

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, JANUARY 28, 2025, AT 7:30 ▶ 4,513TH 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 III

**Ludwig van
Beethoven**
(1770–1827)

Quartet in F major for Strings, Op. 59, No. 1, "Razumovsky" (1806)

- ▶ Allegro
- ▶ Allegretto vivace e sempre scherzando
- ▶ Adagio molto e mesto
- ▶ Theme russe: Allegro

Quartet in E minor for Strings, Op. 59, No. 2, "Razumovsky" (1806)

- ▶ Allegro
- ▶ Molto adagio
- ▶ Allegretto
- ▶ Finale: Presto

INTERMISSION

Quartet in C major for Strings, Op. 59, No. 3, "Razumovsky" (1806)

- ▶ Introduzione: Andante con moto—Allegro vivace
- ▶ Andante con moto quasi allegretto
- ▶ Menuetto: Grazioso
- ▶ Allegro molto

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,

If anyone should feel that the importance of patronage in the arts is overrated, this program is certain to change that perception.

Not only are these three quartets by Beethoven commonly identified by the name of their commissioner, Count Andrey Kirillovich Razumovsky, Russian ambassador to Vienna; this generous patron is remembered for very little else outside of Austrian and Russian historical circles. An avid amateur musician and a voracious art collector, he also founded the formation of an in-house string quartet led by Ignaz Schuppanzigh, who had taught Beethoven the violin and premiered the composer's Opus 18 string quartets in the 1790s.

Razumovsky must have had very good taste, instincts, or both: the Op. 59 quartets made an immediate impact on the Viennese musical community. They were longer and more difficult than any quartet preceding them, in fact necessitating the formation of Schuppanzigh's group in order to handle their challenges. With these quartets, for better or worse, Beethoven took the string quartet genre out the hands of amateurs, and they never got it back.

As you are about to encounter a great deal of incredible music, let us not force too much on you right now. However, to share a couple of observations is irresistible. First, in looking for hallmarks of Beethoven's "heroic" period, from which these quartets date, we'd like to point out the way he achieved the extreme length of these works, and it's actually quite simple: everything is longer, the themes, the transitions, the major segments of sonata-form writing. You'll notice right away in the first theme of Op. 59, No. 1, which begins the program, that the theme begun by the cello is so broad that it must be taken over by the first violin. Beethoven's early quartets had themes built on fragments or motives, like individual bricks mortared together. Now, he's using gigantic beams that span and connect the whole ensemble.

The second extraordinary fact about these quartets is not only Beethoven's adaptation of the Russian themes in the first two, but what we would describe as his "tone painting" of the Russian soul and landscape which comprises the entire second movement of Op. 59, No. 3. Beethoven was never in Russia; he neither spoke the language nor read the literature, and yet, somehow, he captured the sense of space, the sadness, the endless journeys and even a touch of Russian humor with complete mastery. Russian composers would not do

as well until after Mikhail Glinka inspired native Russian classical music with his opera *A Life for the Tsar* in 1836. How Beethoven did this is simply another miracle to be added to his pile of them, whose peak sits firmly among a handful belonging to the greatest composers of all time.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

By Jan Swafford

Ludwig van Beethoven

Quartets for Strings, Op. 59, “Razumovsky”

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

Composed in 1806

- ▶ First CMS performance of No. 1 on April 20, 1986, by the Emerson String Quartet
- ▶ First CMS performance of No. 2 on February 28, 1975, by Quartetto Italiano
- ▶ First CMS performance of No. 3 on April 1, 1983, by the Emerson String Quartet
- ▶ Total concert duration: 2 hours, 10 minutes

In 1808 there appeared a review: “Three new, very long and difficult violin quartets by Beethoven, dedicated to the Russian

ambassador Count Razumovsky, also attract the attention of all connoisseurs. They are deep in conception and marvelously worked out, but not universally comprehensible, with the possible exception of the third one, in C major, which by virtue of its individuality, melody, and harmonic power must win over every educated friend of music.” The three quartets, Op. 59, had premiered in Vienna, maybe in violinist Ignaz Schuppanzigh’s short-lived public quartet series, and they had been shaped with that virtuoso ensemble in mind. Beethoven wrote them probably between April and November of 1806. In these quartets a historic turn in chamber music began, away from private amateur performance and toward programs played

by professionals in public venues. Chamber music was beginning to move out of salons and into concert halls.

