



AUGUSTIN  
HADELICH  
VIOLIN  
CONOR  
HANICK  
PIANO

NOVEMBER 8, 2017

**LUDWIG VAN  
BEETHOVEN**

(1770-1827)

**Sonata No. 4 in A minor, Op. 23**

Presto

Andante scherzoso, più Allegretto

Allegro molto

**JOHANNES  
BRAHMS**

(1833-1897)

**Sonata No. 2 in A major, Op. 100**

Allegro amabile

Andante tranquillo

Allegretto grazioso (quasi andante)

**INTERMISSION**

**STEPHEN HARTKE**

(b. 1952)

***Netsuke: Six Miniatures for Violin and Piano (2011)***

Tengu, the shapeshifter that feeds on the falsely holy

Tadamori and the Oil-Thief

Tanuki playing the samisen

Baku, the monster that devours nightmares

Demons carrying a rich man to Hell

Jewel of Wisdom with mountain pavilions

**MAURICE RAVEL**

(1875-1937)

**Sonata No. 2 in G major, Op. 77**

Allegretto

Blues. Moderato

Perpetuum mobile. Allegro

**PABLO DE  
SARASATE**

(1844-1908)

**“Zapateado” from *Spanish Dances*, Op. 23**



**AUGUSTIN  
HADELICH**  
*violin*

## AUGUSTIN HADELICH, VIOLIN

Augustin Hadelich has established himself as one of the great violinists of today. He has performed with every major orchestra in the U.S. as well as an ever-growing number of major orchestras in the UK, Europe, and Asia.

One of the highlights of Mr. Hadelich's 2017/2018 season will be a return to the Boston Symphony, performing the Ligeti Concerto with Thomas Adès on the podium, and featuring the U.S. premiere of Adès's new cadenza for the concerto. Additional highlights include performances with the San Francisco Symphony and the symphony orchestras of Atlanta, Detroit, Houston, Indianapolis, Milwaukee, Nashville, Oregon, Pittsburgh, Seattle, St. Louis, and Utah. Abroad, Mr. Hadelich will play with the Seoul Philharmonic Orchestra, Polish National Radio Orchestra, the Lahti Symphony, Royal Scottish National Orchestra, The Hallé Orchestra, and the Orquesta Sinfónica de Castilla y León.

Recent summer appearances include his 2017 solo debut at the Grand Teton Music Festival, his 2016 debut at the BBC Proms, return engagements with the Boston Symphony at Tanglewood and the Cleveland Orchestra at Blossom, in addition to appearances at the music festivals in Aspen, Bravo! Vail, Britt, Chautauqua (where he made his U.S. orchestral debut in 2001), Eastern, Marlboro, Sun Valley, and the Hollywood Bowl.

Among recent and upcoming worldwide performances are the BBC Philharmonic/Manchester, BBC Symphony/London, Bournemouth Symphony Orchestra (where he was the 2015/2016 artist-in-residence), Concertgebouw Orchestra/Amsterdam, Danish National Symphony, Finnish Radio Orchestra, Hamburg Philharmonic, Hong Kong Philharmonic, London Philharmonic, Mozarteum Orchestra/Salzburg, Netherlands Philharmonic, Norwegian Radio Orchestra, NHK Symphony/Tokyo, São Paulo Symphony, and the radio orchestras of Cologne, Frankfurt, Saarbrücken, and Stuttgart.

Augustin Hadelich's career took off when he was named Gold Medalist of the 2006 International Violin Competition of Indianapolis. Since then he has garnered an impressive list of honors, including the inaugural Warner Music Prize in 2015, and a 2016 Grammy Award for his recording of Dutilleux's Violin Concerto, *L'arbre des songes*, with the Seattle Symphony under Ludovic Morlot (Seattle Symphony MEDIA). Most recently, Mr. Hadelich was named 2018 Instrumentalist of the Year by *Musical America*.

Mr. Hadelich plays the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago. He is represented by Schmidt Artists International, Inc.

