

LES VIOLONS DU ROY

DAVID BELKOVSKI, Conductor and Harpsichord
MILOŠ, Guitar

ANTONIO VIVALDI

(1678-1741)

Sinfonia, excerpt from L'Olimpiade, RV 725
Allegro – Andante – Allegro – Allegro Molto

ALESSANDRO MARCELLO

(1673-1747)

Adagio from Oboe Concerto in D Minor, S.Z799

JOHANN SEBASTIAN BACH

(1685-1750)

Chaconne for guitar, from Violin Partita No. 2 in D Minor, BWV 1004

VIVALDI

Trio Sonata Op. 1, No. 12, RV 63 "La Follia"
(arr. M. Lussier)

INTERMISSION

JEAN-PHILIPPE RAMEAU

(1683-1764)

"Les artes et les heures" from Les Boréades, RCT 31
Solo guitar

GEORGE FRIDERIC HANDEL

(1685-1759)

Minuet in G Minor, HWV 434/4
Solo guitar

SILVIUS LEOPOLD WEISS

(1687-1750)

Passacaglia, WeissSW 18.6
Solo guitar

HENRY PURCELL

(1659-1695)

Suite from The Fairy Queen, Z.629
Act I – Prelude, Hornpipe, Rondeau

PURCELL

Excerpt from Timon of Athens, Z. 632
Masque. Curtain tune on a Ground

VIVALDI

Concerto for lute, 2 violins and continuo in D Major F. XII/15, RV 93
Allegro – Largo – Allegro

LUIGI BOCCHERINI

(1743-1805)

Fandango from Guitar Quintet No. 4 in D Major, G. 448



LES VIOLONS DU ROY

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DAVID BELKOVSKI

Harpsichord, Conductor

MILOŠ, Guitar

KATYA POPLYANSKY

Violin 1

PASCALE GAGNON

Violin 2

ISAAC CHALK

Viola

BENOIT LOISELLE

Cello

RAPHAEL

MCNABNEY

Bass

LAURENT

PATENAUDE

Artistic Director

JEAN POITRAS

Tour Manager

SARAH VARDIGANS

Company Manager

This concert will be presented in a string quintet, harpsichord, and guitar configuration.

The chamber orchestra Les Violons du Roy takes its name from the renowned string orchestra of the court of the French kings. The group, which has a core membership of fifteen players, was brought together in 1984 by founding conductor Bernard Labadie, and continues under music director Jonathan Cohen to specialize in the vast repertoire of music for chamber orchestra. Using copies of period bows on modern instruments, the ensemble plays works from the Baroque and Classical period with an approach strongly influenced by current research into performance practice in the 17th and 18th centuries. The orchestra also regularly delves into the repertoire of the 19th and 20th centuries.

Les Violons du Roy is at the heart of the music scene in Quebec City and a regular feature on the Montreal cultural calendar. The orchestra is known throughout North America thanks to the many broadcasts of its concerts and recordings on CBC, Radio-Canada, and the American network NPR. The ensemble makes regular visits to New York City, Chicago, and Los Angeles and has performed in South Korea, China, and Europe at such legendary venues as the Concertgebouw in Amsterdam and the Berlin Philharmonie.

Les Violons du Roy's discography boasts 36 titles, including three Juno Award-winning albums and one Félix Award winner. Twelve recordings have appeared on the Dorian label, and eleven under the ATMA label. The ensemble has also released four albums on Virgin Classics, now Erato/Warner Classics, with soloists Vivica Genaux, Truls Mork, and Alexandre Tharaud. It has also made recordings with Marie-Nicole Lemieux (Naïve), Marc-André Hamelin (Hyperion), Valérie Milot (Analekta), Anthony Roth Costanzo (Decca Gold), Charles Richard-Hamelin (Analekta), and Diane Dufresne.

*This performance
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DAVID BELKOVSKI, CONDUCTOR AND HARPSICHORD

Born in Skopje, Macedonia, David Belkovski's journey as a musician has taken him from early ventures in Balkan folk music to the vibrant beginnings of a career as conductor and soloist. Performing regularly on harpsichord, fortepiano, and modern piano, David has been awarded first prize in several international and national competitions, including the 2019 Sfp International Fortepiano Competition, earning him praise for his artistry on both historical and modern keyboards.