In some six years, between the completion of the Op. 18 quartets and the Op. 59 “Razumovsky” Quartets, Beethoven had gone from a young composer trying on voices and attempting to escape from the shadow of Haydn and Mozart, to an artist in his prime widely called their peer. In the Razumovskys he made another medium his own. With them he intended to repeat what he had done with the *Eroica* Symphony: make a familiar genre bigger, more ambitious, more varied, more personal. The presence of Schuppanzigh and his colleagues allowed him to take quartets wherever he wanted to go with them. The Op. 18 quartets published in 1800 had been appealing and well-crafted, but what Beethoven had learned since then in power and subtlety of expression and form is manifest in abundance.

The most immediate revolution in Op. 59 had to do with the scope of the difficulties. In scale and ambition they are the most symphonic quartets to that time, harder on both players and listeners than any quartet before, even in a medium traditionally meant for connoisseurs. There is no mystery in the slow reception these quartets received. The electricity, aggressiveness, in some ways sheer strangeness of the Razumovskys are collectively breathtaking. Even some of their beauties are strange.

But revolutionary does not always equal loud. The beginning of **No. 1** in F major is a quiet pulsation in the upper strings while the cello sings a spacious, flowing, gently beautiful tune rather like a folk song. At the time, an extended lyric line for the cello under barely moving harmony was simply outlandish. Beethoven is continuing his campaign to free the instrument from a life mainly toiling on the bass line. A melodic cello will be a steady feature of the quartet. As he had been doing in his piano sonatas, from here on Beethoven fashioned each string

quartet with a distinctive color and texture. Theme and harmony and rhythm are no longer the exclusive subjects of a work; now its very sound is distinctive, as if with each quartet he set out to reinvent the medium. The three numbers of Op. 59 are a collection of unforgettable individuals: one singing, one mysterious, one ebullient.

As Beethoven began work on the F major, he pored over a collection of Russian folk songs in order to comply with a commission requirement from his patron: he had to use a Russian theme in each piece. He picked a tuneful one for the main theme of the finale. Then he wrote the piece in some degree back to front, basing the opening cello theme, with its vaguely folk-song quality, on the Russian tune of the finale. What he picked up for that purpose from the finale theme was mainly its beginning: the first four notes of the Russian tune, C–D–E–F, became the opening notes of his first-movement theme. The first two notes, the falling step D–C, linger throughout the quartet as a primal motif.

Most of the first movement is involved with the opening theme, mainly its rising-fourth figure and its 1-2-3-4-1 rhythmic motif. The second theme extends the rising fourth scale line to an octave in another flowing theme, the cello again waxing melodic. After a gentle closing theme starting over a rustic drone, connoisseurs would hear the expected repeat of the exposition, returning to the opening cello melody. But it's a feint; there will be no conventional repeat. From that point the development section spins through a winding course involving some dozen keys, coming to rest for a moment on a bit of double fugue.

The recapitulation is as singular as the false repeat of the exposition. It arrives back in F major not with the cello theme but with the first subtheme, then wanders off harmonically. At length, a grand C-major scale brings in the recapitulation proper, but overlaps the return of the cello theme. All this deliberately blurs the moment of

recapitulation; Beethoven wanted the form of the movement fluid, suppressing the formal landmarks to make a more continuous effect. In the coda the main theme returns in glory, pealed out in high violin over droning fifths in the bass, finding a stable harmonic foundation at last.

All the movements are in sonata form. The following *Allegretto vivace e sempre scherzando* (vivacious and always playful) was for its time the most scandalous movement of all, its personality and leading idea so eccentric that many never grasped how playful it is. (Beethoven never wrote another movement like it.) It occupies the place of a scherzo but has little to do with conventional scherzo style or form. It starts, like the first movement, with the cello alone, this time introducing a bouncing rhythm on a single B-flat, followed by a little dancing figure in the violin. Those two items will be nearly the entire subjects of a long movement, taken through a variegated course of keys and moods.

