

GABRIELA MONTERO, PIANO

DOMENICO SCARLATTI
(1685-1757)

Sonata in C-Sharp Minor, K.247

ANTHONY SOLER
(1729-1783)

Sonata in C-Sharp Minor, R.21
Sonata in G Major, R.45

SCARLATTI

Sonata in G Major, K.427

FRÉDÉRIC CHOPIN
(1810-1849)

Scherzo No. 3 in C-sharp Minor, Op. 39

ENRIQUE GRANADOS
(1867-1916)

8 Valses Poéticos

ISAAC ALBÉNIZ
(1860-1909)

Triana from Iberia

INTERMISSION

ALBÉNIZ

Sevilla from Suite española, Op. 47

CHOPIN

Boléro, Op. 19

ALICIA DE LARROCHA
(1923-2009)

Sueño Infantil
Minué Triste

FEDERICO MOMPOU
(1893-1987)

Cançó i dansa No. 6

CHOPIN

Prelude Op. 28, No. 15

GRANADOS

Andaluza from 12 Danzas españolas, Op. 37

FRANZ LISZT
(1811-1886)

Rhapsodie espagnole

Presented in collaboration with the Colorado State Music Teachers Association

THANK YOU!

**to Denver Metro
Area residents for
more than 30 years
of arts, science and
cultural wonder,
funding culture one
penny at a time.**



**We Fund
Culture.**

SCFD

**Welcome Gabriela Montero,
our 2026 CSMTA Conference Artist!**

**COLORADO
STATE**

music
teachers
association

Join Us for our 2027 CSMTA Conference!
October 15-16, 2027

**Discover more about CSMTA and
how we support music teachers across Colorado.
CoMusicTeachers.org**

GABRIELA MONTERO, PIANO

Gabriela Montero has forged a unique path in modern classical music. A creative outlier, she reflects the multidisciplinary spirit of the historical virtuosos: a world-renowned concert pianist, Latin Grammy®-winning composer, and performer who has revived the art of live classical improvisation. Through music and leadership, she has used her artistic freedom to become a globally recognized advocate for human rights.

She has performed with the world's leading orchestras, including the Chicago Symphony, New York Philharmonic, Royal Concertgebouw Orchestra, Vienna Symphony, and Sydney Symphony, and has held artistic residencies with orchestras and festivals including the São Paulo Symphony, Bournemouth Symphony, Rheingau Music Festival, and Ottawa's National Arts Centre.

The 26/27 season takes Montero on tours across Europe and North and South America, with solo recitals in Lausanne, at the Klavierfestival Ruhr and Mozarteum in Salzburg, and in cities including Denver, Kansas City, Portland, La Jolla, and Cartagena. Her current recital program, *Iberia*, showcases Spain's rich influence on the piano repertoire through works by Albéniz, Granados, Alicia de Larrocha, Scarlatti, and Chopin. She also returns to major orchestras in Europe and North America and continues to tour with her own *Latin Concerto*. Last season, Montero served as Artist-in-Residence at London's Barbican Centre, where she gave the UK premiere of her piano quintet, *Canaima*, with the Calidore String Quartet and made her debut with the BBC Symphony Orchestra.

Gabriela Montero enjoys engaging directly with her recital audiences through spontaneous, complex improvisations on themes suggested by concertgoers. She is also known for improvising cadenzas in Mozart concertos, making every performance an unrepeatable experience. Her musical collaborations include artists such as Martha Argerich and Gautier Capuçon, with whom she has recorded and composed.

Montero's first orchestral composition, *Ex Patria*—a tone poem on the descent of Venezuela into chaos—was premiered in 2011 by the Academy of St. Martin in the Fields. The recording of the piece paired with Rachmaninov's Piano Concerto No. 2 won a Latin Grammy® Award for Best Classical Album. Her next composition, *Piano Concerto No. 1*, was inspired by the South American continent in its chiaroscuro complexity. Known as the *Latin Concerto*, it premiered in 2016 with the MDR Sinfonieorchester. The concerto has been performed more than fifty times across five continents.



