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CHAMBER MUSIC FESTIVAL**
MARCH 4-11, 2018
PETER REJTO, ARTISTIC DIRECTOR

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Contributors
Robert Gallerani
Holly Gardner
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Advertising
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Design
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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
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Wow, how time flies!

Twenty-five years certainly seems to be a significant milestone when counting festivals. So much so that it's rather too easy to imagine that the Winter Festival has always been there—an event to be taken for granted. Just as many people, myself included, view the meeting of a life partner as an incredible coincidence or fateful encounter, so must I view the incredible good fortune that befell me with the chance meeting with our much beloved former AFCM President, Jean-Paul Bierny, on a flight to Chicago the day or so after I performed my first faculty recital at the University of Arizona way back in 1988. Had Jean-Paul not tapped me on the shoulder, had the neighboring seat not been vacant, had he not attended my recital, had we not accidentally booked the same flight, had he not listened to my flippant comment about Tucson needing some sort of chamber music festival (a comment I had not intended as very serious), had Jean-Paul not stewed on my comment for months—well, I highly doubt we would all be together in this hall today! However, I've left out the most important “had.” Had he not placed incredible faith in the young me to artistically guide this endeavor, my life would have been forever poorer. Thank you Jean-Paul, and thank you Randy Spalding and James Reel, and all the rest of the team for carrying on with such dedication when Jean-Paul decided to hand over the reins.

This year's Festival departs from the normal by way of bringing three different core groups together with just a few ad hoc artists. All three groups are new to these concerts, though not to the hearts of the Tucson audience. My hope is that by changing the usual balance, each group will have more opportunity to play at least part of each program with repertoire they have not specifically rehearsed in Tucson. My second goal was to invite guest artists with whom the groups had previously collaborated. And my final goal was to make the whole affair more like a giant chamber music party! Consequently some of the concerts are a little bit longer than normal but I hope full of variety.

Growing up in a musical family I was exposed to these “parties” with great frequency and delight. My cellist father, Gabor, was an ardent fan of these intimate gatherings, where he became even more alive and exuberant than normal. Who might blame him when those Santa Barbara parties included the Romero family! In my mind I can still feel all of those wonderful moments at age twelve, sitting on the floor listening to Pepe play flamenco in our living room! How wonderful is it that all these years later the Romeros and their next generation can join us—a full circle ... a recapitulation. I am so grateful to all of our artists for taking time out of their very busy schedules to spend a week in Tucson celebrating the twenty-fifth anniversary of the Festival.

My hope is that you, dear audience, have a taste of this marvelous unmatched intimate experience over the course of this week.

Thank you as always for your generous and unfailing support.

Peter Rejto

PETER REJTO

Artistic Director



Founders of the Tucson Winter Chamber Music Festival, Jean-Paul Bierny and Peter Rejto.

2018–19 SEASON

We are pleased to announce the concerts for next season. Save the dates. Tickets will be available shortly upon issue of the Season Brochure.

If you'd like to receive a Season Brochure by mail, leave your name and address with the Box Office.

June 13, 2018

Lauren Roth, *violin*; John Milbauer, *piano*
7:00 pm, Holsclaw Recital Hall

July 18, 2018

Johanna Lundy, *horn*; David Barford, *oboe*;
Elena Miraztchiyska, *piano*
7:00 pm, Holsclaw Recital Hall

August 22, 2018

Gary Steigerwalt and Dana Muller, *piano*
7:00 pm, Holsclaw Recital Hall

October 14, 2018

Blake Pouliot, *violin*
3:00 pm, Leo Rich Theater

October 24, 2018

St. Lawrence String Quartet
7:30 pm, Leo Rich Theater

November 14, 2018

Modigliani Quartet
with pianist Fabio Bidini
7:30 pm, Leo Rich Theater

December 5, 2018

Juilliard String Quartet
7:30 pm, Leo Rich Theater

December 16, 2018

Daniel Hsu, *piano*
3:00 pm, Leo Rich Theater

January 23, 2019

Chamber Music Society of Lincoln Center
7:30 pm, Leo Rich Theater

January 31, 2019

Te Amo, Argentina
7:30 pm, Leo Rich Theater

February 13, 2009

Alexander String Quartet
with pianist Joyce Yang
7:30 pm, Leo Rich Theater

February 21, 2019

Portals – Tim Fain, *violin*
7:30 pm, Fox Tucson Theatre

March 3–10, 2019

26th Tucson Winter Chamber Music Festival
Leo Rich Theater

FESTIVAL MUSICIANS

Escher Quartet
Ani Kavafian, *violin*
Axel Strauss, *violin*
Ettore Causa, *viola*
Edward Arron, *cello*
Philip Alejo, *double bass*
Amy Dickson, *saxophone*
Bernadette Harvey, *piano*
James Giles, *piano*

April 3, 2019

Jerusalem Quartet
7:30 pm, Leo Rich Theater

April 11, 2019

ZOFO Piano Duet
7:30 pm, Tucson Museum of Art

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 49 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 and Francis Harvey (March 11) 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.

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/>.

TUCSON WINTER
CHAMBER MUSIC FESTIVAL

SUNDAY, MARCH 4
3:00 PM

SUNDAY, MARCH 4

3:00 PM

Pre-Concert Conversation with
James Reel, 2:30 pm

THIS AFTERNOON'S PROGRAM

JOSEF SUK (1874–1935)

Four Pieces for Violin and Piano, Op. 17

Quasi ballata
Appassionato
Un poco triste
Burleska

Yura Lee, *violin*
Bernadette Harvey, *piano*

PIERRE JALBERT (b. 1967)

Piano Trio No. 2

Mysterious, nocturnal, desolate
Agitated, relentless

Morgenstern Piano Trio

RUPERTO CHAPÍ (1851–1909)

*Prelude to La Revoltosa (arranged for four guitars
by Lorenzo Palomo)*

Romero Guitar Quartet

ANTONIO VIVALDI (1678–1741)

*Concerto in B Minor, Op. 3, no. 10 (arranged for
four guitars and string quartet by Pepe Romero)*

Allegro
Largo e spiccato
Allegro

Romero Guitar Quartet
Dover Quartet
Stefan Hempel, *violin*
Yura Lee, *viola*
Emanuel Wehse, *cello*

INTERMISSION

ALEXANDER VON ZEMLINSKY (1871–1942)

String Quartet No. 2, Op. 15

Sehr mäßig—Heftig und leidenschaftlich
Moderato—Andante mosso—Allegretto—Adagio
Schnell
Andante—Mit energischer Entschlossenheit—
Allegro molto—Langsam—Andante

Dover Quartet

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

PROGRAM NOTES

THE FAVORITE PUPIL of Antonín Dvořák and eventually his son-in-law, Josef Suk is honored as one of the most significant Czech post-romantic composers. By the age of twenty-two he had attracted the attention of the influential Johannes Brahms, who recommended publication of Suk's recent works with the venerable Berlin-based Simrock firm. After his appointment as Director of Advanced Composition at the Prague Conservatory, Suk mentored students such as Bohuslav Martinů and Rudolf Firkušný. In great demand as a violinist and chamber musician, Suk continued to perform concerts (over 4000) with the Czech Quartet, which he had helped to found while still a student. Inevitably, composition for Suk became a part-time activity. He did create a small body of primarily instrumental compositions that reveal a steady development from late romanticism toward a complex and personal musical language.

Suk published only two works for solo violin and piano, the second of which is his Opus 17 (1900). Essentially character pieces that evoke unique atmospheres, each develops warmly songful themes with rich harmonies and fluent passagework. Each is cast in three-part song form with material heard at the beginning returning at the end. Suk was not only a violin virtuoso but also a fine pianist, and his accompaniments reveal technical assurance and sensitive support for the violin line.

PRaised for his richly colored and superbly crafted scores, Pierre Jalbert has developed a personal musical language that draws inspiration from sources as varied as natural phenomena and plainchant. Among his many honors are the Rome Prize, the BBC Masterpiece Award, a Guggenheim Fellowship, and the Chamber Music Society of Lincoln Center's 2007 Stoeger Award, given biennially "in recognition of significant contributions to the chamber music repertory." His orchestral works have received four Carnegie Hall performances, including the Houston Symphony's Carnegie Hall premiere of the symphonic *Big Sky* in 2006. Jalbert has served as composer-in-residence with the California Symphony, the Los Angeles Chamber

Orchestra, and Music in the Loft in Chicago. He has been commissioned and performed by violinist Midori, the Los Angeles Chamber Orchestra, the Houston Symphony, and the Budapest Symphony, among many others. His chamber works include commissions from the Emerson, Ying, Borromeo, Maia, Ensō, Chiara, and Escher String Quartets.

Jalbert is Professor of Composition and Theory at Rice University's Shepherd School of Music in Houston, where he has taught since 1996. He serves on the Artistic Board of *Musiqua*, a Houston-based new music group. His compositions are published by Schott Music.

The composer writes: "My second piano trio was written for the Morgenstern Trio and was premiered on November 5, 2014, by the Arizona Friends of Chamber Music. The work is in two movements of contrasting character. A couple of ideas inspired each movement: the first was the thought of a desert landscape at night, desolate and calm; the second came from an incident driving home in Houston. I was driving through downtown late at night on an elevated highway, which runs through the center of town. There were just enough cars on the road to feel like it was busy, but there were no traffic jams so everyone was going at a high rate of speed, some cars were weaving in and out of lanes. Coming around a large curve, I looked over at the downtown skyline as I passed very near the buildings. Since this was an elevated highway, I was looking at the fourth or fifth floors of most buildings, and as I glanced at the buildings, they seemed to be going by in slow motion, even though our cars were going at a very high speed. This provided the impetus for the second movement. The music is not intended to be pictorial—it is absolute music. These were simply starting points and the music itself eventually developed on its own terms.

“The first movement, marked mysterious, nocturnal, and desolate, begins with high, ethereal harmonics in the strings, slowly building a long line. The movement builds and gradually accelerates directly into a scherzo-like Presto agitato section, only to dissipate back into the opening materials. The second movement, marked agitated and relentless, contains frenetic motion only occasionally interrupted by slower, non-synchronized segments of music. The fast-paced motion always returns, and after several segments where each instrument takes on the main role, the instruments join together, racing to the end.”

RUPERTO CHAPÍ WAS BORN in North Alicante, Spain, and educated at the Conservatory of Music in Madrid. Chapí is known as a significant composer of the *zarzuela*, a theatrical genre with scenes that alternate between song and speech. Over the course of his career, Chapí composed 155 *zarzuelas* that have been praised for their elegance and fine orchestrations. *La Revoltosa* (The Rebellious Lass, 1897), his most famous *zarzuela*, was admired by Saint-Saëns and his fellow French for its drama and musicality. It has been adapted four times for the Spanish cinema.

