

ARIZONA
FRIENDS OF
CHAMBER
MUSIC

JERUSALEM QUARTET
APRIL 3, 2019



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>		Operations 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 Lidia DelPiccolo Susan Fifer Marilee Mansfield Elaine Orman Susan Rock Jane Ruggill Barbara Turton Diana Warr Maurice Weinrobe & Trudy Ernst
Nancy Bissell	Printing West Press	
Kaety Byerley		
Laura Cásarez		
Michael Coretz		
Dagmar Cushing		
Bryan Daum		
Robert Garrett		
Marvin Goldberg		
Joan Jacobson		
Juan Mejia		
Jay Rosenblatt		
Elaine Rousseau		
Randy Spalding		
Paul St. John		
George Timson		
Leslie Tolbert		
		VOLUNTEERS
		Cory Aaland Dana Deeds Beth Daum Beth Foster Bob Foster Marvin Goldberg Eddy Hodak Marie-France Isabelle Hal Myers Traudi Nichols Allan Tractenberg Diane Tractenberg

FROM THE PRESIDENT

If you're one of our donors and attended our annual donor-appreciation event at Plaza Palomino, then you already have in your hot little hands AFCM's 2019–20 season announcement, which is growing as thick as the federal tax code. We will offer a super-abundance of concerts for your delectation and distraction, spurred largely by our celebration of the 250th anniversary of the birth of Ludwig van Beethoven.

If you didn't attend the reception, the brochure should be arriving in your mailbox any day now, if it hasn't already. And if you're not on our mailing list, you can find a copy on the table near the box office.

It's an unprecedented number of concerts for us. You may feel overwhelmed. Remember, though, that you are under no obligation to attend everything. We've broken things down into the usual subscription packages to help you keep your life under control. By subscribing to a series, you can enjoy a substantial discount over the course of the season, and stake a claim to the same seats for each concert.

If you'd rather enjoy a bit of this series and a bit of that series, or add the extra Beethoven festival concerts to your package, that's fine, too. You can piece together your own private series at the full single-ticket price, but without the seating guarantee. (I know that some of us won't give up our particular, precious seats until they haul us out in a body bag.)

As much as I would encourage you to attend every AFCM event, I know that's a huge commitment of time and money. You don't personally have to help fill the hall every night or afternoon. But you can help fill it by proxy: Tell all your friends and enemies why you love this vibrant and fascinating music, and AFCM. You have a passion for chamber music; share that passion with everyone you know. Take a few extra season brochures and disseminate them with evangelical zeal. Just please don't shout "Hallelujah" until the end of tonight's performance.

James Reel

JAMES REEL
President



JERUSALEM QUARTET

APRIL 3, 2019



Jerusalem Quartet
Alexander Pavlovsky, *violin*
Sergei Bresler, *violin*
Ori Kam, *viola*
Kyril Zlotnikov, *cello*

David Rowe Artists
24 Bessom Street, Suite 4
Marblehead, MA 01945

JERUSALEM QUARTET

“Passion, precision, warmth, a gold blend: these are the trademarks of this excellent Israeli string quartet.” Such was the *New York Times*’ impression of the Jerusalem Quartet. Since the ensemble’s founding in 1993 and subsequent 1996 debut, the four Israeli musicians have embarked on a journey of growth and maturation. This journey has resulted in a wide repertoire and stunning depth of expression, which carries on the string quartet tradition in a unique manner. The ensemble has found its core in a warm, full, human sound and an egalitarian balance between high and low voices. This approach allows the quartet to maintain a healthy relationship between individual expression and a transparent and respectful presentation of the composer’s work. It is also the drive and motivation for the continuing refinement of its interpretations of the classical repertoire as well as exploration of new epochs.

A regular and beloved guest on the world’s great concert stages, the quartet makes regular bi-annual visits to North America, performing in cities such as New York, Chicago, Los Angeles, Philadelphia, Washington, and Cleveland, as well as in the Ravinia Festival. In Europe, the quartet enjoys an enthusiastic reception with regular appearances in London’s Wigmore Hall, Tonhalle Zürich, Munich Herkulessaal, Théâtre des Champs-Élysées, and festivals such as Salzburg, Verbier, Schleswig-Holstein, Schubertiade Schwarzenberg, Rheingau, and St. Petersburg White Nights.

