

LEILA JOSEFOWICZ, VIOLIN  
JOHN NOVACEK, PIANO

**CLAUDE DEBUSSY**

(1862-1918)

**Sonata for Violin and Piano in G Minor, L.140**

Allegro Vivo

Intermède: fantaisie et léger

Finale: très animé

**KAROL SZYMANOWSKI**

(1882-1937)

***Mythes, "Trois Poems," Op. 30***

La Fontaine d'Arethuse

Narcisse

Dryades et Pan

INTERMISSION

**ERKKI-SVEN TÜÜR**

(b. 1959)

***Conversio***

**IGOR STRAVINSKY**

(1882-1971)

**Divertimento for violin and piano**

(from *The Fairy's Kiss*)

Sinfonia

Danses suisses

Scherzo

Pas de deux: a, Adagio - b, Variations - c, Coda



**LEILA JOSEFOWICZ**

## LEILA JOSEFOWICZ, VIOLIN

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm for performing new works. A favorite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams, and Esa-Pekka Salonen, all written especially for her.

Following summer performances at Sun Valley Music Festival and Santa Fe Chamber Music Festival, Josefowicz's season began with a return to Helsinki Philharmonic Orchestra with Susanna Mälkki and the Austrian premiere of Matthias Pintscher's *Assonanza* with Vienna Symphony Orchestra at the Wien Modern Festival. The 2022/23 season sees the introduction of Helen Grime's Violin Concerto into Josefowicz's repertoire, which she premieres with St. Louis Symphony Orchestra, Netherlands Radio Philharmonic, and the Toronto Symphony. Further orchestral dates include Los Angeles Philharmonic, National Symphony Orchestra Washington, and Vancouver, Detroit and Atlanta symphonies, as well as Konzerthausorchester Berlin, NDR Elbphilharmonie, and Valencia Symphony Orchestra.

Alongside pianist John Novacek, with whom she has enjoyed a close collaboration since 1985, Josefowicz has performed recitals at world-renowned venues such as New York's Zankel Hall and Park Avenue Armory, Washington DC's Kennedy Center and Library of Congress, and London's Wigmore Hall. This season their collaboration continues with recitals in Italy, Spain, Canada, and the US.

Josefowicz has released several recordings and was featured on Touch Press's acclaimed iPad app, *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann's Violin Concerto with Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received Grammy nominations for her recordings of *Scheherazade.2* with the St. Louis Symphony, conducted by David Robertson, and Esa-Pekka Salonen's Violin Concerto with Finnish Radio Symphony Orchestra, conducted by the composer.

In recognition of her outstanding achievement and excellence in music, Leila Josefowicz won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008.

## JOHN NOVACEK, PIANO

Pianist John Novacek regularly tours the Americas, Europe, and Asia as solo recitalist, chamber musician, and concerto soloist.

Novacek's major American performances have been heard in numerous venues including New York City's Carnegie Hall, Lincoln Center for the Performing Arts' Avery Fisher Hall and Alice Tully Hall, 92nd Street Y, The Kennedy Center for the Performing Arts, and Hollywood Bowl. International venues include Paris Theatre des Champs-Élysées, London's Wigmore Hall, and Barbican Centre. He is also a frequent guest artist at festivals worldwide, including New York City's Mostly Mozart Festival, Aspen Music Festival, Ravinia, SummerFest La Jolla, Wolf Trap, BBC Proms (England), Lucerne, Menuhin and Verbier (Switzerland), Toulouse (France) and Sapporo (Japan).

Novacek is a highly sought-after collaborator and chamber musician who has performed with such artists as Yo-Yo Ma, Joshua Bell, Cho-Liang Lin, Lynn Harrell, and Jeremy Denk, as well as with members of the Emerson, Pacifica, St. Lawrence, Guarneri, Miró and Tokyo String Quartets. He has also given numerous world premieres and worked closely with composers John Adams, John Harbison, Jennifer Higdon, George Rochberg, John Williams and John Zorn.

Novacek studied piano with Polish virtuoso Jakob Gimpel at California State University, Northridge, where he earned a Bachelor of Music degree, summa cum laude. He earned a Master of Music degree from New York City's Mannes College of Music, studying piano with Peter Serkin and chamber music with Felix Galimer.

