



ARIZONA
FRIENDS OF
CHAMBER
MUSIC

JASPER STRING QUARTET
FEBRUARY 14, 2018

Let the beauty
of what you love
be what you do.

**BOARD OF
DIRECTORS**

James Reel
President

Paul Kaestle
Vice-President

Joseph Tolliver
Program Director

Helmut Abt
Recording Secretary

Wes Addison
Treasurer

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

**PROGRAM BOOK
CREDITS**

Editor
Jay Rosenblatt

Contributors
Robert Gallerani
Holly Gardner
Nancy Monsman
Jay Rosenblatt
James Reel

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

USHERS

Barry & Susan Austin
Lidia DelPiccolo-Morris
Susan Fifer
Marilee Mansfield
Lidia Morris
Elaine Orman
Susan Rock
Jane Ruggill
Janet Smith
Barbara Turton
Diana Warr
Maurice Weinrobe & Trudy Ernst
Patricia Wendel

VOLUNTEERS

Cory Aaland
Dana Deeds
Beth Daum
Beth Foster
Bob Foster
Marvin Goldberg
Eddy Hodak
Marie-France Isabelle
Traudi Nichols
Allan Tractenberg
Diane Tractenberg

FROM THE PRESIDENT

We're presenting the Jasper Quartet on this Valentine's Day, and perhaps only coincidentally one of the works the ensemble will perform tonight is a cryptic Valentine. The music may sound angular and abstract, but it documents the course of Berg's extramarital affair with Hanna Fuchs-Robettin. Not only do the movement titles suggest an all-too-familiar sequence (from jovial through amorous and ecstatic to gloomy and sorrowful), but Berg incorporates his and Fuchs-Robettin's initials into the melodies, and ties the metronome markings to numerological associations with their names. The sixth movement's quotation of Wagner's *Tristan und Isolde* is a clear reference to illicit love.

If all these aspects of love can be expressed, however secretly, in twelve-tone music, as well as in sentimental greeting cards, little hard candies, and evanescent bouquets, we can't help repeating Cole Porter's musical question: "What is this thing called love?" And is "love" a concept we can rightly apply to our feelings about ... chamber music?

In other words, are we being silly if we clap our hands and enthuse, "Oh, I just love chamber music?" Well, yes, maybe the hand-clapping part is silly. But can you love music in the same way you love your spouse (assuming you do love your spouse; I won't judge you)? Obviously not. Yet that doesn't mean that what you feel about chamber music isn't some other kind of love. The ancient Greeks, not long after they learned how to blow into reed pipes and string up lyres, classified several different types of love, and even more elaborate taxonomies have developed in other cultures over the millennia. But at its simplest, there are two kinds of love: interpersonal, as you would feel for your spouse (or, in Berg's case, for his extracurricular partner); and impersonal, as you would feel for a cause, a cuisine ... or music.

So tonight, go ahead and fall in love again with chamber music. AFCM will be happy to arrange your assignations as long as your love lasts.

James Reel

JAMES REEL

President



JASPER STRING QUARTET

FEBRUARY 14, 2018



Jasper String Quartet

J Freivogel, *violin*

Sae Chonabayashi, *violin*

Sam Quintal, *viola*

Rachel Henderson Freivogel, *cello*

Dispeker Artists
174 West 4th Street
Suite 109
New York, NY 10014

JASPER STRING QUARTET

Winner of the prestigious CMA Cleveland Quartet Award, Philadelphia's Jasper String Quartet is the Professional Quartet-in-Residence at Temple University's Center for Gifted Young Musicians and the 2017–18 Guest Artist-in-Residence at Swarthmore College. They have been hailed as “sonically delightful and expressively compelling” (*The Strad*), and *The New York Times* named their latest album, *Unbound*, as one of the 25 Best Classical Recordings of 2017.

Formed at Oberlin Conservatory, the Jaspers began pursuing a professional career in 2006 while studying with James Dunham, Norman Fischer, and Kenneth Goldsmith as Rice University's Graduate Quartet-in-Residence. In 2008, the Quartet continued its training with the Tokyo String Quartet as Yale University's Graduate Quartet-in-Residence. The Jaspers swept through the competition circuit, winning the Grand Prize and the Audience Prize in the Plowman Chamber Music Competition, the Grand Prize at the Coleman Competition, First Prize at Chamber Music Yellow Springs, and the Silver Medal at the 2008 and 2009 Fischhoff Chamber Music Competitions. They were also the first ensemble honored with Yale School of Music's Horatio Parker Memorial Prize, a faculty award given for “best fulfilling ... lofty musical ideals.”

The Jaspers have performed hundreds of outreach programs in schools, and they enjoy educational work of all types. In 2018, the Quartet received their second Picasso Project Grant from Public Citizens for Children and Youth. This grant supports the Quartet's work with a South Philadelphia Public Elementary School throughout the spring, culminating in a performance together. In addition, Fischhoff National Chamber Music Association recognized the Quartet's “outstanding and imaginative programming for children and youth in the United States” with their 2016 Educator Award.

Although this is the first appearance of the Jasper String Quartet on our concerts, we have heard J Freivogel's sisters, Liz and Meg, as members of the Jupiter String Quartet.

