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CHAMBER  
MUSIC

**NOVEMBER 6, 2016**  
BEHZOD ABDURAIMOV

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# FROM THE PRESIDENT OF AFCM

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Reading this program means that you've been initiated into an exclusive, mysterious society. The Arizona Friends of Chamber Music's Piano & Friends series seems to be the best-kept secret in Tucson's music circles.

We launched this series in 1995 with a recital by a splendid young pianist named Tian Ying, who would later be praised by the Boston Globe as "one of the finest pianists active in America." Since then we've presented many instrumentalists who have become high-profile artists, including composer-pianist Lera Auerbach; cellists Zuill Bailey, Alban Gerhardt, and Alisa Weilerstein; flutist Mathieu Dufour; soprano Nadine Sierra; violinists Jennifer Frautschi and Joseph Lin; and pianists Fazil Say and Lang Lang. Yet, to be honest, Piano & Friends has yet to draw the size of audience these artists deserve. The people who do attend more often than not tell us that what they've just heard is at least as good as what they get from the high-powered ensembles in our Evening Series.

So thank you for joining this select society. But we'd rather not be so exclusive. Tell your friends about these wonderful Sunday-afternoon concerts. And tell us what you think we could do to make Piano & Friends as successful in terms of attendance as it is artistically.



James Reel  
*President*



# BEHZOD ABDURAIMOV

## NOVEMBER 6, 2016

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Behzod Abduraimov, *piano*

### BEHZOD ABDURAIMOV

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Described by *The Times* as the “master of all he surveys” and with *The Washington Post* noting to “keep your ear on this one,” Behzod Abduraimov’s captivating performances continue to receive international praise.

Born in Tashkent in 1990, Mr. Abduraimov began to play the piano at the age of five. He was a pupil of Tamara Popovich at the Uspensky State Central Lyceum in Tashkent, and studied with Stanislav Ioudenitch at the International Center for Music at Park University, Kansas City.

In recent seasons Mr. Abduraimov has worked with leading orchestras including the Los Angeles Philharmonic (James Gaffigan), the Boston Symphony Orchestra (Charles Dutoit), the London Philharmonic Orchestra (David Zinman), the NHK Symphony Orchestra (Vladimir Ashkenazy), and the Czech Philharmonic Orchestra (Jirí Belohlávek).

In collaboration with The Mariinsky Orchestra and Valery Gergiev, last season Mr. Abduraimov performed in their Prokofiev Piano Concerto cycle at concerts in Stockholm, Vienna, and Dortmund, and on a major US tour with them, which included his concerto debut at Carnegie Hall. This was followed by his recital debut in the Weill Recital Hall as part of the “Distinctive Debuts” series resulting in an immediate invitation to the Stern Auditorium.

An award-winning recording artist – his debut recital CD won both the Choc de Classica and the Diapason Découverte – Mr. Abduraimov released his first concerto disc in 2014 on Decca Classics which features Prokofiev’s Piano Concerto No. 3 and Tchaikovsky’s Concerto No. 1 with the Orchestra Sinfonica Nazionale della Rai under Juraj Valcha.

He is currently artist-in-residence at the International Center for Music at Park University, Kansas City.

## THIS AFTERNOON'S PROGRAM

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### JOHANN SEBASTIAN BACH (1685–1750)

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*“Siciliano” from Concerto in D Minor (after Vivaldi),  
BWV 596 (arr. Cortot)*

*Tocatta and Fugue in D Minor, BWV 565  
(arr. Busoni)*

### FRANZ SCHUBERT (1797–1828)

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*Moments musicaux, D. 780*

No. 2 in A-flat Major

No. 3 in F minor

### LUDWIG VAN BEETHOVEN (1770–1827)

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*Piano Sonata No. 23 in F Minor  
(“Appassionata”), Op. 57*

Allegro assai

Andante con moto

Allegro ma non troppo

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## INTERMISSION

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### SERGEI PROKOFIEV (1891–1953)

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*Piano Sonata No. 6 in A Major, Op. 82*

Allegro moderato

Allegretto

Tempo di valzer lentissimo

Vivace

### MILY BALAKIREV (1837–1910)

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*Islamey (“Oriental Fantasy”), Op. 18*

“The composer, with barbaric audacity, breaks with the ideals of the Romantics and includes the shattering pulse of the twentieth century in his music.”

