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FROM THE PRESIDENT

And now, a word *for* our sponsor—you.

We're launching our annual AFCM year-end fundraising campaign. Because you're sitting in the audience right now, you probably already know all the whys and wherefores (and if you don't, we're reminding you by mail). You've already heard that ticket sales pay for less than half the cost of presenting a concert. You're already aware that the rest of the costs of our operations are covered (with luck) by investments, grants, and gifts from people like you.

The investment income is tied to the economy, and there are limits to how much can be generated in a year. It's susceptible to market declines, and there are periods when even a well-managed fund can stagnate or begin to evaporate. We've been going through one of those periods, when our endowment and reserves haven't done as well as we'd like.

Grants aren't as easy to come by as they used to be, and are subject to the whims of whatever agency funds the agency that would fund us (hello, Arizona Legislature), as well as the shifting priorities of whatever panel is evaluating the grant application.

That brings us to our most reliable sponsor: you. If we can count on you to make donations consistently—the two times per year that we ask—we can budget sensibly, know when to take risks, and know when to scale back without compromising the quality of our concerts. But I shouldn't need to tell you that. After all, you're here tonight. You're experiencing the power and beauty of chamber music. You can help us keep it thriving in Tucson with your contribution, no matter the amount.



JAMES REEL
President



NAUMBURG TRIO

NOVEMBER 20, 2019



Naumburg Trio

Frank Huang, *violin*

David Requiro, *cello*

Gilles Vonsattel, *piano*

Dispeker Artists, Inc.
195 Chrystie Street
New York, NY 10002

NAUMBURG TRIO

The newly-formed Naumburg Trio takes its name from the Naumburg Competition, one of the oldest and most prestigious music competitions in the world. The members of the trio are all Naumburg winners—violinist Frank Huang won in 2003, cellist David Requiro won in 2008, and pianist Gilles Vonsattel was the 2002 winner.

Mr. Huang was named concertmaster of the New York Philharmonic in 2015. In addition to his Naumburg victory, he was the first prize winner of the 2000 Hannover International Violin Competition. Before joining the Houston Symphony as concertmaster in 2010, Mr. Huang held the position of first violinist of the Grammy Award-winning Ying Quartet and was a faculty member at the Eastman School of Music. He joined the faculty of the Juilliard School in 2017.

Mr. Requiro won first prize in both the Washington International and Irving M. Klein International String Competitions, and he captured a top prize at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan. In addition, Mr. Requiro has appeared as soloist with the Tokyo Philharmonic, National Symphony Orchestra, Seattle Symphony, and numerous orchestras across North America.

Mr. Vonsattel is the recipient of an Avery Fisher Career Grant and winner of the Geneva International Music Competition. He has appeared with the Chicago Symphony, Boston Symphony, San Francisco Symphony, Munich Philharmonic, and Orchestre Symphonique de Montréal, and he has performed in the U.S. and internationally with the Chamber Music Society of Lincoln Center including several appearances at the UGA Performing Arts Center.

EVENING SERIES

TONIGHT'S PROGRAM

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Trio in E-flat Major, WoO 38

Allegro moderato

Scherzo: Allegro ma non troppo

Rondo: Allegretto

DMITRI SHOSTAKOVICH (1906–1975)

Piano Trio No. 1 in C Minor, Op. 8

Andante—

Allegro—

Andante—

Allegro—

Andante

(played without pause)

INTERMISSION

FRANZ SCHUBERT (1797–1828)

Piano Trio in E-flat Major, D. 929

Allegro

Andante con moto

Scherzando: Allegro moderato

Allegro moderato

This evening's concert
is partially sponsored by
the generous contribution
of anonymous donors.

PROGRAM NOTES

BEETHOVEN WROTE HIS WoO 38 piano trio in 1790–1791 shortly before he left his native Bonn for the expanded possibilities of Vienna. Unpublished during his lifetime, the work was discovered among his papers after his death; the designation WoO is the German abbreviation for “works without opus number” (*Werke ohne Opuszahl*). The trio was eventually published in 1830 by F.P. Dunst (Frankfurt), who issued a statement that Beethoven’s colleagues Carl Czerny, Anton Diabelli, and Ferdinand Ries vouched for its authenticity.

All three movements are developed according to classical principles and cast in the key of E-flat major. Since Beethoven was a piano virtuoso, much of the material is introduced by the keyboard. As an interesting footnote, the WoO 38 reveals Beethoven’s first use of the term “scherzo,” a favorite designation for rapid movements throughout his life. The good-natured Allegro moderato develops two ideas in sonata form and concludes with a succinct coda. The Scherzo unfolds as a traditional minuet; its central trio section features a vivacious piano line. Two ideas alternate in the charming rondo, a favorite form throughout Beethoven’s career.

