



THE SANTA CRUZ FOUNDATION FOR THE PERFORMING ARTS

TSO Young Artists Competition Winners
In Recital at the Benderly-Kendall Opera House

Friday April 20, 6:30 PM



Please join us for a special recital featuring performances by this year's Tucson Symphony Orchestra young artists competition winners in piano, harp and cello. We are excited to host these young artists, ranging in age from eleven to seventeen at the Benderly-Kendall Opera House— they are among the most outstanding young musicians in Arizona.

Tucson Symphony Orchestra Jazz Trio
December 31, 2017

We said farewell to 2017 and hello to 2018 with glasses of champagne and the delightfully entertaining Tucson Symphony Jazz Trio! With the help of 20 bistro tables we transformed the Benderly-Kendall Opera House into a jazz club to ring in the New Year. TSO violinist Michael Fan, double bassist James Karrer, and percussionist Homero Cerón performed a charming program of jazz standards—beautiful arrangements of well known tunes, each infused with masterful improvisation. Homero’s vibraphone filled the hall with luminous sound and created the perfect New Year’s atmosphere. The trio, a combination of instruments one rarely hears played together, performed old-time classics such as Duke Ellington’s “Don’t get around much anymore”, Jerome Kern’s “All the things you are”, The way you look tonight, and Autumn Leaves. Most impressively, they played a combined version of Girl from Ipanema and Take the A Train—the harmonies work! The music making was inspired and thanks to the help of Jude and David everyone enjoyed the sounds with a glass of bubbly in hand! After the concert the Stage Stop Inn’s Wild Horse Restaurant hosted a delicious three-course prix fixe dinner. The response to the celebratory event was so positive that we are already planning next season’s New Year’s Eve Jazz Concert. We hope this is the beginning of a new Patagonia tradition!



Juanito Pascual, flamenco guitar January 7, 2018

Our first concert of 2018 featured the great flamenco guitarist Jonathan “Juanito” Pascual. A leader in the world of flamenco guitar, he is an SCFPA audience favorite having performed in our Benderly Salon Series in 2009 and 2014. We have witnessed his career flourish over the years and it was a pleasure to welcome him back to Patagonia to perform at the Benderly-Kendall Opera House. Juanito has performed all over the world—throughout the United States, the Middle East, Europe, and Central America, and when you hear his playing you quickly understand why he is so popular every where he goes. He plays with great conviction and passion. Many of the musical works he presented were original flamenco compositions and the virtuosity of his playing is astounding! In addition to the fiery flamenco style of his own music, he also performed one of the great works for classical guitar- Isaac Albeniz’s Leyenda de Asturias.

Fred and Christina Wilhelm with Juanito



Originally conceived for solo piano, Albeniz’s composition has become an adored staple of the guitar repertoire. Juanito’s performance was both mysteriously nostalgic and fiery all at once. The work is an homage to the Andalusian flamenco tradition and it complimented Juanito’s brilliant compositions beautifully. We look forward to welcoming Juanito Pascual back again and wish him continued success in his diverse musical career.

Intern Program



Through our partnership with Patagonia Schools, in January we began our new Intern Program! In just three months 16 enthusiastic young students have signed up to help us welcome audience members, distribute programs and facilitate seating. We invite any student who would like to participate to join us. Thank you very much to all who have assisted us at the Opera House so far!



AK Duo & Friends January 21, 2018

Our second concert of the month also featured familiar musicians to SCFPA, husband and wife duo Tomoya Aomori and Julia Kang. This was Tomoya and Julia's fourth time performing at SCFPA and for this special occasion the AKDuo brought two of their friends with them: jazz pianist Kaori Tanioka and bassist Kuriko Tsugawa. Kuriko played Christina Wilhelm's brother Joe LaPlaca's marvelous bass, which resides full-time at SCFPA. The refreshing program comprised entirely of original compositions by Tomoya was absolutely beautiful. All four musicians played with an effortless flair and their classical-jazz fusion is truly one of a kind. The concert was full of rich sonorous cello music that filled the space and enveloped the audience. Equally talented on percussion, Tomoya extracted incredible subtle sounds from our SCFPA office drum, it was marvelous—we will never look at it the same! An audience member was curious about Tomoya and Julia's clever titles... Tomoya confessed that in their creative process, he writes the music and Julia always manages to think of a title that suits the character of his pieces after the music has been composed. What is so moving about AKDuo's music is that in addition to creating new works from scratch they also take familiar tunes everyone knows and reinvents them. For instance, in their piece titled "Our Memories" Tomoya adapted the famous pomp and circumstance melody by Elgar used in graduation ceremonies and created an incredible jazz version for two cellos, double bass, and piano. We loved hearing Tomoya, Julia, Kuriko, and Kaori and truly hope they'll visit us again soon!



