

IN CONCERT
Classical Music in the Valley

Die Winterreise/A Winter Journey **McAllister/Keller Guitar Duo**

Colin McAllister, guitar/Derek Keller, guitar and tenor

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| "Fine Knacks for Ladies" | John Dowland (1563-1626) |
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| Nagoya Guitars (1996) | Steve Reich (*1936) |
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| Triunfal (1954) | Ástor Piazzolla (1921-1992) |
| Two Motets (1991) | Michael Finnissy (*1946) |
| Die Post from Winterreise, D.911 | Franz Schubert (1797-1828), arr. MKD |
| Mediterranean Sundance (1977) | Al DiMeola (*1954) |

Intermission

- | | |
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| Church Car (1980) | Charles Amirkhanian (*1945) |
| Der Leiermann from Winterreise, D.911 | Franz Schubert (1797-1828), arr. MKD |
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| Bachianas Brasileiras, No. 5, "Aria" (1938) | Heitor Villa-Lobos (1887-1959) |
| Variations on a Theme of G.F. Handel, Op. 107 | Mauro Giuliani (1781-1829) |
| Tu piangi, o Filli mia (1613) | Carlo Gesualdo (1566-1613) |
| Jongo (1989) | Paulo Bellinati (*1943) |

Sunday, February 21, 2016, 2:00
Jones Theater, Westcliffe, Colorado

Enjoy the art work of ANNE OWENS in Studio 2
before the concert, during the intermission and during the reception.

You are invited to meet the performers after the concert
at a reception in the lobby of Studio 2.

McALLISTER/KELLER GUITAR DUO

Since sparking a musical partnership in 1998 at University of California San Diego, McAllister and Keller have dedicated themselves to presenting music composed in the 20th and 21st centuries. They have been featured on notable concerts series, such as the SoundOn Festival of Modern Music (San Diego, CA), the Festival of New American Music (Sacramento, CA), Festival Hispanoamericano de la Guitarra (Tijuana, MX), and San Francisco sfSound. They are known for premiering seldom performed works by important living composers such as Helmut Lachenmann and Franco Donatoni.



COLIN McALLISTER

Colin McAllister pursues a creative life as a guitarist, conductor and historian. He engages deeply with cross-disciplinary ideas in the humanities, particularly the intersection between contemporary music, classics, history, religion and ecology. A dedicated performer of contemporary music, he has given over 100 first performances, including the U.S. premiere of

works by leading European composers Chaya Czernowin, Franco Donatoni, Brian Ferneyhough, Beat Furrer, Vinko Globokar, Helmut Lachenmann and Rolf Riehm.

Colin has performed throughout North America and Europe including the Monday Evening Concerts, New Music Miami, San Francisco sfSound, Darmstadt International Music Festival, Festival Hispanoamericano de Guitarra, Dallas Festival of Modern Music, Foro Internacional de Música Nueva Manuel Enríquez in Mexico City, Tijuana Innovadora, Seattle Transport Jazz, Breda Jazz Festival and the Centro Mexicano para la Música y las Artes Sonoras (CMMAS). As a guest artist, he has appeared with the San Diego Opera, San Diego Symphony, Colorado Symphony and the La Jolla Symphony. He is the guitarist and conductor for the ensemble NOISE, and a co-founder of the SoundON Festival of Modern Music. Colin has recorded for the Innova, Tzadik, Albany, Naxos, Old King Cole, Vienna Modern Masters and Carrier record labels and has two publications with Productions d'OZ: *The Vanguard Guitar* and *Fourteenth Century Counterpoint: Music of the Chantilly Codex*. *The Vanguard Guitar* was praised by Soundboard magazine as “a great success...not only a primer of modern techniques, but also a library of current performance practices.”

As a historian, his research interests are centered on Patristic eschatology, particularly third and fourth century apocalypticism, Tyconian studies and the early medieval commentary tradition on the Revelation of John. His current book projects include a translation of the Cambridge D.d X16 commentary and a reconstruction of the Hiberno-Latin gloss that underpins it (both with Dr. Francis X. Gumerlock). Each spring, he hosts *Through a Glass Darkly: UCCS Symposium on Apocalyptic* at the Heller Center for Arts & Humanities.

