



FRIENDS OF
CHAMBER
MUSIC
DENVER

JEFFREY MYERS, VIOLIN

RYAN MEEHAN, VIOLIN

JEREMY BERRY, VIOLA

ESTELLE CHOI, CELLO

CALIDORE STRING QUARTET

NOVEMBER 7, 2018

**FRANZ JOSEPH
HAYDN**

(1732-1809)

Quartet in C Major, Op. 20, no. 2, Hob. III:32

Moderato

Capriccio: Adagio

Menuetto: Allegretto

Fuga a quattro Soggetti: Allegro

**FELIX
MENDELSSOHN**

(1809-1847)

Quartet in A Minor, Op. 13, no. 2, "Ist es Wahr?"

Adagio; Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto – Allegro di molto

Presto: Adagio non lento

**OSVALDO
GOLIJOV**

(b. 1960)

Tenebrae

INTERMISSION

**LUDWIG VAN
BEETHOVEN**

(1770-1827)

Quartet in B-flat Major, Op. 130/133

Adagio ma non troppo; Allegro

Presto

Andante con moto, ma non troppo

Alla danza tedesca: Allegro assai

Cavatina. Adagio molto espressivo

Grosse Fuge: Allegro



JEFFREY MYERS

violin

RYAN MEEHAN

violin

JEREMY BERRY

viola

ESTELLE CHOI

cello

THE CALIDORE STRING QUARTET

The Calidore String Quartet, making their first appearance on our series tonight, has been praised by *The New York Times* for its “deep reserves of virtuosity and irrepressible dramatic instinct.” After their Kennedy Center debut the *Washington Post* proclaimed that “Four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one... The grateful audience left enriched and, I suspect, a little more human than it arrived.”

The Calidore String Quartet has enjoyed an impressive number of accolades, including a 2018 Avery Fisher Career Grant and the 2017 Lincoln Center Emerging Artist Award. The Calidore made international headlines as winner of the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition, the largest prize for chamber music in the world. This season is the Calidore’s third year in residence with the Chamber Music Society of Lincoln Center’s Bowers Program (formerly CMS Two). Within two years of their founding in 2010, the Calidore String Quartet won grand prizes in virtually all the major U.S. chamber music competitions.

The Calidore has presented world premieres by Pulitzer-prize winner Caroline Shaw at the BBC Proms. Next spring they will perform the world-premiere of a new work by Marc-Anthony Turnage at the Chamber Music Society of Lincoln Center. The quartet has collaborated with many esteemed artists and ensembles, including Jean-Yves

Thibaudet, Joshua Bell, David Shifrin, Inon Barnatan, David Finckel, Wu Han, Paul Watkins, and the Emerson and Ebène Quartets, among others.

Resilience, the Calidore String Quartet's debut album for Signum Records was released in October 2018 and includes quartets by Mendelssohn, Prokofiev, Janáček, and Golijov. The Calidore String Quartet's other commercial recordings include quartets by Tchaikovsky and Mendelssohn, recorded live in concert at Music@Menlo Festival; *Serenade: Music from the Great War*, featuring music for String Quartet by Hindemith, Milhaud and Stravinsky, Ernst Toch, and Jacques de la Presle on the French label Editions Hortus; and the quartet's 2015 debut recording of quartets by Mendelssohn and Haydn, which prompted *Gramophone* to dub the Calidore "the epitome of confidence and finesse." The quartet was featured as Young Artists-in-Residence on American Public Media's *Performance Today* and their performances have been broadcast on National Public Radio, BBC, Canadian Broadcasting Corporation, and on German national television as part of a documentary produced by ARD public broadcasting.

As a passionate supporter of music education, the Calidore is committed to mentoring and educating young musicians, students, and audiences. The Calidore serves as Artists-in-Residence at the University of Delaware, University of Toronto, and the University of Michigan.

Using an amalgamation of "California" and "doré" (French for "golden"), the ensemble's name represents a reverence for the diversity of culture and the strong support it received from its home of origin, Los Angeles, California, the "Golden State." The Calidore String Quartet is represented exclusively by Opus 3 Artists.

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.