John Novacek has recorded over 35 CDs, encompassing solo and chamber music by most major composers from



**JOHN NOVACEK**

Bach to Bartók, as well as many contemporary and original scores. CD titles with Leila Josefowicz include *Road Movies* (2004 Grammy nomination as “Best Chamber Music Performance”), *Americana* (Gramophone’s “Editors Choice”), and *For the End of Time*. John Novacek is a Steinway Artist.

---

## NOTES

### CLAUDE DEBUSSY: SONATA FOR VIOLIN AND PIANO IN G MINOR, L.140

#### IN BRIEF

**BORN:** August 22, 1862, Saint-Germain-en-Laye, France

**DIED:** March 25, 1918, Paris, France

**FIRST PERFORMANCE:** May 5, 1917 in Paris, Salle Gaveu. Gaston Poulet (violin), Claude Debussy (piano)

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 14 minutes

In 1915, the Great War in Europe was raging. German submarine torpedoes sank the passenger ship S.S. Lusitania off the coast of Ireland. On the eastern front, Russia lost Poland, Lithuania, and nearly a million troops. A typhoid epidemic in Serbia killed 150,000 people. Italy declared war on Austria. The French government entrusted an army to General Henri-Philippe Pétain.

The war depressed Claude Debussy, as did his declining health: he was already suffering from the cancer that would take his life. Despite his illness, in 1915 he embarked on an ambitious series of six sonatas, each to be scored for a different instrument or ensemble.

He did not live to complete the project, but happily he did compose three of them. The first, a Sonata for Cello and Piano (1915), found an immediate place in the cello repertoire. The second, for flute, viola and harp, followed a year later, and effectively established a new chamber genre. Debussy’s infallible sense of texture and timbre prompted him to combine this unusual trio of participants. The grouping became a favorite of 20th-century composers and remains popular in the 21st century.

In October 1916, Debussy commenced work on the third sonata, for violin and piano. He was discouraged and weary. "I am a sick old man," he wrote to his friend Robert Godet on October 6. "Now, what I am writing seems always to stem from yesterday, never from tomorrow."

He completed the finale first, putting final touches on the opening two movements by February 1917. Debussy was well enough to perform the premiere that May with violinist Gaston Poulet. The Sonata buoyed him. "By one of those very human contradictions, it's full of happiness and uproar," he told Godet. "In the future, don't be taken in by works that seem to fly through the air; they've often been wallowing in the shadows of a gloomy brain."

Barely a month later, in June 1917, that gloom had descended again. Debussy wrote: "This Sonata will be interesting from a documentary viewpoint and as an example of what may be produced by a sick man in time of war." A second performance, in September, was the last time he played in public. Six months later he was dead. The Violin Sonata, dedicated to his second wife, Emma Bardac, was his final completed composition. Sketches and fragments for the three remaining sonatas indicate that Debussy's mind remained fertile, even feverish, with new ideas.

The Violin Sonata is rich, complex, capricious, and ambiguous. Biographer Marcel Dietschy calls it tragic: "[the sonata embodies] Debussy's struggle against death, and in it can be heard despairing cries." Bitonal implications abound from the opening measures. Are we in major or minor? G minor or C major? Debussy keeps us captive in an aural prism, and shifts rapidly from one tempo to another, switching between duple and triple meter and a faster and slower pace.

The three-movement structure and broad thematic connections among movements link it to classical form. Debussy's approach is flexible, with liberties at the opening of each movement a musical declaration of independence.

In fact, the sonata is devoid of a true slow movement, employing instead relaxed sections sprinkled throughout all three movements. To conclude, Debussy incorporates elements of perpetual motion. His technical demands

are equal on both pianist and violinist, with rippling repetition emulating rainfall or mist. As the texture changes, unpredictability remains the sole constant.

One week after the Violin Sonata's publication, Debussy wrote to his publisher Jacques Durand, "In spite of my sad frame of mind, [the sonata] was all the same a real joy." His short-lived joy is ours forever.