TONIGHT’S PROGRAM

JOSEPH HAYDN (1732–1809)

String Quartet in D Minor (“Fifths”), Op. 76, no. 2

Allegro
Andante o più tosto allegretto
Menuetto: Allegro ma non troppo
Finale: Vivace assai

ALBÁN BERG (1885–1935)

Lyric Suite

Allegretto gioviale
Andante amoroso
Allegro misterioso—Trio estatico
Adagio appassionato
Presto delirando—Tenebroso
Largo desolato

INTERMISSION

LUDWIG VAN BEETHOVEN (1770–1827)

String Quartet in A Minor, Op. 132

Assai sostenuto—Allegro
Allegro ma non tanto
Molto adagio—Andante
Alla Marcia; assai vivace
Allegro appassionato

“I have secretly inserted
our initials H. F. and A. B.
into the music ... may
it be a small monument
to our great love.”

ALBAN BERG ON THE HIDDEN PROGRAM
OF HIS *LYRIC SUITE*

PROGRAM NOTES

HAYDN WROTE HIS Opus 76 set of six string quartets (1796–1797, published 1799) as a commission for Count Joseph Erdödy, a Hungarian aristocrat who was also an early supporter of Beethoven. Haydn had recently returned from his second immensely successful visit to London, where he was lionized as Europe’s greatest living composer—an accurate assessment, since Mozart had died five years earlier and Beethoven had not yet established his reputation. Although Haydn had composed quartets for forty years, his Opus 76 set reveals new confidence. Greater technical assurance is evident in the profound slow movements, energetic minuets, and intellectually challenging finales of Opus 76. Because of the high level of workmanship in these imaginative quartets, Opus 76 is considered to be a peak of eighteenth-century chamber music.

Opus 76 No. 2 (D minor) has been nicknamed “Quinten” or “Fifths” because of the paired descending intervals of the fifth heard at its beginning and repeated over eighty times throughout the first movement. Since the opening four bars also resemble the melody marking the quarter hours of Big Ben, a familiar London landmark for Haydn, the quartet has also been nicknamed “The Bells.”

The graceful Andante unfolds in a three-part design. The violin states the opening melody, which appears in the minor key in the middle section and returns with embellishments in the final part. The intricate third movement, known as the “Witches’ Minuet,” opens as a canon—the violins begin the melody, which three beats later is imitated an octave lower by the viola and cello to create the illusion of a ghostly echo. As a contrast, the trio section moves with chords that change dynamic level from very soft to very loud. The finale develops with syncopated rhythms and pungent intervals that capture the spirit of Hungarian folk music.

EARLY IN THE twentieth century Alban Berg and his mentor Arnold Schoenberg were the leading exponents of the Expressionist movement, a late Romantic style outgrowth that sought to convey the full range of psychological experience. In both his Expressionist operas (*Wozzeck* and *Lulu*) and his instrumental works, Berg depicted various states of mind through intensely wrought melodic lines and heightened harmonic color. Obsessed with extra-musical associations, Berg frequently personalized his themes by deriving musical equivalents to names and events. From these resulting motifs he created a vast web of structural relationships. His philosopher friend Theodor Adorno identified Berg’s *Lyric Suite* (1926) as “latent opera” because of its interconnected and emotional themes.

Lyric Suite has often been heard as an abstract work that achieves drama both through its progressively more contrasting tempos and through changes of character among its six movements. However, in 1977 Berg scholar George Perle discovered a copy of the score with the composer’s personal annotations. This revelation has led to a programmatic interpretation of the work as a depiction of the secret love affair between Hanna Fuchs-Robettin and Berg, both of whom were married at the time and living with their spouses.

On the opening page of the Suite Berg wrote: “I have secretly inserted our initials H. F. and A. B. into the music ... may it be a small monument to our great love.” Since in the German context H is equivalent to the note B and the letter B becomes the note B-flat, Berg easily weaves their initials into the musical pattern A–B-flat–B–F. This theme is an important component of the Suite’s tone row—Berg’s arrangement of each of the twelve tones of the octave into “Hanna’s motif.”

After three introductory chords containing all twelve tones of the chromatic scale, the violin plays this row at the beginning of the Allegretto gioviale (cheerful and moderately fast). Berg states that this sonata form movement “gives no hint of the tragedy to follow.”

At the top of the Andante amoroso (leisurely and lovingly) Berg writes a notation to Hanna: “To you and your children I have dedicated this rondo—a musical form in which the themes (specifically your theme), closing the charming circle, continually recur.” Hanna’s melody, again heard in the first violin, is twice interrupted by musical figures that represent her children. The repeated Cs in the viola—“do” in solfeggio terminology—represent her daughter’s nickname, “Dodo.”

In the Allegro misterioso (fast and mysterious) the twelve-tone row recurs as a murmuring coloristic device. Berg inscribes the beginning date of their relationship together with the statement that “Everything was still a mystery—a mystery to us.” An agitated “trio estatico” section varies the movement’s center.

As the climactic fourth movement, Adagio appassionato (slow and passionate), subsides, Berg writes widely spaced words: “And fading— into—the wholly, ethereal, spiritual, transcendental . . .”

Berg’s commentary for the Presto delirando (fast and delirious) fifth movement refers to “painful unrest” and “forebodings of pains and horrors to come.” Largo desolato (very slow and desolate), the closing movement, includes a German translation of Baudelaire’s poem “De profundis clamavi” (I cry from the depths) from his collection *Les fleurs du mal* (The Flowers of Evil) as well as the love motif from Wagner’s *Tristan und Isolde*.