NOTES

Program Notes © Elizabeth Bergman

HAYDN: QUARTET
IN C MAJOR,
OP. 20, NO. 2,
HOB. III: 32

IN BRIEF

BORN: March 31, 1732, Rohrau, Austria

DIED: May 31, 1809, Rohrau, Austria

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: October 18, 2017, Quatuor Mosaiques

ESTIMATED DURATION: 26 minutes

Joseph Haydn (1732-1809) spent several decades in the employ of the Esterházy, a leading aristocratic Hungarian family. In 1761 the composer donned the blue-and-gold uniform of the court and assumed responsibility for musical activities at the palace. Early on, he wrote instrumental works to be performed for (and even by) the Esterházy. Later, in the 1770s, his principal task was directing opera productions.

When Prince Nikolaus Esterházy died in 1790, his musical establishment dissolved, leaving Haydn free to pursue an international career. Impresario Johann Peter Salomon arranged for Haydn to visit London the following year. Haydn spent two successful seasons abroad, and later made a second happy visit to England. Perhaps he contemplated resettling there, but in 1795 he returned to Vienna, where he remained until his death in 1809.

Haydn's string quartets were not composed for the Prince, and none was commissioned until the 1790s, after the composer had been all but released from service. Thus Haydn wrote string quartets not for his employer or other patrons but for himself—and for profit, earned not in concert but through publication. Unlike symphonies, concertos, and large-scale vocal works, string quartets were not performed at public concerts in Vienna during Haydn's lifetime. Instead, the genre was intended for private performance.

The Op. 20 quartets were written with a refined audience of connoisseurs in mind, with several unusual elements. The second movement Adagio, in a departure from

conventional string quartets, has the cello state the theme instead of the first violin. And the unexpected, rather forthright outbursts exemplify the *Sturm und Drang* style that disrupts the classical composure by injecting the kind of emotional drama that would be prized in the 19th century.

Haydn also uses fugal forms—a cultured, academic style favored from the Baroque era. The Quartet Op. 2, no. 2 in C Major features a fugal finale with a particular twist. The quartet as a whole moves from a contrapuntal style (erudite, rarified, and associated with the past) to a more *galant* idiom (lighter, more fashionable, and associated with the logic and clarity of Enlightenment thought). Haydn’s accomplishment here is marrying the two styles together—past and present, academic and accessible—in the *galant* fugal finale.

IN BRIEF

BORN: February 3, 1809, Hamburg, Germany

DIED: November 4, 1847, Leipzig, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: November 6, 1974, Guarneri Quartet

ESTIMATED DURATION: 30 minutes

MENDELSSOHN: QUARTET IN A MINOR, OP. 13, NO. 2

Felix Mendelssohn and his sister Fanny (1805–47) received the same musical education. They studied the basics with their mother, who, noting their musical talents, sent them to conductor Carl Zelter for theory and composition lessons. (Zelter was the most influential Berlin musician of the time.) In addition to music, Felix and Fanny studied modern and classical languages, mathematics, history, geography, drawing, and dancing.

Yet the paths of brother and sister diverged in early adolescence. Although Fanny’s potential equaled Felix’s, her father reminded her of her feminine duties and she married Wilhelm Hensel, a court painter. She spent most of her life as a devoted and obedient daughter, wife, and mother.

Felix was expected to fulfill his responsibilities as a young man of means, and so pursued a higher education. He attended Berlin University from 1826 to 1829, then started

his career in music as a choral conductor. At a time when only new music was heard in concert, Mendelssohn revived works by a composer almost no one knew at the time: Johann Sebastian Bach. Mendelssohn resurrected Bach's scores, conducted them, and made his music famous.

Mendelssohn's String Quartet in A Minor, composed in 1827, taps into other sources of inspiration: namely, Beethoven's late quartets (particularly Op. 132) and Mendelssohn's own song, "Ist es wahr?" (Is it true?). The song, an amorous question posed about a secret admirer, was penned for a young woman who had caught 18-year-old Felix's eye. Scholars suspect her to be Betty Pistor – she sang in the choir that he accompanied. He reset a snippet of the song (three chords) as a motto in the slow introduction to the quartet; it is heard three times toward the end of the introduction, then returns in the coda.