**GABRIELA
MONTERO**

piano

In 2025, the Van Cliburn International Piano Competition commissioned Montero, who also served on the jury, to write a new piece for solo piano. The work, *Rachtime*, initially improvised and later revised, was performed by all competitors. Montero is currently working on a new symphonic piece inspired by Frederick Chopin and George Sand, to be premiered in 2028.

Montero is an award-winning and bestselling recording artist. *Bach and Beyond*, an album that topped the Billboard Classical Chart for several months, earned her two Echo Klassik Awards—Keyboard Instrumentalist of the Year and the Award for Classical Music Without Borders. Her solo album *Baroque*, featuring real-time improvisations, received a Grammy® nomination.

Montero's voice as a human rights advocate reaches beyond the concert halls and has met with international recognition. She is the recipient of the Rockefeller Award for her contribution to the arts; the International Beethoven Prize for Human Rights; the Gold Medal with Plaque of Honor from the Academy of Arts, Sciences, and Letters in Paris; the Václav Havel International Prize for Creative Dissent awarded by the Human Rights Foundation; and the 2026 Pau Casals Award from the Kronberg Academy. Montero serves as honorary consul of Amnesty International; she has given the Dean's Lecture at the Harvard Radcliffe Institute and spoken and performed at the World Economic Forum in Davos.

In 2025, she performed at the Nobel Peace Prize ceremony in Oslo, Norway, at the invitation of laureate Maria Corina Machado. In the same year, she was one of a handful of artists to perform a concert for Pope Leo XIV in Vatican City. Montero also performed at Barack Obama's presidential inauguration in 2009.

Gabriela Montero began to study piano at age four in her native Venezuela, making her concerto debut at age eight in her hometown of Caracas and moving soon after to study in the United States. She graduated as a Fellow of the Royal Academy of Music in London, where she studied with Hamish Milne. She maintains an ongoing artist's residency in the Chesapeake town of Easton, Maryland, where she curates an international concert series, *Gabriela Montero at Prager*. A dedicated educator, she co-founded the global mentorship program *Gabriela Montero Piano Lab* with partners *OAcademy* and currently serves as the Jonathan and Linn Epstein Artist-in-Residence and piano faculty member at the Cleveland Institute of Music.

NOTES

DOMENICO SCARLATTI

SONATA IN C-SHARP MINOR, K.247

SONATA IN G MAJOR, K.427

Modern listeners are most likely to be familiar with Domenico Scarlatti through his keyboard music. His operas, oratorios, cantatas and instrumental ensemble music have been virtually eclipsed by the significance and imagination of his more than 550 keyboard sonatas.

Scarlatti worked in Italy until 1719, when he accepted an appointment to the King of Portugal, whose daughter, the Infanta Maria Barbara, was a gifted keyboard player. When she married Crown Prince Fernando of Spain in 1728, Scarlatti went with her and was attached to the Spanish court until his death. He was known in Spain as Domingo Escarlatti. Maria Barbara's residences are known to have had early pianos as well as Flemish harpsichords. Many of Scarlatti's sonatas transfer beautifully to the modern piano. They have been widely performed and recorded on both harpsichord and piano.

The sonatas are single movement works in two-part (binary) form. Each one is a self-contained study of a particular technical or musical problem. They comprise an encyclopedic variety of gestures, moods, irregular phrases, and experiments in momentary dissonance. The keyboard style is brilliant. Technical flourishes abound, including crossed hands at high speed, double trills, wide leaps, repeated double notes, double trills and broken octaves. Some of the sonatas are monothematic, exploring the peculiarities of one melodic gesture in depth. Others have two or three themes that intertwine. Sometimes Scarlatti incorporates Spanish dance rhythms, emulating the strumming of a *vihuela* or guitar.

Modern scholars have determined that Scarlatti wrote most of his sonatas in pairs, linked by shared tonality. Ms. Montero has grouped her selections accordingly on this program, with careful attention to key centers, even in pieces by different composers. Works in C-sharp minor and G major appear on both halves, as do pieces in related keys.

ANTONIO SOLER

SONATA IN C-SHARP MINOR, R.21

SONATA IN G MAJOR, R.45

Antonio Soler was educated at the celebrated Escolanía music school in the Monserrat monastery, studying organ and composition. He was ordained in 1752 and by 1757 was *maestro di capilla* at the royal monastery of El Escorial, where he had initially served as organist. A younger contemporary of Scarlatti, Soler may have studied with the Italian-born master during summers when the Spanish royal court was in residence at El Escorial. Soler's many one-movement keyboard sonatas emulated Scarlatti's models. They favor binary form but are more adventuresome in their modulations. Soler often adopted Spanish dance rhythms into his music.

