

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, OCTOBER 22, 2024, AT 7:30 ▶ 4,467TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

CALIDORE STRING QUARTET

JEFFREY MYERS, violin

RYAN MEEHAN, violin

JEREMY BERRY, viola

ESTELLE CHOI, cello

Beethoven Quartet Cycle I

**LUDWIG VAN
BEETHOVEN**
(1770–1827)

Quartet in D major for Strings, Op. 18, No. 3 (1798–99)

- ▶ Allegro
- ▶ Andante con moto
- ▶ Allegro
- ▶ Presto

Quartet in F major for Strings, Op. 18, No. 1 (1798–1800)

- ▶ Allegro con brio
- ▶ Adagio affettuoso ed appassionato
- ▶ Scherzo: Allegro molto
- ▶ Allegro

INTERMISSION

Quartet in G major for Strings, Op. 18, No. 2 (1799–1800)

- ▶ Allegro
- ▶ Adagio cantabile
- ▶ Scherzo: Allegro
- ▶ Allegro molto quasi presto

The **Jerome L. Greene Foundation** is the 2024–2025 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.
Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

The first thing we hear in today's concert is a moment of enormous historical significance: with a cautious leap upward by a lone violin, Beethoven puts his toe across the line and begins composing string quartets.

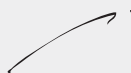
He waited for the right moment. He had prepared himself by composing—and successfully premiering and publishing—his three Opus 1 piano trios, in 1795. He also turned out five string trios: the three of Op. 9, plus the Op. 8 Serenade and the earlier Trio in E-flat, Op. 3. He had also composed the Op. 12 Violin Sonatas and Op. 5 Cello Sonatas. And this was only his chamber music: other works included his First Symphony, his First and Second Piano Concertos, as well as sonatas for solo piano. Beethoven, by the time he began composing string quartets, had tested his skills with all the essential genres, and had done so very successfully.

The external circumstances were also in his favor: Mozart had died in 1791; Haydn was in his mid-sixties and tiring; Beethoven had financial supporters and was already living well. He was on his way to dominating the music world for the next quarter-century, until his death in 1827.

Hearing the Op. 18 Quartets is like meeting six different people. Each one has a distinct personality; no two movements are similar. It is as if Beethoven wanted to show as many musical facets as possible within the confines of four voices, much as Haydn had done by that time in some sixty to seventy quartets. As the numbering of the quartets was dictated by Beethoven's publisher, a true chronological performance of the cycle is as you will hear it in this concert. The first quartet, Op. 18, No. 3, is on the whole polite, gentle, well mannered, almost Mozartean, except for the finale, which is a bit on the wild side. The next, Op. 18, No. 1, begins with a manic movement that is obsessed with its opening motif, which is heard over a hundred times (in the manner of his later Fifth Symphony). In addition to its lightning-fast finale (Beethoven

probably broke the speed record for quartet writing here), the quartet contains the first example of Beethoven writing in his own future: the slow movement is worthy of his “late” period to come, an intensely dramatic work that seems impossible to have come from such a young composer. And to wrap up this first installment, we hear what has come to be nicknamed the “Compliments” quartet because of its almost overly polite opening movement, a gracious slow movement, the delightful scherzo, and its super-fun finale, which the composer said should be played “unbuttoned,” whatever that means!

Enjoy the concert,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

By Jan Swafford

Quartets for Strings, Op. 18, Nos. 1–3

LUDWIG VAN BEETHOVEN

- ▶ Baptized December 17, 1770, in Bonn (likely born December 16)
- ▶ Died March 26, 1827, in Vienna

Composed in 1798–1800

In 1798, Beethoven, at age 27 a rising young composer in Vienna, was commissioned by his patron, Prince Lobkowitz, for six string quartets. They became Op. 18, published in two sets of three in 1800. This was at

- ▶ First CMS performance of Nos. 2 and 3 on January 27, 1987, by the Emerson String Quartet.
- ▶ First CMS performance of No. 1 on April 14, 1978, by the Amadeus String Quartet.
- ▶ Total concert duration: 1 hour, 40 minutes

once a big opportunity for him and a daunting project, but he was prepared for it, having just warmed up with the splendid String Trios of Op. 9. In the later 18th century, string quartets were the most popular medium of

chamber music, played not in public but in the parlors and music rooms of the aristocracy and the well-to-do. Beethoven was familiar with house music because most of his career as a piano virtuoso was within that milieu. Though often there were moonlighting professionals involved, house music performers were mostly amateurs, some of them highly skilled, but still inevitably a mixed bag.

Over the years hundreds of string quartets had been written for that setting. Traditionally they were relatively light works, not too hard to play, geared for the sociable atmosphere of house concerts mounted for a small group of listeners, who during the music might be chatting, playing cards, or sampling a buffet. Often, quartets were done with no audience, for the pleasure of the players. Since the players' skills were unpredictable, quartets were largely written to feature the first violin, the other instruments in supporting roles.

In the later 18th century that paradigm for the style and setting of quartets was not so much changed as amplified by Haydn, who wrote some 68 string quartets in the course of his career. In the process he enlarged the ambition of the genre, among other things making the four instruments more nearly equal in the musical discourse. Largely because of Haydn, the string quartet acquired a reputation as the most sophisticated and important chamber music genre, written mainly for the appreciation of connoisseurs, often described as a conversation of four equals, and revealing not only the composer's craft but his most refined and intimate voice. In his own time Haydn was dubbed "father of the string quartet" (and likewise with symphonies). In other words, nearly single-handedly he

created the sense of a string quartet that has endured ever since. Mozart studied Haydn's work intensively before issuing his first mature ones, which he dedicated to Haydn.

That was where the genre lay when Beethoven picked it up. When he came to write his first quartets, however, the situation placed on him a particular burden: when Prince Lobkowitz commissioned them from Beethoven he also commissioned a set from Haydn. In other words, when Beethoven was writing his first quartets he knew he was going to be competing with the man who virtually invented the modern idea of them, and who appeared to be at the peak of his powers. (In fact, by that point Haydn was flagging creatively, busy with his last oratorios, and only finished two of the commissioned six quartets.) From the beginning Beethoven was not afraid of anybody, but he was also very aware, genre by genre and medium by medium, of what the competition was. Things were still more delicate because he not only knew Haydn, but a few years before had studied with him. Then and later, their relations were cordial on the surface but bristly underneath. Well acquainted with his former student's ego, behind Beethoven's back Haydn sardonically called him "The Great Mogul"—in today's terms, The Big Shot. Meanwhile as a composer Haydn was really Beethoven's only living competitor, and the younger man was not all that happy to have competitors.

So what was Beethoven going to do with his first chance at quartets? Was he going to be bold, or was he going to bide his time? In fact, in his early career he had a consistent pattern when it came to those questions. First, he generally had models: in a given genre he fixed on what seemed

to him the best in the repertoire, and used that as a foundation. For symphonies, that meant Haydn and Mozart. For violin sonatas, Mozart. For quartets, Haydn. And so on. At the same time, when Beethoven was dealing with media and genres where Haydn and Mozart had been supreme—symphonies, violin sonatas, and such—he composed cautiously, not treading too aggressively when first stepping onto their turf. When he was on ground where he felt his predecessors had been less ambitious and dominant—say, cello sonatas, piano trios, piano music in general—Beethoven was fearless and bold. When it came to string quartets, in 1798 he did not feel ready to challenge Haydn. That is why, on the whole, the string quartets of Op. 18 tend to sound less “Beethovenian” than, say, the echt-Beethoven “Pathétique” Piano Sonata, which is Op. 13.