The Prelude begins with a festive flourish followed by a rhapsodic interlude; a reflective statement in the minor mode conjures Moorish Spain. The tempo accelerates, and a jaunty theme suggests a village band. After brief thematic variations, the introductory statement returns with interjections of the Moorish motif.

THE PROLIFIC ITALIAN baroque composer Antonio Vivaldi is best known for his more than 500 concertos, including over eighty written for the violin, his own instrument. Vivaldi created much of this monumental group for the orchestral ensemble of orphaned young women at Venice’s Ospedale della Pietà (Mercy Hospital), where Vivaldi taught music as a Catholic priest. Hidden behind metal grills, Vivaldi’s students gave performances described as “voluptuous and affecting” for the Venetian Republic’s aristocrats and their visitors.

Building on a foundation established by his earlier contemporaries Arcangelo Corelli and Giuseppe Torelli, Vivaldi brought the concerto form to a higher expressive level. Within its durable framework, Vivaldi flexibly developed eloquent themes with poetic lyricism and compelling rhythmic drive. Vivaldi’s stylistic influence on his successors Bach and Handel was enormous. In addition to copying Vivaldi concertos by hand to absorb his techniques, both adapted his concertos for various instruments, a common practice in an era that was often permissive about specific sonorities. Bach himself transcribed Opus 3 No. 10 as a concerto for four solo harpsichords.

Vivaldi’s Concerto in B Minor is the tenth of a collection of twelve concertos for one to four violins called “L’Estro armonico” (Harmonious Inspiration, 1711). This concerto, originally written for four violins, follows the popular three movement fast-slow-fast concerto format. The outer movements develop in “ritornello form”—a procedure in which solo statements alternate with those of the larger accompanying group. The dramatic first movement opens as a dialogue among the four soloists; strongly rhythmic figures underpin its vigorous themes. The eloquent second movement offers a contemplative contrast. The vigorous mood of the opening movement returns in the robust finale, which includes lively and unexpected solo episodes.

AUSTRIAN COMPOSER and conductor Alexander von Zemlinsky, the teacher of Arnold Schoenberg, has often been linked to the revolutionary Second Viennese School, the early twentieth-century group that brought harmonically luxuriant late romanticism into atonal realms. However, Zemlinsky’s intensely expressive, finely crafted music never reached those harmonic extremes. He objected to Schoenberg’s atonal experiments. Zemlinsky wrote to him: “A great artist, who possesses everything needed to express the essentials, must respect the boundaries of beauty, even if he extends them further than hitherto.”

(continued)

“A great artist, who possesses everything needed to express the essentials, must respect the boundaries of beauty, even if he extends them further than hitherto.”

ALEXANDER VON ZEMPLINSKY

Zemlinsky himself expressed a strong emotional affinity to the expressionism of Alban Berg, a true Second Viennese follower who, like many of the group, believed in both the science of numerology and the importance of musical symbols. For his second quartet Zemlinsky chose the key signature F-sharp minor, designated by three sharp signs loosely arranged into a cross pattern. Although the quartet is primarily centered on D (two sharps), Zemlinsky wrote to Schoenberg that he wanted the score to convey visually Christ’s cross on Golgotha. Zemlinsky, a man of passionate religious feeling (son of a Catholic father and Muslim mother, an early convert to Judaism and later Protestantism), carried a burden of guilt because of a family tragedy that directly involved Schoenberg. Zemlinsky’s sister was Matilde, famously portrayed as the unmarried pregnant woman in Schoenberg’s *Verklärte Nacht* (1899). Like his protagonist, Schoenberg did marry Matilde, but she left him for the painter Richard Gerstl, a Zemlinsky family friend. Matilde returned to Schoenberg for the sake of their children in 1908, but the unhappy painter destroyed first his paintings and then his life. Zemlinsky felt personal responsibility for the tragedy.

Zemlinsky’s turbulent Opus 15 quartet offers a veiled apology to Schoenberg through its musical symbols. Many of the phrases are constructed in lengths of thirteen or fourteen bars, numbers that had secret meaning for the composers. The third movement offers repetitions of the notes A and E-flat, which are the musical initials for Arnold Schoenberg. Only briefly separated by rests, the quartet’s movements connect to create a sense of emotional outpouring.

The large-scaled opening movement (very weighty—vigorous and passionate) is a tour de force that evokes the passionate atmosphere of Schoenberg’s string sextet *Verklärte Nacht*. The lyric tradition of “Viennese *espressivo*” emerges in the lilting melodic lines of the Adagio (D major modulating to D minor), which suggests a Venetian barcarolle. “Schnell,” the third movement, is a metrically intricate burlesque that conjures dark satire (D minor). The finale begins calmly (C major) but becomes stormy at the direction “with energetic resolution” (F-sharp major—six sharps forming two Golgotha crosses). The movement concludes in a mood suggesting quiet acceptance of fate.

Notes by Nancy Monsman

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THE *Rogue* THEATRE

2017-2018
SEASON

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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

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TUCSON WINTER
CHAMBER MUSIC FESTIVAL

TUESDAY, MARCH 6
7:30 PM

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Pre-Concert Conversation with
James Reel, 7:00 pm

TONIGHT'S PROGRAM

İLHAN BARAN (1934–2016)

*Dönüşümler (Transformations) for Piano,
Violin, and Cello*

Fantasia: Poco rubato—dolcissimo—calmato—
con passione—con elevazione

Dönüşümler I: Ben ritmo—pesante—con fuoco

Dönüşümler II: Grazioso—con amore

Dönüşümler III: Deciso—ben ritmo—con fuoco

Dönüşümler IV: Barbaro—sempre ffff
e ben marcato—deciso

Dönüşümler V: Con grazia ma poco marcato—
sempre ben ritmo

Dönüşümler VI: Con fuoco

Dönüşümler VII: Affettuoso—con delicatezza—
poco misterioso—lontano

Dönüşümler VIII: Allegro tanto possibile—
maestoso—perdendosi

Morgenstern Trio

MANUEL DE FALLA (1876–1946)

*“Farruca” (Miller’s Dance) from El sombrero
de tres picos (arr. Pepe Romero)*

*Danza Española No. 1 from La vida breve
(arr. Pepe Romero)*

Romero Guitar Quartet

ASTOR PIAZZOLLA (1921–1992)

Histoire du Tango for Violin and Guitar

Bordel 1900

Café 1930

Night-club 1960

Concerto d’aujourd’hui

Yura Lee, *violin*

Pepe Romero, *guitar*

LEONARD BERNSTEIN (1918–1990)

Sonata for Clarinet and Piano

Grazioso—Un poco più mosso

Andantino—Vivace e leggero

Romie de Guise-Langlois, *clarinet*
Bernadette Harvey, *piano*

ANTONÍN DVOŘÁK (1841–1904)

String Quintet in E-flat Major, Op. 97

Allegro non tanto

Allegro vivo

Larghetto

Finale: Allegro giusto

Dover Quartet

Yura Lee, *viola*

INTERMISSION

ONE OF TURKEY'S most significant modernist composers, İlhan Baran was born in Artvin, a remote northeastern town near the Georgian border. Frequently moving with his military father to different regions of Turkey, at an early age Baran gained exposure to its diverse musical heritage—both the classical tradition of the Ottoman Empire and a rich folk culture that reflected Turkey as the crossroads of Eastern Europe, Central Asia, and the Middle East. At age sixteen Baran entered the Ankara State Conservatory, where, in addition to piano and string bass, he studied composition with the post-romanticist Ahmed Saygun and Turkish music harmony with musicologist Kemal İlerici. A significant influence, İlerici had recently developed a harmonization system based on intervals that reflect the *Makam*, Turkey's distinctive set of modes and scales (heard in Baran's *Dönüşümler*). After graduation Baran continued composition studies with Henri Dutilleux and Maurice Ohana in Paris, where he flourished in the experimental atmosphere of the 1960s. His works at this time included electronic compositions, several of which received encouraging Parisian premieres. After his return to Turkey he was appointed professor at his alma mater and subsequently Bilkent University. During his thirty-five-year teaching career, Baran exerted strong influence on Turkey's young composers, who under his leadership synthesized Western elements with their native culture.

Although Baran's numerous contributions to the piano and chamber repertory are little known, his rarely performed *Dönüşümler* (Transformations, 1975) is an important addition to the piano trio genre. *Dönüşümler* merges Turkish folk rhythms and modalities with Western minimalism to create a multi-faceted kaleidoscope of sound. The work unfolds freely, but it mimics a set of variations on a theme consisting of rhythmic and melodic patterns initially stated by the piano in the opening Fantasia. Although each Transformation is remotely related to the opening theme, the treatment of each becomes increasingly complex as different melodic and percussive elements are introduced. Ultimately the work's eight Transformations go beyond Western

variation form—the progressive “transformation” of gestures creates a continuously evolving work that conjures, in Baran's words, “a kind of atmospheric state of mind.”

The designations of the various sections, many of which connect without pause, are translated as:

- Fantasia: Very sweet—calm—with passion—uplifting
- Transformation I: Very rhythmic—heavy—with fire
- Transformation II: Graceful—with love
- Transformation III: Decisive—very rhythmic—with fire
- Transformation IV: Barbarous—always extremely loud and emphatic—decisive
- Transformation V: With grace and not emphatic—always very rhythmic
- Transformation VI: With fire
- Transformation VII: With strong affect—delicate—a bit mysterious—heard from far away
- Transformation VIII: As fast as possible—majestic—slowing gradually and dying away

THE MUSIC OF Manuel de Falla is deeply rooted in Spanish folk tradition. Like his compatriots Granados and Albéniz, Falla credited his teacher Felipe Pedrell for instilling the native Iberian spirit that infuses his compositions. Pedrell, a composer and folklorist, gave insights into the deepest roots of Spanish music, a venerable tradition that predates the gypsy elements often associated with it.

Los Romeros comments: “Falla was born in Cadiz and had his first musical training with his mother, who was a talented pianist. His music is extremely nationalistic and always suggests the rhythms and movements of classic and flamenco Spanish dance. He once heard a flamenco guitarist playing a *farruca* (a dramatic form with sudden changes of mood and tempo) and the experience stayed in his mind; it later became the “Miller's Dance.” His most famous ballet, known in English as *The Three-Cornered Hat*, is based on the story of a pretty Miller's wife pursued by an amorous old gentlemen and the manner in which the Miller makes him appear a fool. This *farruca*, danced by the Miller, shows both his great passion and jealousy for his wife.

“While still a young man, Falla won honors as a pianist and composer with the well-known *La vida breve*. A lyric drama, *La vida breve* (composed 1904–1905, revised in 1913) combines a loving depiction of Granada with a brutal tale of betrayed gypsy love. The work languished for almost a decade before it was finally produced in Nice with a French translation. The restless Danza Española No. 1 comes from the beginning of the second act, in which a wedding party is in progress.”

