber Music
Post Office Box 40845
Tucson, Arizona 85717
Phone: 520-577-3769
Email: office@arizonachambermusic.org
Website: arizonachambermusic.org

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FROM THE PRESIDENT OF AFCM

Welcome to the 69th season of the Arizona Friends of Chamber Music!

It is fitting that we begin the season with a young ensemble making its local debut: The Dover Quartet came together in 2008, and in the years since has won nearly every award short of the Heisman Trophy. One mission of AFCM is to introduce outstanding ensembles and individuals early in their careers, as we did with the Emerson Quartet in 1983 and that kid named Lang Lang in 2000. Whether or not you've heard of the musicians, and whether or not you've heard the music, you can count on AFCM to present chamber music at its peak performance.

This year brings a new format for these printed programs; we're now producing nine editions through the course of the season. It's an effort to bring you more timely information and freshen up the content, so you don't have to read the same dull president's message at every concert. Now you can look forward to nine different, dull president's messages.

Away from the concert hall, our primary way of communicating with you is by e-mail. If you're not on our list, you're missing information, reminders, and special offers. Please sign up at arizonachambermusic.org.



James Reel
President



DOVER QUARTET WITH EDGAR MEYER



DOVER QUARTET

The Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff International String Quartet Competition, becoming one of the most in-demand ensembles in the world. *The New Yorker* recently dubbed it “the young American string quartet of the moment,” and *The Strad* raved that the quartet is “already pulling away from their peers with their exceptional interpretive maturity, tonal refinement and taut ensemble.” In 2013–14, the quartet was the first ever quartet-in-residence for the venerated Curtis Institute of Music, and is now faculty quartet-in-residence at Northwestern University’s Bienen School of Music.



Formed in 2008 at the Curtis Institute of Music, the quartet continued their studies as Graduate quartet-in-residence at Rice University’s Shepherd School of Music from 2011–13. Because of the exceptional faculty at both of these institutions, the group draws from the musical lineage of the Cleveland, Vermeer, Concord, and Guarneri Quartets. The quartet has been mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley.

Dover Quartet

Joel Link, *violin*

Bryan Lee, *violin*

Milena Pajaro-van de Stadt, *viola*

Camden Shaw, *cello*

with

Edgar Meyer, *double bass*

The Dover Quartet participates regularly in some of the continent’s most reputable summer festivals, including Chamber Music Northwest, Artosphere, Bravo! Vail, and the Santa Fe Chamber Music Festival, and are active proponents of new music: last season included a premier of Pulitzer-Prize winning Caroline Shaw’s new quartet at Dumbarton Oaks, and this season will include the premieres of multiple commissions, including works from Richard Danielpour and Michael Djupstrom.

In addition to their other activities, the quartet is dedicated to sharing their music with underserved communities and is an active member of Music for Food, an initiative to help musicians fight hunger in their home communities.

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EDGAR MEYER

In demand as both a performer and a composer, Edgar Meyer has formed a role in the music world unlike any other. Hailed by *The New Yorker* as “the most remarkable virtuoso in the relatively un-chronicled history of his instrument,” Mr. Meyer’s unparalleled technique and musicianship in combination with his gift for composition have brought him to the fore, where he is appreciated by a vast, varied audience. His uniqueness in the field was recognized by a MacArthur Award in 2002.

Mr. Meyer began studying bass at the age of five under the instruction of his father and continued further to study with Stuart Sankey. In 1994 he received the Avery Fisher Career Grant and in 2000 became the only bassist to receive the Avery Fisher Prize. Currently, he is Visiting Professor of Double Bass at the Curtis Institute of Music in Philadelphia.

As a composer, Mr. Meyer has carved out a remarkable and unique niche in the musical world. One of his most recent compositions is the Double Concerto for Double Bass and Violin which received its world premiere July 2012 with Joshua Bell at the Tanglewood Music Festival with the Boston Symphony Orchestra. Mr. Meyer and Mr. Bell have also performed the work at the Hollywood Bowl with the Los Angeles Philharmonic, the Aspen Music Festival, and with the Nashville and Toronto symphony orchestras. In the 2011–12 season, Mr. Meyer was composer-in-residence with the Alabama Symphony where he premiered his third concerto for double bass and orchestra.

