



FRIENDS OF
CHAMBER

MUSIC

DENVER

GIANPIERO ZANOCCO
CONCERTMASTER AND LEADER

VENICE
BAROQUE
ORCHESTRA

NICOLA BENEDETTI
VIOLIN

FEBRUARY 22, 2017

**BALDASSARE
GALUPPI**
(1706-1785)

Concerto à Quattro No. 2 in G major
Andante-Allegro, Andante, Allegro assai

CHARLES AVISON
(1709-1770)

Concerto Grosso No. 8 in E minor, after D. Scarlatti
Adagio, Allegro, Amoroso, Vivace

**FRANCESCO
GEMINIANI**
(1687-1762)

Concerto Grosso in D minor, "La Follia"
(after A. Corelli Op. 5, no. 12)
Allegro, Adagio, Vivace, Allegro, Andante, Allegro, Adagio,
Adagio, Allegro, Adagio, Allegro

ANTONIO VIVALDI
(1678-1741)

**Concerto in D major for violin, strings, and basso
continuo, RV211**
Allegro non molto, Larghetto, Allegro

INTERMISSION

ARCANGELO CORELLI
(1653-1713)

Concerto Grosso in D major, Op. 6, no. 4
Adagio-Allegro, Adagio, Vivace, Allegro

VIVALDI

**Concerto in E-flat major for violin, strings, and basso
continuo, RV257**
Andante molto e quasi allegro, Adagio, Allegro

**Concerto in B minor for violin, strings, and basso
continuo, RV386**
Allegro ma poco, Larghetto, Allegro

**Concerto in D major for violin, strings, and
basso continuo "Il Grosso Mogul," RV208**
Allegro, Grave-Recitativo, Allegro



VENICE BAROQUE ORCHESTRA

Founded in 1997 by Baroque scholar and harpsichordist Andrea Marcon, the Venice Baroque Orchestra is recognized as one of the very finest period instrument ensembles. The Orchestra has received wide critical acclaim for its concert and opera performances throughout North America, Europe, South America, Japan, Korea, Taiwan, and China, and has appeared in many more cities across the United States than any other Baroque orchestra in history.

Committed to the rediscovery of 17th- and 18th-century masterpieces, under Mr. Marcon's leadership VBO has given the modern-day premieres of Francesco Cavalli's *L'Orione*, Vivaldi's *Atenaide*, *Andromeda liberata*, Benedetto Marcello's *La morte d'Adone* and *Il trionfo della poesia e della musica*, and Boccherini's *La Clementina*. With Teatro La Fenice in Venice, the Orchestra has staged Cimarosa's *L'Olimpiade*, Handel's *Siroe*, and Galuppi's *L'Olimpiade*, and reprised *Siroe* at the Brooklyn Academy of Music in New York in its first full staging in the United States. The Orchestra has been seen worldwide through several television specials, including films by the BBC, ARTE, NTR (Netherlands), and NHK. They are the subject of three recent video recordings, and their performances were also featured on Swiss TV in the documentary film by Richard Dindo, *Vivaldi in Venice*.

Violins I

GIANPIERO ZANOCCO

concertmaster

GIACOMO CATANA

MAURO SPINAZZÈ

FRANCESCO LOVATO

Violins II

GIORGIO BALDAN

DAVID MAZZACAN

GIUSEPPE CABRIO

CLAUDIO RADO

Viola

ALESSANDRA

DI VINCENZO

MERI SKEJIC

Cello

MASSIMO RACCANELLI

ZABORRA

FEDERICO TOFFANO

Double Bass

ALESSANDRO PIVELLI

Lute

IVANO ZANENGI

Harpsichord

LORENZO FEDER

2016-17 season highlights include performances of Vivaldi's *Juditha triumphans* at Carnegie Hall, the Krannert Center of the University of Illinois, London's Barbican Centre, and Brussels' Palais des Beaux-Arts, marking the occasion of the 300th anniversary of the oratorio's premiere in Venice; performances with violinist Viktoria Mullova at Vienna's Musikverein and in Budapest; an 18-city tour of the US featuring violinist Nicola Benedetti; and a tour of Japan with mandolinist Avi Avital.

