

ARIZONA
FRIENDS OF
CHAMBER
MUSIC

RÉMI GENIET

RÉMI GENIET
FEBRUARY 25, 2018



BOARD OF DIRECTORS	PROGRAM BOOK CREDITS	CONTACT US
James Reel <i>President</i>	Editor Jay Rosenblatt	Arizona Friends of Chamber Music Post Office Box 40845 Tucson, Arizona 85717
Paul Kaestle <i>Vice-President</i>	Contributors Robert Gallerani Holly Gardner Nancy Monsman Jay Rosenblatt James Reel	Phone: 520-577-3769 Email: office@arizonachambermusic.org Website: arizonachambermusic.org
Joseph Tolliver <i>Program Director</i>		Box Office Manager Cathy Anderson
Helmut Abt <i>Recording Secretary</i>		
Wes Addison <i>Treasurer</i>	Advertising Paul Kaestle Allan Tractenberg	USHERS
Philip Alejo	Design Openform	Barry & Susan Austin
Nancy Bissell		Lidia DelPiccolo-Morris
Kaety Byerley	Printing West Press	Susan Fifer
Michael Coretz		Marilee Mansfield
Dagmar Cushing		Lidia Morris
Bryan Daum		Elaine Orman
Marvin Goldberg		Susan Rock
Joan Jacobson		Jane Ruggill
Jay Rosenblatt		Janet Smith
Elaine Rousseau		Barbara Turton
Randy Spalding		Diana Warr
Paul St. John		Maurice Weinrobe & Trudy Ernst
George Timson		Patricia Wendel
Leslie Tolbert		
		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

If you're reading this program, congratulations! You've figured out that today's concert is in the Berger Performing Arts Center rather than in our traditional venue, the Leo Rich Theater. If you're not reading this program, you're probably confused because you're all alone at Leo Rich.

AFCM's Now Music series has gone mobile this season. In the case of today's performance by Rémi Geniet, we're at the Berger mainly because there wasn't room for us at the Tucson Convention Center, and this was a good choice for a mainstream classical piano recital. In contrast, our visit to the UA's Crowder Hall at the end of January to present emissaries from the New York Festival of Song was an intentional foray out of downtown. We wanted a bit more flexibility in our experiment with offering food and drink before the concert. And, to be honest, we were hoping to use the smaller Holsclaw Recital Hall at the UA, because we didn't expect to sell more than about 200 tickets for a vocal concert. As it turned out, it's lucky we moved to Crowder, because we sold more than twice as many tickets as we expected.

Was it the prospect of an all-Bernstein program that appealed to everyone? Was it the stature of the New York Festival of Song? Was it the buffet of stuffed mushrooms and chocolate-covered cheesecake-on-a-stick built into the admission price that was the deciding factor? There were too many variables to allow one clear answer, so we continue to explore new formats and different venues in order to boost your concert experience.

The main thing we want to demonstrate with today's Now Music concert is that Now Music doesn't necessarily mean "new music" or total weirdness. At AFCM we do like those things in moderation, but we're also still dedicated to presenting accomplished young professional musicians with interesting things to say about the core repertory, just as we did during the two decades of the series then called Piano & Friends.

Please join us as this exploration continues, and don't be shy about telling us what works for you and what doesn't. The main thing we want to work for you, no matter what, is the music.

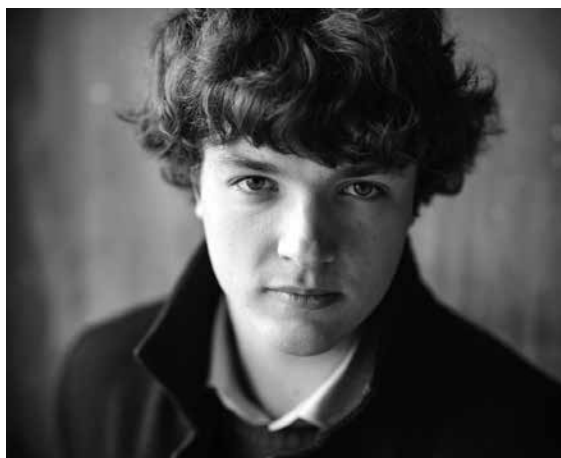
James Reel

JAMES REEL
President



RÉMI GENIET

FEBRUARY 25, 2018



Rémi Geniet, *piano*

Young Concert Artists, Inc.
1776 Broadway, Suite 1500
New York, NY 10019

RÉMI GENIET

Laureate of numerous international competitions, Rémi Geniet is fast establishing himself as one of the most prominent pianists of his generation. He was the winner of the second prize at the 2013 Queen Elisabeth International Piano Competition at the age of twenty and the youngest prizewinner of the Bonn International Beethoven Competition. In 2015 he was awarded first prize at the prestigious Young Concert Artists International Auditions in New York.

