LUDWIG VAN BEETHOVEN
(1770-1827)

Quartet No. 2 in G major, Op. 18, no. 2
Allegro
Adagio cantabile
Scherzo: Allegro
Allegro molto, quasi presto

ALFRED SCHNITTKE
(1934-1998)

Quartet No. 3
Andante
Agitato
Pesante

INTERMISSION

BEETHOVEN

Quartet in B-flat major, Op. 130, no. 13
Adagio ma non troppo
Presto
Andante con moto ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Finale: Grosse Fuge, Op. 133
Embodying the quintessential elements of a fine chamber music ensemble, the Danish String Quartet has established a reputation for their integrated sound, impeccable intonation, and judicious balance. Since making their debut in 2002 at the Copenhagen Festival, the musical friends have demonstrated a passion for Scandinavian composers, who they frequently incorporate into adventurous contemporary programs, while also giving skilled and profound interpretations of the classical masters. The New York Times selected the quartet’s concerts as highlights of the season during their Chamber Music Society of Lincoln Center Two Residency, and in February 2016 they received the Borletti Buitoni Trust provided to support outstanding young artists in their international endeavors, joining an illustrious roster of past recipients.

The Danish String Quartet’s 2016-2017 season includes debuts at the Edinburgh Festival and Zankel Hall at Carnegie Hall. In addition to over thirty North American engagements, the quartet’s robust international schedule takes them to their home country, Denmark, as well as throughout Germany, Austria, the United Kingdom, Poland, Israel, as well as Argentina, Peru, and Colombia. As champions of contemporary music from Scandinavian composers, the quartet premieres Swans Kissing by Rolf Wallin, titled based on the series of paintings by Swedish painter Hilma af Klint. This work was commissioned by the quartet for its world premiere in London’s Wigmore.
Hall this season. In October they presented their tenth annual DSQ Festival, a four-day event in Copenhagen that brings together artists the quartet has met on its travels.

The quartet’s recent debut recording on ECM Records features works of Danish composers Hans Abrahamsen and Per Nørgård and English composer Thomas Adés, receiving five stars from *The Guardian* and debuting at #16 on the Billboard Classical Chart. In addition to their commitment to highlighting Scandinavian composers, the Danish String Quartet derives great pleasure in Nordic folk music.

In 2009 the Danish String Quartet won First Prize in the 11th London International String Quartet Competition, as well as four additional prizes from the same jury. This competition is now called the Wigmore Hall International String Quartet Competition and the quartet has performed at the famed hall on many occasions. The ensemble received the 2010 NORDMETALL-Ensemble Prize at the Mecklenburg-Vorpommern Festival in Germany and, in 2011, won the prestigious Carl Nielsen Prize. Through their vibrant interpretations and intense musicality, this ensemble compels audiences and critics to their feet.

NOTES
Program notes © Elizabeth Bergman

<table>
<thead>
<tr>
<th>IN BRIEF</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BORN:</strong> December 1770, Bonn, Electorate of Cologne</td>
</tr>
<tr>
<td><strong>DIED:</strong> March 26, 1827, Vienna, Austrian Empire</td>
</tr>
<tr>
<td><strong>MOST RECENT FRIENDS OF CHAMBER MUSIC PERFORMANCE:</strong> October 8, 2012, Pacifica Quartet</td>
</tr>
<tr>
<td><strong>ESTIMATED DURATION:</strong> 24 minutes</td>
</tr>
</tbody>
</table>

LUDWIG VAN BEETHOVEN: QUARTET NO. 2 IN G MAJOR OP. 18, NO. 2

“Only now have I learnt how to write string quartets,” Beethoven wrote to a friend in 1799, enclosing a copy of his first string quartet Op. 18, no. 1. The genre of the string quartet was in every way a conversation. The four instruments were imagined to be in lively dialogue with one another, and the work itself was a part of a collegial
conversation between the musicians and composer—with listeners joining in. Revisions resulted from those informal discussions, making Op. 18 a collaborative composition.

