

Beethoven IN THE Big Apple

Tulsa Camerata

Inaugural Concert

October 14, 2010

7:00 p.m.

Helmerich Theatre

Cascia Hall Performing Arts Center

Tulsa, Oklahoma



Tulsa Violin Shop
serving Oklahoma since 1996
for all string instrument needs

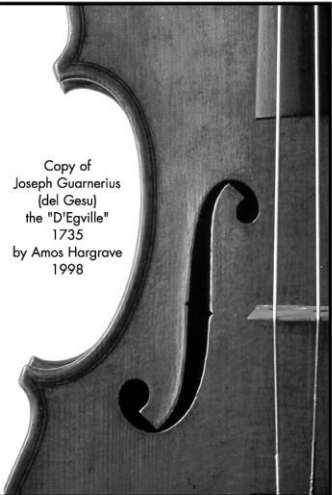
Tuesday-Friday
9:30-11:30 & 1:30-5:00

Saturday
9:30-2:00

Mondays by Appointment

Tulsa Violin Shop

918-582-1942 • 1-888-4-VIOLIN
www.tulsaviolin.com



Copy of
Joseph Guarnerius
(del Gesu)
the "D'Egville"
1735
by Amos Hargrave
1998

~ Upcoming Concerts ~

December 16, 2010; 7:00 p.m.: *Winters, Nights*
Music by Corelli, Mozart, Piazzolla, and J.S. Bach

February 24, 2011; 7:00 p.m.: *Encore! Young Chamber Artists Concert*
Music by Brahms, Joh. Strauss II, and Schoenberg, plus a performance
by the student winners of the Encore! Young Chamber Artists contest

May 19, 2011; 7:00 p.m.: *The Soldier's Tale*
Music by Varèse, Mendelssohn, Frank Zappa, and Stravinsky

All concerts will take place at the Cascia Hall Performing Arts Center. For more information, please visit our website, www.tulsacamerata.org. You can also follow our updates on Facebook (facebook.com/tulsacamerata) and Twitter (twitter.com/tulsacamerata).

~ Program ~

Corner in Manhattan, for String Quartet

Michael Torke
(*1961)

- I. Sixth Avenue in the Afternoon
- II. Bedford Street at Night
- III. Houston Street in the Morning

Michael Nicholson, *violin* Phil Wachowski, *viola*
Liza Villarreal, *violin*, Krassimira Figg, *violoncello*

Quartet for Piano and Strings in A minor

Gustav Mahler
(1860-1911)

Adagio

Liza Villarreal, *violin* Krassimira Figg, *violoncello*
Phil Wachowski, *viola* Allyson Eskitch, *piano*

Summer Music for Wind Quintet, Op. 31

Samuel Barber
(1910-1981)

Slow and indolent – Faster – Lively, still faster – With
motion, as before – Joyous and flowing – Tempo I

John Rush, *flute* David Carter, *clarinet*
Lise Glaser, *oboe* Richard Ramey, *bassoon*
Michelle Exley-Johnson, *horn*

~ Intermission ~

Septet in E-flat Major, Op. 20

Ludwig van Beethoven
(1770-1828)

- I. Adagio – Allegro con brio
- II. Adagio cantabile
- III. Tempo di minuetto
- IV. Tema con variazioni: Andante
- V. Scherzo: Allegro molto e vivace
- VI. Andante con moto alla marcia – Presto

Michael Nicholson, *violin* David Carter, *clarinet*
Phil Wachowski, *viola* Richard Ramey, *bassoon*
Krassimira Figg, *violoncello* Michelle Exley-Johnson, *horn*
Jesus Villarreal, *double bass*

Jason Heilman, *announcer*

~ Program Notes ~

Corner in Manhattan, for String Quartet

(Composed in 2000; duration: 20 minutes)

Michael Torke

(*1961)

Over the past twenty years, Michael Torke has become one of America's most prominent composers. Torke was born in Milwaukee, and studied composition at the Eastman School and at Yale University, but he left his studies incomplete to move to New York and establish himself as a professional composer. His numerous commissioned works include *Javelin*, a tone poem written for the 1996 Atlanta Olympic Games, as well as several recent ballets. His minimalist work *Corner in Manhattan* exists in versions for both string quartet and chamber orchestra.