The Jerusalem Quartet records exclusively for Harmonia Mundi. The quartet’s recordings, particularly the albums featuring Haydn’s string quartets and Schubert’s “Death and the Maiden,” have been honored with numerous awards such as the Diapason d’Or and the BBC Music Magazine Award for chamber music. In 2018, the quartet released two albums, an album of Dvořák’s String Quintet Op. 97 and Sextet Op. 48, and a much-awaited recording of the celebrated quartets by Ravel and Debussy.

We last heard the Jerusalem Quartet in April 2016, and they will be part of our 2019–2020 season.

EVENING SERIES

TONIGHT’S PROGRAM

JOSEPH HAYDN (1732–1809)

String Quartet in G Major, Op. 76, no. 1

Allegro con spirito
Adagio sostenuto
Menuetto: Presto
Finale: Allegro ma non troppo

CLAUDE DEBUSSY (1862–1918)

String Quartet in G Minor, Op. 10

Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré

INTERMISSION

DMITRI SHOSTAKOVICH (1906–1975)

String Quartet No. 3 in F Major, Op. 73

Allegretto
Moderato con moto
Allegro non troppo
Adagio
Moderato—Adagio

This evening’s concert is partially sponsored by the generous contribution of George & Irene Perkow.

PROGRAM NOTES

HAYDN WROTE HIS Opus 76 set of six “Erdődy” String Quartets (1796–1797, published 1799) as a commission for Count Joseph Erdődy, a Hungarian aristocrat who was also an early supporter of Beethoven. Now retired from his long employment at the remote Esterházy estates, Haydn had benefitted artistically from his two trips to London (1791–92 and 1794–95) under the auspices of the impresario Johann Peter Salomon. At this late stage of his career, Haydn now conceived his works for professionals performing in large concert halls rather than staff performers in small music rooms. Haydn’s reputation grew quickly after these immensely successful visits, and he was lionized internationally as Europe’s greatest living composer—an accurate assessment, since Mozart had recently died and Beethoven had not yet established his reputation.

Although Haydn had composed string quartets for forty years, his Opus 76 set reveals new confidence. Greater technical assurance is evident in the profound slow movements, energetic minuetto movements, and intellectually challenging finales. Because of the high level of workmanship in these imaginative quartets, Opus 76 is considered to be a peak of eighteenth-century chamber music.

The emphatic three-chord opening to Opus 76 No. 1 suggests an orchestral fanfare. The Allegro con spirito then introduces two themes that undergo fragmentation and inventive recombination as the movement develops. The warmly romantic Adagio sostenuto (C major) expressively develops three ideas—a chorale theme heard in all instruments; a dialogue between the first violin and viola; and a violin line accompanied by short, repeated notes in the other instruments.

The rapid Minuetto anticipates the energetic scherzo movements of Beethoven; its slower central section suggests Austrian folk influence. The Finale, which begins in the key of G minor, recalls Haydn’s early “storm and stress” movements until its cheerful G major recapitulation and coda.

ENERGETIC DIVERSITY characterized late nineteenth-century French chamber music. Nurtured by a government that had miraculously survived strains such as the Dreyfus Affair, numerous Parisian chamber series flourished in this time of artistic and scientific achievement. Promising composers and performers were now trained in France rather than Germany, a new phenomenon that contributed to the formation of a national French voice. The romantic sensibilities of Franck, Fauré, and Saint-Saëns elevated the medium above its frequent role of dance accompaniment, and the forward-looking creations of Claude Debussy and Maurice Ravel brought French chamber music into the modern era.

Musical impressionism flowered with Debussy, who in the 1890s continued the movement generated twenty years earlier by the painter Monet and the symbolist poet Mallarmé. Debussy sought to impart a similarly ineffable atmosphere by emphasizing color and nuance rather than systematic thematic development. He achieved his sensitive and haunting style through brief melodies, often based on ancient or exotic scales, supported by shifting harmonies and rapidly changing meters.

An early work, the Quartet in G minor (1893) reveals both established techniques and evidence of Debussy’s revolutionary new language. Its movements conform to traditional sonata, scherzo, and three-part song form structures. The influence of his older contemporary César Franck can be heard in the quartet’s cyclic form—a unifying device in which related thematic material permeates all movements. Yet the quartet’s evocative sonorities anticipate the fully impressionistic world Debussy created in his next work, *Prélude à l’après-midi d’un faune* (“Prelude to The Afternoon of a Faun,” 1894).

