

## JEREMY DENK, PIANO

**TANIA LEÓN**

(b. 1943)

*Rituál*

**CÉCILE CHAMINADE**

(1857-1944)

*La Lisonjera (The Flatterer)*

**MISSY MAZZOLI**

(b. 1980)

*Heartbreaker*

**AMY BEACH**

(1867-1944)

“In Autumn” from *Four Sketches, Op. 15*

**MEREDITH MONK**

(b. 1942)

*Paris*

**LOUISE FARRENC**

(1804-1875)

*Mélodie in A-flat Major*

**RUTH CRAWFORD  
SEEGER**

(1901-1953)

*Study in Mixed Accents*

**PHYLLIS CHEN**

(b. 1988)

*Sumitones*

**AMY BEACH**

(1867-1944)

“Dreaming” from *Four Sketches, Op. 15*

### INTERMISSION

**JOHANNES BRAHMS**

(1833-1897)

*4 Klavierstücke, Op. 119*

Intermezzo. Adagio (B minor)

Intermezzo. Andantino un poco agitato (E minor)

Intermezzo. Grazioso e giocoso (C major)

Rhapsody. Allegro risoluto (E-flat major)

**ROBERT SCHUMANN**

(1810-1856)

*Fantasia in C, Op. 17*

Durchaus fantastisch und leidenschaftlich vorzutragen

Mäßig. Durchaus energisch

Langsam getragen. Durchweg leise zu halten



**JEREMY DENK**

*piano*

## JEREMY DENK, PIANO

Jeremy Denk is one of America's foremost pianists, proclaimed by *The New York Times* to be "a pianist you want to hear no matter what he performs." Denk is also a *New York Times* bestselling author, winner of both the MacArthur Fellowship and the Avery Fisher Prize, and a member of the American Academy of Arts and Sciences.

In the 2023-24 season, Denk premieres a new concerto written for him by Anna Clyne, co-commissioned and performed by the Dallas Symphony Orchestra led by Fabio Luisi, the City of Birmingham Symphony led by Kazuki Yamada, and the New Jersey Symphony led by Markus Stenz. He also returns to London's Wigmore Hall for a three-concert residency, performing Bach's Solo Partitas, as well as collaborating with the Danish String Quartet and performing works by Charles Ives with violinist Maria Włoszczowska. He reunites with Krzysztof Urbanski to perform with the Antwerp Symphony and with the Danish String Quartet in Copenhagen at their festival, *Series of Four*.

In the US, he performs a program focusing on female composers, and continues his exploration of Bach with multiple performances of the Partitas. His collaborations include performances with his longtime collaborators Steven Isserlis and Joshua Bell. He closes the season with the San Diego Symphony and Rafael Payare with Beethoven's Piano Concerto No. 4.

Denk is also known for his original and insightful writing on music. His *New York Times* bestseller memoir *Every Good Boy Does Fine* was published to universal acclaim by Random House in 2022, with features on CBS Sunday Morning, NPR's *Fresh Air*, *The New York Times*, and *The Guardian*. Denk also wrote the libretto for a comic opera presented by Carnegie Hall, Cal Performances, and the Aspen Music Festival, and his writing has appeared in the *New Yorker*, the *New Republic*, *The Guardian*, *Süddeutsche Zeitung*, and on the front page of *The New York Times Book Review*.

Denk has performed multiple times at Carnegie Hall and in recent years has worked with such orchestras as the Chicago Symphony, Philadelphia Orchestra, New York Philharmonic,

Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra. Further afield, he has performed at the BBC Proms and Klavierfestival Ruhr, and appeared in such halls as the Kölner Philharmonie, Concertgebouw in Amsterdam, and Boulez Saal in Berlin. He has also performed extensively across the UK, including recently with the London Philharmonic, Bournemouth Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC Symphony, Scottish Chamber Orchestra, and play-directing the Britten Sinfonia.