SVIATOSLAV RICHTER ON PROKOFIEV'S  
PIANO SONATA NO. 6

# PROGRAM NOTES

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**TRANSCRIPTION IN MUSIC** – the art of translation from one instrument to another – has been around almost as long as music itself, with the earliest notated examples going back to the Middle Ages. It serves many purposes, from educational (an in-depth study of the piece to be transcribed) to concert use (recasting a piece as the basis for virtuoso display). The “Siciliano” is unusual in that it is a transcription of a transcription. Bach admired the new Italian style as typified in Vivaldi’s set of twelve concertos, Op. 3 (titled “L’estro armonico,” “the harmonic inspiration”), and he transcribed no. 11 for organ. Although his reasons are not known, it seems he had educational and virtuoso goals in mind: he wanted to become better acquainted with Vivaldi’s compositional technique, and he wanted to show off his keyboard abilities. Fast-forward two hundred years to the 20th Century and the great French pianist Alfred Cortot (1877–1962), who used Bach’s organ version as the basis for his own transcription. Cortot transcribed the entire work, but it is the middle movement, with its gentle rocking motion, that continues to find favor on recital programs.

**THE GREAT ITALIAN PIANIST** Ferruccio Busoni (1866–1924) distinguished himself as composer, pedagogue, and, of course, virtuoso. For a performer who specialized in the great Romantic works of the 19th Century, his own compositions could be surprisingly modern and (occasionally) impenetrable, and his writings on music looked toward the future, as suggested by the title of his best-known work, “Sketch of a New Esthetic of Music.” His transcriptions are another matter, following the lead of the virtuoso works of Liszt, who first took Bach’s organ works and made them available to the concert pianist. A friend of Busoni’s, Kathi Petri, tells the story of the time they heard a performance on the organ of a Prelude and Fugue by Bach. “You ought to arrange that for pianoforte,” she said to him. Although Busoni had never attempted such a transcription, a week later he played the work for her on the piano. As his biographer, Edward J. Dent, observes: “This was not merely the beginning of the transcriptions, but

what was of far deeper import, it was the beginning of that style of pianoforte touch and technique which was entirely the creation of Ferruccio Busoni.” The transcription of the Toccata and Fugue in D Minor reveals this style, with Busoni taking Bach’s mighty organ score and finding its pianistic equivalent.

**AMONG THE MYTHS** that have attached themselves to Franz Schubert is the idea that he struggled to make himself known as a composer and died in obscurity. This is not completely true. Of course, he was not as well known as his great contemporary Beethoven, nor did his music travel much outside Vienna during his life, but in the course of his last eight years Schubert published nearly one hundred works. And of these works, virtually all were for the growing domestic market of amateur musicians. Thus we find songs, chamber music, and many short works for piano. The six pieces published as Op. 94 under the title “Moments musicaux” (actually “Moments musicals” – Schubert’s French was not very good) are wonderful examples of the way he was able to appeal to this market, writing tuneful pieces with memorable melodies, but always within the grasp of the talented non-professional. Of the six, perhaps the most popular is the third in F minor, sometimes called “Russian Air.”

**BEFORE HIS HEARING LOSS**, Beethoven was recognized as one of Europe’s greatest piano virtuosos. By 1804, the year of his “Appassionata” Sonata, he had been forced to accept the irreversibility of his condition. His personal struggle doubtless contributes to the psychological intensity of this middle period sonata, a work that he himself considered to be his most tempestuous. However, the F minor Sonata was named “Appassionata” not by Beethoven but by the publisher Crazz, who heard “a deep passionate note which sounds ceaselessly throughout the first movement.” In fact, this opening movement does articulate the piano’s first octave F, which was the lowest tone on Beethoven’s piano.

The Allegro assai, written in sonata form, develops two motifs – the first, heard in octaves, is based on the F minor arpeggio; the second idea is a calm statement that gradually grows in fervor. Between these contrasting ideas falls the Fifth Symphony’s

incisive rhythmic motto – short, short, short, long – as a suggestion of the composer’s struggle with fate. A substantial coda with arpeggios ranging over the entire keyboard concludes the movement.