---

## CONOR HANICK, PIANO

Conor Hanick is a pianist who "defies human description" for some (*Concerto Net*) and recalls "a young Peter Serkin" for others (*The New York Times*). He has performed to acclaim throughout the world with some of the leading ensembles, instrumentalists, and conductors, and worked with composers as diverse as Charles Wuorinen and Caroline Shaw. Mr. Hanick recently appeared with The Juilliard Orchestra performing Milton Babbitt's Second Piano Concerto at Alice Tully Hall; the Alabama Symphony Orchestra in the premier of Matthew Aucoin's Piano Concerto; and Alan Gilbert in György Ligeti's Piano Concerto for the New York Philharmonic Biennial. This season he performs concertos, recitals, and chamber music in New York, Boston, Sarasota, San Francisco, Portland,



**CONOR HANICK**  
*piano*

Albuquerque, Chicago, and elsewhere; collaborates with cellist Jay Campbell, violinist Augustin Hadelich, and members of the San Francisco Symphony; and joins The Knights, the Boston Modern Orchestra Project, and the University of Iowa Center for New Music. A recent finalist for the Andrew Wolf Chamber Music Award, Mr. Hanick is a graduate of Northwestern University and The Juilliard School.

Conor Hanick is represented by Schmidt Artists International, Inc.

## NOTES

*Program Notes* © Elizabeth Bergman

### BEETHOVEN: SONATA NO. 4 IN A MINOR, OP. 23

#### IN BRIEF

**BORN:** December 1770, Bonn, Germany

**DIED:** March 26, 1827, Vienna, Austria

**DATE PUBLISHED:** Published in October 1801, dedicated to Count Moritz von Fries

#### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** December 6, 1995, Gil Shaham, violin

**ESTIMATED DURATION:** 20 minutes

Beethoven's life and work are routinely divided into three periods. The middle period, which began around 1802, is known as his "heroic" phase. In the years before then, Beethoven was truly suffering, as he himself confessed in his agonized Heiligenstadt Testament. While spending a summer in the country town of Heiligenstadt in 1801, the composer realized that his hearing was failing. The "testament," an anguished account of his illness and its awful toll, was penned to his brothers but never mailed. This intimate diary of despair was only discovered after Beethoven's death.

Beethoven and the music he composed between 1800 and 1802 might bring to mind a much later testament of sorts—by Albert Camus. "In the midst of winter," Camus famously wrote, "I found there was, within me,

an invincible summer. And that makes me happy. For it says that no matter how hard the world pushes against me, within me, there's something stronger—something better, pushing right back.”

Beethoven's “heroic” period was his pushback. In the midst of his despair, Beethoven completed his Second Symphony and the three Op. 31 piano sonatas, which are described by musicologist Daniel Heartz as “boldly idiosyncratic, looking more to the future than to the past.” Even the composer himself considered these works as charting a “new path.” The “heroism” of this period has come to define the Romantic style: by turns tempestuous, dramatic, emotional, searing, and joyous.

In Beethoven there was a radiant summer—or, rather, a spring. His so-called “Spring” Sonata for Violin and Piano, Op. 24, was composed alongside Op. 23 in 1800-1801, both for his patron Count Moritz von Fries, a wealthy and well-connected banker in Vienna.

The two violin sonatas form a contrasting pair. Whereas the “Spring” is suitably bucolic, Op. 23 is austere. The first movement of the sonata begins intensely and passionately, but quickly thins to sparse passages of union with the piano or simple two-line writing. Listen to how often the pianist is playing just two or three notes at a time without lush chords to enrich the violin's melody. And indeed there is not much melody; gestures substitute for tunes. The second movement is warmer and more gracious, but the theme and texture are still rather brittle. The finale, in a rondo form with a recurring theme, takes on an anxious pall owing to the minor tinge. Heroism, after all, requires no small measure of firm resolve.

---

## IN BRIEF

**BORN:** May 7, 1833, Hamburg, Germany

**DIED:** April 3, 1897, Vienna, Austria

**FIRST PERFORMED:** December 2, 1886, Vienna

### **MOST RECENT FRIENDS OF CHAMBER MUSIC PERFORMANCE:**

November 19, 2014, Leonidas Kavakos, violin and Yuja Wang, piano

**ESTIMATED DURATION:** 20 minutes

**BRAHMS: SONATA  
NO. 2 IN A  
MAJOR, OP. 100**

Brahms himself was a pianist, and his talent for and attachment to the instrument shine through in his Violin Sonata, Op. 100. The piano part here is no mere accompaniment, but an active partner in a dialogue between equals. Best known for his intricate counterpoint, the interweaving of two or more musical lines, Brahms strikes a remarkable balance between clarity and density, lucidity and erudition in this sonata.