Beethoven's influence is most evident in the second, slow movement, which features a fugue modeled on the fugue in the slow movement of Beethoven's String Quartet, Op. 95. The third movement, however, is not a scherzo (as would be typical of Beethoven's quartets) but a tuneful Intermezzo. The finale draws inspiration from the finale of Beethoven's Quartet Op. 132, also in the key of A minor. Both the fugue and the song motto are recalled at the end—an important early example of cyclical form, soon to become a mainstay of Romanticism.

GOLIJOV:
TENEBRAE

IN BRIEF

BORN: December 5, 1960, La Plata, Argentina

FIRST PERFORMED: June 1, 2002, Dock Theater, Charleston, SC (original version for string quartet, clarinet, and soprano).

COMMISSION: The string quartet version was commissioned for the Kronos Quartet by the family of Ann C. Levy in her honor and on the occasion of the 50th anniversary season of Friends of Chamber Music.

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: October 15, 2003, Kronos Quartet

ESTIMATED DURATION: 12 minutes

Oswaldo Golijov was born and raised in Argentina in a household filled with classical chamber music, Jewish

liturgical and klezmer music, and the tangos of Astor Piazzolla. In 1983, he moved to Israel, then in 1986 to the United States, where he studied composition at the University of Pennsylvania with George Crumb and was a fellow at Tanglewood, working with Oliver Knussen.

Tenebrae (2002) responds to realities of life in Israel and New York City, focusing at once on immediate events and the broader perspective necessary to understand them. The composer himself elucidates:

I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it “from afar,” the music would probably offer a “beautiful” surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain. . . . The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground.

Two versions of the quartet exist: one with voice and one without. Both incorporate flowing lines lifted from French Baroque composer François Couperin, specifically his *Leçons de Ténèbres*. In the vocal version, Golijov explains, “the ending section is built around a single, repeated word: Jerusalem,” which perhaps represents both the far and near, the earthly and heavenly.

Oswaldo Golijov’s *Tenebrae* has a special connection to Friends of Chamber Music. The string quartet version of the work was commissioned for the Kronos Quartet by the family of Ann C. Levy, a long-time FCM patron and board member. The work was commissioned in Ann’s honor on the occasion of FCM’s 50th anniversary. The premiere was held on October 15, 2003 as the culmination of a successful anniversary fundraising effort for Friends of Chamber Music.

BEETHOVEN:
QUARTET IN B-FLAT
MAJOR, OP. 130
WITH *GROSSE*
FUGUE OP. 133

IN BRIEF

BORN: December 1770, Bonn, Germany

DIED: March 26, 1827, Vienna, Austria

FIRST PERFORMED: March, 1826 by the Schuppanzigh Quartet

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: February 13, 2017, Danish String Quartet

ESTIMATED DURATION: 43 minutes

In June of 1825, Beethoven began writing the third of three string quartets for Prince Nicolaus Galitzin; what would become Op. 130. He composed the first two movements without difficulty, a capacious Adagio-Allegro followed by a short Presto, but then became bogged down by the third. He abandoned various sketches and seemed uncertain about the shape of this movement, as well as the overall design of the quartet. Finally he settled on an Andante for the third movement, found a dance for the fourth movement from music originally meant for the quartet Op. 132, and returned to his sketches to devise a profoundly gorgeous Cavatina as the fifth movement. Now another problem presented itself: the finale. Beethoven intended to write a rather lighthearted movement, in keeping with the overall character of the quartet as a divertimento—a suite of varied, relatively short movements. Yet somehow the finale evolved into a monumental fugue.

Beethoven himself made the decision to swap out the fugue with a less intellectually taxing finale, setting what became known as the *Grosse Fuge* as an independent work, Op. 133. The eight-note subject (the main theme of the fugue) is at once difficult to remember and impossible to forget with its chromatic slides and jagged leaps. At the outset, Beethoven carefully teaches us to listen, presenting the subject in unison at the opening, slowly and deliberately, before the fugue proper takes off at a gallop. Paradoxically, the main sections of the fugue proceed from the most obscure to the most lucid. “The most basic form of the fugue is withheld until the final passage,” musicologist William Kinderman explains. The overall form of the movement has been

described as a compressed multi-movement work—an entire symphony set as a single, uninterrupted fugue.

