

VALERIE COLEMAN

ARIZONA  
FRIENDS OF  
CHAMBER  
MUSIC

RIMSKY-KORSAKOV

PIAZZOLLA VILLA-

LOBOS PAQUITO

D'RIVERA TRADITIO

KLEZMER DANCE

VALERIE COLEMAN

**NOVEMBER 9, 2016**  
IMANI WINDS

RIMSKY-KORSAKOV

PIAZZOLLA VILLA-L

PAQUITO D'RIVERA

TRADITIONAL KLE

ZMER DANCES VA

COLEMAN RIMSK

RIMSKY-KORSAKOV

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# FROM THE PRESIDENT OF AFCM

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Here's the third edition of this season's Arizona Friends of Chamber Music printed programs. If you missed the second edition that means you didn't attend our recent Piano & Friends concert. Shame on you. Don't avoid Piano & Friends just because you've never heard of the artists; these are young professionals on the brink of prominence, and you're missing performances that are the equal of any in our Evening Series.

Now that you've been thoroughly scolded and are beginning to wonder why you should subject yourself to this abuse, prepare for your reward: what promises to be an outstanding, colorful and innovative concert by the Imani Winds.

We first welcomed this fabulous wind quintet in early 2014, and immediately knew we'd have to ask them back – for reasons you're about to discover. There's a rich repertoire for wind quintet, going back to the time of Beethoven and continuing through tonight (just wait until you hear this evening's piece written by the Imani's Valerie Coleman).

AFCM is dedicated to bringing you the full spectrum of superb chamber music, whether old or new, scored for strings or winds, performed by veterans or young professionals on the brink of international prominence.

To be sure you don't miss anything AFCM is up to, join our e-mail list for news and special offers. Sign up at [arizonachambermusic.org](http://arizonachambermusic.org)



James Reel  
*President*



# IMANI WINDS

## NOVEMBER 9, 2016

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### **Imani Winds**

Valerie Coleman, *flute*

Toyin Spellman-Diaz, *oboe*

Mark Dover, *clarinet*

Jeff Scott, *horn*

Monica Ellis, *bassoon*

### **IMANI WINDS**

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Extolled by the *Washington Post* as “exuding a sultry sophistication during performances,” Imani Winds has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy-nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, adventurous collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African, and Latin-American traditions.

The group continues its Legacy Commissioning Project, in which the ensemble is commissioning, premiering, and touring new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. The Legacy Project kicked off in 2008 with world premieres by Alvin Singleton and Roberto Sierra. Since then, projects have included works by Jason Moran, Stefon Harris, Danilo Perez, Simon Shaheen, and Mohammed Fairouz. The group’s fifth album on E1 Music – entitled *Terra Incognita* after Wayne Shorter’s piece written for the group – is a celebration of the Legacy Project with new works written for Imani Winds by Mr. Shorter, Jason Moran, and Paquito D’Rivera.

Imani Winds’ commitment to education runs deep. The group participates in residencies throughout the U.S., giving master classes to thousands of students a year. In the summer of 2010, the ensemble launched its annual Chamber Music Festival. The program, now in its sixth year, brings together young instrumentalists from across North America and beyond for an intense week of music exploration. The participants have gone on to sundry successes across the world, ranging from winning positions in orchestras around the country to founding their own music educational programs.

Artist Management Group, Inc.  
130 West 57th Street  
Suite 6A  
New York, NY 10019

## TONIGHT'S PROGRAM

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### **VALERIE COLEMAN (b. 1971)**

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*Red Clay and Mississippi Delta*

### **NICOLAI RIMSKY-KORSAKOV (1844–1908)**

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*Scheherazade (arr. Jonathan Russell)*

### **ASTOR PIAZZOLLA (1921–1992)**

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*Contrabajissimo (arr. Jeff Scott)*

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## INTERMISSION

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### **HEITOR VILLA-LOBOS (1887–1959)**

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*Quinteto em forma de chôros*

### **PAQUITO D'RIVERA (b. 1948)**

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*Kites (arr. Valerie Coleman)*

Kites over Havana

Wind Chimes

### **TRADITIONAL**

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*Two Klezmer Dances (arr. Gene Kavadlo)*

Khosidl

Freylekh

“When truly free, one can soar like a kite and once that feeling is experienced, there is no turning back.”