Eric Edberg & John Kamfonas January 28, 2018

Traveling all the way from Greencastle, Indiana and Paris, France, Eric Edberg and John Kamfonas, the dynamic cello and piano duo performed an exquisite program of works by Alan Hovhannes, Arvo Pärt, and Samuel Barber. What sets this duo apart is their passion for the art of spontaneous improvisation. Concertgoers may encounter soloists who improvise, but it is incredibly rare to hear two classical musicians improvise together. Throughout their performance they captivated their audience with creative bursts of improvisational magic—it was clearly felt that for them improvising means embracing the space and energy they're in fully and openly. (continued on pg.4...)



Eric and John recently released a recording titled “Restless Mediations”, many of the works in their program are featured in their new CD. We learned that Hovhaness was greatly influenced by his lifelong travels throughout Asia. His unique musical language embraces traditional musical styles of Armenia, India, Japan, and Korea. Indeed, we heard an exotic mysticism that is not commonly present in western classical music. The Sonata which ends with a meditative prayer was especially beautiful and lyrical. Arvo Pärt, an Estonian composer known for his deep spirituality, has written many powerful works for strings. Among his string pieces, “Fratres” is perhaps the most powerful. It is a tour de force that demands great commitment from both the performer and audience. Eric and John played the monumental piece with intensity and sincerity. The afternoon was a transformative experience for all that were present.



Kerry Grombacher & The Wall-Eyed Moles

February 2, 2018



Kicking off our Friday evening series, we were enchanted by the poetic folk-western songs of Kerry Grombacher and The Wall-Eyed Moles. Kerry, a prolific guitar and mandolin player shared a beautiful set of his original songs featuring “The Edge of the World”, “Dreams of New Orleans” and “Wild West Mambo”. The Wall-Eyed Moles gave us a completely new sound we had not yet experienced in the Opera House, a cappella three-part harmony. Their expressive music making was very soothing with songs such as “Me and the Eagle”. As an encore John Messenger sang a very funny and clever selection titled “A Song About Nothing”.

Note Bene

February 11, 2018

Note Bene: soprano Elena Galbraith, flutist Sandy Schwoebel, and pianist Marie Sierra presented a charming program of 19th century parlour music in period dress—their thoughtful program was designed to give their audience the experience of hearing the lost tradition of popular parlor music in an intimate setting. Historically the works they performed, everything from Rossini and Weber to Scott Joplin and Arthur Joyner, were presented in small town opera houses. With each piece they performed they painted the picture of a different time, a period that produced spellbinding songs of sentimentality and longing. With Elena’s performance of Harry von Tilzer’s “A Bird in a Gilded Cage” we were transported to 1900, the year the song debuted and was a major sensation. It was very special to experience a lost musical art form infused with so much poetry in the warm atmosphere of the Opera House.



Walter Aparicio and Amanda Zory

February 18, 2018



New York based pianist Walter Aparicio and soprano Amanda Zory gave an unforgettable concert. Alternating between solo piano works and art songs, the program was primarily centered around rarely heard classical music by Bolivian composers. Born in Bolivia, Walter has a special affinity for this striking repertoire. He played the works of Caba, Salinas, and Sandi with great imagination, authority, and impressive virtuosity. It was refreshing to hear a pianist of his high caliber perform pieces that are not part of the traditional repertoire. After his first two solo piano pieces, Amanda Zory joined him. Without saying or singing a word Amanda Zory lights up the room and when she begins to sing you are transfixed. Accompanied by Walter she sang Bolivian art songs as well as a set of gorgeous Argentinian songs by Carlos Guastavino. With her velvety tone and theatrical portrayal of the text Amanda captivated the audience. To diversify their program Amanda and Walter performed a stunning Armenian song titled “The Rose” by Melikian and they closed the recital with two ravishing songs by Rachmaninoff—at the end they received a much-deserved standing ovation.