The controversy surrounding Op. 133 continues to this day, as scholars and listeners alike struggle to understand both the fugue itself and its relationship to the quartet. As critic Alex Ross has written, “It is the most radical work by the most formidable composer in history, and, for composers who had to follow in Beethoven’s wake, it became a kind of political object. Arnold Schoenberg heard it as a premonition of atonality, a call for freedom from convention.” Legions of composers after Beethoven, including Schnittke in his String Quartet No. 3 and Leonard Bernstein in “Cool” from *West Side Story*, have quoted the *Grosse Fuge*.

Yet while some may hear the future, others listen to the past—a pulling together of many different musical styles, including Lassus, Bach, Haydn, Rossini, Romantic opera, the symphonies of Mozart, and Beethoven’s own “Hammerklavier” Sonata and Ninth Symphony. Perhaps, too, the fugue should be heard as the music inside Beethoven’s own head, the multitudes of sound and resonances that existed for him only in his musical imagination. Remember that when he wrote Op. 130, he was very nearly completely deaf.

Ultimately, the character of the entire quartet—its guiding principle, in a sense—might be described as plenitude. There is so much music here. Even the very short Presto is completely saturated with a single idea, obsessively repeated. The Cavatina overflows with feeling (Beethoven himself reportedly wept at the beauty of his own making), and the *Grosse Fuge* overwhelms with contrapuntal genius.



FRIENDS OF CHAMBER MUSIC

BOARD OF DIRECTORS

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

BOARD MEMBERS

Lisa Bain
Dietrich Hoefner
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



Colorado’s largest day of giving, Colorado Gives Day, is taking place on Tuesday, December 4. On this day, thousands of people come together to support Colorado nonprofits like ours. To donate to Friends of Chamber Music on Colorado Gives Day, go to www.ColoradoGives.org/FCM. Or, beginning November 1, schedule your donation early. As always, we thank you for your support, helping to keep chamber music alive in our community!



A BANG-UP FAMILY EVENT!



FCM's 5th annual free family concert began with clapping, but the applause came from the stage rather than the audience. Lamont's percussion quartet, Fourth Degree, performed Steve Reich's "Clapping Music" to open an exciting concert of chamber music for percussion. The quartet captured the attention of even the tiniest audience members with their energetic and unusual program. The music included pieces composed for coffee cans, wine bottles, wooden boxes, and voice, as well as for drums, marimba, and vibraphone. Chamber music ensembles must keep a steady beat, follow the rhythmic instructions of the composer, and communicate with each another using body language. The percussion quartet illustrated each of these essential elements of chamber music vividly while the young audience enjoyed the lively, sometimes athletic performance, including a chance to try out various instruments following the concert.



Friends of Chamber Music would like to thank the Denver School of the Arts for its continued generosity in providing the use of its hall for this concert.

Photo credit: Yanita Rowan



MUSIC IN THE GALLERIES

SUNDAY, NOVEMBER 11, 1:00 and 2:00 PM

Sharon Park, violin
Zachary Reaves, cello

Clyfford Still Museum
1250 Bannock Street, Denver

Join us for “Music in the Galleries” featuring Sharon Park, violin, and Zachary Reaves, cello, performing a diverse repertoire of works by Maurice Ravel, Rebecca Clarke, Handel-Halvorsen, and a Colorado premiere of a work by American composer, Spencer Topel. Ms. Park performs with the Boulder Philharmonic and Central City Opera and holds degrees from the New England Conservatory, Juilliard, and CU-Boulder. Cellist Zachary Reaves is Asst. Principal cellist with the Boulder Philharmonic and is a former member of the award-winning Altius Quartet. He earned degrees from Southern Methodist University and CU-Boulder.