Likened by reviewers to Gershwin's *An American in Paris*, the three movements of *Corner in Manhattan* each evoke the particular rhythms of a specific time of day at the corner where three streets intersect in the composer's own neighborhood, located between Greenwich Village and SoHo. Though the three streets all share one corner, they could not be more different, and the three movements each reflect their unique characteristics. Sixth Avenue, also known as the Avenue of the Americas, is a bustling financial center, while Bedford Street is a quiet residential side street, and Houston Street is a congested cross-town thoroughfare that leads to the Holland Tunnel. In order to guide the listener, Torke wrote a brief program note for each movement, which supplies the mental imagery necessary for the audience to imagine Manhattan as he saw it:



1. Sixth Ave. in the Afternoon: Sun is reflected off the windshields of traffic as it rushes past in groups. Snow melts by the curbs. Some pedestrians have smiles as they wait for the walk signal to change; others grimace when passing tires spray slush. Occasionally taxi cabs honk their horns, and wheel around stalled traffic.
2. Bedford St. at Night: A few street lamps light the way along the narrow street. A lonely person makes his way to rent a video and get Chinese takeout. Thoughts of a departed girlfriend intrude, unwanted.
3. Houston St. in the Morning: Underneath the window of a sleeping person cars and trucks stop and start. The constant, irregular noise is at first taunting and irritating, but then inspires the day to begin. Coffee brews; overnight faxes are gathered.

Quartet for Piano and Strings in A minor

(Composed in 1876; duration: 12 minutes)

Gustav Mahler

(1860-1911)

Gustav Mahler, who briefly directed both the New York Philharmonic and the Metropolitan Opera between 1908 and 1911, is best known for his monumental contributions to the orchestra repertoire. For decades after his death, the existence of an unfinished piece he had composed for piano and strings was known only to a few dedicated biographers. But with the sudden boom in popularity that Mahler's music experienced in the 1960s, musicologists began scouring his archives, and this Piano Quartet movement was rediscovered and published for the first time.



In 1875, Mahler left his boyhood home in Iglau to attend the Vienna Conservatory with the goal of becoming a concert pianist. At the end of his first year he began work on the Piano Quartet, likely his first significant composition. Setbacks – including a publisher's early rejection – prevented him from completing the piece, but the opening Adagio movement and an outline for a Scherzo survive. The brooding Adagio bears the hallmarks of a young and inexperienced composer, and has little in common with the genre-defining works of Mahler's mature output. His writing here shows the influences of both Anton Bruckner and Johannes Brahms, the two leading – and diametrically opposed – composers in late nineteenth-century Vienna. The movement opens with a simple three-note motive in the piano, and the repetition of this motive – at times with an almost Beethoven-like intensity – forms the basis for most of the movement's thematic material. This is contrasted with a descending scalar melody that recalls Bruckner's unique melodic style. The somber mood created by this combination of themes is periodically fractured by manic, Brahmsian episodes, but the darker melodies from the opening always return. An intense solo violin cadenza announces the coda, which brings the movement to an appropriately subdued close.

The 2010-11 season is a double Mahler year: 2010 marks the 150th anniversary of his birth, while 2011 is the centennial of his untimely death at the age of 49. Tulsa Camerata is proud to be able to celebrate Mahler's sole contribution to chamber music this year.

Summer Music for Wind Quintet, Op. 31

(Composed in 1956; duration: 12 minutes)

Samuel Barber

(1910-1981)

Though Samuel Barber spent most of his career in Manhattan, he actually grew up far from the bright lights of the city, in idyllic West Chester, Pennsylvania. A child prodigy from a musical family, he was admitted to the Cur-

tis Institute in Philadelphia at fourteen. But once he completed his studies, Barber made the move to New York to start his career as a composer. His first major success there came in 1938, when his *Adagio for Strings* – an orchestrated version of the slow movement from his String Quartet – was premiered by Arturo Toscanini’s NBC Symphony.

