

QUATUOR ÉBÈNE

PIERRE COLOMBET, violin
GABRIEL LE MAGADURE, violin

MARIE CHILEMME, viola
RAPHAËL MERLIN, cello

WOLFGANG AMADEUS MOZART
(1756-1791)

Quartet in G Major, K. 387
Allegro vivace assai
Minuetto: Allegretto
Andante cantabile
Molto allegro

DMITRI SHOSTAKOVICH
(1906-1975)

Quartet No. 8 in C Minor, Op. 110
Largo
Allegro molto
Allegretto
Largo
Largo

INTERMISSION

JOHANNES BRAHMS
(1833-1897)

Quartet in B-flat Major, Op. 67
Vivace
Andante
Agitato (Allegretto non troppo)
Poco Allegretto con Variazioni



QUATUOR ÉBÈNE

Founded in 1999 at the Boulogne-Billancourt Conservatory in France, the versatile quartet Quatuor Ébène has for over two decades thrilled audiences with their wide-ranging performances including classical, contemporary, jazz, and crossover musical forms.

QUATUOR ÉBÈNE

Photo: Julien Mignot

PIERRE COLOMBET

violin

GABRIEL LE MAGADURE

violin

MARIE CHILEMME

viola

RAPHAËL MERLIN

cello

The group came to international attention in 2004 when it won first prize in the string quartet category at the prestigious ARD International Music Competition in Germany. This marked the beginning of Quatuor Ébène's rise to fame, and numerous other prizes and awards soon followed, including the 2005 Belmont Prize of the Forberg-Schneider Foundation, 2007 prizewinner of the Borletti-Buitoni Trust, and in 2019 the Frankfurt Music Prize, as first ensemble ever to win this honor.

In 2006 Quatuor Ébène released its first recording, a live session featuring three Haydn quartets, to critical acclaim. In 2009 BBC Music Magazine named the quartet "Newcomer of the Year" for its recording of the Ravel, Fauré, and Debussy string quartets, and NPR named Quatuor Ébène's album *Fiction* one of its 50 favorite albums of 2011. Between May 2019 and January 2020 the quartet recorded Beethoven's 16 string quartets in a worldwide series on six continents as part of their "Beethoven Around the World" project, and crowned this prodigious effort with performances of the complete cycle in major European venues including the Philharmonie de Paris and the Alte Oper Frankfurt.

With their charismatic playing, their fresh approach to tradition, and their open engagement with new forms, the musicians have been successful in reaching a wide audience of young listeners and in conveying their talent in regular master classes at the Paris Conservatory. In January 2021, the quartet was commissioned by the University of Music and Performing Arts in Munich to establish a string quartet class as part of the newly founded "Quatuor Ébène Academy."

After over two decades of touring the quartet took a sabbatical, returning to the stage in October 2021 with concerts in Luxembourg, Paris, Berlin, and Cologne, as well as at New York's Carnegie Hall and the Vienna Konzerthaus. With their colleagues of the Belcea Quartet, the four plan to form an octet and tour with music of Mendelssohn and Enescu.

North American Management:
Arts Management Group, Inc.
130 West 57th Street, New York, Ny 10019

NOTES

IN BRIEF

BORN: January 27, 1756, Salzburg, Austria

DIED: December 5, 1791, Innere Stadt, Vienna, Austria

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: October 20, 1999, Brentano Quartet

DURATION: 30 minutes

MOZART: QUARTET
IN G MAJOR,
K. 387

The friendship between Joseph Haydn (1732-1809) and Mozart is one of the greatest in music history. In terms of its positive impact on both composers, it is rivaled perhaps only by that between Schumann and Brahms. Haydn and Mozart played chamber music together, studied and learned from each other's music, and enjoyed one another's company. It seems likely they first met in winter 1781, when the older composer had come to Vienna to oversee performances of his six new Op. 33 string quartets at the imperial court. Mozart was rightfully impressed by these marvelous new works, which Haydn described as being written "in an entirely new manner." Struck by Haydn's emphasis in Op. 33 on equality of parts and the scope of musical development, Mozart was inspired to emulate his new friend's accomplishments. For the first time in nearly a decade, he turned his attention to the string quartet.