KAROL  
SZYMANOWSKI:  
MYTHES, "TROIS  
POEMS," OP. 30

---

IN BRIEF

**BORN:** October 3, 1882, Tymoshivka, Ukraine

**DIED:** March 29, 1937, Lausanne, Switzerland

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 20 minutes

Karol Szymanowski, the most important Polish composer in the first half of the twentieth century, was the direct heir to Frédéric Chopin. In Szymanowski, Poland found a proud outlet for a strong nationalist tradition in music. The composer's biographer, Jim Samson, has written:

Ultimately Chopin's significance for Szymanowski in his later development was of an ideological rather than a purely musical nature. He was after all consciously attempting to lead Polish music out of provincialism into the arena of contemporary European music. Chopin had done much the same for 19th-century Polish music, however ephemerally, and that achievement remained for Szymanowski a constant source of inspiration.

Today, when we recognize Krzysztof Penderecki, Witold Lutosławski, and Henryk Mikołaj Górecki as having given Poland a central role in 20th-century classical music, the importance of a figure like Szymanowski may not be immediately apparent, but without his pioneering work none of their achievements might have taken place.

Szymanowski is not only a key transitional figure, but also a marvelous composer whose music is beginning to achieve the recognition and performances it deserves.

Szymanowski was born into a region of Poland that had been annexed to the Czarist empire. His father, a member of the Polish landed gentry, was ardently patriotic, and encouraged his five children to cultivate their national heritage. The entire family was artistic. Young Karol was sent to Vienna at age 13, where he heard Wagner operas, an experience that wrought a profound influence on his early development. Stravinsky, Scriabin, and Debussy all influenced his compositions thereafter. But it was in the music of his native land that he ultimately found his truest voice.

The *Mythes* are symphonic poems for violin and piano. Composed in 1915, they are the first clear statement of Szymanowski's violin aesthetic and style. Szymanowski was writing for himself and the brilliant Polish violinist Pawel Kochański, and his writing, which reflects both his own lyric/poetic bent and Kochański's formidable virtuosity, is astoundingly difficult. Szymanowski uses extensive violin harmonics throughout; in *Dryades* they suggest Pan's pipes. The second and third *Mythes* use chains of double-stopped seconds and sevenths (a left hand string technique where two notes are played simultaneously on two strings). The finale opens with quartertones oscillating underneath a muted D. (To produce quarter tones, the player rolls the finger up or down on the string, "bending" the note until it sounds out of tune. This is in contrast with the fixed pitch of the piano.)

Much later, in 1930, Szymanowski wrote to Kochański's wife Zofia, "Together Pawel and I created in the *Mythes* and the Concerto a new style, a new mode of expression for the violin, something in this respect completely epoch-making." He knew these three pieces were good, and they remained personal favorites. Along with his violin concerto, the *Mythes* were instrumental in giving him an international reputation. Many of the twentieth

century's great violinists agreed: Bronislaw Huberman, Jozsef Szigeti, Nathan Milstein, and David Oistrakh all performed and recorded *Mythes*.

Each movement takes an ancient Greek legend as its point of departure. The Nereid nymph Arethusa fled the amorous advances of the hunter Alpheus. She sought haven on the island of Ortygia, near Siracusa in Sicily, where Artemis transformed her into a fountain. Alpheus metamorphosed into a river so that he could continue his pursuit under the sea, in the eventual confluence of their waters.

Narcissus was a beautiful youth incapable of feeling love; the nymph Echo died of grief because he did not return her affection. Nemesis punished Narcissus by causing him to see his own image reflected in water. Narcissus became so enchanted with his reflection that he wasted away and died.

Pan, the offspring of Hermes, was a satyr: half man, half goat. He looked after woods and pastures. Attracted to the Dryades – forest nymphs – he interrupted their frolics, causing them to scatter in fear. Szymanowski wrote to the American violinist Robert Imandt in 1923 offering insights into the *Mythes*:

It is not to be a drama, unfolding in a series of scenes. . . it is rather a complex musical expression capturing the beauty of the Myth. The principal 'tonality' of the 'flowing water' in Arethuse, the 'still water' of Narcisse, the motionless, transparent surface of the water where the beauty of Narcisse is reflected, are the general strands . . . In Dryades . . . there are the murmurings of the forest on a warm summer's night, a thousand mysterious voices. Suddenly the sound of Pan's flute. Silence and anxiety. A languorous and balmy melody. Pan appears, amorous of the Dryads, their fright . . . Pan leaps away in flight, the dance resumes, then little by little everything calms down in the freshness and silence of daybreak.

