

ARIZONA
FRIENDS OF
CHAMBER
MUSIC

ANNA POLONSKY, PIANO

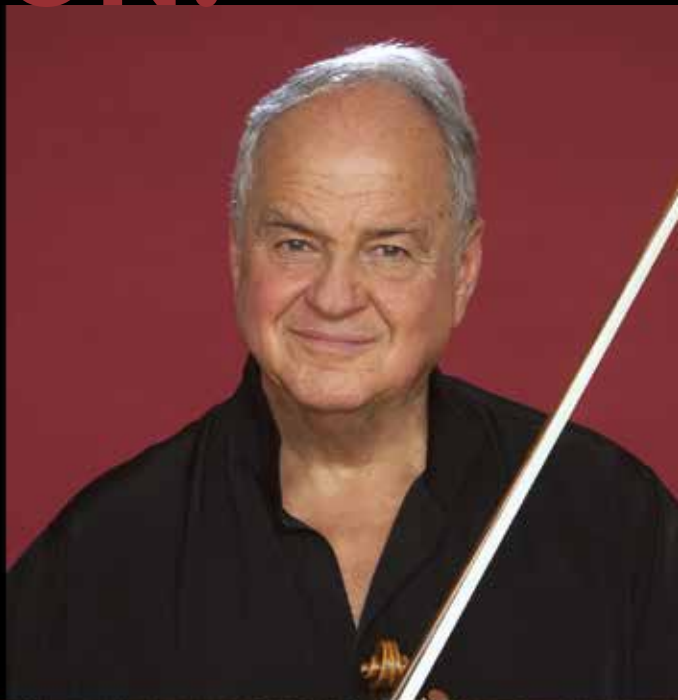
JAIME LAREDO, VIOLIN

NOKUTHULA NGWENYAMA, VIOLA AND COMPOSER

SHARON ROBINSON, CELLO

NOVEMBER 16, 2022

CELEBRATE AFCM'S 75TH SEASON!



BOARD OF DIRECTORS	PROGRAM BOOK CREDITS	CONTACT US
Joseph Tolliver <i>President</i>	Editor Jay Rosenblatt	Arizona Friends of Chamber Music Post Office Box 40845 Tucson, Arizona 85717
Alan Hershowitz <i>Vice-President</i> <i>Evening Series Director</i>	Contributors Nancy Monsman Jay Rosenblatt	Phone: 520-577-3769 info@arizonachambermusic.org arizonachambermusic.org
Bryan Daum <i>Piano & Friends Director</i>	Advertising Cathy Anderson	Director of Operations Cathy Anderson
Elaine Rousseau <i>Summer Series Director</i>	Printing West Press	Director of Finance Ivan Ugorich
Randy Spalding <i>Festival Chair</i>	AUDIO-VISUAL STREAMING	Social Media Manager Anteo Fabris
Paul St. John <i>Treasurer</i>	Juan Mejia Tiezheng Shen Paul St. John	USHERS
Wes Addison Philip Alejo Michael Coretz Dagmar Cushing Laurence Herron Paul Kaestle Tim Kantor Juan Mejia Jay Rosenblatt Lyla Rothschild Leslie Tolbert		Barry & Susan Austin Lidia DelPiccolo Susan Fifer Jill Japan Marilee Mansfield Jane Ruggill Barbara Turton Diana Warr Maurice Weinrobe & Trudy Ernst
		VOLUNTEERS
		Nancy Bissell Beth Daum Dana Deeds

FROM THE CHAIR OF THE COMMISSIONING COMMITTEE

Dear Friends,

The Arizona Friends of Chamber Music honors Joseph Kalichstein, longtime member of the Kalichstein-Laredo-Robinson Trio, who passed away in March 2022. We are grateful that Jaime Laredo and Sharon Robinson, along with Anna Polonsky and Nokuthula Ngwenyama, carry on the enduring artistic legacy of their collaborator and friend. It is especially poignant that we can feature a musical remembrance on tonight's concert with the Arizona premiere of *Elegy for Piano, Violin, Viola, and Cello* by Nokuthula Ngwenyama.

