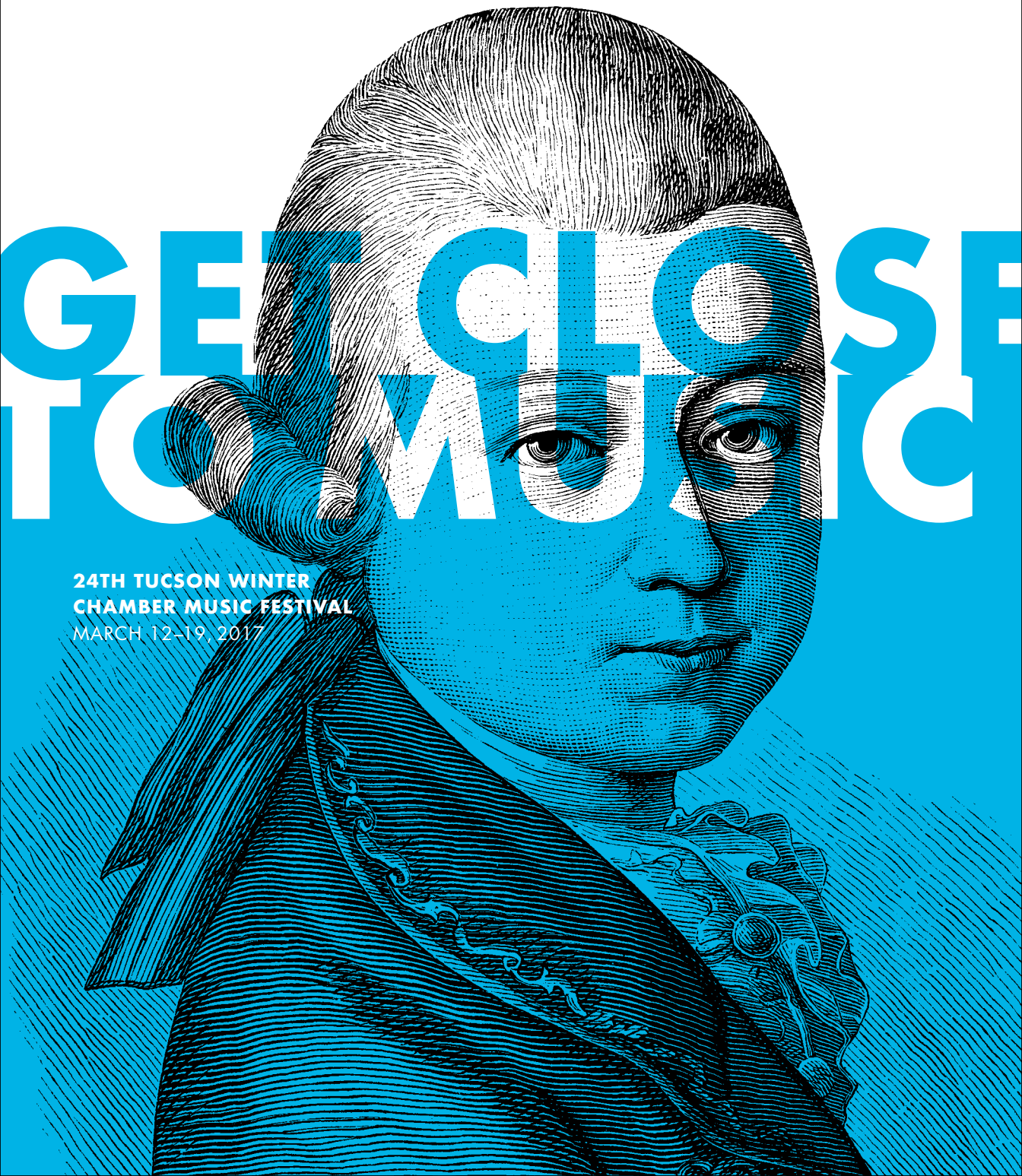


ARIZONA
FRIENDS OF
CHAMBER
MUSIC



GET CLOSE
TO THE MUSIC

24TH TUCSON WINTER
CHAMBER MUSIC FESTIVAL
MARCH 12-19, 2017

BOARD OF DIRECTORS

James Reel
President

Paul Kaestle
Vice-President

Joseph Tolliver
Corresponding Secretary

Helmut Abt
Recording Secretary

Wes Addison
Treasurer

Philip Alejo
Nancy Bissell
Kaety Byerley
Michael Coretz
Dagmar Cushing
Bryan Daum
Joan Jacobson
Helen Kim
Jay Rosenblatt
Elaine Rousseau
Randy Spalding
Paul St. John
George Timson
Leslie Tolbert

USHERS

Barry & Susan Austin
Susan Fifer
Bob Kamilli
Marilee Mansfield
Lidia Morris
Elaine Orman
Susan Rock
Jane Ruggill
Dorothy Steele
Barbara Turton
Diana Warr
Maurice Weinrobe
& Trudy Ernst
Patricia Wendel

FESTIVAL COMMITTEE

Randy Spalding, *Chair*
Philip Alejo
Nancy Bissell
Michael Coretz
Dagmar Cushing
Bryan Daum
James Reel
Jay Rosenblatt
George Timson

FESTIVAL VOLUNTEERS

Beth Daum
Marie-France Isabelle
Paul St. John
Paul Kaestle
Marianne Kaestle
Helen Kim
Jack McLain
Hal Myers
Elaine Rousseau
Allan Tractenberg
Leslie Tolbert

FESTIVAL HOSTS

Airbnb
Jean-Paul Bierny
& Chris Tanz
Nancy Bissell
Dagmar Cushing
& Dana Deeds
Bryan & Beth Daum
Bob Foster
Brad Holland
Holly Lachowicz
Marilee Mansfield
Jack McLain
Linda
& Buzz Poverman
George Timson
Paul A. St. John
& Leslie P. Tolbert

PROGRAM BOOK CREDITS

Editor

Jay Rosenblatt

Contributors

Nancy Bissell
Robert Gallerani
Holly Gardner
Nancy Monsman
Jay Rosenblatt
James Reel
Randy Spalding
Leslie Tolbert

Advertising

Paul Kaestle
Allan Tractenberg

Design

OPENFORM

Printing

West Press

CONTACT**US**

Arizona Friends of
Chamber Music
Post Office Box 40845
Tucson, Arizona 85717

Phone: 520-577-3769

Email: office@arizonachambermusic.org

Website: arizonachambermusic.org

Box Office Manager

Cathy Anderson

AFCM is grateful to our hosts for providing our Festival musicians with friendly and gracious accommodations during their stay in Tucson.

FROM THE FESTIVAL ARTISTIC DIRECTOR

Welcome to the 24th Festival! I trust that it will be a wonderful gathering of great musicians, compositions, and composers.

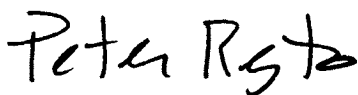
When contemplating the contents of this small welcome message I feel the need to acknowledge my somewhat somber and contemplative mood following the death of my mother, Alice, in January. She was well known to many of you and in past years was a regular attendee and supporter of the Festival.

The reason I mention this is that such events trigger the inevitable *what does it all mean* question of life. I trust you will forgive me if I fail to give a satisfactory answer! However, considering that I've managed to put this festival together for years I might have a stab at what it means with respect to the process. As a young musician I often questioned if a life in the arts had *worth* when compared to noble professions such as science or medicine. I finally resolved this dilemma to a large extent with the realization that music is essentially a message of great truth and beauty (and raw emotion) with the former often in terribly short supply in today's divided world. As such the act of performance became a kind of *truth proselytizing* as well as an existential activity. With my left hand injury I've come to accept that performance can no longer personally provide me with this creative outlet. However, the Festival does, as it remains at the heart of it all a creative process at every level.

You may imagine that I derive the greatest pleasure (like you) as an audience member during performances. This is sometimes true, of course, but the process of assembling the components – musicians, works, schedules, individual desires, etc., almost as if it were a monstrous game of chess – and finally seeing the end game fall into place as (I hope) a workable whole is, itself, definitive. Like performance, it's the *doing* that counts, the living and experiencing as time flows during creation. I personally think that is *what it is* as eloquently spoken repeatedly by one of my former teachers, Gregor Piatigorsky. Truthfully, the Festival itself is sometimes a period of anxiety, as I am forced to face decisions I made many months prior and in some cases have to be reminded about them!

I'm very pleased to welcome back favorite artists and to have the opportunity to introduce many new faces this year. Australian pianist Piers Lane is the Artistic Director of the Australian Festival of Chamber Music (another AFCM!) in Townsville. Along with the Jupiter String Quartet's festival debut, be sure not to miss their performance of the Piano Quintet by Frank Bridge. Also making their Festival debuts, London-based oboist Nicholas Daniel, bassoonist Benjamin Kamins (Rice University), and clarinetist Charles Neidich (Juilliard) will be heard together in many works and additionally feature in solo spots (Mozart's Oboe Quartet, Dutilleux's Sarabande et Cortège, and Lutosławski's Dance Preludes). Finally, I'd like to welcome Princeton University composer Dmitri Tymoczko, who will bring us a most unusual dectet premiere ("Wheels Within Wheels") on Friday. Please be sure to read the program notes for a fascinating description of this work.

And, as always, heartfelt thanks for your support of the Festival.



PETER REJTO

Artistic Director

OVERVIEW OF NEXT SEASON

2017

Summertime Evenings

(At the Sea of Glass, 330 E. 7th St, at 4th Avenue.
Wine and hors d'oeuvres 7:00-8:00pm; music
8:00-9:00pm)

WEDNESDAY, MAY 3

7:00pm

University of Arizona
Graduate String Quartet

WEDNESDAY, JULY 5

7:00pm

Alexander Tentser, *piano*

WEDNESDAY, SEPTEMBER 13

7:00pm

Tim Kantor, *violin*, and friends
(Tannis Gibson, *piano*; Jackie Glazier, *clarinet*;
and Michelle Abraham, *violin*)

Regular Season

(At the Leo Rich Theater, unless announced
otherwise.)

WEDNESDAY, OCTOBER 18

7:30pm

Pavel Haas Quartet

SUNDAY, NOVEMBER 12

3:00pm

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

WEDNESDAY, NOVEMBER 15

7:30pm

Harlem Quartet
with Aldo López-Gavilán, *piano*

WEDNESDAY, DECEMBER 6

7:30pm

Pacifica Quartet
with Sharon Isbin, *guitar*

2018

WEDNESDAY, JANUARY 17

7:30pm

Takács Quartet

WEDNESDAY, JANUARY 31

New York Festival of Song:

All-Bernstein program

WEDNESDAY, FEBRUARY 14

7:30pm

Jasper String Quartet

SUNDAY, FEBRUARY 25

3:00pm

Rémi Geniet, *piano*

MARCH 4-11

Tucson Winter Chamber Music Festival

WEDNESDAY, MARCH 28

7:30pm

Wu Han/Philip Setzer/David Finckel
Beethoven Trio Concert 1

THURSDAY, MARCH 29

7:30pm

Wu Han/Philip Setzer/David Finckel
Beethoven Trio Concert 2

SUNDAY, APRIL 15

3:00pm

Andrei Ionita, *cello*

Always visit arizonachambermusic.org for
the most up-to-date concert information.

We invite you to mark
your calendars now.

