

SUMMER FESTIVAL AT THE HUNTINGTON



GRAMMY® AWARD-WINNER

Southwest Chamber Music



PROGRAM BOOK • JULY 13-AUGUST 25, 2013



Grammy® Award-winner Southwest Chamber Music is an innovative and influential cultural force based in Los Angeles, providing concert, recording and educational programming that combines traditional European classics, contemporary work by diverse American composers, and modern music from Latin America and Asia. Led by founding artistic director and conductor Jeff von der Schmidt, Southwest's programming reflects the diversity of southern California in two festivals each season, the *Los Angeles International New Music Festival* and the *Summer Festival at The Huntington*. The organization also provides 10,000 student visits annually at schools throughout Los Angeles County through its *Project Muse* and *Mentorship Programs*. These programs engage students through multiple visits by musicians and composers, and have been cited as model programs in the field by the California Arts Council and the National Endowment for the Arts.



Founded in 1987, Southwest Chamber Music's recordings, commissions and premieres have brought the ensemble international recognition through two Grammy Awards, seven Grammy nominations, and international touring that has taken the ensemble to Europe, Mexico, and Asia, as well as Washington, D.C., Santa Fe, and New York. Highlights of past seasons include the U.S. State Department-sponsored 2010 *Ascending Dragon Music Festival and Cultural Exchange*, the largest cultural exchange in history between Vietnam and the United States. In 2009 and 2007 the ensemble performed at

UNAM in Mexico City and the Guadalajara FIL Festival. In 2006 the ensemble performed at Cambodia's Royal University of Fine Arts in Phnom Penh, the 2006 World Culture Expo at the temples of Angkor Wat, and the Hanoi Opera House. Southwest Chamber Music was the first American ensemble to perform at the Arnold Schoenberg Center in Vienna in 2003. Other projects have included *Cage 2012*, a multi-year centennial celebration of Los Angeles-born composer John Cage, and *Ten Freedom Summers*, a three-part cycle inspired by the civil rights movement, presented in 2011 at REDCAT in the Walt Disney Concert Hall. National and international co-commissioners include the Nieuw Ensemble in Amsterdam, the Tanglewood Music Center of the Boston Symphony, members of the New York Philharmonic, FONCA in Mexico, and the Vietnam National Academy of Music in Hanoi, Vietnam, among others.

The ensemble's 30 recordings are available from Cambria Master Recordings, with world-wide distribution by Naxos and available online at iTunes, CDBaby and Classicsonline. Southwest Chamber Music is represented by Gail Boyd Management in New York. For more information, visit www.swmusic.org

WWW.SWMUSIC.ORG



SOUTHWEST CHAMBER MUSIC PLAYERS



Alison Bjorkedal, *harp*
 Jonathan Davis, *oboe*
 Judith Farmer, *bassoon*
 Jim Foschia, *clarinet*
 Lorenz Gamma, *violin*
 Helen Goode, *clarinet*
 Ayana Haviv, *soprano*
 Peter Jacobson, *cello*
 Delaram Kamareh, *soprano*

Larry Kaplan, *flute*
 Jon Lee Keenan, *tenor*
 Timothy Loo, *cello*
 Luke Maurer, *viola*
 Alyssa Park, *violin*
 Andrew Pelletier, *horn*
 Tom Peters, *double bass*
 Ming Tsu, *piano*
 Shalini Vijayan, *violin*



Photo by Andreas Salomon

Jeff von der Schmidt
Conductor and artistic director



Delaram Kamareh



Jon Lee Keenan



Ayana Haviv

The Summer Festival at The Huntington is generously sponsored by E. Randol and Pamela Schoenberg and the James Robeson Memorial, and Stephen Kanter Fund.

SOUTHWEST CHAMBER MUSIC SUMMER FESTIVAL AT THE HUNTINGTON

July 13 and 14, 2013

PROGRAM

Octet for Winds

Sinfonia
Tema con variazioni
Finale

Igor Stravinsky
(1882-1971)

Larry Kaplan, *flute*, Jim Foschia, *clarinet*, Judith Farmer & Dana Jackson, *bassoons*
Tony Ellis & Daniel Rosenboom, *trumpets*, Alvin Veeh & Terry Cravens, *trombones*
Jeff von der Schmidt, *conductor*

Hums & Songs of Winnie the Pooh, op. 6

- I. Aphorisms
 1. Inscription
 2. Hum
 3. The Hundred Acre Wood (nocturne)
Piglet meets Heffalump
 4. Hum, Continued, & Little Nonsense Song
 5. Hum (instrumental)
 6. Vocalise (climbing the tree)
 7. Codetta
- II. Bee Piece & Cadenza (the Fall of Pooh)
- III. Cloud Piece

Oliver Knussen
(b. 1952)

Delaram Kamareh, *soprano*, Larry Kaplan, *piccolo/flute*, Jonathan Davis, *English horn*
Gary Boyver, *clarinet/contrabass clarinet*, David Johnson, *percussion*, Peter Jacobson, *cello*
Jeff von der Schmidt, *conductor*

INTERMISSION

Serenade in B flat major, K. 361

Largo – allegro molto
Menuetto & Trios 1 & 2
Adagio
Menuetto & Trios 1 & 2
Romanze
Theme & Variations
Rondo allegro molto

Wolfgang Amadeus Mozart
(1756-1791)

Jonathan Davis & Victoria Sabonjohn, *oboes*, Jim Foschia & Helen Goode, *clarinets*
Gary Boyver & Peter Nevin, *basset horns*, Andrew Pelletier, Nathan Campbell, Joseph Ognibene & Paul Lored, *French horns*, Judith Farmer & Dana Jackson, *bassoons*, Tom Peters, *double bass*
Jeff von der Schmidt, *conductor*

Artist bios may be found at www.swmusic.org/about_us/musicians.html

Ocet

BY IGOR STRAVINSKY



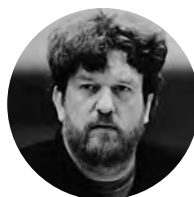
The *Octet* began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music. I did not recognize the music, though I strained to hear it,

and I could not recall any feature of it the next day, but I do remember my curiosity—in the dream—to know how many the musicians were. I remember, too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute and a clarinet. I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the *Octet*, which I had had no thought of the day before, though for some time I had wanted to write an ensemble piece—not incidental music like the *Histoire du Soldat*, but an instrumental sonata.

— Igor Stravinsky

Hums & Songs of Winnie the Pooh, op. 6

BY OLIVER KNUSSEN



An early version of this piece was written and performed in 1970. *Hums and Songs*, which lasts about thirteen minutes and contains much new material, was composed in spring of 1983 for the Aldeburgh Festival.

It isn't exactly a *setting* of the episode with tree, bees and balloon near the beginning of A.A. Milne's *Winnie-the-Pooh*—indeed, words are rarely discernible; neither is it a small-scale tone-poem, though there are many onomatopoeic devices. It is, rather, a sequence of faded snapshots and reflections, by an unwilling grown-up, on things remembered from the book, and on what those things meant to him as a child.

So the piece is whimsical: it hops back and forth between Pooh-like expressions and the inner world of a child just after the light is switched off, following no particular pattern—I allowed the music to take itself where it wanted to go. The two worlds meet in the last song during which, perhaps, the child falls asleep.