Nearly two decades later, when Barber was preparing for the premiere of his opera *Vanessa* – for which he would win the first of his two Pulitzer Prizes – he was commissioned to compose a wind quintet for the Chamber Music Society of Detroit. The piece he delivered bore the enigmatic title *Summer Music*, and was premiered by a quintet made up of the principal woodwinds and horn from the Detroit Symphony Orchestra in 1956. The title and overall mood of this piece are both reminiscent of Barber’s earlier “summer” work, the orchestral song *Knoxville: Summer of 1915*. Both pieces are meant to evoke memories of summers gone by in small-town America. This realistic view of a simpler American life has been likened to paintings by Andrew Wyeth, Barber’s contemporary and fellow Pennsylvanian.



Summer Music was composed as a single movement with six prominent sections. The main recurring theme, bearing the season-appropriate description “slow and indolent”, is introduced right away by the ensemble, punctuated by virtuosic solo outbursts. After a languid summer oboe solo, the character and tempo change dramatically into a halting “faster” section that suggests a game of hide and seek. The next section, marked “lively, still faster”, begins abruptly with a burst of activity in the form of falling staccato figures, and is quickly contrasted with a return of the halting music. In the long fourth section of the piece, marked “with motion, as before”, slow and plaintive music alternates with restatements of the indolent opening theme and mood. The flute helps to shake off this laziness with a bubbling melody marked “joyous and flowing”, which gets passed from one instrument to another in quick succession. Like so many summer activities, this does not last long, and a return to an altered version of the opening theme marks the last section. A brisk bassoon solo heralds the coda, and following one last lively burst of activity, summer comes to a sudden end.

Tulsa Camerata’s performance of *Summer Music* commemorates the 2010 Barber centennial.

Septet in E-flat Major, Op. 20

(Composed in 1800; duration: 40 minutes)

Ludwig van Beethoven

(1770-1828)

In 1792, the 22-year-old Ludwig van Beethoven left his childhood home in

Bonn to try to make his name as a composer in Vienna, which by this time was already the musical capital of Europe. Beethoven's initial reason for relocating was his desire to study composition with Mozart himself, but those hopes were dashed when Mozart died in 1791. Beethoven instead had the chance to study with Joseph Haydn, the father of both the symphony and the string quartet, and his famous Opus 18 cycle of six string quartets, dating from 1798-1800, is considered to be an homage to his teacher.



Beethoven's Septet in E-flat, Opus 20, also dates from this early period, still four years before he would compose his epochal *Eroica* Symphony No. 3. Like Mahler's early Piano Quartet, the Septet shows the influence of Beethoven's musical heroes – in this case, Haydn and Mozart. Like a Mozart Serenade, the Septet is cast in six movements, and gives a prominent role to the solo violin and the clarinet. The first movement opens with a slow introduction – something Beethoven learned from Haydn – before launching into a sprightly, almost Mozartian melody that gets passed from the solo violin to the clarinet. As an example of sonata form, this movement is based on the interplay between two themes: this vibrant first theme and another based on block chords and falling scales. A tender and songlike clarinet solo opens the second movement; this theme alternates with sections that give the individual strings a chance to shine. The third movement is a minuet – a stately dance in three-quarter time that had long been a staple of symphonies and serenades. This minuet features the violin, beginning with a solo in an uncharacteristically low register.

The fourth movement is a set of variations on a theme that Beethoven composed specifically for this work. The five variations are characterized by virtuosic scoring for each instrument, which take them far from their traditional roles. The fifth movement is a Scherzo (“joke”) – a type of fast movement in three-quarter time that would replace the minuet in Beethoven's subsequent symphonies. This brief movement is based on a staccato hunting horn call, which is contrasted by a lyrical cello solo before returning. The sixth and last movement, like the first, begins with a slow introduction, which, in this case, resembles an excerpt from a funeral march. This segues into a rollicking “Presto” section, with a main melody that alternates between the solo violin and clarinet, and occasional reminders of the movement's march-like introduction supplied by the horn. A violin cadenza precedes the final restatement of the main theme, bringing this work to its jubilant conclusion.