Performance highlights include extensive tours of Europe, the United States, and Asia with countertenor Philippe Jaroussky; concerts with contralto Marie-Nicole Lemieux in France and Belgium; concerts with mandolinist Avi Avital in Italy, Croatia, Germany, Spain, France, Mexico, and a twelve-concert tour of the United States and Canada; performance in the Frauenkirche with soprano Karina Gauvin for the Dresden Music Festival; and a tour with mezzo-soprano Magdalena Kožená including the Istanbul Festival and the Mariinsky Theatre in St. Petersburg. Highly unusual for a Baroque ensemble, the VBO premiered contemporary composer Philip Glass's violin concerto *The American Four Seasons*. With violinist Robert McDuffie, the Orchestra appeared in 28 cities across the continent in 2010.

The Orchestra's latest recording, featuring Avi Avital in Vivaldi concertos, was released by Deutsche Grammophon. Their previous recording, featuring Philippe Jaroussky in Porpora arias on the Erato label, received a GRAMMY© nomination. The 2012 release on Naïve, a pastiche of Metastasio's *L'Olimpiade* featuring the recording premieres of many 18th-century opera arias, was awarded Choc du Monde de la Musique. The VBO has an extensive discography with Sony and Deutsche Grammophon. Their world-premiere recording of *Andromeda liberata* for DG was followed by violin concertos with Giuliano Carmignola; Vivaldi sinfonias and concertos for strings; Vivaldi motets and arias with soprano Simone Kermes; two discs with Ms. Kožená—Handel arias and Vivaldi arias; Vivaldi violin concertos with Viktoria Mullova and Mr. Carmignola; and Italian arias with Ms. Petibon. The Orchestra's earlier

discography on Sony with Mr. Carmignola includes *The Four Seasons*, previously unrecorded Vivaldi concertos, and a collection of Bach arias featuring Angelika Kirchschrager. The Orchestra has also been honored with the Diapason d'Or, Echo Award, and the Edison Award.

The Venice Baroque Orchestra is supported by Fondazione Cassamarca in Treviso, Italy, and is presented by arrangement with Alliance Artist Management, New York.



NICOLA BENEDETTI
violin

NICOLA BENEDETTI

Nicola Benedetti is one of the most sought after violinists of her generation. Her ability to captivate audiences with her innate musicianship and dynamic presence, coupled with her wide appeal as a high profile advocate for classical music, has made her one of the most influential classical artists of today.

With concerto performances at the heart of her career, Ms. Benedetti is in much demand with major orchestras and conductors across the globe. Highlights of the 2016/17 season include performances with the London Philharmonic, Israel Philharmonic, Frankfurt Radio Symphony, San Francisco Symphony, and Toronto Symphony among many others. This season will see the continuation of the premiere performance circuit with the Wynton Marsalis Violin Concerto written for Ms. Benedetti with the Leipzig Gewandhausorchester, Netherlands Radio Philharmonic, and National Symphony Orchestra of Washington, D.C.

Most recently Ms. Benedetti has enjoyed collaborations with the London Symphony Orchestra, New York Philharmonic, Orchestra of the Mariinsky Theatre, Verdi Orchestra Milano, Camerata Salzburg, Berlin Konzerthausorchester, Danish National Symphony Orchestra, Czech Philharmonic, La Cetra Barockorchester, Orchestre Capitole du Toulouse, Iceland Symphony, New Zealand Symphony, Pittsburgh Symphony, Toronto Symphony, National Arts Centre Orchestra, Los Angeles Philharmonic at the Hollywood Bowl, and the Chicago Symphony at the Ravinia Festival.

In addition, Ms. Benedetti developed her own education and outreach initiative entitled *The Benedetti Sessions* that gives hundreds of aspiring young string players the opportunity to rehearse, undertake, and observe masterclasses culminating in a performance alongside Ms. Benedetti.

Winner of *Best Female Artist* at both 2012 and 2013 Classical BRIT Awards, Ms. Benedetti records exclusively for Decca (Universal Music). Her most recent recording of Shostakovich and Glazunov Violin Concertos has been met with critical acclaim. Her recording *Homecoming; A Scottish Fantasy* made Ms. Benedetti the first solo British violinist since the 1990's to enter the Top 20 of the Official U.K. Albums Chart.

Ms. Benedetti was appointed as a Member of the Most Excellent Order of the British Empire (MBE) in the 2013 New Year Honors, in recognition of her international music career and work with musical charities throughout the United Kingdom.

Ms. Benedetti plays the Gariel Stradivarius (1717), courtesy of Jonathan Moulds.