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. Fortunately, he was galvanized by a commission from Prince Nikolas 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.

During the composition of Opus 132 Beethoven had become seriously ill, most probably with liver disease, and was confined to bed for an entire month. His sketchbooks show that he had intended to construct Opus 132 in a traditional four-movement format. However, upon recovery he decided to add a central movement, the “Convalescent’s Holy Song of Thanksgiving to the Deity,” as an expression of gratitude for his restored health. The inclusion of this fifth movement, a statement of his humble yet fervent appreciation for life, contributes a deeply spiritual dimension to the entire quartet.

The quartet’s slow introduction begins with a four-note motif in the cello—an ascending half step followed by an upward leap. (One of the many constructive links among these organically unified quartets, this motif resembles themes heard in the Opus 130 and Opus 131 quartets, which were sketched at the same time but actually completed after Opus 132.) This portentous motif returns between the three main thematic ideas of the Allegro, a sonata form movement remarkable in its flexibility. The second movement is a wistful scherzo that grows from two melodic cells. After a pastoral musette suggesting a bagpipe drone, the opening material returns.

Beethoven wrote his third movement in the ancient Lydian mode, which corresponds to the modern F major scale but with B-natural in place of B-flat. Constructed as a five-part aria, the movement alternates between the hymn and faster sections that programmatically depict the invalid’s strength returning (“Neue Kraft fühlend”). A brief march movement follows. After a rhythmically free violin recitative, the rondo finale, “fast and impassioned,” reaches an exuberant conclusion as the mode changes from A minor to A major.

Notes by Nancy Monsman

BOARD PROFILE: MICHAEL CORETZ

AFCM is managed by an all-volunteer board of directors. We invite you to get to know the people who work all year round to bring a season of world-class chamber music to Tucson.

Q: How long have you been involved with AFCM?

Michael Coretz: My father got involved in the [what was then called] Friends of Music before I was born, and I grew up with classical music in the house. When I was young I remember the organizers having board meetings at my home. We moved furniture out of the living room and set up chairs for an annual concert for the patrons of the Arizona Friends of Music. So the answer is: my whole life. After my father passed away, my arm was twisted by Jean-Paul Bierny to join the board.

Q: What is your current role on the Board?

MC: I work on the Festival and special projects. Last year I organized an AFCM booth at the Tucson Festival of Books and helped introduce the Summertime Evenings series.

Q: What role does music play in your life?

MC: I enjoy listening to music and find it to be powerful in many ways. No matter what kind of day I have had, music makes me happy. Music appeals to the heart; it stirs our emotions and reaches even into our subconscious mind and to our forgotten memories. It is the one universal art form that transcends race and creed, the rich and the poor. It can be practiced, played, sung, or listened to by anyone and everyone. That is its power.

Q: Did you play an instrument or perform as a child?

MC: The clarinet and saxophone.

Q: What other kinds of music do you enjoy?

MC: Mostly jazz and easy listening music.

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

MC: I am a commercial real estate broker, and I specialize in representing tenants and users of commercial real estate.

Q: Your interests outside of chamber music?

MC: I am a connoisseur who enjoys wine and food, travel and photography, and spending time with my better half and our family.

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

MC: The world-class music that we bring to Tucson.

Q: What is your favorite piece of chamber music?

MC: I have a preference for any work that has a piano (since that was what my father played). Also I enjoy pieces from the Classical and Romantic eras.

Q: What's your favorite book?

MC: *The World is Flat: A Brief History of the Twenty-first Century* by Thomas Friedman.



Postulate

CATHERINE WING

If a web's the spider's consequence,
if water wears a skipped stone's name,
then in me there is evidence of you.

If a slug leaves its route behind
and a tire abandons its treads,
then I wear a thread of you.

If cement can bear a handprint
and the road ruts over time,
then I am a hint of you.

If the wind pulls the weathervane,
if the weathervane follows the wind,
then here I strain for you.

If the shore marks a history of tides
and the tides map the moon's longing,
then I am occupied by you.

If love is visible in a face,
if an expression casts a shadow,
then in me see the trace of you.



THE UNIVERSITY OF ARIZONA

POETRY CENTER

Catherine Wing, "Postulate" from *Enter Invisible*.

Copyright © 2005 by Catherine Wing. Reprinted with the permission of The Permissions Company, Inc., on behalf of Sarabande Books, www.sarabandebooks.org.

Selected for tonight's concert by Sarah Kortemeier, Instruction and Outreach Librarian, and Julie Swarstad Johnson, Library Specialist, at the University of Arizona Poetry Center.