The *Andante con moto* (D-flat major) is a set of four variations on a sublime but simple melody. A vehement chord at the final variation breaks the serene mood and leads directly into the finale. The *Allegro ma non troppo*, a sonata form movement with two themes, develops with relentless energy. Although a hymnlike section near the end of the movement suggests peaceful resolution, the work closes darkly with a furious coda in F minor.

**WRITTEN IN 1939**, Prokofiev’s Sixth Piano Sonata is a serious and forceful work. Although Russian critics have heard its dark, fierce mood as a response to fascism, the grim determination of the music most probably stems from the difficult circumstances of Prokofiev’s personal life at that time. Prokofiev anguished over the arrest and death of his close friend Vsevolod Meyerhold earlier that year, as well as the outbreak of World War II.

Sviatoslav Richter, who turned pages for Prokofiev at the first informal performance of the work, describes the sonata: “The remarkable clarity of style and structural perfection of the music amazed me. I hadn’t heard anything like it before. The composer, with barbaric audacity, breaks with the ideals of the Romantics and includes the shattering pulse of the twentieth century in his music. This is a magnificent sonata, classically well-balanced in spite of all the sharp corners.”

The densely written and chromatic Sonata No. 6 is the longest of Prokofiev’s nine piano sonatas. The strongly accented main theme of the *Allegro moderato* is structured around a strident juxtaposition between the A major and A minor chords; the second theme conjures an atmosphere of melancholy. At the frenzied climax of the development, the pianist plays glissandi and passages marked “*con pugno*,” or striking the keys with the fist. The movement concludes with a ferocious climax.

The delightful, dance-like *Allegretto* provides a respite from the intensity of the first movement. By contrast, the third movement is a slow and thickly harmonized waltz in 9/8 time. The *Vivace finale* opens in a spirited, lighthearted mood, but the atmosphere darkens when the main theme of the first movement returns at the middle section. The movement concludes with an ironic *danse macabre*.

**ALTHOUGH A PROLIFIC COMPOSER**, Mily Balakirev is best known as the founder of the “Russian Five,” the nationalist group whose other members were Borodin, Mussorgsky, Cui, and Rimsky-Korsakov. In effect a brotherhood, the group conducted regular meetings in which they defined a mission to compose specifically Russian music influenced solely by Russian folk art. The Five made their debut at a concert in 1867 and remained a cohesive unit until Balakirev suffered a mental breakdown in 1869.

Beginning in 1862, Balakirev did extensive summer research on folk songs and dances of the Caucasus. He incorporated material gleaned from this Near East region into several compositions, the most famous of which is *Islamey* (1869). Subtitled “Oriental Fantasy,” the work freely develops three melodies with rich harmonizations and brilliantly decorative passages.

*Islamey* presents such enormous technical difficulties that even the virtuoso Balakirev could not perform it. Franz Liszt did perform the work, and it exerted significant influence on the piano works of Debussy and Ravel. Today *Islamey* is known primarily in its later orchestral version by Alfredo Casella.

Notes by Jay Rosenblatt (Bach, Schubert) and Nancy Monsman (Beethoven, Prokofiev, Balakirev)

# 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*

Bernadette Harvey, *piano*

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 talks about some of the things that make AFCM unique.

**Q: AFCM received a national award for Piano & Friends last year. What makes the series unique among chamber music organizations in the U.S.?**

James Reel: 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 these performances are every bit as outstanding as our Evening Series, which presents well-known established ensembles – yet, a lot of people seem reluctant to take a chance on not-yet-known musicians. We're glad you did.

**Q: I want to invite a friend to a concert. How would you explain chamber music to someone who had never heard it before?**

JR: Chamber music is instrumental music performed by a very small group of people, without doubling any parts as in an orchestra's string section. That one sentence leaves things pretty wide open, and doesn't say anything about style. Would a jazz combo or bluegrass band constitute a chamber ensemble? Some people would say yes! But we stick to material written in the art-music tradition, which itself is wide open to many styles and includes the classical era as well as works from living composers.

**Q: Do you record the concerts? Is there a way to hear one I missed?**

JR: We do record all our concerts, and they are broadcast on Classical 90.5, KUAT-FM. I happen to be the host of that radio series. Every fall we air the concerts from the previous season.

