

MICHELLE CANN, PIANO

ALBERTO GINASTERA

(1916-1983)

Piano Sonata No. 1

Allegro marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

JOEL THOMPSON

(b. 1988)

*My Dungeon Shook:
Three American Preludes*

Totentanz
Lacrimosa
L'homme agenouillé

MAURICE RAVEL

(1875-1937)

La Valse

INTERMISSION

NATHAN GULLA

(b. 1987)

Ballade for Piano

WILLIAM GRANT STILL

(1895-1978)

A Deserted Plantation

Spiritual
Young Missy
Dance

FRANZ LISZT

(1811-1886)

Mephisto Waltz No. 1, S.514



MICHELLE CANN

MICHELLE CANN, PIANO

Lauded as “exquisite” by *The Philadelphia Inquirer* and “a pianist of sterling artistry” by *Gramophone*, Michelle Cann has become a much sought-after pianist. She made her debut in 2021 with The Philadelphia Orchestra and has recently performed with The Cleveland Orchestra, the National Symphony Orchestra, the Orquestra Sinfônica Municipal de São Paulo, the Los Angeles Philharmonic, and the symphony orchestras of Atlanta, Baltimore, and Cincinnati. Highlights of Cann’s 2023–24 season include appearances with the Charlotte, Hawaii, Indianapolis, Québec, Sarasota, and Winnipeg symphony orchestras, and recitals in New York City, Portland, Berkeley, Beverly Hills, and Denver.

Recognized as a leading interpreter of the piano music of Florence Price, Cann performed the New York City premiere of Price’s *Piano Concerto in One Movement* with The Dream Unfinished Orchestra in July 2016. Her recording of the concerto with the New York Youth Symphony won a Grammy Award in 2023. Her acclaimed debut solo album *Revival*, featuring music by Price and Margaret Bonds, was released in May 2023.

A staunch believer in community-building through music, Cann has served as the director of two children’s choruses in the El Sistema-inspired program, Play On Philly, and was part of the inaugural class of ArtistYear fellows at the Curtis Institute of Music. Through ArtistYear, she worked with community partners City Year, Teach for America, and AmeriCorps to provide arts education and access to underserved communities in Philadelphia.

Cann was the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization, which focuses on increasing representation of Black and Latinx artists in classical music. She holds bachelor’s and master’s degrees in piano performance from the Cleveland Institute of Music and an Artist’s Diploma from the Curtis Institute of Music. Cann joined the Curtis piano faculty in 2020 as the inaugural Eleanor Sokoloff Chair in Piano Studies, and she joined the piano faculty of the Manhattan School of Music in 2023. Michelle Cann appears by arrangement with the Curtis Institute of Music.

IN BRIEF

BORN: April 11, 1916, Buenos Aires, Argentina

DIED: June 25, 1983, Geneva, Switzerland

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 17 minutes

NOTES

ALBERTO
GINASTERA:
PIANO SONATA
NO. 1, OP. 22

Born in Buenos Aires, Alberto Ginastera came to the United States in 1946 at age 30 on a Guggenheim fellowship. He had already established a solid reputation in his native Argentina and, in 1941, had received his first major American commission from Lincoln Kirstein, director of the American Ballet Caravan. Living in this country for several years in the mid-1940s, Ginastera obtained many more commissions for his compositions. It is a tribute to his individuality that he succeeded in fulfilling those commissions without compromising his intense expression of Argentinian pride. Though trained in the Western European tradition, he was a staunch nationalist with great loyalty to his native country.

Broadly speaking, Ginastera's early music is dependent upon the piano, and is characterized by rhythmic brilliance drawing on Argentine *gaucho* character and folk melodies. His later works turn to a more introspective lyricism, exploring different ensembles and musical textures.

This piano sonata is an outlier, not falling easily into any category. It was a commission from the Pittsburgh International Contemporary Music Festival in 1952. Johana Harris—then married to the American composer Roy Harris—introduced the work at the Festival on November 29, 1952. It is traditional only in the sense that it is cast in four movements that correspond roughly to the classical multi-movement form.

