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**LUIS F. ORTIZ, PIANO**  
APRIL 23, 2017

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# FROM THE PRESIDENT

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Welcome to the very last Piano & Friends concert – not just this season, but ever.

Don't be alarmed! We will continue to present the fabulous young professional artists – every bit the equal of those we offer in our Evening Series and Festival – you have come to expect. But we want to change the series in certain ways, expand the offerings, tweak the presentation.

So, of course, the first thing we did was change the name: Now Music.

When our marketing gurus challenged me to come up with one sentence to tie the new series title to our artistic intentions, the best I could do was this: Now Music presents today's most exciting chamber musicians offering fresh and innovative approaches to music old and new.

Notice how pointedly vague that is. It's not a new-music series. It's not necessarily a young-artist series. It's more about the presentation than the contents. When we're in full swing, Now Music will present concerts that may be a bit shorter than the current norm, prefaced or followed by food and drink for everyone attending. We will experiment with different venues, more intimate than the Leo Rich Theater depending on the artists and repertoire. Maybe some of the concerts won't be in theaters at all, but in unexpected spaces that present the music and musicians to best advantage. Sometimes there may be a theatrical component to the presentation, and sometimes not.

If you want an idea of what the series might become, check out our series of three summer concerts coming up with local performers at the Sea of Glass, which you can read about elsewhere in this program. Imagine that sort of atmosphere coupled with the sort of superlative performance you'll experience this afternoon, and you'll begin to get an idea of what we're after, once we get through the next, transitional season.

Meanwhile, just be thankful that Arizona voters rejected the legalization of marijuana. I was all set to suggest that we create a Chamber Pot series.



James Reel  
*President*

# ANNA LITVINENKO

## APRIL 23, 2017

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Anna Litvinenko, *cello*  
Luis F. Ortiz, *piano*

### ANNA LITVINENKO

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American cellist of Cuban and Ukrainian heritage, Anna Litvinenko has captured the attention of audiences in Europe and the Americas. She began her cello studies with her father Konstantin Litvinenko at the age of six, and from a young age gained recognition at competitions, giving solo recitals, and appearing as a soloist with orchestras like the Miami Symphony, the New World Symphony, the Orquesta Juvenil Teresa Carreño, and the Odessa Philharmonic. As a Jack Kent Cooke Young Artist Award winner at From the Top, a Sphinx Competition laureate, and a YoungArts winner, Ms. Litvinenko has been presented with many meaningful opportunities. Among these have been interdisciplinary projects and chamber music performances throughout the United States and Europe; chamber music collaboration with musicians from the Academy of St. Martin in the Fields; and close work with Joshua Bell as part of an HBO documentary series “Joshua Bell – A YoungArts Masterclass.”

Ms. Litvinenko completed her bachelor’s degree with Joel Krosnick at the Juilliard School, where upon graduating she was awarded the John Erskine Prize for exceptional scholastic and artistic achievement. During her time there she was one of the principal cellists of the Juilliard Orchestra and had the opportunity to work with many world-renowned conductors and musicians. She drew particular inspiration from her baroque cello studies with Phoebe Carrai, her composition classes with Philip Lasser, and her improvisation coachings with Noam Sivan – all of which have greatly influenced her musical personality. In the fall of 2016, Ms. Litvinenko began her graduate studies with Richard Lester at the Royal College of Music in London, where she has the honor to be named a Rose Williams Scholar. Her undergraduate and graduate studies have also been made possible thanks to the great support and generosity of the Jack Kent Cooke Foundation.