Quickly establishing himself as one of early music's most exciting young directors, David has conducted notable orchestras from behind the harpsichord. David holds the position of Assistant Conductor of Philharmonia Baroque Orchestra and made his opera conducting debut with the ensemble in 2022. In early 2024, David conducted the New World Symphony in the renowned orchestra's first exploration of period instruments. David will join Festival d'Aix-en-Provence in the summer of 2024 as Assistant Conductor with Ensemble Pygmalion and Raphaël Pichon for a world premiere of Rameau's Samson.

Along with international prize-winning violinist Rachell Ellen Wong, David founded Twelfth Night, a period-instrument ensemble based in New York City. Twelfth Night makes their Carnegie Hall debut in May 2024, performing an electrifying operatic showcase with Julie Roset and Xenia Puskarz Thomas.

In addition to performing, David's compositions include commissions by Juilliard415. David coaches vocalists at The Juilliard School and teaches courses and workshops on subjects ranging from continuo performance to historical pedagogy. David is the recipient of the Robert A. and Patricia S. Levinson Award, the first to receive the fellowship in the field of early music.



DAVID BELKOVSKI

**MILOŠ**

MILOŠ, GUITAR

MILOŠ is one of the world's most celebrated classical guitarists. His career began its meteoric rise in 2011, with the release of his Deutsche Grammophon debut album *Mediterraneo*. Since then, he has earned fans, awards, and acclaim around the world through his extensive touring, six chart-topping recordings, and television appearances.

Now exclusive to Sony Classical, MILOŠ's new album, titled simply *Baroque*, was released in October 2023 and presents a selection of baroque works transcribed and arranged for the guitar, both solo and in collaboration with Jonathan Cohen and his ensemble Arcangelo. Equally passionate about new music, MILOŠ' latest release *The Moon and the Forest* features two world premiere concerti by Howard Shore and Joby Talbot. MILOŠ has appeared as a soloist with the London Philharmonic, LA Philharmonic, Atlanta Symphony, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, Orquesta Nacional de España, Santa Cecilia Rome, and NHK Tokyo.

Other highlights include debuts with the Frankfurt Radio Symphony and Alain Altinoglu for the annual Europe Open Air concert, Orchestre Philharmonique de Radio France, Korean National Symphony; return performances with the Atlanta and Detroit Symphonies, Orchestre Métropolitain in Montreal, Hallé Orchestra, Graz Philharmonic, and London Philharmonic.

A passionate advocate for music education, MILOŠ is an active patron of numerous charities supporting young musicians in the UK and abroad. He recently launched the "Miloš Karadaglić Foundation." Based in Porto Montenegro, this philanthropic organization empowers artistic excellence through educational opportunities, partnerships, and close mentorship.

Born in Montenegro in 1983, MILOŠ moved to London to study at the Royal Academy of Music at the age of 17. He continues to live and work in London, while keeping close ties to his homeland. He performs on a 2017 Greg Smallman guitar. www.milosguitar.com

NOTES

IN BRIEF

BORN: March 4, 1678, Venice, Italy

DIED: July 28, 1741, Vienna, Austria

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 7 minutes

ANTONIO VIVALDI: SINFONIA, EXCERPT FROM *L'OLIMPIADE*, RV725

For much of his career, Antonio Vivaldi served as a combination music master, composer-in-residence, and conductor at the Seminario musicale dell'Ospedale della Pietà in Venice. This institution was itself a combination: an orphanage, school, convent, and conservatory for girls. Vivaldi wrote most of his instrumental compositions for the talented girls under his tutelage at the Ospedale. He is deservedly celebrated as a prolific and innovative composer of sonatas and concerti.

Many music lovers do not realize that Vivaldi was considerably more famous in his lifetime for his operas. In a letter written in 1739, he claimed to have composed 94 operas. About fifty can be documented, of which twenty have survived.

He composed *L'Olimpiade* for Carnival season in 1734, and the premiere took place at Venice's Teatro San Angelo. Pietro Metastasio's libretto had first been set in 1733 by Antonio Caldara. Over the next 82 years, more than fifty other composers would set this popular text, a love story set during the ancient Olympic games. Vivaldi's *Sinfonia* comprises four sections arranged fast-slow-fast-very fast. Collectively, they are a precursor to the early Classical symphony. All are in C major except the plaintive Andante in C minor, and the string writing is vibrant and imaginative. The second Allegro is a lively dance in triple meter, while the concluding Allegro molto is even brisker, for a decisive and energetic close.