Django Shredders

February 23, 2018

“How did you come up with your name?” asked a curious audience member... “Well, we play Django’s music and we shred!” Alex Ciavarelli and his musical duo partner Rudy Marquez explained that “shredding” refers to the very fast playing they’ve mastered through the exploration of Django Reinhardt’s music. One of the most influential guitarists of all time, Django left a recorded legacy that is unparalleled in its electricity and originality. He was the first to feature the guitar as a lead instrument in a jazz setting and established the style known as “Gypsy Jazz” in the first half of the twentieth century. Although he only lived to the age 43 it is widely accepted that he’s influenced every guitarist that has come after him. We are grateful to Alex and Rudy for sharing so much of Django’s fascinating history and evolution as an artist. Although there wasn’t a drummer or bassist present, the Django Shredders utilized Django’s signature technique described as a “lift palm” rhythm that adds infectious syncopation and excitement to his gypsy jazz. Alex and Rudy traded off accompanying during their virtuosic solos—their facility and ability to perform in the impressive early jazz style was astounding! In addition to playing some of Django’s most iconic pieces they also performed works by other composers of the period such as Cole Porter’s Night and Day. An especially poignant song the duo performed was “Nuages”. Django Shredders’ program and performance was remarkable and the audience left that evening feeling inspired and uplifted.



University of Arizona
Graduate Wind Quintet
March 4, 2018

Our first concert in March featured the vivid sounds of the University of Arizona Graduate Wind Quintet. The group is currently based in Tucson as they work on their graduate degrees but they come from all over the world: China, Mexico, Brazil, and in the United States, Wisconsin and California. This was the first occasion we have hosted a wind ensemble and the combination of instruments blended beautifully in the Opera House. Flutist Io Shin, oboist Monserrat Garcia, clarinetist Baiyu Li, bassoonist Jacob Fernandez, and french horn player Anne Colin have a natural chemistry and have only been playing together since the beginning of the school year. One of the unique features of the U of A graduate program for winds is that the wind quintet is part of their curriculum. A member of the ensemble eloquently introduced each piece the quintet performed. The program opened with a piece that has become one of their favorites, the Scherzo by Eugene Bozza. Their closing work, Three Shanties by Malcom Arnold, was especially effervescent. The opening Shanty is based on the popular song “What do you do with a drunken sailor?” Arnold’s arrangement is incredible inventive and surprising, full of countless effects only wind instruments are capable of creating. After their program the five musicians stayed after for a question and answer session. We learned each of their personal stories about how they chose their instruments and also a bit more about the pieces they performed. The Benderly-Kendall Opera House lends itself to these personal interactions with musicians unlike any other venue, and we are looking forward to more of these informal talks between performers and audience in the near future.



Please join us at the Benderly-Kendall Opera House

4/8 Antonio Barberena, classical accordion: Mozart, Piazzolla, Paquito de Rivera and more!

4/15 Juliana Oshinchuk, piano & John DeLa Paz, clarinet: Brahms, Chopin, and Bernstein

4/20 TSO Young Artists Competition Winners: Talented musicians ages 11-17 perform on piano, harp, and cello

4/22 U of A Musicians on Tour: Pianists from the Fred Fox School of Music

4/27 Santa Cruz Singers: Brahms Liebeslieder Waltzes and Sir Paul McCartney’s Ecce Cor Meum

4/29 William Feasley, classical guitar: works by Scarlatti, Ponce, Rodrigo, and Sor

5/6 Vilen Gabrielyan, violin & Pedro Vega Granillo, piano: Ponce, Brahms, Arvo Pärt, and Komitas

5/13 Evan Kory & Friends: solo piano works by Bach, Haydn, Debussy, Chopin and Dvorak’s “Dumky” Piano Trio

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