The cheerful score perhaps reflects the circumstances of its composition. Brahms wrote the sonata in 1886 while summering in a small town near Berne, Switzerland. By this time he was a mature, accomplished composer with all four of his symphonies already complete, along with three string quartets and a violin concerto.

One strategic simplification in this score is the reduction of movements: just three, in keeping with the Classical tradition. The first movement presents a beautifully lyrical melody in the violin, followed by a heart-warming (even heart-melting) theme in the piano. That Brahms is capable of such beauty should not be surprising. He did, after all, compose the beloved “Lullaby.” Yet the movement also features plenty of dramatic tension.

The single middle movement combines elements of the traditional Andante and Scherzo; more melodic sections alternate with spirited music, including a folksy passage of pizzicato. The graceful Andante melody is actually modeled (intentionally) on a theme from Grieg’s Violin Sonata No. 2 in G major. The finale features another soulful melody, this one entirely original, and the memorable opening theme of the first movement returns at the very last. Ultimately, although Brahms may be frequently celebrated for writing dense, intricate counterpoint, this violin sonata reveals just how gorgeously tuneful his music can be.

## IN BRIEF

**BORN:** 1952, Orange, New Jersey

**FIRST PERFORMED:** by Eighth Blackbird on May 20, 2011, Library of Congress, Coolidge Auditorium

### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**ESTIMATED DURATION:** 15 minutes

## HARTKE: *NETSUKE*: SIX MINIATURES FOR VIOLIN AND PIANO

New Jersey native Stephen Hartke (b. 1952) began his musical career as a gifted young singer who later pursued music and composition at Yale, the University of Pennsylvania, and University of California at Santa Barbara. He recently retired as an emeritus distinguished professor at the Thornton School of Music at the University of Southern California in Los Angeles.

Hartke is as versatile as he is prolific. He has written in every genre—from intimate chamber works to grand opera and epic symphonies. In 2008, his opera *The Greater Good*, based on a story of class conflict by Guy de Maupassant, won the inaugural Charles Ives Prize from the American Academy of Arts and Letters.

Hartke's music has often been described by its influences. But Hartke himself has described *Netsuke*, his set of six pieces for violin and piano, in more narrative and dramatic—even perhaps operatic—terms:

*Netsuke* are Japanese miniature carvings that were originally made to secure objects suspended from a man's sash. Often very intricate in design, they represent a broad range of subject matter from depictions of animals and people, to scenes from folktales and literature as well as everyday life, to fanciful supernatural creatures. This piece was inspired by six exquisite carvings from the Bushell Collection at the Los Angeles County Museum of Art.

In the first movement, a *tengu*, a hawk-like goblin, takes on the appearance of a monk to lure a religious hypocrite to his doom. The second carving, *Tadamori and the Oil-Thief*, is a wonderfully kinetic depiction

of a midnight scuffle between a samurai and a poor servant whom he has mistaken for a thief.

A *tanuki* is a raccoon-like creature thought to have the power to change its appearance. In this small sculpture one is seen dressed in a robe quietly playing the *samisen*. In my piece, I found myself thinking of the *samisen* duels that one frequently hears in Japanese theatrical music. While quite fearsome looking, with the head of an elephant and a lion's mane, the *baku* is a shy creature that performs the useful service of protecting sleepers from nightmares.

In the carving that inspired the fifth movement, a rich man has apparently set off on a journey, but instead of being carried by his usual bearers, seven demons have hijacked his sedan chair and gleefully cart him down to Hell.

The final *netsuke* shows a serene mountain landscape intricately rendered in a water-drop-shaped piece of ivory. Gnarled wind-blown trees and the verandas of handsome pavilions can be discerned through the mist.

Members of the vibrant, eclectic chamber ensemble Eighth Blackbird, who will appear on our Chamber Series on Monday, April 23, gave the premiere of this work at the Library of Congress in May 2011.