Even past masters were called upon to contribute. The six string quartets of Op. 18 (1798–1800) owe a great debt to Mozart and Haydn, and Op. 18, no. 2 has been described as “Beethoven’s wittiest composition in the genre.” Here Beethoven proves himself a worthy heir to Haydn’s good humor. The wit in this quartet involves assembling themes from modest bits of musical material. The music is full of short asides and brief comments. Brusque two-bar snippets at the very opening, for example, add up to a motley main theme. Heard quietly at the outset, the theme stumbles into the middle of the development as a loud interruption. This is what is known as a false recapitulation. The first theme should and will return, but not yet. Our hero (the theme) has missed his cue. When the main theme does reappear, it sneaks in slyly.

The second movement Adagio falls in ABA form. Section A features an overly formal, ornamented melody with section B introducing a simple, dance-like theme in a faster tempo. The cleverness here comes from the contrast between high and low styles, pretense and guilelessness. In the third movement Scherzo the first violin takes the lead, again with many short gestures tersely answered. The first section is very repetitive; the trio, which begins with a decisive chord for all instruments, provides some contrast by moving at a statelier pace with longer, more delicate melodic lines.

The finale assembles a theme from a collection of little ideas. The first, an anapest (short, short, long) followed by an ascending scale, returns throughout the development in a variety of guises and caps off the entire quartet.
Alfred Schnittke (1934-1998) attended the Moscow Conservatory from 1953 to 1958, and after earning a graduate degree, joined the faculty there. In 1972 he retired from teaching and lived off the income he earned from writing film scores. He was forbidden from traveling outside of the Soviet Union, but after the collapse of the USSR was able to emigrate to Hamburg.

Like so many 20th-century composers, he felt the presence of the past—but as a mantle, or heritage, not a weight or burden. He considered himself to be part of the historical chain of great composers from Europe and Russia. That lineage can be heard in his music, which often quotes from or makes reference to the music of other composers, especially Shostakovich and Beethoven. Thus Schnittke’s music is often described as polystylistic, meaning that he embraces many different modes and musical procedures.

A stellar example of the polystylistic sound is his String Quartet No. 3, which opens by quoting the gorgeous, haunting strains of Lassus’s *Stabat Mater* from the 16th century. (Not coincidentally, this short quotation—two brief musical gestures—also sounds a lot like the opening of Beethoven’s Op. 130 in its cadential solemnity.) Schnittke then borrows the main theme of Beethoven’s *Grosse Fuge*, heard in pizzicato. That quotation immediately generates another: Schnittke uses the first four notes of Beethoven’s theme to create the musical signature of Dmitri Shostakovich, DSCH. DSCH is a musical
LUDWIG VAN BEETHOVEN:
QUARTET IN B-FLAT MAJOR, OP. 130, NO. 13 WITH GROSSE FUGE, OP. 133

In June of 1825, Beethoven began writing the third of three string quartets for Prince Nicolaus Galitzin. He composed the first two movements, a capacious Adagio – Allegro followed by a short Presto, seemingly without difficulty but then became bogged down by the third. He abandoned various sketches and seemed uncertain about not only the shape of this particular movement, but indeed also about 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. But now another problem presented itself – the finale. Beethoven intended to write a rather light-hearted movement, in keeping with the overall character of the quartet as a divertimento—a kind of suite of varied, often short movements. Yet the music somehow evolved into a monumental fugue. Beethoven himself made the decision to swap out the fugue with another, lighter and less
intellectually taxing finale, setting the *Grosse Fuge* as Op. 133.

Ultimately, the character of the entire quartet—its guiding principle, in a sense—might be described as *plenitude*. There’s so much music here. Even the very short Presto is completely saturated with a single turning idea, obsessively repeated. The Cavatina overflows with feeling (Beethoven himself reportedly wept at the beauty of his own making), and the Great Fugue overwhelms with contrapuntal genius. The finale—an entirely new, complete, and thoroughly enjoyable romp of an Allegro—represents Beethoven’s abundant genius.

