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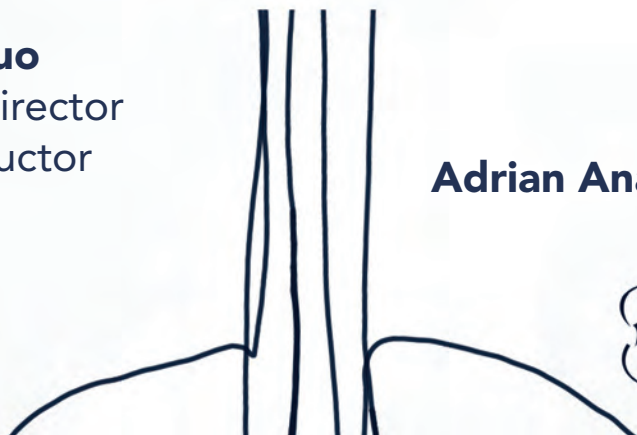
October 8 & 9

Nightingale Concert Hall

Kelly Kuo
Music Director
& Conductor

Adrian Anantawan
Violin

 **Reno
Chamber
Orchestra**



Welcome



Dear RCO Family,

I am so excited to welcome you to the 48th season of the Reno Chamber Orchestra! I am also excited to introduce myself to all of you as our new Executive Director. I have lived in Nevada on and off my entire life. I have been working in the orchestral administration world since 2011, first as the Education and Community Engagement Director with the Reno Philharmonic, then moving to Seattle where I worked in the Education and Community Engagement department with the Seattle Symphony, ending my time there as the department director. I moved back to Reno during the pandemic and because the orchestra world is incredibly small I found myself working with the RCO as Development Coordinator after a small hiatus. I am an oboist by training and that is how I first experienced the RCO as a young oboe student of Andrea Lenz at the University of Nevada, Reno. I would volunteer to usher the concerts so I could get a free ticket. I always loved going to RCO performances, free ticket and the fact that concerts on campus were way easier to get to than going downtown to the Pioneer Center. I always felt closer to the musicians and the music in Nightingale Concert Hall. I am so happy that we are able to be back in Nightingale this season and hopefully for many seasons yet to come. I am thankful for our partnership with the University of Nevada, Reno which allows this. I hope you enjoy the season Maestro Kuo has prepared for all of us!

Musically Yours,

A handwritten signature in black ink that reads "Amy Heald". The signature is written in a cursive, flowing style.

Amy Heald
Executive Director

RCO Board of Directors and Staff

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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.

Tribute to Elizabeth Lenz

By *Scott Faulkner*

When the Mt. Rushmore of northern Nevada is chiseled, Elizabeth Lenz's image should be on it. Over the last 71 years, no one has impacted our community more than this mother, school board leader, church goer, music lover, philanthropist, cook, conversationalist, public servant, and friend. Her stability, stamina, and backbone made her the Rock of Gibraltar for her family and her world. She passed away peacefully on June 2, 2022; three weeks shy of her 100th birthday.



Born June 24, 1922 in Wisconsin to Harriet and John Youssi, Elizabeth spent her youth in Minnesota. A brilliant student, she won a 1938 national essay contest, the proceeds (\$200) from which paid for much of her college education. As an undergraduate, one day she dropped her library card. This turned out to be of great fortune, as medical student Gilbert Lenz found the card, was intrigued by her photo, tracked her down, and returned it to her. They married the year she graduated, not long before the young surgeon went away to war. Upon his return, Dr. Lenz and Elizabeth began their extraordinary family, moving to Reno in 1951.

Amongst myriad talents, accomplishments, and achievements, Elizabeth's family was her greatest pride and joy. Music resounded in the Lenz household, and the family's contribution to the regional music scene is unequalled. Elizabeth had seven children (all of whom were at one time professional musicians). Factor in spouses, grand-children, great-grandchildren and significant others, over the years dozens of the Lenz clan have graced local stages, eight in principal chairs of the Reno Phil and Reno Chamber Orchestra. She co-founded the Young Audiences program, which lives on in the Reno Phil's Young People's Concerts, and to this day touches thousands of elementary students each year. Elizabeth served as board president of the Reno Chamber Orchestra. She and Gilbert generously contributed to and attended the Nevada Opera, RCO, Reno Phil, UNR, and countless student recitals. She baked thousands of delicious desserts for concert receptions and fundraisers.

A two-time president of the Washoe County School Board, Elizabeth helped start the elementary strings program, which continues to this day. Her children, grandchildren (including current Reno Chamber Orchestra and Reno Phil concertmaster Ruth Lenz), and great-grandchildren benefitted from this program, as have generations of students who have become musicians, audience members, and better human beings because of it.