Straight out of the gate, Ginastera announces that this is no conventional sonata. Aggressive, percussive *à la* Prokofiev, and dissonant, the opening *Allegro marcato* is take-no-prisoners music. Ginastera uses shifting meters,

varied textures, and urgent rhythmic momentum to deliver this exciting movement. Quieter passages, and there are a few, reveal a surprising lyrical and post-impressionist style. He also incorporates a couple of folk-like snippets that emerge from the violence.

Marked *Presto misterioso*, the second movement is somewhat reminiscent of the finale to Chopin's B-flat minor sonata in its lightning-fast pace and indeterminate tonal center. Its double octaves at breakneck tempo are a technical tour de force. At the end, it vanishes into thin air.

The slow movement follows an A-B-A pattern; its outer "A" sections have a recurring seven-note ascending figure whose instability is heightened by several tritones (the most dissonant interval in tonal music). They alternate with cadenza-like passages that, once again, seem to have ancestry in Chopin's filigree. The central "B" section grows to an agitated climax, with big chords in dramatic flourishes.

Ginastera's finale is a blockbuster. *Ruvido ed ostinato* means "rough and obstinate." Fierce and highly virtuosic, this movement is arguably the most specifically Argentinian in flavor, with insistent hemiolas (shifting emphasis of rhythm; think "America" from *West Side Story*) disrupting the motor rhythm. It makes for a thrilling close.

JOEL THOMPSON:
MY DUNGEON
SHOOK: THREE
AMERICAN
PRELUDES

IN BRIEF

BORN: 1988

FIRST PERFORMANCE: October 30, 2020, Yale School of Music

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 11 minutes

Joel Thompson is still a doctoral candidate at the Yale School of Music, but he already has established a substantial reputation as a composer. Born and based in Atlanta, he is best known for his choral work *Seven Last Words of the*

Unarmed (2015), which won the 2018 American Prize for Choral Composition. Before matriculating at Yale's doctoral program, Thompson earned degrees in Music and Choral Conducting from Atlanta's Emory University. He has taught at Atlanta's Holy Innocents' Episcopal School and served as Director of Choral Studies at Andrew College in Cuthbert, Georgia from 2013 to 2015. Thompson's opera, *The Snowy Day*, was premiered by the Houston Grand Opera in December 2021.

My Dungeon Shook: Three American Preludes was commissioned by Benjamin Hopkins in 2020 with funding from the University of British Columbia Public Scholars' Initiative. Thompson's piece is a musical meditation on the murder of Black men in America, specifically George Floyd and Ahmaud Arbery. The title is borrowed from James Baldwin's *The Fire Next Time* (1963), which explored racial injustice in mid-20th-century America. Baldwin's book included an essay titled "My Dungeon Shook: Letter to my Nephew on the One Hundredth Anniversary of the Emancipation." In a video from October 2020, Joel Thompson described his preludes as "a reflection on issues of identity and culture, and the cognitive dissonance that arises between the ideals of this country and the reality of country. . . [They] are a reflection on my experience in this devastating summer of 2020."

Totentanz, which means "dance of death," is a conscious reference to Franz Liszt's *Totentanz*, a fantasy for piano and orchestra freely based on the Medieval *Dies irae* chant, commonly used in requiem masses. A jazzy, syncopated left hand pattern anchors Thompson's first Prelude. A melodic figure in the right hand uses the musical spelling of George Floyd's initials, in this case G-flat and F. The motive recurs, subtly transformed, in the second and third Preludes.

Lacrimosa is a part of the Latin Requiem Mass. (Choral music enthusiasts will recognize it from the Mozart and Verdi Requiems.) The Latin means "weeping or tearful" and is associated with Our Lady of Sorrows in her grief. An

ostinato pattern at the Prelude's beginning is presently joined by a melody in the high register related to the first Prelude's melody, and by another line in the piano's lowest range. Thompson introduces a musical "spelling" of Ahmaud Arbery's name in an explosive arpeggio that is the Prelude's climax.