TONIGHT’S PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Divertimento in D Major, K. 136 (K. 125a)

Allegro
Andante
Presto

GIOACHINO ROSSINI (1792–1868)

Duetto in D Major for Cello and Double Bass

Allegro
Andante molto
Allegro

INTERMISSION

DAVID LUDWIG (b. 1974)

Pale Blue Dot

EDGAR MEYER (b. 1960)

Quintet for Strings

Movement I
Movement II
Movement III
Movement IV

PROGRAM NOTES

DURING HIS EARLY TENURE WITH THE Archbishop Colorado's court in Salzburg, Mozart composed a set of three charmingly inventive string works that initially became known as the "Salzburg Symphonies" (K. 136–8, 1772). Since Mozart scored these lightly entertaining works for four instruments, critics renamed them divertimentos, which in the eighteenth century suggested popular works performed by a small group of players. However, Mozart's compact three-movement works differ from the divertimento's multi-movement structure. Today they are often known as "quartet divertimentos," a category distinct from his more profound string quartets.

During his recent trips to Italy with his father, Leopold, Mozart had closely observed its musical fashions – particularly the favored three-movement *sinfonia*, which eliminates the minuet – and his works of this time show formal Italian influence. K. 136's opening Allegro, in sonata form, surprises with its minor-key development section that showcases virtuoso passagework for the second violin. The warmly lyrical Andante is an extended song that is animated by varied scoring. The delightful Presto, thematically related to the opening Allegro, brings the work to a spirited conclusion.

EUROPE'S MOST CELEBRATED and well-remunerated operatic composer until his curious retirement at age 37, Rossini composed occasional chamber works throughout his active career. Many reveal the buoyant "buffa" quality that is a hallmark of his operas. His Duetto for Cello and Double Bass was commissioned by the amateur cellist Sir David Salomons in 1824 for a private soirée. The bassist for this event was the esteemed Domenico Dragonetti, who had once performed cello sonatas on his instrument with Beethoven.

Throughout the Duetto, the cello and double bass fully share Rossini's singing melodies and witty accompaniments. The opening Allegro animates its spirited ideas with lavish ornamentation, an influence of Italian operatic style. After a brief introduction, the Andante molto develops a deeply expressive, minor-mode aria for the cello; the double bass responds with an assertive variation.

A reprise of the opening idea rounds out the movement. The good-natured Allegro finale explores two ideas with a slight Spanish tinge – perhaps an influence of his new wife, the Spanish singer Isabella Colbran. The work concludes with an extended bravura flourish.

BORN INTO AN EMINENT MUSICAL FAMILY that includes pianists Rudolf and Peter Serkin, David Ludwig was educated at Oberlin College, the Manhattan School of Music, and the Curtis Institute, where he was mentored by Richard Danielpour, Jennifer Higdon, and Ned Rorem. He holds a Ph.D. from the University of Pennsylvania, where he was the George Crumb Fellow. Ludwig has written for numerous musicians and ensembles, including the Philadelphia Orchestra and the National Symphony Orchestra. His choral work *the New Colossus* was performed at the 2013 inauguration of Barack Obama. Ludwig joined the composition faculty of the Curtis Institute in 2010.

Pale Blue Dot is an iconic photo of Earth taken on February 14, 1990 by the Voyager 1 space probe from a distance of six billion kilometers. A musical portrait of deep space, Ludwig's 2014 work was commissioned by the Caramoor International Music Festival on behalf of the Dover String Quartet for "A String Quartet Library for the 21st Century."

The composer writes: "I am inspired by astronomy and always have been. I remember the first time I looked through a telescope as a kid: we were at summer camp taking turns looking at Saturn, a perfect marriage of icy rings and tiny diamonds for moons. And as a kid I first heard about the Voyager probes, launched thirty-six years ago, Voyager 1 now traveling in interstellar space, the space between the stars. It takes Voyager 1 seventeen hours for its messages to reach us, sent by radio signal over the 9.5 billion miles it has traveled to this point. Awesome.