Nothing prepares listeners for the depth of the F minor *Adagio molto e mesto* third movement, *mesto* meaning “mournful.” It begins *in medias res*, with a twisting, anguished aria. The second theme is a sorrowfully arching melody that begins in a spidery texture of violin and cello. In the development comes a poignant, whispering arioso, like a tentative answer to pathos, a wounded consolation.

The last movement’s Russian folk tune begins an outing jaunty and ironic, verging on monothematic, and like the first and second movements beginning with cello alone. The main concern of the short development section is a sustained march toward an expansive treatment of the chattering second theme. The recapitulation begins in the wrong key, the Russian theme having to start with its first notes harmonized in B-flat until the music finds its way to F major. A racing and raucous *fortissimo* final page is interrupted by a gently chromatic adagio that recalls the atmosphere of the slow

movement; then high spirits bubble up again. So ends a quartet fresh and fascinating, one that would have a galvanizing effect on the future development of the medium.

No. 2 of the Razumovsky set is a contrasting work in E minor. What surprises in this generally surprising opus is the intensity of the contrast. Where No. 1 is expansive and extroverted, the beginning of No. 2 paints a character inward and unpredictable: two slashing chords by way of introduction, then keening wisps of melody falling into silences to start a compact exposition. On the second line a passionate theme breaks out only to go up in smoke, starts again only to be erased by a *fortissimo* outburst. The feeling of the minor mode here is not tragic but mysterious, with startling harmonic jumps. The opening whispered E-minor figure moves, after a rest, to the same figure a half step higher, on F major. So we start with a jump from E minor to F with only silence as transition. That half-step harmonic motion will mark the whole quartet.

So will silences. Beethoven was as much a master of the expressive pause as of expressive notes. The rests here are fraught and questioning. And the overall progress of the quartet is not a clear dramatic narrative but something more intangible, abstract, even esoteric. The G-major second theme is contrasting, gracious, sustained, the exposition’s closing theme a burst of ebullience. After a brief development, the music reaches the home key of E minor several bars before the recapitulation proper, so the development flows unbroken into the recapitulation. In the coda, the attempts at a sustained theme heard on the first page flower into a passionate stretch of melody that rises to a *fortissimo* peak and sinks back to stillness.

Carl Czerny recalled Beethoven saying that the E-major second movement came to him “when contemplating the starry sky and thinking about the music of the spheres”—for Beethoven an evocation of the divine. It is a sonata-form movement of tender,

long-breathed melodies in a poignant E major. The future would see this stretching for the ethereal and sublime as a prophecy of his late music. The theme of the droll and quirky scherzo smacks the second beat, giving the music an off-kilter tread. There are recollections of ideas from the quartet's opening, and the second period makes the quartet's trademark jump from E minor to F major. A droll and fugal trio gives another Russian tune a whirl.

In tonal terms, call the sonata-rondo finale ironically perverse: the rondo theme is in the wrong key, C major. It is a romping and raucous march with some sort of exotic overtone. Against that C major the proper key, E minor, struggles to assert itself. In the developmental middle section a fugue pops up, its quick entries and mock-learned inversions of the theme reinforcing the comic mood. The overall tonal point is going to be, in the coda, a grand resolution, belatedly, to E minor. Yet at the beginning of the coda, the rondo theme turns up yet again in its C-major effrontery until the theme settles on the right key in a frenetic E-minor peroration. In a way, the games with keys in the finale amount to comedy for connoisseurs, who recognize an unusual tonal leap when they hear one, and who know that a rondo theme is supposed to end up in the home key.

The introduction of the last of the Op. 59 quartets, **No. 3** in C major, seems to announce the strangest, most charismatic piece of the set: wandering harmonies suggesting no key at all. Yet that introduces an *Allegro vivace* that could serve as a definition of *vivace*, "lively," and of C major in its most ebullient mood. Connoisseurs of the time would immediately identify where this paradoxical juxtaposition came from: Mozart's famous quartet nicknamed the "Dissonant," because it has the same effect of a chromatic and gnarly introduction to a largely carefree

C-major movement. In the context of the Razumovsky set, it is as if with this high-spirited and ingratiating outing Beethoven offered a panacea for players and listeners boggled by the first two quartets.