The set concludes with *L'homme agenouillé* (The Kneeling Man). Here again Thompson evokes a dual meaning: the popular Medieval song "L'homme armé," which was used as a *cantus firmus* (a pre-existing melody that forms the basis for a polyphonic composition) by several Renaissance composers, and the indelible image of police officer Derek Chauvin's knee on George Floyd's neck. The tune that dominates the Prelude, however, is our national anthem, harmonized in jazz style and intertwined with the recurrent motives from the first two Preludes. Attentive listeners will note that Thompson's paraphrase of "The Star-Spangled Banner" stops short of its final word. At the Prelude's close, the sound dissipates, a gripping reminder of a life slipping away.

MAURICE RAVEL: *LA VALSE*

IN BRIEF

BORN: March 7, 1875, Ciboure, France

DIED: December 28, 1937, Paris, France

FIRST PERFORMANCE: December 12, 1920, Paris, France

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: March 16, 2022, Benjamin Grosvenor, piano

DURATION: 13 minutes

La valse began as a piano score for the Russian impresario Serge Diaghilev, with whom Ravel had collaborated on *Daphnis et Chloé* (1912). Subtitled "choreographic poem," *La valse* consists of twelve minutes of whirling rhythms and dynamics viewed through a kaleidoscope. Ravel's note in the score describes the scenario:

Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually

lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of the chandeliers breaks out fortissimo. An Imperial Court about 1855.

Essentially an elongated giant crescendo, *La valse* is dynamically related to *Boléro*, though its tension builds in an altogether different fashion. Ravel thought of it as a "fatefully inescapable whirlpool," an essentially tragic work whose frenetic mania is cut off by death. His solo piano transcription incorporates some small-note, third-staff excerpts of instrumental fillips from the full score which, if played, place almost superhuman technical demands on the player. Only virtuoso pianists attempt this work.

IN BRIEF

BORN: 1987

FIRST PERFORMANCE: March 7, 2023, Sarasota, Florida

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 12 minutes

NATHAN GULLA:
BALLADE FOR PIANO
(2023)

Pianist, composer, and web developer Nathan Gulla is principally associated with scores for video games. An accomplished organist, he also serves as music director for St. Paul's United Church of Christ in Sellersville, Pennsylvania. Gulla earned his B.A. in piano performance from Ithaca College and his Master's Degree from the University of Maryland, College Park.

Gulla met Michelle Cann in 2021 through his brother-in-law, who is now Ms. Cann's husband. Gulla and Cann shared an obvious bond in music, and it was not long before she asked him to compose a piece for her. She played the premiere of the *Ballade* this past March in Sarasota, Florida. Gulla's score bears the dedication "For Michelle Cann. A great friend and outstanding musician."

He identifies two composers as influences for his *Ballade*: Frédéric Chopin and Lee Hoiby. “I consider Chopin to be one of, if not *the* greatest composer of piano music, because of his ability to craft melody, harmony, and ornamentation into a tonal language that profoundly suits the instrument,” he says. His affinity for Hoiby stemmed from studying Hoiby’s *Narrative for Piano* when he was in graduate school. “He is known for writing opera and songs, but he was himself a pianist and wrote many instrumental works as well. I was astounded at how much he was able to accomplish using a simple two-note motive. I tried to do something similar with the *Ballade* and its initial melody.”

Ballades in music take their impetus from poetry. They are often likened to an instrumental tone poem. Consequently, ballades are free in form and rhapsodic in character. Not necessarily comprising separate episodes, Chopin’s *Ballades*—the most celebrated examples in the keyboard literature—unfold as continuous, organic, and integrated wholes, connected by bridge passages. Phrases overlap, leading us gently but firmly forward with a sense of inevitability. Momentum increases to culminate in a climactic peroration: the dramatic coda.