---

**RAVEL: SONATA  
NO. 2 IN G  
MAJOR, OP. 77**

**IN BRIEF**

**BORN:** March 7, 1875, Ciboure, France

**DIED:** December 28, 1937, Paris, France

**DEDICATION:** Dedicated to Hélène Jouran-Morhange

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** April. 3, 2013, Vadim Repin, violin

**ESTIMATED DURATION:** 18 minutes

Maurice Ravel descended from a distinguished lineage of French composers as a student of Gabriel Fauré, himself a pupil of Camille Saint-Saëns. But he was also influenced by contemporary Russian music, which he heard conducted by Rimsky-Korsakov at the Exposition Universelle in 1889. An accomplished pianist and



composer of stunningly virtuosic works (for example, *Jeux d'eau*, 1901 and *Gaspard de la nuit*, 1908), Ravel is also known for his extraordinary orchestration of music by other composers, especially Mussorgsky's *Pictures at an Exhibition*, as well as of his own music, notably his piano works *Pavane for a Dead Princess* (1910), *Mother Goose Suite* (1911), and the *Tombeau de Couperin* (1919).

With the death of Claude Debussy (whom Ravel knew and respected, though the two were never close friends), Ravel assumed the position of the leading composer in France. In 1928 he toured the United States to great acclaim, meeting George Gershwin and absorbing jazz in Harlem and New Orleans. A decade later, back in France and suffering the lasting effects of a head injury sustained in a car accident, Ravel subjected himself to brain surgery. He died not long after, at age 62, and was buried with his family in a Paris cemetery.

His Violin Sonata (1923-27) reflects his interest in and attraction to the blues that he encountered in the nightclubs of Paris. The second movement, in particular, has an easy, sophisticated swing to it, echoing at times George Gershwin's *Rhapsody in Blue* (1924), a work Ravel knew and admired. Ravel deemed the piano and violin "essentially incompatible" in terms of timbre, so each instrument retains its independence throughout. In the *perpetuum mobile* finale, for example, the violin is slightly manic, the piano ever luminous.

---

#### IN BRIEF

**BORN:** March 10, 1844, Pamplona, Spain

**DIED:** September 20, 1908, Biarritz, France

**YEAR PUBLISHED:** 1880

#### MOST RECENT FRIENDS OF CHAMBER MUSIC

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

**ESTIMATED DURATION:** 4 minutes

SARASATE:  
"ZAPATEADO"  
FROM SPANISH  
DANCES, OP. 23

Violinist Pablo de Sarasate left his native Spain to study at the Paris Conservatoire, where he trained for a solo career that lasted from the 1860s into the early years of

the twentieth century. (He was a contemporary of Joseph Joachim.) Sarasate often ended his own concerts with the *Spanish Dances*, unabashedly virtuosic showpieces meant to thrill and appeal to audiences by evoking the musical traditions of his homeland. Thus the *Spanish Dances* combine two of the most important, characteristic trends of the 19th century: the rise of national styles and the virtuosic solo concert.

Nationalism as both a political ideology and musical aesthetic was prominent throughout the 19th century. Virtuoso instrumentalists like Chopin and Liszt drew upon the musical heritage of their countries to compose works that they themselves would perform. Think of Chopin's Polish mazurkas, for example, or Liszt's Hungarian rhapsodies.

The Zapateado is a dance in 6/8 meter that originated in Andalusia. It is related to the flamenco, and the percussive stomping of the dancer's feet can be heard in the unbroken eighth-notes of the piano accompaniment. Virtuosic techniques in the violin include ghostly harmonics and left-hand, plucked pizzicato. The fast bowing, syncopated rhythms, and quick fingerings mirror the fleet footwork of the Zapateado dancer.

### Pre-Concert Happy Hours at the Pioneer!

Join us prior to each concert for tacos, margaritas, and conversation at the Pioneer Bar, just around the corner from the Newman Center. We will have an area reserved for Friends of Chamber Music to gather for food and drinks beginning at 5:30 p.m. before each concert. Whether you are a new subscriber or a longtime supporter, we hope you will stop by for a chance to get to know your fellow concert-goers.