TUCSON WINTER CHAMBER MUSIC FESTIVAL

MARCH 4 – 11, 2018

FESTIVAL DAY 1 SUNDAY, MARCH 4, 2018

Pre-concert conversation: 2:30 pm
Concert: 3:00 pm
Leo Rich Theater

SUK
Four Pieces for Violin
and Piano, Op. 17

JALBERT
Piano Trio No. 2

CHAPÍ
Prelude to La Revoltosa

VIVALDI
Concerto for Four Guitars

ZEMLINSKY
String Quartet No. 2,
Op. 15

Performed by
Bernadette Harvey,
Yura Lee, Morgenstern Trio,
Romero Guitar Quartet,
Dover Quartet

FESTIVAL DAY 2 TUESDAY, MARCH 6, 2018

Pre-concert conversation: 7:00 pm
Concert: 7:30 pm
Leo Rich Theater

BARAN
Transformations

FALLA
Miller's Dance from
"El Sombrero de Tres Picos"

FALLA
Dance No. 1 from "La Vida
Breve"

PIAZZOLLA
History of the Tango

BERNSTEIN
Clarinet Sonata

DVORÁK
String Quintet in E-Flat
Major, Op. 97

Performed by
Morgenstern Trio, Yura Lee,
Pepe Romero, Romie de
Guise-Langlois, Bernadette
Harvey, Dover Quartet

FESTIVAL DAY 3 WEDNESDAY, MARCH 7, 2018

Pre-concert conversation: 7:00 pm
Concert: 7:30 pm
Leo Rich Theater

GRANADOS
Intermezzo from Goyescas

MENDELSSOHN
String Quartet in F Minor,
Op. 80

MESSIAEN
Quartet for the End
of Time

Performed by
Pepe Romero, Emanuel
Wehse, Dover Quartet,
Morgenstern Trio, Romie
de Guise-Langlois

FESTIVAL DAY 4 FRIDAY, MARCH 9, 2018

Pre-concert conversation: 7:00 pm
Concert: 7:30 pm
Leo Rich Theater

GASPER SANZ
Suite Española

CELEDONIO ROMERO
Fantasia

VIVALDI
Guitar Concerto in D

LUDWIG
Trio Premiere

RAVEL
Violin Sonata No. 2

BRAHMS
Clarinet Quintet in
B Minor, Op. 115

Performed by
Celino Romero, Dover
Quartet, Morgenstern Trio,
Yura Lee, Bernadette Harvey,
Romie de Guise-Langlois

FESTIVAL DAY 5 SUNDAY, MARCH 11, 2018

Pre-concert conversation: 2:30 pm
Concert: 3:00 pm
Leo Rich Theater

STRAVINSKY
Suite from L'Histoire
du Soldat

DJUPSTROM
Quartet Premiere

BOCCHERINI
Introduction and Fandango
from Guitar Quintet No. 4

PEPE ROMERO
En el Sacromonte; De Cádiz
a la Habana

CHAUSSON
Piano Quartet in A Major,
Op. 30

Performed by
Yura Lee, Bernadette Harvey,
Romie de Guise-Langlois,
Dover Quartet, Romero Guitar
Quartet, Morgenstern Trio

The Festival features
the Romero Guitar Quartet.





We are the music makers,
and we are the dreamers of dreams.
- Arthur O'Shaughnessy

We invite you to step out of the ordinary
and into our stimulating SASO concerts. *Enjoy!*

October 14-15 American violinist Chloé Trevor returns to perform Khachaturian's Violin Concerto and Vivaldi's "Summer" from *The Four Seasons*. Also featured are Dvořák's Slavonic Dances Nos. 5-8.

November 18-19 Paraguay's acclaimed Diego Sánchez Haase conducts Beethoven's "Pastoral" and Rachmaninov's third piano concerto with returning soloist Tbilisi-born Yelena Beriyea.

January 27-28 The Chinese Concert features UA faculty member Jing Xia on the guzheng and Xiaoyin Xheng on the erhu. Composers are Lu Qiming, Xhou Yuguo, Liu Wenjin and Wang Liping and Larry Lang.

March 10-11 SASO's favorite soprano, ChristiAmonson, performs Barber's *Knoxville Summer of 1915*, then joins voices with the SASO Chorus for Poulenc's Gloria.

April 14-15 Christopher Theofanidis' *Rainbow Body*, Wieniawski's Violin Concerto No. 1 with TSO concertmaster Lauren Roth and Rachmaninov's Symphonic Dances.

Guest Artists



Trevor Sánchez Haase Beriyea Xia



Zheng Amonson Fine Roth

SaddleBrooke
Saturdays at 7:30 pm
DesertView
Performing Arts Center

Northwest Tucson
Sundays at 3:00 pm
St. Andrew's
Presbyterian Church

For tickets visit www.sasomusic.org
or call: (520) 308-6226

Season Sponsor:
Dorothy Vanek



**When an older adult in your
life needs help, choose
a higher class of home care.**

- Expert Oversight by Professional Care Managers
- High Expectations for All Care Employees
- Holistic, Active Caregiving through Our Balanced Care Method™
- Specializing in hourly or 24/7 Live in Care

520-276-6555
HomeCareAssistanceTucson.com

Home Care
ASSISTANCE

Changing the Way the World Ages

Keep the Music Playing



CLASSICALLY CONTEMPORARY

copenhagen
contemporary
furniture & accessories

TUCSON 3660 E. Fort Lowell 520-795-0316
www.CopenhagenLiving.com

“Let the beauty
of what you love
be what you do.”

—RUMI

arizonachambermusic.org



DeGrazia

DEGRAZIA GALLERY IN THE SUN
6300 North Swan Tucson, Arizona 85718

Phone: 1-520-299-9191
or 1-800-545-2185
Fax: 520-299-1381
www.degrazia.org

**Open Seven Days a Week
from 10:00am - 4:00pm.**



THE ROGUE THEATRE

**2017–2018
SEASON**

Great literature.
Challenging ideas.
Intimate setting.