Mr. Geniet performs internationally with orchestras including the St. Petersburg Philharmonic, St. Petersburg State Capella Symphony Orchestra, State Symphony Orchestra Novaya Rossiya, Ural Philharmonic Orchestra, Royal Flemish Philharmonic, Luxembourg Philharmonic, Belgium National Orchestra, Sinfonia Varsovia, Orchestre d'Auvergne, l'Orchestre National d'Île-de-France, and l'Orchestre National de Mulhouse, under conductors such as Marin Alsop, Emmanuel Krivine, Edo de Waart, Alan Buribayev, Enrique Mazolla, Ernest Martinez-Izquierdo, Robert Trevino, David Niemann, Roberto Forés Veses, Eduard Topchjan, Volodymyr Sirenko, Michael Hofstetter, Stephan Blunier, Adrian Leaper, and Pavel Gerstein.

In addition, he has given recitals at Carnegie Hall (Zankel Hall), the Munich Gasteig, NDR Hanover, and in Vienna, Geneva, Ghent, Brussels, Germany, and Poland. Among the many prestigious international festivals that invite him are Verbier, Colmar, Mecklenburg-Vorpommern, St. Petersburg Arts Square International Winter Festival, La Folle Journée au Japon, Euriade Festival in the Netherlands, the Montreal Bach Festival, and the Interlaken Classics Festival in Switzerland. In early 2016 Mr. Geniet was invited to participate at Les Sommets Musicaux de Gstaad at the invitation of Renaud Capuçon, winning the "Prix André Hoffmann."

Mr. Geniet studied at the Conservatoire National Supérieur de Musique de Paris with Brigitte Engerer, at the École Normale de Musique Alfred Cortot in the class of Rena Shereshevskaya, and has also worked with Evgeni Koroliov at the Hochschule für Musik und Theater in Hamburg. He also studied orchestral conducting with George Pehlivanian.

THIS AFTERNOON’S PROGRAM

JOHANN SEBASTIAN BACH (1685–1750)

*Chaconne from Partita No. 2 in D Minor for
Solo Violin, BWV 1004 (arr. Ferruccio Busoni)*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Sonata No. 31 in A-flat Major, Op. 110

Moderato cantabile, molto espressivo
Allegro molto
Adagio ma non troppo
Fuga: Allegro ma non troppo

INTERMISSION

IGOR STRAVINSKY (1882–1971)

Trois Mouvements de “Pétrouchka”

Danse russe
Chez Pétrouchka
La semaine grasse

MAURICE RAVEL (1875–1937)

La Valse

“You know my intense
attraction to these wonderful
rhythms and that I value
the joie de vivre expressed
in the dance.”

MAURICE RAVEL
ON LA VALSE

PROGRAM NOTES

AS PART OF HIS SERIES of piano adaptations, Italian pianist and composer Ferruccio Busoni transcribed Bach's famous Chaconne in 1893. Defending his work as an important addition to the piano repertoire, Busoni stated that "Bach himself was one of the most prolific arrangers of his own and others' music." In his transcription Busoni closely follows Bach's score and crafts pianistic equivalents for Baroque string technique.

Although it stands alone as Bach's most renowned work for unaccompanied violin, the powerful Chaconne is actually the fifth and final movement of his Partita in D Minor, BWV 1004. Written during his court tenure at Cöthen, Bach most probably composed this profound statement in 1720 after the sudden death of his first wife, Maria Barbara. Bach had accompanied his patron Prince Leopold on a two-month spa retreat to Carlsbad, but he returned to find Maria Barbara dead, possibly from complications of her pregnancy. A year and a half later, Bach married Anna Magdalena, who raised Maria Barbara's surviving four children and bore thirteen of her own.

Bach's partitas are cycles of dance movements that had become stylized by the mid-eighteenth century. Their technical difficulties far exceed the demands of earlier solo repertoire. Influenced by the "style brisé," or freely voiced style of the French lutenists, Bach strove to create the illusion of full harmonic and contrapuntal texture through a single melodic line that sometimes outlines, but frequently only suggests, the interplay of several independent voices.

