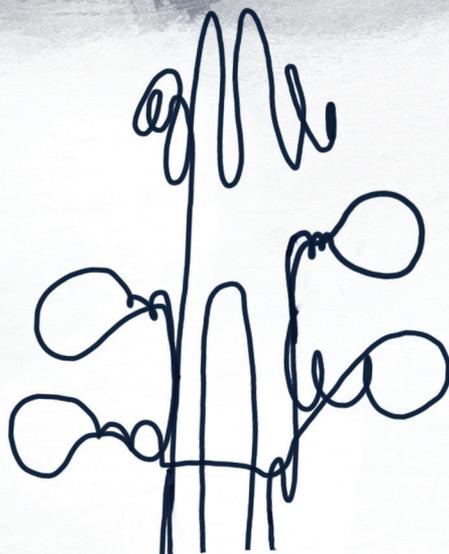


Reno**Chamber**Orchestra

celebrating our 48th season

The Real Us



It's About Time

November 19 & 20

Nightingale Concert Hall

Kelly Kuo

Music Director
& Conductor

Christine Lamprea

Cello

 **Reno
Chamber
Orchestra**

Welcome



Welcome to concert number two of our 48th season! Our opening concert last month was a triumphant return to our home stage, Nightingale Concert Hall. This month we highlight women in music and open with a beautiful sinfonia by Marianna Martines. Martines was composing alongside Mozart and Haydn but many of her compositions have been lost to time. The second half of our program will start with a literal burst of music with Jessie Montgomery's Starburst. In between we will take you into the turbulent world of composer Dmitri Shostakovich with his Cello Concerto No. 1. Soloist Christine Lamprea makes fine

work of this piece which is considered amongst the most challenging of the cello repertoire.

Outside of the concert hall the RCO is excited to be deepening our connections within our community. As you may have heard we recently embarked on a new partnership with Northern Nevada HOPES and performed our first chamber music concert for the residents of Hope Springs last month. This partnership has us committed to making sure our music is accessible to all.

We are also looking forward to the return of the Nevada Chamber Music Festival, December 28 - January 1. Festival passes are on sale now!

I am so thankful you have chosen to be part of our musical family and I hope you enjoy "It's About Time"!

Musically Yours,

A handwritten signature in black ink that reads "Amy Heald". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Amy Heald
Executive Director

RCO Board of Directors and Staff

BOARD OF DIRECTORS

John Tozzi

President

Edie Cartwright

First Vice President

Lloyd Rogers

Second Vice President

Holly Walton-Buchanan

Secretary

Pat Ellingsworth

Treasurer

Les Cohen

Barbara Fox

Ron Luschar

Robert Seale

Judith Simpson

Peter Adlish*

Caryn Neidhold*

**RCO Players Committee*

STAFF

Amy Heald

Executive Director

Joseph Peterson

Director of Operations
& Artistic Planning

Emily Loftus

Director of Marketing
& Development

Dustin Budish

Personnel Manager

Adrienne Radtke

Bookkeeper

Amanda Gunderman

Database & Patron
Engagement Manager

Stuart Murtland

Audio/Visual &
Operations Support

Our performance today is made possible in part by the
University of Nevada Reno, School of Music

SCHOOL OF THE **arts** | SCHOOL OF MUSIC
VISUAL ART MUSIC THEATRE & DANCE



University of Nevada, Reno

The mission of the Reno Chamber Orchestra is to create intimate, inspirational musical experiences by engaging the community through vibrant music making by the Chamber Orchestra and chamber ensembles.

Kelly Kuo

Music Director & Conductor

Dear RCO family,

When we think about the flow of time, we like to believe it is accompanied by a feeling of progress. In the world of music, there's no question that women faced tremendous barriers in the past compared to men when it came to pursuing compositional and general musical employment, but women are elevating their voices more now and our program today is a great example of the progress that has been made despite barriers that still exist.