Music is free with admission to the galleries. As a part of this partnership, the museum has offered FCM patrons \$5 half price tickets (if purchased in advance) to enter the museum on performance days. Link is available on our website. *Note: Seating is limited and available on a first come, first served basis.*

**SAVE THE DATE FOR
THESE UPCOMING
"MUSIC IN THE
GALLERIES"
PERFORMANCES:**



CLAY QUARTET

Sunday, January 13, 2019

Clay Quartet with Yi Zhao and Chris Jussell (violins), Leah Kovach (viola), and Austin Fisher (cello). The quartet will present a program including works by Maurice Ravel and living Estonian composer Arvo Pärt. This past June, the Clay Quartet performed live at TEDxMileHigh.



VIOLAMORE DUO

Sunday, March 10, 2019

Violamore Duo with violists Koko Dyulgurski and Leah Kovach. Their program will include works by Garth Knox, Kenji Bunch, and Paul Colette.

ALTIUS QUARTET

Sunday, May 12, 2019

Altius Quartet returns to “Music in the Galleries” with an innovative program of music for string quartet.

Visit our website for complete program information.

2018-19 PIANO SERIES



ANNA POLONSKY AND ORION WEISS

WED, DEC 5, 2018 | 7:30 PM

The brilliant piano duo, Anna Polonsky and Orion Weiss, present a rare opportunity to hear works for four hands. The duo's inspired virtuosity translates into a sublime audience experience.

PROGRAM:

Program includes works by Brahms, Mozart, Schubert, and Saint-Saëns.



SIR ANDRÁS SCHIFF

WED, FEB 20, 2019 | 7:30 PM

One of the most celebrated pianists of our time, world-renowned Sir András Schiff is also a conductor, pedagogue, and lecturer. In June 2014 he was awarded a knighthood for services to music by Her Majesty Queen Elizabeth II.

PROGRAM:

Program includes works by Janáček and Schumann.



PIOTR ANDERSZEWSKI

WED, APR 10, 2019 | 7:30 PM

Polish pianist and composer Piotr Anderszewski has been singled out for high profile awards throughout his career. He will be performing Beethoven's *Diabelli Variations* for the first time in FCM's 65-year history. "Every one of the 33 variations seemed freshly imagined, with their dizzying contrasts of wit and pathos, explosive energy and communing stillness . . ." - THE GUARDIAN

PROGRAM:

Program features Beethoven's *Diabelli Variations*.

TO ORDER
PIANO SERIES
TICKETS:

Subscriptions: \$90 for all 3 concerts; \$65 for current Chamber Series Subscribers. Call 303-388-9839 to order.

Single tickets available at www.friendsofchambermusic.com
or Newman Center Box Office | 303-871-7720 | www.newmantix.com

MUSIC IN THE SCHOOLS

Friends of Chamber Music believes that music education is critical to enriching the audiences of today and building the audiences of the future. Each year we engage both local and visiting artists to provide in-school performances, residencies, and master classes, serving over 4,000 Denver Public School students, all free of charge.

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 thousands of students annually.



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



MASTER CLASSES

FCM occasionally presents master classes with the professional musicians who travel to Denver for our Chamber or Piano Series concerts. Last year students had the opportunity to work with pianist Igor Levit and musicians from both the Berlin Philharmonic Winds and Eighth Blackbird.



SCHOOL-BASED RESIDENCIES

FCM offers music residency programs designed to offer targeted, interactive instruction based on the specific needs of a classroom teacher. Last year residency programs served students at Swansea Elementary School, Skinner Middle School, and North and South High Schools.

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
Ann Levy
Estate of Sam Wagonfeld
Sara Zimet

\$2,500+

Carol Ehrlich *in memory of*
Max Ehrlich
Tour West, a program of WESTAF
(Western States Arts Federation,
supported by a grant from the
National Endowment for
the Arts)

\$1,000+

Anonymous
Lisa & Steve Bain
Bob & Cynthia Benson **
Howard & Kathleen Brand
Bucy Fund
David S. Cohen
Alix & John Corboy
Susan & Tim Damour *
C. Stuart Dennison Jr.
Brian & Kathy Dolan
Ellen & Anthony Elias
Fackler Legacy Gift **
Joyce Frakes
Robert S. Graham
Don & Amy Harris
Michael Huotari & Jill Stewart
McGinty Co.
Robert & Judi Newman
Myra & Robert Rich
Jeremy & Susan Shamos
Edie Sonn
Philip & Margaret Verleger