SHOSTAKOVICH WROTE THE first of his two piano trios in 1923 while he was a sixteen-year-old student at the Petrograd Conservatory. His life circumstances at that time were particularly harrowing. His father had recently died from pneumonia, most probably contracted because of cold and malnutrition, common sufferings in post-Revolutionary Russia. Since the Petrograd Conservatory had no heat, professors often failed to show for class; however, the determined Shostakovich simply sought them at their homes. Shostakovich developed a dangerous throat condition, for which he received an operation. He was sent to a sanatorium in the Crimea to recuperate, and in that healing environment he wrote his Opus 8 Piano Trio.

Shostakovich subtitled the trio “Poème” and dedicated it to his erstwhile love and lifelong friend Tatyana Glivenko, whom he met during his convalescence. He performed as pianist at its 1923 premiere, which also served as his audition for the Moscow Conservatory. He wrote: “I played the Trio with the violinist Vlasov and the cellist Klevensky. They played appallingly, but the result was completely unexpected. The committee decided to regard the Trio as my sonata-form piece, and immediately I was accepted on the free composition course.” The Opus 8 predates all work that Shostakovich thought significant. Although he considered its use as cinema accompaniment, after its premiere he never performed it again. Missing its final twenty-two bars, the work remained in rough manuscript until it was reconstructed by his pupil Boris Tishchenko. Opus 8 was published posthumously in 1983 as part of a collected edition.

Despite its uncharacteristically romantic atmosphere, the work reveals gestures that recur throughout Shostakovich’s career—a sparse but colorful linear texture, dissonances interspersed within an essentially tonal harmonic framework, elegiac passages alternating with displays of manic energy. Played without pause, the trio’s five sections develop two ideas derived from its opening motive, a lengthy theme that unfolds with expressive chromaticism; the ethereal second idea is related to an earlier piano sonata. Freely constructed in sonata form, the trio’s motives recur in different guises throughout to create a highly unified composition.

ALTHOUGH SCHUBERT’S two late piano trios are now considered to be cornerstones of the trio repertoire, only his D. 929 Trio in E-flat major (composed in November 1827) was published. When Schubert submitted the work to the publisher Probst in 1828, he attached the following note: “This work will not be dedicated to any special person, but rather to all who find pleasure in it. That is the most profitable form of dedication.” Probst offered a curt reply: “I still hope that you will shortly accede to my request to send me trifles for the voice or four hands, a trio being as a rule but an honorary article and rarely capable of bringing in anything.” For his monumental E-flat Trio Schubert received the small sum of sixty gulden, much of which he paid to his copyist.

Schubert's model for the two piano trios was Beethoven's "Archduke" Trio of 1811, the genius of which discouraged many of his contemporaries from tackling the form. Schubert continues Beethoven's practice of forging the strings into a cohesive unit that balances the strength of the piano. Like Beethoven, he also grounds the work with a profound slow movement; in D. 929 the second-movement Andante theme is incorporated into the finale as a unifying device.

The Allegro begins boldly as the instruments play the first of the three main themes in unison. This expansive movement is notable for its large-scale development section, in which a variation of the first theme moves through various tonalities as the piano provides a rippling accompaniment. The remarkable C minor Andante was perhaps inspired by a popular Swedish song that Schubert heard sung by a visiting tenor the previous year. The cello intones an elegiac melody over a solemn, marchlike rhythm in the piano; the violin offers a second theme. The third movement Scherzando is a canon between the strings and the piano in which the themes are echoed at the octave a measure later. The buoyant finale develops three melodic ideas: a folklike theme that resembles an Austrian Ländler; a Hungarian theme first heard in the piano; and the elegiac melody from the second movement. The finale concludes with a vigorous coda.

Notes by Nancy Monsman

“This work will not be dedicated to any special person, but rather to all who find pleasure in it. That is the most profitable form of dedication.”

FRANZ SCHUBERT
ON HIS PIANO TRIO IN E-FLAT MAJOR

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The Cities Inside Us

BY ALBERTO RÍOS

We live in secret cities
And we travel unmapped roads.

We speak words between us that we recognize
But which cannot be looked up.

They are our words.
They come from very far inside our mouths.

You and I, we are the secret citizens of the city
Inside us, and inside us

There go all the cars we have driven
And seen, there are all the people

We know and have known, there
Are all the places that are

But which used to be, as well. This is where
They went. They did not disappear.

We each take a piece
Through the eye and through the ear.

It's loud inside us, in here, and when we speak
In the outside world

We have to hope that some of that sound
Does not come out, that an arm

Not reach out
In place of the tongue.



THE UNIVERSITY OF ARIZONA

POETRY CENTER

From *The Smallest Muscle in the Human Body*.
Copper Canyon Press, 2002.

In August 2013, Ríos was named Arizona's first state poet laureate, a position he held until 2015. This poem was selected for the concert by Sarah Kortemeier, *Library Director*, Julie Swarstad Johnson, *Senior Library Specialist*, and Leela Denver, *Senior Library Assistant* at the UA Poetry Center.