Haydn's Clock Symphony, with the famous ostinato that gave the piece its nickname, is an obvious reference to the theme of time, but we are putting the spotlight instead on musical contributions of women, beginning with one of Haydn's own students, Marianna Martines, whose acclaim as a composer and harpsichordist did nothing to stop the erasure of her music by misogyny after her death. By having Martines represented on same program as a work by her mentor Haydn alongside Shostakovich's muscular cello concerto played Sphinx Medal of Excellence recipient Christine Lamprea, and a work by Jessie Montgomery, Musical America's recently crowned 2022 Composer of the Year, we are encouraging people to think about what can happen when talent is encouraged, no matter the gender. It's about time indeed!

Musically yours,

A handwritten signature in black ink that reads "Kelly Kuo". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Kelly Kuo

VIOLINS

Ruth Lenz, Concertmaster*

A Friend of Ruth Lenz

Olga Archdekin,

Assistant Concertmaster*

Matthew Means,

Principal 2nd Violin

Sarah Coyl

Ivanka Dill*

Ellen Flanagan*

Alison Harvey

David Haskins*

Caryn Neidhold*

Vanessa Porter

VIOLAS

Dustin Budish, Principal*

Catherine Matovich

Nathaniel Sattler

Kati Wentink

CELLOS

Peter Lenz, Principal*

Cecilia Lee Chair

Eileen Brownell

Karen Stout-Gardner*

Diego Marrero-Perez

DOUBLE BASS

Scott Faulkner, Principal*

Gail & Jack McAllister Chair

Nancy Hoffman*

FLUTES

Mary Miller, Principal*

Kris & Patrick Ellingsworth Chair

Mary Ann Lazzari*

OBOES

Noah Breneman, Principal*

Aaron Hill

CLARINETS

Joshua Anderson, Principal

Marshall, Pat & Anthony Postman

Karl Busch

BASSOON

Dylan Neff, Principal*

Jimmie's Chair

Ashlea Sheridan

Second bassoon & contrabassoon

Lise Lenz Drake memorial chair

HORNS

John Lenz, Principal*

Jim Whipp Memorial Chair

Peter Adlish*

Marilyn Hadley Memorial Chair

TRUMPET

Paul Lenz, Principal*

Gaia Brown & Lloyd Rogers Chair

Jef Derderian

TIMPANI

Robert Lightfoot, Principal

KEYBOARD

James Winn, Principal*

Vahe Khochayan Memorial Chair

*denotes contract musician

It's About Time

Repertoire

Kelly Kuo, conductor

Kin Szeto, acting assistant conductor

Christine Lamprea, cello

Sinfonia in C major (1770) **Marianna Martines (1744-1812)**

- I. Allegro con spirito
- II. Andante ma non troppo
- III. Allegro spiritoso

Cello Concerto No. 1 **Dmitri Shostakovich (1906-1975)**
in E-flat major, Op. 107 (1959)

- I. Allegretto
- II. Moderato
- III. Cadenza
- IV. Allegro con moto

— INTERMISSION —

Starburst (2012) **Jessie Montgomery (b. 1981)**

Symphony No. 101 in D major, **Franz Joseph Haydn (1732-1809)**
H. I/101 "The Clock" (1794)

- I. Adagio-Presto
- II. Andante
- III. Menuet: Allegretto
- IV. Finale: Vivace

It's About Time is made possible in part by:

NEVADA
ARTS COUNCIL

NATIONAL
ENDOWMENT for the **ARTS**
arts.gov

The Reno Chamber Orchestra is supported in part by the Nevada Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

Artist Bios



CHRISTINE LAMPREA is a dynamic artist with a reputation as a firebrand cellist with a “commitment to the highest standards” (Palm Beach Daily News). Recent performances include the Schumann concerto at Carnegie Hall’s Stern Auditorium, the premiere of a concerto written for her by Jeffrey Mumford, as well as a last minute replacement for Lynn Harrell with Symphony Silicon Valley. As a recitalist, Christine recently performed premieres of her own arrangements of Colombian music for Supreme Court Justice Sonia Sotomayor and the Colombian Ambassador to the United States. Other credits include Illinois’ Krannert Center for the Performing Arts, Florida’s Kravis Center for the Performing Arts, the Los Angeles County Museum of Art, Pepperdine University, and the Washington Performing Arts Society. Ms. Lamprea began her concert career in 2013 upon winning Astral Artists’ National Auditions, the Sphinx Competition, and the Schadt National String Competition. She has since performed with orchestras such as the Detroit Symphony, Houston Symphony, and the San Antonio Symphony. In 2018, she received the Sphinx Medal of Excellence for her contributions to the field as an artist of color.