While many of you likely remember her sparkling performances at recent Tucson Winter Chamber Music Festival concerts, it may be more of a surprise to learn that Nokuthula is also a fine composer. AFCM is thrilled for the opportunity to co-commission and showcase Nokuthula's music on our stage. I offer special thanks to Rachel Shapiro, Ruthie Shapiro, Ben Gordon, and Miriam Gordon for their sponsorship of *Elegy* in memory of their grandparents, Isidore and Goldie Shapiro.

Musical commissioning is central to AFCM's core mission. It is a way to keep the classical music genre vital and reflective of the society in which we live. I am amazed that so many of you, our Friends, have been enthused by our efforts and joined us as sponsors of new commissions. You have helped to make AFCM a leading commissioner of new chamber music repertoire.

Many more exciting projects are in the works! Please do not hesitate to contact us if you are interested in sponsoring an upcoming commission.

Enjoy tonight's concert and thank you for breathing new life into our musical performances.

PHILIP ALEJO
Board Member
Chair, Commissioning Committee

commissions@arizonachambermusic.org



ANNA POLONSKY, JAIME LAREDO, NOKUTHULA NGWENYAMA, SHARON ROBINSON



Anna Polonsky, *piano*

Jaime Laredo, *violin*

Nokuthula Ngwenyama, *viola and composer*

Sharon Robinson, *cello*



In Memory of Joseph Kalichstein (1946–2022)

ANNA POLONSKY

Anna Polonsky made her solo piano debut at the age of seven at the Special Central Music School in Moscow and emigrated to the United States in 1990, where she attended high school at the Interlochen Arts Academy in Michigan. She received her Bachelor of Music diploma from The Curtis Institute of Music under the tutelage of the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her master's degree from the Juilliard School. In addition to performing, she serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals. A recipient of a Borletti-Buitoni Trust Fellowship and the Andrew Wolf Chamber Music Award, Ms. Polonsky is a Steinway Artist. We last heard her in 2017 in a Piano & Friends recital.

JAIME LAREDO

Jaime Laredo has performed for over six decades before audiences across the globe, excelling in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Since his stunning orchestral debut at the age of eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. That debut inspired one critic to write: "In the 1920s it was Yehudi Menuhin; in the 1930s it was Isaac Stern; and last night it was Jaime Laredo." His education and development were greatly influenced by his teachers Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of seventeen, Mr. Laredo won the prestigious Queen Elisabeth of Belgium Competition, launching his rise to international prominence. With 2009 marking the 50th anniversary of his prize, he was honored to sit on the Jury for the final round of the Competition. We last heard Mr. Laredo in 2012 as a member of the Kalichstein-Laredo-Robinson Trio.

EVENING SERIES

NOVEMBER 16, 2022

NOKUTHULA NGWENYAMA

Born in Los Angeles of Zimbabwean-Japanese parentage, Nokuthula Endo Ngwenyama studied theory and counterpoint with Mary Ann Cummins, Warren Spaeth, and Dr. Herbert Zipper at the Crossroads School for Arts and Sciences. She is an alumna of the Colburn School for the Performing Arts (now the Colburn Community School of Performing Arts) and the Curtis Institute of Music, where her theory and counterpoint teachers were Edward Aldwell, Jennifer Higdon, and David Loeb. As a Fulbright Scholar she attended the Conservatoire National Supérieur de Musique et de Danse de Paris and received a Master of Theological Studies degree from Harvard University. Ms Ngwenyama plays on a 1597 Antonius and Hieronymus Amati viola from the Biggs Collection. Her names mean “Mother of Peace” and “Lion” in Zulu. She previously took part in our 2015 and 2017 Festivals.

SHARON ROBINSON

Sharon Robinson divides her time among solo engagements, teaching, and performing with her husband, violinist and conductor Jaime Laredo. As of the Fall of 2012, she joined the renowned instrumental and chamber music faculty of the Cleveland Institute of Music. Highly sought after for her dynamic master classes, she brings insight to her teaching from the rare combination of her lifetime experiences as member of the Houston Symphony Orchestra, the Ciompi String Quartet of Duke University, the Kalichstein-Laredo-Robinson Trio, plus countless solo recitals and concerto performances. She is the Founding Director of the Advanced Piano Trio Program at CIM, as well as the director of the Cleveland chapter of Music for Food, which has raised funds to provide thousands of meals for food-challenged families in the Cleveland area. We last heard her in two recitals devoted to the complete works for cello and piano by Beethoven in 2015.