After the introduction, the *Allegro vivace* starts with a sharp little pickup, creating much energy with a flick of the pen. Upbeat figures mark most of the themes, with steady variations on the idea. A long solo for the first violin presages a movement with concerto-like overtones, bravura solos handed around generously. The beginning is rambunctious with a loping rhythm; the second theme debuts in the conventional key, here G major. All this is to say that this is going to be a lively piece that is meanwhile the least searching, least eccentric member of Op. 59. There appears to be no quote of a Russian tune in the piece, but the second movement may have what Beethoven thought of as an evocation of a slow Russian song or dance. It is one of those *sui generis* pieces he pulled out of the air now and then, haunting and beautiful in its rocking rhythm, its quiet obsessiveness. The tone is muted and brooding rather than tragic, with a suddenly optimistic C-major second theme.

In the third movement Beethoven looked back to the past in terms of his own present with a *Menuetto grazioso*. It is a minuet without lace, with only a distant echo of the old courtly tone, its mellow and unassuming gracefulness nearly as singular as the previous movement. For the *Allegro molto* finale he leaps into a madcap quasi-fugue, continual variations of its quirky and comical opening theme dashing through keys in company with a series of countersubjects. It is one of his less substantial but most effervescent finales, a movement skating headlong on its own constantly renewing energy.

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 repertory, 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 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 Saturday and 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
Peter Reed
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, LINCOLN CENTER**
Thomas Novak DIRECTOR OF
ARTISTIC PLANNING, PRODUCTION &
ADMINISTRATION
Sarissa Michaud ASSOCIATE DIRECTOR,
PRODUCTION & VENUE RELATIONS
John Sherer EDITORIAL MANAGER
Matthew Stiens ARTISTIC
ADMINISTRATIVE MANAGER

**ARTISTIC PLANNING &
PRODUCTION, TOURING**
Rebecca Bogers DIRECTOR OF TOURING
& ARTISTIC PLANNING
Jonathan Hummel ASSISTANT DIRECTOR
OF TOURING
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
Emily Hoyland DEVELOPMENT
MANAGER, INDIVIDUAL GIVING
Olivia Laskin SPECIAL EVENTS MANAGER

DIGITAL CONTENT
Benjamin M. Shapiro DIRECTOR OF
DIGITAL CONTENT
Emily Buffum SENIOR VIDEO MANAGER
Winston Cook-Wilson SOCIAL MEDIA
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 ASSOCIATE

**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 allowed us to stay strong in the face of challenges that have come our way. Thank you.

Updated on December 16, 2024

LEADERSHIP

\$100,000+

The Achelis and Bodman Foundation
The Chisholm Foundation
Sally D. and Stephen M. Clement, III
Linda S. Daines
Diamonstein-Spielvogel Initiative for Music and Community Engagement
Judy and Tony Evnin
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Jerome L. Greene Foundation
Marion F. Goldin Charitable Fund
Rita E. and Gustave M. Hauser
The Hearst Foundations
Lincoln Center Corporate Fund
New York City Department of Cultural Affairs
Susan S. and Kenneth L. Wallach Foundation

\$50,000–\$99,999

Donald R. Crawshaw and Matthew Hoffman
Judi Sorensen Flom
Howard Gilman Foundation
Mrs. Phyllis Grann
Mr. and Mrs. Paul B. Gridley
Martha Hall
Irving Harris Foundation

Gail and Walter Harris
Robert and Suzanne Hoglund
Christopher Hughes and Sean Eldridge
Jane and Peter Keegan
The Lehoczy Escobar Family National Endowment for the Arts
Melanie and David W. Niemiec
Mr. and Mrs. James P. O'Shaughnessy
Alden Warner and Peter Reed
Blanchette Hooker Rockefeller Fund
Proteine Anagnostopoulos and James Stynes
US-China Cultural Institute, in honor of Shirley Young
Elaine and Alan Weiler
Anonymous

\$25,000–\$49,999

Alphadyne Foundation
Mark Villamar and Esther Milsted
Brett Bachman and Elisabeth Challenger
Steven and Ann Berzin
Geoffrey Bible
Thomas Brenner and Inbal Segev-Brenner
Joseph M. Cohen
Roberta and Gerard H. Davis Charitable Foundation
The Gladys Kriebel Delmas Foundation