Photo credit: Tim Fuller

Celia, A Slave

by Barbara Seya, Sep 7–24, 2017

Bach at Leipzig

by Itamar Moses, Nov 2–19, 2017

THE GRAPES OF WRATH

by John Steinbeck, Jan 11–28, 2018

THREE TALL WOMEN

by Edward Albee, Feb 22–Mar 11, 2018

KING LEAR

by William Shakespeare, Apr 26–May 13, 2018

Tickets \$38, Previews \$28

Student Rush \$15

Season Tickets Available

The Rogue Theatre in The Historic Y
300 E University Blvd

520-551-2053

www.TheRogueTheatre.org

Buy tickets online



We deliver

531 North 4th Avenue

520-622-7673

flowershopon4th.com



**HOLUALOA[®]
COMPANIES**

Real Estate Investment & Development

Best
Wishes
for a
Spectacular
Season



*Holualoa Companies
and Beth & Michael Kasser*

LOS ANGELES • PHOENIX • TUCSON • KONA • PARIS

One-on-one investment help

Get answers at your local Fidelity Investor Center.

Our representatives are ready to give you the help you need.

- Review your plan.
- Check your portfolio.
- Build an investment strategy.



Tucson Investor Center
5330 East Broadway Boulevard
520.747.1807

Investing involves risk, including risk of loss.

Fidelity Brokerage Services LLC, Member NYSE, SIPC
© 2017 FMR LLC. All rights reserved. 793162.1.10

HONORED TO JOIN
ARIZONA
FRIENDS
OF
CHAMBER MUSIC
 IN CELEBRATING 70 YEARS OF
 WORLD-CLASS CONCERTS!



MAKING
ARIZONA
 STRONGER
TOGETHER

DESERT DIAMOND
 CASINOS & ENTERTAINMENT

866.DDC.WINS |     | DDCAZ.COM

Must be 21 to enter bars and gaming areas. Please play responsibly.
 An Enterprise of the Tohono O'odham Nation.

Cantera Custom Creations



Fireplaces Tables
 Fountains Spheres
 Pavers Sculptures
 Benches And More!

Authentic Hand Carved
 Cantera Stone.
 We Offer Custom
 Designs And Service

Limestone • Travertine • Volcanic Tuff • Basalt



Mister™
UNLIMITED
CAR WASHES

INFINITELY CLEAN.

With 16 Tucson Locations
Starting at \$19.99 per month



mistercarwash.com



We Know Pianos Inside and Out.

Move - Tune - Storage - Repair - Restore

520-750-0372

leypianocompany.com

We are a FULL SERVICE shop with 20 years experience in complete piano care.



Early Music Made New



Founded in 1982, the Arizona Early Music Society presents the finest national and international ensembles specializing in the music of "Bach and Before."

Join us this season to hear period instruments and vocal styles of the Medieval, Renaissance and Baroque periods come alive.



For program information and tickets, visit
www.azearlymusic.org or call (520) 721-0846.

THANK YOU TO OUR SUPPORTERS!

\$10,000 & ABOVE

Walter Swap

\$5,000 – \$9,999

Nancy Bissell
Shirley Chann
David & Joyce Cornell
Jim Cushing
John & Teresa Forsythe
Paul A. St. John
& Leslie P. Tolbert
John & Helen Schaefer
Jayant Shah & Minna Mehta
Michael Spino
& Susan Henderson
Gwen Weiner
Wendy & Elliott Weiss

\$2,500 – \$4,999

Jean-Paul Bierny & Chris Tanz
Stan Caldwell & Linda Leedberg
Caleb & Elizabeth Deupree
Alison Edwards & Henri Frischer
Tom Lewin
Randy Spalding
Ted & Shirley Taubeneck

\$1,000 – \$2,499

Celia A. Balfour
Richard & Martha Blum
Celia Brandt
Scott Brittenham
Robert D. Claassen
& John T. Urban
Dagmar Cushing
Bryan & Elizabeth Daum
Philip & Nancy Fahringer
Carole & Peter Feistmann
Beth Foster
Milton Francis
& Dr. Marilyn Heins
Julie Gibson
Katherine Havas
Elliott & Sandy Heiman

Drs. John Hildebrand
& Gail Burd
Helen Hirsch
Eddy Hodak
Robert & Deborah Johnson
Arthur & Judy Kidder
George & Irene Perkow
Charles & Suzanne Peters
Dr. Herschel & Jill Rosenzweig
John & Ila Rupley
Richard & Judith Sanderson
James Tharp & James Lindheim
Joe & Connie Theobald
George F. Timson
Maria Tymoczko

\$500 – \$999

Wes Addison
K. Porter Aichele
Frank & Betsy Babb
Julie Behar
Nathaniel & Suzanne Bloomfield
Tim & Diane Bowden
Jan Buckingham
& Lauren Ronald
Dora & Barry Bursey
Barbara Carpenter
James Cook
Raul & Isabel Delgado
Stephen & Aimee Doctoroff
The Evanston Group
Leonid Friedlander
& Yelena Landis
Linda Friedman
Harold Fromm
J. D. & Margot Garcia
Wesley Green
Sidney & Marsha Hirsh
Janet & Joe Hollander
Paul & Marianne Kaestle
Al Kogel
Ann Lancero
Amy & Malcolm Levin
Larry & Rowena G. Matthews
Martie Mecom
Jay Pisik
Arnie & Hannah Rosenblatt
Reid & Linda Schindler