FRÉDÉRIC CHOPIN

SCHERZO NO. 3 IN C-SHARP MINOR, OP. 39

Chopin's four *Scherzi* are major one-movement works that maximize the piano's expressive contrasts. The Scherzo No. 3 is the most dramatic of them: elusive, dark, passionate, poetic, and enigmatic. Its introduction includes all twelve tones, further confounding us with rhythmic ambiguity: two measures of four beats within a triple-meter time signature. Chopin see-saws between intensity and lyric narrative, with loose connections to sonata form. After a while, one barely notices these structural underpinnings. Still, their musico-architectural anchor gives us our aural roots.

Perhaps the most magical moment occurs during the central trio. Chopin decorates a chorale with a cascade of delicate filigree that seems to sum up romantic pianism in one splendid, inimitable gesture. He surprises us again in the coda, which concludes in major mode.

ENRIQUE GRANADOS

8 VALSES POÉTICOS

Spain produced a bumper crop of wonderful composers at the turn of the 20th century, including Manuel de Falla, Isaac Albéniz, and Enrique Granados. The latter is best known for his magnificent piano cycle *Goyescas*, inspired by the art of Francisco Goya. His music blended European traditions with Spanish traditional dances and songs.

Valses poéticos (1887, pub.1894) is one of several collections of character pieces Granados wrote for piano. The structure is

seven short waltzes with a prelude and postlude. The prelude is in 2/4 time; the postlude reprises the first waltz. In mood and textural changes, Granados's set anticipates Ravel's *Valses nobles et sentimentales* by nearly a quarter-century.

ISAAC ALBÉNIZ

TRIANA FROM *IBERIA*

SEVILLA FROM *SUITE ESPAÑOLA*, OP. 47

A child prodigy who performed in public by the age of four, Albéniz was touring in Paris and composing by age seven. After travel in the Western hemisphere and study in Brussels, Leipzig, and Budapest, he settled in Paris; however, his music never forsook the characteristic flavor of his native Spain. He was a key developer of an indigenous Spanish musical style, drawing his inspiration from the vivid drama of his country's landscape and culture. *Iberia*, his masterpiece, is a collection of twelve-tone poems for solo piano published in four volumes between 1906 and 1909.

Triana, from *Iberia*'s Book II, is the most familiar excerpt. The title refers to a suburb of Seville that has become its Gypsy quarter and is the spiritual center of *flamenco* dancing. We can practically smell the city's night life, pulsing with the sultry sound of guitar, castanets, and tambourine. Pedal points and whole-tone scales add mystery and tension along with sensuality. Essentially cast as free variations, *Triana* includes a *sevillanas* (a faster Andalusian variant of the *seguidilla*) and a toreros' march, which would precede a bullfight.

Albeniz's *Suite Española*, Op. 47 consists of eight colorful pieces descriptive of Spanish cities or regions. Seville is the capital of the southern Spanish province of Andalusia. The *Sevilla* movement is a clear pianistic imitation of guitar textures, evoking *flamenco* dancing. Like most of Albéniz's miniatures, its form is ternary, with a pensive, nostalgic middle section.

FRÉDÉRIC CHOPIN

BOLÉRO, OP. 19

PRELUDE OP. 28, NO. 15

Among Chopin's 74 published opus numbers there is only one *Boléro*. Whereas he composed dozens of mazurkas, waltzes, and nocturnes, 24 preludes and 24 *études*, four ballades and four scherzi, and some 16 polonaises, the *Boléro* stands alone. Like Ravel's more famous work from 1928, Chopin based his on the romantic Spanish dance in triple time, whose origins lay in the 18th-century *seguidilla*.

Chopin's 1833 *Boléro* is a rare instance of him saluting a culture other than that of his native Poland. This one opens with a dazzling introduction of lightning-fast right-hand triplets. It then settles into a sectional piece: first waltz-like, then more akin to a polonaise. Bridge passages feature dazzling cadenza-like figuration. Despite its titular nod to Spain, the writing is unmistakably Chopin's: flirtatious and fleet, at once bold and graceful.