\$500+

Anonymous
Patsy & Jim Aronstein *
Linda & Dick Bateman
Peter Buttrick & Anne Wattenberg
Gerri Cohen
Donna & Ted Connolly
Judy Fredricks
Grynberg Family
Stephen & Margaret Hagood
David & Lynn Hurst
Ann & Douglas Jones
Cynthia & John Kendrick
John Lebsack & Holly Bennett
John & Terry Leopold
Theodor Lichtmann
Rex & Nina McGehee
Kim Millett
Kirsten & David Morgan
Kathy Newman &
Rudi Hartmann
John & Mary Ann Parfrey
Mary Park & Douglas Hsiao
Ayliffe & Fred Ris
Judith, Stacey & James
Rosenbaum, *in loving memory*
of Allan Rosenbaum
Ray Satter
Henry R. Schmoll **
David & Patty Shelton
Ric Silverberg & Judith Cott
Marlis Smith
Chet & Ann Stern
Claire Stilwell
Dick & Kathy Swanson
Phillip Wolf

\$250+

Anonymous
Jan Baucum
Pam Beardsley
Kate Bermingham
Barbara Bohlman
Theodore Brin
Andrew & Laurie Brock
Fran Corsello

Anne Culver
Kathe & Michael Gendel
Sissy Gibson
Edward Goldson
Paula & Stan Gudder
Norman D. &
Pamela E. Haglund
Joseph & Renate Hull
Dan Hyman
Hannah Kahn & Arthur Best
Michael & Wendy Klein
Barb & Kip Kolkmeier
Edward Karg & Richard Kress
Carol & Lester Lehman
Nira & Alan Lipner
Evi & Evan Makovsky
Philippa Marrack
Alex & Kathy Martinez
Robert Meade
Bert & Rosemary Melcher
Pamela Metz & Charlene Byers
Marilyn Munsterman &
Charles Berberich
Rosemarie & Bill Murane
David S. Pearlman
Barbara Pollack
Tim & Kathryn Ryan
Richard & Jo Sanders
John & Pat Schmitter
Alan & Gail Seay
San Mao Shaw
Bobbi & Gary Siegel
Steven Snyder
Margaret Stookesberry
Steve & Phyllis Straub
Marcia Strickland
Walter & Kathleen Torres
Norman Wikner & Lela Lee
Joseph & Barbara Wilcox
Greta Wilkening *
Andrew Yarosh * **
Jeff Zax & Judith Graham

\$100+

Barton & Joan Alexander
Jim & Ginny Allen

Anonymous
Shannon Armstrong
Don Bachner & Linda Henry
Carolyn & Ron Baer
L.D. Jankovsky & Sally Berga
Dell & Jan Bernstein
Sandra Bolton
Carolyn & Joe Borus
Darrell Brown & Suzanne McNitt
Joan & Bennie Bub
Peter & Cathy Buirski
Susan Lee Cable **
Bonnie Camp
Nancy Kiernan Case
Marlene Chambers
Cecile Cohan
Keith Corrette
Barbara and Herschel Cravitz
Gary & Dorothy Crow-Willard
Stephen & Dee Daniels
Cynthia Dash
Kevin & Becky Durham
Sandra Goodman
Donna & Harry Gordon
Kazuo & Drusilla Gotow
Melanie Grant
John S. Graves
Jacqueline & Gary Greer
Eileen Griffin
Darlene Harmon
Larry Harvey
Richard W. Healy
Eugene Heller & Lily Appleman
David & Ana Hill
Willam T. Hoffman
Stanley Jones
Bill Juraschek
Michael & Karen Kaplan
Theresa & Bob Keatinge
Bruce Kindel
Roberta & Mel Klein
Ellen Krasnow & John Blegen
Elizabeth Kreider
Doug & Hannah Krening
George Kruger
Jack Henry Kunin
Richard Leaman
Seth Lederer
Igor & Jessica Levental
Mark & Lois Levinson