All that is to say that in these works Beethoven was content to explore the medium and bide his time. Meanwhile, typically for him, he studied Haydn quartets and went to an old quartet composer in Vienna named Emanuel Förster to help get himself up to speed. In regard to that, in the middle of work he wrote about an early draft of the F major, which he had loaned a friend: “Be sure not to hand on to anybody your quartet, in which I have made some drastic alterations. For only now have I learned how to write quartets.”

There is another important element concerning the history of Beethoven’s quartets: from beginning to end they were largely premiered by a portly gentleman named Ignaz Schuppanzigh, whom Beethoven first met as a brilliant teenaged violinist. Schuppanzigh was the first musician in Europe to make his name primarily as a chamber music performer; he led several important groups and established

the first public subscription series. In his maturity Beethoven was going to write revolutionary quartets, and his leading partner in that revolution was Schuppanzigh, who premiered most of them (and, incidentally, sat as concertmaster in the premiere of all the symphonies). Without the hefty and, for an artist, unlikely-looking Schuppanzigh, the story of Beethoven’s string quartets would have been quite different, and so would have been the history of music.

So the tone of the Op. 18 quartets is largely contemporary rather than prophetic. But these are by no means apprentice works. They show Beethoven as already a master craftsman, with a mature understanding of form and proportion (though that understanding would greatly deepen over the years), who had already found much of his voice though had not fully settled into it. Still, for all their relative modesty and 18th-century tone, the Op. 18 quartets are ambitious in their way: expressive, widely contrasting in mood and color, as varied as any set by Haydn or Mozart, and full of ideas particular to Beethoven. If his one-time teacher Haydn was their main model, most of the time they sound not at all like Haydn.

This program begins with Op. 18, No. 3 in D major, the first to be written, which is to say that it is, as far as we know, the first complete quartet of Beethoven’s life. It is relatively conventional, easygoing from the first movement’s genial opening featuring the first violin, the central development section uncharacteristically short and undramatic for Beethoven. But the movement also has a tendency to slip into a pensive mood. That mood takes over in a poignant and introspective slow movement in the distant key

of B-flat major, which branches into deep-flat keys including the rare and esoteric E-flat minor, a dusky tonality that Beethoven liked. The third movement is neither the traditional minuet nor exactly the faster and usually jollier scherzo that Haydn invented and Beethoven would favor. For one thing, despite its bright key of D major it again has the pensive atmosphere that marks the quartet. All that vanishes in the *Presto* finale, an effervescent romp full of jokes and Haydnesque rhythmic quirks.

After reading through the quartets with his group, violinist Schuppanzigh advised placing the F major, the second composed, as No. 1 in the published set. Beethoven agreed—it made for a more energetic start. (Quartets were usually issued in collections, but that does not mean they were planned to be performed together. Still, a variety of keys and moods were expected among the pieces.) The F major has

the most arresting opening of the group, and may be the most consistent throughout. An edgy first movement is driven by an obsessive repetition of a single figure whose significance is rhythmic as much as melodic. In the first measures of the F major, the figure is presented blankly in a quiet unison, then in a yearning phrase, then in a more aggressive *forte*. Which is to say that the theme is a blank slate on which changing feelings are going to be written throughout the movement. The opening idea also presents the leading motif of the whole quartet, a turn figure. Between the published version of the F major and the original version, with advice from old hand Emanuel Förster, Beethoven went back and made dozens of changes in details large and small: extending thematic connections, tightening proportions and tonal relations. In the process he trimmed the appearances of the first-movement turn figure from 130 repetitions to 104.

Op. 18, No. 1

An edgy first movement is driven by an obsessive repetition of a single figure. The theme is a blank slate on which changing feelings are going to be written throughout the movement.

The second movement of the F major is one of the most compelling stretches in Op. 18. Beethoven played over a draft of the movement for a friend, who said it reminded him of the parting of two lovers. Beethoven replied that it was based on the ending of Shakespeare's *Romeo and Juliet*, where the lovers die. The movement is in D minor, a key in which Beethoven tended to find a kind of singing tragic quality. The movement is slow and warmly impassioned, the main theme a long-breathed, sorrowful song. In the middle a new figure intrudes, like the whirling of fate, and that figure swells relentlessly to a deathly conclusion. There follow a brilliant and delightful scherzo and a briskly dancing, a bit wispy finale that leaves listeners pleased, if perhaps puzzled as to how all this adds up.

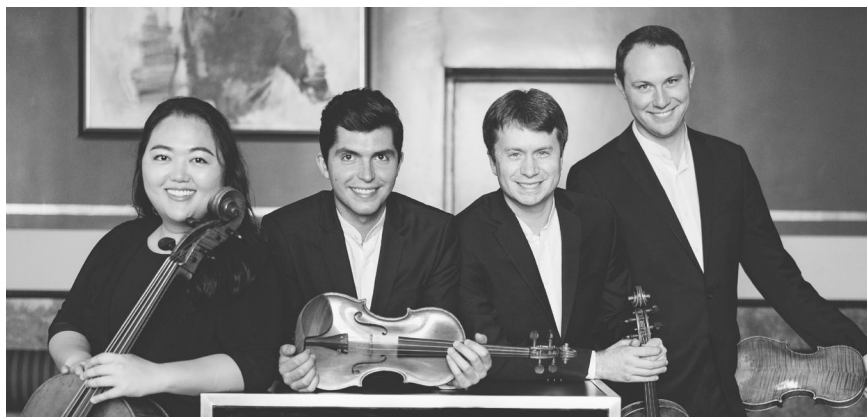
The next quartet in the set, No. 2 in G major, is essentially jaunty and ironic from beginning to end, starting with the three distinct gestures of its opening, each like a smiling tip of the hat to the 18th century in general and Haydn in particular. Still, after a genial exposition the development section gets into some more shadowed and intricate places, and that leads to a recapitulation that amounts to a further development. In short, in material and expression the opening movement of the G major is more involved than the playful beginning would suggest, and its ending is quiet and ambiguous. The slow movement starts in an elegantly galant tone, in $\frac{3}{4}$, but that is punctured

by an eruption of mocking $\frac{2}{4}$ serving as trio. From there the complexities continue: the nominal return of the opening material is invaded by filigree recalling the opening of the first movement. Meanwhile in much of the quartet and this slow movement in particular, rather than being relegated to the bass line the cello is a full participant in the dialogue. For the third movement Beethoven again writes not the traditional minuet but a jovial scherzo. The dashing finale, led off with a pert tune by the cello alone, leaves behind the emotional vacillations that shaded the first two movements, ending the story with fun and games.

Thus the first three Op. 18 quartets were on the surface lodged in the 18th-century quartet tradition, not the Beethoven the new generation would embrace for his boldness and innovation: the Romantic generation exalted revolutionaries. But the pieces are masterful, appealing, often moving works within their context, and part of that is their attention to the rich voice of the cello. Haydn had begun to emancipate the cello, making the quartet more nearly a dialogue of equals. In his habitual fashion of taking the past and expanding and intensifying it, Beethoven through the immense journey of his string quartets would take that idea to its conclusion. ♦

Jan Swafford is a composer and writer who lives in western Massachusetts.