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**LUIS F. ORTIZ**

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Peruvian pianist Luis F. Ortiz made his international debut in 2010 with a recital in Miraflores, Peru. He has performed extensively as both a solo and collaborative pianist, and has played with musicians of all instruments and voices in duo recitals, master classes, chamber music performances, and orchestras. Winner of the 2008 Round Top International Festival Concerto Competition, the New England Philharmonic Young Artists Competition, and the A. Ramon Rivera Piano Competition, Mr. Ortiz is also the recipient of various scholarships as well as having been a guest on the radio show From the Top. He has been selected to participate in many prestigious music festivals, including The Cape Cod Chamber Music Festival, Festival Mosaic, Music Academy of the West, Colorado College Music Festival, Round Top International Music Festival, Bowdoin International Music Festival, and the Boston University Tanglewood Institute. Mr. Ortiz is a graduate of the Juilliard School, with an M.M. in Collaborative Piano with Jonathan Feldman, Margo Garrett, and Cameron Stowe. He also holds degrees from the Eastman School of Music, with a B.M. degree in Piano Performance with Dr. Nelita True, and from the University of Rochester, with a B.A. in English Literature.

The appearance of Anna Litvinenko and Luis F. Ortiz is sponsored by the generous contribution of Robert D. Claassen & John T. Urban.

This afternoon's concert is partially sponsored by the generous contribution of Caleb & Elizabeth Deupree.

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**THIS AFTERNOON'S PROGRAM**

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**OSVALDO GOLIJOV (b. 1960)**

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*Omaramor*

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**FRANCIS POULENC (1899–1963)**

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*Sonata for Cello and Piano*

Allegro: Tempo di marcia

Cavatine: Très calme

Ballabile: Très animé et gai

Finale: Largo, très librement – Presto subito

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**MANUEL DE FALLA (1876–1946)**

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*Suite populaire espagnole (from Siete canciones populares españolas, arr. Maurice Maréchal)*

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

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**INTERMISSION**

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**SERGEI RACHMANINOFF (1873–1943)**

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*Sonata in G Minor for Cello and Piano, Op. 19*

Lento – Allegro moderato – Moderato

Allegro scherzando

Andante

Allegro mosso – Moderato – Vivace

# PROGRAM NOTES

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**OSVALDO GOLIJOV GREW UP** in Argentina, where he was immersed in classical chamber music and the new tango style of Astor Piazzolla. After several years in Israel, he moved to the United States in 1986. Winner of two Grammy Awards and a MacArthur Fellowship, Golijov has received numerous commissions from major ensembles and institutions. He is currently the Loyola Professor of Music at the College of the Holy Cross in Worcester, Massachusetts, where he has taught since 1991.

Golijov writes that his 1991 fantasia for unaccompanied cello is “a near statement of a song made famous by the Argentine tango specialist Carlos Gardel.” Gardel collaborated with his friend, dramatist and lyricist Alfredo Le Pera, to create the song “Mi Buenos Aires Querido” (My Beloved Buenos Aires, 1934) shortly before their fatal airplane accident:

*My Buenos Aires, dear city  
There's no more forgetting or pity.  
The little street lamp, standing on my native street,  
Was there to witness my first promises of love.  
Its quiet light was shining when I went to meet  
My lovely sweetheart, glowing like the sun above.  
Now that my fortune has me seeing you once more  
The only city I've ever hankered for  
Hearing the plaintive bandeon  
My heart inside me wants to break out on its own.  
My Buenos Aires, land of flowers,  
My final hours will be spent here.  
No disappointments under your sky  
And the years go by and we forget the pain  
Memories chasing one after the other  
Sweetness of feelings left along the way.  
I'll have you know that just thinking of you  
Makes all my heartaches scatter away.*

TRANSLATION BY JACOB LUTINER (2004)

**WOODWIND PIECES DOMINATE** Poulenc's chamber music oeuvre, but the Cello Sonata (1948), like the somewhat earlier Violin Sonata, is a substantial work finding the composer at the height of his powers and his tongue planted less firmly in his cheek.

Despite a rather rude initial outburst from the piano, the sonata-form first movement, Allegro (tempo di marcia) leavens its fragmentary fanfare-like motifs with lyrical, good-humored material for the cello. One important theme is especially broad, romantic, and bittersweet, although much of the development section is given over to playful treatments of the melodies, with staccato piano accompaniments to cello pizzicato.

