



PACIFICA QUARTET

SIMIN GANATRA, violin
AUSTIN HARTMAN, violin
MARK HOLLOWAY, viola
BRANDON VAMOS, cello

COLORADO CHILDREN'S CHORALE

SAMUEL BARBER
(1910-1981)

Quartet in B Minor, Op. 11
Molto allegro e appassionato
Molto adagio (attacca)
Molto allegro (come prima)

JAMES LEE III
(b. 1975)

Pitch In

World Premiere
*Commissioned by Denver Friends of Chamber Music
and Calgary Pro Musica*

LUDWIG VAN BEETHOVEN
(1770-1827)

Quartet in B-flat Major, Op. 130/133
Adagio ma non troppo; Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina. Adagio molto espressivo
Grosse Fuge. Allegro



PACIFICA QUARTET

“...nothing short of phenomenal...” – *The Telegraph*

The Pacifica Quartet, one of today’s leading chamber ensembles, is celebrated for its dynamic performances, vivid interpretations, and commitment to both tradition and innovation. Winners of two Grammy Awards, the Quartet has performed internationally for over 30 years and is praised for its virtuosic style and bold programming.

SIMIN GANATRA, violin

AUSTIN HARTMAN, violin

MARK HOLLOWAY, viola

BRANDON VAMOS, cello

Formed in 1994, the Pacifica Quartet has held prestigious appointments including quartet-in-residence at Indiana University’s Jacobs School of Music, the Metropolitan Museum of Art, and the University of Chicago. They gained early acclaim with awards including the Naumburg Chamber Music Award and an Avery Fisher Career Grant.

Noted for their interpretations of complete quartet cycles, the Quartet has presented landmark performances of works by Beethoven, Carter, Mendelssohn, and Shostakovich in venues across the globe. Their Cedille Records release of the Shostakovich cycle was met with critical acclaim.

A passionate advocate for new music, the Quartet won a second Grammy Award for *Contemporary Voices*, featuring works by Pulitzer Prize-winning composers. They continue to commission and premiere new works by composers including Shulamit Ran and Julia Wolfe.

In 2025–26, the Quartet performs with leading presenters including ArtPower, 92nd Street Y, Calgary Pro Musica Society, and Linton Chamber Music Series. The ensemble’s wide-ranging collaborations include performances and recordings with Marc-André Hamelin, Menahem Pressler, and Anthony McGill.

The Pacifica Quartet resides in Bloomington, Indiana, where all members serve as full-time faculty at Indiana University.

For more information on the Quartet, please visit www.pacificaquartet.com.

COLORADO CHILDREN'S CHORALE

Every year, the Colorado Children's Chorale trains more than 400 members between the ages of 7 and 14. Members represent more than 180 schools in the Greater Denver Metropolitan Area and come from all ethnicities and socio-economic backgrounds. Since its founding in 1974, the Chorale has sung countless performances with some of the world's finest performing arts organizations, performed for dignitaries, and appeared in television and radio broadcasts. The Performance Program includes a series of self-produced concerts, numerous performances with other Colorado arts organizations, and touring around the world. This season, the Chorale presents our winter concert, *Merry & Bright*, and our spring concert in Boettcher Concert Hall, as well as *So Many Voices*, *Performing Small Miracles*, and *Spring Fling Sing!* in venues across the Metro area. The Chorale's 2025-26 season also includes *A Colorado Christmas* with the Colorado Symphony and *A Midsummer Night's Dream* with the Colorado Ballet.

EMILY CRILE, ARTISTIC DIRECTOR

Emily Crile, Artistic Director, exhibits her passion and enthusiasm for choral music through developing and conducting singers of all ages. In her 26th season with the Colorado Children's Chorale, she now serves as the Artistic Director conducting Tour Choir and overseeing all aspects of the 51-year-old professional children's choral organization. During her tenure with the Chorale, she has worked with all choir levels, established the young alumni ensemble, prepared children for appearances with the Colorado Symphony, Central City Opera, Opera Colorado, and Colorado Ballet, and toured throughout the world. With a commitment to equitable access for high quality music education, she crafted, led, and administered School Partnership and Community Choir programs across the Denver Metro area.