Si & Eleanor Schorr
Sally Sumner
Teresa Tyndall
Maurice Weinrobe
& Trudy Ernst
Bonnie Winn
Ann Wright

\$250 – \$499

Thomas & Susan Aceto
Bob Albrecht & Jan Kubeck
Syd Arkowitz
Peter & Betty Bengtson
Gail Bernstein
Ann Blackmarr
Al & Carolyn Colini
Nancy Cook
Janna-Neen Cunningham
James Dauber
Philip M. Davis
Thomas & Nancy Gates
Gabriele Gidion
Gerald & Barbara Goldberg
Eloise Gore & Allen Hile
David Johnson
Carl Kanun
George & Cecile Klavens
Daniela Lax
Dr. Alan Levenson
& Rachel K. Goldwyn
Karen & Leonard Loeb
Emily T. Mazur
Richard & Judith Meyer
Kitty & Bill Moeller
Lawrence & Nancy Morgan
Mary Peterson & Lynn Nadel
Judith Pottle
Seymour Reichlin
Dr. Elaine Rousseau
Nancy K. Strauss
Sheila Tobias
Ellen Trevors
Patricia Waterfall
Daryl Willmarth
Peggy Wolf

\$100 – \$249

Helmut A. Abt
Julia Annas
Hal Barber & Sheila Wilson
Margaret Bashkin
Karen Ottenstein Beer
Ruth Berman
Peter Bleasby
Joyce Bolinger
Sarah Boroson
Elizabeth Buchanan
Jack Burks & Sara Ohgushi
Laurie Camm
Susan & Robert Carlson
Terence DeCarolus
C. Jane Decker
Mae Delorenzo-Morales
Marilyn Dettloff
Martin Diamond & Paula Wilk
Douglas & Dee Donahue
John & Mary Enemark
Deanna Evenchik
Lionel & Karen Faitelson
Barbara Fass
Matt Felix
Bob Foster
James & Ruth Friedman
Tommy & Margot Friedmann
Robert & Ursula Garrett
Marvin & Carol Goldberg
Ben & Gloria Golden
Linda Grant & Peter Medine
Marilyn Halonen
Clare Hamlet
Charlotte Hanson
M.K. & Regine Haynes
Suzanne Hayt
Ruth B. Helm
Thomas & Louise Homburger
Jim Homewood
Sara Hunsaker
William & Ann Iveson
Joan Teer Jacobson
Lee L. Kane
Barbara Katz
Keith & Adrienne Lehrer
Mary Ellen Lewis
Joan Lisse

Meredith Little
Robert Lupp
Alan Mallach
Marilee Mansfield
Ana Mantilla
Frank & Janet Marcus
Warren & Felicia May
William McCallum
Joan Mctarnahan
Hal Myers
Doris Nelson
Richard & Susan Nisbett
Harry Nungesser
Karen Ottenstein Beer
John & Farah Palmer
Margaret Pope
& Norman Epstein
John Raitt
Lynn Ratener
James Reel
Richard & Harlene Reeves
Seymour Reichlin
Serene Rein
Kay Richter
& Stephen Buchmann
Helen Rosen
Jay & Elizabeth Rosenblatt
Ellin Ruffner
Kenneth Ryan
Howard & Helen Schneider
Dr. Stephen & Janet Seltzer
Sara Shifrin
Shirley Snow
Harry Stacy
Ronald Staub
Barbara Straub
Joesph Tolliver
Allan & Diane Tractenberg
Barbara Turton
Karla Van Drunen Littooy
Gail Wahl
John Wahl & Mary Lou Forier
Ann Ward
Patricia Wendel
Jan Wezelman & David Bartlett
Anne Wright

GIFTS IN MEMORY OF

Clifford & Wendy Crooker
by Beth Foster

Dick Firth
by Ted & Shirley Taubeneck

His Mother,
Helen Margaret Hodak
by Eddy Hodak

Kathy Kaestle
by Paul & Marianne Kaestle

David Schaffer
by Ann-Marie Schaffer

Jayant Shah
by Minna Mehta-Shah

Ted Taubeneck
by Jay & Elizabeth Rosenblatt

Carl Tomizuka
by Sheila Tobias

GIFTS IN HONOR OF

Cathy Anderson
by C. Jane Decker

Sandy & Elliott Heiman
by K. Porter Aichele

Marilyn Heins
by Katherine Havas

Rachel Silberman's 90th birthday
by Lionel & Karen Faitelson

Randy Spalding
by James Cook

Gwen Toepfer
by Robert A.

Joseph Tolliver
by Beth Foster
by Eddy Hodak

Every contribution helps
secure the future of AFCM.

THANK YOU TO OUR SUPPORTERS!