FROM NOTES FOR PAQUITO D'RIVERA'S KITES

# PROGRAM NOTES

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**RED CLAY AND MISSISSIPPI DELTA** is a light scherzo work that references my family's background of living in Mississippi. From the juke joints and casino boats that line the Mississippi River, to the skin tone of my relatives from the area: a dark skin that looks like it came directly from the red clay. The solo lines are instilled with personality, meant to capture the listener's attention as they wail with "bluesy" riffs that are accompanied ("comped") by the rest of the ensemble. The result is a virtuosic chamber work that merges classical technique and orchestration with the blues dialect and charm of the south.

**NICOLAI RIMSKY-KORSAKOV** had a busy summer in 1888. He moved his family into a beautiful lakehouse in Russia and completed the full scores to both the Russian Easter Festival Overture and the symphonic suite *Scheherazade*, two of his most popular works.

In his notes on *Scheherazade* the composer described how he vacillated between naming the four movements conventional names – "prelude, ballade, adagio, and finale" – and more descriptive names that reflected the specific themes of "Arabian Nights," the book the work was based on. In the end he settled on the musical terms, believing that the piece would be more effective if the pictures evoked by the music were left to the imagination of the listener.

Rimsky-Korsakov was a member of a group of Russian nationalist composers who called themselves "The Five" (or "The Mighty Handful"). Other members of The Five were Mily Balakirev, Cesar Cui, Modest Mussorgsky, and Alexander Borodin. These men believed in using the themes, sounds, and traditions of the folk in their music. *Scheherazade* is a perfect example of the nationalistic style.

Scheherazade is a character from "Arabian Nights," a collection of Middle Eastern, West Asian, and South Asian folk tales. She was the 1,000th wife of a Persian king who beheaded each new wife the day after he married them. Scheherazade actually volunteered to spend the night with this king and, as she was a master storyteller, kept him enraptured with her tale for an entire evening. The king kept

her alive for another day to hear more of her tales, and did this again and again for 1,000 nights. By the end of that time the king had genuinely fallen in love with Scheherazade and married her, and they lived out the rest of their days together.

This ambitious and virtuosic arrangement was done in 2013 by Jonathan Russell, especially for Imani Winds. Mr. Russell is an arranger, composer, conductor, and clarinetist.

**CONTRABAJISSIMO WAS WRITTEN** by Astor Piazzolla as a feature for Hector Console, the bassist in his final quintet. This expansive work showcases Piazzolla's ability to weave Western classical and Tango music seamlessly. It was a work he considered to be one of his finest and for this reason was the only music performed at his funeral. In this arrangement the bassoon takes center stage with demanding solos and delicate duets with the flute and oboe.

**HEITOR VILLA-LOBOS** is perhaps the most celebrated Brazilian composer of all time. His work not only richly typifies the diverse and kaleidoscopic Brazilian scene but also, in its abundance, originality, and vitality, provided the key which unlocked Brazilian art music once and for all from the shackles of European late-Romanticism.

After the death of his father in 1899, Villa-Lobos, determined to escape the medical career planned for him by his mother, spent time playing (probably cello and guitar) in the ad hoc musical groups which performed and improvised in Rio de Janeiro's cafes, on street corners, and at parties and weddings. He then traveled in Brazil, absorbing musical influences from his country's three main ethnic strands – Portuguese, African, and Amerindian. This resulted in the realization that the glorious aural amalgam which so impressed his soul was indeed the means by which concert music in Brazil would be revitalized and given a voice of its own.

After some success and much controversy as a composer in Brazil, Villa-Lobos made his way in 1923 to Paris, at that time the cultural center of Europe, where every aspiring musician, artist, and writer felt it obligatory at least to put in an appearance. The artistic ambience of Paris during the 1920s was particularly suitable for the acceptance and promotion of Villa-Lobos during

his subsequent periods of residence there, until a final departure in 1930. Indeed, even before his own arrival several of his works were heard and applauded in the French capital, played by his compatriots or by European artists who had met the composer in Brazil. African music and jazz were particularly in vogue, and the strange sounds of the music of the East so beloved by Debussy and Ravel still echoed loudly. The clear-cut, quixotic melodies of Milhaud and Poulenc were favored, while Stravinsky's rhythmic vitality affected everyone. Villa-Lobos's highly colored, strangely conceived, and rhythmically assured music thus found an ideal home in Paris during the 1920s.

