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MUSIC

ALEXANDER STRING QUARTET
WITH KINDRA SCHARICH, MEZZO-SOPRANO
DECEMBER 7, 2022



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75TH SEASON!**

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CONTACT US

Arizona Friends of
Chamber Music
Post Office Box 40845
Tucson, Arizona 85717

Phone: 520-577-3769
info@arizonachambermusic.org
arizonachambermusic.org

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FROM THE TREASURER

Dear Friends,

On behalf of the board of the Arizona Friends of Chamber Music, I warmly welcome you to this evening's concert. Tonight, we will be treated to the Alexander String Quartet and mezzo-soprano Kindra Scharich. These acclaimed performers continue AFCM's long tradition of supporting outstanding chamber music here in Tucson.

For 75 years, AFCM has brought the world's best chamber musicians—musicians who perform on the top stages around the world—for us to see and hear in person in Tucson. How fortunate we are! In addition to these wonderful concerts, AFCM has long supported a strong program of education and outreach to students in southern Arizona, and AFCM has maintained one of the most vibrant, productive commissioning programs in the country. AFCM actively works to expand excellence, diversity, and inclusion in our performers and our composers.

We can continue this proud tradition of excellence only with your help. AFCM board members volunteer our time to AFCM as a labor of love, and we feel lucky to do so. In turn, we depend on you, our audience, for the financial support AFCM needs. Recall beautiful concerts you have heard on our stages and ask yourself how important this music is to you. We want AFCM to continue to thrive—not just for three years or five, but for generations, for the next 75 years.

In this season of holidays and celebrations, of enjoying the company of family and friends, of looking back and looking ahead, we ask you to remember AFCM and to give as generously as you can to our year-end fundraising campaign. Your gift can help to ensure a long and strong future for chamber music right here in our city. Please give generously.

Thank you!

PAUL ST. JOHN
Treasurer, AFCM
Board Member



ALEXANDER STRING QUARTET WITH KINDRA SCHARICH



Photo: Terry Lorant



Alexander String Quartet

Zakarias Grafilo, *violin*

Frederick Lifszitz, *violin*

David Samuel, *viola*

Sandy Wilson, *cello*

with Kindra Scharich, *mezzo-soprano*

The Alexander String Quartet
is represented by:
BesenArts LLC
7 Delaney Place
Tenafly, NJ 07670-1607
www.BesenArts.com

Kindra Scharich is represented by:
Dean Artists Management
500A Bloor Street West
Toronto, ON M5S 1Y3
www.deanartists.com

ALEXANDER STRING QUARTET

The Alexander String Quartet formed in New York City in 1981 and captured international attention as the first American quartet to win the London (now Wigmore) International String Quartet Competition in 1985. The quartet has performed in the major music capitals of five continents, securing its standing among the world's premier ensembles, and it is a major artistic presence in its home base of San Francisco, serving since 1989 as Ensemble in Residence of San Francisco Performances and Directors of The Morrison Chamber Music Center Instructional Program at San Francisco State University.

Widely admired for its interpretations of Beethoven, Mozart, and Shostakovich, the quartet's recordings have won international critical acclaim. They have established themselves as important advocates of new music, commissioning dozens of new works from composers, including Jake Heggie, Cindy Cox, Augusta Read Thomas, Robert Greenberg, César Cano, Tarik O'Regan, Paul Siskind, and Pulitzer Prize-winner Wayne Peterson. Samuel Adams's *Quintet with Pillars* was given its world premiere at a concert of the Arizona Friends of Chamber Music in 2019 and has been widely performed across the US by the Alexander with pianist Joyce Yang.

Distinguished musicians with whom the Alexander String Quartet has collaborated include pianists Joyce Yang, Roger Woodward, Menachem Pressler, Marc-André Hamelin, and Jeremy Menuhin; clarinetists Joan Enric Lluna, Richard Stoltzman, and Eli Eban; soprano Elly Ameling; mezzo-sopranos Joyce DiDonato and Kindra Scharich; violinist Midori; violist Toby Appel; cellists Lynn Harrell, Sadao Harada, and David Requiro; and jazz greats Branford Marsalis, David Sanchez, and Andrew Speight.

The quartet has received honorary degrees from Allegheny College and Saint Lawrence University, and Presidential medals from Baruch College (CUNY). They play on a matched set of instruments made in San Francisco by Francis Kuttner, known as the Ellen M. Egger quartet.