Coming Next

NCMF 2022

December 28 - January 1

Featuring David Krakauer, Steven Vanhauwaert, Clive Greensmith and more. Festival Passes include admission to all six concerts, an invitation to an exclusive cocktail reception with the artists, and an entry to win an exclusive rehearsal experience.



Purchase by calling our offices Mon - Fri 10 am to 3 pm 775-348-9413 or on our website at: www.renochamberorchestra.org/NCMF

Single tickets go on sale Monday, November 21

PRIMAL VOICES

February 18 & 19, 2023

Mountains, the sea, and the creation of the world speak to the essential voices of our planet in works by Milhaud, Piazzolla, Debussy, and newcomer Juhi Bansal.

Featuring accordion soloist Hanzhi Wang.



MARIANNA MARTINES

Born: May 4, 1744, Vienna, Austria

Died: December 13, 1812, Vienna, Austria



Marianna Martines came from a military family. Her father became friends with the famous poet Metastasio, who lived with the Martines family for the last five decades of his life and oversaw young Marianna's education. Also living in the same building were two musicians, Nicola Porpora, who taught Marianna singing, and the young Franz Josef Haydn, with whom she studied harpsichord. Her talent was such that she was soon performing for the nobility, including Empress Maria Theresa, as a singer and keyboard player.

She showed a talent for composition as well, and ultimately became one of eighteenth-century Vienna's best-known composers, so famous throughout Europe that in 1773 she became the first woman admitted to the Accademia Filarmonica of Bologna. Martines founded a singing school, and hosted a popular series of salon concerts in Vienna at which Haydn and Mozart were regular guests. Her surviving works, numbering over two hundred, include four masses, six motets, and other choral, orchestral, and keyboard pieces.

Program Notes

Sinfonia in C major

Composed: 1770

Duration: 12 minutes

**Instrumentation: 2 flutes, 2 oboes, 2 horns, strings, continuo,
2 trumpets**

Throughout the seventeenth and early eighteenth centuries, the word *sinfonia* was used to designate a number of different types of compositions. By the later eighteenth century, more often than not the term referred to a short three-movement work, sometimes the overture to an opera or suite, that is now seen as the forerunner of the symphony we know today. Gradually, the string orchestra of those early works was supplemented by winds, typically oboes and French horns. Later on, the full complement of orchestral instruments became the norm, and eventually a fourth movement was added.

These developments were underway as Martines was writing her *Sinfonia in C major*, apparently the very first symphony ever written by a woman composer. The opening theme of the first movement, with its playful skipping motion, is led by the strings, subtly colored by the horns and oboes. A more flowing second idea follows, with repeated ascending figures. Those themes are embellished, with some harmonic surprises, unusual phrase lengths, and brief forays into a minor key. For the gentle, subtly poignant second movement, Martines adds flutes that double the violins, giving the melodic lines an ethereal quality. The third movement's lively 3/8 rhythm is occasionally offset by further harmonic surprises as well as some flowing passages mixed in among the leaping phrases that characterize much of the movement.



Program Notes

DMITRI SHOSTAKOVICH

Born: September 25, 1906, St. Petersburg, Russia

Died: August 9, 1975, Moscow, Russia

There are many who call Dmitri Shostakovich the greatest composer of the twentieth century, his music serving as a moving personal testament as well as a portrait of some of the seminal events of the century. His early works, such as one of the most accomplished First Symphonies ever (written at age 19 for his graduation from the Leningrad Conservatory), betray the influence of his fellow Russian composers Prokofiev and Stravinsky, as well as a brash and often sardonic sense of humor. That brashness could get Shostakovich in trouble, as with the opera *Lady Macbeth of Mtsensk*, which outraged Stalin and led to serious criticism in the Russian press. Works like the Fifth and Seventh Symphonies, the latter inspired by the 1941 German invasion and known as the “Leningrad,” brought him worldwide renown. He continued to suffer from artistic repression in his homeland, however, including the famous 1948 government denunciation of Shostakovich and other prominent Russian composers. Some of his subsequent music sought to curry favor with the Soviet government, although he continued to write more serious works “for the desk drawer.” His last decade was marked by ill health, and an increased level of melancholy pervades the music of those years.