— O.K.

Serenade No. 10 in B Flat Major, K.361 "Gran Partita"

BY WOLFGANG AMADEUS MOZART

Unlike his flamboyant 19th century predecessors, Mozart is rarely thought of in terms of brilliant orchestration. His instrumental choices can make our comparatively gargantuan symphony orchestra an obese product of a crude Industrial Revolution. A careful study of the pure sound of his music, its voicing, its timbres, its characterizations, can quickly bring one to the idea that he is best approached as one might Shakespeare. His music is a testament to the character of a given idea being ideally represented in sound. And, like Stratford's favorite son, Mozart takes all sides of imaginary abstract scenarios. His instruments are his characters, particularly in his chamber music, and they always exist in the world of an opera without words. This gives a unique individuality to his music, one that is aptly synchronous with the political chaos of the French Revolution that defines his era, and puts him miles apart from most of his contemporaries save Haydn. To consider Mozart without the backdrop of the cataclysmic social change roaring throughout Europe courtesy of Paris and Versailles is to minimize Mozart's power as the musical mover and shaker of an entire epoch. The three operas with Lorenzo da Ponte are touchstones of social change. Beethoven is indeed unthinkable without Mozart's music. The young composer from Bonn sadly had little time to study with the Salzburg native while both were in Vienna, but the impact was long and deep.

The *Gran Partita* is a summit of wind music and is a perfect piece for a celebratory concert opening our 20th anniversary of the *Summer Festival at The Huntington*. Begun in 1781, it was written shortly after the premiere of *Idomeneo*, most certainly for musicians in Munich who were also members of the famous Mannheim Orchestra. However, the first record of public performance is in Vienna in March or April 1784, and involved Mozart's great clarinetist friend Anton Stadler. The *Gran Partita* was performed as part of a benefit concert at Vienna's National Theater—one hopes that the donors were sufficiently impressed to leave behind large sums of money for a worthy cause. Mozart certainly did his best to pull out all the stops.

The scale of this particular serenade is immense, with an impressive assembly of wind instruments: two oboes, two clarinets, two basset horns (making their first appearance in a work of Mozart and functioning as tenor clarinets), four French horns (tuned in pairs with different crooks in F and B flat), two bassoons and, during Mozart's era, usually a stringed double bass. Mozart's contrabassoon was a freakish instrument literally called "the serpent" and was most probably unreliable (and more importantly, the player could not stand and play, which often was necessary during entertainment music; the double bass could be tied to the player's body allowing him to move). The seven movements are heaven on earth for any lover of Mozart and wind players.

— Jeff von der Schmidt

**SOUTHWEST CHAMBER MUSIC
SUMMER FESTIVAL AT THE HUNTINGTON**

July 27 and 28, 2013

PROGRAM

Serenade in G major, K. 525 "Eine Kleine Nachtmusik"

Allegro
Romanze
Menuetto & trio
Rondo allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Lyrus Quartet:

Alyssa Park & Shalini Vijayan, *violins*
Luke Maurer, *viola*, Timothy Loo, *cello*

Baalkah for Soprano and String Quartet

Chac
Sac
Ek
Kan
Ak'

Gabriela Ortiz
(b. 1964)

Ayana Haviv, *soprano*
Lyrus Quartet

INTERMISSION

String Sextet in D minor, op. 4 "Verklärte Nacht"

Alyssa Park & Shalini Vijayan, *violins*
Luke Maurer & Zach Dellinger, *violas*
Peter Jacobson & Timothy Loo, *cellos*

Arnold Schoenberg
(1874-1951)

Artist bios may be found at www.swmusic.org/about_us/musicians.html

Serenade in G major, K. 525 “Eine Kleine Nachtmusik

BY WOLFGANG AMADEUS MOZART



1787 was a most eventful year for Mozart. *Don Giovanni* was commissioned, composed and produced. In April and May of that year Mozart composed the two pinnacles of his chamber music output, the *String Quintets in C major and G minor*.

Additionally, a young Beethoven visited him in his Blutgasse Apartment behind St. Stephen’s Cathedral in Vienna with Mozart promising to teach him. In May of 1787, his father Leopold died. *Eine kleine Nachtmusik* was composed during a respite from the composition of Act II of the da Ponte opera. In October, *Don Giovanni* was produced; in December he was appointed court composer by Emperor Joseph II; and his daughter Theresia was born. Perhaps our overextended lives aren’t anything new?

Eine kleine Nachtmusik is dated August 10, 1787 and one thing is sadly certain—there is a lost movement. All serenades contained two minuet movements. We are left with the tantalizing entry of the lost movement in Mozart’s own catalogue listing. The missing movement would follow movement one. That the orchestration is only for strings is also unique for this entertainment genre. But all this now hardly matters. *Eine kleine Nachtmusik* is a musical equivalent of a famous line of Shakespeare, reminding us from time to time that clichés become clichés for a very, very good reason. This is *Don Giovanni* without its complicated drama, just pure and simple love music, especially in the famous *Romanze*. This favorite G major serenade is deserving of its audience affection, a wonderful combination of integrity and accessibility.

— Jeff von der Schmidt

Baalkah

BY GABRIELA ORTZ



Baalkah, which means “world” or “cosmos” in Maya, was inspired by the cosmological beliefs of the Maya of the Yucatan Peninsula and of other Mexican and Central American Native peoples.

For over 5,000 years, these Indian peoples have conceived of the world as being divided into four cardinal directions: East, North, West and South. In each one of these directions stands a gigantic Ceiba tree that supports the sky, and each one has its particular cosmological characteristics, such as its own ruling deity, its own color, a set of related plants and animals, and more generally, its own mood or personality.

every four years, from East to North to West to South, bringing with itself the influences pertaining to each direction. These forces are both positive and negative, since in Indian thought there is no pure good and no pure evil. In the Center of the World, where mankind lives, all the characteristics of the four directions mingle.

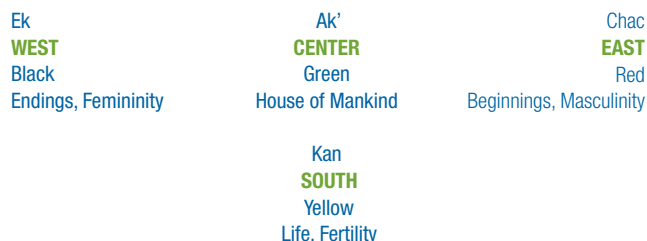
The task of humankind is to assimilate and channel the influences that flow from each direction to ensure harmony and stability in the center. At the beginning of each year, the Mayas arrange a four legged table, symbolizing the Cosmos, with offerings to the deities of each of the four directions, thus guaranteeing that their world will remain firmly anchored and in harmony.

The lyrics of the first four songs of *Baalkah* are taken from a 17th century Maya book, the *Chilam Balam of Chumayel*, a priceless depository of centuries of historical and religious wisdom inherited by Maya priests and kept hidden from the prosecution of the Catholic Church.

Each member of the string quartet represents one of the four cardinal directions, and the center is represented by the soprano.

The songs, in turn, express the moods and characteristics of their corresponding cardinal point. *Chac* and *Ek*, related to dawn and masculinity, and to dusk and femininity, respectively, are static and serene. *Sac* and *Kan*, related to death and war, and to fertility and life, are dramatic and powerful. Finally *Ak’*, the center, gives pride of place to the voice of the soprano, representing humankind, in an expressive, melismatic chant.