AFCM previously welcomed the Alexander String Quartet at an Evening Series concert in February 2019 and for a streamed video concert in May 2021 during the Covid year.

EVENING SERIES DECEMBER 7, 2022

KINDRA SCHARICH

Mezzo-soprano Kindra Scharich has been praised by *The San Francisco Chronicle* for her "exuberant vitality," "fearless technical precision," "deep-rooted pathos," and "irrepressible musical splendor." A dedicated recitalist, Ms. Scharich has presented recitals for the American Composer's Forum in Los Angeles, Lieder Alive, the Wagner Society Northern California Chapter, and the Yehudi Menuhin Seminar in San Francisco. She is also a great proponent of German art song, and with San Diego pianist George Fee has developed numerous programs under the heading "Life in Lieder," designed to educate and edify the public by means of this magnificent and under-represented genre.

Recently she released a critically acclaimed recording, in collaboration with the Alexander String Quartet, of new quartet and voice arrangements of the great orchestral Lieder (*Rückert*, *Kindertotenlieder*, *Lieder eines fahrenden Gesellen*, *Wesendonck-Lieder*, and *Vier letzte Lieder*). Symphonic works she has performed include *Les nuits d'été*, *Rückert-Lieder*, *Pulcinella*, Fauré's *Requiem*, Mozart's *Requiem*, and the great choral works of J.S. Bach and Handel. In the world of opera, Ms. Scharich has sung over 30 roles in the lyric mezzo repertoire, most recently and to much acclaim as Minerva in West Edge Opera's production of Monteverdi's *Il ritorno d'Ulisse in patria*.

Enthusiastic about working with living composers, she has premiered works by Kurt Erickson, Elinor Armer, Anno Schreier, and will be heard in Janis Mattox's upcoming chamber opera *Sueños de Medianoche* (Midnight Dreams), set in Spanish and based on Bolivian legend. She is a featured performer in *David Conte's Everyone Sang: Vocal Music of David Conte*, released in 2018.

Ms. Scharich studied voice and piano at the Eastman School of Music and earned bachelor's and master's degrees in vocal performance at the University of Michigan. She also completed her post-graduate education at the San Francisco Conservatory of Music.

Tonight is the first appearance of Ms. Scharich on our concerts.

TONIGHT'S PROGRAM

Songs texts and translations may be found on pages 8–17.

GUSTAV MAHLER (1860–1911)

Lieder eines fahrenden Gesellen (arr. Grafilo)

Wenn mein Schatz Hochzeit macht
Ging heut morgen übers Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen

GUSTAV MAHLER (1860–1911)

Rückert-Lieder (arr. Grafilo)

Blicke mir nicht in die Lieder!
Ich atmet' einen linden Duft!
Um Mitternacht
Liebst du um Schönheit
Ich bin der Welt abhanden gekommen

INTERMISSION

JOHANNES BRAHMS (1833–1897)

Intermezzo in A Major, Op. 118, no. 2 (arr. Grafilo)

RICHARD STRAUSS (1864–1949)

Vier letzte Lieder (arr. Grafilo)

Frühling
September
Beim Schlafengehen
Im Abendrot

This evening's concert is
sponsored by the generous
contribution of Randolph
and Margaret Nesse.

ABOUT THE TRANSCRIPTIONS FOR VOICE AND STRING QUARTET

The origins of these song cycles of Mahler and Strauss came about during an Alexander String Quartet road trip in late 2014. At a random truck stop, our former violinist, Paul Yarbrough asked, “What do you think about arranging some Mahler, Wagner, and Strauss for string quartet and voice?” I already had some experience arranging Shostakovich and Brahms for string quartet alone, but I had never even considered arranging music for string quartet and voice. Not one to turn down a challenge, I said, “Sure, that could work ... let me have a stab at it.” Little did I know that Paul and Kindra had already been discussing an ASQ-Scharich collaboration of these cycles, and I also later found out that the commission for these transcriptions was already in the works through LiederAlive!, a presenting organization in San Francisco dedicated to the performance and appreciation of German song.

When I first sat down with Mahler’s scores of *Rückert-Lieder* and *Lieder eines fahrenden Gesellen*, I immediately recognized the challenges that I would be facing. First, I did not want these arrangements to be either orchestral reductions or expansions of the piano accompaniments, but rather, a combination of both the orchestral and piano versions, arranged for string quartet. I wanted to recreate some of the aural colors from the orchestral score while still maintaining the intimacy of the piano version. I also wanted to integrate the solo voice as a fifth member of the ensemble, weaving in and out of the musical texture not only as soloist, but also as an equal member in this chamber music collaboration. Finally, as with all of my arrangements, I wanted to channel the composer’s “voice” by arranging the musical lines in a recognizable Mahlerian style.