Program Notes

Cello Concerto No. 1 in E-flat major, Op. 107

Composed: 1959

Duration: 28 minutes

Instrumentation: 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (2nd doubling contrabassoon), horn, timpani, celesta, strings, solo cello

One of the most frequently performed cello concertos of the twentieth century, Shostakovich's Cello Concerto No. 1 was composed during a time in which the composer and his music were famous worldwide, and his reputation within the Soviet Union was finally on the rise. Shostakovich, of course, was one of those several composers (along with Sergei Prokofiev and Aram Khachaturian) denounced by the Communist Party and the All-Union Congress of Soviet Composers in 1948 for writing decadent, modernist music that failed to appeal to the mass of music lovers. On Stalin's death in 1953, however, things started to change, as a cultural thaw set in that allowed Shostakovich's music to be heard again in his homeland. By the time of the Second All-Union Congress in early 1957, Shostakovich, who had been held in contempt at the first Congress, was warmly received, even being elected to the Composers' Union's governing body. And in 1958, the Central Committee of the Communist Party went so far as to adopt a resolution admitting that the evaluations of 1948 were unfair and mistaken.

It was in this more relaxed climate that Shostakovich started to write his long-contemplated Cello Concerto No. 1. Written and dedicated to the composer's friend Mstislav Rostropovich, Shostakovich completed the work in July 1959. According to one account, Rostropovich received his copy of the score on August 2, and memorized it in an astounding four days, performing it privately for Shostakovich on August 6. The first public performance came on October 4, with Rostropovich and the Leningrad Philharmonic under Yevgeny Mravinsky.



Program Notes

Most of the first movement derives from a four-note motto heard right at the beginning of the concerto. The second theme is a variant of the DSCH motive – D/E-flat (S in German)/C/B (H in German) – a play on the composer’s initials that shows up in many of the composer’s works. The movement’s tempo marking, *Allegretto*, usually denotes music that is laid-back and genial. But in this case the music is darkly ironic, with a propulsive energy. Shostakovich himself described the movement as “in the style of a jocular march.” The cello soloist is given many opportunities to shine, and solo horn is also featured prominently.

Strings open the second movement with a plaintive tune. After the horn takes up this idea, the cellist enters with a lyrical theme said by one commentator to derive from a Jewish folk song. A second melody brings some lightheartedness to this music, but only temporarily, as the music builds to a climax. Once again the solo horn takes over, leading into the movement’s gorgeous, mysterious coda, with the cellos high harmonics floating over muted violins and punctuations from the celesta. The third movement is an extensive cadenza for the soloist that employs themes from the first two movements. Beginning slowly and broadly, the music picks up pace towards the end. Then three chords from the strings launch the finale, the fastest music of the concerto. The rough folksy quality of the first theme gives way to a dance-like second theme as the soloist propels the music forward. Hidden within the music – so well that even Rostropovich had a hard time recognizing it – is a five-note idea derived from a Georgian folk song, “Suliko,” said to be Stalin’s favorite song. This motive is treated roughly, however, in wild repetitions – a small reference to Shostakovich’s bitterness over his treatment years before. The opening four note-motive of the concerto returns one last time as the music builds to its fiery conclusion.



Program Notes

JESSIE MONTGOMERY

Born: December 8, 1981, New York, New York



Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation,

language, and social justice. She was born and raised in Manhattan's Lower East Side. Her father, a musician, and her mother, a theater artist and storyteller, were engaged in the activities of the neighborhood. It is from this unique experience that she has created a life that merges composing, performance, education, and advocacy. Since 1999, she has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble. Montgomery holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. In April 2021, the Chicago Symphony Orchestra announced her appointment as the next Mead Composer-in-Residence.