Originally a Spanish court dance, the chaconne became popular as a musical form about 1600. Its pervasive descending bass pattern (a "ground") provided a stable framework for variations; although the bass line remains unchanged, the solo instrument can move inventively above it. Bach's masterful Chaconne opens with a majestic chordal statement in double stops followed by thirty-one remarkable variations.

ALTHOUGH BEETHOVEN'S audiences took years to understand his final works, his penultimate sonata—the lyrical Opus 110—gained immediate acceptance. This warmly expressive A-flat major work continues to be the most performed of his late sonatas. Completed on Christmas Day of 1821, Opus 110 is the only work that Beethoven completed during that difficult year of physical problems and isolation. Despite his circumstances, Beethoven created a searching but essentially uplifting statement that unfolds with emotional shifts reflecting his complex inner life.

Before hearing loss ended his performing career, Beethoven was lauded as Europe's finest concert pianist. Despite his disability he continued to compose for piano, and over the course of his career he wrote thirty-two piano sonatas that reflect his creative evolution. His last five sonatas reveal characteristic features of his late style period—the flexible development of concise themes; a meditative quality in the slow movement; and the inclusion of a fugal movement, perhaps resulting from his lifelong veneration for Johann Sebastian Bach.

In his Opus 110 Beethoven offers the performer specific guidance for interpretation. The opening movement is marked "With moderate tempo, played songfully and with much expression" and "with amiability." Structured in free sonata form, the movement develops two themes that are subtly varied and interconnected to create a continuous flow of poetic melody. The brief development leads almost imperceptibly into the recapitulation, animated by ethereal arpeggio figuration.

The second movement provides earthy contrast. Formally a scherzo, its themes allude to two popular songs—the first "My cat just had kittens," the second a Viennese street song often translated as "I'm a slob, you're a slob" ("Ich bin liederlich, Du bist liederlich"). In the middle section virtuoso writing for the right hand is punctuated by off beat rhythms in the left. The opening material is repeated, and the movement concludes with a brief coda.

The sustained and sorrowful third movement suggests somber internal dialogue. The opening section resembles a flexible operatic recitative; the following section, *Arioso dolente* (“plaintive song,” A-flat minor) unfolds as one of Beethoven’s most profound statements. Played over an accompaniment of simply repeated chords, this extended poignant song portends the late piano sonatas of Schubert. A chordal interlude that conjures the pealing of deep bells (heard on Christmas as he composed?) signals the fugal finale.

Ensuing without pause, the finale develops fugally a theme based on the opening motif of the first movement; a simpler chorale melody provides a countertheme. As it reaches a dramatic peak with complex three-voice writing, the fugue ends abruptly, and the plaintive *Arioso dolente* from the third movement returns in G minor (marked “wearily complaining”). The song quietly halts, and the fugue softly returns, now inverted (upside down note arrangement), in a passage marked “little by little coming back to life.” The fugue becomes more animated and returns to its original position. Now marked “more and more gaining new life,” the fugue becomes a tour de force of contrapuntal writing. Its remarkable transformations and extensions, executed with virtuoso passagework, bring the work to a triumphant conclusion.

ORIGINALLY CONCEIVED as an orchestral work with a prominent piano part, Stravinsky’s puppet fantasy *Petrushka* was developed into a staged ballet (“*Petrushka*, a Burlesque in Four Scenes”) at the urging of the impresario Serge Diaghilev. The full score was completed in May 1911 and premiered days later by Diaghilev’s *Ballets russes* in Paris. Ten years later Stravinsky wrote “Three Movements from *Petrushka*” for his friend, pianist Arthur Rubenstein. Stravinsky stated that the set is not a transcription, although it draws its material from the ballet, but rather an exploration of the piano’s sonorous possibilities. A virtuoso showpiece, the set is famous for its spiky harmonies and its technical challenges—wide and rapid leaps, intricate rhythms, rapid and complex passagework.

Set against the background of St. Petersburg’s Shrovetide Fair, *Petrushka* depicts the love triangle of three puppets who are brought to life with tragic results. The first movement of the piano set, “Russian Dance,” is taken from the conclusion of the opening scene, and “Petrushka’s Cell” is drawn from the second scene. “The Shrovetide Fair,” derived from the fourth scene, was conceived for piano before Stravinsky’s early meeting with Diaghilev.