TONIGHT’S PROGRAM

In Memory of Joseph Kalichstein (1946–2022)

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Quartet in G Minor, K. 478

Allegro
Andante
Rondo: Allegro moderato

NOKUTHULA NGWENYAMA (b. 1976)

Elegy for Piano, Violin, Viola, and Cello (2022)

Arizona premiere, co-commissioned by AFCM

INTERMISSION

ANTONÍN DVOŘÁK (1841–1904)

Piano Quartet No. 2 in E-flat Major, Op. 87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale: Allegro ma non troppo

This concert honors pianist Joseph Kalichstein, who passed away in March 2022. He was a beloved friend and musical partner in The Kalichstein-Laredo-Robinson Trio for 45 years.

Nokuthula Ngwenyama’s *Elegy* is sponsored in memory of Isidore and Goldie Shapiro by the generous contribution of their grandchildren, Ben, Miriam, Rachel, and Ruthie.

PROGRAM NOTES

IN 1785 MOZART CONTRACTED with his friend and publisher Franz Anton Hoffmeister to write three piano quartets, a new genre that promised to be marketable to the many Viennese amateur pianists. At that time the piano was not a full thematic partner in the ensemble; early chamber works most often used the keyboard to fill out harmonies supporting the string lines. K. 478, the first of the two piano quartets that Mozart completed, is a breakthrough work in which the piano and the string group achieve equality. The piano score, so virtuosic that on occasion it resembles a concerto, is balanced by equally strong string lines to create a unified chamber work.

Unfortunately for Mozart, Hoffmeister assessed K. 478 as being too difficult for his clients, and he declined to publish it—but he did allow the cash-strapped Mozart to keep the money that had been advanced. However, Mozart wrote a second piano quartet a few months later and sought out a new venue—Artaria, who became his primary publisher.

K. 478 is cast in G minor, a dark key that Mozart favored for his more turbulent works. The terse opening theme, played in unison by all instruments, solidifies this tonality; the solo piano responds with an extension to the phrase, which is then repeated and developed by all instruments. The piano introduces a calmer second subject (B-flat major) first developed contrapuntally by the strings then recast with varied rhythms. The piano states a third theme, echoed by the violin. After a brief but dramatic development, the themes undergo further development in the recapitulation. The emphatic coda reiterates the succinct opening motive.

The Andante (B-flat major), in sonata form, develops two expressive melodies, both stated first in the piano. Colorful recasts of scoring enhance the fervency of these lyrical themes. The rondo finale (G major) opens with a buoyant idea in the piano; an energetic theme follows in the strings. The brilliant piano score demands virtuosity throughout.

Notes for *Elegy* by the composer:

To remember,
to let go.
To be haunted
then free.

Honoring our ancestors
and the sacrifices
leading to this moment,
We commemorate a
will to thrive over centuries
And give respect to
the struggle
which proudly belongs to us all.

Elegy is a twelve-minute work mourning the souls lost to systemic racism. Rather than suffering in unsatisfying despair, it aims to honor human triumph through recognition of our painful history while commemorating how far we have come in this collective societal struggle.

A questioning melody slowly unfolds by the violin in the 5/4 adagio. The strings build to wailing before being sent on the Middle Passage. The ship rises and falls with flowing eighth notes in the piano, while the sound of rubbing ropes is played on the back of the viola by rolling the stick over loosened bow hair. A sailor whistles while the cello mourns being caught in an inescapable fate. Patterns symbolizing heroes and martyrs are introduced in the piano through call and response and developed in flowing tribute by the ensemble. The cello then states important dates, starting with 1863 in G minor (G, G, E-flat, B-flat) gliding forward through time. A chorus of strings responds in lightness, progress, and innovation while the bass line falls and stalls via tremolo on a low D-flat. Clavé rhythms permeate the texture with taps of the string trio in drum-circle fashion, honoring and calling to our ancestors. The large 5/4 section ends with two abrupt pizzicati slaps symbolizing the year 2020 (D-flat, rest, D-flat, rest).