Photo: Amada Tipidon

COLORADO CHILDREN'S CHORALE

EMILY CRILE
Artistic Director

LIBBY COTTEN
Associate Conductor

VICTORIA BAILEY
Assistant Conductor

JARED JOSEPH
Assistant Conductor

COLORADO CHILDREN'S CHORALE NATIONAL TOUR CHOIR 2025-2026

Tre Appleton	Cadence Moore
Reilly Butler	Aliyah Morales
Jade Calkins	Miranda Murillo Durango
Kameron Covill	Nick Nagle
Savannah Davenport	Gwendolyn Nicholas
Tessa Ditterline	McKenna Pardieck
Elliot Gee	Meg Politte
Frank Gomez	Riley Powers
Willow Hartman	Beckett Rathbun
Iola Higdon	Molly Reagan-Wilson
Mayura Iyengar	Monroe Rippe
Addie Jewell	Elijah Rosen
Deeksha Kaza	Rocco Rowekamp
Alyssa Klein	Clara Seigle
Jane Lanoha	Mae Shamos
Brooks Larson	Henning Shook
Evan Lewis	Karsten Visser
Selisse Maceo	Elizabeth Von Stroh
Kade Matsumoto	Emersyn Wheeler
Carly Mehmen	Conor Winburn

NOTES

SAMUEL BARBER:
QUARTET IN B MINOR,
OP. 11

IN BRIEF

BORN: March 9, 1910, West Chester, PA

DIED: January 23, 1981, New York, NY

COMPOSED: 1936

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: Nov. 18, 2012, Miró Quartet

DURATION: 16 minutes

Samuel Barber was among the most enduring of America's post-Romantic 20th-century composers. He is second only to Copland in his warmth, emotional immediacy, and accessibility. His best-known work, the familiar *Adagio for Strings*, has its origins in the quartet that opens this afternoon's program: it is a transcription of the *Molto adagio*

portion of the quartet's second movement. The orchestral *Adagio*, of course, has taken on a life of its own that has all but eclipsed the quartet from which it is drawn.

In 1935 Barber had made the acquaintance of the Italian conductor Arturo Toscanini, who took an interest in the young American's scores. Three years later, Toscanini led the premiere of Barber's *Essay for Orchestra*, Op. 12 and the *Adagio* in its string orchestra version. The maestro's subsequent recording of the *Adagio* with the NBC Symphony contributed significantly to Barber's growing reputation and was a major factor in making the *Adagio* so popular.

The string quartet dates from a halcyon period in Barber's life, before the specter of war overshadowed everything else. Following his graduation from Philadelphia's Curtis Institute of Music, he was awarded a Pulitzer traveling scholarship, then the Rome Prize and a Fulbright Foundation fellowship. This succession of honors enabled Barber to spend several years overseas in the mid-1930s. Upon learning that the Curtis Quartet was planning a European tour in 1936, he set to work writing a new work for them. Diversions were numerous, however, and he found it difficult to concentrate on composition. Although he was based at the American Academy in Rome, he traveled extensively in France and Italy, essentially playing hooky. He finally completed the first version of his quartet in 1936 while on holiday with his long-time companion Gian Carlo Menotti in St. Wolfgang, near Salzburg. The new work was premiered in Rome that December by the Pro Arte Quartet at the American Academy's Villa Aurelia.

Barber struggled with the quartet, finding the finale especially problematic. He discarded the original finale and an alternate after the premiere. Extensive correspondence with his uncle, the composer Sidney Homer, reflects the encouragement and advice he received from the older man while he wrestled with revisions. "You make the four instruments sound gigantic," Homer wrote to his nephew in February 1937. "I also want from you the greatest intimacy in spirit. If Mozart could trust and love his listener, so can you."

In its final version, the quartet is a two-movement work whose concluding section recapitulates and telescopes first-

movement material. (The last section is sometimes listed as a third movement.) The great American musicologist Nicholas Slonimsky described the quartet in *Cobbett's Cyclopedia Survey of Chamber Music*:

The first movement... possesses a propulsive rhythmic energy in its main subject; its melodic material appears later in a modified rhythmic pattern; there is also an important ambling figure in even motion. After the "Molto adagio," the Quartet concludes with a brief movement, "Molto allegro," which virtually recapitulates the material of the opening movement.

Barber's first movement has a drama and rhetoric worthy of Beethoven. The jagged, belligerent unison opening seizes our attention; a more diatonic, chorale-like second theme group provides a classic masculine/feminine opposition.