NOTES

Program Notes © Elizabeth Bergman

The Composers

In the late 17th and early 18th centuries, Italy was the musical hotbed of Europe, producing a host of brilliant composers, virtuosic instrumentalists, and acclaimed singers celebrated at home and abroad. Italian operas dominated the stages of Central Europe, England, and Russia, while Italian composers and musicians cultivated exciting new instrumental genres and styles. Most notable was the Baroque concerto. Its pioneer during the Early Baroque era was **Arcangelo Corelli** (1653-1713), a violinist and composer based in Rome. He composed in only three genres

(the solo sonata, trio sonata, and concerto) and produced a relatively modest amount of music, yet he proved to be one of the most influential composers of the age, establishing the style, form, and technique of instrumental music throughout Italy and, indeed, all of Europe.

The English adored Corelli's music, and welcomed his former student, **Francesco Geminiani** (1687-1762), into the private salons and recital halls of London. Geminiani quickly found himself under the care of well-connected patrons and even performed for the King—with Handel as his accompanist. His reputation rested equally on his talents as a violinist, composer, and teacher. "He was credited with having set English musical taste on the right path," one scholar has written, "by encouraging the study and performance of Corelli's music, and with having made an important contribution to the forming of an English school of violinists and composers."

One member of the English school was composer and critic **Charles Avison** (1709-1770), the most important English concerto composer of the 18th century. He studied with Geminiani in London before accepting a position as an organist in Newcastle, about 270 miles north of the capital. He frequently transcribed the music of his Italian contemporaries, turning keyboard sonatas into concertos, for example, and his writings on 18th century music remain invaluable for their insights into compositional practice and musical aesthetics at the time.

A near contemporary of Avison, **Baldassare Galuppi** (1706-1785) worked in Venice, perhaps the most musical city in the most musical country of the age. Born on an island in the Venetian lagoon, Galuppi trained with the organist at the cathedral of San Marco and worked as a keyboardist playing in the theaters of Venice. He composed both sacred and secular music, especially oratorios and operas, along with elegant, engaging instrumental works. Like Vivaldi, he taught music at girls' orphanages, but he also traveled to London (where he worked at the King's Theater) and was in residence at the court of Catherine the Great in St. Petersburg, Russia. Described as a generous

family man, Galuppi was reportedly as appealing a person as he was successful a composer. “His character and conversation are natural, intelligent, and agreeable,” wrote one observer. “He is in figure little and thin but has very much the look of a gentleman, and is esteemed at Venice as much for his private character as for his public talents.”

At the time, Venice was dominated by another, more flamboyant figure: the virtuosic violinist and boldly original composer **Antonio Vivaldi** (1678-1741). He grew up in Venice, eldest son of a barber-turned-professional-violinist, and trained for the priesthood. In 1703, he was appointed master violin teacher at the Pio Ospedale della Pietà, an orphanage for girls that offered excellent musical instruction and compelling concerts. Vivaldi directed the music program there until 1740, composing some 500 concertos (or at least 500 concertos are attributed to him) and some 90 sonatas. His girls were truly talented, as evidenced by the technically brilliant, flashy, and often incredibly innovative concerti Vivaldi wrote for them. He transformed the concerto into a virtuosic showpiece, composing concerto grossi and solo concerti that influenced his contemporary, J. S. Bach. As the musicologist Johann Nikolaus Forkel (1749-1818) wrote, Vivaldi “taught him [Bach] how to think musically.” Bach transcribed nine of Vivaldi’s concerti (“Il Grosso Mogul” among them) as a way to analyze and absorb his musical style.

The Baroque Concerto

The Baroque concerto is different from the Classical or Romantic concertos in later centuries. Those concertos, for example, by Mozart or Beethoven, feature a solo performer accompanied by an orchestra. The Baroque concerto of the early 18th century pits two groups of performers against each other in a spirited discussion. Thus the concerto grows out of the older, Baroque trio sonata, with a pair of melody instruments (usually violins) backed by one or more continuo instruments (cellos, the harpsichord) that provide the harmonic foundation. In the concerto, these groups can be of flexible size: the concerto grosso or ripieno is the larger; the concertino the smaller.

BALDASSARE
GALUPPI:
CONCERTO À
QUATTRO NO. 2
IN G MAJOR

*Tonight marks the first
performance of this work
on our series.*

Galuppi's Concerto a Quattro was actually once thought to be by Corelli himself, so close to the master's style is his own work. It follows the sonata da chiesa (church sonata) format, with four movements, slow-fast-slow-fast. The fast movements feature some imitative counterpoint and overlapping musical lines in true Baroque style, whereas the slow movements often hint at the emerging Classical style, which privileges balanced melodies and clear textures.