The Quartet opens with a strongly accented theme in the ancient Phrygian mode. Kaleidoscopic permutations of this material recur throughout the entire quartet. The second movement, a piquant scherzo animated by colorful pizzicato figures, led César Franck to observe that “Debussy creates music on needle points.” At the 1889 Paris Exposition a Javanese gamelan orchestra had enchanted Debussy, and his contemporary critics heard similarly exotic effects in this scherzo.

The third movement, cast in three-part song form, is framed by a passionate aria for muted strings; a lyrical episode for viola and cello falls at its center. The finale opens with a quiet introduction and accelerates with a fugato section based on the quartet's opening theme. This agile movement inventively synthesizes material from the preceding three movements. The movement concludes with a brilliant coda.

GUIDED BY THE musical preferences of Joseph Stalin, Soviet authorities urged composers to create heroic works that drew from folk tradition. Shostakovich indicated that his projected Symphony No. 9 (1945) would offer the desired uplifting statement. However, at its premiere the symphony was heard as mere entertainment, and Shostakovich was denounced for “formalism”—defined by the Soviets as “elitist catering to purely individual experiences of a small clique of aesthetes while rejecting the classical heritage.” Shostakovich did not undertake another symphony until Stalin's death in 1953; more private composition of his quartet series offered a refuge. Soon after the debacle of his Ninth Symphony, Shostakovich began his Quartet No. 3.

Shostakovich originally conceived his Opus 73 (1946) as a war statement, and he created programmatic subtitles for its five movements:

- I. Calm awareness of the future cataclysm
- II. Rumblings of unrest and anticipation
- III. The forces of war unleashed
- IV. Homage to the dead
- V. The eternal question: Why? And for what?

Shostakovich suppressed these subtitles, but many groups such as the Borodin Quartet insist on their inclusion whenever they perform the work.

The musical progression of Opus 73 generally follows the emotional affect of its subtitles. The sonata form Movement I begins in a lighthearted atmosphere, but ever more frenzied development (a double fugue with fast-moving harmonies) and a final acceleration of tempo conjures agitation.

Movement II is a sardonic waltz. Passagework grows lugubrious near the end as the instruments descend into their lower registers.

“Life is beautiful. All that is dark and ignominious will disappear. All that is beautiful will triumph.”

DMITRI SHOSTAKOVICH

Movement III (F minor), perhaps an echo of the sinister Scherzo movement from Symphony No. 5, is a ferocious and martial statement. Its two themes, heard in the violin and cello, are accompanied by strident chords in the other instruments. The movement ends abruptly.

Movement IV is a passacaglia (a stately seventeenth-century form built on a repeating bass line) that opens with all instruments in unison. A violin soliloquy leads to a somber cello lament, accompanied by pizzicati in the viola; the viola assumes the lament, now accompanied by cello pizzicati. After fugal development, the movement ends quietly.

Movement V opens with a jaunty cello theme that recalls the opening of the quartet. As the tempo grows faster, the atmosphere becomes anguished. Sustained notes in the solo cello halt the momentum. The violin plays a poignant theme that is possibly of Jewish origin. The violin plays ever higher as it poses its question: Why? What is it for?

Notes by Nancy Monsman

THANK YOU TO OUR SUPPORTERS!

\$10,000 & ABOVE

Jean-Paul Bierny & Chris Tanz
Jim Cushing
Boyer Rickel

\$5,000 – 9,999

Shirley Chann
David & Joyce Cornell
John & Terry Forsythe
Leonid Friedlander
Charles & Suzanne Peters
John & Helen Schaefer
Paul A. St. John & Leslie P. Tolbert
Minna J. Shah
Walt Swap
Gwen Weiner

\$2,500 – 4,999

Celia Balfour
Bina Breitner
Stan Caldwell & Linda Leedberg
Dagmar Cushing
Alison Edwards & Henri Frischer
Garrett-Waldmeyer Trust
Jim Lindheim & Jim Tharp
George & Irene Perkow
Randy Spalding
Jonathan & Chitra Staley
Elliott & Wendy Weiss