**Q: What is Music in the Schools about?**

JR: We have a thriving educational program, in which we send local musicians – in most cases, a quartet drawn from the Tucson Symphony Orchestra, although they don't perform under the TSO name – to schools around the area, many of them serving underprivileged kids. In many cases, this is the only exposure they're getting to classical music. We also bring in 500 kids from the schools for a special morning concert during the festival, and they're always a terrific audience – terrific in the sense of superb, not terrifying. We're doing what we can to build a future audience for chamber music.

“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.”

# VERSE

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## SONG OF MYSELF

I.

I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their parents the same,  
I, now thirty-seven years old in perfect health begin,  
Hoping to cease not till death.

Creeds and schools in abeyance,  
Retiring back a while sufficed at what they are, but never forgotten,  
I harbor for good or bad, I permit to speak at every hazard,  
Nature without check with original energy.

WALT WHITMAN (1819–1892)

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This excerpt from *Song of Myself* was selected for the Piano & Friends series of concerts 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.

# 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)

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Frances Reif  
Edythe Timbers

*Listed are current plans and  
posthumous gifts.*

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## COMMISSIONS

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Dagmar Cushing  
Jim Cushing  
Dr. Henri Fischer  
& Alison Edwards  
Robert & Ursula Garrett  
Wesley Green  
Tom Hanselmann  
& Mary Lonsdale Baker  
Walter Swap

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Every contribution helps  
secure the future of AFCM.  
We extend deep appreciation  
to our generous supporters.

*Contributions listed are from  
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name is not listed properly or  
inadvertently omitted.*

# BOARD MEMBER PROFILE: DR. JAY ROSENBLATT

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Without paid staff, AFCM relies on its board members for strategic planning, artistic direction, and day-to-day operations – among other things. Over the course of the season, we invite you to meet the individuals who dedicate significant time to making AFCM possible.

**Q: How long have you been involved with AFCM?**

Jay Rosenblatt: Since 1998.

**Q: What is your current role?**

JR: I edit the programs and occasionally contribute notes and other information. I have also served on the Marketing Committee.

**Q: What role does music play in your life?**

JR: I am an Associate Professor of Music History in the Fred Fox School of Music at the University of Arizona. The courses I teach vary from surveys of a particular era to those that cover an individual composer. I have also taught courses through the Humanities Seminars, where I have been delighted to see a number of audience members from our AFCM concerts. All of my degrees are in music, a B.A. from UCLA (piano), an M.A. from UCLA and a Ph.D. from the University of Chicago (both musicology).

**Q: Did you play music as a child?**

JR: I studied and performed as a pianist for many years.

**Q: How did you first become interested in chamber music?**

JR: Chamber music was always one of the things I enjoyed most as a pianist, the idea of collaborating with other musicians, intensely listening to each other, and jointly making music together.

**Q: Do you think that it is the collaborative aspect that makes chamber music unique?**

JR: Yes, I think so. When you play a solo piece, you make your own decisions about the way it should go, whether that concerns tempo, phrasing, dynamics – even the length of the silences.

When you play under a conductor, you must take direction. Your personal ideas must fit into someone else's conception. But as a chamber musician, you make these choices as a group. There's give and take, and your ideas may be challenged and modified by the other players. Everyone has a voice in the outcome. In the best circumstances, the result is better than the individual musicians might have come up with on their own.

**Q: AFCM provides program notes for each concert – what are program notes, what role do they play?**

JR: Having studied music most of my life, both academically and as a performer, I believe the more you know about it, the deeper your experience of it will be. Program notes provide that information. Our long-time writer, Nancy Monsman, is very gifted in her ability to offer our audiences a readable style with historical background along with musical details that can serve as guideposts for the listener. Of course it is true, that music can be enjoyed as it comes to you – Aaron Copland called this “the sensuous plane” – but for me additional knowledge brings its own rewards. My hope is that the program notes accomplish that goal.

**Q: What other kinds of music do you enjoy?**

JR: All kinds. I grew up in the era of The Beatles but later discovered classical music, including opera, and some types of jazz.

**Q: What are your interests outside of work?**

JR: As anyone knows who teaches, it is often more than a full-time job. But I enjoy traveling and going to the movies (my taste in films is quite eclectic). And like a sailor who goes fishing on his day off, I go to concerts and collect recordings.

# HOW TO BUY TICKETS

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## **SERIES SUBSCRIPTION**

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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.

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3 Sunday matinée concerts

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

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

Website – [arizonachambermusic.org](http://arizonachambermusic.org)

## **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.