Denk's latest album of Mozart piano concertos was released in 2021 on Nonesuch Records. His recording of the Goldberg Variations for Nonesuch Records reached No. 1 on the Billboard Classical Charts, and his recording of Beethoven's Piano Sonata Op. 111, paired with Ligeti's Études, was named one of the best discs of the year by the *New Yorker*, NPR, and the *Washington Post*. His performance of the Beethoven sonata was selected by BBC Radio 3's Building a Library as the best available version recorded on modern piano.

Jeremy Denk is exclusively represented by Opus 3 Artists.

## IN BRIEF

**BORN:** May 14, 1943, Havana, Cuba

**DEDICATION:** Arthur Mitchell and Karel Shook (Founders, Dance Theater of Harlem)

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

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

**DURATION:** 7 minutes

## NOTES

TANIA LEÓN: *RITUÁL*

Tania León was born in Cuba, but her parents had a diverse heritage with roots in France, Spain, Africa, and China. She grew up in a close-knit household with exposure to many cultures. Her initial formal music study took place at Havana's Carlos Alfredo Peyrellade Conservatory, where she earned two degrees. She secured one of the Johnson administration's "Freedom Flights" to Miami in 1967 and settled in New York, where she

enrolled at NYU and studied composition with Ursula Mamlok, earning two more degrees. León was long associated with Dance Theater of Harlem, serving as its first music director from 1969 to 1980. She subsequently expanded her activities and began conducting.

León's music synthesizes Latin American and Cuban influences with her classical training and the diverse sounds of New York City. *Rituál* and *Mística* (2003) are her best-known piano pieces. The opening of *Rituál* is marked *Lento serioso*, with isolated, slow notes with no clear tonal center. Gradually they coalesce, and the texture begins to thicken as the pace accelerates. She soon establishes an *ostinato* pattern anchored in the piano's lowermost register. Even though the pace is decisive and rhythmic, the pulse is irregular, taking surprise turns as she puts the pianist through his paces over the entire expanse of the keyboard. León has said that the ritual embodied in the piece relates to her own rite of passage. Music critic and scholar K. Robert Schwarz quotes León describing *Rituál* as "about the fire in the spirit of people who encourage other people, because they see something that the person doesn't see herself. It's the first that initiates something." Her music manifests itself as a ferocious statement of resolute human determination.

CÉCILE CHAMINADE:  
*THE FLATTERER*,  
OP. 50

IN BRIEF

**BORN:** August 8, 1857, Paris, France

**DIED:** April 13, 1944, Monte Carlo, Monaco

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 3 minutes

At the turn of the 20<sup>th</sup> century, Cécile Chaminade was arguably the most famous female composer of her day. Her reputation took a nosedive as the new century progressed, probably because her tuneful, attractive salon pieces and

*mélodies* (French art songs) were deemed sentimental in a world that was repudiating romanticism in favor of modern objectivity.

Chaminade's father opposed her enrollment at the Paris Conservatoire, so she studied privately with four of its faculty members. She found astonishing success with even her earliest pieces, which included pieces for large ensemble and some stage works. Eventually she focused on character pieces for piano—about 200 in all—and songs. Her music was hugely popular in the UK and the USA; there were a number of Chaminade Clubs in America.

*The Flatterer* is characteristic of her style. Set in the key of G-flat major, the form is straightforward: A-B-A-B-A-coda. The music has a Spanish flair and begs for *rubato*—those subtle shifts of tempo that rob from one measure and give back in the next. Chaminade pairs that flexibility with gradations in volume, shifting suddenly from big chords to *pianissimo* filigree.