ABOUT THE ARTISTS



CALIDORE STRING QUARTET

►The Calidore String Quartet is recognized as one of the world's foremost interpreters of a vast chamber music repertoire, from the cycles of quartets by Beethoven and Mendelssohn to works of celebrated contemporary voices like György Kurtág, Jörg Widmann, and Caroline Shaw. For more than a decade, the Calidore has enjoyed performances and residencies in the world's major venues and festivals, released multiple critically acclaimed recordings, and won numerous awards. The *Los Angeles Times* described the musicians as "astonishing," their playing "shockingly deep," approaching "the kind of sublimity other quartets spend a lifetime searching." The *New York Times* noted the Quartet's "deep reserves of virtuosity and irrepressible dramatic instinct," and the *Washington Post* wrote that "four more individual musicians are unimaginable, yet these speak, breathe, think and feel as one."

The New York City-based Calidore String Quartet has appeared in venues throughout North America, Europe, and Asia, including Lincoln Center, Carnegie Hall, Kennedy Center, London's Wigmore Hall, Berlin's Konzerthaus, Amsterdam's Concertgebouw, BOZAR in Brussels, and at major festivals such as the BBC Proms, Verbier, Ravinia, and Music@Menlo. The Quartet has given world premieres of works by Caroline Shaw, Anna Clyne, Gabriela Montero, Sebastian Currier, Han Lash, Mark-Anthony Turnage, and Huw Watkins, and has collaborated with artists such as Anne-Sophie Mutter, Anthony McGill, Jean-Yves Thibaudet, Marc-André Hamelin, Joshua Bell, Emerson String Quartet, Gabriela Montero, David Finckel and Wu Han, and many more.

Throughout the 2024–25 season, the Calidore perform the complete String Quartets of Beethoven at the Chamber Music Society of Lincoln Center and at the University of Delaware, and bring the complete cycle to the five boroughs of New York City through the Diamonstein-Spielvogel Initiative for Music and Community Engagement—a newly launched series dedicated to bringing chamber music into diverse neighborhoods and communities across New York City. The quartet also returns to their alma mater, the Colburn School in Los Angeles, to

play the complete cycle of Korngold String Quartets. Other highlights of the 2024–25 season include return appearances with San Francisco Performances, the Celebrity Series of Boston, the Philadelphia Chamber Music Society, Spivey Hall in Atlanta, the Warsaw Philharmonic, and London's Wigmore Hall; and premieres and performances of works by Han Lash, Sebastian Currier, and Gabriela Montero.

In their most ambitious recording project to date, the Calidore is set to release Beethoven's complete String Quartets for Signum Records. Volume I, containing the late quartets, was released in 2023 to great critical acclaim, earning the quartet *BBC Music Magazine's* Chamber Award in 2024. The magazine's five-star review noted that the Calidore's performances "penetrate right to the heart of the music" and "can stand comparison with the best." Volume II of the cycle comes out in the fall of 2024. Their previous recordings on Signum include *Babel* with music by Schumann, Shaw, and Shostakovich, and *Resilience* with works by Prokofiev, Janáček, Golijov, and Mendelssohn.

Founded at the Colburn School in Los Angeles in 2010, the Calidore String Quartet has won top prizes at major US chamber music competitions, including the Fischhoff, Coleman, Chesapeake, and Yellow Springs. The quartet won the \$100,000 Grand Prize of the 2016 M-Prize International Chamber Music Competition as well as the Borletti-Buitoni Trust Fellowship. The Calidore has been a BBC Radio 3 New Generation Artist and recipients of the Avery Fisher Career Grant and the Lincoln Center Emerging Artist Award.

The Calidore String Quartet serves as the University of Delaware's Distinguished String Quartet in Residence. They have also served as artist-in-residence at the University of Toronto, University of Michigan, and Stony Brook University. The Calidore is grateful to have been mentored by the Emerson Quartet, Quatuor Ébène, André Roy, Arnold Steinhardt, David Finckel, Günter Pichler, Guillaume Sutre, Paul Coletti, and Ronald Leonard.

Jeffrey Myers plays on a violin by Giovanni Battista Guadagnini, c. 1775, "Eisenberg," owned by a private benefactor and bows by Dominique Peccatte and Francois Tourte. Ryan Meehan plays a violin by Vincenzo Panormo, c.1775, and a bow by Joseph Henry. Jeremy Berry plays a viola by Umberto Muschietti, c.1903, and a bow by Pierre Simon. Estelle Choi plays a cello by Charles Jacquot, c.1830.

ABOUT THE CHAMBER MUSIC SOCIETY

Founded in 1969, the Chamber Music Society of Lincoln Center (CMS) brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enable us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and the Daniel and Joanna S. Rose Studio at CMS and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film "Chamber Music Society Returns" chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performance and education videos free to the public.

Directors and Founders

Robert Hoglund, *Chair*
 Peter W. Keegan, *Vice Chair*
 Susan S. Wallach, *Vice Chair*
 Tatiana Pouschine, *Treasurer*
 Richard Prins, *Secretary*

Sally Dayton Clement
 Joseph M. Cohen
 Joyce B. Cowin
 Linda S. Daines
 Peter Duchin
 Judy Evnin
 Catherine A. Gellert
 Phyllis Grann
 Paul B. Gridley
 Walter L. Harris
 Matthew D. Hoffman
 Christopher Hughes
 Priscilla F. Kauff
 Vicki Kellogg
 John L. Lindsey
 Beatrice A. Liu
 David W. Niemiec

James P. O'Shaughnessy
 James Stynes
 Suzanne E. Vaucher
 Kathe G. Williamson

CHAIR EMERITI
 Peter Frelinghuysen (In Memoriam)
 Elinor L. Hoover
 James P. O'Shaughnessy
 Donaldson C. Pillsbury
 (In Memoriam)

DIRECTORS EMERITI
 Anne Coffin
 Charles H. Hamilton
 Helen Brown Levine
 Andrea Walton
 Alan G. Weiler

FOUNDERS
 Miss Alice Tully
 William Schuman
 Charles Wadsworth,
Founding Artistic Director

GLOBAL COUNCIL
 Brett Bachman, *Co-Chair*
 Kathe G. Williamson, *Co-Chair*
 Enid L. Beal
 Howard Dillon
 Andrea Fessler
 Judi Flom
 Rita Hauser
 Frederick L. Jacobson
 Kenneth Johnson
 Linda Keen
 Min Kim
 Judy Kosloff
 Seunghee Lee
 Katie Lemire
 Irene R. Miller
 Sassona Norton
 Seth Novatt
 Morris Rossabi
 Glenn R. Sarno
 Michael Singer
 Trine Sorensen
 Paul Weislogel
 Nick Williams
 Shannon Wu
 Robert Zhang

Administration

David Finckel and Wu Han, *Artistic Directors* ♦ Suzanne Davidson, *Executive Director*

ADMINISTRATION

Michael Solomon *Director of Administration*
Greg Rossi *Controller*
Colin Roshak *Administrative Associate*
Ised Salcedo *Accounting & Finance Assistant*

ARTISTIC PLANNING & PRODUCTION

Thomas Novak *Director of Artistic Planning, Production & Administration*
Rebecca Bogers *Director of Touring & Artistic Planning*
Sarissa Michaud *Associate Director, Production & Venue Relations*
Jonathan Hummel *Assistant Director of Touring*
Sean Campbell *Artistic Planning Manager*
John Sherer *Editorial Manager*
Matthew Stiens *Artistic Administrative Manager*
Schuyler Tracy *Touring Manager*