CHARLES AVISON:
CONCERTO
GROSSO NO. 8
IN E MINOR

*Tonight marks the first
performance of this work
on our series.*

Avison's Concerto Grosso No. 8 in E minor is based on the music of the Italian keyboard master Domenico Scarlatti (1685-1757). It is not a transcription, but a kind of compilation of four different keyboard sonatas by Scarlatti. Movements from the sonatas are skillfully arranged for a string ensemble and adapted to the genre of the sonata da chiesa. The overall character of the movements hews closely to Corelli's example: a somber opening Adagio is followed by an upbeat Allegro; the third movement Amoroso is operatic in its poignant lyricism, and the finale is a sprightly dance.

FRANCESCO
GEMINIANI:
CONCERTO
GROSSO IN D
MINOR, "LA
FOLLIA"

*Last performed on
our series April 22,
2010 (Venice Baroque
Orchestra).*

Geminiani's Concerto Grosso, "La Follia" is a transcription of a violin sonata by Corelli. The original sonata, Geminiani's source, is not a typical Baroque sonata, but rather a set of twenty-four variations on a beloved progression of modal harmonies known as "La follia." In recasting Corelli's sonata as a concerto grosso, Geminiani divides up the musical material to create the alternation of small and large ensembles wholly typical of the concerto grosso.

Antonio Vivaldi's music has come to define the High Baroque concerto itself—and vice versa, in the sense that clearly Vivaldi shaped his talent to suit the form. Most of his concerti are in three movements, fast-slow-fast. The fast movements rely on ritornello form, meaning that an orchestral refrain alternates with passages for the soloist or soloists; typically, five ritornelli alternate with four solo episodes. Vivaldi was also the first concerto composer to make the slow movement of a concerto just as weighty and significant as the outer fast movements. The title of Vivaldi's Concerto in D major, "Il Grosso Mogul," refers to the Mogul emperors of India. However, there is nothing Indian about the Concerto; the work acquired the title only because it was performed alongside a play set in India.

ANTONIO VIVALDI:
CONCERTO IN D
MAJOR FOR VIOLIN,
STRINGS, AND BASSO
CONTINUO, RV211

ANTONIO VIVALDI:
CONCERTO IN E-FLAT
MAJOR FOR VIOLIN,
STRINGS, AND BASSO
CONTINUO, RV257

ANTONIO VIVALDI:
CONCERTO IN B
MINOR FOR VIOLIN,
STRINGS, AND BASSO
CONTINUO, RV386

ANTONIO VIVALDI:
CONCERTO IN D
MAJOR FOR VIOLIN,
STRINGS, AND BASSO
CONTINUO, "IL
GROSSO MOGUL,"
RV208

*Tonight marks the first
performance of these
works on our series.*

Corelli's Concerto Op. 6, one of twelve in a set published in 1714, is a concerto grosso with a concertino group of 2 violins and a cello. Op. 6 establishes the form and style of the Early Baroque Concerto, and this particular concerto follows the sonata da chiesa format. There are four movements, alternating slow-fast, and much high-style, sacred-sounding counterpoint. The third movement Adagio is set in a minor key and takes on a remarkably serious, grave, and somber tone. The finale, the longest movement, frequently builds tension through sequences—rising repetitions that generate momentum.

ARCANGELO
CORELLI:
CONCERTO
GROSSO IN D
MAJOR, OP. 6,
NO. 4

*Last performed on our
series April 21, 1975
(I Musici)*



LUNCHTIME LISTENING: FREE CHAMBER MUSIC AT 1801

We are pleased to continue our partnership with Arts Brookfield for a third year, offering a series of free lunchtime concerts in downtown Denver each Tuesday in April. Bring your lunch and join us in the spectacular lobby at 1801 California Street, 12:00 - 1:00 p.m.