#### BOARD OF DIRECTORS

Alix Corboy, President  
Mary Park, Vice President  
Walter Torres, Secretary  
Sue Damour, Treasurer

#### BOARD MEMBERS

Lisa Bain  
Lydia Garmajer  
John Lebsack  
Kathy Newman  
Anna Psitos

Myra Rich  
Chet Stern  
Eli Wald  
Anne Wattenberg  
Andrew Yarosh

#### PROJECT ADMINISTRATOR

Desiree Parrott-Alcorn

#### EMERITUS BOARD MEMBERS

Rosemarie Murane  
Suzanne Ryan



## “GOOD VIBRATIONS” AT FCM’S FOURTH ANNUAL FREE FAMILY CONCERT

**Sunday, October 8**

Last month's free family concert with Up Close and Musical, an ensemble of 13 Colorado Symphony Orchestra musicians, introduced the audience of nearly 200 children, parents, and grandparents to a variety of orchestra instruments through their program, “Symphony Spotlight.” Each instrument had its turn in the spotlight, including flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, percussion, 2 violins, viola, cello, and bass.

From the opening bars of the *William Tell* Overture through the encore, “Cantina Dance” from *Star Wars*, the ensemble had kids and adults tapping their toes and bobbing their heads. Highlights included the first movement of Beethoven’s Symphony No. 5, a flute demonstration featuring Michael Williams performing “Flight of the Bumblebee,” and the jazz standard “Swing, Swing, Swing,” showcasing percussionist Ross Coons. Following the performance, families enjoyed refreshments while chatting with the musicians and trying out various sizes of violins and violas. For many families, this concert was their first opportunity to experience classical music together.

We would like to thank the Denver School of the Arts for hosting this fun-filled afternoon of music. FCM is also grateful to the SCFD and the Bonfils-Stanton Foundation for providing generous funding for our outreach programming.



*Photography by Marcie Bolton*



Matthew Zalkind



Ivy Street Ensemble



## MUSIC IN THE GALLERIES RETURNS!

For a third year, the Clyfford Still Museum is partnering with Friends of Chamber Music and Swallow Hill Music to offer a new way to encounter the work of Clyfford Still. Music is free with admission to the galleries. FCM patrons can purchase \$5 half price tickets (if purchased in advance) to enter the museum on performance days. Link (with discount code) is available on our website. Note: Seating is limited and available on a first-come, first-served basis.

All concerts will be held on Sundays at the Clyfford Still Museum, 1250 Bannock Street, Denver

**NOVEMBER 12, 2017, 2:00 – 3:00 PM**

Matthew Zalkind, cello

Mr. Zalkind has performed throughout the United States and abroad as a recitalist, soloist, and chamber musician. Currently Assistant Professor at the University of Denver's Lamont School of Music, Mr. Zalkind will perform selections from Bach, Dutilleux, and Kodály.

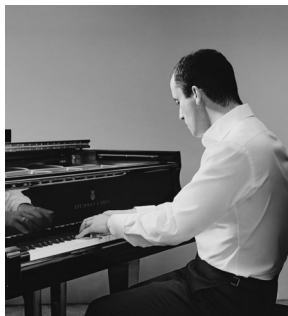
**JANUARY 14, 2018, 2:00 – 3:00 PM**

Ivy Street Ensemble

Comprised of three Colorado Symphony musicians, Cathy Peterson, Erik Peterson, and Phillip Stevens, the ensemble will perform a diverse program, including works by Fritz Kreisler, Henri Vieuxtemps, Lowell Liebermann and Jan van Gilse.

2017-18

# PIANO SERIES



## IGOR LEVIT

WED, JAN 10, 2018 | 7:30 PM

Igor Levit has been hailed as “...one of the most probing, intelligent and accomplished artists of the new generation.”

– THE NEW YORK TIMES

### PROGRAM:

Program includes works by Alkan, Beethoven, Berg, Haydn, and Shostakovich.



## GARRICK OHLSSON

TUES, FEB 20, 2018 | 7:30 PM

Garrick Ohlsson ranks among the towering figures on the American keyboard scene. The first American to win the prestigious International Chopin Piano Competition in 1970, he has gone on to enjoy a brilliant international career.