The heart of the piece follows with the intervals of 1619 (G, E-flat, G, A-flat) in G minor ensemble unison, while the piece is in C minor: “good trouble.” Development of 1619 suddenly stills in reference to Shostakovich’s Viola Sonata, which I heard as Russian tanks and artillery lined up along the Ukrainian border. The piano gets the last emotional word through an epilogue, building with hope toward a painful ending dependent upon and framed by time. The last four notes in the piano are based on the current year in G minor. So, the 2022 premiere

sounds like A-flat, rest, A-flat, A-flat. 2032 would be A-flat, rest, B-flat, A-flat with flats at the discretion of the player, and 3022 would be B-flat, rest, A-flat, A-flat.

I am deeply honored that the Kalichstein-Laredo-Robinson Trio asked me to write *Elegy*. Heartfelt thanks to them, the Linton Chamber Series and supporting commissioners Arizona Friends of Chamber Music, Brattleboro Music Center, Chamber Music Monterey Bay, Chamber Music Northwest, Chamber Music Tulsa, Hudson Valley Chamber Music Circle, Kennedy Center, Lake Champlain Chamber Music Festival, Philadelphia Chamber Music Society, and Phoenix Chamber Music Society, with whom I am composer-in-residence. It is with friendship, admiration, gratitude, pride, and humility that I join the group and respond to the call of the largest political movement in U.S. history following the summer of 2020's reckoning. Sources of inspiration include a prior visit to the Smithsonian's National Museum of African American History and Culture with Fleur Paysour, and *The 1619 Project* created by Nikole Hannah-Jones and *The New York Times*, including articles by Ms. Hannah-Jones, Jamelle Bouie, Khalil Gibran Muhammad, Kendrick Johnson, and Linda Villarosa. John Lewis's encouraging *Carry On* gave strength to write into the next phrase, as did the unedited and undelivered version of his speech, "We Must Free Ourselves," included in the treasure trove *Ripples of Hope: Great American Civil Rights Speeches*, edited by Josh Gottheimer. *The Hill We Climb* by Amanda Gorman kept hope alive while reading "Retracing a Slave Route in Ghana, 400 Years On," by Reuters writers Siphiwe Sibeko and Francis Korokoro, and studying Slate magazine's interactive animated map, "The Atlantic Slave Trade in Two Minutes," compiled and written by Andrew Kahn and, again, Jamelle Bouie.

There is no where on earth
Where there is no pain.
Let that unite us
With love and compassion
So we may mourn together,
And improve our ways.

ENCOURAGED BY HIS EAGER PUBLISHERS, Dvořák composed the majority of Opus 87, the second of his two piano quartets, within the period of a month. He wrote to a friend: "I've now already finished three movements of a new piano quartet and the finale will be ready in a few days. As I expected, it came easily, and the melodies just surged upon me, thank God!" The work was completed in 1889, and the premiere was held the following fall.

Dvořák's Opus 87 can be heard as complementary to his other great piano chamber works of the late 1880s such as the "Dumky" Trio and the Piano Quintet in A Major. There is textural similarity in all these compositions since the strings form a unit to balance the strong piano lines. All of these spirited works are products of Dvořák's most intensely nationalistic phase, a time when he drew his deepest inspiration from his native Bohemian folk idiom.

The strings introduce the bold principal motive of the Allegro con fuoco, and the piano offers an even more forceful reply. The viola (Dvořák's instrument) brings in the second subject, a flowing idea in G major. Highly colorful changes of harmony occur in the development. After a brief recapitulation, the movement concludes with a coda that begins "tranquillo" but rapidly crescendos to an emphatic statement.

The remarkable Lento (G-flat major) explores five distinct ideas. A dialogue between the cello and piano leads to a calm theme for violin, followed by an agitated piano statement. A passionate motif for the entire ensemble decrescendos into the plaintive fifth theme, heard in the piano. The movement concludes in hushed tones.

The delightful scherzo movement plays with two themes suggesting Bohemian folk dance; its lively trio section unfolds as a canon. The powerful Finale, in sonata form, begins in the unusual key of E-flat minor (six flats). Its two subjects are ingeniously varied, occasionally with notable passagework for viola. The work's original key of E-flat major returns at the recapitulation, and the movement concludes with an energetic coda.