ARGENTINIAN COMPOSER Astor Piazzolla began his career as a virtuoso of the bandoneon, a relative of the accordion and the principal instrument of tango music. After beginning classical composition studies with Ginastera in Argentina, he won a scholarship to study in Paris with Nadia Boulanger, a teacher known for shaping young composers according to their natural voices. Although Piazzolla had hoped to become a “mainstream” composer, Boulanger encouraged him to write tangos rather than to compose in a more academic, European-oriented style. Over the course of his career, Piazzolla produced 750 works of astounding variety—each based on the tango. Since these tangos were more rhythmically and harmonically adventurous than the traditional, initially they caused an uproar among his countrymen, who considered the form to be sacrosanct. Perhaps because of this reaction, in 1986 he wrote *Histoire du Tango* (History of the Tango), which traces the evolution of Argentinean tango in four sections. Piazzolla provides commentary:

“Bordel 1900. The tango originated in Buenos Aires in 1882 and first was played on the guitar and flute. Arrangements then included the piano and later the bandoneon. This music was full of grace and liveliness. It depicts the good-natured chatter of the French, Italian, and Spanish women who peopled these bordellos as they teased the policemen, sailors, thieves, and riffraff who came to see them. This is a playful tango.

“Café 1930. This is another age of tango. People stopped dancing it as they did in 1900 and preferred simply to listen to it. It became more musical and romantic. This tango has undergone total transformation: the movements are slower, harmonies are new and often melancholy. Tango orchestras now consist of two violins, two bandoneons, a piano, and a bass. The tango is sometimes sung as well.

“Nightclub 1960. This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to nightclubs to listen earnestly to the new tango. This marks a revolution and profound alteration in some of the original tango forms.

“Modern Day Concert. Certain concepts in tango music became intertwined with modern music. Bartók, Stravinsky, and other composers reminisce to the tune of tango music. This is today’s tango and the tango of the future as well.”

AMERICAN ICON Leonard Bernstein has been described as a Renaissance man. Renowned as a much-recorded composer, conductor, and pianist, he also wrote influential books and essays that promoted music as a vital, living art. An inspiring teacher, Bernstein brought his messages into American life through televised lectures and Young People’s Concerts. Despite a schedule of astounding complexity he remained dedicated to numerous humanitarian causes throughout his life. His impressive list of awards includes 21 honorary degrees, 13 Grammy Awards, 11 Emmy Awards, 25 television awards, 23 civic awards, and honorary titles in 20 societies and orchestras, including Conductor Laureate of the New York Philharmonic and the Israel Philharmonic.

(continued)

“The Clarinet Sonata was my first published piece (1942). I’m still proud of it, despite a certain student element in the music.”

LEONARD BERNSTEIN

While still a student at the Curtis Institute of Music, Bernstein began his clarinet sonata during a 1941 visit to Key West. He recalled in an interview that he had bought a clarinet in a pawnshop two years earlier. “I fooled around with it, so I was inclined towards the instrument. The Clarinet Sonata was my first published piece (1942). I’m still proud of it, despite a certain student element in the music.”

The lyrical opening *Grazioso* combines the neoclassical idiom of Paul Hindemith, his summer teacher at the Tanglewood Institute, with an element of boogie-woogie. The second movement, influenced by both Aaron Copland and Key West jazz clubs, is cast in four sections with alternating slow-fast tempos.

BOTH TO CELEBRATE the fourth centenary of Columbus by integrating old world with new world music and also to encourage a specifically American musical voice, Antonín Dvořák came to the United States in 1892 to serve as director of the National Conservatory of Music, newly formed under the auspices of philanthropist Jeannette Thurber. During his three-year sojourn, Dvořák immersed himself in American regional tunes, and he developed special admiration for spirituals, plantation songs, and native Indian chants.

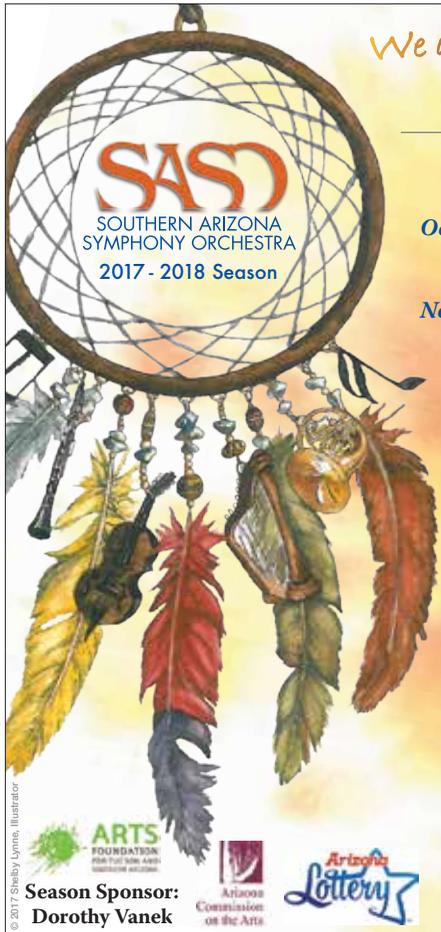
“American music should draw from these wellsprings,” he insisted. He himself incorporated these elements into his own compositions written at this time—especially the “New World” Symphony and the “American” String Quartet, written the same year during his summer vacation in the small Bohemian community of Spillville, Iowa. Dvořák stated that

he never quoted actual motifs in either work. He wrote: “I have simply written original themes embodying the peculiarities of native music, and, using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint, and color.”

Opus 97 (1893) explores American melodic and rhythmic material through echoes of Stephen Foster songs, spirituals, and Indian chants while fully retaining its Bohemian identity. Suggestions of native Indian themes abound in the first two movements. After a slow introduction that foreshadows the vigorous main theme based on a Plains Indian song, the sonata form opening movement develops two ideas energized by hints of a drumbeat in the first viola line; at the conclusion the introductory material returns as a reprise. The *Allegro vivo* (B major) is a three-part scherzo (A-B-A) launched by a solo drumming theme in the second viola; the first viola plays the pensive theme of the central section. Colorful harmonies vary the return.

The *Larghetto* (A-flat minor) is an eloquent set of variations on a hymnlike theme that Dvořák had projected as an alternate setting for the American patriotic song “My Country ‘Tis of Thee.” Throughout the variations Dvořák exploits the rich textural possibilities of the quintet ensemble to complement the various transformations of the theme. The spirited rondo finale develops two motifs, one recalling Dvořák’s famous *Humoresque* and the second suggesting Indian origin.

Notes by Nancy Monsman



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

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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 Beriyeva.

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.

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Changing the Way the World Ages

Keep the Music Playing

WEDNESDAY, MARCH 7

7:30 PM

Pre-Concert Conversation with
James Reel, 7:00 pm

TONIGHT'S PROGRAM

ENRIQUE GRANADOS (1867-1916)

"Intermezzo" from Goyescas for Cello and Guitar
(arr. Pepe Romero)

Emanuel Wehse, *cello*
Pepe Romero, *guitar*

FEDERICO MORENO TORROBA (1891-1982)

Estampas

Bailando un fandango charro
Remanso
La siega
Fiesta en el pueblo
Amanecer
La boda

Romero Guitar Quartet

FELIX MENDELSSOHN (1809-1847)

String Quartet in F Minor, Op. 80

Allegro vivace assai
Allegro assai
Adagio
Finale: Allegro molto

Dover Quartet

OLIVIER MESSIAEN (1908-1992)

Quatour pour la fin du Temps

Liturgie de cristal
Vocalise, pour l'Ange qui annonce la fin du Temps
Abîme des oiseaux
Intermède
Louange à l'Éternité de Jésus
Danse de la fureur, pour les sept trompettes
Fouillis d'arcs-en-ciel, pour l'Ange qui annonce
la fin du Temps
Louange à l'Immortalité de Jésus
Morgenstern Trio
Romie de Guise-Langlois, *clarinet*

INTERMISSION

REVERED AS THE FOUNDER of the modern Spanish school of composition, Enrique Granados began his career as a concert pianist. After meetings with Felipe Pedrell, a nationalist composer and folklorist who taught that “Spanish art music must develop from the music of the people,” Granados became motivated to explore Spanish folk idioms. He then created a substantial body of work that reflected his colorful national tradition—seven operas, numerous piano and orchestral pieces. *Goyescas*, his final opera, was premiered in 1916 at the Metropolitan Opera, an honor that ironically ended his promising career. Although Granados disliked travel and rarely ventured far from Spain, he chose to attend the New York performance and then to perform a piano recital at the White House for President Woodrow Wilson. The extended voyage cost Granados his life, since on his return to Spain his ship was torpedoed by a German submarine in the English Channel. Although secure in a lifeboat, Granados dove into the waters to rescue his struggling wife. Neither of them survived.

The one-act opera *Goyescas* (1915) is based on themes from the composer’s eponymous 1911 piano suite. Inspired by paintings of the Spanish romanticist Francisco Goya (1746–1828), the opera depicts brilliantly costumed figures as they lead Bohemian lives in eighteenth-century Madrid. Significant themes appear in the hauntingly beautiful *Intermezzo*, which has become a staple of the Spanish repertoire. Placed during a set change, this brief interlude foreshadows the tragedy of the final scene, in which the love triangle leads to a fatal duel.

FROM LOS ROMEROS: “Madrid born composer and conductor Federico Moreno Torroba is known for his many stage works and his activities in reviving interest in the traditional *zarzuela*, which is a light Spanish opera. His interpretations of the *zarzuela* and his creations of the modern versions of Spanish folklore have brought him fame, not only in Spain but throughout the world. He has achieved similar prominence through his many guitar works—both for the solo recitalist as well as for the concerto

performer—promoted by the Romeros, Andrés Segovia, and other notable artists. Deeply rooted in the tradition of Spanish folk music, his romantic style compositions for the guitar require a virtuoso technique. Moreno Torroba worked very closely with the Romeros and composed much music for them, including quartets and concertos. *Estampas* (Images) was composed for the Romero Quartet; the title page bears an inscription dedicating the piece to them.

“Written while director of the Academia de Bellas Artes de San Fernando, *Estampas* was one of Moreno Torroba’s later works. Its eight movements comprise an album of little portraits or scenes of Spanish life. ‘Bailando un fandango charro’ (Dancing the Showy Fandango) refers to a festive country dance. ‘Remanso’ illustrates a peaceful lakeside scene. ‘La siega’ is a harvest song that quotes traditional folk melodies as does ‘Fiesta en el pueblo’ (Festival in the Village). ‘Amanecer’ (Dawn) is an evocative daybreak portrait; ‘La boda’ (The Wedding) is a musical wedding celebration ending with a fascinating excursion through situations in everyday Spanish life.”