### PROGRAM:

Program includes works by Beethoven, Schubert, and Scriabin.



## MARC-ANDRÉ HAMELIN

WED, MAR 14, 2018 | 7:30 PM

Marc-André Hamelin is known for his unrivaled blend of musicianship and virtuosity, whether he is performing masterworks from the past or the present, including overlooked gems from the 19th and 20th centuries.

### PROGRAM:

Program includes works by Debussy, Feinberg, and Liszt.

TO ORDER  
PIANO SERIES  
TICKETS:

### ORDER THE ENTIRE SERIES FOR ONLY \$90

(\$65 for current Chamber Series subscribers)

Call 303-388-9839 to order.

Single tickets \$40 each (\$50 for Igor Levit)

\$10 for patrons 30 years old and younger!

Visit [www.friendsofchambermusic.com](http://www.friendsofchambermusic.com) or

Newman Center Box Office | 303-871-7720 | [www.newmantix.com](http://www.newmantix.com)

---

**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 +**

Colorado Creative Industries  
The Denver Foundation  
Sara Zimet

**\$2,500 +**

Cynthia & John Kendrick  
Tour West, a program of  
WESTAF (Western States Arts  
Federation), supported by  
a grant from the National  
Endowment for the Arts

**\$1,000 +**

Lisa & Steve Bain  
Susan Barnes-Gelt, *in memory of*  
*William Stanfill*  
Bob & Cynthia Benson  
Howard & Kathleen Brand  
Bucy Family Fund  
Henry & Janet Claman Fund  
Alix & John Corboy  
Susan & Tim Damour  
C. Stuart Dennison Jr.  
Ellen & Anthony Elias  
Fackler Legacy Gift  
Joyce Frakes  
Robert S. Graham  
Grynberg Family  
Don & Amy Harris  
Michael Huotari & Jill Stewart  
McGinty Co.  
Robert & Judi Newman  
Myra & Robert Rich  
Jeremy & Susan Shamos  
Philip & Margaret Verleger

**\$500 +**

Anonymous  
Patsy & Jim Aronstein  
Linda & Dick Bateman  
Peter Buttrick &  
Anne Wattenberg  
David S. Cohen  
Judy Fredricks  
Stephen & Margaret Hagood  
David & Lynn Hurst  
George Kruger  
John Lebsack & Holly Bennett  
John & Terry Leopold  
Theodor Lichtmann  
Rex & Nina McGehee

Kim Millett  
Kirsten & Dave Morgan  
Frank & Pat Moritz  
Kathy Newman &  
Rudi Hartmann  
John & Mary Ann Parfrey  
Mary Park & Douglas Hsiao  
Ray Satter  
Henry R. Schmoll  
David & Patty Shelton  
Bobbi & Gary Siegel  
Ric Silverberg & Judith Cott  
Edie Sonn  
Chet & Ann Stern  
Marcia Strickland  
Walter & Kathleen Torres  
Herbert Wittow

**\$250 +**

Anonymous  
Jan Baucum  
Pam Beardsley  
Theodore Brin  
Andrew & Laurie Brock  
Gerri Cohen  
Donna & Ted Connolly  
Fran Corsello  
Stephen & Dee Daniels  
Kathe & Michael Gendel  
Sissy Gibson  
Edward Goldson  
Paula & Stan Gudder  
Hannah Kahn & Arthur Best  
Stephen Keen  
Michael & Wendy Klein  
Carol & Lester Lehman  
Nina & Alan Lipner  
Philippa Marrack  
Robert Meade  
Pamela Metz & Charlene Byers  
Marilyn Munsterman &  
Charles Berberich  
David S. Pearlman  
Fred & Ayliffe Ris  
Charley Samson  
Richard & Jo Sanders  
John & Patricia Schmitter  
Alan & Gail Seay  
San Mao Shaw  
Steven Snyder  
Claire Stilwell  
Ann Richardson & Bill Stolfus  
Margaret Stookesberry  
Steve & Phyllis Straub  
Berkley & Annemarie Tague  
Tarkanian Family Fund  
Eli & Ashley Wald