The slow second movement, Cavatine, is one of Poulenc's most tenderly songful creations. After a long introduction, the cello takes up a mournful, nostalgic theme, and with the piano subjects it to several elaborations, some intense, some hesitant, ending with a lullaby for lost souls.

Unusually for Poulenc, an extra movement separates the slow section from the finale. This Ballabile – a word suggesting a dance-like nature – is a playful intermezzo offering a nod to the music hall in its outer sections. A trace of wistfulness colors the still cheerful middle section.

The Finale begins with a stern cello recitative over sour piano chords, pausing for an eerie passage of harmonics. The movement's main matter scampers quickly through several episodes of short-breathed cello phrases and rippling piano passagework, with time out midway and again just before the end for more tender if occasionally dizzy music. The movement concludes with the recitative with which it began.

**SPAIN'S MOST PROMINENT COMPOSER** during the first half of the twentieth century, Manuel de Falla created folk-inspired works that transcend national boundaries. Falla spent his early years in Paris, where he absorbed the impressionist harmonic techniques of Debussy and the rhythmic sophistication of Stravinsky. Although Falla composed with an international approach, his musical thought was molded by the intrinsic spirit of his native Andalusia.

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Falla's *Siete canciones populares españolas* (1914) is one of his rare works based on actual folk themes. Completed in Paris shortly before World War I necessitated his return to Madrid, the set of seven folksongs was originally scored for soprano and piano. Because of their extreme popularity, Falla allowed them to be reset for various other instruments and ensembles – including Maréchal's setting of the songs for cello and piano.

The songs, gathered from different parts of Spain, convey the broad spectrum of love's joy and pain. The opening courtship song from Murcia, "The Moorish Cloth," warns that a beautiful fabric loses its value if it has been used, while "Seguidilla murciana" is an energetic outcry against an inconstant lover. "Canción" is a song of renewed strength following a lover's disappointment. "Nana" is an Andalusian lullaby, as is the "Asturiana" from northern Spain. The Andalusian "Polo" is an Andalusian dance, and the rapid, triple time "Jota" from Aragon is a tale of secret love.

**OFTEN REGARDED AS THE SUCCESSOR** to Tchaikovsky, Rachmaninoff was perhaps the more complex artist because of his wider range of expressive nuance and his greater obsession with craftsmanship. In a rare interview he offered insight into his artistic character: "I make no conscious effort to be original, a Romantic, or nationalistic, or anything else. I write down the music I hear within me as naturally as possible. But I am a Russian composer, and the land of my birth has influenced my temperament and outlook. My music is a product of my temperament, and so it is Russian music." Rachmaninoff pursued compositional studies with Sergei Taneyev, a romanticist who insisted on high polish and consistently clear melodic and harmonic development. He guided Rachmaninoff to realize his heroic vision with civilized restraint.

A formidable piano virtuoso, Rachmaninoff wrote much music for his own performances. He composed his Opus 19 Sonata (1901) shortly after he had completed his massive Piano Concerto No. 2. His cellist friend Anatoli Branukov advised him during the Sonata's composition, and he and Rachmaninoff premiered the work together in that year.

The prevailing mood of Opus 19 is one of gentle melancholy – perhaps a reflection of Rachmaninoff's recent battle with depression, which he overcame through autohypnotism. A cyclic work, the primary theme of the Allegro moderato recurs freely throughout all movements to unify the structure. The cello articulates the majority of the thematic material, most often in its songful tenor range. However, the piano is the more technically challenged instrument of this duo, and it has been said that a second Rachmaninoff is needed to execute its torrential score. Although Rachmaninoff masterfully weaves clear melodic lines within his complex fabric, the pianist must continuously strive to balance dynamics with the cello.

Notes by Nancy Monsman and James Reel (Poulenc)

**"I am a Russian composer, and the land of my birth has influenced my temperament and outlook."**

SERGEI RACHMANINOFF

# SUMMERTIME EVENINGS

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AFCM presents three small casual concerts featuring local musicians. Arrive at 7pm for the reception. Music begins around 7:30pm. Each concert includes remarks from the musicians and runs until about 9pm.