Generally speaking, Mozart composed easily and rapidly. The quartets he began working on did not come easily, however. He labored for several years before completing the set of six quartets and releasing them for publication. The first, which opens this program, was completed on December 31, 1782; the last (popularly known as the “Dissonant” Quartet, K. 465) was not finished until January 1785. The publisher, Artaria, published all six in 1785 with a dedication to Haydn, as a result of which they have collectively become known as the “Haydn” quartets. The formal dedication is a moving public statement in which Mozart acknowledged his musical and personal debt to Haydn, and the great effort he had put into the quartets, referring to them as his “six children.”

There is little in the music of this piece to betray the “long and laborious effort” to which Mozart alluded in his dedication. All the hallmarks of mature Mozart are there: flawless craftsmanship, a profusion of beautiful melodies, and an uncanny sense of proportion. The G major quartet does enough things differently to captivate our attention in unusual ways. For example, the opening theme is spacious, graceful, and lyrical, whereas the second theme is arresting, more aggressive, and rhythmically defined. From another composer we might expect the opposite placement, but Mozart makes the progression sound perfectly logical.

The most distinctive movement of the quartet is certainly its contrapuntal finale. Charles Rosen draws a parallel to the fugal finale of Mozart’s “Jupiter” symphony, K. 551, noting:

These form a special case, first because they are to some extent revivals of an earlier style—the composers themselves felt these works an anachronism, or better, a modernizing of the past; second, because they are all to some extent displays of technique—they were to the 18th-century composer what the virtuoso finale is to the soloist. The emotional complexity is, therefore, always less than that of the other movements.

In the eyes of his Viennese critics, Mozart compromised the integrity of his music by mixing the serious with the lighthearted. By blending the two styles so daringly he raised the classical style to the realm of the sublime, carrying forth the ideas that Haydn had explored so successfully in his Op. 33. With this quartet, we open the door to Mozart's most glorious period.

IN BRIEF

BORN: September 25, 1906, Saint Petersburg, Russia

DIED: August 9, 1975, Moscow, Russia

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: September 27, 2017, American String Quartet

DURATION: 22 minutes

**SHOSTAKOVICH:
QUARTET NO. 8
IN C MINOR,
OP. 110**

The official story

According to his early biographers Dmitri and Ludmilla Sollertinsky, Shostakovich composed the Eighth Quartet during the summer of 1960 while he was in Dresden working on music for a Soviet-East German film entitled *Five Days, Five Nights*. The movie, which takes place during World War II, obviously touched Shostakovich deeply. Living in that city, which had been so heavily bombed during World War II, must have made his own tragic memories of the siege of Leningrad all too poignant.

The real story

Although the Dresden trip is documented, more recent biographers have challenged the story. More relevant is that Shostakovich had just been recruited as a new member of the Communist Party, presumably as part of Nikita Khrushchev's campaign to gain support for his "liberalizing" agenda by means of endorsement from prominent intellectual and artistic figures. Khrushchev offered Shostakovich the top spot in the newly-formed

Union of Composers of the Russian Federation, but the appointment was contingent on the composer's party membership.

The circumstances of his formal application to the Union of Composers are unclear. Shostakovich did not discuss the matter with his family or friends. He may have been coerced by party officials. One memoir published in the 1990s claims that Shostakovich intimated he was inebriated when he signed the paperwork. What is clear is that Shostakovich was not proud of his actions. He composed the Eighth Quartet in a three-day white heat in July 1960. His daughter Galina later suggested that he may have been suicidal at the time, and that he intended it to be his final work. Clearly his emotional condition was fragile that year.

Epistolary confession

Further illumination came from a volume of Shostakovich's letters to Isaak Glikman, published in 1993 in Russian, and in 2001 in English translation. On July 19, 1960, five days after completing the Eighth Quartet, Shostakovich wrote to Glikman:

It occurred to me that should I die, it would be unlikely that anyone would write a piece dedicated to my memory. So I decided to write one myself. . . . My initials [the D-Es-C-H motive] are the quartet's main theme. I also use other themes from my works in the quartet, as well as the revolutionary song "Tormented by Grievous Bondage." My own themes come from the First Symphony, the Eighth Symphony, the Piano Trio, the [First] Cello Concerto, and Lady Macbeth. I also hint at Wagner's Funeral March from Götterdämmerung and the second theme from the first movement of Tchaikovsky's Sixth Symphony. I forgot – there is also a theme from my Tenth Symphony. Not too bad, this little potpourri. The pseudo-tragedy of the quartet is such that while composing it my tears flowed as abundantly as urine after downing half a dozen beers.