The emotional impact of Barber's *Molto adagio* remains strong even with the spare texture of four instruments rather than the familiar full string complement. If the finale leaves us with less of a sense of purpose, that may account for the quartet's comparative unfamiliarity. Nevertheless, Barber's effort is worth discovering in its entirety. The Op. 11 quartet tempers his propensity to ripe lyricism with a welcome intellectual discipline.

JAMES LEE III: PITCH IN

IN BRIEF

BORN: November 26, 1975, St. Joseph, MI

COMPOSED: 2023

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: This afternoon marks the world premiere performance of this work.

DURATION: 12 minutes

James Lee III is a composer to watch. Currently Professor of Music at Morgan State University in Baltimore, Lee holds a DMA in composition from the University of Michigan, where he studied with Michael Daugherty, William Bolcom,

and Bright Sheng. He was also a composition fellow at the Tanglewood Music Center, working under the tutelage of Michael Gandolfi. Lee was the winner of a Charles Ives Scholarship and the Wladimir Lakond Award from the American Academy of Arts and Letters. His music has been widely performed by orchestras and chamber music series throughout the USA. Most recently his orchestral music has been performed by the Baltimore Symphony, Springfield (MA) Symphony, Pensacola Symphony, Minnesota Orchestra, and National Danish Symphony. Pianist Emanuel Ax and clarinetist Anthony McGill have also played Lee's music in recitals this season.

Pitch In is a collaborative work on several levels, beginning with its unusual combination of string quartet and youth chorus. Lee has set a poem by Sylvia Dianne Beverly addressing the issues of hunger and food insecurity. The work is intended to be a form of community engagement. His composer's note, which appears in the published score, elaborates and explains the work's structure:

Pitch In is a work inspired by the social justice issue of food insecurity. *While events like war trigger food insecurity, increased hunger has been on the rise for years. The 2022 edition of The State of Food Security and Nutrition in the World (SOFI) report found that hunger affected around 828 million people in 2021, which reflects a 46 million people increase.*

The texts for this work were written by Sylvia Dianne Beverly. *Pitch In* is a composition in three contrasting continuous sections with a melodic motivic figure on the line "People are hungry." Frequently these words are followed by the phrase "yet people continue to waste food." Throughout the work, the character of the music changes as the words fluctuate between moments of stating the issue, hope, despair, and a call to action. The children/youth choir provides moments of call-and-response in a dialogue with the string quartet until the last passages of the piece, when the string quartet solemnly plays long sustained chords. These harmonies poignantly evoke moments of reflection for the listener. The pathos that the music seeks to elicit is accompanied by the hope that one will do their part to combat hunger and food insecurity.

– James Lee III

Ms. Beverly's poem follows:

People are hungry, yet people continue to
waste food.
Her meals were from partially eaten
sandwiches thrown in public trash
cans.
She watched a child throw away a sandwich
one bite out of it.
Getting sandwich from can immediately
would be her evening meal.

People are hungry, yet people continue to
waste food.
An apple, a pear, a peach, some cherries
Some grapes to help provide nutrition
To help curb appetite
Praying to God above, never to give up
Ferocious fight.

People are hungry, yet people continue to
waste food.
A project for many years, helping my Mother
Make sandwiches in our kitchen
with Family and Friends
Taking sandwiches to organizations, like
S.O.M.E, So Others Might Eat brings on
cheers, chants yea food is here.

People are hungry, yet people continue to
waste food.
Standing on Main Avenue in freezing cold
And snow, holding sign stating HELP ME
FEED MY CHILDREN, IF ONLY FOR ONE
NIGHT!!!

People are hungry, yet people continue to
waste food.
All across the world people die from hunger
and malnutrition to ignore this plight would
be a ridiculous selfish shame.

People are hungry, yet people continue to waste food.

What can you do, what can I do, what can others do, to end this international plague?

The answer is blowing in the wind, doing Something consistent, we can all PITCH IN.

People are hungry, yet people continue to waste food.

© Sylvia Dianne Beverly (“Ladi Di”)

The quartet introduces and concludes *Pitch In*, also providing instrumental interludes between stanzas and at fraught moments in the text. Rhythmic complexity in the string parts contrasts with the eloquent simplicity of the children’s voice lines. Lee’s expressive quartet writing and the sympathetic cadences of his choral setting enhance Ms. Beverly’s implicit plea.