MUSIC IN THE SCHOOLS

Sponsors for the 2017–2018 season

Nancy Bissell
Dagmar Cushing
Judy & Richard Sanderson
Chris Tanz & Jean-Paul Bierny
Ted & Shirley Taubeneck
Connie & Joe Theobald
George Timson
Leslie Tolbert & Paul St. John

COMMISSIONS

Shirley Chann
Susan Henderson
& Michael Spino
Boyer Rickel
Wendy & Elliott Weiss

CONCERT SPONSORSHIPS

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Stan Caldwell & Linda Leedberg
David & Joyce Cornell
John & Teresa Forsythe
John & Helen Schaefer
Jayant Shah & Minna Mehta
Randy Spalding

MUSICIAN SPONSORSHIPS

Celia Balfour
Dagmar Cushing

All concert and musician
sponsors are acknowledged with
posters in the theater lobby and
in concert programs.

JEAN-PAUL BIERNY LEGACY SOCIETY

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Mr. & Mrs. Nathaniel Bloomfield
Theodore & Celia Brandt
Dagmar Cushing
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
Anne Denny
Richard E. Firth
Carol Kramer
Arthur Maling
Claire B. Norton Fund
held at the Community
Foundation for Southern
Arizona

Herbert Ploch

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.*

CORPORATE SUPPORTERS

Ameriprise Financial
Arizona Early Music Society
Arizona Flowers
Caldwell Banker
Cantera Custom Creations
Center for Venous Disease
Copenhagen
Cushing Street Restaurant
DeGrazia Gallery in the Sun
Desert Diamond Casino
& Entertainment
Downtown Kitchen + Cocktails
Fidelity Investments
Fishkind, Bakewell,
Maltzman, Hunter
Holualoa Companies
Homecare Assiistance
Kingham Heritage Law Group
La Posada
Ley Piano
Loft Cinema
Mister Car Wash
Pastiche Modern Eatery
Rogue Theater
Southern Arizona Symphony
Orchestra
True Concord
Tucson Guitar Society
Udall Law Firm

Contributions are listed
from February 1, 2017 to
January 31, 2018. Space
limitations prevent us from
listing contributions less
than \$100.

Please advise us if your
name is not listed properly
or inadvertently omitted.

YEAR-END CAMPAIGN

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

Helmut Abt
James Andrada
Syd Arkowitz
Frank & Betsy Babb
Hal Barber & Sheila Wilson
Karen Ottenstein Beer
Gail Bernstein
Ann Blackmarr
Peter Bleasby
Nathaniel & Suzanne Bloomfield
Elizabeth Buchanan
Wen Bucher
Jan Buckingham
 & Lauren Ronald
Jack Burks & Sara Ohgushi
Barbara Carpenter
Robert Claassen & John Urban
Jim Cook
Nancy Cook
Jim Cushing
James Dauber
Bryan & Elizabeth Daum
Raul & Isabel Delgado
Marilyn Dettloff
Stephen & Aimee Doctoroff
Joan & Arnold Drucker
The Evanston Group
Philip & Nancy Fahringer
Lionel & Karen Faitelson
Carole & Peter Feistmann
David Ferre
Linda Friedman
Peter & Linda Friedman
Thomas & Margot Friedmann
Thomas & Nancy Gates
Gerald & Barbara Goldberg
Marvin & Carol Goldberg
Eloise Gore & Allen Hile
Clare Hamlet
Katherine Havas

Suzanne Hayt
Marilyn Heins
Sidney & Marsha Hirsh
Jim Homewood
Sara Hunsaker
William & Ann Iveson
Ross Iwamoto
 & Marianne Vivirito
Robert & Deborah Johnson
Arthur & Judy Kidder
George & Cecile Klavens
Daniela Lax
Karen & Leonard Loeb
Minna Mehta-Shah
Richard & Susan Nisbett
Charles & Suzanne Peters
Mary Peterson & Lynn Nadel
Jay Pisik
Margaret Pope
 & Norman Epstein
Judith Pottle
James Reel
Helen Rosen
Jay & Elizabeth Rosenblatt
Richard & Judy Sanderson
Shirley Snow
Randy Spalding
Harry Stacy
Barbara Straub
Michael Tabor
Sheila Tobias
Barbara Turton
Karla Van Drunen Littooy
Ann Ward
Mark Warnken
Maurice Weinrobe
 & Trudy Ernst
Patricia Wendel
Daryl Willmarth
Ann Wright

YOUTH CONCERT SPONSORS

Nancy Bissell
Robert Claassen & John Urban
Robert & Ursula Garrett
Gerald & Barbara Goldberg
Eloise Gore & Allen Hile
Joan Jacobson
Linda Leedberg & Stan Caldwell
Marilee Mansfield
Charles & Suzanne Peters
Mary Peterson & Lynn Nadel
Boyer Rickel
Patsy Spalding
Sheila Tobias
Leslie Tolbert & Paul St. John
Joseph Tolliver
Tom & Eva Wedel

2017–2018 SEASON STILL TO COME

Rémi Geniet, *piano*

Sunday, February 25, 2018, 3:00 pm

Note location:

Berger Performing Arts Center

Wu Han / Philip Setzer / David Finckel

Complete Beethoven Piano Trios I

Wednesday, March 28, 2018, 7:30 pm

Leo Rich Theater

Wu Han / Philip Setzer / David Finckel

Complete Beethoven Piano Trios II

Thursday, March 29, 2018, 7:30 pm

Leo Rich Theater

Andrei Ionita, *cello*

Sunday, April 15, 2018, 3:00 pm

Leo Rich Theater

Tucson Winter

Chamber Music Festival

March 4–11, 2018

Leo Rich Theater

More details online at

arizonachambermusic.org

Tickets available now.