"The Voyager project came from a time when, perhaps, we dreamt a little more and worried about material gain a little less. It was sent by NASA to study the planets of the solar system, but it had a second objective built sideways into the subtext: to leave our solar system as a message in a bottle,

possibly received by some other intelligent species on some other side of the vast ocean of stars. To carry the message, Voyager is equipped with the ‘Golden Record,’ an actual 12-inch gold-plated record that contains pictures and music electronically imbedded on it to describe our lives and history as a species. Amongst the sample images, there are scientific diagrams and photographs of elephants, schoolchildren, and highways. On the audio playlist are greetings to the universe recorded in fifty-five languages and music – some of the most glorious – by Bach, Berry (Chuck), Mozart, Stravinsky, and last on the album: Beethoven’s shattering Cavatina from his Opus 130 quartet, as recorded by the Budapest String Quartet. The people at NASA and the committee put together an extraordinary document in this Golden Record. In my experience, scientists have some of the deepest and most personal connections to art of anyone.

“In 1990, the visionary astronomer and astrophysicist Carl Sagan (who worked directly on the Voyager missions) asked NASA to turn Voyager around and take a deep space portrait of Earth looking back on us as it was leaving the solar system from six billion miles away. When you look at this picture, you see first the long rays of sunlight refracted off of Voyager’s little narrow band camera (everything is small on Voyager compared to today – it has only 69K of memory). In the bottom right of the photo is a bright little speck, not quite even a full pixel, and that is our home, the Earth. The photo is titled appropriately *Pale Blue Dot* and Dr. Sagan wrote beautifully about it:

From this distant vantage point, the Earth might not seem of any particular interest. But for us it’s different. That’s here. That’s home. That’s us. On it every human being who ever was lived out their lives . . . on a mote of dust suspended in a sunbeam.

“I’ve also been watching the reboot of the TV show *Cosmos*, first hosted by Sagan and now hosted by Neil deGrasse Tyson, who is also brilliant. On the show, Tyson mentioned that it will take a Voyager 80,000 years to get to the next star from our own. I like to fantasize about what that first encounter with Voyager will look like in 80,000 or 800,000 or 8,000,000 years from now. After so many millenia of lonely sojourn, I imagine intelligent life forms probing the probe, looking for the ‘on’ button, debating with each other what it means and who we were. Is it a threat? A lost device? Or most likely but true, a friendly introduction, a missive sent into infinity hoping to meet anyone at all that crossed its path. And what would the Cavatina sound like after all those years? Would it be warped and modulated, so distant in time and space from its source? And perhaps the aliens would learn what they needed to about us from Voyager and decide to send it back into space, keeping its role as the most ancient and modern time capsule civilization has ever assembled. Voyager could continue in the expanse to meet another civilization, as alien to them as they are to us, with a snapshot of ourselves at our most human, living on this pale blue dot.

“These thoughts and images are the inspiration for my new string quartet.”

EDGAR MEYER WRITES ABOUT HIS QUINTET, a luminous work that contains hints of Appalachian folk song, bluegrass, and Bartók: “The Quintet was written in 1995 to be performed by the Emerson Quartet and myself. It was commissioned by a consortium consisting of Chamber Music Chicago, UCLA, the Lied Center in Lawrence, Kansas, Saint Paul Sunday, the Lively Arts at Stanford, and Harold and William Slapin. One of my primary goals in writing Quintet was that it be clear and self-explanatory. Given this goal, detailed program notes could be considered a distraction or even a failing, so please forgive the brevity of these. The piece is in four movements. The first is a cross between theme and variations and variations on a ground bass. The second movement is moderate with some sense of humor. The third is slow and devoid of humor. The fourth is fast (and difficult). If this leaves you wondering what to expect, all the better.”