* * * * *

Historically, keyboard preludes were either paired with fugues or combined with succeeding movements as a suite. As the term implies, a prelude was a precursor, an introduction to something additional that followed – generally something more important than the prelude itself. In grouping 24 Preludes together, Chopin was breaking from pianistic tradition by making them the main event. In effect, he was elevating the miniature piano piece to loftier status.

The Preludes contain some of Chopin's most familiar music. No.15 in D-flat—the longest of the twenty four—is known as the “Raindrop” Prelude because of its steady repeated eighth notes, whose gentle pulse morphs into thunderous pounding in the stormy middle section. The return to the tranquil dynamic and mood of the opening feels completely transformed after the drama.

ALICIA DE LARROCHA

SUEÑO INFANTIL

MINUÉ TRISTE

The Catalan pianist Alicia de Larrocha was a superb interpreter of Albéniz, Granados, Falla, Turina, and Mompou; her Mozart was also widely admired. As a child and teenager she composed nearly 50 short pieces for piano, voice, and chamber ensemble. They were subsequently published as *Pecados de Juventud* (Youthful Sins). *Sueño infantil* can be translated either as “Childish Dream” or “Child’s Sleep.” The gentle, soothing melody of this miniature argues for the latter title. Her *Minué triste* (Sad Minuet) is more adventuresome harmonically, introducing startling modulations in the span of barely a minute.

FEDERICO MOMPOU

CANÇÓ I DANSA NO. 6

Like many of his countrymen, Federico Mompou found the magnet of Parisian life irresistible. Arriving in 1911 from his native Barcelona, he enrolled at the Conservatoire and came of age in the heady atmosphere of the French capital. His circle included composers, sculptors, painters, and literati. When the First World War erupted, Mompou left France for Barcelona. He returned to Paris in 1921 and was based there for two decades.

Most of Mompou's piano pieces are miniature tone poems in a quasi-impressionist style. *Cançons i danses* is a collection of 15 pieces he composed between 1918 and 1972, primarily for piano. They clearly descended from Catalan folklore and dance rhythms. Each one comprises two parts. The first is a plaintive song. It is followed by a driven, energetic dance that, in the case of No.6, is both extroverted and virtuosic.

ENRIQUE GRANADOS

ANDALUZA FROM 12 DANZAS ESPAÑOLAS, OP. 37

Although Granados did not write for guitar, the sound of Spanish guitar permeates much of his music. His *Danzas españolas* take their impetus from Spanish landscape and folklore. *Andaluza* is the most famous movement from the set and has been arranged for many other instruments. Granados evokes the strumming effects of the rhythmic Spanish guitar, punctuated by the click of castanets. The surging passion and strong syncopation of the opening contrasts with sultry, melancholy phrases in the calmer B section. Granados navigates back and forth between these two ideas, finding compromise at the close.

FRANZ LISZT

RHAPSODIE ESPAGNOLE

Liszt was unquestionably the greatest pianist of the nineteenth century and may well have been the greatest pianist who ever lived. His virtuosity expanded piano technique to the same degree that Paganini expanded the violin's, introducing dazzling technical *trous de force* that brought audiences literally to their feet and left them, figuratively, in the palm of his hand.

Liszt was still touring actively when he composed his *Rhapsodie espagnole*. The piece derives from Iberian folk tunes he heard while touring Spain and Portugal in 1845. The first is the

famous *Folia*, whose roots go back to Renaissance times. After a flashy introduction, *Folia* appears with several variations that grow increasingly more difficult. The second tune is a lively *jota aragonesa* that he had previously used in an 1845 *Grande fantasia*, again expanded in free variations. Replete with dramatic gestures and pianistic bravura, Liszt's *Rhapsodie* is a classic showpiece for the virtuoso pianist, designed both to entertain and to dazzle.