DEVELOPMENT

Marie-Louise Stegall *Director of Development*
Katherine Heberling *Associate Director of Development*
Tsiang Belgrove *Development Officer, Individual Giving*
Travis Calvert *Development Officer, Operations*
Polly Ellman *Development Officer, Institutional Giving*
Olivia Laskin *Special Events Manager*
Emily Hoyland *Development Manager, Individual Giving*

DIGITAL CONTENT

Benjamin M. Shapiro *Director of Digital Content*
Emily Buffum *Senior Video Manager*
Allen Otto *Digital Content Producer*

EDUCATION & COMMUNITY

ENGAGEMENT
Bruce Adolphe *Resident Lecturer & Director of Family Programs*
Emily Harper *Director of Education & Community Engagement*
Richard Adger *Education & Family Programs Manager*
Joy Yamaguchi *Education & Community Engagement Program Manager*

MARKETING & COMMUNICATIONS

Frank Impelluso *Director of Marketing & Communications*
Joel Schimek *Associate Director, Audience Services*
Eric McMillan *Marketing & Audience Engagement Manager*
Reid Shelley *Audience Services Manager*
Erin Gallagher *Marketing Associate*
Lilly McGrath *Marketing & Audience Engagement Assistant*

ANNUAL FUND

The Chamber Music Society of Lincoln Center is tremendously grateful to the following individuals, foundations, corporations, and government agencies for their generous gifts. Their contributions to the Annual Fund and Gala provide vital support for CMS's wide-ranging artistic, educational, and digital outreach programs, and have ensured that this inspiring art form will continue to flourish. Thank you.

Updated on September 20, 2024

LEADERSHIP

\$100,000+

The Achelis and Bodman Foundation
Dr. Georgette Bennett and Mr.
Leonard Polonsky, in honor of
David Finckel and Wu Han
Ann S. Bowers
The Chisholm Foundation
Sally D. and Stephen M. Clement, III
Diamondstein-Spielvogel Initiative
for Music and Community
Engagement
Judy and Tony Evnin
The Fan Fox and Leslie R. Samuels
Foundation, Inc.
Marion F. Goldin Charitable Fund
Jerome L. Greene Foundation
Rita E. and Gustave M. Hauser
The Hearst Foundations
The Estate of Harry Kamen
Lincoln Center Corporate Fund
New York City Department of
Cultural Affairs
Susan S. and Kenneth L. Wallach
Foundation

\$50,000-\$99,999

The Estate of Caryl Baron
Judi Sorensen Flom
Howard Gilman Foundation
Mrs. Phyllis Grann
Mr. and Mrs. Paul B. Gridley
Martha Hall
Gail and Walter Harris

Irving Harris Foundation
Matthew D. Hoffman and Donald R.
Crawshaw
Robert and Suzanne Hoglund
Christopher Hughes and Sean
Eldridge
Jane and Peter Keegan
The Lehoczy Escobar Family
Melanie and David W. Niemiec
Mr. and Mrs. James P.
O'Shaughnessy
Blanchette Hooker Rockefeller Fund
Photeine Anagnostopoulos and
James Stynes
US-China Cultural Institute
Anonymous (1)

\$25,000-\$49,999

Alphadyne Foundation
Brett Bachman and Elisabeth
Challenger
Enid L. Beal and Alan Wolfe
Steven and Ann Berzin
Geoffrey Bible
Thomas Brener and Inbal Segev-
Brener
Joseph M. Cohen
Linda S. Daines
Roberta and Gerard H. Davis
Charitable Foundation
The Gladys Krieble Delmas
Foundation
David Finckel and Wu Han

Robert S. Feldman and Katherine
Vorwerk
Catherine A. Gellert
William B. and Inger G. Ginsberg
Francis Goelet Charitable Lead
Trusts
Frederick L. Jacobson
Kenneth Johnson and Judy Tobey
Vicki and Chris Kellogg
Ann Kempner
Bruce and Suzie Kovner
Helen Brown Levine
Beatrice A. Liu and Philip Lovett
Jane and Mary Martinez
The Millstream Fund
Rockefeller Brothers Fund
Richard T. Prins and Connie
Steensma
Elizabeth and Justus Schlichting
Tiger Baron Foundation
Suzanne E. Vaucher and William R.
Stansrud
Mark Villamar and Esther Milsted
Alden Warner and Peter Reed
Elaine and Alan Weiler
Earl D. Weiner
Neil Westreich
Linda and Robert Williams
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn
Anonymous (1)

Partner (\$15,000-\$24,999)

Mr. James A. Attwood and Ms. Leslie
K. Williams
Jonathan Brezin and Linda Keen
Sidney E. Frank Foundation
Emily L. Grant
Alfred and Sally Jones
Priscilla F. Kauff
Frederick G. Knapp
Seunghee Lee and SK Kang
Irene R. Miller
Musicians Advocacy Fund
Dot and Rick Nelson
Samuel I. Newhouse Foundation
Sassona Norton and Ron Filler
Mr. Stephen Parahus
Marnie S. Pillsbury
Judith Schlosser
Mrs. Robert Schuur
The Shubert Foundation
Somm Cellars Wine & Spirits
Alfred Z. Spector and Rhonda G. Kost
Paul and Judy Weislogel
Polly Weissman

Benefactor (\$10,000-\$14,999)

Ronald Abramson
Arthur F. and Alice E. Adams
Charitable Foundation
Julie Allen and Robert Burke
William and Julie Ballard, in honor
of ALL who have kept CMS music
alive
The John Armitage Charitable Trust
The Jack Benny Family Foundation
The John and Rosemary Brown Family
Foundation
The Clinton Family Fund

The Betsy and Alan Cohn Foundation
Colburn Foundation
Valerie Cooke
Joyce B. Cowin
Nathalie and Marshall Cox
Stephen Delroy Charitable Fund
Howard Dillon and Nell Dillon-Ermers
Andrea Fessler
Nancy Friday Foundation
Jesse Goldstein
Leila and Giovanni Govi
Dr. Leonard C. Groopman
Michael Jacobson and Trine
Sorensen
Al Kamen
Amos and Floy Kaminski, in honor of
Judy Evnin
Min Kim and Preston Henske
Judy and Alan Kosloff
Jonathan E. Lehman
Katherine A. Lemire
Leon Levy Foundation
Douglas M. Libby Charitable Fund
Dr. and Mrs. Michael N. Margolies
Terence and Marion Martin
Dr. Nancy Maruyama and Mr. Charles
Cahn Jr.
Mr. and Mrs. H. Roemer McPhee, in
memory of Catherine G. Curran
Joanna Meiseles
Ann Moore
New York State Council on the Arts
Mr. Seth Novatt and Ms. Priscilla
Natkins
The Rea Charitable Trust
Glenn R. and Grace Sarno
Esther Simon Charitable Trust
Dr. Michael C. Singer

The Jeanne Sorensen-Siegel
Foundation, Inc.
The Seth Sprague Educational and
Charitable Foundation
Mrs. Andrea W. Walton
Gary L. Wasserman/Wasserman
Projects Fund
Nick and Alyson Williams
Robert and Gale Zhang
Anonymous (3)

Platinum (\$5,000-\$9,999)