Glikman's analysis of this letter and its vulgar, dismissive final comment are that Shostakovich viewed the quartet as an expression of self-disgust. The quartet may also be construed as a bleak protest against the cultural and ideological repression of the era. No matter how one interprets it, there is no denying its gripping power.

Thus, on the surface, the quartet is the embodiment of Shostakovich's emotional reaction to the horrors of war. Two months after he composed it, Shostakovich added the dedicatory subtitle: "In memory of victims of fascism and war." On a deeper level, it is an autobiographical cry of despair.

Shostakovich quoted regularly from his own and others' compositions. Because of this quartet's extensive quotations from Shostakovich's own earlier pieces, analysts have labeled the work as autobiographical. Astute listeners will discern at least some of the borrowings enumerated in his letter to Glikman. The quartet also bears the strong imprint of Jewish folk music and Slavic chants, both of which were a source of delight to Shostakovich.

Musical monogram

The most powerful evidence supporting the autobiographical perception of this composition are its opening notes, D, E-flat, C, and B, which constitute its unifying musical motive. In German musical orthography, E-flat is "Es" and B-natural is "H." Spelled thus, the motive becomes D-S-C-H, for Dmitri S[c]hostakovich (the German transliteration of his surname). This four-note cell, which constitutes the principal material of the opening fugato movement, is a basic component of all five sections of the work. Its permutations unite the piece and are a tribute to the composer's skill in creating so much from so little.

The Eighth Quartet is one of Shostakovich's most profound musical expressions. Its five movements are played without pause, as if to intensify the emotional

weight of the music. The first, fourth, and final movements are all labeled *Largo*. Such a preponderance of slow movements underscores the somber cast of the music.

The second movement, *Allegro molto*, attacks with ferocity, fraught with the anger of desperation and panic. Its pulsating energy evokes the ghastliness of war at its most cruel and violent. The sardonic waltz into which it dissolves is driven by the D-S-C-H motive. The last two movements, both contrapuntal treatments of the D-S-C-H motive, seek to relieve the extreme tension generated by the *Allegro molto* and the waltz. Though he indulges in some rich string sonorities, stark unisons and open fifths reaffirm the profound sadness that permeates this work.

The Russian violist and conductor Rudolf Barshai later transcribed the Eighth Quartet as a Chamber Symphony, with Shostakovich's endorsement.

**BRAHMS: QUARTET
IN B-FLAT MAJOR,
OP. 67**

IN BRIEF

BORN: May 7, 1833, Hamburg, Germany

DIED: April 3, 1897, Vienna, Austria

DEDICATION: Th. W. Engelmann, an amateur cellist who had hosted Brahms on a visit to Utrecht.

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: December 6, 2005, Emerson String Quartet

DURATION: 34 minutes

In many respects Johannes Brahms was the quintessential chamber music composer. He wrote many more chamber works than have survived, and the 24 he published are virtually all staples of the repertoire. But no ensemble humbled him more than the string quartet. Perhaps because of Beethoven's stupendous achievement in that arena, Brahms was hesitant to publish quartets of his own.

By the time he finally met his own lofty standards he was already 40 and one of the most famous composers in Europe. His first two quartets, published as Op. 51, show the long labor that Brahms invested in them. Though superbly crafted, they have never been easy listening for audiences. With the B-flat quartet, however, Brahms relaxed a bit. Perhaps more secure in his command of the medium, he left us a piece that overflows with good spirits, sly winks, and rhythmic practical jokes.

During the summer of 1875, Brahms spent his holiday at Ziegelhausen, near Heidelberg. There he worked on the Piano Quartet Op. 60, the Duets Op. 66, and this B-flat string quartet. Writing to Franz Wullner, he called “all of them useless trifles, to avoid facing the serious countenance of a symphony.” Brahms was always his own harshest critic, and while this piece is distinctly lighter in tone than the other Brahms quartets, it has much to offer.