SUBTITLED “*Poème chorégraphique pour orchestra*” (choreographic poem for orchestra), Ravel’s *La Valse* was conceived as a ballet for the impresario Serge Diaghilev. However, after hearing Ravel’s two-piano reduction of the score, Diaghilev declined to produce the ballet. Nevertheless, *La Valse* soon achieved popularity as an orchestral work, a ballet score, and a work for one or two pianos. Ravel had long been attracted to the style and glamour of the Viennese waltz, and during composition of *La Valse* (1920) he wrote to a friend: “You know my intense attraction to these wonderful rhythms and that I value the *joie de vivre* expressed in the dance.” However, since the work appeared so soon after World War I, many listeners heard *La Valse* as a *danse macabre* that offers a dark metaphor for Europe’s devastation. Ravel objected: “While some discover an attempt at parody, indeed caricature, others see a tragic allusion—the end of the Second Empire, the situation in Vienna after the war. This dance may seem tragic and pushed to extremes. But one should see only what the music expresses: an ascending progression of sonority, to which the stage comes along to add light and movement.”

Ravel wrote an evocative preface to the score: “Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth. Set in an imperial court about 1855.” *La Valse* begins with an inchoate blur from which melodic fragments gradually emerge. These gain momentum to become true waltzes that move in an ever more frenzied whirl.

Notes by Nancy Monsman

FESTIVAL CONCERTS

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

DVOŘÁK
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

FESTIVAL EVENTS

YOUTH CONCERT

Thursday, March 8, 10:30 am
Leo Rich Theater

Performance of excerpts from prior concerts with commentary by Festival musicians. Special thanks to our Youth Concert sponsors, listed on page 21 of this program.

OPEN DRESS REHEARSALS — LEO RICH THEATER

9:00 AM – 12 noon
Tuesday, March 6
Wednesday, March 7
Friday, March 9
Sunday, March 11

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

PRE-CONCERT CONVERSATIONS

Conducted by James Reel a half hour before each concert

Sunday, March 4, at 2:30 pm
Tuesday, March 6, at 7:00 pm
Wednesday, March 7, at 7:00 pm
Friday, March 9, at 7:00 pm
Sunday, March 11, at 2:30 pm

MASTER CLASS FOR GUITAR

Lito and Celino Romero
3:00 pm – 4:00 pm
Saturday, March 10
Leo Rich Theater

Featuring students of Professor Tom Patterson of the University of Arizona, Fred Fox School of Music.

MASTER CLASS FOR PIANO

Bernadette Harvey
4:00 pm – 5:00 pm
Saturday, March 10
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 10, Evening
6:00 pm – Cocktails
7:00 pm – Musical selections by Festival musicians
8:00 pm – Dinner

Call 577-3769 for reservations.

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

RECORDED BROADCAST

If you miss a Festival concert or simply want to hear one again, please note that 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/>.



The Festival features the Morgenstern Trio.

VERSE

Rasp

BY MAGGIE SMITH

The heat rises in distorted gold
waves around fire
but without fire,
shimmering, twisting

anything seen through it.
The heat rises, rasping
the air it rises through,
scuffing the surface,

if the air has a surface.
The tall summer
field is the keeper
of secrets. Lie down

and forget your body, forgive
your body its bad cradle,
its brokenness.
Lie down and listen

to the rasp, to heat sweep
the pale, dry grass as if
it were your own
breathing, as if the field

you've pressed your shape into
is a broom in reverse,
a broom being
swept by the wind.



THE UNIVERSITY OF ARIZONA
POETRY CENTER

"Rasp" by Maggie Smith originally appeared in Poem-A-Day, July 13, 2017, published by the Academy of American Poets, 75 Maiden Lane, Suite 901, New York, NY 10038. www.poets.org. Reprinted with the permission of the author.

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.



*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



**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

RELAX. THINK. FIND JOY.

arizonachambermusic.org



DeGrazia 

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

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

**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
Akinbola Adewole Ajayi-Obe
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 DeCarolis
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

Yemoja
by Akinbola Adewole Ajayi-Obe

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 Assistance
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.

Every contribution helps
secure the future of AFCM.