Unlike the Mahler cycles, which primarily began with the piano accompaniment and were later arranged for orchestra, Richard Strauss’s *Four Last Songs* started off with a huge orchestral accompaniment and was later arranged for voice and piano. In the case of the Strauss, I needed to extract the most significant lines out of the large orchestral texture and give those to the four members of the string quartet. Again, I wanted to maintain some of the orchestral color from the original score but in a more condensed and intimate chamber music setting.

Giving audiences ... the opportunity to experience this repertoire in an intimate chamber music setting is not only more practical, but some may even feel, a more emotionally fitting experience to the subject matter as well.

ZAKARIAS GRAFILO

The reoccurring challenges I faced in both the Mahler and Strauss cycles included accommodating for elaborate harp lines, arranging stunning brass chorales for strings, as well as navigating through multiple *divisi* (multiple divided string parts). While there were challenges in assimilating large orchestral scores for string quartet, I also discovered that many instrumental lines translated quite naturally to the strings. For example, many of the French horn and English horn solos worked very well in the hands of the viola and second violin. One of my favorite moments is an English horn solo, given to the viola, at the opening and closing of “Ich bin der Welt abhanden gekommen.”

I am profoundly grateful to have been given the opportunity to create these new interpretations of Gustav Mahler’s *Rückert-Lieder*, *Lieder eines fahrenden Gesellen*, and Richard Strauss’s *Four Last Songs*. Giving audiences (not to mention singers and string quartets) the opportunity to experience this repertoire in an intimate chamber music setting is not only more practical, but some may even feel, a more emotionally fitting experience to the subject matter as well.

Zakarias Grafilo, violinist,
Alexander String Quartet

PROGRAM NOTES

Songs texts and translations may be found on pages 8–17.

MAHLER WAS MASTER of the orchestra, but the voice was never far from his musical thoughts. Four of his nine completed symphonies include soloists or chorus or both, and he wrote songs throughout his career. An early success was *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), a song cycle composed in 1884–85 and orchestrated several years later.

It was an unhappy love affair that motivated Mahler to compose the work. He wrote the words himself, and his text is not poetry in the conventional sense as much as an intense personal monologue. In the first song, the affair is over, and the singer contemplates the lost love’s upcoming wedding. The second song is an attempt at happiness, progressing in the third song to anger and rage. By the fourth song, the protagonist has no recourse but to leave town, stopping by a linden tree and finding peace there.

FOLLOWING THE COMPLETION of his fourth symphony, Mahler discovered the poetry of Friedrich Rückert (1788–1866). Emotions and images in Rückert’s Romantic verses inspired an immediate response in Mahler, and he wrote the first four songs of his *Rückert-Lieder* (Songs to Poems by Rückert) during the summer of 1901—the fifth song was composed the following year. Around the same time, he began *Kindertotenlieder* (Songs on the Death of Children), a song cycle that also uses texts by Rückert.

The five *Rückert-Lieder* are not a cycle but a setting of five poems with no relation to one another, though they are often performed together. “Do not look at my songs!” requests that the poet’s creation not be examined until it is finished; the instrumental motive seems to be inspired by the buzzing of the bees in the second verse. Suggestive in another way is the atmosphere of “I breathed a scent of lime,” while the metaphysical struggle of a sleepless night is depicted in “At midnight.” The song composed the following year, “If you love for beauty,” was written as a gift for Alma Schindler, whom he had recently married. It is Mahler’s only love song. Finally, “I have become lost to the world” offers an image of the poet (and by extension, the composer) retreating from life and having the peace to create. Of the poem, Mahler said, “It is truly me.”

DESPITE HIS DECLARATION of retirement in 1890, Brahms returned to composition after hearing the marvelous playing of a clarinet virtuoso. In addition to works for that instrument, he decided to return to his own, and wrote a series of piano miniatures, Opus 116–119, in 1892–93. One of the most beloved of these works is the *Intermezzo in A Major*, Op. 118, no. 2.

All of these pieces have generic titles (“Capriccio,” “Ballade”), but “Intermezzo” is the most common. By definition, an *intermezzo* is a composition placed between movements of a symphony or acts of an opera. That is not the case in these collections, unless they are intermezzos that come between other intermezzos. Perhaps Brahms meant the term in its older musical sense as a light diversion, but surely in jest given the depth and charm of these works.