Beethoven set the *Grosse Fuge* as an independent work, Op. 133. The eight-note subject (the main theme of a 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 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 in the fugue, others might 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 himself, the *Hammerklavier* Sonata and the 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—at the time, very nearly totally deaf—only in his musical imagination.

---

**LUNCHTIME AT 1801: FREE CHAMBER MUSIC CONCERTS**

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.

---

**DID YOU KNOW?**

Ever wonder where Friends of Chamber Music gets its financial support? Ticket sales to our Chamber and Piano Series concerts provide the majority of our income each season (70% on average). An additional 10% of our annual budget comes from our generous subscribers in the form of charitable contributions. Grants from organizations, including the SCFD and the Bonfils-Stanton Foundation, make up the remaining 20%. Thanks to you and our grantors, we are able to keep ticket prices low while attracting the finest musicians in the world to Denver. Thank you for supporting Friends of Chamber Music!
JOYCE YANG  
WED, MAR 15, 2017 | 7:30 PM  
Gramophone praised her “imaginative programming” and “beautifully atmospheric playing.”

**PROGRAM:**  
Schumann: Three Romances, Op. 94  
Vine: *The Anne Landa Preludes*  
Granados: *Goyescas*, Nos. 1 and 4  

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

**SAM WAGONFELD: IN MEMORIAM**  
Friends of Chamber Music is sad to announce the passing of long-time friend and board member, Sam Wagonfeld, on January 24. Sam was a practicing psychiatrist and psychoanalyst, especially committed to working with children and adolescents. In addition to music, he enjoyed a number of hobbies, including fly fishing, golf, and art collecting - specifically Inuit art (northern Canadian Eskimo art). Sam was also actively involved in the Douglas Society, supporting the development of the Native American art collection at the Denver Art Museum. He was a flute player and enjoyed playing chamber music. He will be missed.
**“MUSIC IN THE GALLERIES”**

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.

---

**FCM EXPANDS ENDOWMENT**

On January 17, FCM opened a new endowment fund at the Community First Foundation. We are very grateful to the many donors who have contributed to our endowment, helping to insure the longevity of Friends of Chamber Music and support our commitment to bring the world’s finest chamber music to Denver audiences.
ALTIIUS QUARTET DRAWS LARGE CROWDS

On Friday night, January 13, the Altius Quartet performed to a huge crowd of over 350 on the closing weekend of Clyfford Still: The Works on Paper. The program featured through fog, a new work by J.P. Merz, premiered by the Altius Quartet last April, followed by Beethoven’s String Quartet No. 14 in C-sharp minor, Op. 131. Clyfford Still played the piano and was a Beethoven enthusiast who described his own paintings as individual symphonies similar to the renowned composer’s work. According to the Museum, Clyfford Still’s later works “exhibit signs of liberation, humility, and peace. In this sense, distinct affinities exist between Still’s pastels and the lightness of Beethoven’s final pieces of chamber music (an analogy that Still himself mentioned).”

The Altius Quartet, quickly gaining an international reputation, is currently the Fellowship String Quartet-In-Residence at the University of Colorado Boulder, mentored by the Takács Quartet. The Altius is committed to outreach in the community, and the quartet has partnered with FCM in a variety of engagements, including our free family concert last October and two recent performances for students at McAuliffe International School. We will welcome the Altius back on April 11 when they perform a free concert as part of our “Lunchtime at 1801” series (see page 6 for details).

Friends of Chamber Music is grateful to the Clyfford Still Museum for their continued collaboration with FCM and Swallow Hill Music as we present varied “Music in the Galleries” programs throughout the year. Join us for our next “Music in the Galleries” program on Sunday, April 9 for the Patterson/Sutton duo (see page 8 for details).
The Harlem Quartet completed the inaugural Friends of Chamber Music quartet-in-residence program on January 13. The five-day residency consisted of a variety of presentations, concerts, and master classes, culminating in a sold-out concert at the University of Denver’s Hamilton Hall.