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#### IN BRIEF

**BORN:** October 27, 1980, Lansdale, Pennsylvania

**FIRST PERFORMANCE:** April 15, 2013 by Sarah Daneshpour at the American Pianists Association Competition (Indianapolis, IN)

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 5 minutes

#### MISSY MAZZOLI: HEARTBREAKER

Few composers can found a new music ensemble devoted to their own compositions. Pianist and keyboardist Missy Mazzoli did precisely that when she founded the ensemble, Victoire, in 2008. Victoire's debut CD, *Cathedral City*, was named one of 2010's best classical albums by *Time Out New York*. The ensemble has since performed all over the world, including at festivals in Sweden and Germany, Chicago's Millennium Park, Carnegie Hall, New York's Bang on a Can New Music Marathon, and the trendy Le Poisson Rouge.

Mazzoli rocketed onto New York's music scene in the early years of the 21<sup>st</sup> century, and has secured a commanding place among the younger generation of American composers. In addition to Victoire, other prestigious new music ensembles and advocates are performing her music, including Eighth Blackbird, Roomful of Teeth, the Kronos Quartet, the Jasper Quartet, and violinist Jennifer Koh.

Mazzoli attended the Yale School of Music, the Royal Conservatory of the Hague, and Boston University, and has studied with an impressive list of veteran composers, including Louis Andriessen, John Harbison, Aaron Jay Kernis, and David Lang. Mazzoli's third opera, *Proving Up*, premiered in Washington, DC at the Kennedy Center in January 2018.

*Heartbreaker* (2013) was commissioned by the American Pianists Association in honor of the 2013 winner of the American Pianists Association competition (the DeHaan Classical Fellow). Ms. Mazzoli's composer's note follows:

As a composer who started her musical life as a pianist, [I found it] unexpectedly difficult to write a short piece for the American Pianists Association's competition. I wanted to write something virtuosic but something that stood out from traditionally showy "competitive" pieces. My new work, *Heartbreaker*, is virtuosic in subtle, unusual ways. It starts out deceptively simple, and quickly spirals into something that is just within the limits of the pianist's control. It requires a virtuosity that is not about playing faster than everyone else, or even about playing more accurately than everyone else, but more about striking a balance between rhythmic precision and the freewheeling abandon the piece requires.

IN BRIEF

**BORN:** November 20, 1942, New York City, NY

**FIRST PERFORMANCE:** June 8, 1974, St. Peter's Church, New York City

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 3 minutes

Meredith Monk is *sui generis* among American composers. In addition to composing, she is also a singer, dancer, and choreographer. After graduating from Sarah Lawrence College in 1964, she became immersed in New York's experimental music scene, participating in happenings and performance art. During the 1970s she focused on solo performances and singing, earning a reputation for unique vocal techniques. Later, she formed her own ensemble and embraced larger works, including the 1991 opera *Atlas*, about the first Western woman to travel in Tibet.

*Paris* was Monk's first piece for piano. The left hand plays a practically unchanged *ostinato* throughout *Paris*. The right hand begins in an equally minimalist fashion, but starts to alter, veering wildly from one incongruous style to another.

In June 2014, she told an interviewer on the literary blog *The Rumpus*:

[A]fter people heard "Paris," they said, you know, this reminds me of the [Eugène] Atget photographs of working-class Paris at the turn of the century. At the same time, I was very into Buster Keaton and silent comedy, and I wanted to have this piece be episodic, almost like a silent film. You know, it's probably my most episodic piece. I always think of it as this little man that kind of goes from one thing to another, from one episode to another.

Her description is apt: one never knows what will come next in the right hand, but the left hand remains studiously consistent and has the final say.

AMY BEACH: "IN  
AUTUMN" FROM  
FOUR SKETCHES,  
OP. 15

IN BRIEF

**BORN:** September 5, 1867, Henniker, NH

**DIED:** December 27, 1944, New York, NY

**FIRST PERFORMANCE:** November 29, 1892

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 3 minutes

Like Felix Mendelssohn's older sister Fanny Hensel, Amy Beach was a multi-talented prodigy in a world that channeled her, after her marriage, into a career out of the public limelight. Unlike Hensel, Beach lived to a ripe old age and was able to achieve several landmarks for women in music.