\$1,000 – 2,499

Nancy Bissell
Richard & Martha Blum
Celia Brandt
Gail D. Burd
 & John G. Hildebrand
Robert D. Claassen
 & John T. Urban
Bryan & Elizabeth Daum
Donald & Louise Doran
Peter & Carole Feistmann
Milton Francis & Marilyn Heins
Beth Foster
Julie Gibson
Katherine Havas

Elliott & Sandy Heiman
Eddy Hodak
Robert & Deborah Johnson
Arthur & Judy Kidder
Al Kogel
Larry & Rowena G. Matthews
Herschel & Jill Rosenzweig
John & Ila Rupley
Richard & Judith Sanderson
Reid & Linda Schindler
Joe & Connie Theobald
George Timson
Teresa Tyndall
Elizabeth Zukoski

\$500 – \$999

Bob Albrecht & Jan Kubek
Frank & Betsy Babb
Gail Bernstein
Barbara Carpenter
James & Chris Dauber
Raul & Isabel Delgado
Stephen & Aimee Doctoroff
Michael Evanston
Philip & Nancy Fahringer
Harold Fromm
J. D. & Margot Garcia
Gerald & Barbara Goldberg
Eloise Gore & Allen Hile
Wesley Green
Helen Hirsch
Sidney & Martha Hirsh
David Johnson
Paul & Marianne Kaestle
George & Cecile Klavens
Martie Mecom
Kitty & Bill Moeller
Lawrence & Nancy Morgan
Serene Rein
Arnie & Hannah Rosenblatt
Sally Sumner
Maurice Weinrobe & Trudy Ernst
Sherman L. Weitzmon
Bonnie Winn
Anne Wright & Richard Wallat

\$250 – \$499

Thomas & Susan Aceto
Wes & Sue Addison
Sydney Arkowitz
Ann Blackmarr
Nathaniel & Suzanne Bloomfield
Richard & Martha Blum
Jan Buckingham
 & LM Ronald
Jack Burks
Michael Bylsma & Mark Flynn
James Cook
Nancy Cook
Janna-Neen Cunningham
Philip M. Davis
Marilyn Dettloff
Mark Dickinson
Lionel & Karen Faitelson
Thomas & Nancy Gates
Tom & Janet Gething
Sandra Hoffman
William & Ann Iveson
Dr. & Ms. Michael
 & Sennuy Kaufman
Daniela Lax
Alan Levenson
 & Rachel Goldwyn
Amy & Malcolm Levin
Mark Luprecht
Bill & Kris McGrath
Hal Myers
Richard & Susan Nisbett
Nancy Ostromencki
 & Phil Renaud
Mary Peterson & Lynn Nadel
Barbara & Jay Pisik
Judith C. Pottle
Seymour Reichlin
Herbert Rubenstein
David & Ellin Ruffner
Stephen & Gale Sherman
Mark Haddad Smith
Barbara Straub
Nancy Strauss
Sheila Tobias
Charles & Sandy Townsdin
Allan & Diane Tractenberg
Ellen Trevors

Michael & Mary Turner
Jan Wezelman & David Bartlett

\$100 – \$249

Andrea & Gary Abramowitz
Helmut A. Abt
Philip Alejo
Mark & Jan Barmann
Margaret Bashkin
Kathryn Bates
Peter & Betty Bengtson
Peter Bleasby
Joyce Bolinger
Sarah Boroson
Elizabeth Buchanan
Patricia & Ed Campbell
Thomas & Debra Collazo
Terence DeCarolis
C. Jane Decker
Martin Diamond & Paula Wilk
Brian Edney
John & Mary Enemark
Penny & Mark Estomin
Bob Foster
James & Ruth Friedman
Linda L. Friedman
Margot & Tommy Friedmann
Juan Gallardo
Marvin & Carol Goldberg
Ben & Gloria Golden
Kathryn Gordon
Janet Grayson
Marilyn Halonen
Clare Hamlet
Les & Suzanne Hayt
Sara Heitshu
Ruth B. Helm
Jim Homewood
William & Sarah Hufford
Robert & Claire Hugi
Sara Hunsaker
Lee L. Kane
Joe Kantauskis
 & Gayle Brown
Carl Kanun
Karen Loeb