Location: Sea of Glass, 330 E. 7th Street (at 4th Avenue, near Antigone Books). Parking is in a free adjacent lot.

Tickets: \$25, which includes wine, hors d'oeuvres, and concert. Purchase online or by phone or email.

A limited number may be available at the door. Call 520-577-3769 to confirm availability.

## UA GRADUATE STRING QUARTET

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**Wednesday, May 3, 2017**

**7:00 pm**

Made up of masters and doctoral students selected from a highly competitive international search, the quartet includes leading young musicians from Australia, China, Michigan, and New Zealand.

Ludwig van Beethoven

*String Quartet in E-Flat Major ("Harp"), Op. 74*

Serge Prokofiev

*String Quartet No. 2 in F Major, Op. 92*

## ALEXANDER TENTSER, PIANO

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**Wednesday, July 5, 2017**

**7:00 pm**

After a highly acclaimed performance of the Grieg Piano Concerto at age 12, Alexander Tentser studied at the Gnessin Music College in Moscow and graduated with a Doctor of Musical Arts from the UA. Tentser directs the Pima Community College Orchestra. He won the UA President's Concerto Competition and made his orchestral debut with TSO in Beethoven's Concerto No. 4.

Peter Ilyich Tchaikovsky

*Nocturne in C-Sharp Minor, Op. 19, No. 4*

*Waltz in F-Sharp Minor, Op. 40, No. 9*

*Dumka, Op. 59*

Claude Debussy

*Suite Bergamasque*

Frédéric Chopin

*Nocturne in D-Flat Major, Op. 27, No. 2*

*Waltz in A-Flat Major, Op. 42*

*Ballade No. 4 in F Minor, Op. 52*

## TIM KANTOR AND FRIENDS

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**Wednesday, September 13, 2017**

**7:00 pm**

Tim Kantor is the newly appointed professor of violin at the Fred Fox School of Music at UA, the former concertmaster of the Evansville (Indiana) Philharmonic, and was featured as the Young Artist in Residence for American Public Media's Performance Today. His friends include Tannis Gibson, a professor of music and coordinator of the keyboard area at UA, Jackie Glazier, the newly appointed assistant professor of clarinet at UA, and violinist Michelle Abraham, the associate concertmaster of TSO.

The program will include pieces by Mozart, Ponce/Heifetz, Kreisler, Martinu, Bartók, and Nichifor.



*Afternoon on a Hill*

BY EDNA ST. VINCENT MILLAY

I will be the gladdest thing  
Under the sun!  
I will touch a hundred flowers  
And not pick one.

I will look at cliffs and clouds  
With quiet eyes,  
Watch the wind bow down the grass,  
And the grass rise.

And when lights begin to show  
Up from the town,  
I will mark which must be mine,  
And then start down!



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Stephen & Aimee Doctoroff  
Douglas & Dee Donahue  
Arnold & Joan Drucker  
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Bob Foster  
Mr. Milton Francis  
    & Dr. Marilyn Heins  
Peter & Linda Friedman  
Tommy & Margot Friedmann  
Tom & Nancy Gates  
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    & Judith Meyer  
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Mr. John Raitt  
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Steve Reitz & Elizabeth Evans  
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Dr. & Mrs. Richard Sanderson  
Si & Eleanor Schorr  
Shirley Snow  
Randy Spalding  
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Ms. Barbara Straub  
Ms. Nancy Strauss  
Ted & Shirley Taubeneck  
Angel Voyatzis

Ms. Gwen Weiner  
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Patricia Wendel  
Mr. Daryl Willmarth  
Sheila Wilson & Hal Barber  
Mrs. Peggy Wolf  
Ms. Anne Wright

Our heartfelt thanks to  
those who responded to our  
year-end campaign.

Every contribution helps secure  
the future of AFCM.

Contributions are listed from  
April 1, 2016 through March 31,  
2017. Space limitations prevent  
us from listing contributions less  
than \$100. Please advise us if  
your name is not listed properly  
or inadvertently omitted.