FESTIVAL EVENTS

YOUTH CONCERT

Thursday, March 16, 10:30 am
Leo Rich Theater

Performance of excerpts from prior concerts with commentary by Festival musicians, for students at local schools. By invitation.

OPEN DRESS REHEARSALS – LEO RICH THEATER

9:00am – 12 noon
Tuesday, March 14
Wednesday, March 15
Friday, March 17
Sunday, March 19

Dress rehearsals are free for ticket holders.
For non ticket holders, a donation is requested.

MASTER CLASS FOR FLUTE

Carol Wincenc
3:00 pm – 4:00 pm
Saturday, March 18
Leo Rich Theater

Featuring students of Professor Brian Luce of the University of Arizona, Fred Fox School of Music. Attendance at the master classes is free and open to the public.

MASTER CLASS FOR PIANO

Piers Lane
4:00 pm – 5:00 pm
Saturday, March 18
Leo Rich Theater

Featuring students of Professors Tannis Gibson, John Milbauer, and Rex Woods, of the University of Arizona, Fred Fox School of Music. Attendance at the master classes is free and open to the public.

GALA DINNER AND CONCERT AT THE ARIZONA INN

Saturday, March 18
6:00 pm – Cocktails
7:00 pm – Musical selections by Festival musicians
8:00 pm – Dinner
\$160, by advance reservation, call 577-3769

Flowers courtesy of Arizona Flowers,
in the Village at Sam Hughes.

RECORDED BROADCAST

If you miss a Festival concert or want to hear one again, Classical KUAT-FM will broadcast recorded performances on 90.5/89.7 FM. Festival performances are often featured in the station's *Musical Calendar*.

See <https://radio.azpm.org/classical/>.

SUNDAY, MARCH 12, 2017
WOLFGANG AMADEUS MOZART
LEOŠ JANÁČEK
HENRI DUTILLEUX
GABRIEL FAURÉ
WOLFGANG AMADEUS MOZART

SUNDAY, MARCH 12, 2017

3:00 PM

THIS AFTERNOON'S PROGRAM

WOLFGANG AMADEUS MOZART (1756–1791)

Quintet in E-flat Major for Piano and Winds, K. 452

Largo – Allegro moderato

Larghetto

Allegretto

Piers Lane, *piano*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

LEOŠ JANÁČEK (1854–1928)

String Quartet No. 2 ("Intimate Pages")

Andante

Adagio

Moderato

Allegro

Jupiter String Quartet

INTERMISSION

HENRI DUTILLEUX (1916–2013)

Sarabande et Cortège for Bassoon and Piano

Benjamin Kamins, *bassoon*

Bernadette Harvey, *piano*

GABRIEL FAURÉ (1845–1924)

Piano Quartet No. 1 in C Minor, Op. 15

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

Bernadette Harvey, *piano*

Axel Strauss, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

This afternoon's concert is sponsored by the generous contributions of Nancy Bissell and Randy Spalding.

The appearance of Bernadette Harvey at the Festival is sponsored by the generous contribution of Beth Foster.

MOZART COMPLETED K. 452, his only quintet for piano and winds, two days before its scheduled premiere in April, 1784. He wrote to his father Leopold: “I composed a quintet which called forth the greatest applause. I consider it to be the best work I have ever composed.” Mozart set a difficult goal for himself with the quintet’s unusual instrumentation. He understood the challenge of achieving an elegant blend of voices with single instruments rather than those in pairs, but he compensated for the diverse timbres through the utmost subtlety of phrasing and scoring. The first piano and woodwind quintet ever published, K. 452 is an ingenious work of refined expression. It was especially admired by Beethoven, who wrote his similarly scored Opus 16 Piano Quintet as homage.

At the time he wrote the quintet, Mozart was also composing his first set of mature string quartets. He conceived these six quartets, famously dedicated to Joseph Haydn (“from whom I have learned to write quartets”), as discourses among all instruments rather than as individual showpieces. A similar esthetic prevails in K. 452, for throughout the quintet all instruments share the development of ideas, which are generally introduced by the piano.

The masterfully crafted *Allegro moderato*, in sonata form, develops its long phrases through short motivic contributions from the various instruments, each prominent only briefly. In the sublime *Larghetto* (B-flat major), written in the style of an operatic aria, the two sustained themes develop through subtle interweaving of the five instrumental parts. At the end of the rondo finale each instrument participates in the brilliant ensemble cadenza, normally a tour de force for the individual soloist.

CZECH COMPOSER LEOŠ JANÁČEK was the fiery younger colleague of Dvořák and Smetana. Trained in the classic-romantic tradition, Janáček destroyed much of his early work during the 1890s and began to write “music of truth,” an art expressive of higher reality. Disdainful of the merely beautiful and interesting, Janáček created actual dramas, each brought to life through varied tone qualities, ever-changing dynamics, and strongly contrasting themes. Although opera became his favorite genre, he wrote numerous instrumental works that, he

wrote, should sound “as if dipped in blood.” Every piece should contain not only “roses” but also “thorns.”

In the early 1920s the Bohemian quartet, led by Dvořák’s son-in-law Josef Suk, asked Janáček to compose two string quartets for them. Janáček’s String Quartet No. 2 (1928) was inspired by his long friendship with the beautiful Kamila Stösslová, a married woman thirty-eight years his junior. The quartet, which develops with unpredictable shifts of texture, color, and rhythm, was intended to reflect the character of their relationship as revealed in their exchange of more than 600 letters.

The opening *Andante* portrays the fateful first meeting of these platonic lovers. As Kamila gradually becomes the composer’s muse, the music grows faster and more rapturous. The viola, which assumes the persona of Kamila, maintains the dominant role. After a fortissimo trill in the cello and an introductory theme in the violins, the viola articulates an eerie theme *sul ponticello* (on the bridge). The cello, taking the persona of the composer, then shares this theme as the violins develop a melody alternately forceful and elegiac. The movement closes with a statement of the opening theme accompanied by high violin trills.

In the second movement the composer contemplates Kamila giving birth to a son and considers his future life. (Janáček was actually devoted to Kamila’s real-life son. Shortly after completing the quartet the composer went on holiday with Kamila’s family. Janáček caught a chill while hunting for the boy in the woods and quickly died of pneumonia.) The thematic material is based primarily on the viola theme heard in the first movement. A lively melody in 5/8 time provides a rhythmic contrast.

Strong contrasts of mood characterize the third movement. Two themes are explored through continuously varying tempos and textures.

The *Allegro finale* portrays the composer’s devotion to his muse: “You stand behind every note, you, living, forceful, loving. The fragrance of your body, the glow of your kisses – no, really of mine. Those notes of mine kiss all of you. They call for you passionately.” An initial folklike melody is

interrupted by a conflicting rhythmic pattern that gradually insinuates itself into the entire texture. The movement becomes a colorful amalgam of sounds: a cello line alternating pizzicato and bowed notes on successive beats; a rapidly accelerating theme; intrusions of the opening theme into the ongoing material. Near the end all four instruments play stridently at the bridge on a strong dissonance. The second violin trills a four-note theme, which leads to a re-exposition of the quartet's three primary motifs. The work closes on Janáček's favorite chord of D-flat major with the added dissonance of E-flat.

CELEBRATED AS FRANCE'S most significant composer of the millennium era, Henri Dutilleux continued to create well beyond his 90th year of age. Educated at the Paris Conservatory, Dutilleux won the prestigious Prix de Rome, which awarded him a year of study in Italy, but he left his schooling to become a medical orderly with the French army (and a member of the Resistance) during World War II. He later taught composition at both the *École Normale de Musique* in Paris and the Conservatory. Dutilleux's modernist works often reveal the rhythmic and harmonic techniques of Debussy, Roussel, and particularly Bartók, who garnered his highest praise: "By resolving in one luminous synthesis the duality between folk music and learned music, has not Bartók been the herald for a new classical age?"

Dutilleux wrote his *Sarabande et Cortège* in 1942 to complete a set of four pieces requested by the Paris Conservatory for student exams, and he dedicated the work to Gustave Dherin, its Professor of Bassoon. *Sarabande* recalls the slow, triple-time Baroque dance form popular during earlier centuries. This brief and atmospheric movement develops its piquant theme with the painterly harmonies of Debussy. The animated *Cortège* (Procession) unfolds as a march that offers significant technical challenges for the bassoonist. The work has been a perennial favorite for both its performers and listeners.

CHAMBER MUSIC WAS STRONGLY PROMOTED in late nineteenth-century Paris, and numerous concert series were established for this medium. Perhaps because of this encouraging environment, the

French romanticist Gabriel Fauré created significant chamber works together with his exquisite body of songs. Poetic expressions of his own personal vision, these works convey his almost mystical concept of beauty through a subtle and sensuous harmonic palette.

Fauré began his *Opus 15 Piano Quartet* (completed in 1879) following a devastating break of engagement with the beautiful Marianne Viardot, the daughter of a family prominent in operatic circles. While *Opus 15* is contained within a classically French framework, the music develops with romantic drama and poignancy. Perhaps because of the heightened expression of *Opus 15*, the work has remained as one of Fauré's most popular chamber compositions.

The *Allegro molto moderato* begins fervently as the unison strings announce a restless motive that permeates the entire movement. The viola then states a tranquil and flowing second theme soon imitated by the other instruments. In the recapitulation the mode changes from minor to major, a procedure that Fauré was to repeat in subsequent works.

The graceful *Scherzo* is a true play with notes. The meter alternates between 6/8 and 2/4 to create subtly different accent patterns that underlie the delicate and whimsical melody. A muted Trio section in B-flat major offers a smooth contrast.

One of Fauré's most poetic movements, the three-part *Adagio* (E-flat major) begins with a statement of the theme, based on a rising scale fragment, in the cello, viola, then violin. After a songful second section, the opening material returns in melancholy guise. As a unifying device, the impetuous *Allegro molto finale* incorporates the rhythmic pattern of the first movement and the rising scale contour heard in the *Adagio*. This energetic movement combines Fauré's lyrical invention with brilliant virtuosity that suggests the influence of Franz Liszt.

Notes by Nancy Monsman

TUESDAY, MARCH 14, 2017
WITOLD LUTOSŁAWSKI JOHANNES BRAHMS HEITOR VILLA-LOBOS LUDWIG VAN BETHOVEN LUTOSŁAWSKI BRAHMS

TUESDAY, MARCH 14, 2017

7:30 PM

TONIGHT'S PROGRAM

WITOLD LUTOSŁAWSKI (1913–1994)

Dance Preludes for Clarinet and Piano

Allegro molto

Andantino

Allegro giocoso

Andante

Allegro molto

Charles Neidich, *clarinet*

Bernadette Harvey, *piano*

JOHANNES BRAHMS (1833–1897)

Piano Quartet No. 3 in C Minor, Op. 60

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Piers Lane, *piano*

Axel Strauss, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

INTERMISSION

HEITOR VILLA-LOBOS (1887–1959)

Quinteto em forma de chôros

Carol Wincenc, *flute*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in E-flat Major, Op. 127

Maestoso – Allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Finale

Jupiter String Quartet

This evening's concert is partially sponsored by the generous contribution of Jay Shah and Minna Mehta.

The appearance of William Purvis at the Festival is sponsored by the generous contribution of Celia Balfour.