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The 2015-16 season includes chamber performances with the McAllister-Keller Duo, Taos Chamber Music Group, Peak FreQuency and Chamber Music in the Pines; solo recitals at the XIX Encuentro Internacional de Guitarra in Queretaro, México, Concerts on the Platte in Kearney, Nebraska, and the Second Tuesdays series in Arvada, Colorado; performances of Pierre Boulez's *Le marteau sans maître* at San Diego New Music and the PRISMS Festival at Arizona State University; a residency at the Centro Mexicano para la Música y las Artes Sonoras in Morelia, México; the SoundON IX Festival of Modern Music "Apocalypse and Transfiguration"; a concerto performance with the Chamber Orchestra of the Springs; and numerous engagements with the Trilix Jazz Trio and the Hennessy 6 in the U.S. and Mexico. March 2016 will mark the premiere of his new solo recital *The Library at Night* at the San Diego Public Library. Colin earned the Doctor of Musical Arts at the University of California, San Diego, where he studied guitar with Celin Romero and Stuart Fox, and conducting with Harvey Sollberger and Rand Steiger. He currently serves as the Coordinator of the Music Program and Lecturer in Music and Humanities at the University of Colorado, Colorado Springs.



DEREK KELLER

Keller is an award-winning composer and guitarist. His music explores the myriad of possibilities found in the coexistence, intermingling and hybridity between contemporary concert music, jazz and rock. Keller has received commissions from John Zorn (*Tzadik*), the Empyrean Ensemble (UC Davis), Fondation Royaumont, Redfish-BlueFish, NOISE, the Cantoria Choir (Truman State University),

Cappella Gloriana, the Athens Master Chorale, Mark Menzies (violin), and Morris Palter (percussion). His music has been performed in the Americas, Europe, and Australia, and at notable festivals such as June in Buffalo, FeNAM (CSUS).

In addition to being a composer, Keller is an accomplished guitarist. He has won and placed in numerous state, regional, and national competitions and has performed in notable master classes, such as those with Christopher Parkening. With his own ensemble, he has performed at music festivals, including Festival of New American Music (2013, 12, 07), In The Flow (2006, 08, 11), and the 2007 SRING festival of New Music at the University of California, San Diego.

Keller's music is available on the *Tzadik* and *Centaur* labels. He holds a Ph.D. in music composition from the University of California, San Diego (2004).

PROGRAM NOTES

McAllister/Keller Guitar Duo

“Fine Knacks for Ladies,” “Come Heavy Sleep” and “Come Again”

John Dowland (1563-1626)

Though he desperately wanted a position in the court of Queen Elizabeth I, John Dowland never achieved the post, having only one opportunity to perform for the Queen in 1592. This is hard to imagine, given the fact that he was arguably one of the most famous musicians within his own lifetime, both within England and abroad (Dowland himself surmised that it was due to his conversion to Catholicism). Known for his representation of intense feelings associated usually with love, and that which was often unrequited, Dowland used the lute as his primary accompaniment, often reflecting motives of the main melody in gentle imitation and employing striking changes in key or mode that serve to emphasize the emotional affect of the often figurative and metaphorical phrases in the lyrics: “...to touch, to kiss, to die, with thee again in sweetest sympathy” – “to die” is euphemism for the final apex of coital relations. – CM & DK

Fine Knacks For Ladies

Fine knacks for ladies, cheap, choice, brave and new,

Good pennyworths but money cannot move,
I keep a fair but for the fair to view,
A beggar may be liberal of love.

Though all my wares be trash, the heart is true.

Great gifts are guiles and look for gifts again,
My trifles come as treasures from my mind,
It is a precious jewel to be plain,
Sometimes in shell the Orient's pearls we find.
Of others take a sheaf, of me a grain.

Within this pack pins, points, laces and gloves,
And divers toys fitting a country fair,
But in my heart, where duty serves and loves,
Turtles and twins, Court's brood, a heav'nly pair.

Happy the man that thinks of no removes.