# BOARD MEMBER PROFILE: KAETY BYERLEY

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

Kaety Byerley: I joined the board of AFCM in summer of 2016. I had been a fan for years.

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

KB: In addition to lending a hand with the marketing and Now Music committees, I am the Program Director of Tucson Adult Chamber Players (TACP), an educational program. Our objective is to build a community of local adult amateur chamber musicians who are dedicated to deepening their understanding of, and commitment to, chamber music.

**Q: Tell us about the role music plays in your life.**

KB: Music is one of the greatest joys of my life. It helps me to stay grounded and inspired to create beauty in my life and in my community. I play regularly with a piano quartet, as well as with Tucson Repertory Orchestra. Both of my children are learning to play stringed instruments, and I occasionally substitute teach orchestra for grades 4 through 8 at the Tucson Waldorf School.

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

KB: I started playing viola when I was nine years old in school orchestra. I went on to take lessons here in Tucson from Margot Parlette, Karen Goulding, and Jeffrey Showell. I played with Tucson Youth Philharmonic Orchestra and Tucson Junior Strings. I spent summers studying music at Brevard Music Camp and The Eastman School of Music's Summer Quartet Program and went on to study with Jeff Irvine at Oberlin College.

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

KB: I played in a string quartet with some friends during high school. We got together once a week to play. We were coached by our teachers and even had a number of paid gigs! The Eastman School's summer Quartet Program really solidified my love for chamber music. It was incredible spending so much time on the nuances of a piece of music, to make it come alive.

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

KB: I listen to just about everything. Some favorite artists include Bon Iver, Brad Mehldau, Gillian Welch, Joshua Redman, Radiohead, Beastie Boys, and The Rolling Stones.

**Q: What do you do when you're not working on AFCM?**

KB: I am a Realtor with Tierra Antigua Realty. I love helping clients find their dream home and have a special passion for mid-century modern and historic architecture.

**Q: Say a little bit about your interests outside of chamber music.**

KB: I had a career as a registered nurse before becoming a Realtor, and I continue to have a passion for health and wellness. I love hiking and camping with my husband and our two young children. I enjoy running and am coming back from some injuries to run 10K races. I try to spend some time every week working on the vegetable garden and enjoy the challenge of growing the majority of the produce that our family eats.

# 2017–2018 SEASON OVERVIEW

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## 2017

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**WEDNESDAY, MAY 3**

**7:00 PM**

UA Graduate String Quartet

**WEDNESDAY, JULY 5**

**7:00 PM**

Alexander Tentser, *piano*

**WEDNESDAY, SEPTEMBER 13**

**7:00 PM**

Tim Kantor, *violin*,  
and friends

**REVISED CONCERT DATE**

**SUNDAY, OCTOBER 15**

**3:00 PM**

Benjamin Beilman, *violin*  
& Haochen Zhang, *piano*

**WEDNESDAY, OCTOBER 18**

**7:30 PM**

Pavel Haas Quartet

**WEDNESDAY, NOVEMBER 15**

**7:30 PM**

Harlem Quartet with  
Aldo López-Gavilán, *piano*

**WEDNESDAY, DECEMBER 6**

**7:30 PM**

Pacífica Quartet with  
Sharon Isbin, *guitar*

## 2018

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**WEDNESDAY, JANUARY 17**

**7:30 PM**

Takács Quartet

**WEDNESDAY, JANUARY 31**

**7:30 PM**

New York Festival of Song: All-Bernstein program

**WEDNESDAY, FEBRUARY 14**

**7:30 PM**

Jasper String Quartet

**SUNDAY, FEBRUARY 25**

**3:00 PM**

Rémi Geniet, *piano*

**MARCH 4–11**

Tucson Winter Chamber Music Festival

**MARCH 28–29**

**7:30 PM**

Wu Han/Philip Setzer/  
David Finckel Trio

**SUNDAY, APRIL 15**

**3:00 PM**

Andrei Ioniță, *cello*  
with piano

For the most up-to-date concert information visit  
[arizonachambermusic.org](http://arizonachambermusic.org).