THE MUCH HONORED POLISH COMPOSER

Witold Lutosławski is best known for his innovative later works, aleatoric structures that develop with the element of chance. However, early in his career he was a fervent nationalist strongly influenced by Polish folk music. Lutosławski wrote his Dance Preludes (1954) as a commission from the publisher Polskie Wydawnictwo Muzyczne, who wanted an accessible work for skilled amateur performers. The composer described the Preludes as his “farewell to folklore,” for soon after their composition he adopted the adventuresome techniques of the European avant-garde. However, he remained fond of this folk-based work and revisited the Preludes twice with rescorings: a version for clarinet and orchestra (1955), which was premiered at the 1963 Aldeburgh Festival with Benjamin Britten conducting, and one for winds and string quartet (1959).

Lutosławski greatly admired Bartók, who captured the essence of his native Hungarian music in his compositions. Perhaps under this influence, Lutosławski based his Dance Preludes on the spirited folk songs of northern Poland but avoided direct quotations. These ingratiating works unfold with rhythmic vitality and mildly pungent dissonance. They alternate in tempo and mood, with Preludes 1, 3, and 5 rapid and lively, and Preludes 2 and 4 slower and reflective.

DURING THE DIFFICULT YEARS of Robert Schumann’s hospitalization for mental illness, Brahms supported the ailing composer’s wife Clara and children both financially and emotionally. Brahms developed a deep affection for Clara, but he remained solely a platonic friend out of loyalty to Schumann. The Opus 60 Quartet, written in its first version during this period (1855–56), has acquired the subtitle “Werther” because Brahms felt conflicts similar to Goethe’s distraught hero, who killed himself over unrequited love of his friend’s wife. Brahms wrote to his publisher, Simrock: “You can put on the title page a picture, namely that of a man with a pistol to his head. Now you can get an idea of the music.” Clara evidently did not realize the extent of the composer’s anguish. “Johannes is such a riddle,” she commented when perceiving his brooding demeanor. Although the quartet was

substantially revised, it retains its powerful and introspective narrative.

In its original version the quartet was a three-movement work in C-sharp minor, but after several private performances Brahms expressed dissatisfaction with the work and filed it in a drawer. Revisiting the score twenty years later, he composed two new inner movements and transposed the outer movement keys to C minor. (Since the original version has never resurfaced, Brahms most probably destroyed it.) The key of C minor for Brahms (as for Beethoven) held forceful and dramatic connotations. At the time Brahms undertook the quartet’s revisions, his Symphony No. 1 in C minor was in progress. The first movements of both works are similar in their structural and harmonic details, evident especially at their openings and at their extensive codas, both of which end with surprising tranquillity.

The Allegro non troppo, a movement of solemn grandeur, develops two subjects in sonata form. The significant first idea is based on the notes that spell Robert Schumann’s affectionate “Clara” theme – C–B–A–G sharp–A, here transposed a minor third to fit Brahms’s C minor tonality. A broadly lyrical theme in the major mode follows. The passionate three-part Scherzo moves nervously with displaced accents until the strings play a calm interlude in the contrasting major modality. Brahms especially admired the Andante (E major), which opens with a rhapsodic song for cello in its upper register. The Finale, turbulent and tinged with sadness, is propelled by contrapuntal passagework.

A SELF-TAUGHT COMPOSER, the Brazilian Villa-Lobos exploited both Brazil’s popular music and his native folk tradition to create a unique, nationalist style. Yet Villa-Lobos never allowed national boundaries to confine his fertile imagination. He developed a strong interest in French music because of his early friendship with Darius Milhaud, who spent two years in Brazil as a cultural attaché. Awarded a Brazilian government grant to study and compose in Paris for three years, the charismatic Villa-Lobos quickly became the darling of Parisian avant-garde circles. Brazilian arts enjoyed a vogue in Paris of the 1920s, and French audiences admired the exotic modernism of Villa-Lobos’s harmonically pungent and rhythmically propulsive works.

Quinteto (1928) was premiered in 1930 at Paris's Salle Chopin; Villa-Lobos subsequently altered its scoring to replace the original English horn with the more usual French horn in the wind ensemble. The work combines the neo-classical ideas that Villa-Lobos absorbed during this Parisian phase of his career with the spontaneous spirit of Brazilian native music. Quinteto suggests the improvisatory freedom of the actual Brazilian "chôros," a band of street musicians who perform dance music at carnival celebrations and other festive occasions. One of his most popular works, Quinteto achieves a striking effect through its strong instrumental color and rhythmic energy.

DURING THE EIGHT YEARS before Beethoven began his monumental final set of string quartets, he endured a period of spiritual isolation. Because of complete deafness, desertion by earlier patrons, and difficulties with both family and publishers, he often lacked the will to compose. He therefore welcomed the commission from Prince Nicholas Galitzin, a Russian nobleman and amateur cellist, for "two or three string quartets, for which labor I will be glad to pay you what you think proper." From May 1824 until November 1826, only four months before his death, Beethoven devoted all his energies to the creation of works for Galitzin (Opp. 127, 130, 132, and 133), as well as two other quartets written without commission (Opp. 131 and 135). Each of these transcendent works explores a musical universe expanded by an unprecedented fluidity of structure that allows each work to develop according to the demands of Beethoven's vision.

Galitzin was mystified by Opus 127, the first of the commissioned quartets, because of its enormous stylistic differences from the earlier quartets he had admired. Early critics were also puzzled by Opus 127, which suffered from an inadequately rehearsed premiere in March, 1825. There were objections to the level of dissonance, which the deaf composer accepted but which remained uncomfortable to listeners for decades after his death. There was consternation that the work overall appeared to be a web woven from thematic particles rather than a developed set of themes with strong profiles, although these do exist. Unexpected changes of

tempo within movements left the audience lost. The prevalent opinion was voiced by one present: "Although we do not understand it, each of us was conscious that we had been in the presence of something higher than ourselves, beyond our capacity to comprehend."

Opus 127, as do the other late opus quartets, stands in two differing tonal worlds – the classic and the romantic. Initially the work promises to unfold with the coherent regularity characteristic of an earlier classical composition. Yet the work develops with rhythmic subtleties and harmonic ambiguities that obscure the clarity of its underlying structure. The opening *Maestoso*, while ostensibly similar to many of Beethoven's other introductions, establishes a uniquely questioning mood. These opening measures recur in the following *Allegro* section (in effect dividing it into three parts), where they function to stabilize the free harmonic scheme of the movement as it unfolds.

The second movement is a set of five variations based on two deceptively simple themes. These subtly elaborated variations move through daring and remote key modulations to achieve moments of true sublimity.

The incisive rhythms of the *Scherzando* abruptly bring the listener from this high plane. Unexpected changes of rhythms, dynamics, and mood contribute to a sense of unrest. The finale, a more classical exploration of two folklike themes, restores an atmosphere of clarity. The coda, initiated by a faster tempo, propels the work toward an exhilarating conclusion.

Notes by Nancy Monsman

WEDNESDAY
MARCH 15 JO
AQUIN TURIN
A LUDWIG TH
UILLE WOLFG
ANG AMADE
US MOZART F
RANK BRIDGE
JOAQUIN TUR
INA LUDWIG

WEDNESDAY, MARCH 15, 2017

7:30 PM

TONIGHT'S PROGRAM

JOAQUÍN TURINA (1882–1949)

Piano Quartet in A Minor, Op. 67

Lento – Andante mosso

Vivo

Andante – Allegretto

Bernadette Harvey, *piano*

Axel Strauss, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

LUDWIG THUILLE (1861–1907)

Sextet in B-flat Major for Piano and Winds, Op. 6

Allegro moderato

Larghetto

Gavotte: Andante, quasi Allegretto

Finale: Vivace

Bernadette Harvey, *piano*

Carol Wincenc, *flute*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

INTERMISSION

WOLFGANG AMADEUS MOZART (1756–1791)

Quartet in F Major for Oboe and Strings, K. 370

Allegro

Adagio

Rondeau: Allegro

Nicholas Daniel, *oboe*

Axel Strauss, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

FRANK BRIDGE (1879–1941)

Piano Quintet in D Minor

Adagio – Allegro moderato

Adagio ma non troppo – Allegro con brio —

Adagio ma non troppo

Allegro energico

Piers Lane, *piano*

Jupiter String Quartet

The appearance of Axel Strauss at the Festival is sponsored by the generous contribution of Jean-Paul Bierny and Chris Tanz.

IBERIAN COMPOSER JOAQUÍN TURINA was born and raised in Seville. His father Joaquín was a noted painter of Andalusian genre scenes, and most probably he influenced his musical son to think descriptively as he composed. After abandoning early medical studies, the younger Turina moved to Madrid, where he met Manuel de Falla and with him resolved to create musical portraits of Spanish life. Like Falla, Turina spent nine formative years in Paris, where he enrolled at the Schola Cantorum and studied with French romanticist Vincent d'Indy, a close follower of César Franck. After his return to Spain, Turina achieved popular success with works based on traditional Sevillian and Andalusian themes. Despite difficulties during the Spanish Civil War, when his family fell out of favor with the Republicans, Turina pursued an honored career as Professor of Composition at the Madrid Conservatory. His collected works number over one hundred symphonic, chamber, vocal, and piano compositions.

Turina's lyrical Piano Quartet (1931) is a work of warm sonorities and subtle elegance that shows the influence of César Franck in its pervasive cyclic structure, a means of unifying the movements through a recall of themes. The three movements, arranged in a traditional fast-slow-fast scheme, all suggest the grace and vitality of popular Spanish folk dance and song. Each movement develops freely with moments of declamation that reflect the improvisational singing style of the Spanish gypsies. Opulent instrumental color enlivens the entire work.

The Quartet's introduction states the fervent main theme, a flowing Iberian-influenced melody that recurs throughout all movements. Florid melodies in the strings overlay rich chromatic figuration in the piano, directed to be played "in a singing style." Numerous changes of tempo, texture, and dynamics lend drama to this atmospheric movement.

The rapid, triple-time Vivo is based on a Jota, a vigorous dance of northern Spain. Pizzicato passages suggest the lively interplay of guitars. The main theme of the first movement, underpinned by modal harmonies, is quoted at its center.

As in the Quartet's opening movement, a brief introduction prefaces the finale. The movement's two expressive themes move through a variety of changing tempos; sonorous blocks of harmony progress in parallel motion to suggest the impressionist influence of Debussy. The movement concludes with a rapturous statement of the main theme.

AUSTRIAN COMPOSER AND THEORIST Ludwig Thuille was born in Bozen (now Bolzano, Italy) and received early training in singing and piano from his father, an accomplished amateur musician. Orphaned at an early age, Thuille was sent to live with a stepuncle who arranged for studies of violin, piano, and organ at a Benedictine monastery, where he also served as chorister. Observing his remarkable talent, the generous widow of composer Matthaeus Nagiller adopted Thuille and funded his musical education with composer Joseph Pembauer at Innsbruck and later Joseph Rheinberger at the Royal School of Music in Munich. After graduating with honors, Thuille began his compositional career conservatively as he adhered to Viennese classicism of the previous century. His horizons were fortunately widened by timely exposure to works of Richard Strauss, whose bold harmonies and rich tonal colors inspired Thuille to explore romanticism.

Thuille was honored in academic circles as the author of the noted textbook *Harmonielehre*, which remained in use long after his death. As a Professor of Composition at the Munich Akademie der Tonkunst (Academy of Musical Art) he strongly influenced the works of his student Ernst Bloch; Thuille's large and devoted circle of students became known as "The Munich School."