Come, Heavy Sleep

Come heavy sleepe the image of true death;
And close up these my weary weeping eyes:
Whose spring of tears doth stop my vitall breath,
And tears my hart with sorrows sigh swoln cries:
Come and posses my tired thoughts worn soul,
That living dies, till thou on me be stoule.

Come shadow of my end, and shape of rest,
Allied to death, child to his blackfac'd night:
Come thou and charme these rebels in my breast,

Whose waking fancies doe my mind affright.
O come sweet sleepe; come, or I die for ever:
Come ere my last sleepe comes, or come never.

Come Again

Come again! sweet love doth now invite

They graces that refrain

To do my due delight,

To see, to hear, to touch, to kiss, to die,

With thee again in sweetest sympathy.

Come again! that I may cease to mourn

Through thy unkind disdain;

For now left and forlorn

I sit, I sigh, I weep, I faint, I die

In deadly pain and endless misery.

All the day the sun the lends me shine

By frowns do cause me pine

And feeds me with delay;

Her smiles, my spring that makes my joy to grow,

Her frowns the Winters of my woe.

All the night my sleeps are full of dreams,

My eyes are full of streams.

My heart takes no delight

To see the fruits and joys that some do find

And mark the storms are me assign'd.

Out alas, my faith is ever true,

Yet will she never rue

Nor yield me any grace;

Her eyes of fire, her heart of flint is made,

Whom tears nor truth may once invade.

Gentle Love, draw forth they wounding dart,

Thou canst not pierce her heart;

For I, that do approve

By sighs and tears more hot than are thy shafts

Did tempt while she for triumph laughs.

Nagoya Guitars (1994/96)

Steve Reich (b. 1936)

Nagoya Guitars is a transcription by David Tanenbaum of Nagoya Marimbas. One of America's most celebrated composers, Reich describes his original as being similar to such earlier pattern-based works as the 1967 Piano Phase (also subsequently arranged for marimbas and guitars), "in that there are repeating patterns played on both marimbas, one or more beats out of phase, creating a series of two-part canons. However, these patterns are more melodically developed, changed frequently, and each is usually repeated no more than three times, similar to my more recent work." As for the arrangement, made in consultation with Reich, "not a note is changed from Nagoya Marimbas," Tanenbaum writes (excepting a general transposition of the work down a fifth.) The guitar's features are exploited with the addition of slurring, harmonics and dynamics.

– Erik Ulman

Six Little Piano Pieces, Op. 19 v(1911)

Arnold Schoenberg (1874-1951)

arr. Derek Keller

Arnold Schoenberg is considered to be one of the most transformational figures in Western Music in the early Twentieth Century. A survivor of the first world war in Berlin, and one who was lucky enough to escape the Holocaust, Schoenberg wrote music that self-consciously strove to continue the Germanic tradition of musical development while at same time "change music for the next one hundred years," as Schoenberg himself writes of his Dodecaphonic, or 'Twelve-tone', method. This method of composing considers all twelve notes to be 'equal', thus erasing the tonic-dominant, goal-oriented phraseology utilized by composers from the Baroque to the early 1900s - basically from Monteverdi to Mahler. However, Schoenberg took a considerable amount of time to develop this method, passing first through a late-Romantic phase (1890s-ca. 1905) and then an Expressionist phase (ca. 1908-1920s), the latter of which Op. 19 comes. As many artists, thinkers, and writers of the Expressionist era in Germany and Austria, Schoenberg was obsessed with the psyche, stemming from Sigmund Freud's theoretical work in developing a psychological model of a human's mind. At the time, Schoenberg believed in writing a music that would capture the innermost feelings, emotions, and rationale. To this end, Schoenberg composed very quickly, yet with an exactitude that yielded a music that at once grasps the irrational qualities of the "Id" and then fixes them in musical notation through the influence of the "super-ego." Thus, "Six Little Piano Pieces" is a set of six short vignettes that capture emotions, sometimes singular, sometimes fleeting and changing rapidly. The last movement is singular in emotional quality, as it depicts the bells that knelled on the funeral day of Schoenberg's elder musical consul, Gustav Mahler.