Notes by Nancy Monsman

2016–17 SEASON

EVENING SERIES

69th Season

All concerts at 7:30pm at the
Leo Rich Theater

Dover Quartet

with **Edgar Meyer**, *double bass*
Wednesday, October 26, 2016

Imani Winds

Wednesday, November 9, 2016

Juilliard String Quartet

Wednesday, December 14, 2016

St. Lawrence String Quartet

Wednesday, January 18, 2017

Enso String Quartet

with **Tony Arnold**, *soprano*
Wednesday, February 1, 2017

Pražák Quartet

Wednesday, February 22, 2017

Trio Solisti

Wednesday, April 5, 2017

SPECIAL CONCERT

Night of the Living Dead

Composers

Chloe Trevor, *violin*
Jonathan Tsay, *piano*
Monday, October 31, 2016
7:00pm
Tucson Scottish Rite
Cathedral

PIANO & FRIENDS

22nd Season

All concerts at 3:00pm at the
Leo Rich Theater

Behzod Abduraimov, *piano*

Sunday, November 6, 2016

Suyeon Kang, *violin*

Chih-Yi Chen, *piano*

Sunday, February 12, 2017

Anna Litvinenko, *cello*

Luis Ortiz, *piano*

Sunday, April 23, 2017

MASTER CLASSES

In conjunction with Piano
& Friends. All classes at 3pm
at Leo Rich Theater.

Saturday, November 5, 2016

Saturday, February 11, 2017

Saturday, April 22, 2017

Open to the public.
Free of charge.

FESTIVAL

24th Annual

Peter Rejto, *Artistic Director*

Sunday, March 12, 2017

Tuesday, March 14, 2017

Wednesday, March 15, 2017

Friday, March 17, 2017

Sunday, March 19, 2017

Festival Musicians

Jupiter String Quartet

Carol Wincenc, *flute*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

Alexander Sitkovetsky, *violin*

Nokuthula Ngwenyama, *viola*

Colin Carr, *cello*

Philip Alejo, *double bass*

Piers Lane, *piano*

Bernadette Harvey, *piano*

Pierre Jalbert, *composer*

Dmitri Tymoczko, *composer*

BEHIND THE SCENES WITH JAMES REEL

In addition to his work as AFCM President, James Reel is the Executive Director of the Southern Arizona Symphony Orchestra, serves on the board of the Tucson Desert Song Festival, and is Arizona Public Media's Classical Music Director and the weekday morning announcer for KUAT-FM. A native of Arizona, he received bachelor's and master's degrees from the University of Arizona.

Q: The upcoming season seems diverse.

Is this intentional?

James Reel: Yes, indeed. Although string quartets are the backbone of chamber music, we try to show what else is out there, as with Trio Solisti – I suppose if string quartets are the backbone, then piano-and-string trios are the ribcage. And the Tucson Winter Chamber Music Festival is our big chance to explore material for all different kinds of instrumental combinations. In terms of the music they play, we're always on the lookout for groups that have mastered the old favorites but can also offer something we haven't heard often if at all, and cooperate with us on creating new pieces.

Q: Does AFCM present local musicians?

JR: During the year, there are many chances to hear local musicians in other venues, so we stick to bringing in world-class professionals from around the globe. However, during the festival we do sometimes engage a UA professor to fill out the ensemble, and this past summer we presented a couple of special concerts with excellent local musicians.

Q: AFCM has received acclaim for its Piano & Friends series. What is it about?

JR: This is how we present outstanding young professionals early in their careers, before they become famous and price themselves out of our market. We were one of the first organizations to present pianist Lang Lang, when he was in his mid-teens, and now he's a superstar. People who come to Piano & Friends say that those performances are every bit as outstanding as our Evening Series, but a lot of people seem reluctant to take a chance on not-yet-known musicians.

Q: How big is AFCM – how many employees are there?

JR: If we're talking about the IRS definition of employee, absolutely none. We have two people who provide services on a part-time basis: our beloved box office manager, Cathy Anderson, and our intrepid festival director, Peter Rejto. We engage a professional agency for marketing, but otherwise this is a volunteer effort, relying on the hard work and knowledge of our board members and other friends of the Friends.