The series will open on Tuesday, April 4 with the Lamont violin duo, Quanshuai Li and Yuanmiao Li, continuing on Tuesday, April 11 with the Altius Quartet. Watch our website for upcoming programs on April 18 and 25.

artsBrookfield



**FRIENDS OF
CHAMBER
MUSIC**

BOARD OF DIRECTORS

Alix Corboy, President
Mary Park, Vice President
Walter Torres, Secretary
Myra Rich, Treasurer

BOARD MEMBERS

Patsy Aronstein
Lisa Bain
Sue Damour
Lydia Garmaier
John Lebsack

Kathy Newman
Richard Replin
Chet Stern
Eli Wald

EMERITUS MEMBERS

Rosemarie Murane
Suzanne Ryan

PROJECT ADMINISTRATOR

Desiree Parrott-Alcorn

2016-2017

PIANO SERIES



JOYCE YANG

WED, MAR 15, 2017 | 7:30 PM

Gramophone praised her “imaginative programming” and “beautifully atmospheric playing.”

PROGRAM:

Schumann: Three Romances, Op. 28

Vine: *The Anne Landa Preludes*

Granados: *Goyescas*, Nos. 1 and 4

Schumann: Symphonic Etudes, Op. 13



MURRAY PERAHIA

WED, MAY 3, 2017 | 7:30 PM

“Perahia’s extraordinary pianism is a sacrament of purification and a kind of return to an age of pianistic innocence.”

– LOS ANGELES TIMES

PROGRAM:

Bach: French Suite No. 6 in E major, BWV 817

Schubert: Four Impromptus, Op. 142, D. 935

Beethoven: Sonata in B-flat major, Op. 106

"Hammerklavier"

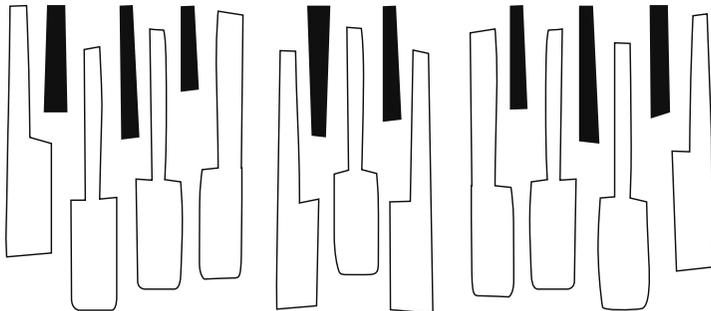
TO ORDER PIANO SERIES TICKETS:

Single tickets \$35 each (\$60 for Murray Perahia)

\$10 Students (25 years or younger)

Visit www.friendsofchambermusic.com or

Newman Center Box Office | 303-872-7720 | www.newmantix.com





*Patrick Sutton (guitar) and
Kimberly Patterson (cello)*

"MUSIC IN THE GALLERIES"

PATTERSON/SUTTON DUO

Sunday, April 9, 2017, 2:00 pm

Clyfford Still Museum

1250 Bannock Street

Half-price admission (\$5) for FCM patrons

Join us for our final "Music in the Galleries" for the season, with a performance by the Patterson/Sutton Duo. Kimberly Patterson (cello) and Patrick Sutton (guitar) formed their duo in 2011 as doctoral students at the University of Colorado, and have collaborated in recitals, residencies, and lectures throughout the country and abroad. Their program will include the world premiere of Colorado composer Nathan Hall's "Time and the Villa," Steven Goss's "The Autumn Song," and Ricardo Iznaola's "Musique de Salon."

"Music in the Galleries" is offered in partnership with the Clyfford Still Museum and Swallow Hill Music. If you share Still's appreciation for music, join us for this live performance in the galleries to experience his work through both sight and sound.

Music is free with admission to the galleries. As a part of this partnership, the museum has offered FCM patrons half price tickets (if purchased in advance) to enter the museum on performance days. Visit www.friendsofchambermusic.com to purchase tickets in advance.

CLYFFORD STILL | MUSEUM

LEGACY GIFTS

For those who want to leave a musical legacy, a planned or deferred gift to Friends of Chamber Music is a meaningful way for you to help insure our future artistic excellence and stability while providing enhanced tax benefits to you. Visit our website for more information.

FCM EDUCATIONAL OUTREACH PROGRAMS

EDUCATE – ENGAGE - ENTHRALL

Friends of Chamber Music is committed to educational outreach, engaging both local and visiting artists to provide concerts, residencies and master classes at Denver area elementary, junior high and senior high schools. Performances are presented primarily in Denver Public Schools. We offer these performances free of charge, thanks to funding from the Scientific and Cultural Facilities District.

SCHOOL ASSEMBLY PERFORMANCES

FCM schedules fun, interactive performances by local musicians, including members of the Colorado Symphony Orchestra. These concerts are our most popular form of outreach, bringing the magic of chamber music to nearly 3,000 students annually.