— Federico Navarrete



This quadripartite division of the world is closely related to time: each year is associated to a specific cardinal direction, and thus time rotates around the world

NEW RELEASE: Music by Gabriela Ortiz recorded by Southwest Chamber Music—purchase your copy this evening!

Verklärte Nacht (Transfigured Night)

BY ARNOLD SCHOENBERG



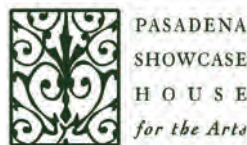
"Yesterday evening I heard *Verklärte Nacht*, Op. 4, and I would consider it a sin of omission if I did not say a word of thanks to you for your wonderful sextet. I had intended to follow the motives of my text in your composition, but I soon forgot to do so, I was so enraptured by the music." This letter of December 12, 1912 from Richard Dehmel to Arnold Schoenberg attests to the ability of Schoenberg's *Verklärte Nacht* (*Transfigured Night*) to transform the listener. It was Dehmel's poem by the same name from an anthology entitled *Weib und Welt* (*Woman and World*) that inspired Schoenberg's music. In an article called "My Evolution," written while the composer lived in Los Angeles, Schoenberg made no attempts to disguise the music's debt to both Brahms and Wagner. His predilection for juxtaposition of ideas and unity of form is clear in *Verklärte Nacht*, concerns which intensified with the succeeding works *Pelleas und Melisande*, Op. 5, the *String Quartet No.1 in D minor*, Op. 7, and the *Kammersymphonie*, Op. 9. A year before his death in 1950 Schoenberg wrote about this work: "My composition was, perhaps, somewhat different from other illustrative compositions, firstly, by not being for orchestra but for a

chamber group and secondly, because it does not illustrate any action or drama, but was restricted to portray nature and to express human feelings."

Those feelings, as represented by Dehmel's poem, remain current and topical. The narrative describes the predicament of a woman who is pregnant from what we would today call an abusive relationship. She has subsequently fallen in love with a man who is not the father of the child. Schoenberg's composition tells the story of the evening walk where she has finally summoned up the courage to tell the new man in her life the truth about her past relationship and her current pregnancy. The woman's intense fears of what this revelation will bring prove to be unfounded. She has indeed found the "right" man, who tenderly tells her that he understands her past situation, that he will not withdraw his love because of the current circumstance, and that they will raise the child as their own. As these now assured lovers continue their walk, the night is transfigured before them in one of music's most magical conclusions, resolving the visible darkness of the psychological fear of devastating rejection with the tranquility of returned love and affection, a blissful *All's Well That Ends Well* to this fateful walk in the woods.

— Jeff von der Schmidt

Southwest Chamber Music would like to thank...



www.performingartslive.com



**SOUTHWEST CHAMBER MUSIC
SUMMER FESTIVAL AT THE HUNTINGTON**

August 10 and 11, 2013

PROGRAM

Albumleaf for Betty Schott

Richard Wagner
(1813-1883)

Ming Tsu, *solo piano*

Quintet in A major for Clarinet & Strings, op. 46

Moderato ed amabile

Vivace

Largo

Poco allegretto

Max Reger
(1873-1916)

Jim Foschia, *clarinet*

Lorenz Gamma & Shalini Vijayan, *violins*

Luke Maurer, *viola*, Peter Jacobson, *cello*

INTERMISSION

Trio in E flat for Violin, Horn & Piano, op. 40

Andante – poco piu animato

Allegro – molto meno allegro

Adagio mesto

Finale – allegro con brio

Johannes Brahms
(1833-1897)

Lorenz Gamma, *violin*

Andrew Pelletier, *horn*

Ming Tsu, *piano*

Piano provided by Keyboard Concepts

Artist bios may be found at www.swmusic.org/about_us/musicians.html

Albumleaf for Betty Schott

BY RICHARD WAGNER



“Here is the albumleaf composed for you! It contains the first musical promptings that I have had since the exhausting work of *Götterdämmerung*.” Wagner wrote this charming *Albumleaf for Betty Schott* in 1875 after the

completion of *Der Ring des Nibelungen* as a thank-you present to his publisher. A relaxed compositional “victory lap,” the movement is similar to the *Siegfried Idyll* in its unification of ideas in a one movement form. The *Albumleaf* demonstrates a charming human side to this complex vegetarian, ideologue, anti-Semite, Saint Bernard-loving genius that was all frustratingly rolled into one personality. An interesting postscript: the 1876 world premiere of *Der Ring des Nibelungen* in Bayreuth took place the same year as the first complete performance of Goethe’s *Faust*, the world premieres of Verdi’s *Requiem*, and *Die Fledermaus* by Johann Strauß, Jr.

Quintet in A major for Clarinet & Strings, op. 46

BY MAX REGER



Max Reger was born to be the most transitional figure in European music history—his last name is a palindrome. This birthright symbolized a virtuosity that would enable him to go backwards and forwards in novel and

inspiring ways. His extraordinary fluidity with tonal harmony would see no distinction between melody and counterpoint. Perhaps more than any other composer, Reger reconciled the seemingly irreconcilable worlds of Wagner and Brahms. His ability to achieve this epochal task is due to his profound knowledge of the music of Johann Sebastian Bach. Roll all these talents into one figure and you find the missing link that transformed tonality into the new world of late Mahler and early Schoenberg, Berg and Webern.

Reger’s music is today caught in a vicious whirlpool. On the one hand, he is too complicated for conservative performers to master, and on the other, he is not liberal enough for new music pioneers. What has been lost in this Scylla and Charybdis is an output of great originality, extraordinary melodic counterpoint, prophetic density, and an undeniably epic quality guiding the way to the idealist world of a Symbolist *Ver Sacrum*. The autumn twilight of Klimt’s gold leaf painting sounds in every bar of a major Reger composition.

Describing the events of a Reger composition is ultimately a musical tour of late Romanticism. To attempt to hear a single melody from the changing shapes of his *Clarinet Quintet, Op. 146*, as in a comparable work of Brahms, is to misunderstand the reconciliation Reger achieved between

Wagner and Brahms. What does emerge is a continuous ebb and flow, the tossing of a harmonic *Raft of the Frigate Medusa* that puts Wagner’s endless melody in a Brahmsian context of abstract structure and form. The genuine contact point between Brahms and Wagner is their focus on individual intervals generating long term structure (which they inherited from Beethoven and which Mahler would use to rethink harmonic gravity in his mammoth symphonies). Reger forges their similarities into a true new music for his era, an artistic achievement of profound proportion, which makes Reger an essential element of the musical landscape. He united opposite aesthetics in a prodigious way.

This final work of his fast and intense output is *in excelsis* Reger’s most successful chamber composition, and is a perfect introduction to his music for the first time listener. The fusion of melody and counterpoint is beguiling. The music glows with the hue of a full glass of Late Harvest *Riesling trockenbeereauslese*. And the melancholy of the piece is genuine—a sad reminder that, like Mozart and Brahms before him, Reger consciously turned toward an A major clarinet quintet as a valedictory, sadly at the age of 43.