IN BRIEF

BORN: February 1, 1673, Venice, Italy

DIED: June 19, 1747, Venice, Italy

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: April 2, 2014, Akademie für Alte Musik Berlin

DURATION: 3 minutes

ALESSANDRO MARCELLO: ADAGIO FROM OBOE CONCERTO IN D MINOR, S.Z799

The Marcellos were a noble and artistic Venetian family. Alessandro and Benedetto – and probably their other brother Gerolamo – studied violin with their father Agostino and had additional music instruction from Francesco Gasparini (one of

Vivaldi's predecessors at the Ospedale della Pietà) and Antonio Lotti, the organist at San Marco. Alessandro served in the Venetian judiciary and as a diplomat for the Republic. He was also an artist and published some poetry that was well-known in Paris. He used the pseudonym "Eterio Stinfalico" for his music.

Few of Marcello's compositions have survived. This concerto was erroneously attributed to his brother Benedetto for more than two centuries. Marcello was indebted to Vivaldi and particularly to Tommaso Albinoni, who wrote extensively for oboe and orchestra. The plaintive and expressive Adagio has a transparent elegance that showcases the oboe's penetrating, reedy timbre.

JOHANN SEBASTIAN
BACH: CHACONNE
FOR GUITAR, FROM
VIOLIN PARTITA
NO. 2 IN D MINOR,
BWV 1004

IN BRIEF

BORN: March 31, 1685, Eisenach, Germany

DIED: July 28, 1750, Leipzig, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: January 10, 2018, Igor Levit, piano

DURATION: 15 minutes

More than 300 years after Bach composed his unaccompanied violin sonatas and partitas in 1720, they remain the *sine qua non* by which violinists gauge themselves. Technically and musically, they explore the instrument's possibilities with inexhaustible imagination, color, expressiveness, and verve.

Each of Bach's solo violin sonatas is in four movements, following the accepted Baroque church sonata pattern of slow-fast-slow-fast. All three have a fugue as the second movement. The three partitas vary more in their structure, although each is partly based on popular dance movements of the era. Only one, however, has a chaconne. It concludes Bach's second partita and is longer than the previous four movements combined.

The *Chaconne* is among the most celebrated movements in the violin literature. A series of 64 continuous variations, it places extraordinary demands on both the player and the listener. Bach's four-bar harmonic progression makes the *Chaconne* comparatively easy to follow from a listening standpoint. We do not realize how emotionally draining his music is until the tender variations in D-major offer temporary respite from the stern atmosphere of the whole.

IN BRIEF

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 11 minutes

VIVALDI: TRIO
SONATA OP. 1,
NO. 12, RV 63
"LA FOLLIA"
(ARR. M. LUSSIER)

Folia (or *La Follia*), a fixed harmonic progression that has inspired composers from the Baroque era to the modern day, has roots extending to the 15th century. The term *folia*, which is of Portuguese origin, is related to the Latin word for "fool" or "madness," and refers to a dance that was likely a court "fool's dance."

The repeated harmonic pattern was already well known by the end of the 17th century. Alessandro Scarlatti, Marin Marais, Vivaldi, and Bach were among the many Baroque composers who adopted it as the basis for variations sets. The most famous was by Arcangelo Corelli. His *La Follia*, a sonata for violin and continuo, was published with eleven other trio sonatas as Op. 5. The collection appeared in Rome in 1700. Corelli used a 16-bar series of chords supporting a simple melodic line.

Several of Corelli's younger contemporaries composed their own variations on *Follia*, emulating the older master. Antonio Vivaldi's Op. 1, a group of 12 trio sonatas issued by the Venetian publisher Giuseppe Sala in 1703-05, was clearly modeled on Corelli. These trio sonatas are the earliest of Vivaldi's compositions to have survived. At least two other sonatas in his Op. 1 make overt reference to musical material in Corelli's Op. 5. Vivaldi's placement of the one-movement Trio Sonata on *Follia* as the last in a set of twelve also corresponds to Corelli's original.

The term "trio sonata" is confusing because such works generally included four players: two melody instruments plus continuo, comprising keyboard and a bass instrument (bass viol, gamba, cello, or bassoon). Vivaldi specified *violone* (predecessor of the modern double bass) or *cembalo* but would surely not have objected to both. We hear it in an arrangement for solo harpsichord.