Notes by Nancy Monsman (Mozart and Dvořák) and
Nokuthula Ngwenyama (©2022)

THANK YOU TO OUR SUPPORTERS!

\$10,000 & ABOVE

Larry Herron & Harlow Sires

\$5,000 – 9,999

Anonymous
Jean Paul Bierny & Chris Tanz
Nancy Bissell
Max McCauslin & John Smith
Randolph & Margaret Nesse
Boyer Rickel
Randy Spalding
John & Helen Schaefer

\$2,500 – 4,999

Jim Cushing
Minna Shah
Walt Swap
Herschel Rosenzweig
Jim Tharp & Jim Lindheim
Paul St. John & Leslie Tolbert
Michael & Mary Turner

\$1,000 – 2,499

Barry & Susan Austin
Ben, Miriam, Ruth, & Rachel
Barbara Carpenter
Dagmar Cushing
Caleb & Elizabeth Deupree
Beth Foster
Leonid Friedlander
J.D. & Margot Garcia
Tom & Janet Gething
Marilyn Heins & Milton Francis
Janet & Joe Hollander
Betsy Iventosch Babb
Myra Levenson
 & Gerry Goldsholle
Richard & Susan Nisbett
Norman Paulu
John & Ila Rupley
Reid & Linda Schindler
Stephen Smith & Carla Granat
Sherman Weitzman

\$500 – 999

Paul & Alice Baker
Martin Diamond & Paula Wilk
Lionel & Karen Faitelson
Peter & Carole Feistmann
Eloise Gore & Allen Hile
John G. Hildebrand
 & Gail D. Burd
Keith & Adrienne Lehrer
Lori Mares
Warren & Felicia May
George Timson
Anne Wright & Rich Wallat

\$250 – 499

Thomas & Susan Aceto
Bob Albrecht & Jan Kubek
Frank & Betsy Babb
Gail Bernstein
Nathaniel Bloomfield
Bob Capetta
Renaissance Charitable
Julia Coach
Nancy Cook
Wiley Cornell
Zoe & Matt Davis
Mark Dickinson
 & Letizia Stanghellini
Monika Dorman
Gerald & Barbara Goldberg
Les & Suzanne Hayt
George & Cecile Klavens
Kathleen Krause
Daniela Lax
Alan Levenson
 & Rachel Goldwyn
Wendy Lotze
Alan Mallach
Harry Nungesser
Lynn Ratener
Arnold & Hannah Rosenblatt
Sara Shifrin
Jim Steffen
Rosalie Stoner
Barbara Straub
Charles & Sandy Townsdin
Ellen Trevors
Bonnie Winn

\$100 – \$249

Cathy Anderson
Syd Arkowitz
Ruth Bartman
Peter Bleasby
Joyce Bolinger
Sarah Boroson
Charles & Joanna Broder
Jan Buckingham & L.M. Ronald
Christine Crandall
Phil Davis
Raul & Isabel Delgado
John & Mary Enemark
Rick Fendrick
Dorothy Fitch & John Munier
Klaus & Denise Fohlmeister
James & Ruth Friedman
Peter & Linda Friedman
Harold Fromm
Thomas & Nancy Gates
Kathryn Gordon
Mary Gorny
Donita Gross
Richard Hagerty
Doug Hall & Dael Kaufman
Marilyn Halonen
Geoffrey & Adrianna Hewings
Thomas & Louise Homburger
L.J. Homewood
Sara Hunsaker
Joe Kantauskis & Gayle Brown
Bill Kruse
Amy & Malcolm Levin
Karla Van Drunen Littooy
Marilee Mansfield

Jack McReynolds
& Valerie Connaughton
Walter Miller
Detlev Pansch & Julie Steffen
Jim & Debbie Quirk
Jo Riester
Jay & Elizabeth Rosenblatt
Elaine Rousseau
Howard & Helen Schneider
Edward & Elizabeth Spar
Ronald Straub
Michael Tabor
Michael & Janet Teodori
Barbara Turton
Marianne Vivirito
& Ross Iwamoto
Dimitri Voulgaropoulos
& Tyna Callahan
Angel Voyatzis
Doug Weiner
Sheila Wilson
Gretchen Wissner
Grace Young
Elizabeth Zegura

Contributions are listed from January 1 through October 15, 2022. Space limitations prevent us from listing contributions less than \$100.