~ Artists ~

David Carter

Clarinet

David Carter is Assistant Professor of Music at the University of Arkansas at Fort Smith. He is a member of the Tulsa Opera Orchestra and regularly appears with the Tulsa Symphony. David previously taught at the University of Oklahoma, Oklahoma Baptist University; and Wayne State University (Detroit, Michigan). He is also a member of the artist faculty at the International Music Camp and is a founding member of Duo Avanzando, with percussionist Ricardo Coelho de Souza. David is the former principal clarinetist of the Dearborn (Michigan) Symphony Orchestra and the Detroit Symphony Civic Orchestra, and has recently appeared with the Oklahoma City Philharmonic, Fort Smith Symphony, Orquesta Sinfónica de la UANL (Monterrey, Mexico), and the Detroit Symphony Orchestra. He performed Mozart's Clarinet Concerto with the St. Clair Shores Symphony Orchestra, where he was artist-in-residence for the 2000-01 season, and the first movement of John Corigliano's Clarinet Concerto with the University of Oklahoma Symphony Orchestra in 2006. David earned his Doctor of Musical Arts from the University of Oklahoma, where he was awarded a Provost's Dissertation Prize for his DMA document on Corigliano's Clarinet Concerto. He also holds a Bachelor of Music from the University of North Texas, a Master of Music from the Ohio State University, and a Graduate Certificate in Orchestral Studies from Wayne State University. His principal teachers include David Etheridge, Theodore Oien, James Pyne, and James Gillespie.



Allyson Eskitch

Piano

Allyson Eskitch, originally from Kansas, began her formal musical training at age seven. Allyson received a bachelor's degree in piano performance from the University of Kansas and a master's degree in piano performance from the Peabody institute. Her primary teachers have been Alice Downs, Ann Schein, and Sequeira Costa. While at the University of Kansas, Allyson played for such artists as Richard Goode, Claude Frank, and Abbey Simon. She has participated in several chamber music festivals and has performed both as a soloist and collaborative artists all over the United States. Throughout her

career, she has maintained an active studio, teaching students of all ages and skill levels. Many of her students have received honors in various festivals and competitions, and several have continued their studies while majoring in music at college. Currently, Allyson resides in Tulsa, Oklahoma, where she teaches piano at the University of Tulsa and at Barthelmes Conservatory. She is a founding member of Trio Aleszky, which includes her husband, Paulo Eskitch, violinist and Lou Lynch, cellist. In her free time, Allyson enjoys spending time with her husband, processing photos and stargazing.

Michelle Exley-Johnson

Horn

Michelle Exley-Johnson currently plays second horn in the Tulsa Symphony and has played with the Tulsa Philharmonic, Illinois Symphony, New Mexico Symphony, and the Chicago Symphony. She studied with John Keene at the University of Denver and with Gail Williams and Dale Clevenger at Northwestern University. She plays with the TSO Woodwind Quintet and is delighted to be a part of the Tulsa Camerata. Michelle is also a Certified Personal Trainer and a triathlete and loves the outdoors. She lives in Tulsa with her husband Chad and their three dogs.



Krassimira Figg

Violoncello, *Founding Musician*

Krassimira Vassileva Figg completed her studies in Bulgaria, won several international competitions, and served as principal cellist with one of the major Bulgarian national orchestras. She decided to move to France, where she furthered her studies and obtained a performance degree in chamber music and cello. Krassimira has broadcast for the Bulgarian, Italian and French radio and television. In France, she continued to play in orchestras, including the French National Orchestra, the Orchestra Nationale de Bordeaux, and many chamber music ensembles. Since 1999, she has been on the faculty of the KCYA School of the Arts in Kansas City, and was a substitute with the Kansas City Symphony. She is currently a member of the Tulsa Symphony, and is the founder of CelloRondo, a cello quartet based in Kansas City, which recorded its first CD in 2006.