Villa-Lobos wrote the Quinteto em forma de chôros while living in Paris. It is based on the Brazilian improvisatory dance form called chôros that only narrowly preceded jazz in the U.S. Villa-Lobos returned to the chôros many times during his career, raising the form to a concert level never before heard. A typical chôros starts out slowly and gradually builds to a dramatic climax. This piece is a tour-de-force for the entire ensemble. The players usually demonstrate an embellished introduction before a rhythmic section with unpredictable harmonic changes.

The Quintet was originally intended for flute, oboe, clarinet, bassoon, and English horn, but is usually performed now with French horn.

#### COMPOSER, CLARINETIST, AND SAXOPHONIST

Paquito D'Rivera, one of the most celebrated jazz and Latin musicians of his generation, has also built a reputation as a classical performer and composer since appearing as soloist with the National Symphony Orchestra in the premiere of Roger Kellaway's *David Street Blues* in 1988. His original compositions blend the influences of Cuban, African, American, jazz, popular, and classical idioms. D'Rivera has been artist-in-residence at the New Jersey Performing Arts Center and artistic director for jazz programming of the New Jersey Chamber Music Society, and serves on the boards of Chamber Music International, Chamber Music America, and the New York Virtuosi Orchestra. He is also artistic director of the Festival Internacional de Jazz en el Tambo in Punta del Este, Uruguay. D'Rivera has authored an autobiography (*My Sax Life*) and a

novel (*En Tus Brazos Morenos*).

*Kites over Havana* was inspired by the following anonymous poem, which is spoken throughout the piece:

*I would like to be a kite, and soar up over the trees.  
I would like to try to reach the sky with butterflies  
and bees.*

*I would like to be a kite, and with my tail of red and  
white I'd love to fly so high, the things below would  
disappear from sight.*

*When once you have tested flight, you will forever  
walk the earth with your eyes turned skyward, for  
there you have been, and there you will always long  
to return.*

The poem is analogous to the concept of freedom. When truly free, one can soar like a kite and once that feeling is experienced, there is no turning back. However, even in freedom there are precincts, and although the kite has the freedom of flight, the string keeps it bound to the earth.

Mr. D'Rivera was motivated to write *Kites* for Imani Winds because he felt the ensemble exemplifies this notion of freedom that is manifested through music and culture.

**KLEZMER MUSIC HAS FREQUENTLY** been associated with jazz and has even been dubbed by some people as "Jewish Jazz." But instead of the chords and harmonies used in jazz, Klezmer is more about ornamenting a prescribed melody in a tasteful, artistic manner. In that sense Klezmer is more like Baroque music than jazz, however with vastly different styles of ornamentation.

The clarinet has inherited the mantle of the Klezmer instrument of choice because of the many "tricks" the instrument is capable of. These arrangements stay true to the tradition of using whichever instruments are available, here the wind quintet, to perform what is essentially dance music for dancing in a round.

Khosidl is a slower dance in duple meter, in which the melody moves slowly enough to invite ornamentation. Freylekh literally translates to "happy" and is a lively circle dance played in a bright tempo.

Notes provided by Imani Winds

# 2016–17 SEASON

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## **EVENING SERIES**

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### **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**

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### **Night of the Living Dead**

#### **Composers**

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

## **PIANO & FRIENDS**

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### **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**

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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**

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### **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*

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Pierre Jalbert, *composer*

Dmitri Tymoczko, *composer*



# BEHIND THE SCENES WITH JAMES REEL

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James Reel is AFCM's President. As well, he 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. In this program, he discusses the chamber music genre.

**Q: How is a chamber music concert distinctive as compared to a symphony or an orchestra?**

James Reel: Chamber music is one genre within the larger category of classical music, or art music – something distinct from popular song or dance music, which has always served its own important purpose, and has influenced classical music from the very beginning. Art music also includes works for orchestra, solo piano, grand opera, ballet scores, electronic pieces, all manner of things. What helps set chamber music apart from the rest is that it is a far more intimate experience, for the players and the audience. It's a small group of musicians engaging in a complex musical conversation in the presence of an audience that's physically much closer to the performers than they can be in an opera house. The bigger the forces get, the more the audience can be overwhelmed by the spectacle, which is certainly not a bad thing, but chamber music tends to draw you in rather than wash over you.