The opening *Vivace* is a hunting movement, often compared to Mozart’s “Hunt” quartet, K. 458. Here, horn calls masquerade as string parts. Brahms alternates 6/8 meter with 2/4, occasionally superimposing the two. Such rhythmic ambiguity keeps us alert in an atmosphere both teasing and relaxed, with silences and lopsided syncopations playing a key part in the music.

Brahms’s slow movement is a tripartite song form with a Mendelssohnian flavor. Balanced and symmetrical, it places strong emphasis on the melodic line. During an improvisatory middle section he slips in two bars of 5/4 meter, but they are so skillfully camouflaged by the violin’s quasi-cadenza episode that we hardly notice any irregularity: just another one of Brahms’s sophisticated jests.

The first violin cedes the leadership to the viola in the third movement. The other strings all have mutes, lending a sighing quality. Their syncopated accompaniment further highlights the viola. The title of this movement, *Agitato: Allegretto non troppo*, reveals something of its ambivalent

character, for this plaintive, dark music is both agitated and not too fast. Brahms inverts the texture for the Trio, starting out *sans* viola for eight measures. Both sections reiterate the tantalizing indecision between duple and triple meter that characterizes the opening movement.

The eminent British scholar, composer, and pianist Donald Francis Tovey called the concluding variation set “kittenish.” As in the first movement, modulations and unusual rhythmic tricks give the variations character. Also, each instrument has a chance to shine, with the viola dominating the first two, the first violin gradually assuming more prominence in the next two, then the cello taking the lead in variations 5 and 6. From the 7th variation on, themes introduced in the first movement are recalled, along with the seesaw rhythms that defined the first movement. The effect is cyclic, lending thematic and spiritual unity to the work. We are reminded that this most profound of composers had a lighter side, and that it’s all right for us to smile at this music.

Notes by Laurie Shulman ©2022

UPCOMING CONCERTS

DANIIL TRIFONOV, PIANO

THUR, MAY 5, 2022

7:30 PM



Grammy award-winning pianist Daniil Trifonov – winner of *Gramophone's* 2016 Artist of the Year award – has made a spectacular ascent in the classical music world as a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer.

“... without question, the most astounding pianist of our age.” – *Times of London*

PROGRAM

- Prokofiev: *Sarcasms*
- Szymankowski: Sonata No. 3, Op. 36
- Debussy: *Pour le Piano*, L. 95
- Brahms: Sonata No. 3 in F Minor, Op. 5

Tickets available at www.newmantix.com.



In conjunction with “Clyfford Still: Art and the Young Mind,” FCM was pleased to partner with El Sistema Colorado and the Clyfford Still Museum to present two student quartets at the March 13 Music in the Galleries.

FRIENDS OF CHAMBER MUSIC ANNOUNCES ITS 2022-23 SEASON!



CHAMBER SERIES

Emerson Quartet

Sun, Sep 11, 2022

Junction (JCT) Trio

Wed, Nov 30, 2022

Will Liverman, baritone

Wed, Dec 14, 2022

Skride Piano Quartet

Sun, Feb 5, 2023

Leila Josefowicz, violin

Wed, Mar 22, 2023

Pacifica Quartet

Anthony McGill, clarinet

Thur, Apr 27, 2023

Imani Winds

Wed, May 10, 2023

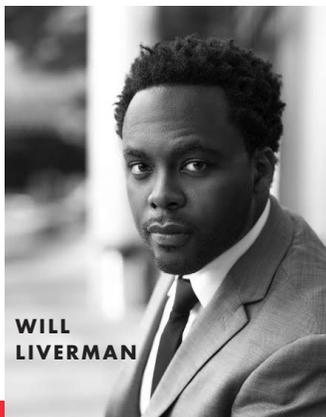




Photo: Keith Saunders

**SKRIDE PIANO
QUARTET**



Photo: Helge Hansen_Sony Music Entertainment

**LEIF OVE
ANDSNES**

PIANO SERIES

Sir András Schiff, piano
Sun, Oct 16, 2022

Leif Ove Andsnes, piano
Mon, Jan 23, 2023

*Season renewals will begin later
this month. Watch your email
for more information.*



Photo: Lisa-Marie Mazzucco

**PACIFICA
QUARTET**

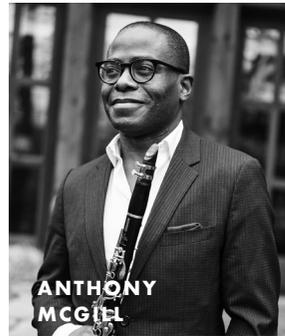


Photo: Eric Rudi Photography

**ANTHONY
MCGILL**



Photo: Chris Lee

**LEILA
JOSEFOWICZ**



**JUNCTION
TRIO**

GATES CONCERT HALL
NEWMAN CENTER FOR THE PERFORMING ARTS
friendsofchambermusic.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!