Lise Glaser

Oboe

Lise Glaser is principal oboe for Tulsa's professional symphony, opera, ballet and choral groups as well as for the Des Moines Metro Opera company in the summer. She is also adjunct oboe faculty for the University of Tulsa. Her main teachers were John Mack at the Cleveland Institute of Music and Peter Bowman at the St. Louis Conservatory of Music. She has toured Europe as co-principal oboe of the Utah Symphony, performed with the St. Louis Symphony in Carnegie Hall, subbed with the Los Angeles Philharmonic and been heard on NPR's "Performance Today" as a recitalist. Lise is very fortunate to have performed with such conductors as Kurt Masur, Robert Spano, Esa Pekka Salonen, Leonard Slatkin, Seiji Ozawa, Leonard Bernstein, and Andre Previn. She is married to composer/organist Eliot Glaser. They have a 5th grade son, Nathan, share their home with three cats and two dogs, and fix up old houses on the side.



Michael Nicholson

Violin, *Founding Musician*

Violinist Michael Nicholson joined the Tulsa Symphony Orchestra in the spring of 2007, serving as Associate Principal Second Violin until becoming Principal Second Violin for the 2008-09 season. Prior to joining the TSO, he freelanced in Los Angeles, playing with such ensembles as the Santa Barbara Chamber Orchestra and Mozart Classical Chamber Orchestra, where he performed in leadership positions, as well as playing as a recording artist for many major studios. Michael began his musical studies in Bartlesville and Tulsa, Oklahoma, and went on to study at the North Carolina School of the Arts and at private studios in New York City and San Francisco. As an orchestral and chamber musician, Michael has given performances throughout the United States and Italy. He has participated in many festivals including Chamber Music Amarillo, Quartz Mountain Music Festival, Eastern Music Festival and the Spoleto Festival in Italy. In addition to his work for the TSO he also plays in the Tulsa Opera Orchestra as Associate Principal Second Violin, is a frequent violinist for Light Opera Oklahoma, and maintains a small studio of private students. An avid chamber music lover, Michael is thrilled to be a part of Tulsa Camerata's premiere season.

Richard Ramey

Bassoon

Richard Ramey is Professor of Bassoon at the University of Arkansas and Principal Bassoon with the Tulsa Symphony Orchestra, Tulsa Ballet Orchestra, Tulsa Opera Orchestra, Tulsa Oratorio Orchestra, and the Fort Smith Symphony. A renowned expert in wind chamber music, Richard has performed in the chamber setting for over 30 years with such chamber groups as the Ramey Trio, Lyrique Quintette, Boston Mountain Chamber Players, the bassoon quartet Uncle Roy's Bassoons, and the Latin group Olor a Café. He is currently the Artistic Director of the Boston Mountain Chamber Players, the faculty performing ensemble in residence at the University of Arkansas. He has been a member of the Flagstaff Festival of the Arts Orchestra, Music Festival of Arkansas, Grand Rapids Symphony, the Lansing Symphony Orchestra, The Baroque Consortium of Los Angeles, and the Nouveau West Chamber Orchestra, which he co-founded in Tempe, Arizona. Several of Richard's performances have been heard on NPR's "Performance Today," and he has recorded four CDs on the Naxos, Javelina, and Nuance labels. He holds degrees in bassoon performance and musicology from the University of Southern California, a master's degree in bassoon performance from Arizona State University, and is a DMA candidate at Michigan State University. His teachers included Willard Elliot, David Breidenthal, Alan Goodman, Manuel Zegler, Michael O'Donovan, and the internationally-acclaimed bassoonist Norman Herzberg. In addition to his activities as a bassoonist, Richard performs on the Theremin, the oldest commercially-produced electronic instrument.



John Rush

Flute

John Phillip Rush is Principal Flutist with the Tulsa Symphony Orchestra, Tulsa Opera Orchestra, and the Tulsa Ballet Orchestra, and is the Instructor of Flute at the University of Tulsa and Oral Roberts University. After receiving a Bachelor of Music from Wayne State University in Detroit (1996) and a Master of Music from Louisiana State University (1999), John studied historical transverse flutes with Eva Legêne and music history through the Early Music Institute at Indiana University in Bloomington. In the spring of 2002, John was a prizewinner in the Early Music America Summer Study Competition, which

allowed him to continue his early flute studies with Stephen Preston, professor of Baroque Flute at the Guildhall School of Music in London. John graduated from Indiana University in the spring of 2003 with a Master of Music degree in historical flute performance and early music history. John's principal teachers include Kathryn Lukas, Eva Legêne, Katherine Kemler, Clement Barone, Eleanor Lawrence, Jeffery Zook and he has previously studied with Joanna Cowan White, Joan Heneghan, Penelope Fischer, and Ervin Monroe. An active chamber musician, John is responsible for new works commissioned by Niel Currie, Kenneth Froelich, and Gary Schocker, and has presented solo and chamber recitals in Tulsa, Cincinnati, Detroit, Ann Arbor (MI), Flint (MI), Mt. Pleasant (MI), Bloomington, Baton Rouge, New Orleans, and in New York at Barge Music.