ONE OF FELIX MENDELSSOHN’S few autobiographical works, the Opus 80 string quartet expresses his grief over the death of his beloved sister Fanny, a gifted musician and a constant source of inspiration for him. In May 1847 Mendelssohn returned from a successful but exhausting trip to England, where he had conducted numerous performances of his recently revised oratorio *Elijah*. Two days later Fanny, in apparent good health, died suddenly of a stroke; she was only 41. “God help us all!” Mendelssohn wrote. “I’ve been incapable of saying or thinking anything beyond that. For many days to come, I’ll be unable to write anything beyond—God help us, God help us!” On the opening page of his Opus 80 Mendelssohn inscribed the initials of this phrase in German, “Hilf Du mir.”

Mendelssohn himself would live only another year, one that was marred by constant infirmities. In the summer of 1847 he and his wife Cécile travelled to Interlaken, Switzerland, with hopes that he would recuperate. There he completed a working draft of his F minor quartet and that October, a month before his death, premiered the work at his home. A friend wrote after this occasion: “The passionate character of the entire piece seems to me to be consistent with his deeply disturbed frame of mind. He is still grappling with grief at the loss of his sister.” The quartet was published posthumously in 1850.

Before he allowed a work to be published, Mendelssohn customarily made extensive revisions during the proofreading stage. (“It’s my habit and there’s no cure for it,” he wrote in apology to his publisher.) Since Mendelssohn died before he could review the work in a publishing context, one might conclude that Opus 80 had not reached its definitive form for Mendelssohn. Possible thematic and developmental omissions are most evident in the quartet’s stark finale. However, the structural simplicity of this movement and the reiterations of its opening idea recall his fervent repetitions of “God help us!”

Profound emotion characterizes each of the quartet’s four movements, three of which are related by their F minor key structure. The sonorous opening movement, in sonata form, develops two themes that are propelled by energetic figures in the accompanying voices. The movement concludes with an agitated coda (Presto).

The Allegro assai is Mendelssohn’s most poignant scherzo. Its syncopated theme, heard first in the violin, moves with persistent accents that suggest agitation. The sustained Adagio (A-flat major) recalls Mendelssohn’s earlier *Songs without Words*. Wide dynamic ranges contribute to the emotional intensity.

The fervent F minor finale develops two restless themes in sonata form. Tremolo passagework in the accompanying voices intensifies its implicit anguish. The movement concludes with an impassioned high-register statement in which the first violin declaims its opening motto in a fortissimo dynamic.

“The passionate character of the entire piece seems to me to be consistent with his deeply disturbed frame of mind. He is still grappling with grief at the loss of his sister.”

A FRIEND AT THE PREMIERE OF
MENDELSSOHN’S QUARTET IN F MINOR

THE QUARTET FOR THE END OF TIME by French composer Olivier Messiaen is perhaps the most significant musical work to emerge from personal experience with World War II. Imprisoned in a concentration camp in Silesia from 1940 to 1942, Messiaen wrote his quartet for himself and three other musician inmates. The premiere, performed on damaged instruments, took place on a cold January day in 1941 before 5000 fellow prisoners. Messiaen wrote: “Never was I listened to with such rapt attention and concentration.”

Messiaen drew his inspiration from the Biblical book of Revelation, 10:1–7: “Then I saw a mighty angel coming down from Heaven, wrapped in a cloud, with a rainbow over his head . . . and he lifted up his right hand to Heaven and swore by Him who lives for ever and ever, saying ‘TIME IS AT AN END’; but in the day of the trumpet call of the seventh angel, the mystery of God shall be fulfilled.” Messiaen chose to focus not on the cataclysms and monsters of the Apocalypse, but rather on its “moments of silent adoration and marvelous visions of peace.” Messiaen provides annotation:

(continued)

PROGRAM NOTES

I. Crystalline liturgy. The harmonious silence of Heaven. The piano provides a rhythmic ostinato; the clarinet unfurls the song of the bird.

II. Vocalise, for the Angel who Announces the End of Time. The impalpable harmonies of Heaven. Cascades of chords envelop the plainchants of violin and piano.

III. The Abyss of the Birds. Clarinet alone. The Abyss is Time, with its sadness, its lassitude. The birds symbolize our desire for light, for stars, for rainbows.

IV. Interlude. A more extroverted scherzo, connected to the other movements by melodic recalls.

V. Praise to the Eternity of Jesus. A slow, broad phrase in the cello magnifies with love and reverence the eternity of the powerful and sweet Word.

VI. Dance of Fury, for the Seven Trumpets. The four instruments in unison evoke reverberations of the gongs and trumpets of the Apocalypse. Music of stone, formidable, granite sonority.

VII. Tangles of Rainbows, for the Angel who Announces the End of Time. In my colored dreams, I underwent a whirling intermingling of sounds and color.

VIII. Praise to the Immortality of Jesus. A broad solo for violin, a second hymn of praise. It is the second aspect of Jesus, the Word made flesh. Its majesty builds to an intense climax. It is the ascent of man to his God, of the child of God to his Father, of the sanctified creature to Paradise.

Notes by Nancy Monsman

“Its musical language is essentially transcendental, spiritual, catholic. Certain modes, realizing melodically and harmonically a kind of tonal ubiquity, draw the listener into a sense of the eternity of space or time.”

OLIVIER MESSIAEN ON HIS QUARTET
FOR THE END OF TIME

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TUCSON WINTER
CHAMBER MUSIC FESTIVAL

FRIDAY, MARCH 9
7:30 PM

FRIDAY, MARCH 9
7:30 PM

Pre-Concert Conversation with
James Reel, 7:00 pm

TONIGHT'S PROGRAM

GASPAR SANZ (1640–1710)

Suite española

Españoletas

Gallarda y Villano

Danza de las hachas

Rujero y Paradetas

Zarabanda al ayre español

Passacalle de la Cavallería de Nápoles

Folías

La miñona de Cataluña

Canarios

Celino Romero, *guitar*

CELEDONIO ROMERO (1913–1996)

“Fantasia” from Suite andaluza

Celino Romero, *guitar*

ANTONIO VIVALDI (1678–1741)

Concerto in D Major for Guitar and Strings, RV 93

Allegro giusto

Largo

Allegro

Celino Romero, *guitar*

Dover Quartet

DAVID LUDWIG (b. 1974)

Piano Trio No. 3, “Spiral Galaxy”
(World Premiere)

Spiral Galaxy

Galactic Halo

Sagittarius A*

Morgenstern Trio

MAURICE RAVEL (1875–1937)

Sonata No. 2 in G Major for Violin and Piano

Allegretto

Blues

Perpetuum mobile

Yura Lee, *violin*

Bernadette Harvey, *piano*

JOHANNES BRAHMS (1833–1897)

Quintet in B Minor for Clarinet and Strings,
Op. 115

Allegro

Adagio

Andantino—Presto non assai, ma con sentimento

Con moto

Dover Quartet

Romie de Guise-Langlois, *clarinet*

The World Premiere of David
Ludwig’s Piano Trio No. 3,
“Spiral Galaxy,” is sponsored
by Boyer Rickel.

INTERMISSION

PROGRAM NOTES

FROM LOS ROMEROS: “During the second half of the seventeenth century, the first great renaissance period for the guitar, Gaspar Sanz was the outstanding virtuoso of the late Spanish school of guitarists. He trained as a priest early in life, but after receiving his Bachelor of Theology at the University of Salamanca he travelled to Italy, where he received his principal musical training. As a composer, Sanz contributed significantly to the early literature of the guitar, leaving many popular works of varying difficulty from the earliest beginner to a broader, more demanding professional level. Among these is the light and charming *Suite española*. This Suite is in nine movements, all based on dance forms. The final movement, ‘Canarios,’ is among the most famous in guitar literature and was even adapted by the renowned twentieth-century composer Joaquín Rodrigo as the theme for the final movement of his famous guitar concerto, *Fantasia para un Gentilhombre*.

“The Suite was written for a five-course guitar. Unlike today’s modern guitar, the instrument for which Sanz wrote was smaller and had five sets of double strings. The guitar was one of the instruments, with the lute, organ, and vihuela, for which the first written music was published in the form of tablature (notation that indicates instrumental fingering rather than pitch). His 1674 treatise, *Instrucción de musica sobre la guitarra española*, is a jewel of the guitar literature and the most comprehensive treatise of its time. The Suite is taken from this text.”

FROM LOS ROMEROS: “During his long career as a virtuoso guitarist, Celedonio Romero found the time to write over 150 works for the guitar, including nine concertos. Romero’s style of composition is derived from the synthesis of a vast palette of impressionistic sounds and of the folklore of his native Spain. The *Suite andaluza* is based on flamenco dance forms and the final movement, ‘Fantasia,’ is a technical showpiece. It is reminiscent of the very first efforts of Celedonio improvising on the guitar when he was a small child. His father would come home from work and ask him to play ‘los compuestos,’ which to them meant

‘improvisations.’ ‘Fantasia’ received its basic form from the Cuban rhythm of ‘guajiras,’ a sung poetic genre with Andalusian origins that merged with African elements in eighteenth-century Cuba.”

ANTONIO VIVALDI COMPOSED HIS Concerto in D Major for lute, two violins, and continuo, which in baroque practice consisted of a team comprised of a keyboard (most often harpsichord) and a bowed instrument (most often cello) that provided a fully realized bass line foundation. However, today the work is best known through the transcription for guitar and string quartet by the Romeros. Vivaldi wrote this concerto (ca. 1730) for his orchestral productions at Venice’s orphanage for young women, the Ospedale della Pietà (Mercy Hospital).

Los Romeros provides commentary: “Structurally the Concerto in D Major for Guitar (or Lute) and Strings conforms to the Vivaldian fast-slow-fast pattern of movements; it reveals with what musical showmanship and imagination Vivaldi brings out the virtuoso possibilities of the plucked string instrument. The Allegro giusto begins with a broad, substantial orchestral tutti, striking a lively popular note in its folk-dance rhythm and going on to a fanciful interplay between major and minor. In the ensuing alternation between solo guitar and tutti, Vivaldi adroitly enhances the range and brilliance of the soloist’s statements on each of its reappearances. Then having built up the solo instrument as a musical voice, the second movement, Largo, reveals its singing qualities. The guitar gracefully elaborates a melody first over sustained notes from the strings, and then a sudden rhythmic change to a slow dance. Just as it seems that the movement is winding to a close, a transition to the minor mode takes place and a new emotional dimension unfolds, the movement continuing in this deeper vein to its close. It is certainly among the loveliest works ever written for guitar or lute. The short, lusty concluding Allegro is a bright epilogue with highly effective virtuoso passages.”

DAVID LUDWIG WRITES about “Spiral Galaxy”:
“My third piano trio is inspired by our cosmic home the Milky Way (many of my pieces are motivated by some relationship to science and observation). In this trio I’ve used principles from math and physics to guide its musical ideas, shapes, and language. And the individual movements of the piece are each in their own way a direct reflection on specific galactic features.