\$50,000+

Colorado Creative Industries
Shuttered Venues Operators
Grant

\$20,000+

Bonfils-Stanton Foundation
Scientific and Cultural
Facilities District

\$5,000+

Anonymous
The Denver Foundation

\$2,500+

Lisa & Steve Bain
Alix & John Corboy
Ellen & Anthony Elias
Kathy Newman & Rudi
Hartmann
Charley Samson
James Scott, *in celebration of
his mother, Mary Scott*

\$1,000+

Anonymous
David Alley
Patsy & Jim Aronstein *
Linda & Dick Bateman
Bob & Cynthia Benson**
Kate Birmingham
Howard & Kathleen Brand
Bucy Family Fund
Janet & Henry Claman
Foundation
David & Joan Clark
Brian & Kathy Dolan
Carol Ehrlich
Michael & Lor Gehret
Darlene Harmon
Timothy & Elizabeth Hepp
William Hoffman
Michael Huotari & Jill Stewart
Doug & Laura Moran

Robert & Judi Newman
Mary Park & Douglas Hsiao
Raphael Levy Memorial
Foundation, *in memory of
Ann Levy*

Myra & Robert Rich
Jeremy & Susan Shamos
Chet & Anne Stern
Reed & Claire Stilwell *
Kathy Swanson
Evelyn Waldron, *in memory of
June & Sylvan Stool*
Joan Winstein Charitable
Fund

\$500+

Barbara Bohlman
Andrew & Laurie Brock, *in
memory of Allan Rosenbaum*
Alice & David Bullwinkle
Charitable Fund, *in memory
of Petyon Bucy*
Jim & Jana Cuneo
Kevin & Becky Durham
Judy Fredricks
Kathe & Michael Gendel
Grynberg Family
Philip Levy
Rex & Nina McGehee
Frank Moritz, *in memory of
Dr. Pat Moritz*
Beth Neva, *in memory of my
daughter, Heather Neva*
Elana Newman
Michael Newman
John & Mary Ann Parfrey
David S. Pearlman
Fred & Rosemary Pittroff
Martha Records & Rich
Rainaldi
John Richardson
Richard & Jo Sanders
David & Patty Shelton

Molly Wagner
Jaclyn Yelich

\$250+

Anonymous
Carolyn & Ron Baer
Theodore Brin
Joan & Bennie Bub
Gerri Cohen
Ann Daley, *in memory of Jack
Emerson*
Richard Foster
Sissy Gibson
Melanie Grant
John S. Graves
Paula & Stan Gudder
Norman & Pam Haglund
Lisa Hartman & Ed Stein, *in
honor of Andrew & Laurie
Brock*
David & Ana Hill
Dietrich Hoefner & Christina
Metcalf
Roberta & Mel Klein
Elizabeth Kreider
Edward Karg & Richard Kress
John Lebsack & Holly Bennett
Carol & Lester Lehman
Judy & Dan Lichten
Marilyn Lindenbaum
Don McCourt, *in memory of
Peyton Bucy*
Jay Mead & Carol Svendsen
Larry Moskow
Pamela Metz & Charlene
Byers
Marilyn Munsterman &
Charles Berberich
Carolyn & Gary Patterson
Barbara Pollack
Reid Reynolds
Kathryn & Tim Ryan
Alan & Gail Seay
San Mao Shaw

Margaret Stookesberry
Aaron & Becky Szalaj
Walter & Kathleen Torres
Eli & Ashley Wald
Dr. Lela Lee & Dr. Norman
Wikner
Barbara & Joseph Wilcox
Jeff Zax & Judith Graham
Brynn Wiens