Mimi and Barry Alperin
In Honor of David R. Baker
Paul Becker
New York City Council Member Gale
A. Brewer
Deborah and James W. Breznay
Anne and John Coffin
Con Edison
The Aaron Copland Fund for Music
Jane and Bill Donaldson
Anne and Joel Ehrenkranz
Melvin and Rachel Epstein
Fiona Morgan Fein
Irvine and Elizabeth Flinn
Lew Frankfort, in honor of Irene Miller
Andrew Freedman and Arlie Sulka
Elisabeth and Max Gitter
Rosalind and Eugene J. Glaser
Sharon Gurwitz
Conrad and Marsha Harper
Frank and Helen Hermann Foundation
Lawrence and Sharon Hite
The Jana Foundation
Sylvie Kimche, in memory of Caryl
Baron
Frederick and Ivy Kushner

Richard and Evalyn Lambert
 Matthew and Sabrina LeBlanc, in
 honor of Robert and Suzanne
 Hoglund
 Joyce F. Menschel
 Arnold Moss
 Anju and Deepak Narula
 Thomas Novak
 Barbara A. Pelson
 Susan B. Plum and James H.
 Applegate
 Eva Popper
 Lorna Power
 Sydell Roth, in memory of Joseph
 Roth
 Sari and Bob Schneider
 Delia and Mark Schulte
 Peter and Sharon Schuur
 Hannah Shmerler
 Susan Porter Tall
 Leo J. Tick
 Ruby Vogelfanger
 Sally Wardwell
 Honey Weitrobb
 Kenneth Weisshaar and Susan Lee
 Cecil and Gilda Wray
 Anonymous (1)

Gold (\$2,500–\$4,999)

Elaine and Hirschel Abelson
 Alan Agle
 Peter and Kathi Arnow
 Susan and Richard Braddock
 Eric Braverman and Neil Brown
 Herb and Marian Brown
 Nikki Brown
 Donald Brownstein and Lisa
 Tannebaum
 Fern Budow and Bob Reiss
 Charles and Barbara Burger
 David F. Caracta
 Allan and Carol Carlton
 Lisa and David Carnoy
 Dale C. Christensen, Jr.
 Michael Comins, in memory of Dr.
 Barbara Comins
 Cedimir Crnkovic
 Robert J. Cubitto and Ellen R. Nadler
 Irene Rosner David, in memory of Dr.
 Raphael David
 Suzanne Davidson
 Marsha Diamond
 The Alice M. Ditson Fund of Columbia
 University
 Helen W. DuBois
 Mrs. Beatriz Etzold
 Frederick and Martha Farkouh
 Margaret and Howard Fluhr
 John and Marianne Fouhey
 Dr. and Mrs. Fabius N. Fox
 Susan and David Frankel
 Diana G. Friedman
 Dr. Judith J. Warren and Dr. Harold K.
 Goldstein
 Anne and Paul Grand
 Mr. and Mrs. Marc Granetz
 Mr. and Mrs. Michael de Havenon
 Kathy and Kris Heinzelman
 Frank and Kristin Hohmann
 Leslie Hsu and Richard Lenon
 Claudia Hu
 Ernest W. Hutton, Jr. and Anne Moore
 Hutton
 Dr. Beverly Hyman and Dr. Lawrence
 Birnbach
 Ms. Erica Kagan
 Stephen and Belinda Kaye
 Mr. and Mrs. Hans Kilian
 Phyllis and Peter Klein
 Chloë A. Kramer
 Craig Leiby and Tom Valentino
 Harriet and William Lembeck
 Jim Lindheim and Jim Tharp
 Mary and Vikram Malhotra, in honor
 of Kathe Williamson
 Chris and Claire Mann
 Ned and Françoise Marcus

Sheila Avrin McLean and David
 McLean
 Stuart Meiklejohn
 Susan and Frank Merrick
 Catherine S. Michaelson
 Martin and Lucy Murray
 Linda and Bill Musser
 Jessica Nagle
 Michele and Steve Pesner
 Andrew Poffel
 Charles B. Ragland
 Lesli Rice
 Mr. and Mrs. Joseph Rosen
 Mary Ellen and James Rudolph
 Thomas A. and Georgina T. Russo
 Family Fund
 Drs. Eslee Samberg and Eric Marcus
 James Carter and Mary Lou Savage
 David and Lucinda Schultz
 M. Schwaller
 Stephen and Louise Schwebel
 Dr. M. Lana Sheer
 Matsuko Shibuya and Michael Hahn
 Sarah Solomon
 Annaliese Soros
 Claudia and Michael Spies
 Jason Spiro
 Dr. Barbara Stallings
 Margaret Ewing Stern
 Warren and Susan Stern
 Andrea and Lubert Stryer
 Sherman Taishoff
 Judith and Michael Thoyer
 Phyllis Tobin
 Dr. Diane Vacca
 Marian Walsh, in memory of Jane
 A. Wait
 Patricia Weinbach
 Larry Wexler and Walter Brown
 Gro V. and Jeffrey S. Wood
 Les Yeux Art Foundation
 Anonymous (9)

Producer (\$1,200–\$2,499)

Michael and Nancy Aboff
 Carol Abend
 American Chai Trust
 Lawrence H. Appel
 Eleanor S. Applewhaite
 Leon and Joan Ashner
 Dr. Anna Balas
 Carol and Bert Barnett
 Mitchell Berg and Leni Klaimitz
 Ann Bigelow
 The Frances & Benjamin Benenson
 Foundation
 Judith Boies and Robert Christman
 Mr. T. Charles Brannon, Jr.
 Martine and Ralph Calder
 Judith G. Churchill
 Deborah and Craig Cogut, in honor
 of Seth Novatt
 Marilyn and Robert Cohen
 Ellen Judith Feldman
 William and Wendy Foulke
 Freudenberg Arts Foundation
 Lucille Gartenberg
 Alice Geller and Scott Levine
 Jason R. Gettinger
 David Gikow and Sarah Reid
 Dorothy F. Glass
 Marjorie Hirschberg
 Thomas Frederick Jambois
 Eugene S. Krauss, MD and Carmel
 Krauss
 Peter Kroll
 Ms. M. Leanne Lachman
 Patricia Lambrecht
 Fernand Lamesch
 Douglas K. Landau
 Joanna Maravel
 Ina Meibach
 Lynden B. Miller
 Mirankar Charitable Fund
 The David Minkin Foundation
 Joseph Owens
 Michael and Inmo Parloff

Arthur and Susan Rebell, in honor of
 Peter and Jane Keegan
 Judith and Gary Richter
 David Ritter
 Joshua M. Rubins and Jan C.
 Grossman
 Alan E. Salz and Brad Whitehurst
 Dr. Sherry Barron-Seabrook and Mr.
 David Seabrook
 Arlene Shechet
 Roberta Shinaberry
 Linda and David Sicher
 Paula Silver
 Harold and Jann Slapin, in memory of
 Edwin and Helen Finckel
 Jill S. Slater
 Diane Smook and Robert Peduzzi
 Debra and DeJuan Stroud
 David P. Stuhr
 Marcy Syms, in honor of Irene Miller
 Annette Weeks
 Robert Wertheimer and Lynn
 Schackman
 Martha Zalles Charitable Trust
 Wei Zhou
 Anonymous (1)

Advocate (\$500–\$1,199)