SONGS ARE A CONSISTENT FEATURE in the compositions of Richard Strauss. Although known for tone poems and operas, songs were among his earliest publications, and *Vier letzte Lieder*, four songs for soprano and orchestra, were among his final works. It is easy to explain the breadth of his song composition: his wife was a soprano, and her voice was always before him as a model. Married in 1894, she survived him by only a few months. In many ways, *Four Last Songs* is a tribute to her voice and their life together.

Completed on September 20, 1948, the texts of these songs are reflective and evocative, moving from “Spring” to autumn (“September”) to weariness at the end of the day (“Upon Going to Sleep”). “At Sunset” was not the last to be composed, but the song makes a fitting conclusion. It looks back on a long marriage and anticipates the end of his life (“Is this perhaps death?”), followed by a musical quote from his early tone poem, *Death and Transfiguration*. Leave-taking has rarely been so beautiful.

Notes by Jay Rosenblatt

TEXTS AND TRANSLATIONS

GUSTAV MAHLER (1860–1911)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (1884–85)

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht, fröhliche Hochzeit macht, hab’ ich meinen traurigen Tag! Geh’ ich in mein Kämmerlein, dunkles Kämmerlein, weine, wein’ um meinen Schatz, um meinen lieben Schatz!	When my love has her wedding day, happy wedding day, I will have my sorrowful day! I will go in my little room, dark little room, weep, weep over my love, over my dearest love!
Blümlein blau! Blümlein blau! Verdorre nicht! Verdorre nicht! Vöglein süß! Vöglein süß! Du singst auf grüner Heide! Ach! Wie ist der Welt so schön! Ziküth! Ziküth! Ziküth!	Blue little flower! Blue little flower! Do not wither! Do not wither! Sweet little bird! Sweet little bird! You sing upon the green meadow! Oh, this world is so beautiful! Chirp! Chirp! Chirp!
Singet nicht! Blühet nicht! Lenz ist ja vorbei! Alles Singen ist nun aus! Des Abends, wenn ich schlafen geh’, denk’ ich an mein Leide! An mein Leide!	Sing no more! Bloom no more! Spring is past! All singing is now over! In the evening, when I go to sleep, I will think on my sorrow! On my sorrow!

Ging heut’ Morgen übers Feld

Ging heut’ Morgen übers Feld, Tau noch auf den Gräsern hing; Sprach zu mir der lust’ge Fink: Ei, du! Gelt? Guten Morgen! Ei, gelt? Du! Wird’s nicht eine schöne Welt? Schöne Welt? Zink! Zink! Schön und flink! Wie mir doch die Welt gefällt!	This morning I went through the field, the dew hung on the grass, the merry finch spoke to me: Hi, you! Is it not? Good morning! Is it not? You! Is it not a beautiful world? Beautiful world? Chirp! Chirp! Beautiful and lively! How the world pleases me!
Auch die Glockenblum’ am Feld hat mir lustig, guter Ding’, mit den Glöckchen, klinge, kling, klinge, kling, ihren Morgengruß geschellt: Wird’s nicht eine schöne Welt? Schöne Welt? Kling! Kling! Kling! Kling! Schönes Ding! Wie mir doch die Welt gefällt! Heia!	Even the bluebells in the field bring me joy, good things, with the little ring, cling, cling, cling, cling, their morning greeting rings out: Is this not a beautiful world? Beautiful world? Cling! Cling! Cling! Cling! Beautiful thing! How the world pleases me! Heigh-ho!
Und da fing im Sonnenschein gleich die Welt zu funkeln an; Alles, Alles, Ton und Farbe gewann! Im Sonnenschein! Blum’ und Vogel, groß und klein. Guten Tag! Guten Tag! Ist’s nicht eine schöne Welt? Ei, du! Gelt? Ei, du! Gelt? Schöne Welt!	And there in the sunshine the world began to sparkle; everything turned to sound and color! In the sunshine! Flower and bird, large and small. Good day! Good day! Is it not a beautiful world? Hi, you! Is it not? Hi, you! Is it not? Beautiful world!
Nun fängt auch mein Glück wohl an? Nein! Nein! Das ich mein’, mir nimmer, nimmer blühen kann!	Now will my happiness begin? No! No! That I know, it can never, never blossom for me!

Please wait until conclusion of song to turn page.