\$100+

Joan & Bart Alexander
Ginny & Jim Allen
Hannah Kahn & Arthur Best
Sue & Jock Bickert
Alberta Buckman, *in memory
of Max Buckman*
Barbara Caley
Cristina Carrasco
Christina Clayton
Lynne Connor, *in memory of
Peyton Bucy*
Thomas Conroy, *in memory of
Peyton Bucy*
Keith Corrette, *in memory of
Sam Lancaster*
Dana & Barry Dorfman
Jane Douglas & Carroll
Novicki
Peter & Marian Downs
Mark Evers & Virginia
Gruber
Fackler Legacy Gift
Bob & Nan Fullerton
Dr. and Mrs. Stanley
Ginsburg
Peter & Gabriela Gottlieb
Melanie Grant
John S. Graves
Vaughan Griffiths & Elaine
Gordon
Richard W. Healy
Holly Hedegaard
Kenneth Hovland
Surilda Hudson
David & Lynn Hurst
Barbara Inama

Bill & Priscilla Juraschek, *in
honor of Edward Towbin*
Karen Kaplan, *in memory of
Michael Kaplan*
Theresa & Bob Keatinge
Alec Kemp
Michael & Wendy Klein
Dan Knopf
Ellen Krasnow & John Blegen
Richard Leaman
Donna Levene
Igor & Jessica Levental
Mark & Lois Levinson
Rachel Levy
Nancy Livingston, *in memory
of Dr. Louis & Nellie Mae
Duman*
Evi & Evan Makovsky
Janet & Drew Mallory
Philippa Marrack
Joanna Moldow
Rosemarie Murane
Mary Murphy
Desiree Parrott-Alcorn & Rob
Alcorn
Dr. Lynn Parry & Dr. Herbert
Fried
John Pascal
Carol Prescott
Mary Pritchett, *in memory of
Peyton Bucy*
Annastasia Psitos
Richard Replin & Elissa Stein,
in memory of Robert Graham
Jill & Lee Richman
William & Merry Sample
Donald Schiff, *in memory of
Rosalie Schiff*
John & Patricia Schmitter
Robert & Barbara Shaklee
Steven Snyder
Clé Symons
Berkeley & Annemarie Tague
Adriana Weinberg
Jeff & Martha Welborn
Frank Gay & Barbara Wright
R. Dale Zellers

\$50+

Anonymous
Barbara Carter
Shelley & Kenny Chan
David & Linda Erickson
Nancy Farley
John & Debora Freed
Lucy Garrett
Barbara Gilette & Kay
Kotzelnick
Sanders Graham
Rhonda Harshbarger
Jennifer Heglin
Bill Inama
Sheila Kowal and Blake
Chamblis
Jack Henry Kunin
Bruce & Marcy Leonard
Arthur Lieb
Estelle Meskin
Chris & Karen Mohr
Larry O'Donnell
Sarah Przekwas
Suzanne Ryan
Kathleen Spring
Steve Susman
Berkeley & Annemarie Tague
JocY Upton

A SPECIAL THANK YOU

to the many FCM patrons who donated the value of their tickets for cancelled concerts in the spring of 2020. Your generosity made such a difference as we navigated the many issues related to the pandemic. We are so grateful for your support!

* Gifts made to FCM

Endowment

** Legacy Donor

UPCOMING CONCERTS

Daniil Trifonov, piano

Thu, May 5, 2022

*All concerts begin at 7:30 pm at Gates
Concert Hall, 2344 E. Iliff Avenue,
Denver*

MUSIC IN THE GALLERIES

Clyfford Still Museum
1250 Bannock Street, Denver

Patrick Hyatte, violin

Ernie Carbajal, cello

Sun, May 8, 2022

11:00 AM & 1:00 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

OWEN ZHOU/OPUS ZERO

for streaming FCM concerts this season



BOARD OF DIRECTORS

Alix Corboy, President
Lisa Bain, Vice President
Anna Psitos, Secretary
Brian Simons, Treasurer

BOARD MEMBERS

Kate Bermingham
Dietrich Hoefner
Dan Knopf
John Lebsack
Jay Mead
Kathy Newman
Mary Park
Myra Rich

Chet Stern
Walter Torres
Eli Wald

EMERITUS BOARD MEMBERS

Rosemarie Murane
Suzanne Ryan

PROJECT ADMINISTRATOR

Desiree Parrott-Alcorn



THE DENVER FOUNDATION



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