Starburst

Composed: 2012

Duration: 3 minutes

Instrumentation: strings

Starburst was commissioned by the Sphinx Organization and written for the Sphinx Virtuosi, for which Montgomery serves as composer-in-residence. The piece takes its title from the composer's feeling that the young members of the Sphinx Virtuosi are like "new stars in a galaxy," as she explains in her program note about the work. She writes: "This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create

Program Notes

a multidimensional soundscape. A common definition of a starburst, 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly,' lends itself almost literally to the nature of the performing ensemble who premieres the work, The Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

FRANZ JOSEF HAYDN

Born: March 31, 1732, Rohrau-on-the-Leitha, Austria

Died: May 31, 1809, Vienna, Austria



Along with Mozart and Beethoven, Franz Josef Haydn is one of the most significant composers of the Classical era (roughly 1750 to 1820). Sometimes referred to as the "Father" of the symphony and string quartet, Haydn's remarkable catalog – over one thousand works, including 104 symphonies – is one of the largest produced by any composer. His music's distinctive combination of elegance and earthiness, its memorable tunes, skillful construction, and robust humor have all made Haydn

one of the most beloved of composers. His career took off in 1761 when he entered the employ of the wealthy Esterházy family. For the next three decades Haydn worked under Princes Paul Anton and Nikolaus Esterházy, directing their orchestra and composing music for them. In the early 1780s Haydn befriended Mozart, becoming one of his most enthusiastic patrons and friends. Haydn's growing fame led to further opportunities, including the two trips to London in 1791-2 and 1794-5 that sealed his reputation and produced works like the twelve "London" symphonies.



Program Notes

Symphony No. 101 in D major, H. I/101 "The Clock"

Composed: 1793-94

Duration: 28 minutes

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings

"I am Salomon from London and I have come to fetch you."

Within weeks of his separation from the Esterházy family in September 1790, Haydn received a visit at his new Vienna home from Johann Peter Salomon, a German violinist and impresario who had been working for the last decade in London. Haydn's music was already quite popular in England, and Salomon saw great possibilities in a series of London concerts at which new Haydn works would be premiered. The composer was nearly sixty, hadn't traveled extensively, and didn't speak English. But the adventure, and the significant sum of money Salomon offered, won him over, and Haydn arrived at Dover on New Year's Day, 1791. Over the next eighteen months, Haydn presented his Symphonies Nos. 93-98 to wildly enthusiastic London audiences. Afterwards, he returned to Vienna for a couple of years, during which time he gave some frustrating music lessons to the young, recalcitrant Beethoven.

Salomon then invited Haydn back to England for two more seasons of "Mr. Salomon's Concerts" in 1794 and 1795, during which he presented his Symphonies Nos. 99 through 104 to an equally adoring public. By the time of this second trip, Haydn had become so popular that King George III himself asked him to move to England permanently. But the homesick Haydn demurred, and returned to Austria in 1795, loaded down by money and gifts (including a prized talking parrot).

Contrary to our assumptions that orchestras in Haydn's time were invariably small in size, while he was in London Haydn had the chance to hear one of his symphonies by an orchestra of some 300 musicians. Some of that sense of grandeur carries into his Symphony No. 101, which was first performed under Haydn's direction at the Hanover Square Concert Rooms on March 3, 1794.

Program Notes

The first movement's opening, in the minor, is portentous and hushed. When the tempo speeds to Presto, it is in a lively, rollicking 6/8 meter, a rather unusual rhythm for the first movement of a symphony (although Haydn does the same in the first movement of his Symphony No. 103). The arresting and vivacious main theme, with its rising scales, contrasts with the second important idea, marked by a descending pattern. That second theme recurs in contrapuntal versions in the movement's development section.

The symphony's nickname comes from the "tick-tock" accompaniment that pervades much of the second movement Andante. Bassoons and pizzicato strings provide the tick-tock at first, accompanying a graceful, slightly coy tune. There is a stormy interlude at the movement's center. Then the ticking returns, this time played by the flute and bassoon two octaves apart.