Please visit our website or call

520-577-3769





THE LOFT CINEMA 3233 E SPEEDWAY BLVD | TUCSON, AZ 85716

LOFTCINEMA.ORG

The background of the advertisement features a close-up, black and white photograph of a guitar's soundhole. The intricate, carved rosette pattern is visible, with the guitar strings running vertically across the frame. The text is overlaid on this image.

Tucson Guitar Society

www.tucsonguitarsociety.org

520-342-0022

*Andrés Ségovia
revolutionized Spanish guitar.*

*Now a new generation of artists
is building on his legacy.*

*Come hear
what the excitement is about!*

International Concert Artist Series

The background of the advertisement is split into two main sections. The left side shows a close-up of a piano keyboard, with white and black keys visible. The right side has a warm, textured orange-red background. The text is overlaid on these sections.

Pastiche

modern eatery

**PROUDLY
SUPPORTS THE
ARTS IN TUCSON**

PasticheME.com

520-325-3333

Arizona Flowers

❖ (520) 322-7673 ❖

500 N. Tucson Blvd., Ste. 190
In The Village at Sam Hughes



**Fishkind, Bakewell,
Maltzman, Hunter**
— & Associates —
Eye Care & Surgery Center

*With the Precision
of a Fine Performance.*

5599 N. Oracle Road
10425 N. Oracle Road, Suite 135
eyestucson.com

520-293-6740

Total Vein Care

 **VEINSCREENING.com**
TOTAL VEIN CARE



At CVD we treat a broad range of venous disorders including varicose veins, leg pain, leg swelling, and spider veins. Our Physicians are collectively Board Certified in: Venous and Lymphatic Medicine and General & Vascular Surgery.



DR. THOMAS R. ELLIOTT

1980 W. Hospital Drive, Suite 300
Tucson, AZ 85704
520.742.9062



American College of
PHLEBOLOGY

*Join us! Tickets on sale at
trueconcord.org or call 520.401.2651*

Together



USE COUPON AZF17 FOR 10% OFF

true
concord 
voices & orchestra

Proud to Support
Arizona Friends of Chamber Music



Ann Lancero, REALTOR®
Your helping hand in real estate
520.906.7190

Ann.H.Lancero@gmail.com



RESIDENTIAL BROKERAGE



Owned & operated by NRT, LLC



Cushing Street
Bar & Restaurant

198 W. Cushing Street
622-7984

UDALL

LAW FIRM LLP

TUCSON - PHOENIX

Serving business and
individual clients since 1952

Tucson **520-623-4353**
4801 E. Broadway Blvd, Suite 400
Tucson, AZ 85711

Phoenix **602-606-2111**
4600 E. Washington St, Suite 300
Phoenix, AZ 85034



www.udalllaw.com

Orchestrate Your Future and Their Legacy

FREE Legal Consultation & Estate Planning Seminars

Proudly supporting the arts in Southern Arizona



CALL TODAY (520) 529-4000



KINGHORN HERITAGE LAW GROUP, PLC

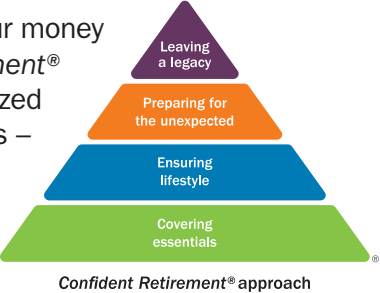
TRUSTS • WILLS • PROBATE • ELDER LAW • BUSINESS

3573 E. Sunrise Dr., Suite 209 • Tucson, AZ 85718 • www.heritagelawaz.com



When you have the right financial advisor, life can be brilliant.

You've worked hard for your money. You want your money to work hard for you. Using our *Confident Retirement*® approach, I'll work with you to develop a customized plan that can help you realize your financial goals – today and well into the future.



PHILIP P. PAPPAS II
Ph.D., CFP®, CRPC®, ADPA®
Financial Advisor

520.514.1027
5151 E Broadway Blvd, Ste 1530
Tucson, AZ 85711
philip.p.pappas@ampf.com
ameripriseadvisors.com/philip.p.pappas
CA Insurance #0D29731



Be Brilliant.™

The *Confident Retirement*® approach is not a guarantee of future financial results.
Investment advisory products and services are made available through Ameriprise Financial Services, Inc., a registered investment adviser.
© 2015 Ameriprise Financial, Inc. All rights reserved. (10/15)

Friendship...



at no additional charge

Indoor and outdoor pools • State-of-the-art wellness Pavilion
Preferred access to a continuum of support • Financial peace
of mind with our exclusive LifeLease commitment • Superb
dining, from elegant to casual • Over 100 acres of beautifully
maintained grounds • Independent living in a variety of
home options: from spacious apartments to
award-winning houses

To attend a **FREE**
Financial Workshop
or receive your free
information kit call:
520-648-8131

La PosadaTM

350 E. Morningside Rd., Green Valley
PosadaLife.org



La Posada is an award-winning, nationally accredited not-for-profit continuing care community.