Trio in E flat for Violin, Horn & Piano, op. 40

BY JOHANNES BRAHMS



Written when Brahms was 32 years old, the *Op. 40 Trio* is both polished and filled with the vigor of early adulthood. Associated with his stay in Baden-Baden during the summer of 1865, the very landscape seems to have inspired

Brahms’ musical urges, for he pointed out a spot in the wooded heights to a friend and said “I was walking along one morning, and as I came to this spot the sun shone out and with it this theme.” The combination of violin, horn and piano was unusual in Brahms’ day and it has been said that the choice of instruments was made because these were the three instruments Brahms could play. The first movement begins with the theme which visited Brahms in the Baden-Baden woods. The overall effect is one of lyric geniality and warmth. The second movement includes many instances of imposing a duple rhythm over a 3/4 measure. The trio section in the dark key of A flat minor includes a melodic phrase similar to the posthorn call found in Mahler’s *Symphony No. 3*. The third movement was a musical response by the composer to the death of his mother, and the impression created is of articulating a profound secret until the tension can no longer be contained. Near the end of the movement Brahms looks into what was at the time the musical unknown, mysteriously predicting the principal, rollicking theme of the final movement in a soft *verklärung* of a chorale for violin and horn. The last movement should be played, as Clara Schumann commented about a contemporary performance, “as if shot out of a pistol.”

—Jeff von der Schmidt

SOUTHWEST CHAMBER MUSIC SUMMER FESTIVAL AT THE HUNTINGTON

August 24 and 25, 2013

PROGRAM

Eight Folksong Arrangements for Voice & Harp

Lord! I married me a wife I was lonely & forlorn
She's like the swallow David of the White Rock
Lemady The false knight upon the road
Bonny at morn Bird scarer's song

Benjamin Britten
(1913-1976)

Jon Lee Keenan, *tenor*, Alison Bjorkedal, *harp*

L'autunno for Wind Quintet

I. Moderato
II. Allegretto
III. Allegramente – malincolia
IV. Vivace – allegramente – molto meno mosso
Vivace e burlesco – con moto – un poco meno mosso
V. Quia respexit humilitatem ancillae suae
(Movements I and II, and Movements III through V, are played without pause)

Hans Werner Henze
(1926-2012)

Larry Kaplan, *piccolo/ flute/ alto flute*, Jonathan Davis, *oboe/ oboe d'amore*
Jim Foschia, *clarinet/ E flat clarinet/ bass clarinet*
Andrew Pelletier, *French horn/ Wagner tuba*, Judith Farmer, *bassoon/contrabassoon*
Jeff von der Schmidt, *conductor*

INTERMISSION

A Birthday Hansel, op. 92

Birthday song
My early walk
Wee Willie
My hoggie
Afton water
The winter
Leezie Lindsay

Benjamin Britten
(1913-1976)

These songs were written at the special wish of Her Majesty the Queen for her mother's seventy-fifth birthday, August 4, 1975.

Jon Lee Keenan, *tenor*, Alison Bjorkedal, *harp*

Mládí for Wind Sextet

Allegro
Andante sostenuto
Vivace
Allegro animato

Leoš Janáček
(1854-1928)

Larry Kaplan, *flute*, Jonathan Davis, *oboe*, Jim Foschia, *clarinet*, Helen Goode, *bass clarinet*
Andrew Pelletier, *French horn*, Judith Farmer, *bassoon*, Jeff von der Schmidt, *conductor*

8 Folk Song Arrangements & A Birthday Hansel, op. 92

BY BENJAMIN BRITTEN



The *8 Folk Song Arrangements* are the last works Britten wrote for Peter Pears, his life long partner. A last look at the British Isles, the songs celebrate a sense of home and place worthy of a final goodbye. The two men were the most accomplished married couple in music's history, for married they were despite any legal status of their time. These two compositions belong to a series of vocal works he wrote after suffering a serious heart attack in 1973. His illness left him unable to perform with Pears. Britten wisely turned to the harp and its brilliant player Osian Ellis. Britten was notorious for expecting the highest standards of professionalism from performers. Ellis was able to satisfy the composer's need for perfection. Written at the flattering request of the Queen Mother for her 75th birthday in 1975, Britten's last song cycle *A Birthday Hansel* set poems by Scotland's Robert Burns. This continuous work is a garland of perfection benefiting a royal private performance at Sandringham. The temptation to hear Britten preparing the comfort of grief for Pears, his lover left on earth for a few more years, is palpable. In their ideal resonance of text and music, the angelic association of the harp makes these final works all the more poignant as a summing up of life's experience.

L'Autunno, Musica per 5 Suonatori de Strumento a Fiato

BY HANS WERNER HENZE

L'autunno, musica per 5 suonatori di strumenti a fiato (or in English, *Autumn, music for 5 players of wind instruments*) is the complete title given by Hans Werner Henze to this major work celebrating a return to health. Like Britten before him in 1973, Henze suffered a life threatening heart attack in 1977. *L'autunno* was composed after this experience at his Tuscan hideaway in Montepulciano, an elegant villa called La Leprara. There is naturally a profound personal reflection in this composition, and like Mozart, the quintet is an opera without words. The title not only describes the season of autumn, but harvests the instrumentation of a normal wind quintet. In all, twelve instruments are used: piccolo, flute, alto flute, oboe, oboe d'amore, E-flat clarinet, clarinet, bass clarinet, French horn, Wagner tuba, bassoon and contrabassoon. The first movement features the oboe d'amore and alto flute, in a dense but very gentle texture. Feelings of calm Tuscan breezes resolve eventually into silence before a clarinet solo at the movement's end. The second movement belongs to the Wagner tuba with Henze offering a very droll scene indeed. The third movement begins with a cadenza for the solo French horn, a brutal and short march leading to an accompanied horn solo marked *Malincolia*. The harmonic

effects are very dense, but again gentle, as in the first movement. A bassoon cadenza reconnects to the mood of the second movement and leads into a wild circus scene worthy of Fellini, with cake walks and burlesques alternating with passionate lyrical phrases. The piccolo, e-flat clarinet and bass clarinet shine in this vibrant scene painting. As the operatic ruckus calms down, an extremely nostalgic passage for piccolo, clarinet and horn leads to an extended cadenza for the contrabassoon, proceeding without break into the final movement. The fifth movement is inscribed *Quia respexit humilitatem ancillae suae* from the Gospel of St. Luke and features a direct quotation from Bach's *Magnificat*. Symbolizing the breath of life, Henze brilliantly used wind instruments to celebrate his return to health after serious illness. After a solo introduction from of the lowest instrument of the ensemble and with Bach as his guide, Henze's final movement of *L'autunno* magnifies the graciousness of answered prayer "because He hath regarded the humility of his handmaid."