Shortly after making her *début* as a piano soloist with the Boston Symphony in 1885, Amy Cheney married Dr. Henry Harris Aubrey Beach, a prominent Boston physician. She was 18. He was 43. Although Dr. Beach preferred that his young wife curtail her public performance career, he encouraged her to pursue composition—publishing her works under the name Mrs. H.H.A. Beach. She was the first woman to have original compositions performed by such prestigious organizations as the Boston Handel and Haydn Society, the Boston Symphony Orchestra, and the Symphony Society of New York.

When her husband died in 1911, Mrs. Beach went to Europe for a couple of years and established an impressive reputation there. By the time of her death, she was the undisputed dean of American female composers, and one of the best-known living female composers. Until 1937, she continued to perform regularly with singers and instrumentalists. After that, as her health declined, she appeared less in public.

She published her *Four Sketches*, Op.15 in 1892. Each one has a poetic epigraph at its head suggesting a program;



three of the four take their cue from nature. “In Autumn” is preceded by the second line of Alphonse de Lamartine’s “L’automne” from his *Méditations poétiques* (1820):

*Feuillages jaunissants sur les gazons épars*  
(Yellowing leaves scattered on turf)

Beach’s piece suggests the random, dance-like patterns of autumn foliage blown about by the wind. A lighthearted miniature sometimes tinged with melancholy, the music delights in the season, but recognizes that its beauty is fleeting. Beach’s handling of harmony is sometimes reminiscent of Grieg. Her skilled variation technique raises this piece above the level of salon music and leaves one eager to explore the other three Sketches in Opus 15.

#### IN BRIEF

**BORN:** July 3, 1901, East Liverpool, OH

**DIED:** November 18, 1953, Chevy Chase Manor, Chevy Chase, MD

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

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

**DURATION:** 1 minute

RUTH CRAWFORD  
SEEGER: *STUDY IN  
MIXED ACCENTS*

Until the late 20<sup>th</sup> century, composition was not an easy path for a woman to pursue. Ruth Crawford was a pioneer among American women in that regard, forging ahead in a field overwhelmingly dominated by men. She began her career as a children’s music teacher in Jacksonville, Florida, studying composition privately. In 1921 she moved to Chicago to undertake formal study at the American Conservatory of Music. Working with the German-born composer Adolf Weidig, Crawford delved fearlessly into many modernist techniques: polytonality, tone clusters, twelve-tone music, and microtones.

One of Crawford’s mentors was the American radical experimentalist Henry Cowell. In 1929, when she had completed two degrees at the American Conservatory, Cowell arranged for her to study with Charles Seeger

in New York. After a year in Paris and Berlin on a Guggenheim fellowship—she was the first woman to be awarded a Guggenheim in composition—she married Seeger and became involved in his folk song research. They had four children, and she did little composing after becoming a mother. (The folksinger Pete Seeger was her stepson: Charles's third son from a prior marriage.) Stomach cancer caused her premature death in 1953.

*Study in Mixed Accents* is accurately titled: both a technical exercise and exploration of a particular approach, in this case the way the pianist attacks each note. The performer chooses one of three sets of dynamics, which he must observe throughout the performance. The piece is barely more than a minute long, and is constructed with an octatonic scale, an eight-tone scale alternating whole steps and half steps; however, the dizzying pace of the sixteenth notes leave a greater impression than any harmonic center.

LOUISE FARRENC:  
MÉLODIE IN A-FLAT  
MAJOR

IN BRIEF

**BORN:** May 31, 1804, Paris, France

**DIED:** September 15, 1875, Paris, France

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

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

**DURATION:** 2 minutes

Though France's Louise Farrenc is less well known than either Clara Schumann or Fanny Mendelssohn Hensel, she arguably surpassed them both in the 19<sup>th</sup> century. Farrenc came from a distinguished family of royal artists, including several female painters. Her brother was the sculptor Auguste Dumont. Louise showed prodigious musical talent from childhood. By her early teens, she was already a keyboard virtuosa who had flourished as a student of Ignaz Moscheles and Johann Nepomuk Hummel. A budding composer as well, she matriculated at the Paris Conservatoire at age 15 to study composition with Anton Reicha, a contemporary and respected friend of Beethoven.