IN BRIEF

BORN: December 1770, Bonn, Germany

DIED: March 26, 1827, Vienna, Austria

FIRST PERFORMED: March 1826 by the Schuppanzigh Quartet

MOST RECENT FRIENDS OF CHAMBER MUSIC

PERFORMANCE: November 7, 2018, Calidore Quartet

DURATION: 43 minutes

LUDWIG VAN
BEETHOVEN: QUARTET
IN B-FLAT MAJOR, OP.
130 WITH GROSSE
FUGE, OP. 133

The Russian Prince Nikolas Galitzin, an amateur cellist who was fond of playing chamber music, wrote to Beethoven late in 1822 asking for “one, two, or three new quartets.” Beethoven accepted the commission, but was diverted by engrossing work on his *Missa Solemnis*, Op. 123, the *Diabelli Variations*, Op. 120, and the *Ninth Symphony*, Op. 125. He kept his Russian patron waiting a long time, to Galitzin’s impatience and irritation. Finally, in 1824 and 1825 Beethoven turned his energy to the quartets, fulfilling and exceeding Galitzin’s request, and leaving the world a legacy far greater than the Russian prince can possibly have imagined.

The late Beethoven quartets constitute not only the crown jewels of the string quartet repertoire, but also Beethoven's supreme artistic achievement. That does not make them easier to digest or understand. Two centuries after they were written, Beethoven's late chamber works continue to confound, mystify, and enrapture us.

Op. 130 in B-flat major was the third quartet Beethoven completed in fulfillment of Prince Galitzin's commission. It expands the conventional four movements to six with the addition of a second scherzo and a second slow movement, *Cavatina: Adagio molto espressivo*. That penultimate movement warrants special mention because of its emotional importance to the composer. According to Karl Holz, then his personal secretary and second violinist in the Schuppanzigh Quartet, Beethoven commented that the mere thought of the *Cavatina* was enough to bring him to tears.

Beethoven's good friend Ignaz Schuppanzigh and his quartet played the first performance on March 21, 1826, in Vienna. The audience loved the shorter, more melodious Presto and Alla danza tedesca, demanding encores of both. They were mystified, however, by the two slow movements and, in particular, by the finale, which they found incoherent. For the composer, who did not attend the premiere, all that mattered was the success of the finale. When Karl Holz told him of the encores, Beethoven is said to have snapped back with irritation, "Yes, these delicacies! Why not the Fugue?" adding his opinion of the audience: "Cattle! Asses!"

It was to be expected that the Viennese would be puzzled by the quartet, and particularly by the monumental finale. The work was enigmatic and long: six movements was a lot of unfamiliar new music by Beethoven, and the finale, the *Grosse Fuge*, was too much for them to grasp at one sitting. At the first performance the fugue was deemed incomprehensible, and too weighty to serve as a conclusion for the quartet. Karl Holz reported that the premiere audience was inspired, astonished, or questioning. According to him, they failed to find fault with the fugue only because of their awe of Beethoven.

Beethoven's friends and publisher were able to persuade him, in this lone case, to bow to public opinion with respect to the fugue. In an unprecedented move, Beethoven withdrew the movement and substituted an alternate finale to Op. 130. He did so with the understanding that the withdrawn movement would be issued separately, and for an additional fee. The fugue was published posthumously as Opus 133; and in a second version for one piano, four-hands, as Op. 134. The Rondo movement that he wrote as a replacement finale for Op. 130 was his last completed composition. Thus, in performance quartets are faced with a difficult choice of finale: most recordings opt for the Rondo, sometimes adding the *Grosse Fuge* as an enormous postscript.

At more than sixteen minutes, the *Grosse Fuge* is a colossus, daunting by its sheer size. In many ways it is the consummation of a lifetime of contrapuntal study. Rhythmically jerky, even violent, the music strains from within, placing enormous demands on both performers and listeners. Two inherently incompatible fugue subjects struggle together in musical combat. Beethoven scholar Denis Matthews gives an idea of the *Grosse Fuge*'s kaleidoscopic moods:

Its official title is really a misnomer, for the movement incorporates an introduction, a double fugue, a slower and only mildly contrapuntal section brought about with an abrupt modulation from B-flat to G-flat, a scherzo that is soon overwhelmed by a resumption of the fiercest fugal developments, followed by a stream of afterthoughts and retrospects.

Whether or not one comprehends the stunning musical craftsmanship of Beethoven's polyphonic technique, the *Grosse Fuge* makes a heroic impression. Musicians and scholars have continued to argue the merits of the fugue vs. the alternate finale for Op.130. Each string quartet must choose which version feels right for them. This afternoon we hear Op. 130 as Beethoven originally conceived it.