The *Mythes* have ravishing sonorities throughout, related to impressionism but also quite individual to Szymanowski's personal harmonic language. Bitonal and whole tone harmonies flavor the score, using the sound world to evoke mythical subject matter.

## IN BRIEF

**BORN:** October 16, 1959, Kärdla, Estonia

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

**PERFORMANCE:** November 15, 2015, Leila Josefowicz, violin

**DURATION:** 9 minutes

ERKKI-SVEN TÜÜR:  
*CONVERSIO* (1994)

Erkki-Sven Tüür is comparatively unknown in this country, but he is celebrated in Europe as one of the so-called “Baltic minimalists.” He has roots in rock music and percussion. Tüür also studied flute and, eventually, composition at the Tallinn Conservatory. He began as a composer writing for his rock band, In Spe, incorporating elements of Renaissance and Baroque music with more earthy pop/rock traits. In the 1980s, he shifted to minimalist techniques, employing repetitive rhythms and exploring subtle textural changes. Like many composers of his generation, he also went through a serialist phase (a step beyond twelve-tone technique, in which the composer organizes rhythms, dynamics, and other factors as strictly as the pitches).

The Latin word *conversio* means “a turning around,” but it can also mean a change. Tüür’s web site includes a brief note by Francis Humphrys:

Conversio is here taken to mean a turning around or revolution. When the music starts it feels like a piece of buoyant American minimalism, but given Erkki-Sven Tüür’s history we quickly realize it will not turn out that simple. Nonetheless a groove is established, neither fast nor slow, that we can settle down to enjoy. Gradually we sense the *Conversio* creeping up on us like the incoming tide, a gradual but systemic change until we

are undeniably in a different world, chords ring out like rifle shots, silence proliferates, the ground shifts under our feet, where will this end?

*Conversio* opens with solo violin in a repetitive rhythmic riff reminiscent of Irish folk fiddling. The piano creeps in with subtle punctuation, and then gradually assumes a more prominent role. Midway through the piece's nine-minute duration angry tone clusters interrupt and disrupt the flow. A series of staccato barks heralds the conversion, triggering a total change of mood in which silence is as important as sound. Fragmentation and deconstruction supplant the horizontal narrative of the beginning. Even the chorale-like coda is not immune to Tüür's jagged slashes. *Conversio* ends suspended in mid-air, a sonic question mark.

IGOR STRAVINSKY:  
DIVERTIMENTO FOR  
VIOLIN AND PIANO  
(FROM *THE FAIRY'S  
KISS*)

---

**IN BRIEF**

**BORN:** June 17, 1882, Lomonosov, Saint Petersburg, Russia

**DIED:** April 6, 1971, New York, NY

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 20 minutes

For all the astonishing diversity of his musical legacy, Stravinsky's most lasting contribution is in the realm of ballet. His reputation continues to rest primarily on three early masterpieces: *L'oiseau de feu* (*The Firebird*, 1910), *Pétrouchka* (1911), and *Le sacre du printemps* (*The Rite of Spring*, 1913). Yet he lived for more than half a century after that stunning trio of ballets, continuing to compose until the mid-1960s. Many of his subsequent scores were also written for the ballet stage, and have remained in the repertoire with double lives as both dance and concert music.

Two of these, *Pulcinella* (1920) and *Le baiser de la fée* (*The Fairy's Kiss*, 1928) hold a special place in Stravinsky's *oeuvre* because they are based upon the works of earlier

composers. Also, both scores led not only to orchestral suites, but also to separate works for violin and piano arranged from those suites.

The catalyst for these duo works was the Polish-born, American-educated violinist Samuel Dushkin (1891-1976), for whom Stravinsky wrote his Violin Concerto in 1931. The pair became friends and musical collaborators. Soon they were planning a European concert tour for which Stravinsky wished to feature his own music, and he composed a *Duo Concertant* (1932) expressly for their recitals. Additionally, with considerable input from Dushkin, he transcribed two of his orchestral works for violin and piano to fill out the recital program. The Divertimento from *The Fairy's Kiss* was a logical choice. Stravinsky had already drawn a symphonic suite from the *The Fairy's Kiss* score, trimming the ballet's 45-minute length to a more manageable 22 minutes for concert performance. The violin/piano arrangement followed.