Norman Wikner & Lela Lee  
Joseph & Barbara Wilcox  
Andrew Yarosh  
Jaclyn Yelich  
Jeff Zax & Judith Graham

**\$100 +**

Barton & Joan Alexander  
Jim & Ginny Allen  
Anonymous  
Shannon Armstrong  
Carolyn & Ron Baer  
Dell & Jan Bernstein  
Barbara Bohlman  
Sandra Bolton  
Carolyn & Joe Borus  
Darrell Brown & Suzanne McNitt  
Peter & Cathy Buirski  
Barbara Caley  
Bonnie Camp  
Nancy Kiernan Case  
Marlene Chambers  
Raul & Deborah Chavez  
Gary & Dorothy Crow-Willard  
Anne Culver  
Catherine C. Decker  
Kevin & Becky Durham  
Tudy Elliff  
Barbara Ellman  
John Emerson & Ann Daley  
Robert C. Fullerton  
Herbert & Lydia Garmaier  
Barbara Gilette & Kay Kotzelnick  
Donna & Harry Gordon  
Kazuo & Drusilla Gotow  
John S. Graves  
Jacqueline & Gary Greer  
Eileen Griffin  
Vaughan Griffiths  
Gina Guy  
Pam & Norman Haglund  
Richard & Leslie Handler  
Darlene Harmon  
Larry Harvey  
June & Errol Haun  
Richard W. Healy  
Eugene Heller & Lily Appleman  
David & Ana Hill  
Joseph & Renate Hull  
Stanley Jones  
Bill Juraschek  
Michael & Karen Kaplan  
Edward Karg & Richard Kress  
Robert & Theresa Keatinge  
Patsy Kelly  
Bruce Kindel  
Roberta & Mel Klein



Gabriele Korndorfer  
 Donna Kornfeld  
 Ellen Krasnow & John Blegen  
 Elizabeth Kreider  
 Doug & Hannah Krening  
 Jack Henry Kunin  
 Richard Leaman  
 Seth Lederer  
 Igor & Jessica Levental  
 Linda Levin  
 Mark & Lois Levinson  
 Penny Lewis  
 Judy & Dan Lichtin  
 Marilyn Lindenbaum  
 Charles & Gretchen Lobitz  
 Jeri Loser  
 John & Merry Low  
 Elspeth MacHattie &  
 Gerald Chapman  
 Evi & Evan Makovsky  
 Roger Martin  
 Alex & Kathy Martinez  
 Myron McClellan &  
 Lawrence Phillips  
 Bert & Rosemary Melcher  
 Rhea Miller  
 Paul & Barb Moe  
 Douglas & Laura Moran  
 Betty Naster  
 Robert & Ilse Nordenholz  
 Robert N. O'Neill  
 Tina & Tom Obermeier  
 Dee & Jim Ohi  
 John Pascal  
 Don & Becky Perkins  
 Mary Platt  
 Carol Prescott  
 Gene & Nancy Richards  
 Gregory Allen Robbins  
 Herb Rothenberg  
 Michael & Carol Sarche  
 Donald Schiff, *in memory of*  
*Rosalie Schiff*  
 Robert & Barbara Shaklee  
 Steve Susman  
 Morris & Ellen Susman  
 Dick & Kathy Swanson  
 Cle Symons  
 Aaron Szalaj  
 Carol Trotter & Steve Mills  
 Tom Vincent Sr. &  
 Tom Vincent Jr.  
 Ann Weaver, *in memory of*  
*Marlin Weaver*  
 Jeff & Martha Welborn  
 Greta Wilkening  
 Robert & Jerry Wolfe  
 Ruth Wolff  
 Karen Yablonski-Toll  
 R. Dale Zellers