Philip Levy
Penny Lewis
Judy & Dan Lichtin
Marilyn Lindenbaum
Charles & Gretchen Lobitz
John & Merry Low
Elspeth MacHattie &
Gerald Chapman
Jay Mead **
Mary Mendenhall
Paul & Barb Moe
Douglas & Laura Moran
Bob & Ilse Nordenholz
Robert N. O'Neill
Tina & Tom Obermeier
Dee & Jim Ohi
John Pascal
Mary Platt
Carol Prescott
Michael & Carol Reddy
Richard Replin & Elissa Stein
Gene & Nancy Richards
Gregory Allen Robbins
Herb Rothenberg, *in memory of*
Doris Rothenberg
Michael & Carol Sarche
Donald Schiff, *in memory of*
Rosalie Schiff
Louise Schottstaedt &
Charles Raye
Cle Symons
Aaron & Becky Szalaj
Berkley & Annemarie Tague
Jim Wade
Eli & Ashley Wald
Ann Weaver, *in memory of*
Marlin Weaver
Phillip White
Karen Yablonski-Toll
R. Dale Zellers

\$50+
Mrs. Martin E. Anderson
Barbara Caley
Garth Englund, Jr.
Nancy & Mike Farley
Janet & Arthur Fine
John & Debora Freed
Martha Fulford
Robert C. Fullerton

Barbara Goldblatt
Carol & Henry Goldstein
Sanders Graham
Jennifer Heglin
Frank & Myra Isenhart
Katy Jacaruso
Suzanne Kaller
Leonard & Abbey Kapelovitz
Ann Kiley
Sheila Kowal and Blake Chamblis
Doris Lackner, *in memory of*
Edwin Kornfeld
Donna Levene
Della & Jeff Levy
Janet & Drew Mallory
Estelle Meskin
Chris & Karen Mohr
Joanna Moldow
Mary Murphy
Larry O'Donnell
Desiree Parrott-Alcorn
Carolyn & Garry Patterson
Georgina Pierce
Sarah Przekwas
Robert Rasmussen
Suzanne Ryan
Cheryl Saborsky
Jo Shannon
Artis Silverman
Lois Sollenberger
Greg Sorensen **
Glenn & Kathleen Spring
Paul Stein
Harry & Vicki Sterling
Magdeline Stout
Steve Susman
Morris & Ellen Susman
Karen Swisshelm
Barbara & Edward Towbin
Carol Trotter & Steve Mills
Jocy Upton
Suzanne Walters
Barbara Walton
James Williams
Ruth Wolff

* Gift made to FCM Endowment

** Legacy Donor

UPCOMING CONCERTS

CHAMBER SERIES

**Mark Padmore, tenor, and
Paul Lewis, piano**

Wednesday, January 16, 2019

Tafelmusik

Wednesday, March 6, 2019

Tetzlaff-Tetzlaff-Vogt Trio

Tuesday, April 30, 2019

Emerson String Quartet

Wednesday, May 15, 2019

*All Chamber and Piano Series
concerts begin at 7:30 pm at Gates
Hall, 2344 E. Iliff Avenue, Denver*

Pre-Concert Happy Hour

Join us at 6:00 PM before each
concert for tacos, margaritas,
and conversation at the Pioneer,
2401 S. University Blvd., just
around the corner from the
Newman Center.

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

PIANO SERIES

**Anna Polonsky and
Orion Weiss, piano**

Wednesday, December 5, 2018

Sir András Schiff, piano

Wednesday, February 20, 2019

Piotr Anderszewski, piano

Wednesday, April 10, 2019

SPECIAL EVENTS

"Music in the Galleries"

1:00 & 2:00 PM

Clyfford Still Museum
1250 Bannock St., Denver

**Sharon Park, violin, and
Zachary Reaves, cello**

Sunday, November 11, 2018

Clay Quartet

Sunday, January 13, 2019

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

RICOLA

Cough drops provided by Ricola and an
anonymous donor in honor of FCM's
Board President.



THE DENVER FOUNDATION



Gates Concert Hall • Newman Center for the Performing Arts • University of Denver

friendsofchambermusic.com