The story behind *The Fairy's Kiss* is particularly engaging. Late in 1927, Stravinsky was approached by the dancer Ida Rubinstein, who was starting a new ballet company, and for its inauguration she wanted to commission a new work inspired by Tchaikovsky's music. Stravinsky was a great admirer of Tchaikovsky, and was strongly drawn to the project because of the timing: 1928 was the 35th anniversary of Tchaikovsky's death. Ironically, Stravinsky's mentor and colleague Serge Diaghilev was greatly offended that Stravinsky accepted a commission from someone else. What Diaghilev perceived as an insult stung deeper because Ida Rubinstein was a former dancer with Diaghilev's celebrated troupe, the *Ballets russes*. (In fact, only three of Stravinsky's stage works—*L'histoire du soldat* (1918), *Apollon musagète* (1928), and *The Fairy's Kiss*—came to fruition independent of Diaghilev.)

Nevertheless, the Ida Rubinstein project went forward. Stravinsky's approach was to take fragments of melodies, or entire themes, from Tchaikovsky's music, endowing them with freshness through piquant instrumentation and

the addition of some original material. He selected all the excerpts from Tchaikovsky's lesser-known piano works, much of it frankly salon music: *Humoresques*, *Nocturnes*, *Valses Russes*, *Scherzos*, an *Evening Reverie*, an *Album Leaf*, and several songs. The borrowings are carefully intermingled with Stravinsky's writing. His acerbic style precludes any sentimentality in his treatment of Tchaikovsky's music.

As one would expect from a ballet-derived score, the rhythmic impulse is never absent. Dushkin's hand is evident in the violin/piano Divertimento, which maximizes the violin's role without giving short shrift to the keyboard. Certain violin passages in the opening *Sinfonia* recall the neoclassic spirit of Stravinsky's *L'histoire du soldat*. A climactic buildup in that opening movement leads without pause to the melodious *Danses suisses*, which has a festive atmosphere reminiscent of the Shrovetide festival music in *Pétrouchka*. The ensuing Scherzo is witty and delicate; its middle section features the musette drone of the organ-grinder.

In classic ballet, a *pas de deux* is a three-part choreographic sequence for the *prima ballerina* and her partner. It opens with an adagio, often a love scene, then moves to variations that are solos for the two dancers, and concludes with a bravura coda to complete the scene. Stravinsky's three-part finale to Divertimento adheres to this format. The well-mannered Adagio incorporates an expressive recitative for violin. The Variation has a *scherzando* quality, requiring a fleet, light touch from both players. The Coda is a violinistic *tour de force* with triple and quadruple stops, wide leaps, fierce octave passages, and rapid repeated notes, all driving toward a brilliant conclusion.

*Program Notes by Laurie Shulman ©2023*

# UPCOMING CONCERTS

**PACIFICA QUARTET**  
**ANTHONY MCGILL, CLARINET**  
**WED, APR 26 | 7:30 PM**  
**Gates Concert Hall**



FCM favorite, the Pacifica Quartet is joined by Anthony McGill, Principal Clarinetist of the New York Philharmonic. The evening will include a performance of the magnificent Brahms Clarinet Quintet and the Colorado premiere of Ben Shirley's clarinet quintet, *High Sierra Sonata*, commissioned by Friends of Chamber Music.

**IMANI WINDS**  
**WED, MAY 10 | 7:30 PM**  
**Gates Concert Hall**



The Grammy-nominated Imani Winds have led the way in the evolution of the wind quintet through their dynamic playing and adventurous programming. The ensemble will perform *Black and Brown*, an entire program celebrating composers of color such as Valerie Coleman, Paquito D'Rivera, and Wayne Shorter.