Elizabeth Lenz was, simply, astonishing. The greatest of the Greatest Generation, and a foundation upon which much of our community has been built. Her legacy and memory will last a very long time.

She was preceded in death by her husband, Dr. Gilbert Gordon Lenz, and daughter, Annelise Lenz Drake. She is survived by children John (Paula Lenz), Andrea (Scott Faulkner), Mark (Virginia Blakeman Lenz), Paul (Alice Douglas), Peter (Cecilia Lee), Joel (Bernadette Lenz), 21 grand-children, and 25 great-grandchildren.

Kelly Kuo

Music Director & Conductor

Dear RCO Family,

The pandemic has left the world feeling unsettled; so much of what we took for granted has changed. In my first full season of programming as Music Director, I felt it was more important than ever to provide reassurance that not only is classical music alive and well in Reno, but it's also continuing to develop and offer experiences which help us to discover more about ourselves and the world around us.



In our opening concert, we present a variety of pieces that show off the versatility and special virtuosity particularly on display in the musicians of a chamber orchestra while also putting a spotlight on the very human aspect of the composition and performance of these works. From Faure's struggle with a form of deafness to Clarice Assad's congenital connective tissue disorder and Schubert's battle with a disease that ended his life at 31, it is impossible not to hear this music through the context of this lens and marvel at how the creators overcame their challenges to produce beautiful art. Likewise, our world-class featured violin soloist, Adrian Anantawan, has spent his life trying, like all musicians, to merge technique and personal expression, but having to also adapt to having been born without a right hand.

We are looking forward to having you join us for these inspirational musical experiences.

Musically Yours,

A handwritten signature in black ink, appearing to read 'Kelly Kuo'. The signature is fluid and cursive, with the first name 'Kelly' being more prominent than the last name 'Kuo'.

Kelly Kuo

Artists

Reno Chamber Orchestra

VIOLINS

Ruth Lenz, Concertmaster

Margeaux Maloney,
Associate Concertmaster

Corinne Stillwell,
Principal Second Violin

Olga Archdekin

Ivanka Dill

Ellen Flanagan

David Haskins

Hui Lim

Bruce McBeth

Caryn Neidhold

VIOLAS

Dustin Budish, Principal

Tian Tian Lan

CELLOS

Peter Lenz, Principal

Barbara McMeen

Karen Stout-Gardner

DOUBLE BASS

Scott Faulkner, Principal

Lani Oelerich

Nancy Hoffman

FLUTES

Mary Miller, Principal

Mary Ann Lazzari

OBOES

Noah Breneman, Principal

Jesse Barrett

BASSOON

Dylan Neff, Principal

HORNS

John Lenz, Principal

Peter Adlish

TRUMPET

Paul Lenz, Principal

KEYBOARD

James Winn, Principal



Kelly Kuo, Conductor
Sara Aldana, Assistant Conductor
Adrian Anantawan, Violin
Ruth Lenz, Violin

A Tribute to Elizabeth Lenz

Meditation from Thais

Ruth Lenz, Violin

Jules MASSENET (1842-1912)

Masques et Bergamasques Op. 11*

- I. Ouverture
- II. Menuet
- III. Gavotte
- IV. Pastorale

Gabriel FAURÉ (1845-1924)

Violin Concerto (2004)

- I. Molto Espressivo
- II. Andante Espressivo
- III. Con Fuoco

Adrian Anantawan, Violin

Clarice ASSAD (1978 -)

Symphony No. 2 in B-flat Major, D.125

- I. Largo - Allegro vivace
- II. Andante
- III. Menuetto
- IV. Presto

Franz SCHUBERT (1797-1828)



Artist Bios



ADRIAN ANANTAWAN

Adrian Anantawan holds degrees from the Curtis Institute of Music, Yale University and Harvard Graduate School of Education. As a violinist, he has studied with Itzhak Perlman and Pinchas Zukerman, and Anne-Sophie Mutter; his academic work in education was supervised by Howard Gardner. Memorable moments include performances at the White House, the Opening Ceremonies of the Athens and Vancouver Olympic Games