Ms. Rose Anderson
 Ms. Sari Anthony
 Thomas and Patricia Barry
 Astrid and John Baumgardner
 Anthony Belinkoff
 Reid Berman
 Edith Bjork
 Dr. Thomas and Mrs. Shelley Bock
 Robert T. Bond
 Peggy and Joe Bracewell
 Michael Bulman and Ronnie Janoff-
 Bulman
 Diane and Perry Caminis
 The Casaly and Parent Charitable
 Fund
 Michael Cassidy
 Dr. and Mrs. David J. Clain
 Lucie Robert & Jeffrey Cohen
 Joseph Colofiore
 Jamie Craft
 Charles and Jill Crovitz, in honor of
 Suzanne Hoglund
 Patrick F. Cussimano
 Katherine Dalsimer
 Roger and Bara de Cabrol
 Anna Fisch, in honor of Linda Daines
 Rachel Spettl Dunlap, in honor of
 Brook & Brendan Seltz
 Judith Fisher
 Mr. Charles A. Forma
 William H. Foulk Jr.
 The Ellen and David Freeman/
 Gogolick Donor Advised Fund of
 the Jewish Federation of Cleveland
 Darrell and Felice Friedman
 Mr. and Mrs. Jeffrey Friedman
 Kristin Gamble, in honor of Sally
 Clement
 Rosa and Robert Gellert
 Lisa A. Genova
 Linda George, in honor of Sally and
 Stephen Clement
 Robert M. Ginsberg Family
 Foundation
 Alberto and Hilda Goldberg
 Mr. Paul Graf
 Mr. and Mrs. Daniel Greenberger
 William and Jane Greenlaw
 Sheila and Patrick Gross
 Philip and Joan Gulley
 Duke and Gael Habernickel
 Kay and Roderick Heller
 Anne and John Herrmann
 Abigail K. Holland
 Nancy E. Keegan and Harry Gross
 Mike Johannsen and Susan Himmig
 Richard and Mary Beth Ketchum
 Charles H. King
 Tom and Jill King
 Ida and Robert Kowitz

Edith Kubicek
 Ada Kugajevsky
 Elizabeth Lamm
 Jo Leffingwell and Mott Greene
 Joan M. Leiman
 Jane and John Looose
 Andrew Love
 Richard and Theresa Lubman
 John Macomber, in honor of Kathe Williamson
 Thomas Mahoney and Emily Chien, in honor of Paul Gridley
 Julia Marshella, in memory of Sharon Griffin
 Gail Mattia
 Anders and Carlene Maxwell
 Drs. John and Ivon McGowan
 Karen McLaughlin and Mark Schublin
 Ilia Menocal and Dewitt Alexandre Jr.
 Merrill Family Fund
 Judith and Frederick Mopsik
 Dr. and Mrs. Eric L. Motley
 Ms. Marilyn Nissensohn
 Lynn and Harry O'Mealia, in honor of Sassona Norton and Ron Filler
 Daniel Pinello
 Judith J. Plows
 John J. Pocreva III
 Jane Prokop
 Dana and Richard Reimer
 Missie Rennie
 The Riker Family Fund, in honor of Judy and Tony Evnin
 Mr. Wayne J. Riniker
 Lisa and Jonathan Sack, in memory of Arthur Edelstein
 Dr. Philip E. Sarachik
 Patricia Sawyer
 The Schneiersohn Family Foundation
 Monique and Robert Schweich
 Mr. and Mrs. Anthony Scotto
 Michael Shattner
 Mr. and Mrs. George E. Shea
 Dr. Joe Leigh Simpson
 J & A Beare London
 Sharon G. Stearns, in honor of Kathe Williamson
 Marie-Louise Stegall
 Dr. Charles and Judith Lambert Steinberg
 Whitney Stewart
 Lauren and Julia Stiles
 Peter Straus and Katherine Gardella
 Sava and Roger Thomas
 Carolyn and Bill Thornton
 Lynn Tishman
 Alden Toews and Judi Wolf
 David M. Trebing
 Joanne C. Tremulis
 Beverly Benz Treuille and Philip Treuille
 Osmo Vanska and Erin Keefe
 George and Lynn Vos
 Albert Watson
 Thomas and Anne Weinstock
 Harriet S. Wetstone
 Noam Wiener
 Forrest Williams
 Jim and Sharon Willse
 Sam and Marie Woodall
 Lawrence and Carol Zicklin
 William C. Zifchak
 Burton and Sue Zwick
 Anonymous (16)

Associate (\$250-\$499)

Dr. Graciela Abelin
 Michael C. Alcamo
 John & Alix Ankele
 Jay Bakaler, in honor of Lance Chubbic
 Ann B. and Mal Barasch
 Lindy Barocchi
 Michael and Sheila Berke
 Janet F. Bernstein
 Alice Billings
 Stephen Blum
 Mary Jane Boland and Daniel Picard

Jean S. Brenner
 Rita Brody
 Mr. Henry Brownstein
 Mr. and Mrs. John Bush
 Lisa Cohen
 Terence and Beth Collins, in honor of Kathe Williamson
 Graydon Connolly
 Lauren Cowles
 Pamela Drexel
 Martha and David Dunkelmann
 Douglas Dworkin
 Peter Faber
 Barbara E. Field
 John Fishman
 Penelope Johnston-Foote
 Bill and Lesleigh Forsyth
 Kathleen Clark and Richard Frankel
 Catherine Futter
 Philip Genty
 Britt-Louise Gilder
 Harriet Goldman Kaplan
 Jack and Lauren Gorman
 Emily Granrud and Roger McDonald
 William Greenhaus
 Amy Greer
 Joann Habermann
 Ms. Lee A. Hebrner and Mr. Kenneth Nassau
 Janet and Joseph Heiserman
 Joseph Hertzberg
 Anthony Hume
 Mark M. and Cathy Kaufman Iger
 Peter and Susan Jacobson
 Jo Kurch Jagoda, in honor of David Finkel and Wu Han
 Dr. Roberto Jodorkovsky and Alicia Guttman
 Rebecca A. Lee
 Justine Leguizamo
 Harris I. Lehrer
 James and Louise Lessersohn
 Fred and Lynn Levine
 Laraine Lippe
 Nicholas Lobenthal, in memory of Shirley W. Lobenthal
 Ms. Nancy Lupton
 Pamela Maffei and Joseph M. McCarthy
 Peter Margulies
 Rachel and Pat McMullan
 Mary Mendenhall
 Anna and Hays Mershon
 Deborah Mintz
 Rebecca A. Moody
 Pamela and Paul Ness
 Ms. Marta Nottebohm
 David C. Olstein
 Catharine W. O'Rourke
 Jeanne Pape
 Barbara and Mac Phillips
 Wendy and Rich Pia
 Anthony Quintavalla
 Marc Rauch
 Mary R. Reinertsen
 John Robinson
 Robert and Rosanne Romero
 Martin G Ruckel
 Mr. and Mrs. Lewis Rumford III
 Sharon Lee Ryder
 Frank Sanchis and Harvey Susnick
 Christine A. Schilling
 Patricia Schoenfeld
 Patricia W. Silberman
 Jo Ann and Dr. Samuel Silverstein
 Barbara M. Smith
 Louise K. Smith
 Dr. and Mrs. Jerome P. Spivack
 Drs. Ira and Nancy Sussman
 Charles and Suzanne Thomas
 Anthea Tillyer
 Camilla Trinchieri and Stuart Greenspon
 Mr. and Mrs. George Wade
 Dr. And Mrs. Harvey J. Weiss
 Laurence Weller
 Catherine Yarensky
 Anonymous (13)