Mládí (Youth)

BY LEOŠ JANÁČEK



Leoš Janáček, like Smetana and Dvořák, was a composer who worked indefatigably for the advancement of the music of his native Czechoslovakia, today the Czech Republic. Born in Hukvaldy, Moravia, on July 3, 1854, Janáček was educated at the Augustine monastery in Brno, and at the Prague, Leipzig, and Vienna Conservatories. In 1881, he was appointed director of the Brno Organ School, simultaneously assuming the conductorship of the Czech Philharmonic Orchestra. He was active as a composer throughout his long and distinguished career, producing some of his finest works during the last years of this life. He died at Morava-Ostrava on August 12, 1928. *Mládí (Youth)*, Janáček's delightful sextet for winds, was written in July 1924, when the composer was celebrating his 70th birthday. He was collecting memories of his youth for a biography being written about him, and his thoughts went back to his life at the Brno monastery. The work constitutes a musical reminiscence of Janáček's day at the monastery. Janáček often made use of what he called "speech melody" —melody whose contours were inspired by the characteristic rhythm and cadence of the Czech language. In the jaunty first movement, which is in the form of a free rondo, the principal theme is said to have been derived from the speech melody of the sigh "Youth, golden youth." The second movement is a theme with four free variations. The third movement is a scherzo with a perky piccolo tune taken from Janáček's little *March of the Blue Boys*, who were boys at the monastery who sang and whistled as they marched along. The final movement recalls the principal theme of the first movement in combination with new material.

— Jeff von der Schmidt

Southwest Chamber Music in the Schools

■ PROJECT MUSE IN-SCHOOL CONCERTS

Project Muse in-school concerts are an opportunity for students 12-18 to gain an appreciation for music. Aligned with the California State Standards, the programs feature music from all historical periods and styles. Programs also draw connections between music and other subjects, such as history, math, English, poetry, drama and science.

The musical ensembles range from 1-6 players, drawn from Grammy-winning Southwest Chamber Music's roster. Every program features a lively question and answer period, which gives students the chance to interact with the players. Each participating school may engage the ensembles for repeat visits, allowing the students to build their listening and deportment skills while increasing their musical knowledge.

■ MENTORSHIP PROGRAM

The *Mentorship Program* provides in-school orchestra and chamber music coaching for students 12-18. Students develop their instrumental skills through work with professional musician mentors from Grammy-winning Southwest Chamber Music. Mentors work with small groups of students from each orchestra section, focusing on orchestra music while helping students develop their individual skills.



Additional chamber music sessions for selected students focus on teaching ensemble skills, culminating in special school and community performances. The Mentors, who may provide advice and recommendations for college music scholarships, can also offer private lessons when requested.

Southwest Chamber Music has presented programs with the Los Angeles Unified School District, the Alhambra Unified School District, the Glendale Unified School District, and the Pasadena Unified School District.

If you are interested in having a *Project Muse* Concert
or *Mentorship Program* at your school,
please contact the office at
626.685.4455 or mail@swmusic.org.

Friends of Southwest Chamber Music

Thank you to all of our donors who have given so generously in the past twelve months as of June 25, 2013.

Platinum Composers Circle (\$25,000+)

Susan Bienkowski and
Wang Chung Lee
Dept. of Cultural Affairs, City of
Los Angeles
The James Irvine Foundation
Los Angeles County Arts Commission
National Endowment for the Arts
E. Randol and Pamela Schoenberg

Gold Composers Circle (\$15,000+)

California Community Foundation
Capital Group Companies Charitable
Foundation
Clarence E. Heller Charitable
Foundation

Composers Circle (\$10,000+)

Dwight Stuart Youth Fund
James Robeson Memorial, and
Stephen Kanter Fund
The Rose Hills Foundation

Nonet Circle (\$5,000+)

The Aaron Copland Fund for Music
Mr. and Mrs. Louis P. Abel
California Arts Council
Henry Family Fund
Cary Huang
The Luella Morey Murphey Foundation
Sally K. Kaled and Bill Trimble
Ellen and Harvey Knell
The Kenneth T. and Eileen L. Norris
Foundation
Pasadena Community Foundation
Natalie Poole and Gary Hackney
Cory Takahashi
Betsey and Sid Tyler
Wells Fargo Capital Finance
Wiertelak Fellowships Fund

Octet Circle (\$2,500+)

Amphion Foundation
Edison International
Fritzie and Fred Culick
First Foundation
The Flourish Foundation
Ann and Gordon Getty Foundation
Michael Huynh

Peter and Greta Mandell
Metropolitan Associates,
Alice Coulombe, President
Jay Nouri and Family
Pasadena Showcase House
for the Arts
Pasadena Tournament of Roses®
Foundation

Quintet Circle (\$1,000+)

Amoeba Music
Jay Belloli
Dr. and Mrs. Ken Blaydow
Dr. and Mrs. George Byrne
Mr. and Mrs. Anthony Cunha
Eleven Twenty Seven Foundation,
Trustee Temo A. Arjani
Jacqueline D. Knowles
Celia and Samuel Hunt
Keyboard Concepts
Vijaya Kumari
Dr. and Mrs. G. Arnold Mulder
Dr. and Mrs. Eugene Roberts
Jonathan Rosen
Carol and Carl Selkin
Brenn von Bibra

Quartet Circle (\$500+)

Anna Bresnahan
Carol Copp
Mr. and Mrs. Donald W. Cosgrove
Mary and Craig Deutsche
Mineko and John Grimmer
Eric Kaled
Dr. Ralph Miles, Jr.
John D. Roberts and Olive McCloskey
Wendy Munger and Leonard Gumport
Francisco and Laura Nicholas
Mary Schander
Linda Tigner

Trio Circle (\$250+)

Sara Campbell and George Abdo
Kate Akos and Harry Jacobs
Carol B. Bierhorst
Mayor and Mrs. Bill Bogaard
Cathy and Barry Brisk
Mr. and Mrs. Mark Ensminger
Kathy Henkel

Ted Kotzin
Barbara and John Madden
Brian Mark
Thea Musgrave and Peter Mark
Darrel Ramsey-Musolf
Dr. Alvin Rosenfeld and
Dr. Dorothy A. Levine
David Spiro and Richard Ramos
Dr. and Mrs. Carl J. Rice
Therese Sawaya
Steven Takahashi
Don Louis Wetzel, Ph.D.

Duo Circle (\$100+)

Robert C. Anderson
Dr. Roger Wynn Anderson
Mr. and Mrs. James Atkinson
Dr. Carla K. Bartlett
Mr. and Mrs. George Bosworth
Mr. and Mrs. Ken Brown
Mr. and Mrs. Wilkie Cheong
Noam Cohen and Marilyn Hoffman
Mr. and Mrs. Richard Derby
Ronald R. Gustafson
Nina Haro
Mr. and Mrs. David Hensley
Pamela R. Jackson
Maria Johnson
Joan Kemper
William Kraft and Joan Huang
Anne LeBaron
Iris Malakoff
Sona Markarian
Isa-Kae Meksin
Mary Lois Nevins
Bob and Arlene Oltman
Ann C. Patterson
June Pulcini and Marvin May
Mr. and Mrs. Joseph Perloff
Nancy Perloff and Robert Lempert
Barbara Simpson
Ruth Snyder
Dr. Albert Sonnenfeld and
Dr. Noel Fitch
Mr. and Mrs. George Stephens
Nancilu Todd
Donna Vaccarino
Glen Wallick
Janet Yang

Join the Friends of Southwest Chamber Music! Donate Online, by Phone or Mail

You can help support Southwest Chamber Music's exciting concerts and educational activities by becoming a *Friend of Southwest Chamber Music*.