Jesus Villarreal

Double Bass, *Founding Musician*

Jesus Villarreal is currently a member of the Tulsa Symphony Orchestra and the Signature Symphony, and lives in Tulsa, Oklahoma with his wife Liza, and son Burton Alexander. He has worked with many of today's preeminent conductors and soloists while a member of the Austin Symphony Orchestra, Civic Orchestra of Chicago and Eastern Music Festival Orchestra. He has also played with the Oklahoma City Philharmonic, Grant Park Orchestra and the Austin Lyric Opera. Jesus holds a Master of Music degree in orchestral studies from the Chicago College of Performing Arts at Roosevelt University, and a Bachelor of Music in double bass performance from the University of Texas at Austin. Jesus began playing the double bass at the age of 11 in the public schools in Austin, Texas, and started his private studies with Austin Symphony Principal and University of Texas at Austin professor David Neubert. While in Chicago, he studied with Stephen Lester and Michael Hovnanian of the Chicago Symphony Orchestra, and Andrew Anderson of the Lyric Opera of Chicago. While a student at the University of Texas, Jesus was able to perform with the UT Early Music Ensemble on the viola da gamba, and with the New Music Ensemble under the acclaimed American composer Dan Welcher. Playing in this diverse range of ensembles helped to shape his musical perspective, which Jesus is eager to share with the Tulsa audience through Tulsa Camerata.





Liza Villarreal
Violin, *Founding Musician*

Liza Siemans Villarreal grew up in Tulsa and received a fantastic music education in such ensembles as the Tulsa Youth Symphony, Oklahoma Summer Arts Institute Orchestra, and Union School Orchestras. Currently, she is a violinist with the Tulsa Symphony, Tulsa Ballet and Tulsa Opera orchestras. She also works as a full-time music teacher with Tulsa Public Schools, teaching general music at Penn Elementary School and directing the Madison Middle School Orchestra. Since 2008, she has been involved with the Tulsa Symphony's Opus 2010 program, through which she teaches strings at Grimes Elementary School. Liza earned her Master of Music from the University of Texas at Austin, where she studied violin with Eugene Gratoich. She also worked closely with Laurie Scott as Assistant Director of the University of Texas String Project from 2003 to 2005. In 2001, Liza graduated summa cum laude from the University of Tulsa, where she earned her Bachelor of Music in violin performance, studying with Derry Deane. Liza has performed in several summer music festivals, including the Eastern Music Festival in Greensboro, North Carolina. When not playing or teaching the violin, Liza spends all of her time with her husband, Jesus and their 2-year-old son Burton, who hopes to play the bass just like his dad.

Phil Wachowski
Viola, *Founding Musician*

Phillip Wachowski started studying violin at age 10. In high school he studied with Elaine Lee Richey. While a student at the North Carolina School of Arts, he switched to viola and studied with Emile Simonel, Jerry Horner and Heiichiro Ohyama. He has played in the viola sections of the Piedmont Chamber Orchestra, Charlotte Symphony, Winston-Salem Symphony, Asheville Symphony, Greensboro Symphony, Roanoke Symphony and the Brattleboro Bach Festival. He played Principal Viola in the New York String Seminar and the Summer Programs of the North Carolina School of Arts in Siena, Italy and Sion, Switzerland. After leaving the North Carolina School of Arts, he played in the viola section of the Kansas City Philharmonic, advancing to Associate Principal. When the Kansas City Philharmonic folded, Phillip moved to Tulsa, Oklahoma to become part of the Tulsa Philharmonic viola section and advanced to Associate Principal. While in Kansas City, he was a found-



ing member of the Janssen Chamber Players; in Tulsa, he was a founding member of the Anadarko Chamber Players and the Brady Arts Quartet. Phil has been a faculty or staff member of the New Hampshire Music Festival, the Oklahoma Summer Arts Institute, Symphony School of America and the Music Festival of Arkansas. He is currently Associate Principal Viola of the Tulsa Symphony Orchestra and Principal Viola of the Light Opera Oklahoma Orchestra.