She married the flutist and music publisher Aristide Farrenc in 1821. He published most of her compositions, and eventually steered her toward rediscovery and publication of early keyboard music. She served as a piano professor at the Paris Conservatoire from 1842 to 1873, the only woman to hold such a prestigious position.

Farrenc is best known today for her chamber music and solo piano works. Her *Mélodie* in A-flat is a cousin to Mendelssohn's *Songs Without Words*: a romantic miniature that combines tunefulness with attractive accompaniment. Farrenc varies her textures and changes which register carries the melody: sometimes it is the middle voice, or the bass, rather than the right hand. Her brief coda is delicious!

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#### IN BRIEF

**BORN:** 1988

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

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

PHYLLIS CHEN:  
SUMITONES

Phyllis Chen started piano lessons at age 5, eventually studying at Oberlin Conservatory. As an adult, she discovered the toy piano, and that is the instrument for which she is best known today. Considerably smaller than the modern piano, toy pianos have a narrower range, and the sound is produced by striking metal bars rather than strings. Chen was not the first composer to write for toy pianos—both John Cage and George Crumb did so—but she has carved a niche for herself with her imaginative and daring approach. Her compositions include *Double Helix* for toy piano and bowls; *Three Lullabies* for string orchestra, toy piano, and music box; and *Curios* for toy pianos, toy instruments, masks, and video. Her compositions without toy piano reflect her fearless and daring imagination: *Star Medicine Lovers* for speaker, saxoflute, prepared autoharp, and toy dulcimer; *Song for Syrinx* for women's choir, bells, music box, and cello; and *Munin Raven* for live electronics and music box. In collaboration with her partner, video artist Rob Dietz, she has also developed miniature theater works.

Chen was a co-founder of ICE (the International Contemporary Ensemble). She founded UnCaged Toy Piano in 2007 with the goal of promoting new works for unconventional instruments. She was a 2022 Guggenheim fellow in composition, and currently serves on the faculty of SUNY New Paltz as Assistant Professor of Theory and Composition.

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JOHANNES  
BRAHMS:  
4 KLAVIERSTÜCKE,  
OP. 119

IN BRIEF

**BORN:** May 7, 1833, Hamburg, Germany

**DIED:** April 3, 1897, Vienna, Austria

**FIRST PERFORMANCE:** March 7, 1894, London (complete work)

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** October 1, 2015, Richard Goode, piano

**DURATION:** 15 minutes

The last of the great German romantics, Brahms was a brilliant pianist with large hands. His youthful keyboard works—the sonatas, the ballades, the *Handel Variations*—require similarly large hands, a formidable technique and physical stamina. They are brilliant, flashy, ambitious, and rigorously demanding. The world of the late piano pieces is altogether different. These intimate movements seem to be a diary of Brahms’s innermost thoughts and feelings. Given the choice, most will opt to play mature Brahms over the early works.

Within the realm of these astonishing miniatures, Brahms captures dozens of moods and emotions, often drawing an orchestral sonority from the piano. Generally speaking, the intermezzi tend to be more reflective, while those with other titles—in tonight’s case, rhapsody—are more aggressive and dramatic. Virtually all the late piano pieces are in tripartite (A-B-A) form, with a contrasting middle section.

Opus 119 opens with an Adagio in B minor that is among Brahms’s most intimate and baffling utterances. Unfolding in descending thirds that are slow to reveal the melody,

the implied chords change in every measure, often with startling harmonic effect. “It is crawling with dissonances!” Brahms wrote to Clara Schumann, describing the Intermezzo as “exceptionally melancholy.” Not until the closing measure do we hear a clear resolution in B minor.