Robert S. Feldman and Katherine Vorwerk
David Finckel and Wu Han
Catherine A. Gellert
William B. and Inger G. Ginsberg
Francis Goellet Charitable Lead Trusts
Frederick L. Jacobson
Kenneth Johnson and Judy Tobey
Vicki and Chris Kellogg
Ann Kempner
Frederick G. Knapp
Bruce and Suzie Kovner
Helen Brown Levine
Beatrice A. Liu and Philip Lovett
Jane and Mary Martinez
The Millstream Fund
New York State Council on the Arts
Richard T. Prins and Connie Steensma
Suzanne E. Vaucher and William R. Stensrud
Tiger Baron Foundation
Earl D. Weiner and Suzanne Davidson
Neil Westreich
Linda and Robert Williams
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn
Elizabeth and Justus Schlichting
Anonymous

Partner (\$15,000–\$24,999)

Mr. James A. Attwood and Ms. Leslie K. Williams
Enid L. Beal and Alan Wolfe
Geoffrey Bible
Thomas Brenner and Inbal Segev-Brenner
Jonathan Brezin and Linda Keen
Judi Sorensen Flom
Sidney E. Frank Foundation
Nancy Friday Foundation
Emily L. Grant
Gail and Walter Harris
Alfred and Sally Jones
Priscilla F. Kauff

Vicki and Chris Kellogg
Seunghye Lee and S.K. Kang
Beatrice A. Liu and Philip Lovett
Irene R. Miller
Morgan Stanley
Musicians Advocacy Fund
Dot and Rick Nelson
Samuel I. Newhouse Foundation
Sassona Norton and Ron Filler
Mr. Stephen Parahus
Rockefeller Brothers Fund
Judith Schlosser
Mrs. Robert Schuur
The Shubert Foundation

Alfred Z. Spector and Rhonda G. Kost
The New York Community Trust
Paul and Judy Weislogel
Polly Weissman
Anonymous

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

Dr. Georgette Bennett and Mr. Leonard Polonsky, in honor of David and Wu Han
 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
 Howard Dillon and Nell Dillon-Ermers
 Ms. Andrea Fessler
 Leila and Giovanni Govi
 Dr. Leonard C. Groopman
 Michael Jacobson and Trine Sorensen
 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
 Ann Moore
 Mr. Seth Novatt and Ms. Priscilla Natkins
 Baerbel O'Haire
 Marnie S. Pillsbury
 The Rea Charitable Trust
 Glenn and Grace Sarno
 The Jeanne Sorensen-Siegel Foundation, Inc.
 Esther Simon Charitable Trust
 Dr. Michael C. Singer
 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
 American Chai Trust
 Susan B. Plum and James H. Applegate
 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
 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
 In Honor of David R. Baker
 Elisabeth and Max Gitter

Rosalind and Eugene J. Glaser
 Sharon Gurwitz
 Frank and Helen Hermann Foundation
 Lawrence and Sharon Hite
 The Jana Foundation
 Sylvie Kimché, in memory of Caryl Baron
 Frederick and Ivy Kushner
 Richard and Evalyn Lambert
 Matt and Sabrina LeBlanc
 Joyce F. Menschel
 Morgan Stanley
 Arnold Moss
 Anju and Deepak Narula
 Thomas Novak
 Barbara Pelson
 Eva Popper
 Tatiana Pouschine
 Lorna Power
 Sydell Roth, in memory of Joseph Roth
 Sari and Bob Schneider
 Delia and Mark Schulte
 Peter and Sharon Schuur
 Susan Porter Tall
 Leo J. Tick
 Ruby Vogelfanger
 Sally Wardwell
 Honey Weintrob
 Kenneth Weissshaar and Susan Lee
 Cecil and Gilda Wray
 Anonymous

Gold (\$2,500-4,999)