With the third movement, probably the longest and most complex of Haydn's minuet movements, the symphony's nickname becomes doubly appropriate. Back in 1793 in Vienna, Haydn had given his patron Prince Esterházy the gift of an elaborate musical clock, for which he also wrote a set of twelve short pieces; one of those twelve became the basis for this grand movement. The slightly comical trio section seems to evoke an amateurish village band, whose "wrong" notes and other quirks were often "corrected" by the symphony's later conductors and publishers. This trio may have provided some inspiration for Beethoven in a similar passage in the third movement of his "Pastoral" Symphony almost 15 years later.

The Finale is based on a lively tune that is subjected to a very complex development, including a vigorous fugue at one point. As is characteristic of the London symphonies, the string section is called upon to play some extraordinarily difficult passages.





Listen. Connect. Discover.

**Compelling stories and context
you won't hear anywhere else.**



Discover stories from Northern Nevada, Eastern California and beyond
at KUNR.org or listen live at 88.7 FM.



Carson City Symphony
David Bugli, Music Director/Conductor
Richard Hutton, Choral Conductor



“Holiday Treat” Concert

Featuring world premiere of Dale Trumbore's “Magnificat”

Sunday, December 11, 2022, 4:00 p.m.

Lobby entertainment - 3:00 p.m. ~ Concert preview - 3:15 p.m.

Carson City Community Center - 851 E. William Street



\$18 General Admission
\$15 Seniors, Students, Association Members
FREE Age 18 and under
Tickets: online CCSymphony.com and at the door
Info: 775-883-4154 or CCSymphony.com





CLASSIX SERIES

GRIEG'S PIANO CONCERTO

ON THE PROGRAM

Dai WEI | *The Dancing Moonlight*
Edvard GRIEG | Concerto for Piano in A minor, op. 16
Ludwig Van BEETHOVEN | Symphony No. 4, op. 60 in B-flat Major

SATURDAY, JANUARY 28, 2023, 7:30 PM

SUNDAY, JANUARY 29, 2023, 4:00 PM

Pioneer Center for the Performing Arts

TICKETS at RenoPhil.com | Livestream also available



Nevada Classical & Jazz

Reno's Only Classical & Jazz Station

A service of KUNR Public Radio



KNCJ is available on 89.5 FM in Reno and Sparks and streams everywhere on smart speakers, KNCJ.org and the KUNR mobile app.

Thank You To Our Generous Supporters

\$30,000+

Bill Douglass
Knute Knudson & Penelope Kirk
Heidemarie Rochlin
Holly Walton-Buchanan &
Kel Buchanan

\$20,000-\$29,999

Anonymous
Edie Cartwright
Kris & Pat Ellingsworth
Pat & Mark MacDonald
Gail & Jack McAllister
Arthur & Mae Orvis Foundation
Marshall, Pat &
Anthony Postman
Jennifer Smith & John Thayer
Elizabeth Tenney
Mary & John Tozzi

\$10,000-\$19,999

Anonymous
Bill Pearce Motors
Lynn Bremer
Community Foundation of
Northern Nevada
Cleta Dillard
Peter Lenz & Cecilia Lee
Chris & Parky May
Nancy Phelps
Sandy Raffealli
Lloyd Rogers & Gaia Brown
Robbi Whipp

\$5,000-\$9,999

Allen & Yvonne Brady
Brenda & Robert Brown
City of Reno
Les Cohen & Judith Strasser
Cleta Dillard
Barbara & Robert Fox

Mary & Mike Grulli
Steve & Kathie Jenkins
Dr. Stephen & Phyllis Lerman
Ron Luschar & Trudy Larson
Jane & Jim Nichols
Rosemann Family Foundation
Judith Simpson & Robert Seale
George & Lynda Simmons