Jason Heilman
Announcer

A freelance musicologist, translator, and writer, Jason Heilman was born in Wisconsin and grew up in Tulsa, where he played trumpet in the Tulsa Youth Symphony and graduated from Memorial High School. He received his bachelor's degree in trumpet performance from the University of Tulsa, as a student of Ronald Predl and Timothy McFadden, before going on to earn his master's degree in music history from Northwestern University, where he continued his trumpet studies under Charles Geyer. Jason ultimately completed his Ph.D. in musicology and European studies at Duke University in 2009. An expert on Austrian and Czech music at the turn of the twentieth century, Jason was the recipient of a full-year fellowship from the International Research Center for Cultural Studies (IFK) in Vienna, where he researched his doctoral dissertation on hybrid national identity in the patriotic music of the Austro-Hungarian Empire prior to World War I. Jason has taught music history and appreciation courses at Duke and at the University of Texas at Austin, and has played trumpet with orchestras and chamber ensembles in Tulsa, Ft. Smith, Chicago, Austin, Raleigh-Durham and Vienna.

~ **Tulsa Camerata** ~

Founded 2010

Jesus Villarreal, *Executive Director*

Board of Directors:

Jesus Villarreal, *President*

Michael Nicholson, *Vice President*

Liza S. Villarreal, *Secretary*

Jason S. Heilman, *Treasurer*

~ Our Sponsors ~

Patron (\$1,000-\$2,499)

Jaydan Properties, L.L.C.

Sponsor (\$500-\$999)

Thao Thu Phan

Donor (\$250-\$499)

Tulsa Violin Shop

Contributor (\$100-\$249)

Nan Buhlinger

Carol Heilman

Sally Landers

Tulsa Strings Violin Shop

To learn more about donation opportunities, visit www.tulsacamerata.org or call (918) 764-9267. Donations to Tulsa Camerata made through the Arts & Humanities Council of Tulsa are tax deductible.

~ Special Thanks ~

Arts & Humanities Council of Tulsa

Barthelmes Conservatory

Chamber Music Tulsa

KOKI Fox 23

Public Radio Tulsa 89.5 and 88.7 FM

Salon Classical House Concerts

(www.classicalhouseconcerts.com)

Third Floor Design

Tulsa Strings Violin Shop

Tulsa Symphony

Oral Roberts University

Department of Music

The University of Tulsa

School of Music

Aida Aydinyan

Ken Busby

Pam Carter

Amy Cottingham

Gina Covington

Rich Fisher


Sally & Daniel Landers

Ron Predl

Denny Schmickle

Margaret Sewell

Thanks also to the University of Tulsa chapters of Sigma Alpha Iota and Phi Mu Alpha Sinfonia for providing the volunteers for tonight's concert.



**TULSA
STRINGS**
VIOLIN SHOP

VIOLIN • VIOLA • CELLO • BASS
SALES, REPAIRS, RENTALS AND LESSONS

918.794.8440
4631 EAST 31ST STREET, TULSA, OK
TUESDAY - FRIDAY, 11 AM - 6 PM • SATURDAY, 10 AM - 3 PM
WWW.TULSASTRINGS.COM

ROMANTICISM, IMPRESSIONISM, COIFFURISM!

A HAIR & FASHION SHOW BENEFITING
THE ARTS & HUMANITIES COUNCIL.



THURSDAY, OCTOBER 21, 2010 · 7-9 PM
TULSA CONVENTION CENTER · ASSEMBLY HALL
TICKETS: \$15 IN ADVANCE AT ANY IHLOFF LOCATION
IHLOFFSPA.COM/COMMUNITY · 918.587.2566

 ARTS &
HUMANITIES
COUNCIL OF TULSA