Benefits include:

UNDER \$100 SOLOIST

Help keep ticket prices low, and support Southwest Chamber Music's *Project Muse*, *Mentorship Program* and *Music Unwrapped* educational and community programs throughout Los Angeles County

\$100 DUO CIRCLE

Benefits above, Program Book Listing, and underwrite freestudent tickets to the concerts

\$250 TRIO CIRCLE

Benefits above, and receive an invitation to attend a *Project Muse* in-school performance by Southwest Chamber Music

\$500 QUARTET CIRCLE

Benefits above, and receive an invitation to meet Southwest Chamber Music's Grammy Award-winning musicians at a behind-the-scenes rehearsal

\$1,000 QUINTET CIRCLE

Benefits above, and attend an invitation-only house concert by Southwest Chamber Music

\$2,500 OCTET CIRCLE

Benefits above, and enjoy a special event to meet featured commissioned composers, and hear a rehearsal of their new compositions

\$5,000 NONET CIRCLE

Benefits above, and underwrite a specific instrument in the ensemble with the opportunity to meet the musician at a special event

\$10,000 COMPOSERS CIRCLE

Benefits above, and sponsor a concert performance with credit on the program page, or a CD recording with printed credit, and become eligible to travel with the ensemble for international tours

\$25,000 PLUS PLATINUM COMPOSERS CIRCLE

Benefits above, and receive the opportunity for a named commission of a new composition with title page credit, and the opportunity to get to know the directors, musicians and composers at exclusive events at private homes



Project Muse in-school programs

Corporate sponsorships are also available with custom benefits designed to meet your marketing and VIP client needs. Contact Executive Director Jan Karlin for more details at 626-685-4455.

And, don't forget your company's matching gift!

Support Southwest Chamber Music concerts, educational programs, recordings, and international tours—make a tax-deductible donation to Southwest Chamber Music today!



SOUTHWEST CHAMBER MUSIC 2013-2014 SEASON

Check our website www.swmusic.org to join our email list, receive special offers, and watch for news about Southwest Chamber Music!

SOUTHWEST CHAMBER MUSIC

Board of Trustees

Jay Belloli, President
Sally Kaled, Vice-President
Natalie Poole, Secretary
Peter Mandell, C.P.A., Treasurer
Kenneth Blaydow, M.D., President 2007-2009
Ellen Knell, Ph.D., President 2004-2007
Louis Abel
Cary Huang
Michael Huynh
E. Randol Schoenberg, Esq.
Carl Selkin, Ph.D.
Cory Takahashi

Honorary Trustees

Susan Bienkowski, President 2001-2004
Anna Bresnahan, Secretary 1999-2003
Fritzie Culick, President 1988-1998
Homayoun Homampour, Treasurer 1997-2001
Mary Schander, President 1998-2001
Betsey Tyler, Vice-President 2003-2013

Advisory Trustees

Joan Boyett
Alice Coulombe
Charles Dillingham
Oliver Knussen
Steven Lavine
Kent Nagano
Martin Perlich
Rick Wartzman

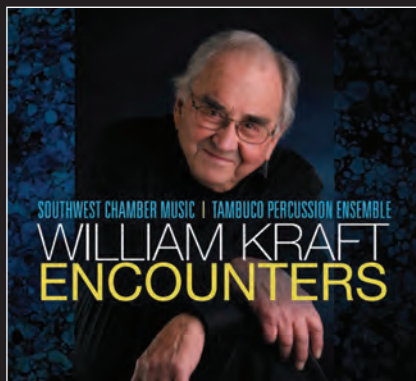
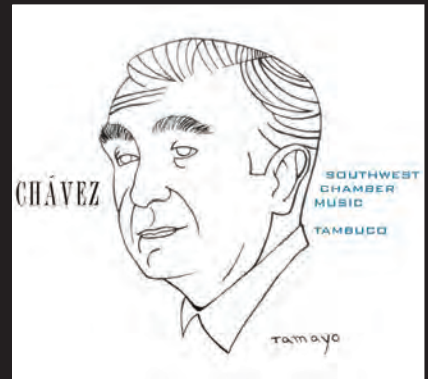
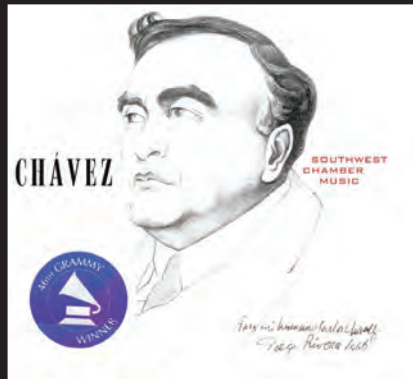
Administration

Jeff von der Schmidt, *Artistic Director*
Jan Karlin, *Executive Director*
Heidi Lesemann, *General Manager*
Linnet Richardson, *Ticket Manager*
Joan Quinto, *Production Manager*
David Spiro, *Development Manager*
Alejandro Rubalcava, *Webmaster*
Steven Posner, *Computer Technician*
Val Echavarria, *Program Design*
Daniel O'Connor, *LA County Arts Commission Intern*

Southwest Chamber Music

638 E. Colorado Blvd., Suite 201, Pasadena, CA 91101-2006
Phone: 626-685-4455 / Fax: 626-695-4458
mail@swmusic.org / www.swmusic.org

Southwest Chamber Music Recordings



Compact Disc Recordings
by Southern California's
only two-time GRAMMY®
winning Classical Ensemble

Complete Chamber Music of
Carlos Chávez
Winner of 2003 and 2004
GRAMMY Awards

Also available on single discs:
Music of Prokofiev, Poulenc,
Huang, Kraft, Krenek, Cage,
Carter, Derby, Harrison, Powell,
Smith, Subotnick, Wuorinen,
and many others.

Composer Portrait Series,
12 CD Box Set winner of 2002
CMA/ASCAP Award

“No one with the slightest
interest in the music of our time
can afford to be without
this cornerstone of American
chamber music.”

— *Jim Svejda, KUSC,*
review of “Kraft Encounters”

“...everything on these CDs is
played magnificently.”

— *Chamber Music Magazine*

Recordings on Cambria
Master Recordings

Purchase your copy today!

1.800.726.7147

swmusic.org



The Huntington Rose Garden Tea Room

At The Huntington Library, Art Collections and Botanical Gardens

Is proud to present
Southwest Chamber Music
Summer Festival Pre-Concert Dinners

Please contact Southwest Chamber Music
for information and reservations (800) 726-7147

When visiting The Huntington
The Huntington Tea Room is the perfect setting for a memorable repast.
Choose from an array of savory finger sandwiches, imported and
domestic cheeses, fresh fruit and petite desserts all served buffet-style

Online reservations available via the Tea Room Link on The Huntington website.

www.huntington.org

www.homeasart.com

Polly Wheaton
Partner

626.688.9756 - cell
626.773.3436 - direct
626.578.0520 - fax

pwheaton@deasypenner.com
dre#: 01012361

200 South Los Robles Avenue
Pasadena, California 91101

Southern California
Real Estate Services

kathleen's
RESTAURANT

Lunch • Dinner • Weekend Breakfast

595 North Lake Ave. • Pasadena, California 91101
(626) 578-0722



Joy and Joe Forgatch
ATHERTON COURTYARD

WE WANTED LESS HASSLE.