– DK

Triunfal (1954)

Ástor Piazzolla (1921-1992)

Hailed by critics as "the world's foremost composer of tango music," Piazzolla revolutionized the traditional tango into a new style termed nuevo tango. This new style incorporates elements from jazz and classical music, which we hear especially after his tutelage under Alberto Ginastera and Nadia Boulanger. A virtuoso bandoneonist and band leader, he regularly performed his own compositions with a variety of ensembles. This short tango was arranged for two guitars by Silvana Poblete.

– CM & DK

Two Motets (1991)

Michael Finnissy (*1946)

These two short motets are both settings of contemplative, religious (but non-liturgical) texts; both are cast in a repetitive, rondeau-like form, making use of Gregorian chant.

Translations of the Texts:

I. God hails thee, God hails thee Maria! Full of grace.
The Lord is with thee.

Blessed are thou among women, and blessed is the
Fruit of thy womb – Jesus.

Saint Mary! Mother of God! Pray for us sinners now,
And at the hour of our death.

Amen. Jesu. Amen. (Anonymous, Sardinian adaptation of the Rosary)

II. You may see the innermost power of the Father, which
Flows from the heart, like unto a face.

Praise be to you who look on that place where the
Heart of Ages has its fountainhead.

O Thou Angelic host, who protect the people, whose
Form glows in your countenance. And thou

O Archangels, who are counted in the secret five-fold
Number; the seal of God's secrets.

Praise be to you who look on that place where the
Heart of Ages has its fountainhead (Hildegard, Abbess of Bingen)

Winterreise, D.911(1827)

Franz Schubert (1797-1828)

Text: Wilhelm Müller

Die Post

Von der Strasse her ein Posthorn klingt.
Was hat es, daß es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich.
Was drängst du denn so wunderlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt,
Wo ich ein liebes Liebchen hatt'
Mein Herz!

Willst wohl einmal hinübersehn
Und fragen, wie es dort mag gehn
Mein Herz?

From the street sounds a posthorn.
Why does it jump so high,
My heart?

The mail brings no letter for you.
Why do you pull so strangely,
My heart?

True, the mail comes from the town,
where I had a dear beloved,
My heart!

Perhaps you'd like to stop
And ask, how things are there,
My heart?

Mediterranean Sundance

Al DeMeola (*1954)

The song begins with a duet between the two guitars and then progresses to feature each player taking turns playing rhythm and soloing, and occasionally soloing together. The song consists of a relatively simple lyrical harmonic progression, adorned by a flamenco rhythm. However, it poses extreme difficulties to the performers, because of the speed and precision required. Performance techniques and fingerstyles include drumming guitar tops, strumming (both solo and together), bare thumb plucking, palm muting, tremolo picking, hammer-ons and pull-offs, sweep picking, shredding, vibratos and glissandos.

Church Car (1980)

Charles Amirkhanian (*1945)

In 1985, Sheila Davies and Susan Stone interviewed composer, percussionist, and sound poet Charles Amirkhanian. In his own words he says: "I use non-pitched sounds, speech and ambient sounds. And I don't compose in conventional ways. It's just because I'm not trained in composing in conventional ways, and I just don't want to do it. There already is so vast a repertoire of composed music which is so highly developed – and I love a great deal of it – so I just wanted to go off in my own direction. As a percussionist I was using many instruments, like the bass drum and cymbals, which we consider traditionally to be non-pitched. Well, we think of speech that way too, as opposed to sung tones which have definite pitch. So, I just considered these speech sounds to be percussion points or sound objects which I could use for composing."

Winterreise, D.911 (1827)

Text: Wilhelm Müller

Der Leiermann

Drüben hinterm Dorfe
Steht ein Leiermann,
Und mit starren Fingern
Dreht er, was er kann.

Barfuss auf dem Eise
Wankt er hin und her,
Und sein kleiner Teller
Bleibt ihm immer leer.

Keiner mag ihn hören,
Keiner sieht ihn an,
Und de Hunde knurren
Um den alten Mann.

Und er lässt es gehen
Alles, wie es will,
Dreht, und seine Leier
Steht ihm nimmer still.