TEXTS AND TRANSLATIONS

GUSTAV MAHLER (1860–1911)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (1884–85)

Ich hab’ ein glühend Messer

Ich hab’ ein glühend Messer, ein Messer in meiner Brust, O weh! O weh! Das schneid’t so tief in jede Freud’ und jede Lust, So tief! So tief! Es schneid’t so weh und tief!	I have a glowing knife, a knife in my breast. Oh pain! Oh pain! It cuts so deep into every joy and every pleasure. So deep! So deep! It cuts so painfully and deep!
Ach, was ist das für ein böser Gast! Nimmer hält er Ruh’, nimmer hält er Rast! Nicht bei Tag, noch bei Nacht, wenn ich schlief! O weh! O weh!	Oh, what kind of evil guest is this! It is never quiet, it never rests! Not by day, not by night, when I sleep! O pain! O pain!
Wenn ich in den Himmel seh’, seh’ ich zwei blaue Augen steh’n! O weh! O weh! Wenn ich im gelben Felde geh’, seh’ ich von fern blonde Haar im Winde weh’n! O weh! O weh! Wenn ich aus dem Traum auffahr’ Und höre klingen ihr silbern Lachen, O weh! O weh! Ich wollt’ ich läg’ auf der schwarzen Bahr’, könnt’ nimmer, nimmer die Augen aufmachen!	When I look at the sky, I see two blue eyes there! O pain! O pain! When I go into a yellow field, I see in the distance blond hair waving in the wind! O pain! O pain! When I wake up out of a dream and hear her silver laughter ringing. O pain! O pain! I wish I was lying on my funeral bier, never, never to be able to open my eyes!

Die zwei blauen Augen

Die zwei blauen Augen von meinem Schatz, die haben mich in die weite Welt geschickt. Da muß’t ich Abschied nehmen vom allerliebsten Platz! O Augen blau, warum habt ihr mich angeblickt? Nun hab’ ich ewig Leid und Grämen!	The two blue eyes of my love, that have sent me into the wide world. That I must take leave of this beloved place! O blue eyes, why did you look at me? Now I have endless sorrow and grief!
Ich bin ausgegangen in stiller Nacht, in stiller Nacht wohl über die dunkle Heide; hat mir niemand Ade gesagt. Ade! Ade! Ade! Mein Gesell’ war Lieb’ und Leide!	I have gone out in the quiet night, in the quiet night into the dark meadow; no one said “Farewell” to me. Farewell! Farewell! Farewell! My companions were love and sorrow!
Auf der Straße steht ein Lindenbaum, da hab’ ich zum ersten Mal im Schlaf geruht! Unter den Lindenbaum! Der hat seine Blüten über mich geschneit, da wußt’ ich nicht, wie das Leben tut, war Alles, Alles wieder gut! Ach, Alles wieder gut! Alles! Alles! Lieb’ und Leid! Und Welt, und Traum!	On the street stands a linden tree, where for the first time I rested in sleep! Under the linden tree! It sprinkled its blossoms over me, there I was not aware of what life was doing, everything was well again! Oh, everything was well again! Everything! Everything! Love and sorrow! And world and dream!

Please wait until conclusion of song to turn page.

TEXTS AND TRANSLATIONS

GUSTAV MAHLER (1860–1911)

Rückert-Lieder (Songs on Poems by Rückert) (1901–02)

Blicke mir nicht in die Lieder!

Blicke mir nicht in die Lieder! Meine Augen schlag’ ich nieder, Wie ertappt aufböser Tat. Selber darf ich nicht getrauen, Ihrem Wachsen zuzuschauen, Deine Neugier ist Verrat!	Do not look at my songs! My eyes I cast down, as if found out in an evil deed. I cannot even trust myself, to watch them grow, your curiosity is betrayal!
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Bienen, wenn sie Zellen bauen, Lassen auch nicht zu sich schauen, Schauen selbst auch nicht zu. Wenn die reichen Honigwaben Sie zu Tag gefördert haben, Dann vor allen nasche du!	Bees, when they build cells, do not allow themselves to be watched, neither do they watch themselves. When the rich honeycombs are brought to the light of day then may you taste them!
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Ich atmet’ einen linden Duft!