Elaine and Hirschel Abelson
 Alan Agle
 Peter and Kathi Arnow
 Dr. Beverly Hyman and Dr. Lawrence Birnbach
 Susan and Richard Braddock
 Eric Braverman and Neil Brown
 Herb and Marian Brown
 Nikki Brown
 Donald Brownstein and Lisa Tannebaum
 Robert Reiss and Fern Budow
 Charles and Barbara Burger
 Allan and Carol Carlton
 Lisa and David Carnoy
 James Carter and Mary Lou Savage
 Dale C. Christensen, Jr.
 Michael Comins, in memory of Dr. Barbara Comins
 Cedimir Crnkovic
 Robert J. Cubitto & Ellen R. Nadler
 Irene Rosner David, in memory of Dr. Raphael David
 Mr. and Mrs. Michael de Havenon
 Marsha Diamond
 The Alice M. Ditson Fund of Columbia University
 Helen W. DuBois
 Mrs. Beatrix Etzold
 Frederick and Martha Farkouh
 Margaret and Howard Fluhr
 John and Marianne D. Fouhey
 Dr. and Mrs. Fabius N. Fox
 Susan and David Frankel
 Diana G. Friedman
 Anne and Paul Grand
 Mr. and Mrs. Marc Granetz
 The Grodzins Fund
 Jan M. Guifarro
 Conrad and Marsha Harper

Kathy and Kris Heinzelman
 Frank and Kristin Hohmann
 Claudia Hu
 Ernest W. Hutton, Jr. and Anne Moore Hutton
 Les Yeux Art Foundation
 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
 Leslie Hsu and Richard Lenon
 Edward Mafoud
 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 M. Poffel
 Charles B. Ragland
 Mr. and Mrs. Joseph Rosen
 Mary Ellen and James Rudolph
 Drs. Eslee Samberg and Eric Marcus
 David and Lucinda Schultz
 M. Schwaller
 Stephen and Louise Schwebel
 Dr. M. Lana Sheer
 Matsuko Shibuya and Michael Hahn
 Judith and Morton Sloan
 Sarah Solomon
 Annaliese Soros
 Claudia and Michael Spies
 Jason Spiro
 Barbara Stallings
 Margaret Ewing Stern
 Susan and Warren Stern
 Andrea and Lubert Stryer
 Sherman Taishoff
 Judith and Michael Thoyer
 Phyllis Tobin
 Dr. Diane Vacca
 Marian Walsh, in memory of Jane A. Wait
 Dr. Judith J. Warren and Dr. Harold K. Goldstein
 Patricia Weinbach
 Larry Wexler and Walter Brown
 Gro V. and Jeffrey S. Wood
 Anonymous (9)

Producer (\$1,200-\$2,499)

Carol Abend
 Michael and Nancy Aboff
 Rose Anderson
 Lawrence H. Appel
 Leon and Joan Ashner
 Carol and Bert Barnett
 William Benedict and Dorothy Sprague
 Mitchell Berg and Leni Klaimitz
 Ann Bigelow
 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
 Alice Geller and Scott Levine
 Jason R. Gettinger
 David Gikow and Sarah Reid
 Dorothy F. Glass
 Thomas Frederick Jambois
 Eugene S. Krauss, MD and Carmel Krauss
 Fernand Lamesch
 Ina Meibach
 Lynden B. Miller
 The David Minkin Foundation
 Miranker Charitable Fund
 Joseph Owens
 Michael and Immo Parloff
 Arthur and Susan Rebell, in honor of Peter and Jane Keegan
 Judith and Gary Richter
 David Ritter
 Dede and Michael Rothenberg
 Joshua M. Rubins and Jan C. Grossman
 Alan E. Salz and Brad Whitehurst
 Harold and Jann Slapin, in memory of Edwin and Helen Finckel
 Jill S. Slater
 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

Advocate (\$500–\$1,199)

Sari Anthony
 Ken Baron, in memory of Caryll H. Baron
 Thomas and Patricia Barry
 Astrid and John Baumgardner
 Anthony Belinkoff
 Reid Berman
 Edith Bjork
 Robert Bond
 Peggy and Joe Bracewell
 Kenneth P. Browne
 Michael Bulman and Ronnie Janoff-Bulman
 Pericles and Diane 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
 Rachel Spettit Dunlap, in honor of Brook & Brendan Speltz
 Anna Fisch, in honor of Linda Daines
 Judith Fisher
 Mr. Charles A. Forma
 William H. Foulk Jr.