Gulla found that this way of writing suited his compositional style. His *Ballade* shows wide-ranging influences. Some are expected: figuration reminiscent of Chopin and Liszt, an abundance of melodies perhaps indebted to Hoiby, and dense, percussive chords that reflect an acquaintance with Bartók and Prokofiev. Gulla’s eclecticism also taps into neo-Baroque counterpoint, some Ravelian harmonies, and the dazzling jazz piano runs of Art Tatum. The piece adds up to a compelling, eminently listenable journey that celebrates Michelle Cann’s splendid virtuosity.

IN BRIEF

BORN: May 11, 1895, Woodville, Mississippi

DIED: December 3, 1978, Los Angeles, California

FIRST PERFORMANCE: December 15, 1933, Metropolitan Opera, New York. Commissioned by Paul Whiteman

MOST RECENT FRIENDS OF CHAMBER MUSIC

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

DURATION: 15 minutes

WILLIAM GRANT STILL: A DESERTED PLANTATION

No history of American music would be complete without a chapter on William Grant Still. His engaging, attractive orchestral compositions are significant examples in the development of a specifically American musical style. Further, he was the first major African American composer to have an impact in the realm of concert music, rather than jazz. To be sure, the heritage of jazz, spirituals, and traditional hymns left their own impact on Still's music, but he was able to incorporate these elements skillfully into musical forms associated with the European tradition.

Still's father, who was also a musician, died when he was a baby. His mother moved to Arkansas, where he grew up. Music was always part of his life. His grandmother, who lived with them, sang hymns and spirituals at home. After his mother remarried, the boy's stepfather took him to concerts and operettas. As an adolescent, Still started violin lessons and began composing almost immediately. He later asserted that he knew he wanted to be a composer by the time he was 16. After matriculating at Wilberforce University, he conducted and arranged music for the university band. In spite of his mother's wish that he would pursue a career in medicine, the pull of music was too strong. He left Wilberforce before graduating to play in theatre orchestras and orchestrate for popular musicians, including such legends as W.C. Handy, Sophie Tucker, Paul Whiteman, and Artie Shaw. Eventually Still continued his formal education at the Oberlin Conservatory of Music (interrupted briefly for

military service during World War I), and subsequently studied privately with George Whitefield Chadwick and the French emigré Edgard Varèse.

Still was a trailblazer in several respects. He became the first African American in the United States to compose a symphony performed by a major orchestra when Howard Hanson led the Rochester Philharmonic in the première of the *Afro-American Symphony* in 1930. That work remains his best-known composition. Still was also the first African American to conduct a major orchestra and was one of the first to break into the prestigious realm of radio, television, and film scores.

The band director Paul Whiteman commissioned *A Deserted Plantation* from Still in 1933. The complete work comprises nine sections, three movements of which were arranged for solo piano and published in 1936. Those three movements are eloquent sound pictures of the Old South. The composer's wife, Vera Arvey, wrote in a 1939 essay: "It is a musical picture of the meditations of Uncle Josh, an old colored man who is the sole occupant of the dying plantation and who delights in dreaming of its past glory." She is describing the setting for "The Deserted Plantation," a poem by the Black American poet Paul Laurence Dunbar (1872-1906) that inspired Still's composition. (He would turn to Dunbar's poetry again as epigrams for his *Afro-American Symphony* in 1936.)

The first movement of *A Deserted Plantation*, "Spiritual," adapts the hymn "I Want Jesus to Walk With Me." Still uses the tune as the basis for free variations in a blues style, eventually expanding to Rachmaninoff-like breadth. "Young Missy" is a portrait of a sultry young woman on the cusp of discovering love and loss, trials and tribulations. Questioning and tentative, she sounds both inquisitive and wary. "Dance" is descended from the great dance music of Jelly Roll Morton and Fletcher Henderson. The movement draws on classic ragtime, stride, blues, and early jazz improvisation in an irresistible package.