Ich atmet’ einen linden Duft! Im Zimmer stand Ein Zweig der Linde, Ein Angebinde Von lieber Hand. Wie lieblich war der Lindenduft!	I breathed a scent of lime! In the room stood a branch from a lime tree, a present from a dear hand. How lovely was the scent of lime!
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Wie lieblich ist der Lindenduft! Das Lindenreis Brachst du gelinde! Ich atme leis Im Duft der Linde Der Liebe linden Duft.	How lovely is the scent of lime! The lime tree twig you gently plucked! I softly breathe in the scent of lime The gentle scent of love.
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Um Mitternacht

Um Mitternacht Hab’ ich gewacht Und aufgeblickt zum Himmel; Kein Stern vom Sterngewimmel Hat mir gelacht Um Mitternacht.	At midnight I awoke and looked up at the sky; no star among the host of stars smiled at me at midnight.
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Um Mitternacht Hab’ ich gedacht Hinaus in dunkle Schranken. Es hat kein Lichtgedanken Mir Trost gebracht Um Mitternacht.	At midnight I sent my thought out to the dark horizon. No thought of light brought me comfort at midnight.
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Um Mitternacht Nahm ich in acht Die Schläge meines Herzens; Ein einz’ger Puls des Schmerzens War angefacht Um Mitternacht.	At midnight I took notice of the beating of my heart; a single pulse of pain caught fire at midnight.
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Um Mitternacht Kämpft’ ich die Schlacht, O Menschheit, deiner Leiden; Nicht konnt’ ich sie entscheiden Mit meiner macht Um Mitternacht.	At midnight I fought the battle, oh mankind, of your sorrows; I could not decide the outcome with my strength at midnight.
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Um Mitternacht Hab’ ich die Macht In Deine Hand gegeben! Herr! Über Tod und Leben, Du hältst die Wacht Um Mitternacht!	At midnight I gave my power into Your hands! Lord! Over death and life, You keep watch at midnight!
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Please wait until conclusion of song to turn page.

TEXTS AND TRANSLATIONS

GUSTAV MAHLER (1860–1911)

Rückert-Lieder (Songs on Poems by Rückert) (1901–02)

Liebst du um Schönheit

Liebst du um Schönheit, O nicht mich liebe! Liebe die Sonne, Sie trägt ein goldnes Haar!	If you love for beauty, do not love me! Love the sun, it wears hair of gold!
Liebst du um Jugend, O nicht mich liebe! Liebe den Frühling, Der jung ist jedes Jahr!	If you love for youth, do not love me! Love the spring, which is young every year!
Liebst du um Schätze, O nicht mich liebe! Liebe die Meerfrau, Sie hat viel Perlen klar!	If you love for treasure, do not love me! Love the mermaid, she has many clear pearls!
Liebst du um Liebe, O ja, mich liebe! Liebe mich immer, Dich lieb' ich immerdar!	If you love for love, oh yes, love me! Love me always, I shall love you ever more!

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen, Mit der ich sonst viele Zeit verdorben, Sie hat so lange nichts von mir vernommen, Sie mag wohl glauben, ich sei gestorben!	I have become lost to the world, with which I used to waste much time, it has for so long known nothing of me, it may well believe that I am dead!
Es ist mir auch gar nichts daran gelegen, Ob sie mich für gestorben hält, Ich kann auch gar nichts sagen dagegen, Denn wirklich bin ich gestorben der Welt.	It does not concern me, if it should think I am dead, I cannot deny it, For truly, I am dead to the world.
Ich bin gestorben dem Weltgetümmel, Und ruh' in einem stillen Gebiet! Ich leb' allein in meinem Himmel, In meinem Lieben, in meinem Lied!	I am dead to the world's tumult, and rest in a quiet place! I live alone in my heaven, in my love, in my song!

Please wait until conclusion of song to turn page.

TEXTS AND TRANSLATIONS

RICHARD STRAUSS (1864–1949)

Vier letzte Lieder (Four Last Songs) (1948)

Frühling	Spring
In dämmrigen Grüften Träumte ich lang Von deinen Bäumen und blauen Lüften, Von deinem Duft und Vogelsang.	In dusky graveyards I dreamed long of your trees and blue skies, of your scent and bird song.
Nun liegst du erschlossen In Gleiß und Zier, Von Licht übergossen Wie ein Wunder von mir.	Now you lie revealed in glitter and ornament, bathed in light like a miracle before me.
Du kennst mich wieder, Du lockest mich zart, Es zittert durch all meine Glieder Deine selige Gegenwart!	You know me again, you entice me tenderly, it trembles through all my limbs your blessed presence!