Q: Tickets seem inexpensive compared to performances by the same ensembles in bigger cities – how does AFCM do this?

JR: If we relied on ticket revenue, we'd be digging ourselves a deep hole of debt. I can't think of any arts organization that covers more than maybe 40 percent of its budget with ticket revenue. We want to keep admission as affordable as possible, which is why we don't triple the ticket price to cover all our expenses. That's why we're always talking about other ways to support AFCM, from general-purpose donations in any amount, to larger-scale sponsorships of concerts or commissions, and of course through bequests – leaving us something in your will. I think of that as my personal lay-away plan; by the time AFCM gets my money, I'll be laid away.

ABOUT COMMISSIONS

ORIGINS

When Haydn was writing his first string quartets 250 years ago and was about to produce core works in the chamber-music repertory, his audiences demanded pieces that were new, beguiling, surprising. “Ancient” music was regarded as anything written before the current audience’s lifetime, and seemed hardly worth anyone’s attention.

But something strange began to happen. Over the next few years, Haydn’s chamber music held its place in people’s ears and on musicians’ stands. The same was true for Mozart, then Beethoven, then Schubert and Brahms and many more... until sometime in the 20th century, a lot of listeners decided they couldn’t handle what was new and surprising, and the old standard works were enough to suit them just fine, thank you.

Yet composers continued to write chamber music, and AFCM invited ensembles to mix Haydn and Beethoven with music written within our own lifetime. And when we listened, it became clear that chamber music is a living, evolving art form worth paying attention to.

In the 1990s, AFCM took an active role in helping chamber music evolve and thrive, with a unique program of commissioning scores from carefully selected composers, for carefully selected performers, and funded by members of our audience. In this way, AFCM, the composers, the performers, and the audience remained accountable to each other. The results have been spectacular. Within 20 years, AFCM and its audience helped bring 50 substantial works into the world, and together we commission and premiere an average of three new pieces per season.

THIS SEASON, WE UNVEIL FOUR COMMISSIONS

We begin in December with the esteemed Juilliard Quartet performing a substantial new string work by Mario Davidovsky, an elder statesman of electro acoustic and electronic music who has many works for purely acoustical instruments behind him, including five previous string quartets. The Juilliard Quartet will be performing this new one, titled *Fragments*, not only here but around the world.

Our 2017 Festival will bring two works into existence, each by a composer whose music we have welcomed before.

Dmitri Tymoczko is a Princeton composer and theorist whose music is anything but dry and academic; his experience playing in rock and jazz bands infuses his concert-hall music with a kinetic energy that never fails to entertain. He is taking advantage of the Festival’s wide instrumental resources to write a nonet for mixed ensemble, sure to be a vivid and vibrant work.

Pierre Jalbert, whose music has found its way onto several AFCM programs in past years, will adopt a more traditional scoring for his Quintet for Piano and Strings. This New England-born composer (his parents came from Quebec, hence his French name) is a longtime professor at Rice University, and Tucson audiences know his music to be tonal with a sure sense of motion, with his past inspiration coming from sources in nature, spirituality, and driving on the freeway.

Toward season’s end, Trio Solisti, which always strives to champion new music alongside the tried-and-true, will premiere the Piano Trio No. 2 of Pulitzer Prize-winning Jennifer Higdon, one of the most-performed living American composers. In 2006 she wrote her string quartet *An Exaltation of Larks* to be premiered here by the Tokyo Quartet, and her new piano trio will potentially be a permanent addition to the repertory.

HOW YOU CAN PARTICIPATE

All these works and their predecessors have been sponsored by members of our audience – individuals, groups of friends. AFCM matches composers to ensembles then seeks funding from people like you – and your fellow Tucson music-lovers have come through with money and enthusiasm.

If you would like to help bring new music into the world – not to mention receive a copy of the score, a recording of the premiere, acknowledgement in AFCM’s and the composer’s published materials, and that warm, fuzzy feeling you get when you contribute to world civilization – contact Philip Alejo – commissions@arizonachambermusic.org.