**Q: Why does chamber music remain relevant?**

JR: Something becomes classic because it not only represents something important in its own time but also somehow speaks to us today. Just because an artistic creation is old doesn't mean it has become irrelevant. But it's also dangerous to worship at the altar of antiquity. Just because something is new doesn't mean it's merely trendy and ephemeral. Who knows if the music we commission will have the staying power of Beethoven? We have a responsibility to nurture the creation of music that communicates directly to us today, and then wait and see how it holds up.

**Q: Are there some composers across time who have dedicated their skill solely to the chamber music form in the same way, for example, Stephen Sondheim sticks to musical theater?**

JR: The composers who stuck almost exclusively to chamber music, like Ludwig Thuille, are now mostly forgotten, partly because of a former prejudice against chamber music as something dull or interesting only to specialists. But there are composers who wrote an incredible amount of chamber music at a reliably high level. Haydn, for example, wrote nearly 80 string quartets. Brahms wrote far more chamber music than orchestral music, and he never wrote an opera. Because everything in chamber music is so exposed, and every strand and every note has to count, it's not really something composers can dabble in with much success.

**Q: Novelist E.M. Forster said, "In music, fiction is likely to find its nearest parallel."**

A: Every piece of music tells some sort of story, even if it's not a traditional narrative but a sequence of technical events. Even an abstract sonata-form movement by Haydn is a potentially gripping tale, with each theme having its own distinct character, interweaving with other themes or remaining stubbornly apart, going through a sequence of key changes that can have quite a dramatic effect, and coming out in the end essentially the same but usually altered in some subtle way.

"What helps set chamber music apart from the rest is that it is a far more intimate experience, for the players and the audience."

# YOU CAN COMMISSION A NEW CHAMBER MUSIC WORK

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Beethoven wrote some of his finest quartets only through the patronage of a music-loving Russian count, Andrey Razumovsky. Tchaikovsky wrote much of his greatest music only with the financial support of a wealthy patroness he never met, Nadezhda von Meck. We owe the existence of major quartets by Bartók, Britten, Prokofiev and Schoenberg to funding from an American heiress named Elizabeth Sprague Coolidge.

The names of those patrons remain familiar to us decades and even centuries later, because they directly made it possible for great composers to do their work.

Chamber music remains a living art form. AFCM nurtures new music by commissioning works from interesting, accessible composers specifically tailored to great ensembles of our choice. It's one of the strongest commissioning programs in the country – thanks to the involvement of audience members like you.

Uniquely, every work AFCM commissions is supported financially – in its entirety – by our audience members, either individuals, or households, or groups of friends.

It's an expense of several thousand dollars, so why would sponsors come forward to take a chance on a piece of music without knowing exactly how it will turn out?

“...it's the chance to set  
creativity in motion.”

It's the rare chance for an ordinary audience member – not necessarily a millionaire like Elizabeth Sprague Coolidge – to collaborate in the creation of a new work, serving as the catalyst for composers and performers to exchange ideas and share their interests. It's the chance to be the person who inspires a composer to set pencil to manuscript, and inspires musicians to practice with dedicated effort and passion. In other words, it's the chance to set creativity in motion.

Sponsors can be part of this process from the earliest stages, sharing reactions to possible composer collaborations, while forming relationships with the performers. They are also distinguished guests at any events involving the composer and musicians during their residency in Tucson, including pre-concert dinners, concert talks, master classes, and receptions. The sponsor's name appears in the original manuscript and all subsequent published editions of that work, and each sponsor receives a copy of the score.

“We invite you to share  
the thrill and uncertainty  
of artistic creation...”

We invite you to share the thrill – and uncertainty! – of artistic creation, to feel the excitement of hearing a new piece performed for the first time, in some cases to honor a loved one or mentor, to ensure and help shape the future of concert music by directing support toward the most brilliant composers, and to exchange ideas and experiences with fascinating, dynamic people – the composers of these amazing new works.

Learn how you can sponsor an AFCM commission by contacting Board Member Philip Alejo at [commissions@arizonachambermusic.org](mailto:commissions@arizonachambermusic.org).

# SUPPORT AFCM

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## THANK YOU

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Many of you make a gift to AFCM when you order your ticket subscription; others of you contribute at year-end when the I.R.S. deadline looms. We thank you and cannot say enough appreciative words to those of you who recognize the value of the work AFCM does and choose to support the organization with financial contributions.

## CHALLENGES WE FACE

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We are in tumultuous times for classical music. Musicians and the organizations who present concerts face mounting challenges: rising costs, falling demand, and difficulty raising money at the level supported by major donors and corporations in past generations. It's a very different kind of economy, and classical music's place in the broader entertainment culture has faded, even as the number and variety of talented young musicians dedicating their lives to the classical form continues to grow.