The Ellen and David Freeman/Golgolick Donor Advised Fund
 Freudenberg Arts Foundation
 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. Ginsburg Foundation
 Mr. and Ms. 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
 Marjorie Hirschberg
 Abigail K. Holland
 Craig and Vicki Holleman
 Harry Gross & Nancy E. Keegan
 Richard and Mary Beth Ketchum
 Charles H. King
 Robert and Ida Kowitz
 Edith Kubicek
 Ada Kugajevsky
 Carol and Stuart Kuller
 Elizabeth Lamm
 Rebecca A. Lee
 Jo Leffingwell and Mott Greene
 Harris I. Lehrer
 Joan M. Leiman
 Jane and John Loose
 Richard and Theresa Lubman
 John Macomber, in honor of Kathe Williamson
 Jayne Maerker
 Thomas Mahoney and Emily Chien
 Julia Marshella, in memory of Sharon Griffin
 Gail Mattia
 Anders and Carlene Maxwell
 Karen McLaughlin and Mark Schubin
 James and Janet Merrill
 Judith and Frederick Mopsik
 Dr. and Mrs. Eric L. Motley
 Lynn and Harry O'Mealia, in honor of Sassona Norton and Ron Filler
 Daniel Pinello
 Judith J. Plows
 Mr. and Mrs. John Pocreva III
 Jane Prokop
 Dana and Richard Reimer
 Missie Rennie
 The Riker Family Fund, in honor of Judy and Tony Evnin
 Wayne J. Riniker
 Lisa and Jonathan Sack, in memory of Arthur Edelstein
 Dr. Philip E. Sarachik
 Patricia Sawyer
 The Schneier Family Foundation
 Monique and Robert Schweich
 Patricia Kopec Selman and Jay E. Selman, MD
 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 William Thornton
 Lynn Tishman
 Alden Toevs & Judi Wolf, in honor of Judy Evnin & Robert Hoglund
 David M. Trebing
 Beverly Benz Treuille and Philippe Treuille
 Erin Keefe and Osmo Vanska
 Nora Ann Wallace
 Albert Watson
 Thomas and Anne Weinstock
 Harriet S. Wetstone
 Noam Wiener
 Forrest Williams
 Jim and Sharon Willse
 Lawrence and Carol Zicklin, in honor of Suzanne Davidson
 William C. Zifchak
 Burton and Sue Zwick
 Anonymous (13)

Associate (\$250–\$499)

Dr. Graciela Abelin
 Michael C. Alcamo
 John & Alix Ankele
 Judy and Don Pinals
 CS Weed
 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 Dunkelman
 Douglas Dworkin
 Peter Faber
 Barbara E. Field
 John Fishman
 Penelope Johnston-Foote
 Leigh and Bill Forsyth
 Kathleen Clark and Richard Frankel
 Catherine Futter
 Philip Genty and Judith Waksberg
 Britt-Louise Gilder
 Harriet Goldman Kaplan
 Jack and Lauren Gorman
 Emily Granrud and Roger McDonald
 William Greenhaus
 Amy Greer
 Joann Habermann
 Ms. Lee A. Hebner and Mr. Kenneth Nassau
 Janet and Joseph Heiserman
 Peter S. Heller

Joseph Hertzberg
 Anthony Hume
 Charlie Huntley
 Mark M. and Cathy Kaufman Iger
 Peter and Susan Jacobson
 Bill and Jo Kurth Jagoda, in honor
 of David Finckel and Wu Han
 Dr. Roberto Jodorkovsky and
 Alicia Guttman
 Justine Leguizamo
 James and Louise Lessersohn
 Fred and Lynn Levine
 Nicholas Lobenthal, in memory of
 Shirley W. Lobenthal
 Nancy Lupton
 William Marane and Evie Miller
 Peter Margulies
 Margaret Mastrianni
 Pamela Maffei and Joseph M.
 McCarthy
 Sally and Bruce McMillen
 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 H. Reinertsen
 Jonathan E. Richman
 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
 Marilyn Skony Stamm
 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. & Mrs. George J. Wadede
 Dr. Harvey J. Weiss
 Laurence Weller
 Jill and Roger Witten
 Catherine Yarensky
 Anonymous (17)

Friend (\$100-\$249)