*Tickets for both concerts are \$40 each; \$15 for patrons under 30 and \$5 for current students (with ID).*

**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!

**\$20,000 +**

Bonfils-Stanton Foundation  
Colorado Creative Industries  
Scientific and Cultural  
Facilities District, Tier III  
Shuttered Venues Operators  
Grant

**\$10,000 +**

Fran Corsello

**\$2,500 +**

Stanley Jones  
Charley Samson  
Philip Levy  
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  
Linda & Dick Bateman  
Bob & Cynthia Benson \*\*  
Kate Birmingham  
Howard & Kathleen Brand  
Bucy Family Fund  
Janet & Henry Claman  
Foundation  
Brian & Kathy Dolan  
Carol Ehrlich  
Ellen & Anthony Elias  
Ethan James Foundation  
Michael & Lor Gehret  
Grynberg Family  
Darlene Harmon  
Timothy & Elizabeth Hepp  
David & Anna Hill  
Doug & Laura Moran  
Kathy Newman &  
Rudi Hartmann, *in memory  
of Bob & Monica Kahn*  
Robert & Judi Newman  
Mary Park & Douglas Hsiao  
Martha Records &  
Rich Rainaldi  
Myra & Robert Rich

Jeremy & Susan Shamos  
Chet & Anne Stern  
Kathy Swanson

**\$500 +**

Andrew & Laurie Brock, *in  
memory of Allan Rosenbaum*  
Geri Cohen  
Anne M. Culver \*  
Jim & Jana Cuneo  
Ann Daley, *in memory of Jack  
Emerson*  
Judy Fredricks  
Michael Gendel, *in memory of  
Kathe Gendel*  
Ned & Barb Grauel, *in  
memory of Helen Coffelt*  
Ernie & Mary Alyce Groman  
Paula & Stan Gudder  
Dietrich Hoefner &  
Christina Metcalf  
Jim Hoffman, *in honor of  
Chet Stern*  
William Hoffman  
Michael Huotari &  
Jill Stewart  
David & Lynn Hurst  
Michael & Wendy Klein  
Susan Lauscher  
John Lebsack &  
Holly Bennett  
John & Terry Leopold  
Jessica Levental, *in memory of  
Igor Levental*  
Rex & Nina McGehee, *in  
memory of Anita Grant*  
Pamela Metz &  
Charlene Byers  
Kim Millett  
Moris & Kety Memorial Fund  
Frank Moritz, *in memory of  
Dr. Pat Moritz*  
Michael J. Newman  
Network for Good  
John & Mary Ann Parfrey  
David S. Pearlman  
John Richardson  
David & Patty Shelton

Reed & Claire Stilwell \*  
Walter & Kathleen Torres  
Molly Wagner  
Dr. Lela Lee &  
Dr. Norman Wikner  
Joan Winstein Charitable  
Fund  
Jaclyn Yelich, *in memory of  
Steve Brand*

**\$250 +**

Anonymous  
Anonymous  
Carolyn & Ron Baer  
Barbara Bohlman  
Theodore Brin  
David Cohen  
Kevin & Becky Durham  
Pam & Norman Haglund  
Lisa Hartman & Ed Stein,  
*in honor of Andrew and  
Laurie Brock*  
Maura Connerton &  
Mark Holmes  
Roberta & Mel Klein  
Dan Knopf  
Edward Karg &  
Richard Kress  
George Kruger  
Carol & Lester Lehman  
Judy & Dan Lichtin  
Jay Mead & Carol Svendsen \*\*  
Kirsten & David Morgan  
Rosemarie Murane  
Beth Neva, *in memory of my  
daughter, Heather Neva*  
Jonathan Phillips  
Kathryn & Tim Ryan  
San Mao Shaw  
Margaret Stookesberry  
Steve & Phyllis Straub  
Aaron & Becky Szalaj  
Eli & Ashley Wald  
Brynn Wiens  
Barbara & Joseph Wilcox  
Greta Wilkening \*  
Jeff Zax & Judith Graham

**\$100 +**

Anonymous  
 Anonymous  
 Joan & Bart Alexander  
 Ginny & Jim Allen  
 Truman & Catherine Anderson  
 Susan Anderson  
 Hannah Kahn & Arthur Best  
 Judith Burness  
 Dr. Boyd Burris, *in memory of*  
*Florine Boxer*  
 Barbara Caley  
 Lindsay & Keith Campbell  
 Cristina Carrasco  
 Shelley & Kenny Chan  
 Keith Corrette, *in memory of*  
*Sam Lancaster*  
 Barbara & Herschel Cravitz  
 Stephen & Dee Daniels  
 Tamara & David Durstine  
 Charles & Jill Ferguson  
 John & Debora Freed  
 Bob & Nan Fullerton  
 Dr. & Mrs. Stanley Ginsburg  
 Monica Glickman  
 Edward Goldson  
 Melanie Grant  
 John S. Graves  
 Stephen & Margaret Hagood  
 Yvonne Hauke  
 June Hau  
 David Hildebrand &  
 Margaret Woodhull  
 Barbara Inama  
 Ann & Doug Jones  
 Bill & Priscilla Juraschek, *in*  
*honor of Edward Towbin*  
 Karen Kaplan, *in memory of*  
*Michael Kaplan*