Program notes by Laurie Shulman, © 2025

FOOD FOR THOUGHT DENVER

September is **Hunger Awareness Month**, and FCM is grateful for the unique opportunity to present the world premiere of *Pitch In*. As a part of this project, we are proud to spotlight the work of **Food for Thought Denver**, an all-volunteer organization dedicated to ensuring that no child in our city goes hungry over the weekend.

Every Friday during the school year, Food for Thought provides “PowerSacks”—bags filled with enough nonperishable food to feed a family of four for the weekend. These PowerSacks are delivered weekly at no cost to participating schools across the Denver Metro area. Every student in the school is given a PowerSack. Our mission is simple: **remove hunger as a barrier to learning** so every student can come to school ready to succeed on Monday morning. Food for Thought Denver has now expanded to serve 26,000 students each week at 75 schools in the Denver metro area.

Through donations of both time and money, Food for Thought handles all food sourcing, packing, and delivery. There is no cost, no paperwork for families, and no red tape—just community members coming together to help kids. We have no overhead other than the cost of food which is very specifically sourced in order to allow for uniformity of meals and menus on a weekly basis. We DO NOT take food donations!

Want to “Pitch In” to assist with the cost of food purchased for PowerSacks? Scan the QR code here, or visit foodforthoughtdenver.charityproud.org/Donate.



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UPCOMING CONCERTS

CALIDORE QUARTET
SHARON ISBIN, GUITAR
MON, OCT 13, 2025 | 7:30 PM | GATES CONCERT HALL



Photo: Marco Borggreve



Photo: J. Henry Fair

The dynamic Calidore String Quartet—hailed by *The New York Times* for their “irrepressible dramatic instinct”—joins forces with GRAMMY-winning classical guitarist Sharon Isbin for an unforgettable night of chamber music. Their expansive program includes works by Dvořák, Haydn, Vivaldi, and Boccherini.

TAFELMUSIK BAROQUE ORCHESTRA
SUN, NOV 9, 2025 | 4:00 PM | GATES CONCERT HALL



Photo: Dahlia Katz

As one of the world’s premier period ensembles, Tafelmusik has set the standard for historically informed performance, and earned international acclaim as Canada’s most toured orchestra. With a deep reverence for the baroque and classical traditions, this celebrated ensemble brings centuries-old music to life.

We are unable to offer a livestream option for this event.

LOOKING TO GET MORE INVOLVED?

Are you passionate about chamber music and want to make a difference? Friends of Chamber Music is always excited to welcome new volunteers. In fact, many of our current board members began as volunteers! Whether you have a specific skill set or simply a love for music, we’d love to hear from you. We are especially interested in volunteers with skills in fundraising, marketing, and social media, but all kinds of talents are welcome.

Interested? Get in touch with us at info@friendsofchambermusic.com or through our website at www.friendsofchambermusic.com/support. We look forward to hearing from you!

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CHAMBER SERIES

Calidore Quartet

Sharon Isbin, guitar

Mon, Oct 13, 2025 | 7:30 pm

Tafelmusik Baroque Orchestra

Sun, Nov 9, 2025 | 4:00 pm

Stefan Jackiw, violin

Kevin Ahfat, piano

Wed, Dec 3, 2025 | 7:30 pm

Paul Lewis, piano

Sun, Jan 11, 2026 | 4:00 pm

Zlata Chochieva, piano

Thu, Feb 5, 2026 | 7:30 pm

Owls

Sun, Mar 1, 2026 | 4:00 pm

Lakewood Cultural Center

Le Consort

Thu, Mar 19, 2026 | 7:30 pm

Augustana Lutheran Church

Co-presented with Augustana Arts

Brentano Quartet

Mon, Apr 6, 2026 | 7:30 pm

Jean-Yves Thibaudet, piano

Thu, May 7, 2026 | 7:30 pm

COMMUNITY EVENTS

MUSIC IN THE GALLERIES

Tabula Rasa String Quartet

Sun, Oct 12, 2025 | 12:00 & 1:00 pm

Erik Peterson, violin &

Rachel Ellins, harp

Sun, Dec 14, 2025 | 12:00 & 1:00 pm

Clyfford Still Museum

1250 Bannock Street, Denver

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