and the United Nations. He has played for the late Christopher Reeve, Pope John Paul II, and His Holiness the Dalai Lama. Adrian has performed extensively in Canada as a soloist with the Orchestras of Toronto, Nova Scotia, Winnipeg, Saskatoon, Montreal, Edmonton and Vancouver. He has also presented feature recitals at the Aspen Music Festival and Weill Recital Hall at Carnegie Hall. He has also represented Canada as a cultural ambassador in the 2006 Athens Olympics, and was a featured performer at the Vancouver 2010 Winter Olympics Opening Ceremonies. Adrian helped to create the Virtual Chamber Music Initiative at the Holland Bloorview Kids Rehab Centre. The cross-collaborative project brings researchers, musicians, doctors and educators together to develop adaptive musical instruments capable of being played by a young person with disabilities within a chamber music setting. He is also the founder of the Music Inclusion Program, aimed at having children with disabilities learn instrumental music with their typical peers. From 2012-2016, he was the co-Director of Music at the Conservatory Lab Charter School, serving students from the Boston area, kindergarten through grade eight—his work was recognized by Mayor Marty Walsh as a ONEin3 Impact Award in 2015. Adrian is also Juno Award nominee, a member of the Terry Fox Hall of Fame, and was awarded a Diamond Jubilee Medal from Her Majesty Queen Elizabeth II for his contributions to the Commonwealth. He is the current Chair of Music at Milton Academy, the Artistic Director of Shelter Music Boston and is on faculty at Boston University Tanglewood Institute during the summer. Throughout the year, Adrian continues to perform, speak and teach around the world as an advocate for disability and the arts.

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Program Notes

By Chris Morrison

JULES MASSENET

Born: May 12, 1842, Montaud, France

Died: August 13, 1912, Paris, France

A TRIBUTE TO ELIZABETH LENZ

Méditation from Thaïs

Composed: 1894

Duration: 6 minutes

Jules Massenet is largely remembered today for his over thirty operas – in all styles, from comedies to romances to historical dramas – of which the most popular are *Manon* and *Werther*. *Thaïs*, set in Egypt during the Roman Empire, is the story of a beautiful courtesan and priestess of the goddess Venus whom the monk Athanaël successfully attempts to convert to Christianity. But his motives prove to be far from pure. After her conversion, Athanaël leads *Thaïs* through the desert to a convent. She dies there, as Athanaël despairingly announces his love for her.

During the *Méditation*, an instrumental entr'acte performed between the scenes of Act II, *Thaïs* reflects on her life and future, deciding finally to renounce her life of hedonism. The *Méditation* has become a famous concert piece. Marked *Andante religioso*, it opens with a delicate accompaniment, over which the violin soloist enters with the lovely, aria-like main theme of the work. The theme is heard twice before a more animated section that grows, as Massenet says in the score, “*poco a poco appassionato*.” After a climax, a short solo passage for the violin leads to a return of the main theme, heard twice more before the quiet conclusion, with the violin playing high harmonics in the work's ethereal final moments.



Program Notes



GABRIEL FAURÉ

Born: May 12, 1845, Pamiers,
Ariège, France

Died: November 4, 1924,
Paris, France

Gabriel Fauré was one of France's most influential composers and teachers. A prodigy who from his teens enjoyed the support of Camille Saint-Saëns, Fauré's earliest jobs were as an organist. Through the 1880s he held a variety of organist, choirmaster, and teaching positions while also writing criticism for *Le Figaro* and composing smaller piano pieces and songs along with a few more ambitious chamber works. In 1896 he became professor of composition at the Paris Conservatoire, where he remained for the next twenty-five years, becoming its director in 1905. His early years at the Conservatoire were his most productive as a composer, and while the later increase in teaching duties curtailed his composing somewhat, the students with whom he worked – including Maurice Ravel, Nadia Boulanger, and George Enescu – are testimony to his stature as an educator. Despite growing deafness and a number of other health problems in his later years, he produced many of his most powerful compositions during World War I and the brief period after his retirement from the Conservatoire.

Masques et bergamasques, Op. 112

Composed: 1919

Duration: 14 minutes

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, harp, strings

In 1918, Fauré's friend and former teacher Camille Saint-Saëns suggested to Prince Albert I of Monaco that Fauré be asked to write something for the Monte Carlo theater, where Fauré's opera *Pénélope* had been premiered in 1913. At this point, Fauré was nearing the end of his tenure at the Paris Conservatoire, and had little time to devote to composition. In writing *Masques et bergamasques*, Fauré relied somewhat on earlier compositions.

Program Notes

The title, as well as the story for Fauré's "choreographic divertissement," came from Paul Verlaine's famous poem "Clair de lune." René Fauchois, who also wrote the libretto for *Pénélope*, created the scenario, in which a commedia dell'arte troupe spies on (and mocks) the romantic encounters of its aristocratic audience. *Masques et bergamasques* was such a hit in Monte Carlo that it quickly found its way to Paris, where it was presented some one hundred times over the ensuing three decades at the Opéra-Comique.