Program Notes by Laurie Shulman ©2026

SAVE THE DATE

MUSIC SALON, FEATURING PIANIST ISATA KANNEH-MASON
SAT, NOV 14 | PRIVATE HOME | 6:00 PM



*January 2026 Music Salon featuring
Paul Lewis, piano.*

For the second year, Friends of Chamber Music is presenting intimate recitals by select artists from our concert series in elegant private homes, providing a unique opportunity for dedicated chamber music lovers. On Saturday, November 14, we are thrilled to feature British pianist Isata Kanneh-Mason in a special salon performance, hosted at a beautiful new home in the Bow Mar neighborhood. This is a chance to get up close and personal with world-class artists and our FCM community. Visit our website for more information.

FROM OUR COVER TO YOUR COLLECTION



Local artist Betsy Johnson Welty created this beautiful original painting especially for our 2026–27 season brochure cover. The work is currently on display in the lobby, and later this fall we'll offer it for sale. Stay tuned for details on how you can bring a piece of the FCM season home.

WHERE IN THE WORLD IS FCM?



We hope you'll join in the fun! FCM wants to know where you've been venturing lately. We invite you to send us a photo wearing your very cool FCM hat wherever your journeys take you. Even if it's in your own backyard! Hats are available for \$25 at our reception table in the lobby.

Share your photos with us at info@friendsofchambermusic.com and tag us on social media @FCMDenver.

WANT TO GET MORE CONNECTED?



Friends of Chamber Music is always delighted to welcome new volunteers. In fact, many of our current board members began as volunteers. We are especially interested in a volunteer with financial and accounting experience, joining the board as Treasurer to keep track of our finances, provide reports, and advise the board on financial issues.

Interested? Please get in touch at info@friendsofchambermusic.com or visit www.friendsofchambermusic.com/support. We look forward to hearing from you!

UPCOMING EVENTS

MUSIC IN THE GALLERIES FEATURING RESOUND
SUN, NOV 8 | 12:00 & 1:00 PM | CLYFFORD STILL MUSEUM
1250 BANNOCK STREET, DENVER



Denver-based ReSound brings together solo voice and string quartet in an adventurous chamber music experience spanning classical, jazz, and popular song. Join us for one of two identical concerts at noon and 1 p.m. Performances are included with museum admission.

In partnership with

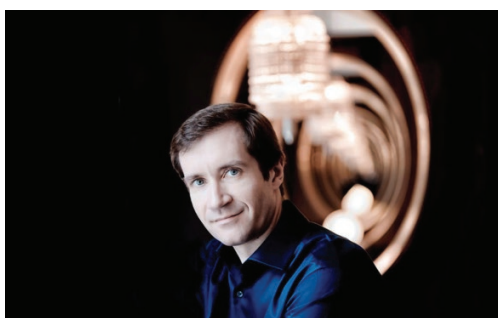
CLYFFORD STILL | MUSEUM

ORPHEUS CHAMBER ORCHESTRA
ISATA KANNEH-MASON, PIANO
SUN, NOV 15 | 4:00 PM | GATES CONCERT HALL



The acclaimed Orpheus Chamber Orchestra returns to our series in a much-anticipated performance, performing works by Handel, Haydn, and Mozart. Joined by award-winning British pianist Isata Kanneh-Mason in her FCM debut, this electrifying program showcases the magic that happens when world-class artists come together in true musical partnership.

NIKOLAI LUGANSKY, PIANO
SUN, JAN 24, 2027 | 4:00 PM | GATES CONCERT HALL



Described by *Gramophone* as “the most trailblazing and meteoric performer of all,” Nikolai Lugansky is making his long-awaited solo debut on our series. Lugansky will lend his extraordinary depth and versatility to two Beethoven Piano Sonatas, Op. 31 and Op. 109, as well as Schumann’s *Fantasie in C Major*.

THE FOLLOWING FRIENDS have made gifts of \$100 or more in the last 12 months. Your generosity ensures world-class chamber music continues to thrive in Denver. Thank you!