The recent bankruptcies of several large symphonies bring to light the tensions that lie behind all classical music organizations. However, when considered beside others that are thriving in Los Angeles, Cincinnati, and Grand Rapids, it becomes clear that "orchestras are fundamentally local businesses." Such organizations derive their financial stability from regular people in the community who believe in their missions.

## HOW AFCM WORKS

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AFCM has a different business model than an orchestra, which employs musicians full-time via a contract salary. In contrast, AFCM is the Uber version of classical music. We call upon the musicians only when needed, but otherwise we remain unencumbered by the overhead associated with the musicians and their instruments. This enables AFCM to be lean and flexible and to provide you with a superior product at a lower price.

Nonetheless, ticket sales cover less than half of AFCM's total costs. Board members are unpaid volunteers who plan, manage, create, and organize – all the work that's required for a chamber music season to come to fruition. AFCM receives no taxpayer funds, and we pride ourselves on paying the professional musicians at a level worthy of the dedication they commit to their art.

It is for these reasons that AFCM relies on your generous contributions. Without gifts from supporters like you, AFCM cannot sustain itself and could not bring to Tucson the world-class musicians you experience now. There are many other entertainment options these days, and Tucson has a robust arts community. We believe strongly that the finest chamber musicians from around the globe make a significant contribution to our local community, in a myriad of ways. AFCM certainly provides great worth to concertgoers such as you, who recognize, value, and appreciate the moving and mind-opening qualities of our season's program.

## HOW YOU CAN HELP

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We urge you to make a donation before the end of the year. If you've given this year already, we urge you to make another gift, no matter how small, to express your support for the quality and excitement of our 69th season. If you have yet to give – if you're a first time concertgoer, a regular, or a season subscriber – we call on you to make a contribution that applauds the worth and significance of the chamber music you enjoy and to ensure the continuation of a valuable organization, now in its 69th year.

To make your donation, use the enclosed envelope or visit our website. If you would like to learn more about supporting AFCM giving traditions, please email Paul Kaestle at [gifts@arizonachambermusic.org](mailto:gifts@arizonachambermusic.org)

AFCM is a 501(c)(3) charitable organization; contributions are tax-deductible as allowed by law.

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Lea Sarid, Dr. Herb Karp,  
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Norman Salmon  
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**IN HONOR OF**

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Marianne Kaestle  
*by Robert D. Claassen  
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Amphitheater High School  
*sponsored by Dagmar Cushing*

Flowing Wells High School  
*sponsored Paul A. St. John  
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Kellond Elementary School  
*sponsored by Nancy Bissell*

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*Listed are current plans and  
posthumous gifts.*

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Jim Cushing  
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secure the future of AFCM.  
We extend deep appreciation  
to our generous supporters.

*Contributions listed are from  
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September 30, 2016. Space  
limitations prevent us from  
listing contributions less than  
\$100. Please advise us if your  
name is not listed properly or  
inadvertently omitted.*

# VERSE

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## FAMOUS

The river is famous to the fish.

The loud voice is famous to silence,  
which knew it would inherit the earth  
before anybody said so.

The cat sleeping on the fence is famous to the birds  
watching him from the birdhouse.

The tear is famous, briefly, to the cheek.

The idea you carry close to your bosom  
is famous to your bosom.

The boot is famous to the earth,  
more famous than the dress shoe,  
which is famous only to floors.

The bent photograph is famous to the one who carries it  
and not at all famous to the one who is pictured.

I want to be famous to shuffling men  
who smile while crossing streets,  
sticky children in grocery lines,  
famous as the one who smiled back.

I want to be famous in the way a pulley is famous,  
or a buttonhole, not because it did anything spectacular,  
but because it never forgot what it could do.

from *Famous* by Naomi Shihab Nye.  
Wings Press, San Antonio 2015.

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*Famous* was selected for tonight's concert 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.

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

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Email – [office@arizonachambermusic.org](mailto:office@arizonachambermusic.org)

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## **SEATING**

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All seats are good seats in the Leo Rich Theater. Series Subscribers receive first choice of seat location. For single tickets, the Box Office Manager assigns seats in the order in which requests are received. When Subscribers tell us they are unable to attend, we release their seats to others. We always strive to give you the best seat available.

## **BRING A FRIEND**

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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.