“The eponymous first movement, ‘Spiral galaxy,’ begins with a fragmented series of notes that wind outward from a single starting point, growing gradually into an extended musical line, followed by a spiraling aria. The second movement, ‘Galactic Halo,’ musically describes the sphere of stars that radiates out from the galaxy. This movement is concerned with the slowly evolving colors and static canopy of the firmament, held up in the extended sonorities of the trio instruments. The last movement, ‘Sagittarius A*,’ is an homage to the great black hole in the middle of the Milky Way, and for this I’ve written a swirling fugue that continually pulls downward. At the end of the movement comes the final draw of its gravity into loud disintegration, and then finally, the quiet serenity of oblivion.

“On a more (literally) poetic level, I was moved in writing this trio by the idea of the spiral itself, and how that shape is a metaphor for the growing connections (and complications) of our lives. Lines from two poems occur to me—one from Yeats, ‘Turning and turning in the widening gyre,’ and this from Rilke:

I live my life in expanding rings
that pull across over all existence.
I may not complete the last one’s ending,
but I will try.

“‘Spiral Galaxy’ was commissioned by the Arizona Friends of Chamber Music for the Morgenstern Trio with the sponsorship of Boyer Rickel, and there is no doubt in my mind that the community that supports the series inspired me to write this piece.”

“My third piano trio is inspired by our cosmic home the Milky Way, and I’ve used principles from math and physics to guide its musical ideas, shapes, and language.”

DAVID LUDWIG

MAURICE RAVEL BEGAN HIS Sonata for Violin and Piano in 1923 and worked on it intermittently for the next four years. He eventually dedicated the work to violinist Madame Jourdan-Morhange, a friend and companion of long standing, as well as a fellow devotee of cats. During the early phase of composition, he wrote to her: “It will not be very difficult, and it will not sprain your wrist.” However, the completed sonata proved to be extremely difficult. Mme. Jourdan-Morhange was unable to perform the sonata at its premiere due to severe tendonitis, an affliction doubtless aggravated by arduous practice of Ravel’s virtuoso work.

Ravel took a long time to compose the sonata not only because of poor health and methodical work habits but because its instrumentation challenged him. He claimed that the opening Allegretto proved that “the violin and piano were essentially incompatible instruments . . . the sonata was not intended to sink their differences but to accentuate this incompatibility to an even greater degree.” Each instrument’s specific focus on the neighboring keys G and A-flat in this flowing movement (with an emphasis on G in the violin) suggests an edgy independence.

The second movement, Blues (Moderato), playfully adapts jazz tempos and formulas. The finale (Allegro), which Ravel indicates must be played “as fast as possible,” is a demanding study in perpetual motion. At its climax the violin articulates twelve sixteenth notes per measure—for 179 consecutive measures!

(continued)

PROGRAM NOTES

BRAHMS'S OPUS 115 Quintet was the second of the four compositions resulting from his collaboration with the legendary clarinetist Richard Mühlfeld, the “dear nightingale” who inspired these final instrumental works. Although Brahms called it “a far greater folly” than his Opus 114 Trio, the Quintet was an enormous success at its 1891 premiere, and the audience demanded that its substantial Adagio movement be repeated as an encore. A sketch made during this performance depicts Mühlfeld in the guise of a Greek god, homage to the beauty of both his performance and his person.

Often described as a love song to the clarinet, Opus 115 explores the instrument's vast nuances of tonal color through extended passages in each of its registers—the high clarino, the breathily mysterious middle range, and the dark, low chalumeau. Yet the wind lines are fully integrated with the strings to create a unified texture. The eloquent opening phrase of the poignantly autumnal opening movement consists of a simple violin melody answered by the clarinet to create a single idea—an illustration of the partnership between the wind and strings that continues throughout the work. The clarinet, however, holds the primary melodic interest in the two middle movements—a tranquil Adagio (B major) varied by a rhapsodic section suggesting Hungarian gypsy influence, and a graceful Andantino (D major) with an animated central section that offers contrast. The finale (“with motion”) is a set of five ethereal variations on a theme woven from motifs exchanged between the first violin and clarinet. The haunting opening theme of the Allegro returns at the dramatic coda.

Notes by Nancy Monsman

“You have never heard
such a clarinet player as they
have there in Mühlfeld.
He is absolutely the best
I know.”

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TUCSON WINTER
CHAMBER MUSIC FESTIVAL

SUNDAY, MARCH 11
3:00 PM

SUNDAY, MARCH 11

3:00 PM

Pre-Concert Conversation with
Francis Harvey, 2:30 pm

THIS AFTERNOON'S PROGRAM

IGOR STRAVINSKY (1882-1971)

Suite from L'Histoire du Soldat

The Soldier's March

The Soldier's Violin

The Little Concert

Three Dances: Tango, Waltz, Ragtime

The Devil's Dance

Romie de Guise-Langlois, *clarinet*

Yura Lee, *violin*

Bernadette Harvey, *piano*

MICHAEL DJUPSTROM (b. 1980)

String Quartet No. 2 (World Premiere)

Pesante

Largamente, expansivo

Poco pesante—Giacoso, non troppo allegro

Dover Quartet

INTERMISSION

LUIGI BOCCHERINI (1743-1805)

*Guitar Quintet No. 4 in D Major ("Fandango"),
G. 448 (arr. Pepe Romero)*

Grave assai—Fandango

Romero Guitar Quartet

PEPE ROMERO (b. 1944)

En el Sacromonte

De Cadiz a la Habana

Romero Guitar Quartet

ERNEST CHAUSSON (1855-1899)

Piano Quartet in A Major, Op. 30

Animé

Très calme

Simple et sans hâte

Animé

Morgenstern Trio

Yura Lee, *viola*

The World Premiere of
Michael Djupstrom's String
Quartet No. 2 is sponsored
by Michael Spino & Susan
Henderson, and Wendy
& Elliott Weiss.

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

PROGRAM NOTES

AFTER THE REVOLUTION of 1917, Igor Stravinsky found himself cut off from both his Russian family estates and his music royalties. Needing income, he decided to create a touring work that required few characters and instrumentalists. He based the resulting *L'Histoire du soldat* (The Soldier's Tale, 1918) on the tales of his Russian compatriot Alexander Afanasiev, who, appalled by the cruelly enforced recruitment for the Russo-Turkish wars under Nicholas I, wrote a cycle of stories describing the adventures of a deserter and his pact with the Devil. Stravinsky felt extreme sympathy for the common soldier; exiled in Switzerland, he had avoided service in World War I, but his brother Gury had died at the Russian front in 1917.

Stravinsky collaborated with Swiss poet Charles-Ferdinand Ramuz, who created a narration with acting and dance to convey his version of the Faust legend. As the story opens, the Soldier is returning home with his fiddle in his knapsack ("The Soldier's March"). The Devil approaches and offers to exchange his magic book for the Soldier's violin ("The Soldier's Violin"). The Soldier becomes wealthy through the book's devilish guidance, but he grows weary of his riches and misses his violin. He hears of a dying Princess and visits the King's castle to cure her and win her hand. The Devil, disguised as a virtuoso violinist, is waiting for him. Since the Soldier will gain control over the Devil only if he loses the money gained through him, he willingly gambles it away. Now empowered, the Soldier seizes the violin from the Devil and begins to play ("The Little Concert"). The Princess is miraculously healed by this music and dances with joy ("Tango, Waltz, Ragtime"). The Devil tries to interfere but the Soldier defeats him through his violin, which compels his dance to exhaustion ("The Devil's Dance"). The Devil vows that if the Soldier ever leaves the castle, he will become The Devil's Own. Eventually the Soldier decides to visit his mother, and the Devil, waiting at the forbidden frontier, claims his soul.

L'Histoire enjoyed a successful premiere in 1918. Soon afterwards the majority of the cast and musicians succumbed to Spanish influenza, and the tour had to be abandoned. Stravinsky then arranged a suite from the work, and a year later he created a five-movement trio for his clarinetist friend Werner Reinhart, who had funded the work's premiere.

Stravinsky wrote that jazz, although known to him only through sheet music, was an important influence for *L'Histoire*. "I borrowed the rhythmic style of jazz not as played but as written. Jazz meant a wholly new sound in my music, and *L'Histoire* marks a final break with the Russian orchestral school in which I had been fostered." Stravinsky also drew from a great variety of other musical sources for *L'Histoire*—Russian folksong, American ragtime, Argentine tango, Viennese waltz, Swiss brass band, and Bach chorale. All of these heterogeneous elements are fused to create a remarkable homogeneity of style.

MICHAEL DJUPSTROM WRITES: "As with a few other recent works, my interest in the classical and folk music of Romania served as a springboard to launch work on this quartet. A few years ago I spent time in Bucharest exploring various facets of the city's musical culture (the Enescu Museum, Radio Romania, etc.). I used Romanian folk tunes as points of departure for selected melodic material in each of the quartet's three movements, although the piece sometimes developed in other directions during its composition, seemingly of its own accord. Nevertheless, especially in the final movement, something of the Romanian folk element shines through.

"The first movement has an overall slow-fast-slow-fast form with numerous small changes in tempo and character. In the slow sections a heavy dramatic melody alternates with a more lyrical, somewhat mysterious one. The fast parts are very rhythmic and folklike.

“The second movement is more simply structured in A-B-A form; a brief scherzo is embedded within the Largo framework. The third movement follows without pause. The finale is like a rondo in that a principal theme recurs several times throughout. Its short introduction is followed by the main *Giocoso tempo*.

“This work was written for the Dover Quartet, whose members I have known since our shared student days in Philadelphia, and above all, it was their superb playing that provided the most profound and lasting inspiration for me to compose this work. Special thanks are due to Donald Allison, Teodorian Velicu, Mellissa Franklin of the Pew Center for Arts and Heritage, and the MacDowell Colony. Each of these individuals and organizations played an instrumental role in supporting the creation of this piece.”

Michael Djupstrom’s String Quartet No. 2 was commissioned for the Dover Quartet by the Arizona Friends of Chamber Music with the sponsorship of Michael Spino & Susan Henderson, and Wendy & Elliott Weiss.

BORN IN LUCCA, Italy, and trained there as a cellist, Luigi Boccherini spent the majority of his career in Madrid, where he served as resident court composer and performer for Don Luis, brother of King Charles III of Spain. For his employment he produced many chamber compositions, among which are two forms that he pioneered: over 100 string quintets, mostly scored for two cellos, and the piano quintet genre, a string quartet combined with piano. Influenced by Spain’s strong guitar tradition, he rescored nine of these string or piano quintets for guitar and string quartet. Boccherini quarried the opening movements of the popular Guitar Quintet “Fandango” (1798) from two earlier D major string quintets—G. 270 (1771) and G. 341 (1788)—and rescored them for guitar quintet. The superb “Fandango” finale was newly composed.