IN BRIEF

BORN: October 11, 1811, Raiding, Austria

DIED: July 31, 1886, Bayreuth, Germany

FIRST PUBLICATION: 1862

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: May 2, 2007, Stephen Hough, piano

DURATION: 12 minutes

FRANZ LISZT: MEPHISTO WALTZ NO. 1

Since the Middle Ages, the devil has been known by a number of names, including Beelzebub, Lucifer, Satan, and Mephistopheles. For the 18th-century German writers Johann Wolfgang von Goethe and Nicholas Lenau, Mephistopheles was the moniker of choice. In literature, the name "Mephistopheles" first appeared in the late 16th-century German collection of tales called *Faustbuch*. Shakespeare's *Merry Wives of Windsor* includes a reference to Mephistophilus. As the diabolical purchaser of Faust's soul, Mephistopheles is most famous in the literary works of Christopher Marlowe and Goethe. Nicholas Lenau's lesser-known *Faust* was the inspiration for Franz Liszt's first *Mephisto Waltz*, which is subtitled "The Dance at the Village Inn."

As is the case with much of Liszt's music, the *Waltz* is programmatic, telling the story of a scene in Lenau's drama. Faust and Mephistopheles have happened upon a wedding celebration at a village inn. Faust desires a young woman attending the festivities, but hesitates to introduce himself to her. Mephistopheles insults the musicians and, grabbing one of their violins, begins to play. His music is, of course, enchanted, and casts an evil spell over the merry-makers. Faust and the young woman begin to dance. Soon they slip away to a more secluded place, where he can proceed with his seduction. In short order, the wedding party disintegrates into an orgy.

Liszt's *Mephisto Waltz* No. 1 exists in orchestral and solo piano versions, both of which were written about 1860. The complete orchestral piece is actually called *Two*

Episodes from Lenau's Faust, the waltz is the second episode. (*Mephisto Waltzes* Nos. 2, 3, and 4—all somewhat shorter works—followed at a later date.) In the piano version, double trills emulate the sinister sound of the devil's laughter. They are but one of the virtuosic flourishes with which Liszt delivers his supernatural tale.

Program Notes by Laurie Shulman ©2023

MUSIC IN THE GALLERIES

ENSEMBLE FAUCHEUX

SUN, NOV 12 | 12 PM & 1 PM

Clyfford Still Museum

1250 Bannock Street, Denver



Join us for a classical Sunday afternoon featuring Ensemble Fauchoux, performing a fun and diverse program of music for strings. Two identical concerts at 12 & 1 PM.

FCM patrons receive \$2 off adult and senior tickets with code MUSIC. Visit www.clyffordstillmuseum.org for tickets.

FREE FAMILY CONCERT

LÍRIOS QUARTET
SAT, NOV 4 | 11:30 AM
Stanley Marketplace
2501 Dallas Street, Aurora



Enjoy a family-friendly concert that celebrates music's power to connect our diverse community!

This event is free to the public, and will be held at the Stanley Marketplace, 2501 Dallas Street, Aurora. **No tickets or reservations required.**

FCM is pleased to present the Lírios Quartet, the CU College of Music's current Graduate

String Quartet in Residence. These four emerging artists have come together under the mentorship of the Takács Quartet, and we are excited to have them perform for us.

FCM is committed to sharing the beauty of chamber music and making it accessible throughout the community. Generous grants and donor gifts make these events possible.

SUBSCRIPTIONS STILL AVAILABLE!

Season subscriptions offer the best value – with pro-rated packages available. Can't commit? Try our new Flex Tickets (packages of 4).

All tickets are sold through the Newman Center Box Office,
fcm.newmantix.com or 303-871-7720.