Every contribution helps secure the future of AFCM.

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

THANK YOU TO OUR SUPPORTERS!

GIFTS IN MEMORY OF

Harry Fonseca
by Harry Nungesser

Jill Rosenzweig
by Jean-Paul Bierny & Chris Tanz
by Herschel Rosenzweig

Phyllis Salmon
by Paul & Alice Baker
by Jean-Paul Bierny & Chris Tanz
by Charles & Joanna Broder
by Hope Levy
by Katie Maass
by Philleen Meskin
by Lee Surwit

Rae Silberman
by Jenny & Hillel Baldwin
by Gerald & Barbara Goldberg

Goldie & Isidore Shapiro
by Ben, Miriam, Ruth, and Rachel

Dr. Michael Patrick Sullivan
by Gail Bernstein

Stephen G. Tellman
by Jennalyn Tellman

GIFTS IN HONOR OF

Serene Rein
by Donita Gross

Soli Deo Gloria
by Jo Riester

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 & Rhoda Lewin
Jerry Peek
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

Drs. Margot & J.D. Garcia
Boyer Rickel
Walt Swap
Ms. Cecile Weaver

CONCERT SPONSORSHIPS

Jean-Paul Bierny & Chris Tanz
Nancy Bissell
Larry Herron & Harlow Sires
Max McCauslin & John Smith
Randolph & Margaret Nesse
Randy Spalding

MUSICIAN SPONSORSHIPS

Dagmar Cushing

MUSIC IN THE SCHOOLS

Barry & Susan Austin
Paul A. St. John
& Leslie P. Tolbert

FOUNDATIONS

Arizona Commission on the Arts
Arts Foundation for Tucson
and Southern Arizona
Associated Chamber
Music Players
Tucson Desert Song Festival

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

2022–2023 SEASON

EVENING SERIES

Wednesday, December 7, 2022
7:30 p.m.
Alexander String Quartet
with Kindra Scharich

Wednesday, January 25, 2023
7:30 p.m.
Takács Quartet

Wednesday, February 22, 2023
7:30 p.m.
Cuarteto Casals

Wednesday, April 19, 2023
7:30 p.m.
Dolce Suono Trio

PIANO & FRIENDS

Sunday, April 2, 2023
3:00 p.m.
Xavier Foley, *double bass*
Kelly Lin, *piano*

TUCSON WINTER CHAMBER MUSIC FESTIVAL

March 12–19, 2023
Featuring the Jupiter String Quartet, the Sitkovetsky Trio, Windscape, and Bernadette Harvey, *piano*

SPECIAL PRESENTATION

Wednesday, February 8, 2023
7:30 p.m.
HUB New Music

All concerts at Leo Rich Theater

UPCOMING COMMISSIONS

Angélica Negrón
HUB New Music
February 8, 2023
World Premiere

Julia Adolphe
Sitkovetsky Trio
March 12, 2023
Tucson Premiere

Stephen Andrew Taylor
Chaconne/Labyrinth
for String Quartet
Jupiter String Quartet
March 19, 2023
First Live Performance

Tickets online or at the box office.
For program and artist information, please visit arizonachambermusic.org.

If you are interested in sponsoring a concert or a musician, please contact Cathy Anderson at cathy@arizonachambermusic.org.

If you are interested in sponsoring a commissioned work, please contact Philip Alejo at palejo@arizona.edu.

MOVING - STORAGE - TUNING - REBUILDING

Ley
PIANO COMPANY



WE ARE A FULL SERVICE PIANO SHOP
WITH OVER 30 YEARS EXPERIENCE IN
COMPLETE PIANO CARE

520-750-0372 TUCSON, ARIZONA



WWW.LEYPIANOCOMPANY.COM



ARIZONA
EARLY MUSIC

SEASON 41 | 2022-2023

AZEARLYMUSIC.ORG

INFO@AZEARLYMUSIC.ORG

(520) 314-1874

Find us on  



ACRONYM – NOV. 13

Dreams of the Wounded Musketeer

TWELFTH NIGHT – DEC. 11

Baroque Duos for Violin and Harpsichord

ARS LYRICA HOUSTON – JAN. 22

Villancicos and Music of Colonial Latin America

TUCSON BAROQUE



MUSIC FESTIVAL – FEB. 10-12

Three Days, Three Unique Programs

LES DÉLICES – MAR. 26

Chamber Music from the Age of Revolution

ENSEMBLE CAPRICE – APR. 23

Delights from the Courts of Louis XIV and XV

All concerts to be performed at Grace St. Paul's Episcopal Church,
2331 E. Adams St., Tucson, AZ 85719



Scan with your
camera to
learn more!