“My interest in the classical and folk music of Romania served as a springboard to launch work on this quartet.”

MICHAEL DJUPSTROM

A brief introduction marked “Grave assai” (rather slow and serious) launches the exciting “Fandango,” a set of variations on an Andalusian folk melody. The fandango dance’s strong and distinctive descending chord pattern (G minor–F major–E-flat major–D major) recurs throughout. Often performed as a dramatic courtship dance, the fandango is traditionally accompanied by guitar, castanets, and handclaps. The Romeros state that this sensual fandango “exhibits the voluptuousness of its gypsy origins.”

FROM LOS ROMEROS: “Moved by his love for the mystery and majesty of Granada, one evening while sitting in the Sacromonte and viewing the Alhambra, Pepe Romero felt the mysterious blend of the various cultures—Moor, Andaluz, Jewish, and gypsy that have lived in this special place. As the Sacromonte is the birthplace of the *sambra granadina* (a dance of gypsy and Arabic forms), he was moved to compose this piece in which each of the four guitars represents the musical traditions of the four great cultures that survived in the caves of the Sacromonte.

“In the late 1950s Pepe Romero became a close friend of both Carmen Amaya and Sabicas, who greatly popularized the flamenco rhythm of ‘colombianas.’ Continuing his homage to these artists, this piece is written in the flavor of the ‘cantes de ida y Vuelta,’ which were flamenco rhythms resulting from the cultural interchange between Spain and the New World, specifically between Cadiz and la Habana. The basic rhythms used in this work are ‘colombianas’—a mixture of Colombian folk melody with the rhythmic structure of the Cuban ‘guijiras’ (a poetic genre from Andalusia) and the ‘rumba gitana’ (gypsy rumba).”

(continued)

PROGRAM NOTES

ERNEST CHAUSSON has been described as the late romantic link between César Franck, his teacher and continuing mentor, and Claude Debussy, his close friend. During his early years, Chausson created lushly textured works with elegant, fluent melodies that suggest the operatic arias of Jules Massenet, his stylistically influential Paris Conservatory professor. Fond of French Symbolist poetry and Russian novels, Chausson established a salon, and his literary friends encouraged him to compose with heightened drama. After the death of his father, Chausson moved toward a subtler impressionistic style with clear and skillfully crafted lines. Chausson himself died five years later at age forty-four after a bicycle accident—while riding downhill on his pre-safety cycle, he lost control of his vehicle and crashed into a brick wall. At the time of his early death, Chausson had earned a solid reputation as a composer of both operas and instrumental works. He created six chamber compositions, all works of refined lyric poetry that significantly contribute to the repertoire.

Chausson began his Opus 30 in the spring of 1897 and premiered it that same year. The work blends serene classicism with rhapsodic lyricism. The opening movement, animated by alternating rhythmic patterns, develops two themes based on the pentatonic scale (the black keys of the piano). The eloquent second movement (D-flat major), “very calm,” develops an extended theme that evokes alternately pathos and reverie. The dancelike third movement (D minor), “simple and without haste,” is a light and elegant scherzo based on a melody suggesting Spanish folksong. The bravura finale, remarkable in its rhythmic flexibility, recalls themes from the earlier movements to create a cyclic form. The quartet concludes with a passionate recapitulation of the lyrical theme heard in the second movement.

Notes by Nancy Monsman

“There are moments when I feel myself driven by a kind of feverish instinct, as if I had the presentiment of being unable to attain my goal, or of attaining it too late.”

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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.



ROMIE DE GUISE-LANGLAIS

Romie de Guise-Langlois has appeared on major concert stages throughout the United States, Canada, Europe, and Asia. An avid chamber musician, Ms. de Guise-Langlois joined the roster of Chamber Music Society Two in 2012 and has toured with Musicians from Marlboro. A native of Montreal, she earned degrees from McGill University and the Yale School of Music, where she studied under David Shifrin. She has completed her fellowship at The Academy—A Program of Carnegie Hall, The Juilliard School, and The Weill Music Institute, and is currently Adjunct Professor of clarinet at Montclair University. This is her first Festival.



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, 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 eighth Festival appearance.



YURA LEE

Violinist/violist Yura Lee is the winner of the only first prize awarded across the four categories in the 2013 ARD Music Competition in Munich. She studied at The Juilliard School, New England Conservatory, Salzburg Mozarteum, and Kronberg Academy. Currently Ms. Lee teaches both violin and viola at the Mason Gross School of the Arts at Rutgers University, and she is currently a member of the Chamber Music Society of Lincoln Center and Boston Chamber Music Society. We welcome Ms. Lee to her second Festival. She has also performed on our Evening Series as a member of the Ensō Quartet.



DOVER QUARTET

Hailed as “the next Guarneri Quartet” (*Chicago Tribune*), the Dover Quartet draws from the lineage of that distinguished ensemble, as well as that of the Cleveland and Vermeer Quartets. Its members studied at the Curtis Institute of Music and Rice University’s Shepherd School of Music, where they were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. It was at Curtis that the Quartet first formed, and its name pays tribute to *Dover Beach* by fellow Curtis alumnus Samuel Barber. The group has since returned for residencies to Rice in 2011–13, and to Curtis, where it became the conservatory’s first Quartet-in-Residence, in 2013–14. In addition, in 2015 the Dover was appointed the first Resident Ensemble of Peoples’ Symphony Concerts in the 116-year history of New York City’s oldest concert series. The Dover Quartet is dedicated to sharing its music with under-served communities and is actively involved with Music for Food, an initiative enabling musicians to raise resources and awareness in the fight against hunger.

The members of the quartet are: violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw. AFCM previously heard the Dover Quartet on an Evening Series concert of 2016.



MORGENSTERN TRIO

The Morgenstern Trio first came to international attention as a result of winning the Kalichstein-Laredo-Robinson Trio Award in 2010. For the twenty prize concerts, the Morgenstern Trio received superlative reviews and immediate re-invitations for following seasons. This prize catapulted them onto the scene in the US with performances in Washington, DC’s Kennedy Center and at Carnegie Hall and other venues in New York City, followed by concerts in such cities as Chicago, Detroit, Kalamazoo, Carmel, Louisville, Lexington, and Palm Beach. AFCM also heard the trio as a result of this award, and they played again for us in a two-concert series in 2014. Summer of that same year marked the inauguration of their own Morgenstern Festival in Germany offering eclectic programs with guest artists. Other festival appearances include the Pablo Casals Festival in Prades/France, the Festspiele Mecklenburg-Vorpommern, the Heidelberger Frühling, the WDR Musikfest, and the Kuhmo Chamber Music Festival in Finland.

To name a piano trio after the popular nineteenth-century German poet Christian Morgenstern was the inspiration of pianist Catherine Klipfel, violinist Stefan Hempel, and cellist Emanuel Wehse, who met during their studies at the Folkwang Conservatory in Essen, Germany. Mentors, such as the Alban Berg Quartet and Menahem Pressler, have given the Morgenstern Trio invaluable coaching and musical insight.

FESTIVAL MUSICIANS



ROMERO GUITAR QUARTET

Known as “The Royal Family of the Guitar,” the Romero Guitar Quartet (Los Romeros) is made up of members of the Romero family. The quartet was founded in 1960 by Celedonio Romero and included his three sons, Angel, Celin, and Pepe. Celedonio died in 1996 and Angel left the group, so that today the family ties are maintained by the addition of Angel’s son Lito and Celin’s son Celino along with founding members Celin and Pepe—two sons and two grandsons of Celedonio. To have so many virtuosi of the same instrument in one family is unique in the music world, and in the realm of the classical guitar it is absolutely without precedent.

The Romeros have given thousands of concerts all over the world. Whether performing as a quartet, duo, or as soloists, in recital or with symphony orchestra, the Romeros prevail as champions in the realm of classical guitar. In addition, a number of important additions to the guitar repertoire have been written for The Romeros by such distinguished composers as Joaquín Rodrigo, Federico Moreno Torroba, Morton Gould, Rev. Francisco de Madina, and others.

Although this is the first appearance at our concerts of the Romero family, we previously heard Pepe at our Festival in 2014.



MICHAEL DJUPSTROM

The work of composer and pianist Michael Djupstrom has been recognized through honors and awards from institutions such as the American Academy of Arts and Letters, the Chinese Fine Arts Society, and the Académie musicale de Villecroze, among many others. Mr. Djupstrom was born in St. Paul, Minnesota in 1980. He studied composition formally at the University of Michigan and the Curtis Institute of Music. Other training included fellowships at the Tanglewood Music Center and the Aspen Music Festival, as well as studies in Paris with Betsy Jolas. Mr. Djupstrom currently lives in Philadelphia, where he teaches at the Curtis Institute of Music.



DAVID LUDWIG

Born in Bucks County, Pennsylvania, David Ludwig comes from several generations of eminent musicians including grandfather Rudolf Serkin and great-grandfather Adolf Busch. He holds degrees from Oberlin, The Manhattan School, the Curtis Institute of Music, The Juilliard School, and a PhD from the University of Pennsylvania. Mr. Ludwig serves as the director of the composition faculty of Curtis and is the Gie and Lisa Liem Artistic Advisor and director of the Curtis 20/21 Contemporary Music Ensemble. Recent highlights include a violin concerto written for his wife, acclaimed violinist Bella Hristova; the concerto was commissioned by a consortium of eight orchestras across the United States.

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Instrumental

BY RITA DOVE

A stick.
A string.
A bow.

The twang
as the arrow
leaves it.

The twang
praising
the imprint

it makes
on the air,
caressing

the breach
no one sees
shivering

struck



THE UNIVERSITY OF ARIZONA
POETRY CENTER

“Instrumental” by Rita Dove originally appeared in *Sonata Mulattica: A Life in Five Movements and a Short Play*, published in 2009 by W. W. Norton & Company, Inc. Reprinted with the permission of W. W. Norton and Company.

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.

MAYORAL PROCLAMATION

WHEREAS, the Arizona Friends of Chamber Music, established in 1948, is one of the oldest chamber music societies in the Southwest; and WHEREAS, for 70 years the people of Tucson have enthusiastically embraced AFCM and the world-class chamber ensembles it brings to Southern Arizona; and WHEREAS, since 1997 the AFCM audience has supported the creation and premieres of more than 65 new chamber music works to stand alongside the beloved classics, constituting one of the leading commissioning programs in the United States; and WHEREAS, for 25 years, AFCM's Tucson Winter Chamber Music Festival has presented intensive full-week explorations of music old and new to local enthusiasm and national critical acclaim; NOW, THEREFORE, I, Jonathan Rothschild, Mayor of the City of Tucson, Arizona, do hereby proclaim March 4th through 11th, 2018 to be "TUCSON LOVES CHAMBER MUSIC" WEEK in this community, and encourage all of our citizens to enjoy the 25th Tucson Winter Chamber Music Festival, and all other chamber music concerts in our city. IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City of Tucson to be affixed this 4th day of March 2018.