WE URGE YOU TO INVEST IN AFCM

WHY

Your gift to AFCM generates an immediate impact and a lasting return.

When you contribute to AFCM, you make it possible for the finest chamber music to be heard in Tucson; you bring preeminent musicians from around the globe to Tucson; you enable the all-volunteer organization to present a fresh season of concerts every year.

Without gifts from supporters like you, AFCM cannot sustain itself. Ticket sales cover only half of total costs. AFCM receives no taxpayer funds, and we pride ourselves on paying the professional musicians we enlist a wage worthy of the dedication they commit to their art.

It is a special opportunity we have in Tucson, to have access to musicians who would not otherwise find their way to our part of the world, to hear compositions that are sophisticated and rare, uncomplicated and familiar, to have for our pleasure “music for a small room.” Chamber music has remained alive around the world because of its beauty and uncommon style, and it is our shared mission to ensure it continues to be heard in Tucson.

We call on you to give generously.

WAYS TO GIVE

Annual Fund

The majority of gifts to AFCM are directed to the Annual Fund. Your donation of any amount provides funding for musician fees, hall rental, concert costs, and printed materials. If you would like, you may designate your gift “in honor” or “in memory” of a treasured person. AFCM gratefully accepts gifts in many forms: by check or credit card, in the enclosed envelope, online, or by calling.

We can assist you in giving securities or other assets; please call us.

In addition to the Annual Fund, we invite you to consider other giving traditions:

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Include AFCM in your will or estate plan.

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Underwrite the full or partial commissioning of a new composition to be performed live at a Tucson premiere.

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If you would like to learn more about supporting these AFCM giving traditions, please call us at 520-577-3769 or email Paul Kaestle at gifts@arizonachambermusic.org

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listing contributions less than
\$100. Please advise us if your
name is not listed properly or
inadvertently omitted.*

To make a prairie it takes a clover and one bee, —
One clover, and a bee,
And revery.
The revery alone will do
If bees are few.

The Complete Poems of Emily Dickinson,
ed. Mabel Loomis Todd and T.W. Higginson, 1886

We are delighted to introduce the first in a series of poems, selected for our concerts this season by Tyler Meier, Executive Director of the University of Arizona Poetry Center.

Poetry and music share a long history. The two traditions have been intertwined in cultures across the globe, literally, forever. The Welsh word “cerdd” can be translated as either “verse” or “music,” which conveys what we know: the great bards of Europe performed poetry accompanied by music. But the pairing has been not only a Western convention. Verse and melody live as soul mates in African storytelling and the praise poetry of India.

Like music, poetry can render a person speechless. Try reading aloud Philip Larkin’s *Unfinished Poem* without being moved by its reminder of death’s unfaltering approach. Or try listening to Mozart’s String Quintet in G Minor, K. 516, without feeling the sadness it embodies. A poem provides a window into a poet’s soul, in the same way music reveals a composer’s inner life force. Music and poetry offer us wonder and joy, the ineffable frisson of delight, a window into a field of hopefulness amid our daily chores. Both do what Alexander Pope captured in his well-known phrase: “what oft was thought, but ne’er so well express’d.”

We invite you to enjoy this poem with tonight’s music. Relax. Think. Find Joy.

HOW TO BUY TICKETS

SERIES SUBSCRIPTION

Get priority access tickets to every concert in a series, discounts up to 20% off the single ticket price, first choice of seats, and renewal option.

Evening Series \$180

7 concerts for price of 6

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all 15 concerts

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All concerts are \$30 each, or \$10 for students.

Phone – 520-577-3769

Email – office@arizonachambermusic.org

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BRING A FRIEND

Most people learn about chamber music when they are invited to a concert by a friend. Share the joy of AFCM with someone in your life. If you have tickets, you may purchase an extra single or pair of tickets the week of a concert when seats are available (not sold out) at a discounted price: \$22 each or \$40 for a pair. Students are \$10. Please email or call beginning seven days prior to a concert date for availability and to purchase.