Friend (\$100-\$249)

Catherine Abbott
 Janice Abrams
 Donald Aibel
 Jerome Andersen and June Hajjar
 Karen and Greg Arenson
 Shirley Arikier
 Ina Avrich
 Mr. E. Daniel Ayers and Mr. Tony Seguino
 Peter Banyasz
 Andrea Behrens
 Dr. Catherine Glynn Benkaim
 Andrea J. Berger, in honor of the CMS Global Council
 Ellie and Bob Berlin
 Kathi and Robert Berson
 Mr. and Mrs. Charles Bleiberg
 Mr. Alfred Blomquist, Jr. and Ms. Elisabeth Mannschott
 Barbara Moss Blum
 Ms. B.N. Bomze, in memory of Herman/Chaim Leib Bomze
 Melissa Boyd, in memory of Judith Farris
 Rosemarie & Vincent Brancato
 Jim and Beth Branigan
 Helene Brenner
 Peter Brest
 Anne Brooks
 Marda Buchholz
 William and Kristen B. Campbell
 Michele Caplan
 Dr. James Carder
 Emily Jane Carter
 Mr. and Mrs. James F. Caughman
 Douglas Howe Chang
 Monica Chen
 Marc and Evelyn Cherno
 Ms. Karen Chisholm
 Ms. Blanche Lark Christerson
 Nicholas Christopher
 Meryl Chodosh-Weiss
 Bette Cohen
 Reva M. Cohen
 Linda E. Connors
 Stan and Kim Corfman
 Colin R. Cox
 Elizabeth Crowley
 Paula A. Daigneault
 Kathe Davridge
 Willem de Bruijn
 Adam Deaton
 Michael DeMeo
 Joseph and Phyllis DiBianco
 William and Mary Ann Dilla
 Kenneth Dinin
 Caryn Doktor
 Annette I. Dorsky
 Douglas and Susanne Durst
 Saralyn Dyme
 Ida Lee Elliott
 Sally Ellis and Stuart Taylor
 Cheryl Elsbree
 Gloria Euben and Bob Marzulli
 William Evans
 June Fait and Herbert Coles
 Nancy and Tom Fiene
 Marc Fink
 Ralfree Finn
 Joseph J. Fins, MD
 Andrew Fitch
 Michael and Carole Fleisher
 Lisa Frazzetta
 Susan Friedland
 Irene Fusco
 Dana C. Gallo
 Gay and Alvin Gamage
 Anita Garoppolo
 Edward Geffner and Suzanne Spinrad
 Barbara Gillers, in honor of Gillian Gillers
 Marcia Gillette
 Mitchell J. Ginsburgh
 Ann M. Gold
 Janet Arms and Marc Goldberg
 Susan Goldberg
 Jean Golden

Alice and Stuart Goldman
 Arianne Golub
 Dr. Barry Goozner
 Nicholas Gordon
 Abner S. Greene
 Bruce M. Greenwald, in honor of
 Priscilla Kauff
 Nancy Hager
 Daniel and Frances Hamermesh
 Marie F. Harper
 Van Harriman
 Dr. and Mrs. Laurence Harris
 Timothy and Sharon R. Harris
 Charles Huntley
 Michael and Victoria Imperioli
 Adam and Hannah Isles
 Gaynelle Jasper
 Mr. and Mrs. Michael Jerison
 Helen I. Jessup
 Mark Joy
 Sandra Joys
 Andrea G. Julian
 Julia Kahr
 Mr. Spencer L. Karpf
 James and Bonnie Kaufman
 Whitney Keen
 Daniel Kellogg
 Jules and Susan Kerman
 Sandra Kincaid
 Andrew W. King
 Linda Kleinhenz
 Pete Klosterman
 Ellen Kolegar
 Beatrice Kovaszny
 Douglas Kruse
 Carol and Stuart Kuller
 Rachel and Benjamin Lebowitz
 Marion Lederer
 Jonathan S. Lee
 Carol and Charles Leiwant
 J. Mia Leo and Richard Kuczkowski
 Arthur Leonard
 Sue-Ellen Levay
 Deborah E. Levenson
 Ms. Joslyn Levy and Mr. David
 Spector
 Marly Lichtenstein
 Tom Litwack
 Selma Lotenberg
 Dr. Eugene L. Lowenkopf
 Marilyn Z. Lubell
 David and Sylvia Luber
 Ellen Lucas
 Robin A. Ludwig
 Pat and Bob Lynam
 Ms. Jayne Maerker
 Joseph and Nina Malkevitch
 Douglas Mao
 William Marane and Evie Miller
 Maeva Marcus
 Alexander and Thais Mark
 Lenny Markovitz, in memory of Ruth
 Helen Feinberg Markovitz
 James Martinek
 W. Fleming & R. Mass
 Margaret Mastrianni
 William and Elizabeth McCabe
 Clint McCrory
 Michael J. McHugh
 Susan G. Meeker

Jerome Meites
 Faith A. Menken, MD
 Gregory and Sarah Meredith
 Aaron Mertz
 Mr. Robin Middleton
 Roberta Miksad
 Justin Morgan
 Laura and James Myers
 Carl and Amy Nathan, in honor of
 Gilbert Kalish
 Howard Nelson, in honor of Wu Han,
 Tom Novak, and Sarissa Michaud
 Helen Stambler Neuberger and
 Jim Neuberger, in honor of Ken
 Johnson
 Maury Newburger
 Kenneth Nichols
 Carol L. Obermann
 Daniel and Rebecca Okrent
 Kathleen and Michael Oldfather
 Lois and Joe Parks
 Merry Peckham, in honor of Thomas
 Novak
 Alex Perlman
 Diana Phillips
 Jean R. Pilcher
 Debra Pincus
 Hugh Reilly
 Suzanne Rice
 Cynthia Read and Richard Secare
 Stephen and Barbara Ritchie
 Ellen Robbins
 Roberta and Al Romano
 Verdery A. Roosevelt
 Mr. and Mrs. Theodore M. Rosenthal
 Lesley Rosenthal
 Nancy Brilliant Rubinger
 Melissa Ruth
 Frank and Alice Sadowski
 Lynne Sagalyn and Gary Hack
 Jeffrey B. Samuels
 Asani Sarkar
 Marc and Susan Sawyer
 Ed Scarcelle and Dante Reyes
 Bruce Schackman
 Val Schaffner
 Michael Schick
 Maureen Schild
 Marilyn G. and Joseph B. Schwartz
 Mr. Robert Scotto
 Mark Seader
 Douglas and Stephanie Sears
 Sara Seiden
 Frank Sergi
 Sue Shapiro
 Patricia Sheridan
 Sharon and Lew Sibert
 Ann-Judith Silverman
 Mr. and Mrs. Gerald Sobel
 Jean Sorabella
 Dr. Margaret Spier
 David Starr
 Rose Z. Starr
 Dr. and Mrs. Peter Steinglass
 Susan Stempleski
 Leonard Stern
 Marion Stewart & Christine Eng
 Don and Elizabeth Straszheim
 Henry M. Strouss III
 Mr. Brian Suslak