JONATHAN ROTHSCHILD
Mayor, Tucson, Arizona

25 YEARS OF FESTIVAL MUSICIANS

We celebrate all of the musicians and contributors who have been part of the Tucson Winter Chamber Music Festival from its beginnings in 1994 to the present.

ARTISTIC DIRECTOR

Peter Rejto (1994–2018)

ENSEMBLES

Los Angeles Piano Quartet (1994)

James Bond, *piano*
Joseph Genualdi, *violin*
Randolph Kelly, *viola*
Peter Rejto, *cello*

American String Quartet (1995)

Peter Winograd, *violin*
Laurie Carney, *violin*
Daniel Avshalomov, *viola*
David Gerber, *cello*

Pražák Quartet (1996)

Vaclav Remes, *violin*
Vlastimil Holek, *violin*
Josef Klusoň, *viola*
Michal Kaňka, *cello*

Bartók Quartet (1997)

Péter Komlós, *violin*
Géza Hargitai, *violin*
Géza Németh, *viola*
László Mező, *cello*

Chicago String Quartet (1998)

Joseph Genualdi, *violin*
Stefan Hersh, *violin*
Rami Solomonow, *viola*
Christopher Costanza, *cello*

Los Angeles Piano Quartet (1998)

James Bonn, *piano*
Ayako Yoshida, *violin*
Katherine Murdock, *viola*
Peter Rejto, *cello*

Orion String Quartet (1999)

Daniel Phillips, *violin*
Todd Phillips, *violin*
Steve Tenenbom, *viola*
Timothy Eddy, *cello*

American String Quartet (2000)

Peter Winograd, *violin*
Laurie Carney, *violin*
Daniel Avshalomov, *viola*
David Gerber, *cello*

Los Angeles Guitar Quartet (2000)

John Dearman, *guitar*
Scott Tennant, *guitar*
Andrew York, *guitar*
William Kanengiser, *guitar*

St. Petersburg String Quartet (2001)

Alla Aranovskaya, *violin*
Ilya Teplyakov, *violin*
Aleksy Koptev, *viola*
Leonid Shukayev, *cello*

American String Quartet (2002)

Peter Winograd, *violin*
Laurie Carney, *violin*
Daniel Avshalomov, *viola*
David Gerber, *cello*

Pražák Quartet (2003)

Vaclav Remes, *violin*
Vlastimil Holek, *violin*
Josef Klusoň, *viola*
Michal Kaňka, *cello*

Kalichstein–Laredo–Robinson Trio (2004)

Joseph Kalichstein, *piano*
Jamie Laredo, *violin*
Sharon Robinson, *cello*

Los Angeles Piano Quartet (2005)

Xak Bjerken, *piano*
Michi Wiancko, *violin*
Katherine Murdock, *viola*
Peter Rejto, *cello*

Miami String Quartet (2005)

Ivan Chan, *violin*
Cathy Robinson, *violin*
Chauncey Patterson, *viola*
Keith Robinson, *cello*

Tokyo String Quartet (2006)

Martin Beaver, *violin*
Kikuei Ikeda, *violin*
Kazuhide Isomura, *viola*
Clive Greensmith, *cello*

Pražák Quartet (2007)

Vaclav Remes, *violin*
Vlastimil Holek, *violin*
Josef Klusoň, *viola*
Michal Kaňka, *cello*

Borealis String Quartet (2008)

Patricia Shih, *violin*
Yuel Yawney, *violin*
Nikita Pogrebnoy, *viola*
Shi-Lin Chen, *cello*

Synergy Percussion Quartet (2008)

Michael Askill, *percussion*
Alison Pratt, *percussion*
Bree van Reyk, *percussion*
Timothy Constable, *percussion*

Pacifica Quartet (2009)

Simin Ganatra, *violin*
Sibbi Bernhardsson, *violin*
Masumi Per Rostad, *viola*
Brandon Vamos, *cello*

Miró String Quartet (2010)

Daniel Ching, *violin*
Sandy Yamamoto, *violin*
John Largess, *viola*
Joshua Gindele, *cello*

Apollo's Fire Baroque Ensemble (2011)

Cynthia Roberts, *baroque violin*
Johanna Novom, *baroque violin*
René Schiffer, *baroque cello*
Jeannette Sorrell, *harpsichord*
and *director*

Borromeo String Quartet (2011)

Nicholas Kitchen, *violin*
Kristopher Tong, *violin*
Mai Motobuchi, *viola*
Yeesun Kim, *cello*

Apollo's Fire Baroque Ensemble (2012)

Olivier Brault, *baroque violin*
Johanna Novom, *baroque violin*
René Schiffer, *baroque cello*
Steve Player, *baroque guitar/dance*
Dan Swenberg, *lute*
Rex Benincasa, *percussion*
Jeannette Sorrell, *harpsichord*
and *director*

Tokyo String Quartet (2012)

Martin Beaver, *violin*
Kikuei Ikeda, *violin*
Kazuhide Isomura, *viola*
Clive Greensmith, *cello*

Shanghai Quartet (2013)

Weigang Li, *violin*
Yiwen Jiang, *violin*
Honggang Li, *viola*
Nicholas Tzavaras, *cello*

Miró String Quartet (2014)

Daniel Ching, *violin*
William Fedkenheuer, *violin*
John Largess, *viola*
Joshua Gindele, *cello*

Pražák Quartet (2015)

Pavel Hůla, *violin*
Vlastimil Holek, *violin*
Josef Klusůň, *viola*
Michal Kaňka, *cello*

Pacifica Quartet (2016)

Simin Ganatra, *violin*
Sibbi Bernhardsson, *violin*
Masumi Per Rostad, *viola*
Brandon Vamos, *cello*

Jupiter String Quartet (2017)

Nelson Lee, *violin*
Meg Freivogel, *violin*
Liz Freivogel, *viola*
Daniel McDonough, *cello*

Dover Quartet (2018)

Joel Link, *violin*
Bryan Lee, *violin*
Milena Pajaro-van de Stadt, *viola*
Camden Shaw, *cello*

Morgenstern Trio (2018)

Catherine Kilpfel, *piano*
Stefan Hempel, *violin*
Emanuel Wehse, *cello*

Romero Guitar Quartet (2018)

Celin Romero, *guitar*
Pepe Romero, *guitar*
Celino Romero, *guitar*
Lito Romero, *guitar*

PIANISTS

Lydia Artymiw (1995, 2000, 2006)
Lera Auerbach (2012)
Xak Bjerken (2007, 2011, 2013)
Bernadene Blaha (1997, 2001, 2008, 2010, 2014–2015)
James Bonn (1994)
Christina Dahl (2004, 2006)
Monique Duphil (1995)
Kevin Fitz-Gerald (1997, 2001, 2008, 2010, 2014–2015)
Marie-Catherine Girod (2015)
Marc-André Hamelin (2016)
Bernadette Harvey (2009, 2011–2013, 2015–2018)
Sung-Mi Im (2003)
Ewa Kupiec (2003)
Piers Lane (2017)
Mihae Lee (2012)
Anne-Marie McDermott (1999, 2002)
Brent McMunn (1996)
John Milbauer (2009)
Jorge Osorio (2009)
Rick Rowley (2000, 2002)
Irina Teplyakova (2001)
Ralph Votapek (1996, 1999)
Miri Yampolsky (2005, 2007)

STRINGS

VIOLINISTS

Martin Beaver (2014, 2016)
Laurie Carnie (1995)
Lynn Chang (2006)
Lucy Chapman (2007)
Ik-Hwan Dae (2003)
Robert Davidovici (2010)
Jennifer Frautschi (2003)
Joseph Genualdi (1994)
Ani Kavafian (1994, 1996, 1998, 2002, 2009, 2013)
Ida Kavafian (1999, 2002)

25 YEARS OF FESTIVAL MUSICIANS

Benny Kim (1994, 1995, 1999–2000, 2004, 2006, 2012)
Soovin Kim (2004)
Elissa Lee Koljonen (2000)
Yura Lee (2016, 2018)
Joseph Lin (2005, 2007, 2009, 2011, 2015)
Paul Rosenthal (1997, 2001)
Lara St. John (2008)
Sheryl Staples (1995)
Axel Strauss (2010–2011, 2013, 2015, 2017)
Josef Suk (1996)
Ian Swensen (2008)
Peter Winograd (1995)
Sandy Yamamoto (2014)
Peter Zazofsky (2001)
Carmit Zori (1997–1998)

VIOLISTS
Toby Appel (1997)
David Avshalomov (1995)
Helena Baillie (2012–2013)
Roger Chase (2004, 2010)
Gina Coletti (2011)
Paul Coletti (2003, 2006, 2008–2009, 2011, 2014)
Roberto Diaz (2000)
Nicole Divall (1998–2004, 2007)
James Dunham (2001)
Karen Goulding (1995)
Ida Kavafian (1999, 2002)
Randolph Kelly (1994)
Yura Lee (2016, 2018)
Paul Neubauer (1999, 2015)
Nokuthula Ngwenyama (2015, 2017)
Heiichiro Ohyama (1995)
Cynthia Phelps (1994, 1996, 2000, 2002, 2007, 2013, 2016)
Gina Warnick (2006)

CELLISTS

Sergey Antonov (2013)
Colin Carr (1994, 2013)
Andrés Diaz (2000)
Steven Doane (2007, 2010, 2012, 2016)
David Gerber (1995)
Clive Greensmith (2015–2017)
Gary Hoffman (1998)
Antonio Lysy (2008–2009, 2011, 2014)
Peter Rejto (1994–2009)
Bion Tsang (2006)
Felix Wang (2003)

BASSISTS

Philip Alejo (2014–2015, 2017)
Deborah Dunham (2001–2002)
Edgar Meyer (1998)
Volkan Orhon (2007, 2009, 2012, 2016)

HARPISTS

Kateřina Englichová (1996, 1998, 2003, 2010, 2015)
Yolanda Kondonassis (2004)

GUITARISTS

Julian Gray (2000)
Pepe Romero (2014)

PIPA

Wu Man (2006)

WOODWINDS, BRASS, & PERCUSSION

FLUTISTS

Michel Debost (1995)
Tara Helen O'Connor (2006)
Alexa Still (2004)
Janice Tipton (1996, 2003)
James Walker (1997)
Patricia Watrous (2003)
Carol Wincenc (2010, 2017)

OBOISTS

Nicholas Daniel (2017)
Gerard Reuter (2002, 2008)
James Austin Smith (2014)