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
Scientific & Cultural Facilities
District, Tier III

\$10,000+

Fran Corsello

\$5,000+

Meredith Richmond, *in
memory of Theodore Brin*

\$2,500+

Colorado Creative Industries
Stanley Jones
Philip Levy
Charley Samson
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 Bermingham
Howard & Kathleen Brand
Bucy Family Fund
Janet & Henry Claman
Foundation
Alix & John Corboy
Brian & Kathy Dolan
Carol Ehrlich
Ellen & Anthony Elias
Ethan James Foundation
Grynberg Family
Darlene Harmon
Kathy Newman &
Rudi Hartmann
Timothy & Elizabeth Hepp
David & Ana Hill
William Hoffman
Douglas Moran, *in memory of
Laura Bilobrud Moran, DO*
Frank Moritz

Robert & Judi Newman
Mary Park & Douglas Hsiao
Martha Records &
Rich Rainaldi
Reid T Reynolds, *in memory
of Theo Brin*
Myra & Robert Rich
Jeremy & Susan Shamos
Chet & Anne Stern
Kathy Swanson
Dr. Lela Lee &
Dr. Norman Wikner

\$500+

Patsy & Jim Aronstein *
Andrew & Laurie Brock, *in
memory of Allan Rosenbaum*
Gerri Cohen
Myles & Eleanor Cohen
Jim & Jana Cuneo
Ann Daley, *in memory of
Jack Emerson*
Kevin & Becky Durham
Judy Fredricks
Michael Gendel, *in memory of
Kathryn Gendel*
Ned & Barb Graef, *in memory
of Helen Coffelt*
Ernie & Mary Alice Groman
Paula & Stan Gudder
Dietrich Hoefner &
Christina Metcalf
Jim Hoffman, *in honor of Chet
Stern*
Michael Huotari & Jill Stewart
Ann & Doug Jones
Bill & Priscilla Juraschek, *in
honor of Edward Towbin*
Susan Lauscher
John & Terry Leopold
Jessica Levental, *in memory of
Igor Levental*
Rex & Nina McGehee, *in
memory of Anita Grant*
Pamela Metz & Charlene Byers
Michael J. Newman
John & Mary Ann Parfrey

David S. Pearlman
John Richardson
David & Patty Shelton
Reed & Claire Stilwell *
Marcia Strickland
Becky & Aaron Szalaj
Molly Wagner
Eli & Ashley Wald
Joan Winstein Charitable
Fund
Jaclyn Yelich, *in memory of
Steve Brand*

\$250+

Truman & Catherine Anderson
Anonymous
Carolyn & Ron Baer
Barbara Bohlman
David S. Cohen
Lisa Hartman & Ed Stein,
*in honor of Andrew and
Laurie Brock*
Edward Karg & Richard Kress
George Kruger
John Lebsack & Holly Bennett
Judy & Dan Lichtin
Kirsten & David Morgan
Rosemarie Murane
Beth Neva, *in memory of my
daughter, Heather Neva*
Jonathan Phillips
Bruce Polkowsky
Kathryn & Tim Ryan
San Mao Shaw
Aaron Stampfl
Margaret Stookesberry
Steve & Phyllis Straub
Brynn Wiens
Barbara & Joseph Wilcox
Jeff Zax & Judith Graham

\$100+

Joan & Bart Alexander
Susan Anderson
Anonymous
Laura & David Benson
Hannah Kahn & Arthur Best

Sue Bickert
 Friend of Theo Brin
 Cathy Buirski
 Barbara Caley
 Lindsay Campbell
 Hilary Carlson & Janet Ellis
 Cristina Carrasco
 Keith Corrette, *in memory of*
Sam Lancaster
 Barbara & Herschel Cravitz
 Stephen & Dee Daniels
 Charles & Jill Ferguson
 John & Debora Freed
 Martha Fulford
 Bob & Nan Fullerton
 Monica Glickman
 Kazuo & Drusilla Gotow
 Melanie Grant
 Dr. D. Vaughan Griffiths &
 Ms. Elaine Gordon
 Stephen & Margaret Hagood
 Yvonne Hauke
 June Haun
 Barbara Inama
 Karen Kaplan, *in memory of*
Mike Kaplan
 Theresa & Bob Keatinge
 Roberta & Mel Klein
 Michael & Wendy Klein
 Richard Koseff
 Ellen Krasnow & John Blegen
 Richard Leaman
 Carol & Lester Lehman
 Mark & Lois Levinson
 Marilyn Lindenbaum
 Nancy Livingston
 Marilyn Madsen
 Evi & Evan Makovsky