Robert Lupp
Frank & Janet Marcus
Warren & Felicia May
Max McCauslin
Joan McTarnahan
Harry Nungesser
Karen Ottenstein Beer
Detlev Pansch & Julie Steffen
David & Cookie Pashkow
Margaret Pope
 & Norman Epstein
John Raitt
Lynn Ratener
James Reel
Helen Rosen
Jay & Elizabeth Rosenblatt
Dr. Elaine Rousseau
Kenneth J. Ryan
Howard & Helen Schneider
Jennifer Schneider
Stephen & Janet Seltzer
Tanya Servaas
Sara Shifrin
Shirley Snow
Harry Stacy
Ronald Staub
Michael Tabor
Shirley Taubeneck
Jennalyn Tellman
Sheila Tobias
Karla Van Drunen Littooy
Dimitri Voulgaropoulos
Ann Ward
Patricia Waterfall
Patricia Wendel
Daryl Willmarth
Sheila Wilson & Hal Barbar
Peggy Wolf

GIFTS IN MEMORY OF

Clifford & Wendy Crooker
by Beth Foster

Raymond Hoffman
by Sandra Hoffman

Kathy Kaestle
by Paul & Marianne Kaestle

Gloria Ottenstein
by Andrea & Gary Abramowitz
by Penny & Mark Estomin

Dr. Michael Patrick Sullivan
by Gail Bernstein

Stephen Tellman
by Sara Heitshu

Carl T. Tomizuka
by Sheila Tobias

Carol Zuckert
by Cathy Anderson

GIFTS IN HONOR OF

Cathy Anderson
by C. Jane Decker

Douglas & Donna Bertolini
by Anthony Bertolini

Dr. & Mrs. Nathaniel Bloomfield
by Dr. Melvin & Maude Shafron

James Reel
by Nathaniel & Suzanne Bloomfield
by C. Jane Decker
by Hal Myers

Dr. Elaine Rousseau
by Les & Suzanne Hayt

Randy Spalding
by Thomas and Debra Collazo

Randy Spalding & Jim Cook
by David & Cookie Pashkow

Allan & Diane Tractenberg
by Mark & Jan Barmann

Contributions are listed from April 1, 2018 through March 31, 2019. Space limitations prevent us from listing contributions less than \$100.

Every contribution helps secure the future of AFCM.

THANK YOU TO OUR SUPPORTERS!

JEAN-PAUL BIERNY LEGACY SOCIETY

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Nathaniel & Suzanne Bloomfield
Theodore & Celia Brandt
Nancy Cook
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.*

COMMISSIONS

Jean-Paul Bierny & Chris Tanz
Shirley Chann
Jim Cushing
Mr. Leonid Friedlander

CONCERT SPONSORSHIPS

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Stan Caldwell & Linda Leedberg
David & Joyce Cornell
Jim Cushing
John & Terry Forsythe
Garrett-Waldmeyer Trust
Jim Lindheim & Jim Tharp
George & Irene Perkow
John & Helen Schaefer
Minna J. Shah
Randy Spalding
Jonathan & Chitra Staley
Tucson Desert Song Festival

MUSICIAN SPONSORSHIPS

Celia Balfour
Jean-Paul Bierny & Chris Tanz
Dagmar Cushing
Elliott and Sandy Heiman
Boyer Rickel

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

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

CORPORATE SUPPORTERS

Ameriprise Financial
Arizona Early Music Society
Cantera Custom Creations
Center for Venous Disease
Copenhagen
Downtown Kitchen + Cocktails
Fishkind, Bakewell,
Maltzman, Hunter
Flower Shop on 4th Avenue
Holualoa Companies
Homecare Assistance
Kinghorn Heritage Law Group
La Posada
Ley Piano
Loft Cinema
Mister Car Wash
Rogue Theater
True Concord
Tucson Guitar Society