THE LOFT

CINEMA

50TH ANNIVERSARY

★ 1972 - 2022 ★

**CELEBRATING 50 YEARS
OF CINEMA IN 2022!**

VISIT LOFTCINEMA.ORG FOR OUR LATEST FILMS & EVENTS SCHEDULE.



**true
concord** 
voices & orchestra

OUT OF THIS WORLD

2022-23 SEASON

Takach - <i>Helios</i> September 30 - October 2	Hagen - <i>Here I Am</i> & Susanna Phillips January 27-29
A Concert of Motets November 4-6	Haydn <i>Creation</i> February 24-26
Lessons & Carols by Candlelight December 15-18	Rachmaninoff <i>Vespers</i> March 24-26

Tucson's GRAMMY-nominated professional
choir & orchestra

trueconcord.org

(520) 401-2651



Isaac
Bustos

2022/2023 Tucson Guitar Society

TucsonGuitarSociety.org
(520) 342-0022



Sergio & Clarice
Assad



Fatma Said
& Rafael Aguirre



David
Russell



Raphael
Feuillâtre

All performances in Holsclaw Hall,
Fred Fox School of Music,
University of Arizona



Custom
Arrangements
Fresh Cut Bouquets
Weddings, Events,
and Parties

flower
Shop
on 4th avenue
TUCSON

We Deliver
Tucson Family Owned
and Operated
Located in the Boca Tacos
Y Tequila Courtyard
(Parking in rear off Herbert)

www.flowershopon4th.com
531 N. 4th Ave. 622-7673



Great literature.

Intimate setting.

Challenging ideas.

Join us for our 2022–2023
Season of Plays
Memories & Follies

SWEAT

by Lynn Nottage Sept 8–25

GREAT EXPECTATIONS

by Charles Dickens, adapted by Jo Clifford Nov 3–20

Babette's Feast

by Isak Dinesen, adapted by Rose Courtney Jan 12–29

THE SEAFARER

by Conor McPherson Mar 2–19

A Midsummer Night's Dream

by William Shakespeare Apr 27–May 14

Photo by Tim Fuller



Season Sponsor: Suzanne Barksdale Rice

The Historic Y 300 E University Blvd 520-551-2053 www.TheRogueTheatre.org

SASO

SOUTHERN ARIZONA
SYMPHONY ORCHESTRA

2022–23 SEASON
Linus Lerner - Music Director

Serendipity

October 8 and 9

Rossini & Tchaikovsky

November 12 and 13

Mendelssohn, Haydn, Dvořák
Guest Conductor: Ahmed Elsaedi

February 18 and 19

Brahms, Vanbeselaere, Bernstein

March 18 and 19

War and Remembrance

April 29 and 30

Wagner, Khachaturian, Beethoven

For more information visit sasomusic.org or call (520) 308-6226

THE ARIZONA FRIENDS OF MUSIC
and
THE UNIVERSITY OF ARIZONA
present

KALICHSTEIN-LAREDO-ROBINSON TRIO

Jaime Laredo, *Violin*

Sharon Robinson, *Cello*

Joseph Kalichstein, *Piano*



Wednesday, April 24, 1985

Crowder Hall, 8:00 p.m.

Thirty-seventh Season

The first appearance of the Kalichstein-Laredo-Robinson Trio at our concerts. The ensemble appeared nine times, including the 2004 Festival.

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

Phone: 520-577-3769
info@arizonachambermusic.org
arizonachambermusic.org
[facebook.com/
arizonachambermusic](https://facebook.com/arizonachambermusic)
[@arizonachambermusic](https://twitter.com/arizonachambermusic)