Vivaldi's music displays great ingenuity. Over the course of his twenty variations, he plays a dazzling array of musical games, including contrary motion, conversational exchanges, reversals of melody and accompaniment, canonic and imitative interaction. Several variations slow to adagio or larghetto; others speed up to brisk and busy allegros. The meter remains in triple time, but sometimes switches to 9/8 or 12/8 (as a *siciliana*), adding to the rhythmic drive. The bass role is active, sometimes leading melodically, relegating the upper voices to a supportive role. It is easy enough to hear pre-echoes of the bold figuration in Vivaldi's mature concerti.

JEAN-PHILIPPE

RAMEAU: "LES ARTES ET LES HEURES" FROM LES BORÉADES, RCT 31

IN BRIEF

BORN: September 25, 1683, Dijon, France

DIED: September 12, 1764, Paris, France

FIRST PERFORMANCE: 1770, Lille, France

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: March 19, 2015, Les Violons Du Roy with Marc-André Hamelin, piano

DURATION: 7 minutes

France's greatest 18th-century keyboard composer and music theorist came late to opera. At age fifty, Jean-Philippe Rameau began to write for the stage and embarked on a successful new chapter as an opera composer. Thirty of his operas have survived. The most substantial of them were called *tragédies en musique*. Their subject matter generally drew on ancient Greek mythology, introducing elements of magic and supernatural powers that encouraged elaborate stage machinery and special effects.

Les Boréades was Rameau's last *tragédie en musique*. The title means "The Descendants of Boréas"—the god of the North Wind. Other mythological figures—Cupid, Polyhymnia, Apollo, and a nymph—play a part in the plot. The opera takes place in the ancient kingdom of Bactria, with the lovers Alphis and Abaris at the center of a battle among the gods. "Les artes et les heures" is an orchestral interlude in Act IV that accompanies the entrance of Polyhymnia and the other muses. We hear it in a transcription for guitar.

GEORGE FRIDERIC HANDEL: MINUET 434/4

IN BRIEF

BORN: March 15, 1685, Halle, Germany

DIED: April 14, 1769, London, England

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 3 minutes

Handel wrote comparatively little for harpsichord: three collections comprising Suites, and some miscellaneous shorter pieces. The first group of Suites is the most substantial and includes the Suite in B-flat Major, HWV 434 from which Brahms borrowed a theme for his splendid Variations on a Theme by Handel, Op. 24. This minuet is a curious appendage to that original publication of the harpsichord suite. It is in G minor—the relative major of B-flat—and an unlikely conclusion to the larger work. Probably the decision to include it was made by Handel's publisher. The music is transparent, inviting elaborate ornamentation in the upper voice.

IN BRIEF

BORN: October 12, 1687, Grodków, Poland

DIED: October 16, 1750, Dresden, Germany

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 6 minutes

SILVIUS

LEOPOLD WEISS:

PASSACAGLIA,

WEISSSW 18.6

Weiss was the greatest lutenist of the late Baroque. His talent was recognized early, and by age 20 he had secured a court appointment in Breslau. He subsequently worked for noble patrons in Rome and Dresden. A prolific composer, he is thought to have composed more than 1000 works for lute, primarily multi-movement suites. About 850 have survived. An almost exact contemporary of Bach, Weiss was reputedly one of the few musicians who was Bach's equal in improvisation.

Like a chaconne, a passacaglia is a set of continuous variations, meaning that there is no pause between each individual variation; they succeed each other sequentially. Passacaglias are usually in slow triple meter, as is this one. The repeated bass line that serves as the foundation is called either a ground bass or a *basso ostinato*. (The latter term comes from the Italian for obstinate, in this case meaning repetitive.) Weiss uses smaller note values, parallel thirds, and small rhythmic motives to embellish his ground bass. Because Baroque lutes had more strings than the six of the classical guitar, adjustments are necessary to play this music on a modern instrument.