Haiku

GOZAN 吾山, 1789

The snow of yesterday
That fell like cherry blossoms
Is water once again

2018 YEAR-END CAMPAIGN

Philip Alejo
Frank & Betsy Babb
Mark & Jan Barmann
Kathryn Bates
Karen Ottenstein Beer
Gail Bernstein
Jim Bertolini
Jean Paul Bierny & Chris Tanz
Nancy Bissell
Peter Bleasby
Nathaniel & Suzanne Bloomfield
Richard & Martha Blum
Regina Bohnert
Andrew Broan
Elizabeth Buchanan
Jeff Buchella
Wen Bucher
Jack Burks
Ed & Patricia Campbell
Barbara Carpenter
Nancy Cook
Janna-Neen Cunningham
Jim Cushing
James & Chris Dauber
Bryan & Elizabeth Daum
Kathryn Day
Raul & Isabel Delgado
Mark Dickinson
Stephen & Aimee Doctoroff
Brian Edney
Peter & Carole Feistmann
David Ferre
Linda L. Friedman
Peter & Linda Friedman
Margot & Tommy Friedmann
Juan Gallardo
Thomas & Nancy Gates
J. D. & Margot Garcia
Tom & Janet Gething

Gerald & Barbara Goldberg
Kathryn Gordon
Eloise Gore & Allen Hile
Janet Grayson
Les & Suzanne Hayt
Sara Heitshu
Ruth Helm
Eddy Hodak
William & Sarah Hufford
Morris & Judith Hughes
Robert & Claire Hugi
Sara Hunsaker
William & Ann Iveson
Carl Kanun
Joe Kantauskis & Gayle Brown
Dr. & Ms. Michael
& Sennuy Kaufman
George & Cecile Klavens
Al Kogel
Joan Larkin
Daniela Lax
Amy & Malcolm Levin
Connie Lewis
Mark Luprecht
Larry & Rowena Matthews
Carol Maywood
Max McCauslin
Bill & Kris McGrath
Joan McTarnahan
Rebecca Miller
Richard & Susan Nisbett
Detlev Pansch & Julie Steffen
David & Cookie Pashkow
George & Irene Perkow
Barbara & Jay Pisik
John Raitt
Stephen Reitz & Elizabeth Evans
Wynne Rife
Jay & Elizabeth Rosenblatt
Herschel & Jill Rosenzweig
Dr. Elaine Rousseau
Herbert Rubenstein
John & Helen Schaefer
Ann-Marie Schaffer
Reid & Linda Schindler

Howard & Helen Schneider
Jennifer Schneider
Stephen & Gale Sherman
Mark Haddad Smith
Shirley Snow
Harry Stacey
Jonathan & Chitra Staley
Ronald Staub
Nancy Strauss
Sally Sumner
Walt Swap
Michael Tabor
Shirley Taubeneck
Charles & Sandy Townsdin
Allan & Diane Tractenberg
Michael & Mary Turner
Barbara Turton
Dimitri Voulgaropoulos
Gwen Weiner
Maurice Weinrobe & Trudy Ernst
Anne Wright & Richard Wallat
Patricia Waterfall
Sherman L. Weitzmon
Patricia Wendel
Daryl Willmarth
Elizabeth Zukoski

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

2019–2020 SEASON OVERVIEW

JUNE 5, 2019

Michelle Abraham, *violin*
Peter Takács, *piano*
7:00 pm, Holsclaw Hall

JULY 24, 2019

Bin Hu, *guitar*
Jing Xia, *guzheng*
7:00 pm, Holsclaw Hall

AUGUST 14, 2019

Arizona Wind Quintet
7:00 pm, Holsclaw Hall

OCTOBER 23, 2019

Russian String Orchestra
7:30 pm, Leo Rich Theater

NOVEMBER 20, 2019

Naumburg Trio
7:30 pm, Leo Rich Theater

NOVEMBER 24, 2019

Nathan Lee, *piano*
3:00 pm, Leo Rich Theater

DECEMBER 4, 2019

Takács Quartet
7:30 pm, Leo Rich Theater

DECEMBER 12, 2019

Neave Trio
7:30 pm, Berger Performing Arts Center

JANUARY 15 & 16, 2020

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

JANUARY 30, 2020

New York Festival of Song
7:30 pm, Crowder Hall

FEBRUARY 12 & 13, 2020

Shanghai Quartet
7:30 pm, Leo Rich Theater

FEBRUARY 23, 2020

Lineage Percussion
3:00 pm, Leo Rich Theater

MARCH 1–8, 2020

Tucson Winter Chamber
Music Festival
Leo Rich Theater

MARCH 22, 2020

Narek Arutyunian, *clarinet*
Steven Beck, *piano*
3:00 pm, Leo Rich Theater

APRIL 1 & 2, 2020

Jerusalem Quartet
7:30 pm, Leo Rich Theater

APRIL 9, 2020

Poulenc Trio
7:30 pm, Berger Performing
Arts Center



PRE
PERFORMANCE
Perfection

DOWNTOWN
KITCHEN + COCKTAILS

135 S 6TH AVE | 623.7700 | DOWNTOWNKITCHEN.COM



The
Arizona
Early Music
Society

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.