\$25,000 +

Scientific & Cultural Facilities
District

\$10,000 +

Colorado Creative Industries

\$5,000 +

Ellen Martin Estate
Jane Russell, *in memory of*
William Russell

\$2,500 +

Patsy & Jim Aronstein *+
Bob & Cynthia Benson **
Creative West, *which receives*
support in part from the National
Endowment for the Arts, a federal
agency
The Estate of Carol Ehrlich
Ellen & Anthony Elias
Douglas Moran +
Kathy Newman &
Rudi Hartmann
Mary Park & Douglas Hsiao
Robert & Myra Rich

\$1,000 +

Serena Amspoker
Anonymous
Lisa & Steve Bain **
Richard & Linda Bateman
Kate Bermingham
Andrew & Laurie Brock, *in*
memory of Allan Rosenbaum
Suzanne Bucy
Henry & Janet Claman Fund
Brian & Kathy Dolan
Lor & Mike Gehret
Barb & Ned Grauel, *in memory of*
Helen Coffelt
Celeste Grynberg
Paula & Stan Gudder, *in honor of*
Suzanne Barchers
Margaret Hagood
Darlene Harmon
David & Ana Hill
Michael E Huotari &
Jill R Stewart

David & Lynn Hurst
Stanley Jones
Richard Koseff
Philip Levy, *in memory of*
Ann & Edward Levy
Rex & Nina McGehee
Jay Mead & Carol Svendsen **
Brian Thomson & Janet Moore
L. Moskow
Rosemarie Murane
Robert & Judi Newman
Desiree Parrott-Alcorn &
Rob Alcorn
Dan Paulien
Martha Records &
Richard Rainaldi
Richard & Jo Sanders
Jeremy & Susan Shamos
Nikki Knapp & Greg Sorensen
Chet & Anne Stern
Kathy Swanson
Aaron & Becky Szalaj *+
Josefina Tuason
Eli & Ashley Wald
Lela Lee & Norman Wikner
Joan Winstein

\$500 +

Truman E. &
Catherine D. Anderson
Anonymous
Scott & Joan Barker
Sue Bickert
Blackbaud Giving Fund
Charlene Byers & Pamela Metz
Myles & Eleanor Cohen
Barbara & Herschel Cravitz
Anne Culver
Susan & Tim Damour
Kevin & Becky Durham
Susan Elder
Michael Gendel
Burton Golub
E.V. & Mary Alyce Groman
Ann & Doug Jones
Bill Juraschek & Priscilla Press *
Michael & Wendy Klein
John & Terry Leopold
Rose Fredrick & Rob Lewis

Marilyn Munsterman
Beth Neva
Alan Newman
John Pascal
John & Mary Richardson
Robert & Barbara Shaklee
John & Judith Taubman
William Vigor
Allison & William Woolston
Jaclyn Yelich
Judy Graham & Jeffrey Zax

\$250 +

Anonymous
Carolyn & Ron Baer
Richard Bernstein
Barbara Berryman
Jennifer & Chuck Bess
Shelley & Kenny Chan
Raul Chavez Fields
Berdine Clumpus
Stephen & Dee Daniels
Jane Douglas & Carroll Novicki
Tim Dudley & Lindy Gilchrist
Mark Evers & Virginia Gruber
Jill & Charles Ferguson
Judy Fredricks
Gabriela & Peter Gottlieb
Norman & Pamela Haglund
Lisa Hartman
Errol & June Haun
Ms. Jennifer Heglin
Margaret Woodhull &
David Hildebrand
Tamara Hoffman
Tracy James
Roberta & Mel Klein
Karen Knudsen
John Blegen & Ellen Krasnow
Doug & Hannah Krening
Edward Karg & Richard Kress
Richard S Leaman
Lester & Carol Lehman
Charles & Becky Lennahan
Judy & Dan Lichtin
Walter & Marilyn Madsen
Janet Mallory
Mike & Shirley Marecak
Estelle R. Meskin

Katherine Millett
 Chris & Karen Mohr
 Gottlieb Pulford Fund at the
 Rose Community Foundation
 Paul Rasmussen
 San Mao Shaw
 Aaron Stampfl
 Margaret Stookesberry
 Marcia Strickland
 Suzanne Walters
 Michael Weeda &
 Joanne Michalski
 Neil Weiner & Alex Goldsmith
 Kathleen Wells & Robert Beck
 Barbara & Joseph Wilcox
 R. Dale Zellers

\$100 +

Steven & Jeanette Abelman
 Douglas & Susanna Alde
 Joan & Bart Alexander
 Andrews Wilenkin Charitable
 Trust
 Anonymous
 Randy Barnhart
 Rob Berg
 Diana Black
 Darrell Brown & Suzanne McNitt
 Cathy Buirski
 Barbara Caley
 Ethel Cantu