Arriving on Sunday, January 8, the quartet kicked off its residency at Curious Theatre, collaborating in a program with local actress Gabriella Cavallero. “Different Voices” explored the relationship between musical works and their influence on the trilogy of plays written by Quiara Alegría Hudes.

School performances reached more than 800 students at three different schools: Denver School of Science and Technology’s College View Middle School; Garden Place Academy (in conjunction with El Sistema Colorado); and Florence Crittenton High School, a Denver Public High School for pregnant and parenting high school girls. This performance deeply moved the quartet’s violist, Jaime Amador. His mother was 18 and unmarried when Jaime was born, and music played an important role in his childhood.

Master classes at Denver School of the Arts and DU’s Lamont School of Music gave the quartet an opportunity to coach individual students and ensembles. Playing a range of styles from Mozart to jazz, the quartet encouraged students to rethink their preconceptions about what kind of music a string quartet can play, also charging students to embrace novel (and potentially uncomfortable) settings in which to share their musical gifts.

The quartet performed a free community concert at the Denver Public Library. Over 100 audience members enjoyed a unique morning performance of Mozart mixed with some jazz, including “The Girl from Ipanema” by Antônio Carlos Jobim.

The last day of the residency was spent at the University of Denver. The group practiced with University of Denver Lamont School of Music faculty, violist Basil Vendryes and cellist Matt Zalkind, who joined the quartet for an amazing performance of Brahms’s Sextet Op. 18 in the final concert of the residency. The sold-out concert was a testament to the joy and chemistry shared by the members of the quartet.

A special thank you to Alix and John Corboy, Imagine 2020: Denver’s Cultural Plan, and Western States Arts Federation (supported by a grant from the National Endowment for the Arts) for their support of this residency.
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
McGinley 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 Hагood
Rogers & Ruth Hauck
John Lebsack & Holly Bennett

Theodor Lichtmann
Rex & Nina McGhee
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

Steven Snyder
David Spira & Shirleyan Price
Claire Stilwell
Ann Richardson & Bill Stolfus
Margaret Strokesberry
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
Richard Foster & Tanis Bula, in memory of Rogers Hauck
Judy Fredricks
Robert C. Fullerton
Herbert & Lydia Garmaier
Barbara Gillette & Kay Kozlneck
Edward Goldson
Donna & Harry Gordon
Kazu & Drusilla Gorow
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 Isenhart
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 Slawsby
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
Mary & 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 & Debora Freed
Martha Fulford
Barbara Goldblatt
Henry & Carol Goldstein
Sandra Goodman
Sanders Graham
Thomas & Gretchen Guiton
Jennifer Heglin
Leonard & Abbey Kaplanovitz
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
Botty Murphy
Mary Murphy
Kathy Newman & Rudi Hartmann
Hartmann, in honor of Mollie Jankovsky’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
Arts Silverman
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 Midwell

In memory of Sam Wagonfeld
Alix & John Corboy
Sue Damour
Thomas A. Fitzgerald
Mary T. Hoagland
Dr. & Mrs. Fred Mimmack
Philip Stahl
UPCOMING CONCERTS

CHAMBER SERIES
Venice Baroque Orchestra
Nicola Benedetti, violin
Wednesday, February 22, 7:30 PM
Steven Isserlis, cello
Connie Shih, piano
Tuesday, April 25, 7:30 PM

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

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

SPECIAL THANKS

SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III) for supporting FCM’s outreach efforts through school residencies and master classes

BONFILS-STANTON FOUNDATION for sponsorship of FCM’s Piano Series and audience development programs in memory of Lewis Story

COLORADO PUBLIC RADIO (KVOD 88.1 FM) for broadcasting FCM concerts on its “Colorado Spotlight” programs

ESTATE OF JOSEPH DEHEER ESTATE OF SUE JOSHEL for providing lead gifts to the FCM Endowment Fund