The second piece, marked *Andantino un poco agitato*, is a nervous affair in E minor with an insistent rhythm that occupies both hands. The middle section transforms the theme subtly to a tender waltz in E major. His coda merges the two ideas, ending the Intermezzo in radiant E major.

The C major Intermezzo—the last piece with that title that Brahms composed—is jovial and humorous. The challenge for the pianist is to bring out the melody, which is neatly enclosed in the middle voice, with delicate chords above it and a dancing arpeggiated left hand beneath. The ending shows Brahms in a rare moment of levity.

With the Rhapsody, we move to a different world: heroic and muscular. Opus 119 No.4 is the lengthiest of all Brahms’s late pieces for solo piano. He navigates an astonishing array of moods, opening with massive chords reminiscent of his early solo sonatas. Now they have metamorphosed into mature music of utter confidence and mastery, demanding eloquent and equally mature pianism. Irregular 5-bar phrases recall his Hungarian Dances. An interlude in the middle dips its toes briefly into the sentimentality of salon music. Heroism and muscle return for the close: a brilliant coda in E-flat minor that is at once triumphant and chilling.

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## IN BRIEF

**BORN:** June 8, 1810, Zwickau, Germany

**DIED:** July 29, 1856, Endenich, Bonn, Germany

**DEDICATION:** Dedicated to Franz Liszt

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** March 13, 2007, Emanuel Ax, piano

**DURATION:** 29 minutes

ROBERT SCHUMANN:  
FANTASIE IN C, OP. 17

Schumann's *Fantasia*, one of his most original and personal compositions, has roots in Bonn, the city of Beethoven's birth. In 1835, the city fathers had announced plans to erect a monument to their favorite son. Schumann began sketching a large-scale piano sonata, intending that its sales might help to defray the cost of the Beethoven monument. His piece gestated for nearly three years, eventually emerging as the *Fantasia*. Schumann incorporated a quotation from Beethoven's *An die ferne Geliebte* ("To the Distant Beloved"), Op.98 into the outer movements of his own piece. Upon its publication in 1839, Schumann dedicated the score to Franz Liszt, who had assumed a high profile in fund-raising for the monument.

All this is background to the central drama of the *Fantasia*: Schumann's romance with Clara Wieck, whose father Friedrich Wieck was adamantly opposed to the match. Forbidden to meet and only able to exchange letters secretly, the lovers communicated in part through music. The *Fantasia* is distinctly autobiographical. Starting with its tonal center in C, it is a splendid expression of Robert's love for Clara, capturing both the despair of separation and the surging joy of love that will not be quelled. In an oft-quoted letter to her, he described its first movement as "the most passionate thing I have ever composed—a deep lament for you."

The rhapsodic descending theme that opens the *Fantasia* is reference to—or portrait of—Clara. Eventually it cedes to the quotation from the Beethoven song, a coded message to Robert's own "distant beloved." Later in the movement, Schumann interpolates a section in C minor headed *Im Legendenton* (in the style of a legend). Extended trills in inner voices suggest Beethoven's late piano style. The broad structure of this monumental first movement is surprisingly close to sonata form, an arena in which Beethoven excelled. Schumann struggled with large forms, but this is one of his happiest and most successful inspirations.

He chose a march for the second movement, casting it in E-flat major, Beethoven's heroic key. Tonalities were laden with

meaning in the 18<sup>th</sup> and 19<sup>th</sup> centuries; Schumann's choice could hardly have been accidental. The movement is a free sonata-rondo, another example of his grasp of a larger form.

The *Fantasie* closes with a profound slow movement that reintroduces the “Clara” descending motive, this time in the left-hand bass notes. Schumann returns to C major, the Viennese key of sunlight. An episode in A-flat is headed “with blissful rapture.” Despite the obstacles Friedrich Wieck hurled in his way, Schumann must have sensed that love would prevail. He headed the score with four lines from Friedrich Schlegel’s “Abendröte” (“Sunset”):

*Durch all Töne tönet  
Im bunten Erdentraum  
Ein leiser Ton gezogen  
Für den er heimlich lauschet.*

(“Through all the tones that sound in earth’s fitful dream, one gentle note is there for the secret listener.”)