Thuille cultivated chamber music during an era when his colleagues were largely ignoring the genre, and his body of sonatas, quartets, and miscellaneous ensemble works are a significant contribution to the German romantic repertory. His early Opus 6 Sextet for Piano and Winds (1891) was enthusiastically received at its premiere. Critically praised for its structural clarity and fine melodic invention, this appealing work has been described as a combination of "Romantic gaiety and German tenderness."

The genial Allegro moderato, cast in sonata form, explores two thematic areas – a noble theme introduced by the horn, first echoed then developed by all instruments; and a faster idea shared by all instruments through brief solos that dovetail throughout the group. The harmonies are firmly grounded in traditional nineteenth-century techniques; their smooth developments and resolutions suggest the mid-century romantic influence of Mendelssohn.

The Larghetto (E-flat major) unfolds in three part song form. The horn states the reflective opening theme, which is answered by the piano. The minor key central area moves with urgent rhythms.

A gavotte, an eighteenth-century French dance in 4/4 time, replaces the customary third movement scherzo (G minor). At its center the tempo accelerates, then the opening idea returns.

The exuberant finale suggests a saltarello, a lively Italian dance punctuated by energetic leaps. Two melodious themes are developed by all instruments, and the movement concludes with a brief coda.

IN 1780 THE ELECTOR OF BAVARIA invited Mozart to Munich to compose an opera to be performed during the upcoming carnival season. Mozart's employer in Salzburg, the difficult Prince-Archbishop Hieronymous Colloredo, reluctantly granted him leave for six weeks, but Mozart managed to gain a four month extension to complete and rehearse *Idomeneo*, his first significant serious opera. During this time Mozart renewed his friendship with Friedrich Ramm, the principal oboist of the Elector's orchestra. Mozart had heard Ramm's exquisite playing four years earlier and had then resolved to create a work showcasing Ramm's considerable abilities. Immediately after composing his opera, Mozart began his K. 370 Oboe Quartet and completed it early in 1781.

When Mozart combined string instruments with winds in his chamber works, he invariably replaced the first violin line with the wind instrument – which easily dominates the group because of its stronger tonal color. To achieve his desired homogeneity of sound, as well as the conversational qualities of chamber music, in K. 370 Mozart integrated all four voices through subtle dovetailing

of melody and countermelody. Nevertheless, the oboe line is always prominent in K. 370, a testimony to its conception as a showpiece for his friend's virtuosity.

The Allegro opens with a lively theme stated by the oboe. The violin plays the elegant rococo second theme, closely related to the first motif, as the oboe articulates a countermelody. After a development featuring virtuoso passagework for each performer and a recapitulation of the first theme, the movement concludes with a quiet coda.

The Adagio (D minor), a brief but concentrated 38 measures long, is a sustained, expressive aria for oboe. The delightful Rondeau finale offers virtuoso passages for the oboist; in a remarkable central episode the oboe climbs dramatically to its highest register before the strings reprise the main theme. The work concludes with three ascending notes that echo the closing of the Adagio movement.

ALTHOUGH THE MUSIC OF British composer Frank Bridge fell into neglect following his death, his masterfully crafted and poetic works are currently undergoing revival. The composition teacher of Benjamin Britten, who honored him by incorporating Bridge's themes into his own works, Bridge has been called a "musician's musician" because of his outstanding competence as a violinist, conductor, and composer with a subtle understanding of instrumental color. Bridge studied violin and composition at the Royal College of Music under the tutelage of C. V. Stanford, a difficult taskmaster notorious for discouraging all but the strongest candidates. After graduation Bridge joined the English String Quartet as violinist and also undertook numerous conducting engagements. At this time he composed both substantial, warmly romantic chamber works as well as light, entertaining pieces that unjustly contributed to his reputation as a salon composer. Benjamin Britten defended Bridge: "When Frank Bridge matured at the turn of the century, the school of chamber music was in the doldrums. Bridge was not only a listener and composer but a player too. Little wonder he wanted to write music grateful to play and easy to listen to."

“Frank Bridge was not only a listener and composer but a player too. Little wonder he wanted to write music grateful to play and easy to listen to.”

BENJAMIN BRITTEN
ON HIS TEACHER

Bridge’s early Piano Quintet reveals his affinity to Brahms but also shows the influence of Debussy’s String Quartet in G Minor, a work he had admired since his student days. Crafting the Quintet’s first version in 1904–5, Bridge produced a large-proportioned four movement work with a massive, virtuoso piano score. After two discouraging performances, Bridge filed the work in a drawer. In 1912 he began to rewrite the Quintet and made substantial changes: the angular first movement was replaced by a more graceful, French-influenced statement; the second and third movements were condensed into a single framed arch (*Adagio ma non troppo* – *Allegro con brio* – *Adagio ma non troppo*); the finale was abbreviated. Much of the complex piano writing was simplified and replaced by arpeggiated figuration.

The Quintet begins with a brief introduction as the violin and cello softly state the first theme. At the *Allegro moderato* the solo viola articulates this idea, now twice as fast, against a flowing piano line. A steady crescendo leads to the emphatic second theme, stated by the unison strings; these ideas are enlarged with fervor and sweep. At the development, muted pedal effects in the piano and triple-soft utterances in the strings conjure a mysterious atmosphere. The harmony grows more chromatic and the dynamics increase, culminating in a section marked “with passion.” At a passage marked “little by little more tranquil” the tempo calms, and the strings sing expressive lines based on the first theme. The opening tempo returns with a reprise of the first theme, which is developed “with warmth”; the mode changes to major at a passage marked “sweetly.” Gradually the momentum slows, and the movement concludes with a hushed statement in D minor.

The second movement consists of two *Adagio* statements in B major with a contrasting rapid central section in A minor. The first outer section explores two themes marked “sweetly and with expression.” Soft dynamics and calm *rallentandos* create a gentle affect. The fast central section is a scherzo that unfolds like a mischievous dance; staccato figuration adds piquancy. The *Adagio* area returns softly with an ethereal cello soliloquy. Momentum builds and subsides; the movement concludes quietly.

The dramatic finale (D minor) is initially propelled by short fragments exchanged between the strings and piano. As in the first movement, two contrasting motifs are developed in passages alternately florid and spare. The themes from the first movement are recalled; the mode changes to D major and, as the tempo slows, all ideas are expansively stated. A tumultuous coda marked “with all force” concludes the movement.

Notes by Nancy Monsman

In Tennessee I Found a Firefly

BY MARY SZYBIST

Flashing in the grass; the mouth of a spider clung
to the dark of it: the legs of the spider
held the tucked wings close,
held the abdomen still in the midst of calling
with thrusts of phosphorescent light—

When I am tired of being human, I try to remember
the two stuck together like burrs. I try to place them
central in my mind where everything else must
surround them, must see the burr and the barb of them.
There is courtship, and there is hunger. I suppose
there are grips from which even angels cannot fly.
Even imagined ones. *Luciferin, luciferase.*

When I am tired of only touching,
I have my mouth to try to tell you
what, in your arms, is not erased.



THE UNIVERSITY OF ARIZONA

POETRY CENTER

Selected for tonight's concert by Tyler Meier, Executive Director
of the University of Arizona Poetry Center.

Mary Szybist, "In Tennessee I Found a Firefly" from *Granted*.

© 2003 by Mary Szybist. Used with the permission of The Permissions
Company, Inc., on behalf of Alice James Books, alicejamesbooks.org.

FRIDAY, MARCH
17 ROBERT
SCHUMANN
DMITRI TYMO
CZKO AARON
COPLAND FR
ANZ SCHUBE
RT ROBERT SC
HUMANN DA
TRITYMO CZ

FRIDAY, MARCH 17, 2017
7:30 PM

TONIGHT'S PROGRAM

ROBERT SCHUMANN (1810–1856)

String Quartet in A Major, Op. 41, no. 3

Andante espressivo – Allegro molto moderato

Assai agitato

Adagio molto

Finale: Allegro molto vivace

Jupiter String Quartet

DMITRI TYMOCZKO (b. 1969)

“Wheels Within Wheels” for Dectet
(World Premiere)

The Swerve

Modernistic

Runner's High

Carol Wincenc, *flute*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

Axel Strauss, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

Philip Alejo, *double bass*

Piers Lane, *piano*

Stephen Taylor, *conductor*

INTERMISSION

AARON COPLAND (1900–1990)

Duo for Flute and Piano

Flowing

Poetic, somewhat mournful

Lively, with bounce

Carol Wincenc, *flute*

Bernadette Harvey, *piano*

FRANZ SCHUBERT (1797–1828)

Quintet in A Major for Piano and Strings
(“Trout”), D. 667

Allegro vivace

Andante

Scherzo: Presto

Andantino

Finale: Allegro giusto

Piers Lane, *piano*

Axel Strauss, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

Philip Alejo, *double bass*

The World Premiere
of Dmitri Tymoczko's
“Wheels Within
Wheels” is sponsored
by Walter Swap.

This evening's concert
is sponsored by the
generous contribution
of Walter Swap.

AS A YOUTH, ROBERT SCHUMANN epitomized the romantic revolutionary. A pianist and essentially self-taught composer, he sought to free his art from classical bonds through intensely personal musical language resonant with literary associations. But after his marriage to the classically trained piano virtuoso Clara Wieck, he decided to immerse himself in close study of eighteenth-century string quartets and the counterpoint of Bach. Inspiration struck two months later, and with fervency he wrote his own three Opus 41 string quartets within five weeks in 1842. The set was dedicated to his colleague and friend, Felix Mendelssohn. The premiere of all three string quartets, his sole efforts in this demanding form, was held as a present to Clara on her twenty-third birthday.

Incipient bipolar disease now threatened Schumann, who confessed that “more than one soul dwelt within his breast.” When composing, he heeded directives from three phantom voices: the reckless Florestan, the dreamy Eusebius, or (less often) the objective Raro. Quicksilver contrasts of mood within movements reflect these distinctive personae that dominated his turbulent inner life. The quartets as a whole are best comprehended as tone poems intended, as he said, “to illuminate the depths of the human heart.” Yet despite their emotional subjectivity, each quartet is formally grounded by classical principles of sonata development.

The first movement of Quartet No. 3 begins with a reflective introduction followed by two ardent themes – a warmly lyrical motif for the violin and a songful cello passage subtly animated by syncopated accompanimental rhythms. Expressive changes of tempo articulate the movement’s sonata form structure. The movement concludes with a softly descending interval in the cello that emulates a romantic sigh of the name “Clara.”

The bold Assai agitato (F-sharp minor) explores a restless subject through four variations energized by dramatic changes of meter; a quiet coda concludes the movement. The profound Adagio molto (D major), marked “always expressive,” freely develops two rhapsodic themes. Eloquent viola statements suggest the lyrical influence of Mendelssohn’s ineffable “Songs Without Words.” Energetic dotted figuration propels the powerful rondo finale (A major); a graceful Trio section (F major) falls at its center. An extended coda drives the work to a brilliant conclusion.