MASTER CLASSES

FCM occasionally arranges master classes with the professional musicians who travel to Denver for our Chamber or Piano Series concerts. This year students have had the opportunity to work with the Ariel Quartet, pianist Jonathan Biss, and the Harlem Quartet.

SCHOOL-BASED RESIDENCIES

FCM offers music residency programs designed to offer targeted, interactive instruction based on the specific needs of a classroom teacher. Current residency programs are serving students at Maxwell Elementary, Swansea Elementary, and North High School.

If you know a school that would be interested in our educational programming, contact us at friendsofchambermusic@comcast.net or 303-388-9839.



Yo-Yo Ma coaches a quartet from the Lamont School of Music.



An El Sistema student "Soundpaints" with her peers.



The Harlem Quartet performs for students at Garden Place Elementary.

THE FOLLOWING FRIENDS have made gifts in the last 12 months. Your generous support is invaluable in assuring our continued standard of excellence. Thank you!

\$25,000 +

Bonfils-Stanton Foundation
Scientific and Cultural Facilities
District, Tier III

\$5,000 +

The Denver Foundation

\$2,500 +

Alix & John Corboy
Imagine 2020: Denver's
Cultural Plan
Cynthia & John Kendrick
Richard Replin & Elissa Stein

\$1,000 +

Amica Companies Foundation
Anonymous
Patsy & James Aronstein *
Lisa & Steve Bain
Bob & Cynthia Benson
Howard & Kathleen Brand
Bucy Family Fund
Susan & Tim Damour *
C. Stuart Dennison Jr.
Ellen & Anthony Elias
Fackler Legacy Gift
Joyce Frakes
Susan Barnes-Gelt, *in memory of*
William Stanfill
Robert S. Graham
Max Grassfield, *in memory of*
Pat Grassfield
Celeste & Jack Grynberg
Michael Huotari & Jill Stewart
Margie Lee Johnson
McGinty Co.
Kim Millett
Frank & Pat Moritz
Robert & Judi Newman
Mary Park & Douglas Hsiao
Myra & Robert Rich
Jeremy & Susan Shamos
Marlis & Shirley Smith
TourWest, a program of WESTAF
(Western States Arts
Federation), supported by
a grant from the National
Endowment for the Arts

\$500 +

Jules & Marilyn Amer
Anonymous
Georgia Arribau
Linda & Dick Bateman
David S. Cohen
Max & Carol Ehrlich
Kathe & Michael Gendel
Stephen & Margaret Hagood
Rogers & Ruth Hauck
John Lebsack & Holly Bennett
Theodor Lichtmann

Rex & Nina McGehee
Kathy Newman &
Rudi Hartmann
John & Mary Ann Parfrey
Fred & Ayliffe Ris
Ray Satter
Henry R. Schmoll
Bobbi & Gary Siegel
Edie Sonn
Chet & Ann Stern
Walter & Kathleen Torres
Herbert Wittow

\$250 +

Anonymous
Jan Baucum
Pam Beardsley
Kate Bermingham
Barbara Bohlman
Theodore Brin
Andrew & Laurie Brock
Peter Buttrick &
Anne Wattenberg
David & Joan Clark
Geri Cohen
Fran Corsello
George & Sissy Gibson
Paula & Stan Gudder
David & Lynn Hurst
Ann & Douglas Jones
Hannah Kahn & Arthur Best
Stephen Keen
George Kruger
Carol & Lester Lehman
John & Terry Leopold
Mark & Lois Levinson
Ann Levy
Nina & Alan Lipner
David & Lyn Loewi, *in memory*
of Ruth & Roger Loewi
Jeri Loser
Philippa Marrack
Robert Meade
Kirsten & Dave Morgan
Marilyn Munsterman &
Charles Berberich
Rosemarie & Bill Murane
Carolyn & Garry Patterson
David S. Pearlman
Rose Community Foundation
Jane & Bill Russell
Charley Samson
Richard & Jo Sanders
John & Patricia Schmitter
Alan & Gail Seay
San Mao Shaw
David & Patty Shelton
Ric Silverberg & Judith Cott
Steven Snyder
David Spira & Shirley Price
Claire Stilwell
Ann Richardson & Bill Stolfus