Chris & Karen Mohr
 Janet Mallory
 Constance Mortell
 Marilyn Munsterman
 Desiree Parrott-Alcorn
 Dr. Lynn Parry &
 Dr. Herbert Fried
 John Pascal
 Douglas Penick
 Carol Prescott
 Sarah Przekwas
 Anastasia Psitos
 Jill & Lee Richman
 Suzanne Ryan
 Lorenz Rychner
 Kathleen Sawada
 Lynn Scholfield, *in memory of*
Theo Brin
 Steven Snyder
 Greg Sorenson *
 Joey Upton
 William Vigor
 Adriana Weinberg
 Jeff & Martha Welborn
 Phillip White
 R. Dale Zellers

\$50+
 Robert Alcorn
 Anonymous
 Susan Lee Cable
 Barbara Carter
 Garth Englund
 Nancy Farley
 Lucy Garrett
 Barbara Gilette &
 Kay Kotzelnick
 Rhonda Harshbarger

Holly Hedegaard
 Jennifer Heglin
 Surilda Hudson
 Bill Inama
 Kathryn Ioannides
 Gari W. Jensen
 Robert Keyser, *in memory of*
Brenda Keyser
 Shana Kirk
 Sheila Kowal &
 Blake Chamblis
 Doris Lackner, *in memory of*
Edwin Kornfeld
 S. LaRue
 Mary McIlhany, *in honor of*
Chad Kearney
 Estelle Meskin
 Carolyn & Gary Patterson
 Maddalena Ragusin
 Robert J. Rasmussen
 Bennett Scharf &
 Linda Redding
 Barbara Sard
 Gail Shulman
 Paul Stein
 Steve Susman
 Barbara & Edward Towbin
 Karen Yablonski-Toll
 Stephen Zimmerman

* Gifts made to FCM
 Endowment
 ** Legacy Donor



BOARD OF DIRECTORS

Eli Wald, President
 Lisa Bain, Vice President
 Jeanette Sinclair,
 Secretary
 Anna Psitos, Treasurer

BOARD MEMBERS

Kate Birmingham
 Jennifer Bowlds
 Alix Corboy
 Dietrich Hoefner
 Jay Mead
 Kathy Newman
 Mary Park
 Myra Rich
 Aaron Stampfl
 Chet Stern

EMERITUS BOARD MEMBERS

John Lebsack
 Rosemarie Murane
 Suzanne Ryan

PROJECT ADMINISTRATOR

Desiree Parrott-Alcorn

UPCOMING CONCERTS

CHAMBER SERIES

Thibaudet-Batiashvili-Capuçon Trio

Thu, Oct 19, 2023 | 7:30 pm

Isidore String Quartet

Tue, Nov 28, 2023 | 7:30 pm

Pacifica Quartet

Karen Slack, soprano

Wed, Jan 17, 2024 | 7:30 pm

Sphinx Virtuosi

Wed, Mar 20, 2024 | 7:30 pm

Jerusalem Quartet

Wed, Apr 10, 2024 | 7:30 pm

TAKT Trio (*special event*)

Fri, Apr 19, 2024 | 7:30 pm

Les Violons Du Roy with MILOŠ

Thu, May 9, 2024 | 7:30 pm

PIANO SERIES

Jeremy Denk, piano

Wed, Dec 13, 2023 | 7:30 pm

Beatrice Rana, piano

Tue, Feb 20, 2024 | 7:30 pm

SPECIAL EVENTS

FREE FAMILY CONCERT

SUN, NOV 4, 2023

11:30 AM

Lirios Quartet

Stanley Marketplace

2501 N. Dallas St., Aurora

MUSIC IN THE GALLERIES

SUN, NOV 12, 2023

12:00 and 1:00 PM (identical concerts)

Ensemble Fauchaux

Clyfford Still Museum

1250 Bannock Street, Denver

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

WESTAF



National
Endowment
for the Arts
arts.gov

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

friendsofchambermusic.com