Sung Sun
 Daniel Susmano
 Alan Tall
 Ann A. Tanabe
 Anthea Tillyer
 Edward P. Todd
 Michael Tsapakos
 Tovah Usdan
 Lynn Vassar
 Ernest Vickroy
 J. Miguel Villafane
 Anthony Viola
 Floyd A. Warren
 Elizabeth Wehman
 Scott Weiner & Beth Siegel
 Rosemary S. Weiss
 Donna Welensky
 Nadine and Steven Wenner
 Jerry Wetherall
 Patricia & Jonathan Wiggins
 Constance Wiley
 Jane B. Williams
 Patricia L. Winks
 Victoria Wion
 Myron (Mike) Wish
 Jill and Roger Witten
 Rosalie Wolf
 Carol A. Wood
 Bruce Young
 Judith Zaborowski
 Gloria Zeche
 Ellen and Arnold Zetcher
 Susan Zohn
 Ruth Zowader
 Anonymous (64)

Young Patrons (\$500-\$2,500)

Mohammed Shaik Hussain Ali
 Jacob Austin
 Andrew Blackley and Simon Reader
 William Bolton
 Juan Botero
 Alyssa Bowlby and Semih Sogutlu
 Matthew and Aniketh Chavan
 Morgan Silver-Greenberg
 Claudia Hu
 Elliot Isaacson
 Jason Robert Jacoboit
 Suleyman Kahyaoglu and Delaney
 Kerrigan
 Edward Kantor
 Joseph and Liana Lim
 Shoshana Litt
 Sophia Liu
 Zack and Katy Maggio
 Jason Nong
 Oliver Paré
 Albert Reiss
 Eren Erdemgil Sahin and Erdem Sahin
 Gary So, in honor of Sooyun Kim
 Liza Steele & Romain Fardel
 Alexander Synkov Garcia
 Kenny Tan
 Jonathan Wang
 Sam Waters
 Eric Wong
 Anne Wright
 Fanhao Yang
 Huanjie Yuan
 Anonymous (3)

The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.

CMS extends a special thanks to the lawyers associated with **Skadden, Arps, Slate, Meagher & Flom** for their great generosity and expertise in acting as pro bono Counsels.

This season is supported by public funds from the **New York City Department of Cultural Affairs**, in partnership with the **City Council**, and the **New York State Council on the Arts**, with the support of **Governor Kathy Hochul** and the **New York State Legislature**.

Somm Cellars Wine & Spirits — Official Wine and Spirit Sponsors



Council on
the Arts

NYC Cultural
Affairs

THE CHAMBER MUSIC SOCIETY ENDOWMENT

The Chamber Music Society gratefully recognizes those individuals, foundations, and corporations whose estate gifts and exceptional support of the Endowment Fund ensure a firm financial base for the Chamber Music Society's continued artistic excellence. For information about gifts to the Endowment Fund, please contact Executive Director Suzanne Davidson at (212) 875-5779.

Ann S. Bowers, The Bowers Program
Rita E. and Gustave Hauser, Hauser
Fund for Media and Technology
Susan S. and Kenneth L. Wallach,
Wallach Artists Fund

Lila Acheson Wallace Flute Chair
Mrs. John D. Rockefeller III Oboe Chair
Charles E. Culpeper Clarinet Chair
Fan Fox & Leslie R. Samuels Violin
Chair
Mrs. William Rodman Fay Viola Chair
Alice Tully and Edward R. Wardwell
Piano Chair

Nasrin Abdolali
Estate of Robert C. Ackart
Estate of Marilyn Apelson
Mrs. Salvador J. Assael
Estate of Katharine Bidwell
The Bydale Foundation
Estate of Norma Chazen
The Chisholm Foundation
Estate of Anitra Christoffel-Pell
Sally D. and Stephen M. Clement, III
Dr. Beth B. and Mr. Jeffrey Cohen
John & Margaret Cook Fund
Estate of Content Peckham Cowan
Joyce B. Cowin
Charles E. Culpeper Foundation
Estate of Catherine G. Curran
Linda S. Daines
Judy and Tony Evnin
Mrs. William Rodman Fay
Jenny and Johnsie Garrett

William B. and Inger G. Ginsberg
Marion Goldin Charitable Gift Fund
Mrs. Phyllis Grann
Mr. and Mrs. Paul B. Gridley
The Hamilton Foundation
Estate of Mrs. Adriel Harris
Estate of Evelyn Harris
Gail and Walter Harris
The Hearst Fund
Heineman Foundation
Mr. and Mrs. Peter S. Heller
Robert and Suzanne Hoglund
Elinor and Andrew Hoover
Mr. and Mrs. Philip Howard
Helen Huntington Hull Fund
Estate of Katherine M. Hurd
Alice Ilchman Fund
Warren Ilchman
Harry P. Kamen
Priscilla F. Kauff
Jane and Peter Keegan
Estate of Peter L. Kennard
Estate of Jane W. Kitselman
Estate of Andrea J. Klepetar-Fallek
Helen Brown Levine
Estate of Charles Hamilton Newman
Estate of Emiko Okawa
Mr. and Mrs. James P. O'Shaughnessy
Mr. and Mrs. Howard Phipps, Jr.
Donaldson C. Pillsbury Fund
Eva Popper, in memory of
Gideon Strauss
Mrs. John D. Rockefeller 3rd
Daniel and Joanna S. Rose
Estate of Anita Salisbury

Fan Fox & Leslie R. Samuels
Foundation
The Herbert J. Seligmann Charitable
Trust
Herbert and Judith Schlosser
David Simon
Arlene Stern Trust
Estate of Arlette B. Stern
Estate of Ruth C. Stern
Elise L. Stoeger Prize for
Contemporary Music, bequest of
Milan Stoeger
Estate of Frank E. Taplin, Jr.
Joost and Maureen Thesseling
Mrs. Frederick L. Townley
Miss Alice Tully
Suzanne E. Vaucher and
William R. Stensrud
Lila Acheson Wallace
Lelia and Edward Wardwell
Elaine and Alan Weiler
Elizabeth Weinberg Smith, Sidney J.
Weinberg, Jr. Foundation
The Helen F. Whitaker Fund
Mr. and Mrs. Jarvis Wilcox
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn
Estate of Richard S. Zeisler
Henry S. Ziegler
Anonymous (2)

ALICE TULLY CIRCLE

The Chamber Music Society of Lincoln Center is deeply grateful to the visionary members of the Alice Tully Circle. We thank all of you who have made CMS part of your estate plan. For more information about leaving an important legacy on our cultural community, please call (212) 875-5782.

Aimee B. Anderson
Leon and Joan Ashner
Brett Bachman and Elisabeth
Challener
Mrs. Marguerite S. Bedell
Michael and Esther Bushell
Joanne Castellani and Michael
Andriaccio
Theodore Cohn
Robert J. Cubitto and Ellen R. Nadler
Jon Dickinson and Marlene Burns
Howard Dillon and Nell Dillon-
Erners
Carlotta Eisen
Mitzi Filson

Ms. Dalia Carmel Goldstein
Mrs. Phyllis Grann
Paul B. Gridley
Warren Ilchman
Frederick L. Jacobson
Thomas Jambois
Hans and Donna Kilian
Dr. Thomas C. King
Chloë A. Kramer
Harriet and William Lembeck
Helen Brown Levine
Seth Novatt and Priscilla Natkins
Debra Pincus
Eva Popper
Martin Riskin

Mrs. Robert Schuur
Susan Stempleski
Kenny Tan
Leo Tick
Suzanne E. Vaucher and William R.
Stensrud
Ruby Vogelfanger
Sally Wardwell
Alan G. Weiler
Janet and Peter White
John S. Wilson
Roger and Jill Witten