Margaret Stookesberry
Dick & Kathy Swanson
Berkeley & Annemarie Tague
Malcolm & Hermine Tarkanian
Eli & Ashley Wald
Norman Wikner & Lela Lee
Joseph & Barbara Wilcox
Andrew Yarosh *

\$100 +

Barton & Joan Alexander
Jim & Ginny Allen
Anonymous
Shannon Armstrong
Carolyn & Ron Baer
Dell & Jan Bernstein
Sandra Bolton
Carolyn & Joe Borus
Michael & Elizabeth Brittan
Darrell Brown &
Suzanne McNitt
Peter & Cathy Buirski
Susan Lee Cable
Bonnie Camp
Nancy Kiernan Case
Raul and Deborah Chavez
Cecile Cohen
Dana Klapper Cohen
Gary & Dorothy Crow-Willard
Anne Culver
Catherine C. Decker
Vivian & Joe Dodds
Kevin & Becky Durham
Barbara Ellman
David & Debra Flitter
Judy Fredricks
Robert C. Fullerton
Herbert & Lydia Garmaier
Barbara Gilette &
Kay Kotzelnick
Edward Goldson
Donna & Harry Gordon
Kazuo & Drusilla Gotow
John S. Graves
Gary & Jacqueline Greer
Gina Guy
Pam & Norman Haglund
Jeff & Carmen Hall
Richard & Leslie Handler
Dorothy Hargrove
Larry Harvey
June Haun
Richard W. Healy
Eugene Heller & Lily Appleman
David & Ana Hill
Joseph & Renate Hull
Frank & Myra Isenhardt
Stanley Jones
Suzanne Kaller
Michael & Karen Kaplan
Edward Karg & Richard Kress
Robert Keatinge

Bruce Kindel
 Roberta & Mel Klein
 Donna Kornfeld
 Sheila Kowal, *in memory of*
Ethel Slawsky
 Ellen Krasnow & John Blegen
 Elizabeth Kreider
 Doug & Hannah Krening
 Jack Henry Kunin
 Richard Leaman
 Seth Lederer
 Igor & Jessica Levental
 Mark & Lois Levinson
 Philip Levy
 Penny Lewis
 Judy & Dan Lichtin
 Arthur Lieb
 Charles & Gretchen Lobitz
 John & Merry Low
 Elspeth MacHattie &
 Gerald Chapman
 Evi & Evan Makovsky
 Roger Martin
 Alex & Kathy Martinez
 Bill and Lisa Maury
 Myron McClellan &
 Lawrence Phillips
 Bert & Rosemary Melcher
 Dave & Jean Milofsky
 Paul & Barb Moe
 Douglas & Laura Moran
 Betty Naster *
 Robert & Ilse Nordenholz
 Robert N. O'Neill
 Tina & Tom Obermeier
 Dee & Jim Ohi
 Desiree Parrott-Alcorn
 John Pascal
 Don & Becky Perkins
 Carl Pletsch
 Carol Prescott
 Ralph & Ingeborg Ratcliff
 Reid Reynolds
 Gene & Nancy Richards
 Marv & Mary Robbins
 Herb Rothenberg, *in memory of*
Doris Rothenberg
 Lorenz Rychner
 Donald Schiff, *in memory of*
Rosalie Schiff
 Kathryn Spuhler
 Morris & Ellen Susman
 Decker Swann
 Cle Symons
 Margot K. Thomson
 Tom Vincent Sr. &
 Tom Vincent Jr.
 Jeff & Martha Welborn
 Greta & Randy Wilkening *
 Philip Wolf
 Robert & Jerry Wolfe
 Ruth Wolff
 Karen Yablonski-Toll
 Jeff Zax & Judith Graham
 R. Dale Zellers
 Carl & Sara Zimet