Wunderlicher Alter!
Soll ich mit dir gehn?
Willst zu meinen Liedern
Deine Leier drehn?

Franz Schubert (1797-1828)

There behind the village
Stands an organ grinder,
And with frozen fingers
He grinds what he can.

Barefoot on the ice
He wobbles back and forth,
And his little plate
Remains always empty.

No one cares to listen,
No one looks at him,
And the dogs snarl
Around the old man.

And he lets happen
Everything, just as it will;
Grinds, and his organ
Never remains still.

Strange old man!
Should I come with you?
Would you grind your organ
To my songs?

Dulces Exuviae**Marbrianus de Orto (ca. 1460-1529), arr. Keller**

Text by Publius Vergilius Maro 'Virgil' (70-19 BC) From Aeneid IV. 651-654

Dulces exuviae, dum fata deusque sinebat,
accipite hanc animam meque his exsolvite
curis,

Objects dear to me, while divine fate allowed it:
receive this life and release me from these
troubles.

Vixi et quem dederat cursum fortuna peregi,
et nunc magna mei sub terras ibit imago.

I have lived; and the course that fortune had
allotted to me I have fulfilled;
and now the great ghost of myself will go be-
neath the earth.

Bachianas Brasileiras, No. 5 (1938)**Heitor Villa-Lobos (1887-1959)**

The Bachianas Brasileiras are a series of nine suites by the Brazilian composer Heitor Villa-Lobos, written for various combinations of instruments and voices between 1930 and 1945. They represent not so much a fusion of Brazilian folk and popular music on the one hand, and the style of Johann Sebastian Bach on the other, but more an attempt freely to adapt a number of Baroque harmonic and contrapuntal procedures to Brazilian music. Special to the series is No. 5, originally scored for soprano and eight cellos, which the composer later arranged for guitar. With poetry by Brazilian anthropologist and philosopher, Ruth V. Corrêa, we hear perhaps the folk like rhythms which Villa-Lobos embraced in his study of Brazilian indigenous music. The rhythm propels the opening vocalise forward, as we await expectantly the poetry. In the recitative, Corrêa captivates us with the beauty, majesty, and mystery of the moon rising through rosy clouds, above the horizon, in a birdless night, transporting us over the sea into the night.

– CM & DK

Tarde uma nuvem rósea lenta e transparente.
Sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,
Enfeitando a tarde, qual meiga donzela
Que se apresta e a linda sonhadoramente,
Em anseios d'álma para ficar bela
Grita ao céu e a terra toda a Natureza!

Eventide, a rosy cloud, slow and transparent
over the space, dreamlike and beautiful!
The moon gently appearing beyond the horizon,
embellishing the eventide, like a sweet maid
preparing herself till she's dreamily gorgeous,
with her soul avid to become beautiful
Crying out to heaven and earth, to all of Nature!

Calam a passarada aos seus tristes queixumes
E reflete o mar toda a Sua riqueza
Suave a luz da lua desperta agora
A cruel saudade que ri e chora!
Tarde uma nuvem rósea lenta e transparente
Sobre o espaço, sonhadora e bela!

Silent are the birds to her sad laments
and reflected on the sea all of Her richness...
Soft the light of the moon awakes already
a fierce desire that laughs and cries.
Eventide, a rosy cloud, slow and transparent
over the space, dreamlike and beautiful

Variations on a Theme of G.F. Handel, Op. 107 Mauro Giuliani (1781-1829)

Mauro Giuliani was the most important guitarists and composers of guitar music of his time. Perhaps more than any other musician, he is responsible for the acceptance of the guitar as a solo instrument. A popular musical form in Vienna was 'theme and variations', which he particularly excelled at. An example of this was "Variations on a Theme by Handel Op.107," using a popular theme known as "The Harmonious Blacksmith."

“Tu piangi, o Filli mia” (1611)

Carlo Gesualdo (1566-1613)

From 1600 to the end of his life, Don Carlo Gesualdo (1566-1613), the Prince of Venosa rarely left his castle, seeking relief from his acute depression almost entirely in music for the remaining 13 years of his life. The compositions that he created in his nearly pathological self-isolation — two books of madrigals, 40 sacred motets, a cycle of Responsories for Tenebrae, a few instrumental pieces — reflect his troubled spirit, taking to an almost unsurpassable extreme the flamboyant text-painting that characterized Italian secular vocal music at the end of the Renaissance.