SATURDAY, APRIL 6
AT 7:00PM (SUNDOWN)

60TH ANNIVERSARY
OUTDOOR SCREENING AT OLD TUCSON!

RIO BRAVO



GENERAL ADMISSION: \$5 • LOFT MEMBERS AND WAGON WHEEL PASS HOLDERS: \$4
GATES OPEN AT 5:30PM, MOVIE STARTS AT 7:00PM

**THIS SCREENING WILL TAKE PLACE OUTDOORS AT OLD TUCSON, 201 SOUTH KINNEY ROAD,
TUCSON, AZ. PLEASE BRING YOUR OWN SEATING. BLEACHER SEATING IS ALSO AVAILABLE.**



PRESENTED BY
THE LOFT CINEMA

LOFTCINEMA.ORG

Convenient. *Fast.*
Flexible



Mister™

UNLIMITED WASH CLUB®

MISTERCARWASH.COM

—18—
SEASON
—19—

LUMINOUS

NORTHERN LIGHTS

October 19 - 21, 2018

AMERICAN RHYTHM

November 3 - 4, 2018

LESSONS & CAROLS BY CANDLELIGHT

December 13 - 16, 2018

TRUE CONCORD GOES LATIN!

January 18 - 20, 2019

CORINNE WINTERS IN RECITAL

January 22, 2019

BACH ST. MATTHEW PASSION

February 22 - 24, 2019

MOZART REQUIEM

March 29 - 31, 2019

true
concord
voices & orchestra

**VISIT TRUECONCORD.ORG FOR
TICKETING OR VENUE INFORMATION
OR CALL 520-401-2651**



Tucson Guitar Society

www.tucsonguitarsociety.org

520-342-0022

*Andrés Segovia
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



We Know Pianos Inside and Out.

Move - Tune - Storage - Repair - Restore

520-750-0372

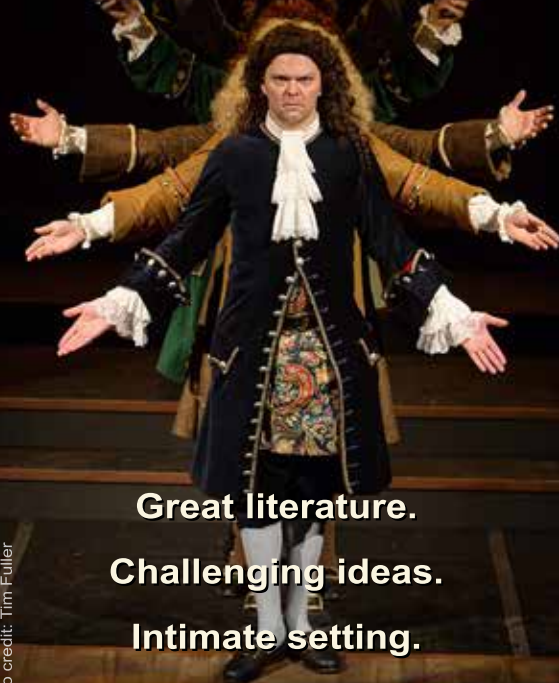
leypianocompany.com

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



THE *Rogue*
THEATRE

Looking for the Truth
2018-2019 Season



Great literature.
Challenging ideas.
Intimate setting.