IN BRIEF

BORN: c. 1659, London, England

DIED: November 21, 1695, London, England

FIRST PERFORMANCE: May 2, 1692, London, England

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 5 minutes

HENRY PURCELL:

SUITE FROM *THE*

FAIRY QUEEN,

Z.629, ACT 1 –

PRELUDE, HORNPIPE,

RONDEAU

Since Elizabethan times, the dramas of William Shakespeare have spawned a rich repertoire of music. Henry Purcell turned to *A Midsummer Night's Dream* for his *A Fairy Queen* in the early 1690s. We do not know who Purcell's librettist was, but it seems likely that the composer had a hand in preparing the text. His goal was not so much drama or strict opera, but rather a multimedia fest.

What sold this production was its lavish stage sets, elaborate scene changes, extravagant costumes, and spectacular combination of music, dance, and drama. In the late 17th century, Shakespeare was known and respected, but his words were

not held as inviolable as they are today. *The Fairy Queen* took whatever liberties it needed – and there were plenty – to serve its composer’s goals. *None* of Shakespeare’s lines was set to music. Rather, the play served as a free basis for a series of set pieces and masques, liberally interspersed with elaborate dance sequences and instrumental interludes. A contemporary observer, Roger North, dubbed these productions “semi-operas” because, he wrote, “they consisted of half Musick and half Drama.” His term has survived for more than three centuries.

Les Violons du Roy’s selections reflect the diversity of the original production and the fertility of Purcell’s musical imagination. The two-part Prelude to Act I has imitative lines for all the strings, with unusual emphasis in the lower voices. The hornpipe, a relative of the jig, had been a popular dance in England since the 16th century. Hornpipe music from the high Baroque is characterized by a triple meter and a crisp, syncopated dotted rhythm that has become known as a “Scotch snap.” Purcell favored hornpipes in his theatrical works and keyboard suites. This one is brisk and high-spirited. The Rondeau, in triple meter, has a graceful, repeated section alternating with two brief episodes, in an A-B-A-C-A structure.

**PURCELL: MASQUE:
CURTAIN TUNE ON
A GROUND FROM
TIMON OF ATHENS,
Z.632**

IN BRIEF

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 3 minutes

In the summer of 1695, the playwright and poet Thomas Shadwell revived his 1678 version of Shakespeare’s *Timon of Athens*. Purcell composed incidental music for the revival, including a Masque debating the respective pleasures of love and wine. His musical structure is a ground, a repeated melodic pattern in the bass that supports a series of variations. Purcell died that November; this was one of his last works and shows him at the height of his power as a creative and imaginative composer.

**VIVALDI: CONCERTO
FOR LUTE, 2 VIOLINS
AND CONTINUO
IN D MAJOR,
F. XII/15, RV93**

IN BRIEF

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: March 13, 1968, Munich Chamber Orchestra

DURATION: 8 minutes

Modern musical scholars have been unable to pinpoint with certainty Vivaldi's whereabouts between autumn 1729 and spring 1731; however, circumstantial evidence points to a sojourn in Bohemia and Prague. There the Czech nobleman and impresario Count Franz Anton von Sporck, who boasted an opera house in his Prague palace as well as a theatre in his summer palace, was producing two of Vivaldi's operas.

This work was written for Count Johann Joseph von Wrtby (1669-1734), another Czech nobleman who was *Oberstburggraf* (royal governor) from 1710 to 1734 as well as president of the court of appeal and hereditary treasurer. An opera patron and a major collector of libretti, Count Wrtby came from a lute-loving family. He appears to have commissioned several works for lute from Vivaldi.

Though Vivaldi called these works *concerti*, they are not concertos in the modern sense: there is no orchestral complement. Rather, they are concerto-like compositions for chamber ensembles: concertos without *ripieno*. About twenty such works survive. The one we hear favors the lute (here transcribed for guitar), with the violins approximating the orchestral *tutti* and the cello filling the function of the bass.

For all this piece has a mysterious background, its music is among the most familiar in all Vivaldi. The three movements are all in the home tonality of D major. Vivaldi's predilection for repetitive rhythmic patterns is present throughout, providing a unifying pulse. His melodies are lovely and, in the slow movement, quite soothing. The finale has a bumptious 12/8 meter, but the gentle sonorities of the guitar and strings mitigate any hint of excess. Altogether, this is refined and joyous music that spurs the imagination about life in the Bohemian court at Prague. If Vivaldi brought this kind of good cheer to the cold north, he must have been a welcome visitor indeed.