The poetic epigraph was another coded message to Clara. As with every aspect of the *Fantasie*, it reminds us how steadfast their love remained during the turbulent years of their courtship.

*Program Notes by Laurie Shulman © 2023*

# CPR CLASSICAL

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“Colorado Spotlight” program. You may even spot an on-air host on the concert stage as they help us welcome world-class musicians to our series. Make sure to tune into Colorado Public Radio/KVOD at 88.1 FM.

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Each year, Friends of Chamber Music sponsors school assembly performances by professional chamber music ensembles. These concerts combine age-appropriate music theory with accessible classical music; for many students, this may be their first live classical music



experience. In any given year, Friends of Chamber Music’s educational outreach program reaches more than 3,500 students.

A composition residency at East High School concluded in November. Students from several music classes have been creating music in a spontaneous and improvisatory way through *Sound Painting*—a unique hand gesture language taught by the talented musicians of The Playground Ensemble. Musicians have also been busy performing in several other schools, including Munroe, Newlon, and Southmoor Elementary Schools, thanks to our partnership with Community Resources, Inc.

If you know a school that would be interested in our educational programming, contact us at [info@friendsofchambermusic.com](mailto:info@friendsofchambermusic.com) or 303-388-9839.

"Every child is an artist. The problem is how to remain an artist once we grow up." - Pablo Picasso.



# FCM IN THE COMMUNITY

## *Family Concert*

A great crowd joined us for our annual family concert on November 4, celebrating Denver Arts Week and enjoying the beautiful music of Yuri Santos, Chas Barnard, and Maggie Brady from the Lirios Quartet. Thanks to the Stanley Marketplace for hosting this year's free concert, and the Scientific and Cultural Facilities District and the Bonfils-Stanton Foundation for supporting our community outreach programs.



## *Save the Date*

Tuesday, January 16, 2023

7:00 – 8:30 PM

Montview Blvd. Presbyterian Church  
1980 Dahlia Street, Denver

The observation of Martin Luther King Day is January 15. Join us at Montview Boulevard Presbyterian Church for an exploration of the Negro Spiritual and its important place in the roots of American music. Friends of Chamber Music will be collaborating with a group of powerhouse musicians to present this free community program, including soprano Karen Slack, the Pacifica Quartet, the Spirituals Project Choir, and Montview Boulevard Presbyterian Church's Westminster Choir. Our thanks to Adam Waite and Montview Boulevard Presbyterian Church for hosting this event. Watch our website for more details.

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Laura Bilobrud Moran, DO*  
Frank Moritz  
Robert & Judi Newman  
Mary Park & Douglas Hsiao  
Daniel K. Paulien

Martha Records &  
Rich Rainaldi  
Reid T Reynolds, *in memory  
of Theo Brin*  
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Jim & Jana Cuneo  
Ann Daley, *in memory of  
Jack Emerson*  
Kevin & Becky Durham  
Judy Fredricks  
Michael & Lor Gehret  
Michael Gendel, *in memory of  
Kathryn Gendel*  
Ned & Barb Grauel, *in  
memory of Helen Coffelt*  
Ernie & Mary Alice Groman  
Paula & Stan Gudder  
Dietrich Hoefner &  
Christina Metcalf  
Jim Hoffman, *in honor of Chet  
Stern*  
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# UPCOMING CONCERTS

## CHAMBER SERIES

**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

**Beatrice Rana, piano**

Tue, Feb 20, 2024 | 7:30 pm

## SPECIAL EVENT

**Save the Date**

*A community program with Karen Slack, the Pacifica Quartet, the Spirituals Project Choir, and Montview's Westminster Choir*

Tue, Jan 16, 2024 | 7:00 pm

Montview Blvd. Presbyterian Church  
1980 Dahlia Street, Denver

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