Cristina Carrasco
 Barbara Carter
 Linda Clark
 Keith Corrette
 Steven Dietz
 Bill & Joanne Dudley
 Karen Easterday
 Barbara Ellman
 John Evans
 Robert & Nan Fullerton
 Lucy Garrett
 Monica Glickman
 Sandra Goldman
 Kristin Gornstein
 Rhonda Harshbarger
 Timothy & Elizabeth Hepp
 Ian Hoyman
 Frank & Myra Isenhardt
 Gari Jensen
 Betsy Johnson Welty
 Robert & Theresa Keatinge
 John Krhovjak
 T.A. Kumagai
 Diana Lee
 Donna & Barry Levene
 Liz Lynner
 Evi & Evan Makovsky
 Robert & Sandra McCalmon
 Katherine McMurray
 Bonnie Merenstein
 Harold Nelson

Wendy & Lon Nestrud
 Heather Nielsen
 Herbert Fried MD &
 Lynn Parry MD
 Douglas Penick
 Karen Pepper
 Bruce Polkowsky
 Jackie Powell
 Robert & Sarah Przekwas
 Millicent Purdy
 Linda Redding & Bennett Scharf
 Eleanor Roberts
 Suzanne Ryan
 Michael & Carole Sarche
 Barbara Sard & Burt Nadler
 Bill & Marsha Shaw
 David & Patty Shelton
 Patricia Somerville
 Magdaline Stout &
 Richard Pennington
 Wednesday Music Party
 Adriana Weinberg
 Carol C. Whitley
 Randal & Polly Wilson
 Nancy Young

* Gift made to FCM Endowment

** Legacy Donor

+ Gift made to Commissioning
 Initiative



BOARD OF DIRECTORS

Patsy Aronstein, President
 Lisa Bain,
 Vice President
 Aaron Szalaj, Secretary
 Mary Park, Treasurer

BOARD MEMBERS

Kate Bermingham
 Ellen Elias
 Shana Kirk
 Jay Mead
 Kathy Newman
 Aaron Stampfl
 Eli Wald
 Neil Weiner

EMERITUS BOARD MEMBERS

John Lebsack
 Rosemarie Murane
 Myra Rich
 Suzanne Ryan
 Chet Stern

DIRECTOR OF OPERATIONS

Desiree Parrott-Alcorn



Lamont School of Music & Theatre

UNIVERSITY OF DENVER

- Personalized mentorship
- Premier facilities
- Thriving arts scene

Scholarships
Available



du.edu/lamont

PERFORM
AT YOUR
PEAK

UPCOMING CONCERTS

CHAMBER SERIES

Orpheus Chamber Orchestra

Isata Kanneh-Mason, piano

Sun, Nov 15, 2026 | 4:00 pm

Nikolai Lugansky, piano

Sun, Jan 24, 2027 | 4:00 pm

Danish String Quartet

Thu, Feb 18, 2027 | 7:30 pm

Pavel Haas Quartet

Sun, Mar 14, 2027 | 4:00 pm

Anthony McGill, clarinet

Conrad Tao, piano

Mon, Apr 5, 2027 | 7:30 pm

Imani Winds

Wed, May 12, 2027 | 7:30 pm

COMMUNITY EVENTS

MUSIC IN THE GALLERIES

ReSound

Sun, Nov 8, 2026 | 12:00 & 1:00 pm

Clyfford Still Museum

1250 Bannock Street, Denver

SAVE THE DATE!

MUSIC SALON

Isata Kanneh-Mason, piano

Sat, Nov. 14, 2026 | 6:00 pm

SPECIAL THANKS

**SCIENTIFIC AND CULTURAL
FACILITIES DISTRICT (TIER III)**

for supporting FCM's 2026-27 season

**COLORADO PUBLIC RADIO
(KVOD 88.1 FM)**

for broadcasting FCM concerts on its
"Colorado Spotlight" programs

BONFILS-STANTON FOUNDATION

for sponsorship of FCM's audience
development programs

**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



THE DENVER FOUNDATION



Colorado
Creative
Industries



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

friendsofchambermusic.com