\$50 +

Lorraine & Jim Adams
 Vernon Beebe
 Thomas Butler
 Barbara Caley
 Hilary Carlson & Janet Ellis
 Marlene Chambers
 Jane Cooper
 Stephen & Dee Daniels
 Jeffrey Dolgan
 Nancy & Mike Farley
 Janet & Arthur Fine
 John & Debra Freed
 Martha Fulford
 Barbara Goldblatt
 Henry & Carol Goldstein
 Sandra Goodman
 Sanders Graham
 Thomas & Gretchen Guiton
 Jennifer Heglin
 Leonard & Abbey Kapelovitz
 Daniel & Hsing-ay Hsu Kellogg
 Doris Lackner, *in memory of*
Edwin Kornfeld
 Della Levy
 James Mann & Phyllis Loscalzo
 Estelle Meskin, *for Darlene*
Harmon, piano teacher
extraordinaire
 Rhea Miller
 Joanna Moldow
 Betty Murphy
 Mary Murphy
 Kathy Newman & Rudi
 Hartmann, *in honor of Mollie*
Jankowsky's birthday.
 Mari Newman
 Larry O'Donnell
 Martha Ohrt
 Douglas Penick
 Mary Platt
 Sarah Przekwas
 Robert Rasmussen
 Michael Reddy
 Gregory Allen Robbins
 Margaret Roberts
 Suzanne Ryan
 Cheryl Saborsky
 Michael & Carol Sarche
 Jo Shannon
 Artis Sliverman
 Lois Sollenberger
 Paul Stein
 Steve Susman
 Barbara Walton
 Greta & Randy Wilkening, *in*
honor of Nina & Rex McGehee

* Gift made to
 FCM Endowment

MEMORIAL GIFTS

In memory of Allan Rosenbaum
 Leslie Clark Baker
 Robert Charles Baker
 Kate Bermingham

Carnes Wealth Management
 (John Carnes) & Pam Oliver
 Alix & John Corboy
 Sue Damour
 Mary and Michael Davis
 David & Laura Dirks
 Dr. & Mrs. Paul Fishman
 Jim & Donna Flemming
 Larry Harvey
 Suzanne Kaller
 Alfred Kelley
 Fred & Debra Krebs
 Marjorie Maltin
 Jay and Lois Miller
 Rosemarie and Bill Murane
 Kathy Newman &
 Rudi Hartmann
 Desiree Parrott-Alcorn
 Garry & Carolyn Patterson
 Michael Reddy
 Robert & Myra Rich
 Stanley & Karen Saliman

In memory of Henry Claman
 Dr. & Mrs. James Adams
 David & Geraldine Brickley
 Shirley Epstein
 Max & Carol Ehrlich
 Dr. & Mrs. Paul Fishman
 John & Debra Freed
 Jim, Marty, & Megan Hartmann
 Garry & Carol Horle
 Hanna & Mark Levine
 Paul & Carol Lingenfelter
 Dr. and Mrs. Fred Mimmack
 Paul & Barbara Moe
 Robert & Myra Rich
 Joan F. Skiffington
 Kathy & Bernie Steinberg

In memory of Frances Jean Norris
 Judy and Ed Butterfield
 Barbara Mattes
 David & Mary Tidwell

In memory of Sam Wagonfeld
 Sheila Cleworth
 Alix & John Corboy
 Sue Damour
 Elderlink Home Care
 Celeste & Jack Grynberg
 Thomas A. Fitzgerald
 Mary T. Hoagland
 Dr. & Mrs. Fred Mimmack
 Kathy Newman & Rudi Hartmann
 Philip Stahl
 Zaidy's Deli

In memory of Rogers Hauck
 Anonymous
 Bruce & Julene Campbell
 Alix & John Corboy
 Richard Foster & Tanis Bula
 Melissa & Paul Steen

UPCOMING CONCERTS

CHAMBER SERIES

Steven Isserlis, cello
Connie Shih, piano
Tuesday, April 25, 7:30 PM

PIANO SERIES

Joyce Yang
Wednesday, March 15, 7:30 PM

Murray Perahia
Wednesday, May 3, 7:30 PM

SPECIAL EVENTS

Lamont Violin Duo
Tuesday, April 4, 12:00 PM
1801 California Street

Patterson/Sutton Duo
Sunday, April 9, 2:00 PM
Clyfford Still Museum

Altius Quartet
Tuesday, April 11, 12:00 PM
1801 California Street

ADVANCE SINGLE TICKETS ARE AVAILABLE FOR ALL CONCERTS

Visit our website:
www.friendsofchambermusic.com
or contact the Newman Center
Box Office, 303-871-7720
www.newmantix.com

SPECIAL THANKS

SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III)

for supporting FCM's outreach efforts through school residencies and master classes

COLORADO PUBLIC RADIO (KVOD 88.1 FM)

for broadcasting FCM concerts on its "Colorado Spotlight" programs

BONFILS-STANTON FOUNDATION

for sponsorship of FCM's Piano Series and audience development programs in memory of Lewis Story

ESTATE OF JOSEPH DEHEER ESTATE OF SUE JOSHEL

for providing lead gifts to the FCM Endowment Fund