Theresa & Bob Keatinge  
 Ellen Krasnow & John Blegen  
 Richard Leaman  
 Mark & Lois Levinson  
 Marilyn Lindenbaum  
 Nancy Livingston  
 Janet & Drew Mallory  
 Mary Murphy  
 Nils & Sue Nelson  
 Alan Newman  
 Desiree Parrott-Alcorn &  
 Rob Alcorn  
 Dr. Lynn Parry &  
 Dr. Herbert Fried  
 Douglas Penick  
 Bruce Polkowsky  
 Carol Prescott  
 Sarah Przekwas  
 Anastasia Psitos  
 Lorenz Rychner  
 Kathleen Sawada  
 Robert & Barbara Shaklee  
 Steven Snyder  
 Marcia Strickland  
 William Vigor  
 Adriana Weinberg  
 Jeff & Martha Welborn  
 Phillip White  
 Dan & Patricia White, "*In*  
*memory of Dr. Kent Kreider,*  
*a lighthouse to his family and*  
*to his friends, both medical*  
*and musical."*  
 R. Dale Zellers

**\$50 +**

Anonymous  
 Susan Frye Abernethy  
 Laura & David Benson

Barbara Carter  
 Nancy Farley  
 Lucy Garrett  
 Rhonda Harshbarger  
 Holly Hedegaard  
 Jennifer Heglin  
 Surilda Hudson  
 Bill Inama  
 Robert Keyser, *in memory of*  
*Brenda Keyser\**  
 Shana Kirk  
 Barbara Gilette &  
 Kay Kotzelnick  
 Sheila Kowal &  
 Blake Chamblis  
 Doris Lackner, *in memory of*  
*Edwin Kornfeld*  
 Suzanne LaRue  
 Mary McIlhany, *in honor of*  
*Chad Kearney*  
 Estelle Meskin  
 Carolyn & Garry Patterson  
 Maddalena Ragusin  
 Suzanne Ryan  
 Barbara Sard  
 Gail Shulman  
 Steve Susman  
 Jane Swalling  
 Victoria Swift  
 Jocy Upton  
 Robert & Jerry Wolfe  
 Stephen Zimmerman

\* Gifts made to FCM  
 Endowment

\*\* Legacy Donor

**BOARD OF DIRECTORS**

Alix Corboy, President  
 Eli Wald, Vice President  
 Anna Psitos, Secretary  
 Brian Simons, Treasurer

**BOARD MEMBERS**

Lisa Bain  
 Kate Bermingham  
 Dietrich Hoefner  
 Dan Knopf  
 Jay Mead  
 Kathy Newman  
 Mary Park  
 Myra Rich  
 Jeanette Sinclair

Chet Stern  
 Walter Torres

**EMERITUS BOARD MEMBERS**

John Lebsack  
 Rosemarie Murane  
 Suzanne Ryan

**PROJECT ADMINISTRATOR**

Desiree Parrott-Alcorn

# UPCOMING CONCERTS

## CHAMBER SERIES

**Pacifica Quartet**

**Anthony McGill, clarinet**

Wed, Apr 26, 2023 | 7:30 pm

**Imani Winds**

Wed, May 10, 2023 | 7:30 pm

## SPECIAL EVENTS

**MUSIC IN THE GALLERIES**

**TBA**

Sun, May 14, 2023

11:00 am & 1:00 pm (identical concerts)

Clyfford Still Museum

1250 Bannock Street, Denver

*Watch for our Season Announcement coming soon!*

## 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



We Fund  
Culture.  
**SCFD**



**BONFILS  
STANTON**  
FOUNDATION



THE DENVER FOUNDATION



Colorado  
Creative  
Industries



National  
Endowment  
for the Arts  
arts.gov

Gates Concert Hall • Newman Center for the Performing Arts • University of Denver  
[friendsofchambermusic.com](http://friendsofchambermusic.com)