Neil Tatman (2012)
Stephen Taylor (2012)
Allan Vogel (1996, 2001, 2003, 2011)

CLARINETISTS

Igor Begelman (2001)
Romie de Guise-Langlois (2018)
Richard Hawkins (2004, 2009)
Bil Jackson (2012–2013, 2015)
Jerry Kirkbride (2012)
Jon Manasse (1999, 2002)
Charles Neidich (2017)
Patricia Shands (1996–1998, 2000, 2003)
David Shifrin (1994, 2005)
Jon Snavelly (2003)
Richard Stoltzman (2007)
Theresa Tunnicliff (1996)

HORNISTS

Kate Gascoigne (2002)
Daniel Katzen (2012)
Margaret McGillivray (2012)
William Purvis (2005, 2012, 2017)
Eric Ruske (2016)
Richard Todd (1996–1998)

BASSOONISTS

Jessica Campbell (2012)
Lynette Diers Cohen (2002)
Julie Fevers (1996, 1998)
Marc Goldberg (2012)
Benjamin Kamins (2017)

SAXOPHONE

Ashu (2009)

TRUMPET

Ed Reid (2009)

DIDGERIDOO

William Barton (2008)

PERCUSSIONISTS

Gary Cook (1997, 2003, 2005–2006, 2009)
Drew Lang (1997)
Svetoslav Stoyanov (2005, 2016)
Matthew Strauss (2016)

SINGERS & SPEAKERS

SOPRANOS

Jennifer Foster (1996, 1998, 2000, 2003, 2005, 2007, 2013)
Meredith Hall (2004, 2006, 2011)
Lynn Norris (1994)
Nadejda Shabanina (2001)

BARITONES

Christopheren Nomura (2008, 2010, 2014)
Kurt Ollmann (1995)

ACTORS

Jeff Cyronek (1996)
Maedell Dixon (1996)
Kirby Wahl (1996)

NARRATOR

Billy Collins (2009)

OTHER IMPORTANT CONTRIBUTORS

COMPOSERS

Lera Auerbach (2012)
Sylvie Bodorová (2003, 2013–2014)
Curt Cacioppo (2002)
Jeffrey Cotton (2005)
Michael Djupstrom (2018)
Ross Edwards (2008)
Jiří Gemrot (2003, 2007, 2015)
Jennifer Higdon (2006)
Lee Hoiby (2005)
Katherine Hoover (2004)
Pierre Jalbert (2012, 2017)
Lowell Liebermann (2015)
Joseph Lin (2011)
David Ludwig (2018)
Dominik Maican (2009)
Edgar Meyer (1998)
Olli Mustonen (2011)

Robert Muczynski (1995)
Kelly-Marie Murphy (2008)
Stephen Paulus (2000)
Raimundo Penaforte (2000)
Elizabeth Raum (2001)
Heather Schmidt (2016)
Gunther Schuller (2014)
Gerard Schurmann (1994, 1998, 2004, 2016)
Thomas Schuttenhelm (2009)
Steven Stucky (2005)
Augusta Read Thomas (2002)
Joan Tower (2004)
Dmitri Tymoczko (2017)
Carl Vine (2013)
Patrick Zimmerli (2010)

CONDUCTORS

Timothy Weiss (2003)
Stephen Taylor (2017)

COMMENTATORS

Daniel Buckley (2001–2003)
John Fitch (1994–2000)
James Reel (2004–2012, 2015–2018)
Peter Rejto (2014)
Joseph Tolliver (2013)

ARTIST

Brenda Semanick (1994–2018)

PROGRAM NOTES

Nancy Monsman (1994–2018)

A FEW STATISTICS

MOST PERFORMED WORKS:

Schubert, String Quintet in C Major, D. 956 (five times)

Brahms, String Sextet No. 2 in G Major, Op. 36 (four times)

Dvořák, Piano Quintet in A Major, Op. 81 (four times)

Fauré, Piano Quartet in C Minor, Op. 15 (four times)

Mozart, Quintet for Piano and Winds, K. 452 (four times)

Schubert, “Trout” Quintet, D. 667 (four times)

Saint-Saëns, Fantasy for Violin and Harp, Op. 124 (four times)

MOST PERFORMED COMPOSERS:

Mozart (thirty times)
Brahms (twenty-nine times)
Schubert (twenty-three times)
Dvořák (nineteen times)
Beethoven (eighteen times)

LARGEST ENSEMBLE:

Dmitri Tymoczko, “Wheels Within Wheels” (Dectet)

MOST MUSICIAN APPEARANCES (AFTER PETER REJTO):

Bernadette Harvey, *piano* (eight Festivals)
Jennifer Foster, *soprano* (seven Festivals)
Benny Kim, *violin* (seven Festivals)
Cynthia Phelps, *viola* (seven Festivals)

MOST UNUSUAL MUSICAL INSTRUMENT:

Didgeridoo (15th Festival)

MOST COMMISSIONED COMPOSERS:

Sylvie Bodorová (three works)
Jiří Gemrot (three works)
Gerard Schurmann (three works)

NUMBER OF WORLD PREMIERES:

36

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BACKSTAGE

AFCM is a non-profit organization that relies on volunteers for almost every aspect of what you see at the Festival. It is with great appreciation that we acknowledge the individuals who have worked hard “backstage” to make many Festivals, and in particular the 25th, come to life for concertgoers.



Philip Alejo
Commissioning
Has organized master classes, and chairs the committee for new commissions.



Cathy Anderson
Box Office
Sells tickets, manages seating, answers questions, and greets concertgoers at the Box Office.



Susan & Barry Austin
Ushers
Barry is also the liaison between the front of the house and backstage.



Jan & Mark Barmann
Youth Concert Transportation
Underwrite bus transportation for students to attend the Youth Concert.



Nancy Bissell
Housing
Makes sure each musician stays at a welcoming home during the Festival, and coordinates fundraising for the Master Classes.



Austin Connors
Tucson Convention Center Event Manager
Serves as liaison between the TCC and AFCM.



Michael Coretz
Green Room
Makes the Green Room a relaxing and welcoming place.



Dagmar Cushing
CDs & Pianos
Manages CD sales and coordinates the piano use, including tuning and page turning.



Lidia DelPiccolo-Morris
Usher



D. Evans
Piano
Keeps the pianos in tune and serviced throughout the week.



Trudy Ernst & Maurice Weinrobe
Ushers



Susan Fifer
Usher



Beth Daum and Bryan Daum
Gala
Coordinate the Festival Gala.



Beth Foster
Fundraising
Former board member who helps raise money and assists with other Festival details.



Bob Foster
AV Technical
Assists with the audio and visual recording of concerts.



Louie Gutierrez
Stage Manager
Manages all technical aspects of each Festival concert.

BACKSTAGE



**Marie-France
Isabelle**
Travel
Arranges
transportation
for all Festival
musicians.



**Marilee
Mansfield**
Usher



Nancy Monsman
Program Notes
Researches and
writes the concert
notes in the
printed program.



Hal Myers
*Commissioning
Committee
Volunteer*
Helps select new
composers for
Festival and other
commissions.



Elaine Orman
Usher



James Reel
President
Assists Festival
director, conducts
pre-concert
discussions, and
emcees the Youth
Concert.



Peter Rejto
Artistic Director
Oversees, selects,
plans, and
schedules the
musicians and
the works to
be performed
each year.



Jay Rosenblatt
Programs
Edits and
proofreads the
Festival program
to ensure that it
is accurate and
conforms with our
house style.



Jane Ruggill
Usher



Matt Snyder
Audio Production
Oversees and
produces
recordings of the
performances.



Randy Spalding

Committee Chair

Plans and oversees all aspects of the Festival.



Brenda Semanick

Artist

Has created original paintings that have been featured on Festival posters and programs for 25 years. Pictured with her husband David Johnson Vandenberg.



George Timson

Youth Concert

Oversees the Youth Concert and invites student groups to attend.



Joseph Tolliver

Contracts

Negotiates contracts for the Festival's core music ensembles and chairs AFCM's Artistic Committee.



Allan & Diane Tractenberg

Youth Concert Transportation

Underwrite bus transportation for students to attend the Youth Concert.



Barbara Turton

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Diana Warr

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Patricia Wendel

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Not pictured:

Susan Rock, *Usher*

James Ball, *Associate Stage Manager*

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Wednesday, March 28, 2018, 7:30 pm

Leo Rich Theater

Beethoven: *Piano Trios Op. 1 No. 1 and 3*

Beethoven: *Piano Trio Op. 70 No. 1, "Ghost"*

Wu Han / Philip Setzer / David Finckel

Complete Beethoven Piano Trios II

Thursday, March 29, 2018, 7:30 pm

Leo Rich Theater

Beethoven: *Piano Trio, Op. 1 No. 2*

Beethoven: *Piano Trio, Op. 70 No. 2*

Beethoven: *Piano Trio, Op. 97, "Archduke"*

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Sunday, April 15, 2018, 3:00 pm

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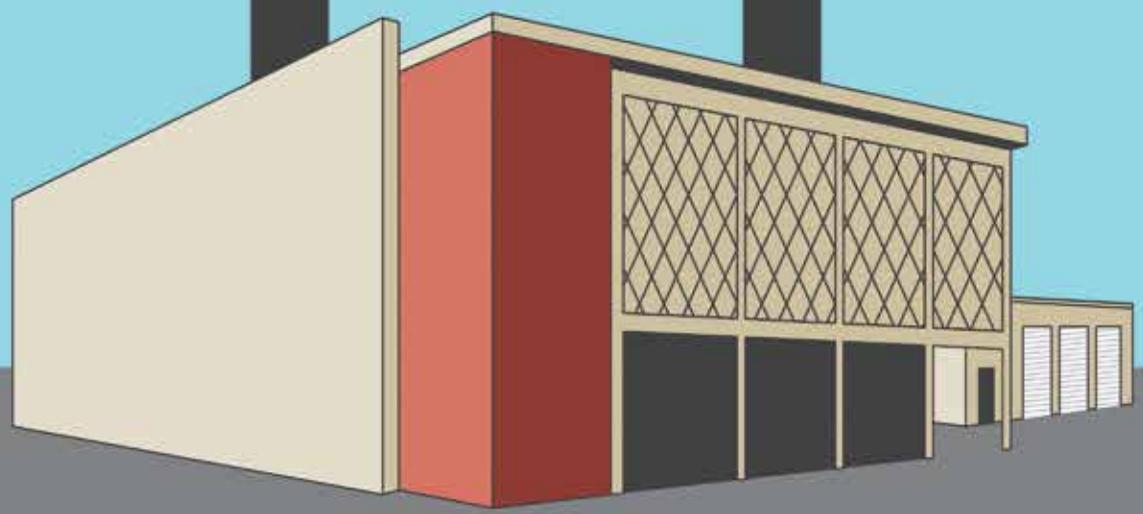


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