For his suite, Fauré employed four of the eight numbers from the theatrical production. The Overture, which began life (as did the following Menuet and Gavotte) as part of a symphony that Fauré had begun and abandoned back in 1869, opens with a sprightly, playful melody. A restrained, graceful idea is then introduced, but the opening tune quickly returns, its energy never flagging. One might almost mistake this for music from the eighteenth century – in fact, after the first performance, Fauré wrote to his wife that composer Reynaldo Hahn had said that "the overture sounds like Mozart imitating Fauré – an amusing idea."

Winds, accompanied by string pizzicati, open the stately Menuet. Halting phrases from the strings, then the winds, lead into slightly more assertive music, led by the strings, with punctuation from the winds and timpani. Some harmonic tension is built up before the restrained return of the opening music. The tempo picks up for the rousing Gavotte, also in ABA form, with gently spicy harmonies and playful syncopation.

In a lilting 6/4 meter, the Pastorale – the only brand new movement in the suite, and Fauré's last composition for orchestra – begins gently, as strings introduce the main melody, to which winds soon contribute. A new theme emerges, delicate and tentative, with halting woodwind phrases and the harp adding color to descending accompanying figures. The trumpet briefly emerges from the ensemble, as do the flute, oboe and clarinet, before the return of the opening melody and the quiet closing chords.





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Program Notes



CLARICE ASSAD

Born: February 9, 1978, Rio de Janeiro, Brazil

Clarice Assad is a significant artistic voice in the classical, world music, pop, and jazz genres. The Grammy Award-nominated composer, pianist, vocalist, and educator is acclaimed for her evocative colors, rich textures, and diverse stylistic range. She has more than seventy compositions to her credit, including commissions from prestigious organizations including Carnegie Hall, Chamber Music Society of Lincoln Center, Orquestra Sinfônica

de São Paulo, Oregon Symphony, Los Angeles Philharmonic, and more. Her works have been recorded by some of the most prominent names in classical music, including Dame Evelyn Glennie, Yo-Yo Ma, Nadja Salerno-Sonnenberg, and Liang Wang. Assad is the recipient of numerous honors and awards, including an Aaron Copland Award, several ASCAP awards in composition, and a Morton Gould Young Composer Award. Part of a musical family that includes her father, guitarist Sergio Assad, her uncle, guitarist Odair Assad, and her aunt, singer-songwriter Badi Assad, Clarice Assad holds a Bachelor of Music degree from Chicago's Roosevelt University, and a Master of Music degree from The University of Michigan School of Music.

Violin Concerto

Composed: 2004

Duration: 23 minutes

Instrumentation: solo violin, flute, oboe, clarinet, bassoon, horn, trumpet, timpani, percussion, strings

Clarice Assad first came into the spotlight in 2004, when conductor Marin Alsop programmed her Violin Concerto at the Cabrillo Festival of Contemporary Music, with Nadja Salerno-Sonnenberg as the soloist. The piece was subsequently recorded by Salerno-Sonnenberg, Alsop, and the Colorado Symphony and released on the NSS Music label when Assad was 26 years old.

Program Notes

Clarice Assad has written that her concerto “began with a conversation during the summer of 2003, when my father Sergio Assad, my uncle Odair Assad and Nadja Salerno-Sonnenberg were performing as a trio across the United States. My father had already been writing some incredible pieces for Nadja and them (the Assad brothers) for a long time. I had just graduated from the Chicago College of Performing Arts and was about to start work on my Master’s degree at the University of Michigan in Ann Arbor, majoring in composition. One evening after the concert, the four of us were conversing about music, and I mentioned that I had no idea what to do for my Master’s thesis. To my surprise, Nadja said ‘why don’t you write something for me to play?’”

Assad excitedly started watching videos of Salerno-Sonnenberg’s performances, and talking with her about the form the concerto might take. Assad continues: “I wrote the entire piece backwards, starting with the third movement based on the notes I had taken from the interviews with Nadja and a tiny theme I had written for a prelude and fugue a couple of months earlier. For some strange reason, the third movement was going extremely smoothly. The ideas were flowing, and I somehow knew musically where to go; but this was before I finally realized that I still had two movements to write, and this whole process had already taken almost an entire semester! It was scary for me, and I had to stop for a while and restart the thesis after the semester was over. It was summer time, and once again I went on tour with Nadja, my dad, and my uncle.