Believe me. At my age, the last thing I wanted to think about was a leaking roof. When we moved to Atherton, Joy and I were delighted our new life didn't include those headaches. Now we live on our own without the stress and upkeep of everyday life. I knew moving to Atherton would make life easier. But I never imagined it would bring us so much closer to the things we love — including each other.

WHAT MOVES
➔ YOU?

CALL
1.800.340.4178
FOR A PRIVATE TOUR

VISIT
WWW.ABH.ORG
FOR MORE INFORMATION


**THE COURTYARD
AT ATHERTON**

Christian living for today's seniors

INDEPENDENT • ASSISTED LIVING • SKILLED NURSING • MEMORY SUPPORT



Atherton Baptist Homes is open to people of all faiths. RCFE #197802543 Certificate of Authority #176.
Atherton Baptist Homes does not discriminate on the basis of age, sex, race, color, disability, religion, or national origin.

214 South Atlantic Boulevard / Alhambra



EL PORTAL
YUCATAN/MEXICAN CUISINE
695 E. GREEN STREET
PASADENA, CA 91101
Ph : 626.795.8553
Fax : 626.795.2860

abel@elportalrestaurant.com
www.elportalrestaurant.com



Vanessa's
SPECIALTY COFFEES
ICE CREAM & PASTRIES
696 E COLORADO BLVD #17
PASADENA, CA 91101
Ph : 626.796.8256
Fax : 626.795.2860

www.vanessascoffee.com



YAHAIRA'S CAFÉ
BREAKFAST • LUNCH • DINNER
NUEVO LATINO CUISINE
698 E COLORADO BLVD
PASADENA, CA 91101
Ph : 626.844.3254
Fax : 626.795.2860

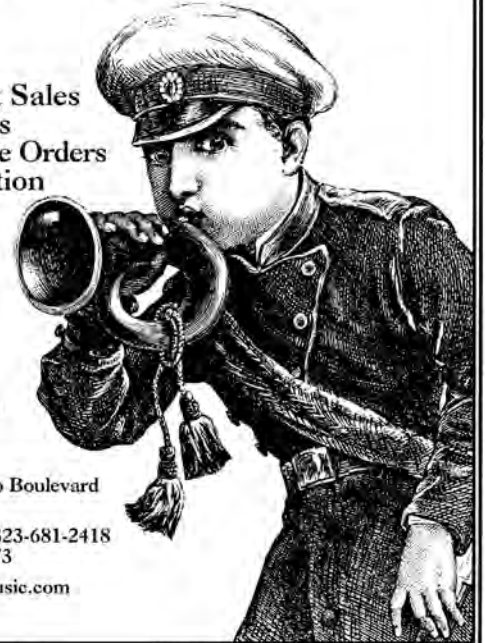
www.yahairascafe.com



**OLD TOWN
MUSIC CO.**

Gifts
Instrument Sales
& Rentals
Daily Phone Orders
Vast Selection
of Sheet
Music

Methods
Classical
Popular
Piano
Vocal
Instrumental



42 East Colorado Boulevard
Old Pasadena
626-793-4730 • 323-681-2418
Fax 626-793-3873
www.oldtownmusic.com

Sitar Indian Cuisine

Lunch Buffet All You Can Eat
Mon-Fri 11am-4:30pm \$ 8.95
Champagne Brunch
Sat-Sun 11am-4:30pm \$ 10.95

15% OFF
TAKE OUT ONLY
Min \$15 Purchase

FREE LOCAL
DELIVERY
With \$20 Purchase

Available For Banquets & Catering



618 E. Colorado Blvd. Pasadena, CA 91101
Sun-Thurs 11am-10pm Fri-Sat 11am-11pm
Tel: 626-449-5954 Fax: 626-796-0513
www.SitarIndianCuisine.com



The Green House
Gift Shop

Supporting Children's Hospital Since 1970

HOSTESS GIFTS

696 E. Colorado Boulevard
Pasadena, CA 91101

TABLETOP ACCESSORIES

626-793-7730

GIFTS FOR ALL AGES

thegreenhouse1970@gmail.com

www.thegreenhousesupportschla.org



HAIR BY CESARE

"Art is in my Blood, Hair is my Canvas
and this is my Symphony" Cesare

170 S. De Lacey Ave.
Pasadena, CA 91105

Specializing In *Hairdreams* Hair Extensions

On-Line Booking & Free Consultation

T 626-792-5829

www.hairbycesare.com

From Concept through
Construction to
Complete Interior Design



Remodeling & Additions
Interior Design
Kitchen & Bath Design
General Contracting
Project Management
Home Technology



cynthia bennett
& associates, inc.

626.799.9701
www.CynthiaBennett.com

501 Fair Oaks Ave
South Pasadena
General Contractor License
67641
Cid #801 ASID

Euro Pane
B A K E R Y

950 E. Colorado Blvd. • Pasadena, CA 91106 • (626) 577-1828

VanNoppen Glass Gallery

Functional and Decorative Art Glass.

David VanNoppen



25 S. El Molino Ave.
Pasadena CA. 91101

626 844 0099

glasswing@charter.net
www.vannoppenglass.com

Colburn

ANNOUNCING OUR
2013 FALL SEASON

The Colburn
ORCHESTRA

September 28, 7:30
Ambassador Auditorium

October 26, 7:30
Ambassador Auditorium

November 25, 8:00
James Conlon conducts
Britten War Requiem
Walt Disney Concert Hall

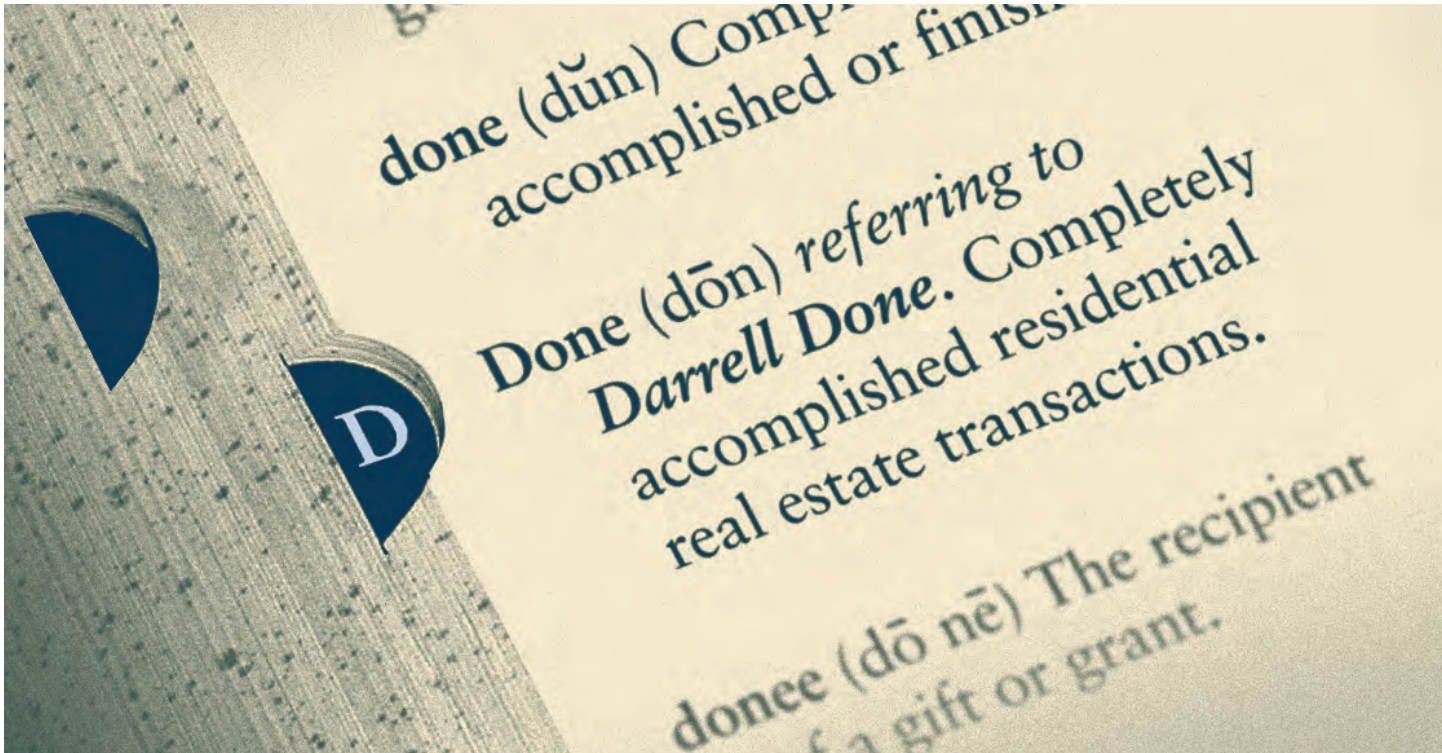
Tickets:
www.colburnschool.edu
213.621.1050