2019–2020 SEASON OVERVIEW

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

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

BOARD MEMBER PROFILE

RANDY SPALDING

AFCM is managed by volunteers who, in addition to having outstanding experience and qualifications, are passionate about chamber music. This season they tell us about their relationship to music.

Q: What would you tell your younger self about music?

Randy Spalding: “Young man, you have no idea how grateful you will one day be that your parents tortured you with all those piano lessons.” As an old amateur pianist, I love making music with others.

What piece do you find yourself returning to again and again?

Beethoven’s cellos sonatas both excite and calm. I doubt that I’ve taken a car trip in the last 30 years and not listened to these exquisite works at least once along the way.

What CD would we be surprised to find on your shelf?

One of my all-time favorite non-classical groups is Balkan Beat Box. They’re an Israeli group that combine jazz, reggae, cumbia, Moroccan, hip-hop, and Eastern European influences.

You’re headed to a deserted island, what would you take?

Bach’s unaccompanied Cello Suites by Yo-Yo Ma.

Does music serve a moral purpose in your view?

Music is a magical bridge that easily brings people of differing ideologies and sensibilities together. Music unites us in celebration, sorrow, and joy.

Tell us about what looks particularly appealing this season.

I’m looking very forward to the special two-concert Evening Series performances that will honor Beethoven’s 250th birthday, and the Festival’s week of concerts is especially rich this season.

What other fine art events do you plan to attend this season?

My husband Jim Cook and I are season subscribers to Arizona Theater Company and UA Dance.

What was the last good book you read?

Dragnetomania, *A Little Life*, and *The Light Years* were recent standouts, but *Homegoing* wins this prize.

What’s your favorite piece of music no one has heard of?

Nikolai Kapustin is an amazing Russian composer who blends classical music and jazz. I love listening to his *Eight Concert Etudes, Op. 40*, for piano, and occasionally attempt to play a couple of them.

What composer would you play for someone who’s never listened to chamber music?

Beethoven. I’d start easy, perhaps a piano sonata or two. His chamber music is what hooked me in my teens.

What piece of classical music should everyone hear before the age of 21?

Beethoven’s 9th or his Choral Fantasy.

Which living composer do you most admire?

Pierre Jalbert, Lowell Liebermann, and Jennifer Higdon are all amazing.

Why do you support AFCM with a yearly donation and a legacy gift?

For almost 40 years, AFCM has enriched my life with incredible music. I not only feel personally responsible to give back, but I want to help ensure AFCM’s survival for generations to come.



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YEAR-END CAMPAIGN

Ask a group of people why they donate money and most will say for the tax write off. But, as the behavioral economist Dan Ariely often explains, we don't always do things for the rational reasons we suppose. Frequently we are motivated by emotions and intuition.

The reality is, we donate money for a host of reasons:

IMPACT – To make a positive difference in our community or the world.

APPRECIATION – To express gratefulness for something an organization does or did for us directly.

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IMPULSE – Sometimes we give in the moment, because we are moved by the emotional pull of a cause.

RECOGNITION – Some of us value the attention and public credit we receive when we are known to be generous or aligned with an organization.

BENEFIT – Lastly, because we receive a perk in return, such as a tax deduction.

Whatever reason you find most compelling, we urge you to use it before the end of 2019 to make a Year-End donation to AFCM's Annual Fund.

Our programming is flourishing but costs have increased and we have kept ticket prices the same. A ticket covers less than half of a concert's cost (even less if you buy a discounted subscription), and we rely on your donation to make up the difference.

You get many appeals this time of year. But AFCM depends on what you give now to undertake the 2020 season. As a donor you are a vital champion of fine art music in Tucson during a time when modern society has lost sight of the value of the arts. Your gift works hard because AFCM is a well-managed, stable, volunteer-driven organization.

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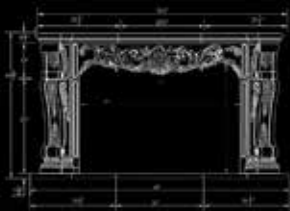
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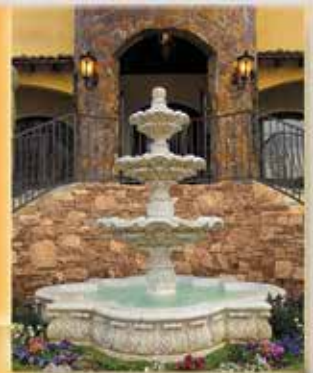
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27 - 29 March

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2019-2020 PERFORMANCES

Mexican Independence Day Concert
September 14-15, 2019

Fox Tucson Theatre & Sunnyside H.S.

From Paris to Leningrad
October 19-20, 2019

Carmina Burana
November 16-17, 2019

Die Fledermaus
(full opera production)
January 18-19, 2020, at Rincon H.S.

Beethoven & Strauss
February 15-16, 2020

Tchaikovsky & a Live Painter
March 14-15, 2020

Gershwin & Beethoven
April 25-26, 2020

CONCERT VENUES

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
7575 N. Paseo del Norte





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