AMERICAN COMPOSER AND MUSIC THEORIST

Dmitri Tymoczko (b. 1969) was educated at the University of California, Berkeley, where he received his Ph.D. in composition, and Harvard University and Oxford University, where he studied both music and philosophy. Recipient of a Guggenheim Fellowship and a Rhodes Scholarship, Tymoczko has composed works for numerous diverse ensembles, including the Pacifica Quartet, the Atlantic Brass Quintet, and the Gregg Smith Singers. Tymoczko is currently Professor of Music at Princeton University, where he has taught composition and theory since 2002. His book *A Geometry of Music* (2011) offers a discussion of tonality that has been critically hailed as a “tour de force” and a “monumental achievement.”

From the composer: “‘Wheels Within Wheels’ is a set of three movements played without pause. First, ‘The Swerve,’ depicts the swirling maelstrom of subatomic activity, the burbling quantum vacuum. It borrows its title from the ancient philosopher Lucretius, who argued that atoms need to ‘swerve’ from their predetermined paths in order to leave room for free will. The ten instruments mostly play as a unit, like a school of fish – a massed colorful force. The second movement, ‘Modernist,’ borrows its title from a piece by the stride piano master James P. Johnson. It makes lighthearted use of various modern-music clichés including quarter tones (‘out of tune’ notes) and other unusual playing techniques. It is fragmentary and uncertain until it breaks out in a jovial dance, perhaps inspired by jazz. The last movement, ‘Runner’s High,’ tries to capture the pain and joy of a fast five-minute run. It is rhythmic and unrelenting, a mix of pleasure and pain.

“What I love about music is its unique combination of mathematical rigor and emotional expressiveness; it is a theorem expressed as drama. Often I start composing with some interesting theoretical structure – a set of chords or melodic pattern that has notable musical features. This becomes something like the sculptor’s block of marble, raw material that I mold and shape to my own expressive and dramatic ends, negotiating between the tendencies of the substance and my own inclinations. It is a fairly inefficient process: sometimes the finished piece retains a good deal of the original structure; at others, only tiny glimpses and fragments survive. But it is my way of trying to honor the twin demands of rigor and passion.

“The two most interesting structures in this work are, first, a long fractal chorale in which four-note chords move inside six-note scales which themselves move inside seven-note scales which themselves move inside an eleven-note chromatic pattern. (I was astonished to discover such a thing was even possible.) This is the ‘wheels within wheels’ of the title. The chorale appears at the start and end of the piece, and makes a brief appearance at the end of the second movement. The second structure is a mathematical problem, the ‘lonely runner conjecture,’ which imagines runners jogging independently around a circle, in various directions and speeds. A musical depiction of this problem forms one of the main themes of the final movement.

“My thanks to Walter Swap and the Arizona Friends of Chamber Music for making this music possible.”

“Often I start composing with some interesting theoretical structure – a set of chords or melodic pattern that has notable musical features. This becomes something like the sculptor’s block of marble.”

DMITRI TYMOCZKO

OFTEN CALLED “the Dean of American composers,” Aaron Copland also enjoyed a long career as teacher, conductor, writer, and critic. During the 1920s Copland studied composition in Paris with Nadia Boulanger, who encouraged him to create a specifically American neoclassical idiom. After exploring avant-garde chromatic and serial techniques in the 1930s, Copland in the 1940s found his national voice with a series of American-inspired ballet scores – *Billy the Kid*, *Rodeo*, and *Appalachian Spring* (which won the 1945 Pulitzer Prize). Copland’s style effectively balances modernist and folk elements. Since it most often develops with slowly moving and expansive harmonies, his work has been heard as an evocation of the vast American landscape.

Although Copland’s *Duo for Flute and Piano* (1971) is a late work, it recalls the early scores that established his reputation. The *Duo* was commissioned by seventy friends and students of William Kincaid, longtime principal flutist with the Philadelphia Orchestra, after his death in 1967. Copland wrote: “*Duo* is a work of comparatively simple harmonic and melodic outline, direct in expression and meant to be grateful for the performer. I was naturally influenced by the fact that I was composing for Kincaid’s students. Also, I was using material from earlier sketches in my notebooks, and that may have influenced the style of the piece. For example, the beginning of the first movement, which opens with a solo passage for flute, recalls the first movement of my *Third Symphony*.” The slow second movement, an elegy for Kincaid, also reflects for Copland “a certain mood that I connect with myself – a rather sad and wistful mood, I suppose.” Copland continues that the final movement is not unlike his 1944 *Sonata for Violin and Piano*: “It’s snappy and rather rhythmically intricate, combining light and bouncy material with sections that are more serious in tone.”

SCHUBERT WROTE HIS “Trout” Quintet during an 1819 holiday in the picturesque Austrian town of Steyr. The work was commissioned by the town’s musical patron, Sylvester Paumgartner, a prosperous mine manager and accomplished amateur cellist. Paumgartner, who frequently hosted musical evenings in his home, specifically requested the Quintet’s instrumentation because friends had recently enjoyed playing the Hummel quintet for the same unusual scoring. Since Paumgartner admired Schubert’s 1817 strophic song “Die Forelle” (The Trout), he also requested that the composer include a variation movement based on its theme. Schubert was delighted by the prospect of an appreciative audience for his work, and within weeks he had both completed the score and had written out the lengthy parts for the individual players.

Essentially a lyrical serenade for chamber ensemble, graceful interplay among the five instruments creates an atmosphere of sociable conversation throughout. A dramatic piano arpeggio leads into the animated first theme of the *Allegro vivace*; a serene idea for strings follows, and all instruments expand the two themes. The violin and cello sing a duet that introduces a melodious third idea. After a harmonically rich development section and a restatement of themes, the movement concludes without a coda.

The *Andante* (F major) explores three contrasting ideas: a sustained theme heard in piano octaves; a poignantly songful theme (F-sharp minor) introduced by the viola and cello that is derived from a motive heard in the first movement; a dancelike idea (D major) introduced by the piano. The three ideas are then repeated with different harmonies but without development.

The rapid Scherzo opens with an energetic four-note motto that generates exuberant passagework punctuated by unexpected accents and changes of dynamics. The contrasting central Trio section suggests calm conversation.

The fourth movement offers six variations on Schubert’s song “The Trout.” Introduced by the strings alone, the melody is varied and ornamented first in the upper octaves of the piano, then by the viola and cello, followed by the double bass. The theme is substantially altered in the fourth and fifth variations, which move into harmonically remote areas. In the final variation the song appears in its original form as the piano articulates a rippling accompaniment. The Finale, “in the Hungarian style,” develops two lively themes, the second of which recalls the Quintet’s opening movement.

Notes by Nancy Monsman

A BRIEF HISTORY OF THE TUCSON WINTER CHAMBER MUSIC FESTIVAL

The Tucson Winter Chamber Music Festival was “born” during a chance meeting between cellist Peter Rejto and me (at that time president of AFCM) on a flight to Chicago in 1988. I had heard Peter play an impressive cello recital a few days earlier at the University of Arizona, where he was then on the faculty. Spotting Peter on the plane, I asked to join him. The poor fellow did not know what he was getting himself into!

This started a long conversation, leading to a discussion of what exciting new concerts AFCM could bring to Tucson. An idea for a string quartet competition was considered and rejected, as there were already many in the world. We focused on a Chamber Music Festival to be held during Tucson’s beautiful winter season, because the vast majority of such festivals are held in the summer. And a Tucson festival could be only one week long, so as not to be a burden on the musicians’ other activities. We also agreed that the musicians would have to be of the highest caliber. The AFCM Board of Directors agreed to go ahead and began three years of careful planning to fully organize and understand the complexity of such an undertaking. In 1994 the first festival took place and was an instant critical success.

Peter Rejto has been Festival Artistic Director for all twenty-four years, and he has been masterful at choosing pieces and players, and matching programs with the musical and personal temperaments of the performers. Some of the festivals have had a theme – Czech, English, Latin American, Australian, for example – but Peter has never felt limited by the obligation to have one.

Musicians have proved eager to perform because they know they can expect talented colleagues, fascinating programs, a fine audience, and great March weather. Several have been “graduates” from our Piano & Friends series, such as Joseph Lin and Sergey Antonov. The festival hires between 15 and 20 artists, playing a wide variety of instruments, including some unexpected ones, such as percussion, didgeridoo, Chinese pipa, saxophone, and guitar. We have also presented numerous “World Premieres” through an active commissioning program that also brings the composers to Tucson for the premiere.

In addition, there is a popular “Gala Dinner” at the Arizona Inn with a one-hour concert. A free Youth Concert is organized for middle and high school students from all over Tucson and southwest Arizona, focusing on disadvantaged schools that would otherwise not receive this kind of exposure. Two free master classes are offered to students of the University of Arizona Fred Fox School of Music by festival musicians. The public is also invited to attend dress rehearsals on the morning of most concerts. A sizable audience attends, which can lead to interesting contacts between musicians and audience members.

Every performance is professionally recorded by Matthew Snyder, and over the years some have been selected for broadcast on NPR’s *Performance Today*. To date we have produced CDs with selections from virtually every Festival that can be purchased in the theatre lobby or through our website.

Our festival has been called “a jewel” by WFMT Classical Radio in Chicago. They’re right. Let’s keep it going! Spread the word!

JEAN-PAUL BIERNY

President of AFCM (1978 – 2013)

SUNDAY, MAR
CH 19 FRANCO
S POULENC
ERRE JALBERT
FRANZ SCHU
BERT FRANCIS
POULENC PIE
RRE JALBERT F
ANZ SCHUBE
RT POULENC

SUNDAY, MARCH 19, 2017

3:00 PM

THIS AFTERNOON'S PROGRAM

FRANCIS POULENC (1899–1963)

Sextet for Piano and Winds

Allegro vivace

Divertissement: Andantino

Finale: Prestissimo

Piers Lane, *piano*

Carol Wincenc, *flute*

Nicholas Daniel, *oboe*

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

PIERRE JALBERT (b. 1967)

Piano Quintet (World Premiere)

Mannheim Rocket

Kyrie

Scherzo

Pulse

Bernadette Harvey, *piano*

Jupiter String Quartet

INTERMISSION

FRANZ SCHUBERT (1797–1828)

Octet in F Major, D. 803

Adagio – Allegro

Adagio

Scherzo: Allegro vivace

Andante

Menuetto: Allegretto

Andante molto – Allegro

Charles Neidich, *clarinet*

William Purvis, *horn*

Benjamin Kamins, *bassoon*

Axel Strauss, *violin*

Meg Freivogel, *violin*

Nokuthula Ngwenyama, *viola*

Clive Greensmith, *cello*

Philip Alejo, *double bass*

The World Premiere of Pierre Jalbert's Piano Quintet is sponsored by Jim Cushing.

This afternoon's concert is sponsored by the generous contribution of George Timson.

SUNDAY, MARCH 19, 2017
3:00 PM

IN THE YEARS FOLLOWING World War I, Francis Poulenc gained notoriety as the most impudent member of “Les Six” – a revolutionary group of Parisian composers who declared oppression by the “stagnant and boring” musical establishment and sought to rejuvenate it. Guided by the irreverent Erik Satie and his avant-garde literary friend Jean Cocteau, the group cultivated a light cafe style enlivened by jazz. Although diverse in their approaches, the six members were united for a brief span of time in their aversion to romanticism and impressionism, their emphasis on clarity and simplicity of expression, and their avoidance of all pretense. Since the members did not have access to large orchestral ensembles, they produced much chamber music.