“When we were all together again, I remember showing Nadja a slow, quasi melancholy song that I wrote for piano and voice called Ondas (waves). To my surprise she requested this song to be the main theme of the second movement. She also said that I’d better stay away from writing too many pizzicatos for her to play. I guess she doesn’t love them all that much. My only challenge then, would be to get started on the first movement and for a moment I felt as if I had gone back to the beginning all over again. However, this did not last very long. Upon spending more time with the trio, listening to their musical and social interaction, I realized that I had been forgetting one of the most important elements in life. The key for expressing feelings and emotions, which was as simple as spending more quality enjoying myself with people that I love. Yes, I had locked myself in an apartment for almost a year and nothing was really coming out of my head.

Program Notes

"The first theme of the first movement starts off with a lyrical melody that carries many different motifs, that can be transformed pretty much in any way, but that does not lose its prime form or character; which is what I have had in mind for the kind of person that Nadja is. In other words, she can be so many different ways, but her beautiful essence is one. Following this same principle, I wrote a contrasting second theme that would characterize the fun and playful side of Nadja which is so much a part of her and could not be neglected. Musically speaking, the melody of the second theme is a simple one, but with harmonic and rhythmic changes that create an interesting layer over the melody. Altogether, I was more than glad to notice the different sides of Nadja's personality, which led me to write a piece that would include all of those elements translated, I hope, into a world of sound."



FRANZ SCHUBERT

Born: January 31, 1797, Vienna, Austria

Died: November 19, 1828, Vienna, Austria

Franz Schubert is one of the best-loved and most important composers of the nineteenth century, his music consistently marked by a remarkable melodic gift, rich harmonies, and an expansive treatment of traditional forms. During his short but extremely prolific career, he composed nine symphonies, dozens of chamber and solo piano works, and a host of operas and liturgical works. His songs, numbering over 600, virtually created the genre of the art song. He started composing in his teens, and some early works came to the notice of Antonio Salieri, who worked with the young composer on composition and music theory. After a couple of unhappy years spent as a schoolteacher by day and composer by night, Schubert decided to pursue a career as a full-time composer, leading a somewhat bohemian life while creating a vast number of compositions that, at the time, attracted little attention. Only gradually did his music win acclaim, inspiring a remarkable burst of creativity in the mid 1820s. By that time, however, he was suffering badly from the syphilis and (possibly) typhoid fever that would take his life at age 31.



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SUNDAY, OCTOBER 16, 2022, 4:00 PM

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Program Notes

Symphony No. 2 in B-flat major, D. 125

Composed: 1814-15

Duration: 32 minutes

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

Schubert had some of his earliest musical experiences playing in a string quartet with his father and older brothers. He could also sing, and in 1808 won a position in the choir of the Imperial Kapelle. This enabled him to continue his studies at the Staatskonvikt, a boarding home where the Choir School was housed. He also began several years of work with Antonio Salieri – today a much-maligned figure, but then a very respected composer and teacher who remarked of the young Schubert, “That boy can do it all.” Along with his singing, Schubert also started playing violin and viola in (and occasionally conducting) the Staatskonvikt student orchestra. The symphonies and other orchestral works of Mozart, Haydn and Beethoven that they played almost every evening influenced greatly Schubert’s own early orchestral compositions, which in many cases were given their premieres by the students.



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Program Notes

The Symphony No. 2 was written between December 10, 1814 and March 24, 1815 (that prolific year of 1815 also saw Schubert producing his Third Symphony, a piano sonata, some 150 songs, and many other works). The Staatskonvikt orchestra may have given the Symphony a run-through, and there may have been an 1816 private performance at the home of Otto Hatwig, a local violinist. But, as was the case with so many of Schubert's major works, the public premiere of the Symphony No. 2 didn't take place until decades after the composer's death – on October 20, 1877, when August Manns conducted the symphony at London's Crystal Palace.

More ambitious than the Symphony No. 1 of 1813, the Second Symphony exhibits the influence of Beethoven, whose Symphony No. 7 and Wellington's Victory Schubert may have heard in Vienna in December 1814. Opening with a slow, stately introduction, the first movement is dominated by two main themes. The vigorous first, played by bustling strings, is rather similar to a tune from Beethoven's Overture to *The Creatures of Prometheus*. A more lyrical second theme is presented initially by violins and clarinet. Both these themes receive some brief development, with the scurrying motion of the first tune underlying all in the strings.

The slow second movement takes the form of a theme and five variations. The elegant starting point of the variations is a tranquil theme heard first in the strings. Most of the variations play with the instrumentation and accompanying harmonies, rather than the actual notes, of the tune. The first and third variations highlight the violins and winds, and the second alternates between low strings and woodwinds. The more aggressive fourth variation moves into a minor key, but tranquility returns with the final variation, as the vigorous motion of the previous variation moves into the background as the original mood of the theme returns.



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