“Tu piangi, o Filli mia” (published in Naples in 1611 in Book Six of Gesualdo’s madrigals) invokes Phyllis, the mythical wife of Demophon, King of Athens, who takes her own life and turns into an almond tree when her husband is killed. The text — You weep, o my Phyllis, and plan to extinguish that ardent flame that consumes me so sweetly. Ah, how little weeping is needed for the heart to burn even more fiercely! — finds an almost graphic equivalent in the music, which leaps at “that ardent flame,” slides through drooping harmonies at “weeping,” and becomes almost delirious at “burn even more fiercely.”

– Dr. Richard E. Rodda

Tu piangi, o Filli mia,
E pensi estinguer quell’ardente fiamma
Che sì dolce m’infiamma.
Ahi, che sì picciol pianto fa che il core
Tanto più avvampi di vivace ardore

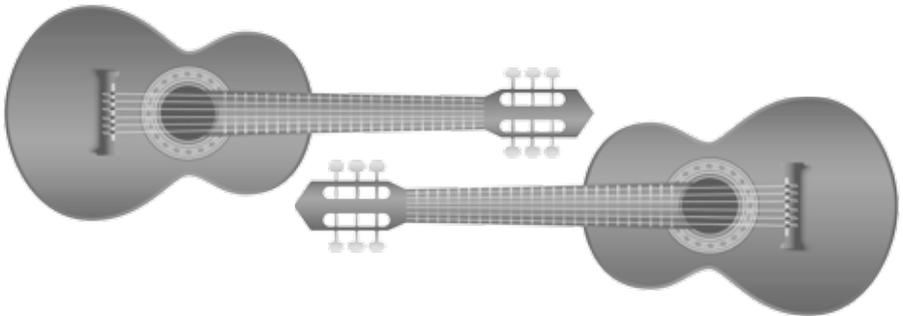
You weep, o my Phyllis,
and plan to extinguish that ardent flame
that consumes me so sweetly.
Ah, how little weeping is needed for the heart
to burn even more fiercely!

Jongo (1989)

Paulo Bellinati (*1943)

Based on the afro-Brazilian style “jongo” this composition is one of the most important pieces of Bellinati’s repertoire. It was written in Geneva, Switzerland, when Paulo was living there. The composer made himself many versions of the piece: for solo guitar, two guitars, jazz ensemble (guitar, piano, sax, bass, and drums), jazz ensemble and orchestra, and guitar and orchestra. In 1988 the solo guitar version won the first prize on the composition contest at the “Carrefour Mondial de la Guitare” in Martinique. The two-guitar version was written in 1989 and dedicated to the great duo The Assad Brothers, who played the piece in concert for many years. In 1997, John Williams also recorded the two-guitar version in his Sony Classical release “The Mantis and the Moon”. Paulo Bellinati recorded the solo version in his CD “Guitares du Brésil”(GHA-1991). Jongo has been played and recorded by many artists worldwide and has become a famous standard in the classical guitar repertoire.

– CM





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ANNE OWENS

Anne's love for nature, which is evident in her paintings, came from having grown up on a farm, surrounded by fields and forests. When not out of doors, she spent hours alone, drawing.

After high school, she was working as a waitress when a call from her principal changed her life. He drove her to a local college, where he helped

her obtain a federal loan, which was available for students who agreed to enter the teaching profession. Although her high school had not offered art classes, she loved to draw, and chose to major in art.

Anne received a Bachelor's Degree in art education from Ohio State University, a Master of Fine Arts degree from the University of Denver, and has had 20 years of teaching experience in the public schools, community colleges, and as a graduate student at D. U. She has received several awards, including the Coors Scholarship award for sculpture and the Zonta Artful Women's award. Her work is in private collections in the U. S. and Canada.

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Thanks to all the people who have made the 2015-2016 season possible.

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