\$3,500-\$4,999

Kathleen April Priebe
Jeff Wolfe
Lynnda Wyckoff

\$2,000-\$3,499

Stephen & Lillian Frank
Jannet Vreeland
Norm & Janice Ziomek

\$1,000-\$1,999

Joy Betz
Darrell & Marilyn Craig
Ernest Grossman &
Margaret Lewicki
Monica Houghton
David Hornbeck
Fred & Kathy Jakolat
Kay Kephart
James & Mary Ann Kidder
Ed Kleiner
Nicole Lamoboley
Stephen Myerson &
Sharon Chabrow
Phil Satre
Michael Thornton
Cathy Trachok
Karen Traylor
Karen Vibe & Karen Goody
Rick Wilkins
Ann Wood

Donations made August 1, 2021 - October 15, 2022

Thank You To Our Generous Supporters

\$500-\$999

Monica Brandl
J. Richard Breitling
Beth Dailey & Terry Cox
Thomas Drendel
Neal Ferguson
Victor & Sue Henney
S. Victoria Kann
Daniel Kappes
Ginnie Kerey
Maureen & Peter Lee
John & Geraldine Lilley
Charlotte McConnell
Joe & Lois Parks
Diana Sande
Gary Silverman
James Winn
Kathryn Wishart

\$250-\$499

Richard Carr
Janice & Robert Carusi
John Bardwell &
Kathleen Conaboy
Lois Crocker
Charlotte & Chet Curtis
Lynne Gray
Marcia & Chuck Growdon
Hal & Barbara Goss
Catherine Hancock
Karol Hines
Betty & James Hulse
Jane Lacey
Drew & Emily Loftus
Eric Lovejoy
Dean Miller & David Sholtz
Karla Mundt
Tina Nappe
Brian Passalacqua
Ingrid Ryst
Robert Sheridan
Arlene & George Summerhill
Brian Thornton
Janet Unsinger

\$100-\$249

Helen & Mike Abel
Claire Ashkin
Carol Baker
Scott Barnes & Yann Ling-Barnes
Andrew Boren
Jane Bowden
Irmin Clark
Diane Coletti
John and Michele Currie
Mendy Elliott
Carole Fineberg
Genevieve Fridland
Kimberly Foster
Thomas Hall
Nancy Hudson
Maarten Kalisvaart
Harvey Katz
Virginia Keeley
Harvey Lambert
Paul & Stephanie Lamboley
David Lan
Judith Lockwood
Ellen Marston
Barbara McMeen
Margo Piscevich
Jane & Ron Randall
Adrienne Radtke
Thomas Resk
Brian Saeman
Dan & Tami Sell
Jacolyn Simmons
Lisa Stovall
Joanne Tillman
Ralf & Anne Vargas
Scott Wait
William Yundt

Donations made August 1, 2021 - October 15, 2022

In Memory of...

In Memory of...

Scott Bergstrom

Judith Simpson &
Robert Seale

Judy Cole

Sandra Bitler

Marilyn Hadley

J. Richard Breitling
Theresa & Doug Damon
Ingrid Ryst
Robbi Whipp

Elizabeth Lenz

Chuck & Marcia Growdon
Catherine Hancock
Maureen & Peter Lee
Robbi Whipp

Bill Sell

Lora Albright
Peggy Albright
Joe & Lois Parks
Dan & Tami Sell
Robbi Whipp

Jim Tenney

Elizabeth Tenney

Jill Winter

David Hornbeck
Ingrid Ryst
Robbi Whipp



**MidTown
Printing**

GRAPHIC DESIGN • MEDIA • PRINTING
775.322.2700
MidtownPrintReno.com

Official Printer for the Reno Chamber Orchestra



arTEeffects

Sundays at 6:30 PM

PBS Reno channel 5.1 and Spectrum 785
Stream at pbsreno.org/arteffects and the PBS Video App



PBS Reno



Featuring Steven Vanhauwaert,
Grace Park, Dimitri Murrath;
Reno's own Ruth Lenz,
Dustin Budish & James Winn;
NCMF Artistic Director
Clive Greensmith
and many more

Nevada Chamber Music Festival

December 28 - January 1

6 incredible concert experiences

5 days

Passes Available Now

775-348-9413 M-F 10-3

www.renochamberorchestra.org/ncmf