Colburn
CHAMBER
MUSIC
SOCIETY

September 15, 3:00
Jean-Yves Thibaudet, piano

November 10, 3:00
Martin Beaver, violin
Clive Greensmith, cello

December 8, 3:00
Liang Wang, oboe
performances in Zipper Hall



DARRELL DONE

WWW.DARRELLDONE.COM

REDEFINING REAL ESTATE

PASADENA ▸ ALTADENA
SAN MARINO ▸ SOUTH PASADENA
LA CAÑADA FLINTRIDGE

626.844.2255

**COLDWELL
BANKER** 

Residential Brokerage

DRE # 01233781

An Equal Opportunity Company. Equal Housing Opportunity. Owned and Operated by NRT, Incorporated.

a musical bouquet

Sundays with Coleman

110th Season • 2013-2014

October 13, 2013
Jerusalem Quartet

November 24, 2013
REBEL

January 19, 2014
David Finckel and Wu Han

February 9, 2014
Pacifica Quartet

March 2, 2014
Berlin Philharmonic Wind Quintet

April 6, 2014
Parker Quartet with Kikuei Ikeda

Sundays at 3:30 pm
in Caltech's Beckman Auditorium

Season Subscriptions: \$234 - \$192 - \$150 - \$108

Single Tickets: \$45 - \$38 - \$31 - \$24

For Info & Tickets

• Call: 626.793.4191 • E-mail: krfcma@aol.com

• Web: colemanchambermusic.org

COLEMAN CHAMBER MUSIC ASSOCIATION

225 So. Lake Ave., #300 • Pasadena, 91101



aNoiseWithin presents

lost & found
2013/14 repertory season

**Pericles,
Prince of Tyre**
By William Shakespeare

The Guardsman
By Ferenc Molnár

Endgame
By Samuel Beckett

The return of
A Christmas Carol

"GO!"
- LA Weekly

Back by Popular
Demand!

Tartuffe
By Molière
Translated by Richard Wilbur

Macbeth
By William Shakespeare

**Come Back,
Little Sheba**
By William Inge

GET THE BEST SEATS—SUBSCRIBE BY JUNE 30!

BY PHONE: 626.356.3100 x1

or ONLINE: anoisewithin.org/subscribe

PHOTOS BY CRAIG SCHWARTZ



Join Life At Pasadena Highlands

- Large studio, one bedroom and two bedroom apartments, with great balconies and fabulous views
- Restaurant style dining
- Housekeeping, transportation, gated covered parking, and emergency system monitoring with 24 hour staff
- A comprehensive social, educational and fitness program
- Our Assisted Living & Memory Care Programs support those needing personal assistance to enhance their independence
- Safe convenient neighborhood

Discover the highest quality & best value in independent and assisted living.



Pasadena Highlands
INDEPENDENT & ASSISTED LIVING

*Enjoy Life at Pasadena Highlands
A Community of Independent
and Assisted Living for Seniors*

626-791-1981 • 1575 E. Washington Blvd. - www.pasadenahighlands.net

COLDWELL BANKER PREVIEWS *International*

Catherine "Tink" Cheney
PrevIEWS Estates Director
President's International Elite



388 South Lake Avenue
Pasadena, California 91101
626.584.0050 Office
626.440.0455 Fax
626.356.8129 Direct
626.796.4515 Residence
tinkcheney@earthlink.net



Since 1907

NOURI RUGS

Trading - Buying - Selling
Cleaning - Repairing - Appraisal
Old & New Rugs

Member of Int. Society of Appraisal

JAY

(626) 440-9500

nourirugs@gmail.com

www.nouri-rugs.com

636 E. Colorado Blvd.
Pasadena, CA 91101-2072

5% off rug cleaning and 10% off rug purchase with ad

J. Michael G. Fischer Violin Shop

Maker and Dealer
Fine Violins, Violas and Cello
Fine Bows
Restorations
Appraisals

by appointment only

*Michael Fischer instruments are played by
members of Southwest Chamber Music*

1638 Rendall Place
Los Angeles, CA 90026 USA
Tel (323)665-0753
violins@mfischerviolins.com
www.mfischerviolins.com



MISSION TILE WEST

“Home Is Where The Art Is”

SOUTH PASADENA

SANTA MONICA

COSTA MESA

www.missiontilewest.com

proudly serving you since 1984



STEINWAY PIANO GALLERY
PASADENA



A Factory Owned and Operated
Showroom Showcasing California's
Finest Collection of Steinway Pianos
Set in a Unique Environment For An
Exceptional Selection Experience.

New and Pre-Owned Steinways
Certified Factory Restored Steinways
Home Rentals

150 E. Colorado Blvd., Suite 101, Pasadena, CA 91105
(626) 744-7774 | www.steinwaylosangeles.com



Affordable. Style.

MODO



Open 7 Days A Week | Eye Exams | Contact Lenses
Designer Eyewear | Lab On Premises
Laser Refractive Surgery Co-Management

**Linden
Optometry®**

A Professional Corporation Alan Limfat, O.D.

477 East Colorado Blvd., Pasadena
(626) 794-0100

We accept most Vision Insurance Plans

Music is the universal language



Sometimes the most meaningful communication happens without dialogue. Whether it's a soloist or an ensemble, music is a powerful form of expression. It's an experience we can all share.

Wells Fargo Capital Finance is proud to support Southwest Chamber Music and we look forward to their performances at this year's Summer Festival at The Huntington.

Wells Fargo Capital Finance
wellsfargocapitalfinance.com

Together we'll go far





SOUTHWEST CHAMBER MUSIC
638 E. Colorado Blvd., Suite 201
Pasadena, CA 91101-2006