Hermann Hesse

September	September
Der Garten trauert, Kühl sinkt in die Blumen der Regen, Der Sommer schauert Still seinem Ende entgegen.	The garden mourns, the rain sinks coolly on the flowers, summer shudders quietly towards its end.
Golden tropft Blatt um Blatt Nieder vom hohen Akazienbaum, Sommer lächelt erstaunt und matt In den sterbenden Gartentraum.	Golden drops leaf upon leaf down from the tall acacia tree, summer smiles amazed and exhausted in the dying dream of the garden.
Lange noch bei den Rosen Bleibt er stehen, sehnt sich nach Ruh, Langsam tut er die [grossen] Müdgewordenen Augen zu.	Long by the roses it lingers, yearns for rest, slowly it closes its [great] weary eyes.

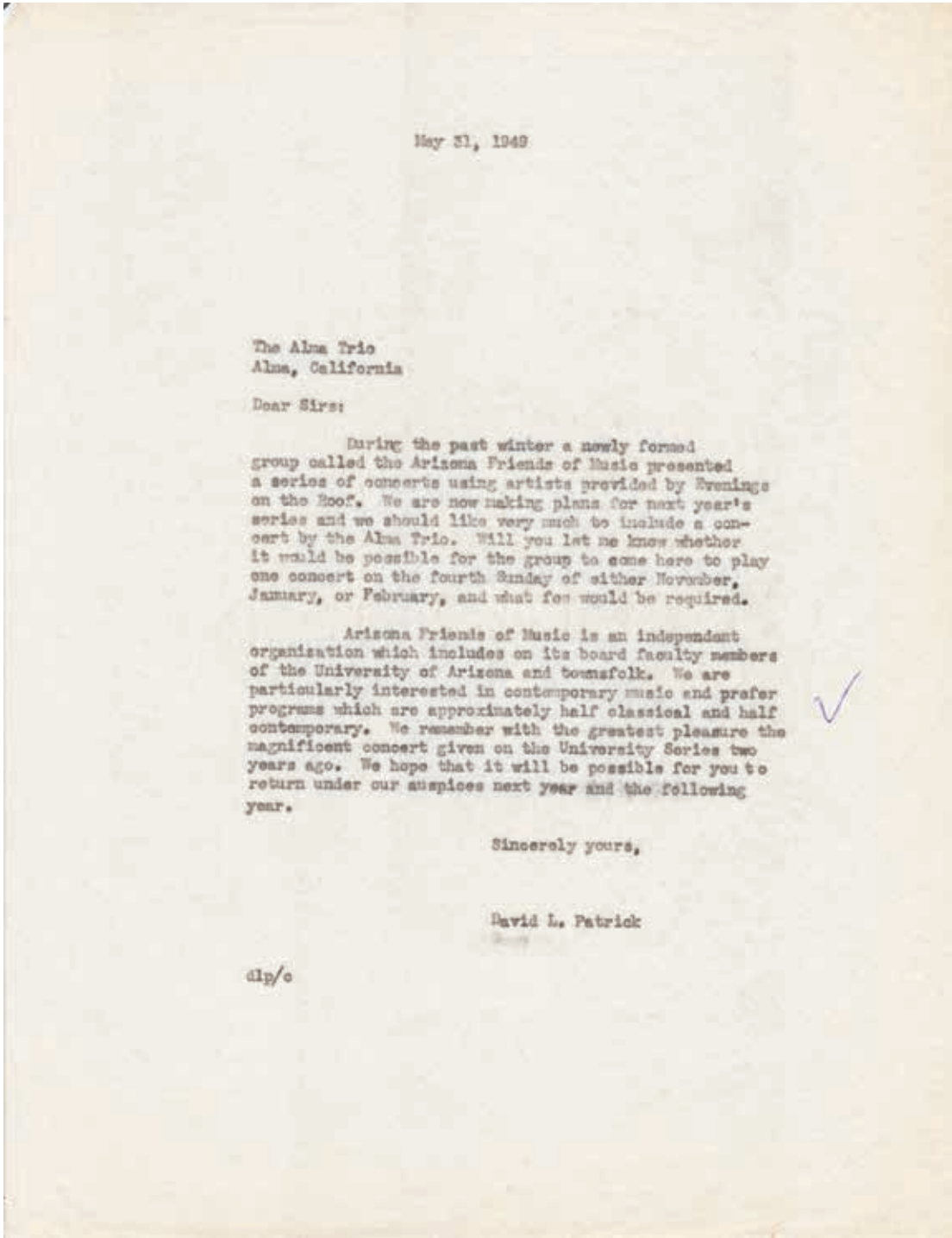
Hermann Hesse

Beim Schlafengehen	Upon Going to Sleep
Nun der Tag mich müd gemacht, Soll mein sehnliches Verlangen Freundlich die gestirnte Nacht Wie ein müdes Kind empfangen.	Now the day has made me tired, my ardent longing shall welcome in friendship the starry night like a tired child.
Hände, laßt von allem Tun, Stirn, vergiß du alles Denken, Alle meine Sinne nun Wollen sich in Schlummer senken.	Hands, leave all activity, brow, forget all thought, all my senses now long to sink themselves in slumber.
Und die Seele, unbewacht, Will in freien Flügen schweben, Um in Zauberkreis der Nacht Tief und tausendfach zu leben.	And the soul, unguarded, wants to float in free flight, so that in the magic circle of night it may live deep and a thousandfold.

Hermann Hesse

Im Abendrot	At Sunset
Wir sind durch Not und Freude Gegangen Hand in Hand, Vom Wandern ruhen wir Nun überm stillen Land.	Through want and joy we have gone hand in hand, from our travels we are resting now in the quiet countryside.
Rings sich die Täler neigen, Es dunkelt schon die Luft, Zwei Lerchen nur noch steigen Nachträumend in den Duft.	Around us the valleys slope away, the air already grows dark, only two larks still soar wistfully into the fragrant air.
Tritt her und laß sie schwirren, Bald ist es Schlafenzeit, Daß wir uns nicht verirren In dieser Einsamkeit.	Come here and let them fly about, soon it is time for sleep, that we do not go astray in this solitude.
O weiter, stiller Friede, So tief im Abendrot, Wie sind wir wandermüde— Ist dies etwa der Tod?	Oh boundless, quiet peace, so deep in the sunset, how tired we are of traveling— is this perhaps death?

Joseph von Eichendorff



Letter to The Alma Trio to arrange a concert for the second season of AFCM. The trio consisted of pianist Adolph Baller, violinist Roman Totenberg (father of Nina Totenberg of NPR), and cellist Gabor Rejto (father of Peter Rejto, Artistic Director of AFCM's Winter Festival). See back cover for Gabor Rejto's reponse.

The Miracle of Giving