Early in his career the self-taught Poulenc earned a reputation as a musical clown. Fellow “Les Six” members called him “le sportif de la musique” (music’s sportsman) because of the often frenetic physicality emanating from his compositions. As his career progressed, Poulenc retained his playful tendencies but also, ironically, began to compose elegant and lyrical works that stand in the classical French tradition of Saint-Saëns. Poulenc expressed his own musical esthetic in a letter: “I seek a musical style that is healthy, clear, and robust – a style that is plainly French as Stravinsky’s is Slavic. I take as my models whatever pleases me, especially from every source.”

Poulenc completed his Sextet in 1939, although he began it a decade earlier, and performed the piano part at its premiere. He described the work as “chamber music of the most straightforward kind: an homage to the wind instruments I have loved from the moment I began composing.” The Sextet’s vivacious opening statement introduces a succession of sprightly motifs punctuated by flutter tongue utterances from the flute. After a bassoon cadenza, the piano plays a slow and somber variant of the first idea. The bright opening theme returns and the movement ends with a recall of the opening flourish. The three part Divertissement opens with two serene themes – an oboe melody marked “sweet and expressive” and a second idea shared by the group. Its exuberant middle section is based on a lively circus tune. In the vibrant Finale rapid and

strongly rhythmic passages alternate with lyrical moments. The reflective coda reprises motifs from the opening of the first movement; it concludes with a surprisingly dissonant chord as an exclamation point.

WE WELCOME PIERRE JALBERT back to Tucson for his third World Premiere with the Arizona Friends of Chamber Music. Mr. Jalbert, born in New Hampshire to a French-Canadian family, has received numerous awards for his compositions, including the Rome Prize, the BBC Masterpiece Award, a Guggenheim Fellowship, and a Chamber Music Society of Lincoln Center Elise L. Stoeger Prize, given biennially “in recognition of significant contributions to the chamber music repertory.” He has been commissioned and performed by the Los Angeles Chamber Orchestra, the Houston Symphony, and the Budapest Symphony, among many others. His music has been praised for its clear tonalities, luminous colors, and dynamic propulsive rhythms. Mr. Jalbert is currently Professor of Composition and Theory at Rice University’s Shepherd School of Music in Houston, where he has taught since 1996.

From the composer: “My Piano Quintet consists of four contrasting movements. The first movement, entitled ‘Mannheim Rocket,’ is a modern take on the eighteenth-century musical technique in which a rising figure speeds up and grows louder. Marked ‘Furioso,’ the movement is gradually filled with rising scalar figures which build in volume and finally ‘launch’ into space with ethereal string harmonies. At this point, the music becomes almost static, though the inner rhythm continues.

“The second movement, entitled ‘Kyrie,’ is marked ‘Still, chant-like.’ The principal idea, stated between first violin and viola, is a chromatically transformed chant-like motive. It also features a long, lyrical cello line, made up exclusively of natural harmonics, emphasizing the non-tempered (‘out of tune’) 7th and 11th partials.

“The third movement is a scherzo in which the strings and piano sometimes alternate and imitate each other, reacting to each other’s gestures, and at other times combine and synchronize to produce a more blended sound. A short trio-like section appears before the return of the scherzo music.

“The last movement, ‘Pulse,’ is made up of perpetually moving 8th notes, sometimes harmonically static, but always pushing forward. The work is interrupted twice with short, freer sections but always returns to its pulse-oriented nature.

“Thank you to the Arizona Friends of Chamber Music for commissioning and championing so much new music. Through the years, they have commissioned my Second Piano Trio, *Secret Alchemy* (piano quartet), and now this new work. We need groups like yours, especially in these times. I am greatly appreciative.”

SCHUBERT ENDURED PERIODS of melancholy during his mature years since he suffered from poor health, most probably syphilis, and his compositions received little income or recognition. “Every night when I go to bed I hope I might not wake up,” he wrote. However, his mood grew euphoric when he received a commission from the eminent Count Ferdinand Troyer, an official in the court of Archduke Rudolph. Troyer, an accomplished amateur clarinetist, wished to expand the limited chamber repertoire for his instrument. He had performed Beethoven’s popular *Opus 20 Septet* (1800), and he desired an entertaining companion to this radiant work. Troyer requested that Schubert duplicate the *Septet’s* style and format, and he agreed to the addition of a second violin for enhanced sonority. Schubert quickly immersed himself in this project, which was to be his largest-scale chamber work. His friends observed: “Schubert works with the greatest zeal on his *Octet*. If you go to see him, he says ‘How are you? Good!’ And you depart.” Schubert was pleased with his *Octet* (completed in March, 1824), and he submitted it to several publishers. Unfortunately they rejected the work, and the *Octet* was published posthumously in 1853.

The *Octet* delighted its audience at Troyer’s home premiere, and its similarity to Beethoven’s *Septet* was much appreciated. Both works unfold in a six-movement scheme that recalls the tuneful eighteenth-century *divertimento* style especially enjoyed by the Viennese. Schubert closely followed the *Septet’s* key relationships, and he digressed only slightly from the *Septet’s* movement sequence by adjusting the position of the minuet and scherzo.

Yet despite his adherence to Beethoven’s model, Schubert’s uniquely romantic spirit pervades the *Octet*.

Structurally, the *Octet* resembles an eighteenth-century serenade, a succession of melodious movements framed by two marches that suggest the assembling and departures of players. The *Octet* opens with a substantial sonata form movement pervaded with emphatic dotted rhythms that perhaps allude to the serenade’s origins as “strolling” music. Initially heard in the slow introduction, the dotted figuration expands to become the primary theme of the *Allegro*; the clarinet introduces the calmer second theme of this spirited movement. The introductory material returns at the recapitulation, and the movement concludes with a rapid coda.

Curiously, the second movement is marked *Adagio* (slow) in Schubert’s 1824 manuscript but *Andante un poco mosso* (moderately slow with some motion) in the posthumous first publication. This lyrical movement (B-flat major), written in three-part song form, opens with a pensive clarinet solo; the following violin theme is accompanied by a countertheme in the clarinet.

The *Scherzo* is a rustic dance propelled by strongly dotted rhythms; a quieter trio section (C major) provides a contrast. The following *Andante* consists of seven variations on a theme from Schubert’s opera *Die Freunde von Salamanca* (The Friends from Salamanca). A variety of virtuoso figuration decorates the tuneful line, and the movement concludes with a tranquil coda.

The lighthearted *Menuetto* is cast in traditional three-part form with a gentle trio intervening between its primary statements. The introduction to the sonata form finale (F minor) offers a dramatic contrast; over a tremolo cello line, the other players articulate strong dotted figures. The main part of the movement (F major) suggests a vigorous march. A fragment of the movement’s introduction is reprised and the work concludes with a brilliant coda.

Notes by Nancy Monsman

FESTIVAL MUSICIANS



Peter Rejto

Artistic director Peter Rejto is committed to presenting the finest chamber music, both well-loved works and new, unfamiliar ones, performed by some of the world's finest musicians. Highlights of his international career include the world premiere of Gerard Schurmann's "Gardens of Exile" with the Bournemouth Symphony broadcast live over the BBC, and the recording of Miklós Rózsa's Cello Concerto in Hungary. Mr. Rejto is a founding member of the Los Angeles Piano Quartet and a former professor of the University of Arizona School of Music as well as professor emeritus at the Oberlin College Music Conservatory.



Jupiter String Quartet

The Jupiter String Quartet is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel (older sister of Meg), and cellist Daniel McDonough (husband of Meg, brother-in-law of Liz). Formed in 2002, the members of this tightly-knit ensemble make it their mission to spread a love of chamber music through both performing and teaching. In addition to touring throughout the United States and abroad, the Jupiters are Artists-in-Residence at the University of Illinois in Champaign-Urbana, where they maintain private studios and run the string chamber music program.

The Jupiters studied with mentors from both the Cleveland and Takács quartets extensively in their early years together, and were lucky to find early success with several chamber music honors: grand prize in the Banff International String Quartet Competition in 2004, grand prize in the Fischhoff National Chamber Music Competition in 2004, winner of the Young Concert Artists Competition in 2005, the Cleveland Quartet Award in 2007, and an Avery Fisher Career Grant in 2008. They were also members of the Lincoln Center Chamber Music Two Society from 2007–10.

We last heard the Jupiter String Quartet in an Evening Series concert of January 2012. This is their first Festival.



Philip Alejo

Philip Alejo is assistant professor of double bass at the University of Arizona. He has performed alongside Menahem Pressler, Yehonatan Berick, Maiya Papach, Spencer Myer, Katinka Kleijn, and David Bowlin, and at numerous music festivals in the US and Europe. In addition, he collaborates regularly with harpist Claire Happel as the River Town Duo, and they are committed to commissioning works for harp and bass; to date, they have premiered works by Caroline Shaw, Hannah Lash, and Frederick Evans. Dr. Alejo previously took part in the Festivals of 2014 and 2015.



Nicholas Daniel

The career of oboist Nicholas Daniel began when, at the age of 18, he won the BBC Young Musician of the Year Competition and went on to win further competitions in Europe. As one of the UK's most distinguished soloists as well as a highly successful conductor, he has become an important ambassador for music and musicians in many different fields. In recognition of this, he was awarded the prestigious Queen's Medal for Music. Mr. Daniel is proud to play the world's first "fair trade" oboe, certified by the Forest Stewardship Council and made especially for him by Marigaux in Paris. This is his first Festival.



Clive Greensmith

Clive Greensmith is undoubtedly one of the most successful British cellists of his generation, having achieved extraordinary international acclaim both as a soloist, chamber musician, orchestral principal, and teacher. He is currently professor of cello and co-director of chamber music at the Colburn School, and he is also a founding member of the Montrose Trio, with pianist Jon Kimura Parker and violinist Martin Beaver. A member of the Tokyo Quartet from 1999 until it disbanded in 2013, he participated in our 19th Festival as a member of that ensemble, and we also heard him at the Festivals of 2015 and 2016.



Bernadette Harvey

Australian pianist Bernadette Harvey divides her time between collaborations, solo appearances, and recordings. She has had several new works written for her, including previous Festival composer Ross Edwards, who completed a new solo piano sonata for her to perform and record in 2014. A faculty member at the Sydney Conservatorium of Music, University of Sydney, she is also the recipient of the Centenary Medal of Australia presented by John Howard for her service to Australian music. This year will mark her sixth Festival appearance.



Benjamin Kamins

Since entering the world of professional music in 1972, Benjamin Kamins has enjoyed a wide-ranging career as an orchestral musician, chamber player, solo performer, and educator. From 1981 to 2003 he was principal bassoon of the Houston Symphony, and his artistic life in the city has remained diverse as a founding member of the Epicurean Wind Quintet and the Houston Symphony Chamber Players. With faculty appointments at the University of Houston, and then at Rice University's Shepherd School of Music, he extended his personal involvement with music to academic institutions and the communities they serve. We welcome him to his first Festival.

FESTIVAL MUSICIANS



Piers Lane

London-based Australian pianist Piers Lane stands out as an engaging and highly versatile performer, at home equally in solo, chamber, and concerto repertoire. In great demand as soloist and collaborative artist, recent highlights include a performance of Busoni's mighty piano concerto at Carnegie Hall, premieres of Carl Vine's second Piano Concerto, written for him, with the Sydney Symphony and the London Philharmonic, and several sold-out solo recitals at Wigmore Hall. In the Queen's Diamond Jubilee Honors, Piers was made an Officer in the Order of Australia for services to music. This is his first Festival.