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

Tucson Winter Chamber Music Festival

March 4–11, 2018

Leo Rich Theater

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

More details online at

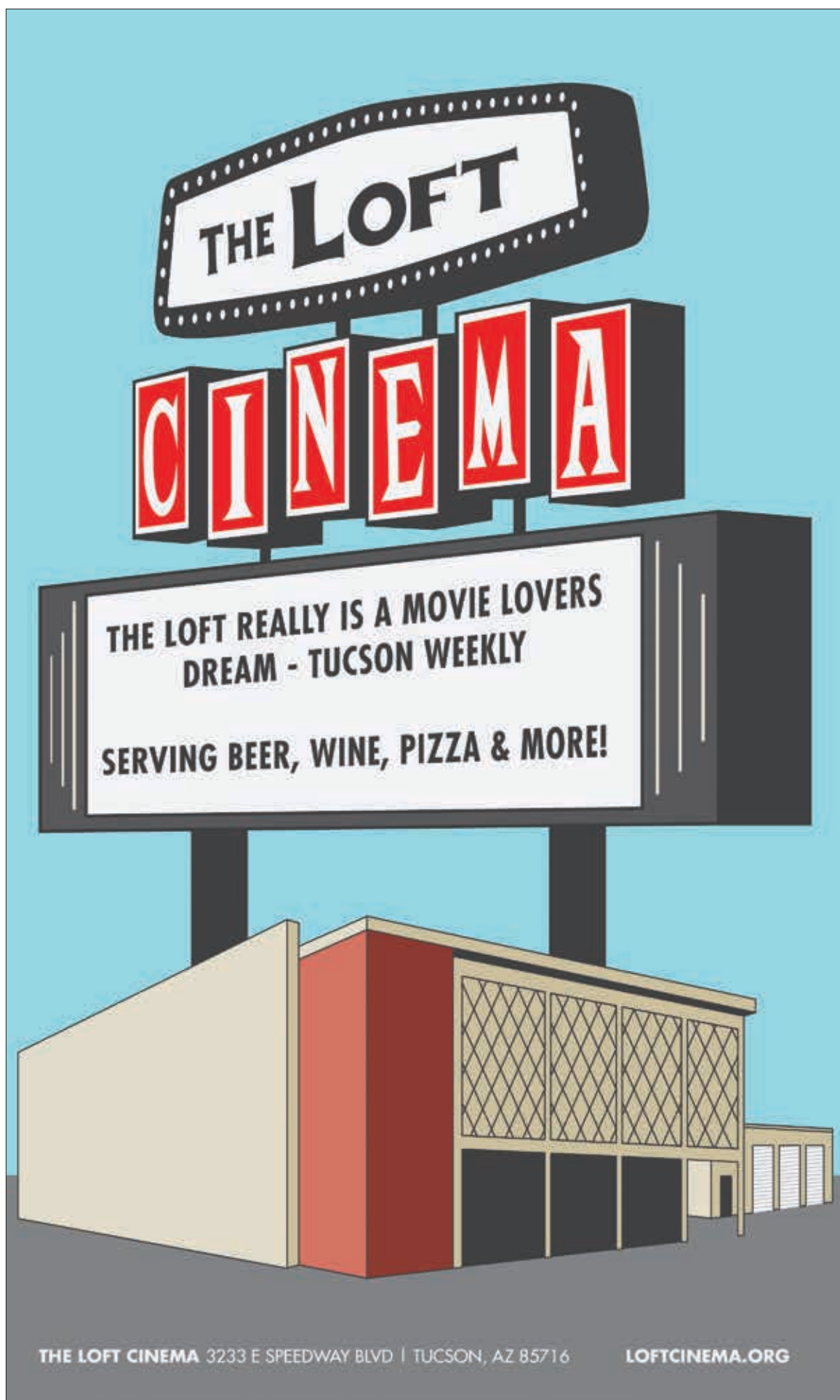
arizonachambermusic.org

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 vertical sections. The left section shows a close-up of a piano keyboard, with white and black keys visible. The right section has a warm, textured orange-red background. The text is overlaid on this background.

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

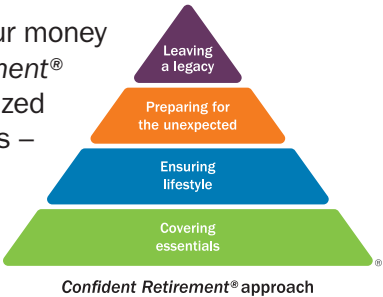
TRUSTS • WILLS • PROBATE • ELDER LAW • BUSINESS

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 Posada*TM

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



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