Photo credit: Tim Fuller

galileo

by Bertolt Brecht, Sep 6-23, 2018

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

by Simon Stephens, Nov 1-18, 2018

Much Ado About Nothing

by William Shakespeare, Jan 10-27, 2019

The Secret in the Wings

by Mary Zimmerman, Feb 28-Mar 17, 2019

THE CRUCIBLE

by Arthur Miller, Apr 25-May 12, 2019

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

**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

TEN OUTFITS

Style,
Wardrobe Consulting,
and Interior Decor

520-279-1838

tenoutfits.com



**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

SASO

**SOUTHERN ARIZONA
SYMPHONY ORCHESTRA**

*"We breathe the light, we breathe the music,
we breathe the moment as it passes through us."*

— Anne Rice

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

October 20 & 21, 2018 – Márquez' lively favorites *Conga del Fuego Nuevo* and *Danzón No. 2*, Saint-Saëns' audience-favorite Piano Concerto No. 2, Debussy's poetry-inspired *Petite Suite* and Chávez's Symphony No. 2.

November 17 & 18, 2018 – Bernstein's *Candide* Overture, Arutiunian's challenging Trumpet Concerto, Jobim's chart-topping *Girl from Ipanema* and Borodin's Symphony No. 2.

February 2 & 3, 2019 – Brahms' Double Concerto for Violin and Cello plus two works by Mendelssohn – The Hebrides (inspired by a visit to a sea cave in Scotland) and Symphony No. 5, *The Reformation*.

March 2 & 3, 2019 – Offenbach's *Orpheus in the Underworld*, inspired by Greek mythology, plus the premiere of White's Concertino, Dukas' spritely *The Sorcerer's Apprentice* and Rimsky-Korsakov's Capriccio Espagnol.

April 6 & 7, 2019 – Suppé's *The Beautiful Galathea* Overture and classics by Mozart – his final Violin Concerto, known as *The Turkish*, and his *Coronation Mass*, with SASO Chorus.

SaddleBrooke
Saturdays at 7:30 pm
DesertView
Performing Arts Center
39900 S. Clubhouse Drive

Northwest Tucson
Sundays at 3:00 pm
St. Andrew's Presbyterian Church
7650 N Paseo Del Norte
(Ticket fee waived for students
ages 17 and under at this location)



Season Sponsor:
Dorothy Vanek

Proud to Support

Arizona Friends of Chamber Music

Bringing World Class Chamber Music
to Tucson

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

WORKING TOGETHER TO BUILD A STRONGER COMMUNITY



Norah & David Schultz
(520) 622-7673
www.flowershopon4th.com



Best Wishes for a
Spectacular Season

*Holualoa Companies and
Beth & Michael Kasser*

HOLUALOA®  COMPANIES

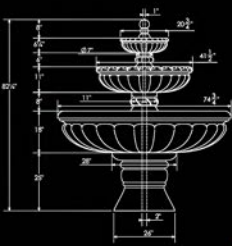
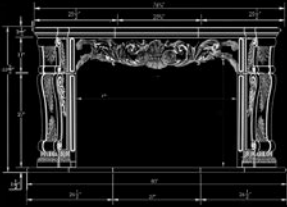
www.holualoa.com

I. Michael Kasser, President | Richard B. Kauffman CFO | Stanton Shaffer, COO | 520.615.1094

LOS ANGELES • PHOENIX • TUCSON • KONA • PARIS

Cantera

CUSTOM CREATIONS



**Authentic
Hand Caved
Cantera Stone
We Offer
Custom
Designs And
Service**



**Fireplaces
Fountains
Pavers
Benches
Tables
Spheres
Sculptures
And More!**

Open Monday-Friday 9am - 5pm

CanteraCustomCreations.com 4818 E Speedway Blvd. (520) 326 6051

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



**easy like
sunday morning**



**visit copenhagen's
unique leather galleries**

copenhagen
contemporary
furniture & accessories

TUCSON 3660 E. Fort Lowell 520-795-0316

Shop on line at
www.CopenhagenLiving.com



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

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

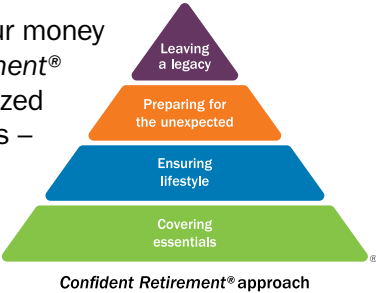
TRUSTS • WILLS • PROBATE • ELDER LAW • BUSINESS

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)

Explore the La Posada Lifestyle



**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**

**For More
Information:
520-648-8131**

La PosadaTM

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



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