Charles Neidich

Charles Neidich has gained worldwide recognition as one of the most mesmerizing virtuosos on his instrument. In 1985 he became the first clarinetist to win the Walter W. Naumburg Competition, which brought him to prominence as a soloist. He then taught at the Eastman School of Music and during that tenure joined the New York Woodwind Quintet, an ensemble with which he still performs. Currently Mr. Neidich is a member of the artist faculties of The Juilliard School, the Manhattan School of Music, the Mannes College of Music, and Queens College. We last heard him as a member of the Peabody Trio in 2001. This is his first Festival appearance.



Nokuthula Ngwenyama

Nokuthula Ngwenyama came to international attention when she won the Primrose International Viola Competition and the Young Concert Artists International Auditions at age seventeen. Born in California of Zimbabwean-Japanese parentage, Ms. Ngwenyama graduated from the Curtis Institute of Music. She attended the Conservatoire National Supérieur de Musique de Paris as a Fulbright Scholar, and received a Master of Theological Studies degree from Harvard University. In addition to numerous concert appearances, she has been director of the Primrose International Viola Competition since 2005 and assumed presidency of the American Viola Society in 2011. Ms. Ngwenyama was previously with us for our Festival in 2015.



William Purvis

Hornist William Purvis pursues a multifaceted career both in the United States and abroad as soloist, chamber musician, conductor, and educator. A frequent guest artist with the Chamber Music Society of Lincoln Center, he has also collaborated with the Tokyo, Juilliard, Orion, Brentano, Mendelssohn, Sibelius, and Fine Arts string quartets. Mr. Purvis is currently a faculty member of The Juilliard School and The Yale School of Music. Previously he appeared on our Festivals of 2005 and 2012, the latter as a member of the New York Woodwind Quintet.



Axel Strauss

The first German artist ever to win the international Naumburg Violin Award in New York, Axel Strauss has been equally acclaimed for his virtuosity and his musical sensitivity. Since his European debut in Hamburg in 1988, he has been heard on concert stages throughout the world. His chamber music partners have included Menahem Pressler, Kim Kashkashian, Joel Krosnick, Robert Mann, and Bernhard Greenhouse. Mr. Strauss also serves as professor of violin at the Schulich School of Music of McGill University in Montreal. He previously took part in our twentieth Festival in 2013 and our twenty-second Festival in 2015.



Stephen Taylor

Stephen Taylor, the conductor of the world premiere performance of Dmitri Tymoczko’s “Wheels Within Wheels,” is a composer who currently teaches at the University of Illinois at Champaign-Urbana. Born in 1965, he grew up in Illinois and studied at Northwestern and Cornell Universities, and the California Institute of the Arts, and his teachers include Steven Stucky, Karel Husa, Mel Powell, Bill Karlins, and Alan Stout. The recipient of many awards and commissions, Mr. Taylor is also active as a conductor with the Illinois Modern Ensemble, and as a theorist, writing and lecturing on György Ligeti, African rhythm, Björk, and Radiohead.



Carol Wincenc

Carol Wincenc is one of the most respected and acclaimed flutists performing today. A First Prize winner of the Naumburg Solo Flute Competition, she appears worldwide with orchestras, in recitals and concerts, and with the New York Woodwind Quintet. Equally sought after as a chamber musician, Ms. Wincenc has appeared at major festivals and collaborated with the Guarneri, Emerson, Tokyo, and Cleveland string quartets. She is currently professor of flute at The Juilliard School and SUNY Stony Brook. This is her second appearance at our concerts, having last taken part in our seventeenth Festival.



Nancy Monsman

Although not one of the Festival musicians, Nancy Monsman has been an integral part of the Festival from the beginning through her informative program notes. An active cellist, Nancy’s practical knowledge of the repertoire communicates the essence of each piece to our audience. She has degrees in both English literature and cello performance from Northwestern University and a Doctor of Musical Arts degree from the University of Arizona, where she studied with Peter Rejto. Also trained as visual artist, her paintings have had international recognition.

ENJOYING MUSIC

Whether you are inclined to treat music “as a significant phenomenon . . . , a pleasurable experience, a gratification of the senses,”¹ or an opportunity to *get away from it all* will not matter as you enjoy this year’s Festival. We work over a year in advance to plan the Festival, to identify and secure the world’s best chamber musicians. Yet, amidst the scheduling (and amidst the busy day you have probably had) we can dissolve into the sounds these master musicians will produce during the brief time they’re on our stage. As with all the chamber music we present, we invite you to relax, think, and find joy in what you hear.

In the 1980s, the American composer Elliott Schwartz set forth seven essential skills of perceptive listening in his book *Music: Ways of Listening*.² You need not be desirous of perceptiveness to appreciate his insights on how we experience music – at a concert and in the world around us. To enhance your listening, we provide excerpts from his suggestions:

1. Develop a sensitivity to music.

Try to respond aesthetically to all sounds, from the hum of the refrigerator motor or the paddling of oars on a lake, to the tones of a cello or muted trumpet. When we really hear sounds, we may find them all quite expressive, magical and even “beautiful.”

2. Time is a crucial component of the musical experience.

Develop a sense of time as it passes: duration, motion, and the placement of events within a time frame. How long is thirty seconds, for example? A given duration of clock-time will feel very different if contexts of activity and motion are changed.

3. If we want to read, write, or talk about music, we must acquire a working vocabulary.

Music is basically a nonverbal art, and its unique events and effects are often too elusive for everyday words; we need special words to describe them, however inadequately.

4. Develop a musical memory.

While listening to a piece, try to recall familiar patterns, relating new events to past ones and placing them all within a durational frame. This facility may take a while to grow, but it eventually will. And once you discover that you can use your memory in this way, just as people discover that they really can swim or ski or ride a bicycle, life will never be the same.

5. Try to develop musical concentration, especially when listening to lengthy pieces.

Composers and performers learn how to fill different time-frames in appropriate ways, using certain gestures and patterns for long works and others for brief ones. The listener must also learn to adjust to varying durations. It may be easy to concentrate on a selection lasting a few minutes, but virtually impossible to maintain attention when confronted with a half-hour Beethoven symphony or a three-hour Verdi opera. Composers are well aware of this problem. They provide so many musical landmarks and guidelines during the course of a long piece that, even if listening “focus” wanders, you can tell where you are.

6. Try to listen objectively and dispassionately.

Concentrate upon “what’s there,” and not what you hope or wish would be there.

7. Bring experience and knowledge to the listening situation.

That includes not only your concentration and growing vocabulary, but information about the music itself: its composer, history, and social context. Such knowledge makes the experience of listening that much more enjoyable.

It is in support of the last skill that we provide to you for the Festival, and every concert, program notes. These are written for each concert by one of our program annotators or musicologists, and they are designed to enhance your understanding of the concert’s repertory and the musicians who perform it.

[Note: Schwartz, “Maine’s best known classical composer” and a long-time Bowdoin College music professor, died December 7, 2016.]

¹ Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3rd ed. (Cambridge, MA: Harvard University Press, 1957).

² Elliott Schwartz, *Music: Ways of Listening* (New York: Holt, Rinehart, and Winston, 1982).

BOARD PROFILE: RANDY SPALDING

Q: How long have you been involved with AFCM?

RS: Randy Spalding: I attended my first AFCM concert 47 years ago! I have now served on the board for 20 years, having joined in 1997.

Q: What is your current role?

RS: Over the years, I've worn many hats. Currently, my primary responsibility is to oversee the Tucson Winter Chamber Music Festival. I also sit on AFCM's Executive Committee.

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

RS: I grew up in a very musical household. My father was a brilliant musician who played both classical violin and jazz trumpet. The question asked in our house was not "do you want to play a musical instrument," but "what musical instrument do you want to play." One of my parents' many gifts to me was to inspire and bestow a great love of music.

Q: So what instrument did you choose?

RS: My parents tortured me with piano lessons. I now bless them for their perseverance and fortitude. I often accompanied my father when he played violin, and my little brother, a guitarist, would play jazz with him. My brother and I later performed in an ill-fated rock band. Playing piano, now with a piano quartet, Quartetto Tiradito, brings me so much great pleasure and joy.

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

RS: I attended my first AFCM concert in 1970 and have been hooked ever since. Chamber music spoke to me in a magical intimate way that still resonates. Beethoven has always been my god, but I also like to hear new and challenging music.

Q: What other kinds of music do you enjoy?

RS: I enjoy most music, but particularly adore classical. I love music from other countries, "World Beat" it's generically called. My partner Jim plays the banjo, so I've developed a great appreciation, albeit a little reluctantly, for Bluegrass.

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

RS: I was a Special Education teacher for 40 years. I am blessed to have had a job I loved and looked forward to going to every day. But quite honestly, I love retirement way more. I have lots of interests and a few volunteer gigs that keep me quite busy.

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

RS: I have been privileged to travel all over the world. I particularly love going to places where the people don't look like me or dress like me. My 91-year old mom lives in my downtown back yard and is already packing for an upcoming trip to Norway. My partner Jim and I will celebrate our 20th anniversary this year. We enjoy so many things – travel, the arts, exploring our National Parks, an occasional fishing trip...

Q: What is the best part of an AFCM concert?

RS: Hearing world-class musicians perform exquisite music in this tiny hall in Tucson, Arizona, sometimes brings tears to my eyes. How could we be so lucky?

Q: What is little-known about AFCM?

RS: I think most folks know this, but it's well worth repeating. The AFCM board, past and present, are incredible, passionate people who work very hard to make all of this happen. It is a privilege, and often lots of fun, to know and work with them.

Q: What's most memorable?

RS: Many years ago, AFCM brought the now-famous pianist Lang Lang to Tucson. I had a small reception at my home after the concert, with great Mexican food per his request, and he and I later sat down at my piano and played duets. What a humbling and thrilling experience!

THANK YOU TO OUR SUPPORTERS!