IN BRIEF

BORN: February 19, 1743, Lucca, Italy

DIED: May 28, 1805, Madrid, Spain

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 5 minutes

LUIGI BOCCHERINI:
FANDANGO FROM
GUITAR QUINTET
NO. 4 IN D MAJOR,
G.448

The career of Luigi Boccherini remains shrouded in some mystery. Born in Lucca, Italy, he spent almost his entire mature career in Spain, yet there is a nine-year period from 1787-1796 during which scholars have never definitively determined exactly what he did – or even where he was.

We *do* know that his patrons included King Frederick Wilhelm II of Prussia. It seems likely that Boccherini remained in Spain for this unaccounted-for period, fulfilling

his commitments to the Prussian monarch via long distance. Boccherini was the most important exponent of the high classical style in Spanish music. He is best known for his approximately 120 string quintets, almost all of which call for a second cello. (He was himself a virtuoso cellist.)

In its original guise, the D major Quintet, G.448 was one of a set of six quintets for piano and strings, believed to have been written for and sent to the Prussian king in 1797. Boccherini frequently arranged his works for different instrumental combinations. This arrangement is for guitar and strings; a third authentic version for string quintet is also extant.

What makes the work memorable is its finale. A dramatic slow introduction leads to the *Fandango*, a Spanish dance in moderately fast triple meter that first appeared in the 18th century. Fandangos typically have a static harmonic basis that allows for improvisation in the upper part; they tend to be dominated by Spanish modal flavor. This example is one of Boccherini's finest and illustrates the flair with which he had learned to emulate the native music of his adopted homeland.

Program notes by Laurie Shulman ©2024

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FRIENDS OF CHAMBER MUSIC ANNOUNCES ITS 2024-25 SEASON!



CHAMBER SERIES

Karen Slack, soprano
Kevin Miller, piano
WED, OCT 2, 2024 7:30 PM

**Academy of St. Martin in the Fields
Chamber Ensemble**
FRI, OCT 18, 2024 7:30 PM

Awadagin Pratt, piano
WED, DEC 4, 2024 7:30 PM

Danish String Quartet
THU, FEB 6, 2025 7:30 PM

Benjamin Beilman, violin
Steven Osborne, piano
THU, MAR 6, 2025 7:30 PM

Quartetto di Cremona
Basil Vendryes, viola
WED, APR 9, 2025 7:30 PM

Miró Quartet
Steven Banks, saxophone
WED, MAY 14, 2025 7:30 PM

SUNDAY SERIES - NEW!

Takács Quartet
SUN, SEP 8, 2024 4:00 PM

Dover Quartet
SUN, NOV 17, 2024 4:00 PM

Tony Siqui Yun, piano
SUN, JAN 5, 2025 4:00 PM

Season subscriptions are now on sale.
Purchase before June 21 for special
Early Bird pricing! Visit our website
for more details.

Single Tickets on sale June 21.

*All concerts at
Gates Concert Hall
Newman Center for the Performing Arts*

COMMISSIONING INITIATIVE

We are thrilled to announce the formation of the Friends of Chamber Music Commissioning Initiative. Currently funded with seed money from the estate of Ann Levy, this project was launched to engage composers to write new pieces that will become part of the classical music canon for chamber ensembles.

Three concerts in the 2024-25 season will feature works commissioned by Friends of Chamber Music, in conjunction with other presenting arts organizations around the country, including the 92nd Street Y, Detroit Chamber Music, the Tanglewood Learning Institute, and Washington Performing Arts.

As we plan for future seasons, Friends of Chamber Music will seek additional supporters to grow the Commissioning Initiative fund. Please consider becoming a founding member of the Commissioning Initiative. Your support of this special endeavor will increase our ability to assist established and up-and-coming composers, continue to book artists of excellence, and contribute important new works of art that will endure into the future.

If you are interested in learning more about the Commissioning Initiative, please contact info@friendsofchambermusic.com.

UPCOMING EVENTS

Music in the Galleries

Gregory Walker, violin

Sun, May 12, 2024

12:00 & 1:00 pm (identical concerts)

Clyfford Still Museum

1250 Bannock Street, Denver

Colorado Cello Quartet

Sun, June 2, 2024, 6:30 pm

Dazzle Denver

1080 14th Street Denver

Tickets at dazzledenver.com

SPECIAL THANKS

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for supporting FCM's outreach efforts through school residencies and master classes

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