The dynamic range and scope of performances by the Arizona Friends of Chamber Music, from the Leo Rich stage to its activities in the community, convinces all of us that AFCM will continue to bring the world's greatest chamber music to Tucson. Our 2021–2022 season truly demonstrated a marvelous “return to life” from the complex and fearful constraints imposed by Covid. The current series of concerts strengthens the strong foundation for the celebrations now underway to commemorate AFCM’s 75th season!

You, our enthusiastic and loyal audience members and donors, are the reason AFCM flourishes and is so artistically vibrant in its 75th season. Your continuing heart-felt engagement as audience members and as generous donors is a miracle that secures for you our mission today and our artistry and creativity in years to come.

Last season’s ticket sales covered just 45% of the direct costs of our concerts and other artistic programs. Gifts to AFCM helped to provide about 40% of our total operating income. Very welcome government grants contributed the remainder for concerts and support operations. These grants are unlikely to renew. This is a challenge, but given the marvelous history of AFCM and its chamber music lovers, it will be met without a doubt.

Please give to the AFCM Year-End Campaign before December 31. Your gift brings to our stage the preeminent musicians you love. It makes possible the \$10 student tickets to inspire the next generation of chamber music lovers and performers. Your gift brings music to our school children, augmenting teachers’ curricula with video concerts and in-school performances. It advances chamber music in Tucson’s neighborhoods by supporting Chamberhood and Tucson Adult Chamber Players.

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LARRY HERRON
Chair, Marketing Committee

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

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Gabor Rejto
PO.Box 488
Los Gatos, Calif.

June 5, 1949.

Dear Mr. Patrick:

We have received your kind letter the other day. Thank you very much. I forwarded to Miss Elizabeth McClave, W. Colston Leigh, Inc. Russ Building, San Francisco, Calif. who is our manager and booking agent on the West Coast and you probably will hear from her shortly.

We recall our concerts in Tucson two years ago with great pleasure and we hope we can play for you again in the future.

With kindest regards and wishes I am very sincerely yours

Gabor Rejto
Gabor Rejto
The Alma Trio

Response to letter on page 18. Gabor Rejto is Peter Rejto's father, Artistic Director of AFCM's Winter Festival. The Alma Trio gave its first concert for AFCM a year later, on November 5, 1950.

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