## **\$50 +**

Lorraine & Jim Adams  
 Mrs. Martin E. Anderson  
 Vernon Beebe  
 Kate Bermingham  
 Joan & Bennie Bub  
 Hilary Carlson & Janet Ellis  
 Clare Cavanaugh  
 Cecile Cohan  
 Dana Klapper Cohen  
 Jane Cooper  
 Jeffrey Dolgan  
 Nancy & Mike Farley  
 John & Debora Freed  
 Martha Fulford  
 Barbara Goldblatt  
 Henry & Carol Goldstein  
 Sandra Goodman  
 Peter & Gabriela Gottlieb  
 Sanders Graham  
 Carol & Jim Griesemer  
 Jennifer Heglin  
 Frank & Myra Isenhardt  
 Matthew & Susan Jarvinen  
 Suzanne Kaller  
 Leonard & Abbey Kapelovitz  
 Joey Upton & Donald Keats  
 Daniel & Hsing-ay Hsu Kellogg  
 Ann Kiley  
 Nancy Livingston, *in memory of*  
*Nellie Mae Duman's*  
*90th Birthday*  
 Ben Litoff & Brenda Smith  
 Janey & Drew Mallory  
 James Mann & Phyllis Loscalzo  
 Estelle Meskin, *for Darlene*  
*Harmon, piano teacher*  
*extraordinaire*  
 Joanna Moldow  
 Mary Murphy  
 Desiree Parrott-Alcorn  
 Carolyn & Garry Patterson  
 Georgina Pierce  
 Francois & Stella Pradeau  
 Sarah Przekwas  
 Robert Rasmussen  
 Michael Reddy  
 Suzanne Ryan  
 Cheryl Saborsky  
 Jo Shannon  
 Artis Sliverman  
 Lois Sollenberger  
 Greg Sorensen  
 Paul Stein  
 Karen Swishhelm  
 Lincoln Tague  
 Barbara & Edward Towbin  
 Suzanne Walters  
 Barbara Walton

## *MEMORIAL GIFTS*

*In memory of Henry Claman*  
 Carol & Garry Horle  
 Paul & Carol Lingenfelter

*In memory of Sarah Stern Fox*  
 Alix & John Corby  
 Rosemarie & Bill Murane  
 Kathy Newman &  
 Rudi Hartmann  
 Michele Price  
 Myra & Robert Rich

*In memory of George Gibson*  
 Leslie Baldwin  
 Sue Lubeck  
 Rosemarie & Bill Murane

*In memory of Rogers Hauck*  
 Sandra Ahlquist  
 Anonymous  
 Bruce & Julene Campbell  
 Alix & John Corboy  
 Richard Foster & Tanis Bula  
 Yanita Rowan  
 Florence Seccombe  
 Melissa & Paul Steen  
 Ronald Swenson  
 Russell & Betsy Welty

*In memory of Frances Jean Norris*  
 Judy & Ed Butterfield  
 Barbara Mattes  
 Abe Minzer & Carol Schreuder  
 David & Mary Tidwell

*In memory of Allan Rosenbaum*  
 Andrew & Laurie Brock  
 Alix & John Corboy

*In memory of Ethel Slawsky*  
 Sheila Kowal

*In memory of Sam Wagonfeld*  
 Sheila Cleworth  
 Alix & John Corboy  
 Sue Damour  
 Elderlink Home Care  
 Thomas Fitzgerald  
 Celeste & Jack Grynberg  
 Mary Hoagland  
 Cynthia Kahn  
 Charles & Gretchen Lobitz  
 Dr. and Mrs. Fred Mimmack  
 Kathy Newman &  
 Rudi Hartmann  
 Pat Pascoe  
 Myra & Robert Rich  
 Philip Stahl  
 Zaidy's Deli

# UPCOMING CONCERTS

## CHAMBER SERIES

**Takács Quartet**

Wednesday, December 13, 2017

**Berlin Philharmonic  
Woodwind Quintet and  
Stephen Hough, piano**

Tuesday, February 6, 2018

**Eighth Blackbird**

Monday, April 23, 2018

**Jordi Savall**

**Hespèrion XXI**

Monday, May 7, 2018

## PIANO SERIES

**Igor Levit, piano**

Wednesday, January 10, 2018

**Garrick Ohlsson, piano**

Tuesday, February 20, 2018

**Marc-André Hamelin, piano**

Wednesday, March 14, 2018

## SPECIAL EVENTS

**“Music in the Galleries”**

Clyfford Still Museum

1250 Bannock St., Denver

**Matthew Zalkind, cello**

November 12, 2017, 2:00 PM

**Ivy Street Ensemble**

January 14, 2018, 2:00 PM

## 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



THE DENVER FOUNDATION