\$10,000 & ABOVE

David & Joyce Cornell
Wesley Green
Walt Swap
Gwen Weiner

\$5,000 – \$9,999

Jean-Paul Bierny & Chris Tanz
Jim Cushing
John & Teresa Forsythe
Michael Spino & Susan Henderson
Drs. John & Helen Schaefer
George Timson

\$2,500 – \$4,999

Nancy Bissell
Caleb & Elizabeth Deupree
Stan Caldwell
& Linda Leedberg
Robert D. Claassen
& John T. Urban
Dr. Henri Fischer
& Alison Edwards
Beth Foster
Thomas Hanselmann
Irene & George Perkow
Boyer Rickel
Jayant Shah
& Minna Mehta
Randy Spalding
Paul A. St. John
& Leslie P. Tolbert
Ted & Shirley Taubeneck
Elliott & Wendy Weiss

\$1,000 – \$2,499

Celia A. Balfour
Celia Brandt
Scott Brittenham
Mr. & Mrs. Michael Coretz
Dagmar Cushing
Mr. Milton Francis
& Dr. Marilyn Heins

Katherine Havas
Elliott & Sandy Heiman
Drs. John Hildebrand
& Gail Burd
Dr. & Mrs. Robert
& Deborah Johnson
Mr. & Mrs. Charles M. Peters
John & Ila Rupley
Dr. & Mrs. Richard
& Judy Sanderson
Robert & Carolyn Thompson
Mrs. Betsy Zukoski

\$500 – \$999

Frank & Betsy Babb
Julie Behar
Bryan & Elizabeth Daum
Raul & Isabel Delgado
Phillip & Nancy Fahringer
Carole & Peter Feistmann
Leonid Friedlander
& Yelena Landis
Mr. Harold Fromm
Drs. J.D. & Margot Garcia
Ms. Julie Gibson
Helen Hirsch
Mr. & Mrs. Sidney Hirsh
Eddy Hodak
Janet & Joe Hollander
Paul & Marianne Kaestle
Dan Leach
Mr. & Mrs. Malcolm
& Amy Levin
Tom Lewin
Larry & Rowena Matthews
Martie Mecom
Teresa Pusser
Serene Rein
Dr. Elaine Rousseau
Reid & Linda Schindler
S. L. Schorr
Ms. Pam Sutherland

\$250 – \$499

Anonymous
Thomas & Susan Aceto
Wes Addison

Dr. Sydney Arkowitz
Mrs. Margaret Bashkin
Dr. Kathryn Bates
Peter & Betty Bengtson
Mrs. Ann Blackmarr
George & Diane Bowden
Dr. & Mrs. Harvey W.
& Ruby Buchsbaum
Cynthia & Lee J. Cannon
Jim Click
Janna-Neen Cunningham
Mr. Philip M. Davis
Stephen & Aimee Doctoroff
Mr. & Mrs. Donald Doran
Linda Friedman
Marvin & Carol Goldberg
Ms. Clare Hamlet
Dr. David Johnson
Carl Kanun
Barbara Katz
Arthur & Judy Kidder
Al Kogel
Dr. Daniela Lax
Dr. Alan Levenson
& Rachel Goldwyn
Kitty & Bill Moeller
Mr. Hal Myers
Donn Poll & Eric S. Nelson
Brian & Jane Peterson
Herbert Ploch
Mr. Steve Przewlocki
Dr. Seymour Reichlin
Peter Salomen
Ellen Trevors
Gail Wahl
John Wahl
Mrs. Peggy Wolf

\$100 – \$249

Anonymous
Helmuth Abt
Philip Alejo
Julia Annas
Ms. Ruth Berman
Ms. Gale Bernstein
Nathaniel & Suzanne Bloomfield
Gary & Linda Blumenshine
Joyce Bolinger

Mrs. Sarah Boroson
John Burks
Ms. Laurie Camm
Robert & Susan Carlson
Barbara Carpenter
Shirley Chann
Nancy Cook
Mr. James Dauber
Terence DeCarolis
C. Jane Decker
Mae Delorenzo-Morales
& Marcella Delorenzo
Martin Diamond & Paula Wilke
Douglas & Dee Donahue
John & Mary Enemark
Deanna Evenchik
Mr. Matt Felix
Mr. & Mrs. James
& Ruth Friedman
Margot & Tommy Friedmann
Tom & Nancy Gates
Dr. & Mrs. Gerald
& Barbara Goldberg
Ben & Gloria Golden
Linda Grant and Peter Medine
Ms. Marilyn Halonen
Dr. & Mrs. M. K. Haynes
Eliot Hearst
Ms. Ruth B. Helm
Dr. & Mrs. Robert
& Harriet Hirsch
Mr. & Mrs. Thomas
& Louise Homburger
Mr. Jim Homeland
Lee L. Kane
Mr. & Mrs. Phil & Kay Korn
Keith & Adrienne Lehrer
Mary Ellen Lewis
Joan & Jeffrey Lisse
Meredith Little
Ms. Karla Van Drunen Littooy
Karen & Leonard Loeb
Mr. Robert Lupp
Ms. Ana Mantilla
Dr. & Mrs. Frank
& Janet Marcus
Warren & Felicia May
William McCallum

Joan Mctarnahan
Mr. & Mrs. Richard
& Judith Meyer
Doris Nelson
Ms. Gisele Nelson
Jay Pisik
John Raitt
Ms. Lynn Ratener
Richard & Harlene Reeves
Kay Richter
& Stephen Buchmann
Arnie & Hannah Rosenblatt
Jay & Elizabeth Rosenblatt
Dr. & Mrs. Kenneth J. Ryan
Jim Sattler
Howard and Helen Schneider
Dr. Stephen & Janet Seltzer
Sara Shifrin
Ms. Barbara Silvian
Shirley Snow
Mr. Ronald Staub
Ms. Nancy K. Strauss
Sheila Tobias & Carl Tomizuka
Allan & Diane Tractenberg
Barbara Turton
Patricia Waterfall
Maurice Weinrobe
& Trudy Ernst
Patricia Wendel
Jan Wezelman
& David Bartlett
Mr. Daryl Willmarth
Sheila Wilson & Hal Barber
Ms. Anne Wright

IN HONOR OF

Helmut Abt
by the Willmarth family
Kaety Byerley
by Lauren Bianco
Marianne Kaestle
*by Robert D. Claassen
& John T. Urban*

IN MEMORY OF

Clifford & Wendy Crooker
by Beth Foster
Michael Cusanovich
by Marilyn Halonen
Dick Firth
by Ted & Shirley Taubeneck
Helen Margaret Hodak
by Eddy Hodak
My Four Big Brothers
by Marylou Hutchins
Dana Nelson
by Gisele Nelson
Lea Sarid, Dr. Herb Karp,
& Alfred Delmoral
by the Bashkin Family
Norman Salmon
*by Anonymous
by Wallace & Geraldine Beene
by Diane Berkowitz
by Mrs. Ruth Berman
by Jean-Paul Bierny & Chris Tanz
by Charles & Joanna Broder
by Mae Delorenzo-Morales
& Marcella Delorenzo
by Deanna Evenchik
by Linda Friedman
by Bernice Gin
by Selma Grabsky
by Sidney & Marsha Hirsh
by Russell & Gretchen Jones
by Elizabeth & Robert Lee
by Joan & Jeffrey Lisse
by Doris Nelson
by Kay Richter
& Stephen Buchmann
by Helen Rubel
by Gerald & Deborah Weintraub
by Enid & Mel Zukerman*

Alice Rejto
by the Board of AFCM
Clyde Neil Spalding
by Randy Spalding

THANK YOU TO OUR SUPPORTERS!

MUSIC IN THE SCHOOLS

Amphitheater High School
sponsored by Dagmar Cushing

Flowing Wells High School
*sponsored Paul A. St. John
& Leslie P. Tolbert*

Kellond Elementary School
sponsored by Nancy Bissell

Lawrence 3–8 School
*sponsored by Ted & Shirley
Taubeneck*

Morgan Maxwell K–8 School
*sponsored by Ted & Shirley
Taubeneck*

Prince Elementary School
*sponsored Paul A. St. John
& Leslie P. Tolbert*

Robison Magnet
Elementary School
*sponsored by Richard
& Judy Sanderson*

Sahuaro High School
sponsored by Dagmar Cushing

St. Michael's School
sponsored by Scott Brittenham

JEAN-PAUL BIERNY LEGACY SOCIETY

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Mr. & Mrs. Nathaniel
Bloomfield
Theodore and Celia Brandt
Dagmar Cushing
Richard E. Firth
Dr. Marilyn Heins
Joe & Janet Hollander
Judy Kidder
Linda Leedberg
Tom Lewin
Ghislaine Polak
Boyer Rickel
Randy Spalding
Anonymous

\$25,000 and above

Family Trust of Lotte Reyersbach
Phyllis Cutcher, Trustee of the
Frank L. Wadleigh Trust
Carol Kramer
Arthur Maling
Claire B. Norton Fund (held at
the Community Foundation
for Southern Arizona)
Lusia Slomkowska Living Trust
Agnes Smith

\$10,000 – \$24,999

Marian Cowle
Minnie Kramer
Jeane Serrano

Up to \$9,999

Elmer Courtland
Margaret Freundenthal
Susan R. Polleys
Administrative Trust
Frances Reif
Edythe Timbers

*Listed are current plans and
posthumous gifts.*

COMMISSIONS

Dagmar Cushing
Jim Cushing
Dr. Henri Fischer
& Alison Edwards
Robert & Ursula Garrett
Wesley Green
Tom Hanselmann
& Mary Lonsdale Baker
Boyer Rickel
Michael Spino
& Susan Henderson
Walter Swap
Wendy & Elliott Weiss

CONCERT SPONSORSHIPS

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Jim Cushing
Caleb & Elizabeth Deupree
John & Teresa Forsythe
Joan Jacobson
Boyer Rickel
Randy Spalding
Walter Swap
George Timson

MUSICIAN SPONSORSHIPS

Celia Balfour
Jean-Bierny & Chris Tanz
Robert D. Claassen
& John T. Urban
Beth Foster

YEAR-END CAMPAIGN

Anonymous
Philip Alejo
Dr. Sydney Arkowitz
Ms. Karen Ottenstein Beer
Ms. Gail Bernstein
Mr. Peter Bleasby
Nathaniel
 & Suzanne Bloomfield
Regina Bohnert
Mr. & Mrs. Tim
 & Diane Bowden
Josef Brand
 & Renee Herskowitz
Mr. Jack Burks
Ms. Laurie Camm
Barbara Carpenter
Alice Cave & Rick Fletcher
Robert D. Claassen
 & John T. Urban
Nancy Cook
David & Joyce Cornell
Ms. Janna-Neen Cunningham
Phyllis Cutcher
Mr. James Dauber
Raul & Isabel Delgado
Caleb & Elizabeth Deupree
Stephen & Aimee Doctoroff
Douglas & Dee Donahue
Arnold & Joan Drucker
Carole & Peter Feistmann
Mr. Matt Felix
Bob Foster
Mr. Milton Francis
 & Dr. Marilyn Heins
Peter & Linda Friedman
Tommy & Margot Friedmann
Tom & Nancy Gates
Mr. & Mrs. Marvin
 & Carol Goldberg
Eloise Gore & Allen Hile
William & Ann Iveson
Linda Grant & Peter Medine

Ms. Clare Hamlet
Ms. Katherine Havas
Mr. James Heidke
Michael Spino & Susan
Henderson
Tom & Nancy Thomas
 & Louise Homburger
Ms. Mary Lou Hutchins
Dr. & Mrs. Robert
 & Deborah Johnson
Mr. Joe Kantauskis
Al Kogel
Dr. Daniela Lax
Keith & Adrienne Lehrer
Mr. & Mrs. Malcolm
 & Amy Levin
Tom Lewin
Mary Ellen Lewis
Ms. Meredith Little
Ms. Karla Van Drunen Littooy
Karen & Leonard Loeb
Mr. Alan Mallach
Mr. & Mrs. Richard
 & Judith Meyer
Ms. Rebecca Miller
Mr. Jay Pisik
Mr. John Raitt
Dr. Seymour Reichlin
Steve Reitz & Elizabeth Evans
Ms. Ellin Ruffner
Dr. & Mrs. Richard Sanderson
Si & Eleanor Schorr
Shirley Snow
Randy Spalding
Mr. Ronald Staub
Ms. Barbara Straub
Ms. Nancy Strauss
Ted & Shirley Taubeneck
Angel Voyatzis

Ms. Gwen Weiner
Mr. Maurice Weinrobe
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 March 1, 2016 through February 28, 2017. Space limitations prevent us from listing contributions less than \$100. Please advise us if your name is not listed properly or inadvertently omitted.