Catherine Abbott
 Janice Abrams
 Donald Aibel and Elizabeth Herries
 Jerome Andersen and June Hajjar
 Karen and Gregory Arenson
 Ina Avrich
 Mr. E. Daniel Ayers and Mr. Tony
 Seguino
 Peter Banyasz
 Ronald Bayer
 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
 Arlene and Bruce Bueno de
 Mesquita
 Michele Caplan
 Emily Jane Carter
 Douglas Howe Chang
 Monica Chen
 Marc and Evelyn Cherno
 Ms. Karen Chisolm
 Meryl Chodosh-Weiss
 Blanche Lark Christerson
 Constance Christopher
 Bette Cohen
 Donn I. Cohen
 Reva M. Cohen
 Linda E. Connors
 Stan and Kim Corfman
 Mihaela Cosma
 Colin R. Cox
 Carol Crawford
 Elizabeth Crowley
 Paula A. Daigneault
 Lawrence Davidson
 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 & 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
 Alvin and Gay Gamage
 Mendelsohn Gantzhorn
 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
 Mari Gottdiener
 Abner S. Greene
 Bruce M. Greenwald, in honor of
 Priscilla Kauff
 Chris & Jaya Gulhaugen
 Nancy Hager
 Daniel and Frances Hamermesh
 Marie F. Harper
 Van Harriman
 Dr. and Mrs. Laurence Harris
 Timothy and Sharon R. Harris
 John and Susan Hartnett
 Deborah S. Hasin
 Stephen V. Heller
 Jonathan Herstoff
 Ms. Emita B. Hill
 Natalie and Paul Hilzen
 Dr. Jonathan Himmelfarb
 Ross H. Hoff
 Ms. Eileen Hoffman
 Elayne Horn
 Mr. Jerry Howett
 Anne Humpherys
 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
 Dr. Vera L. Junkers
 Julia Kahr
 Mr. Spencer L. Karpf
 Ira Kass
 James and Bonnie Kaufman
 Whitney Keen
 Daniel Kellogg
 Pat and Philip Kennedy-Grant
 Jules and Susan Kerman
 Sandra Kincaid
 Andrew W. King
 Linda Kleinhenz
 Pete Klosterman
 Avis and Robert Kniffin
 Ellen Kolegar
 Beatrice Kovaszny
 Douglas Kruse
 Rachel and Benjamin Lebowhl
 Marion Lederer
 Jonathan S. Lee
 Carol and Charles Leiwant
 J. Mia Leo and Richard Kuczkowski
 Arthur Leonard
 Sue-Ellen Levavy
 Deborah E. Levenson
 Joslyn Levy and David Spector
 Marny Lichtenstein
 Laraine Lippe
 Tom Litwak
 Selma Lotenberg
 Dr. Eugene L. Lowenkopf
 Marilyn Z. Lubell
 David and Sylvia Luber
 Ellen Lucas
 Robin A. Ludwig
 Aaron Mertz
 Pat and Bob Lynam

Joseph and Nina Malkevitch
 Douglas Mao
 Maeva Marcus
 Alexander and Thais Mark
 Lenny Markovitz, in memory of
 Ruth Helen Feinberg Markovitz
 James Martinek
 W. Fleming & R. Mass
 Gabriella Maurer
 Clint McCrory
 Michael J. McHugh
 Laurel McKee
 Susan G. Meeker
 Jerome Meites
 Ms. Audre L. Meltzer
 Faith A. Menken, MD
 Gregory and Sarah Meredith
 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
 Maury Newburger
 Kenneth Nichols
 Carol L. Obermann
 Daniel and Rebecca Okrent
 Isobel and Jack Olcott
 Kathleen and Michael Oldfather
 Fran Orrok
 Lois and Joe Parks
 Ms. Ilka Peck, in honor of Dr. Anne
 Brooks
 Merry Peckham, in honor of
 Thomas Novak
 Alex Perlin
 Barbara Phillips, in memory of
 Mrs. Rita Feller
 Diana Phillips
 David Pierce
 Jean R. Pilcher
 Debra Pincus
 Mario Ponce
 Saul D. Raw
 Cynthia Read and Richard Secare
 Hugh Reilly
 Suzanne Rice
 Florence Reif Richman
 Shirley Arikar
 Stephen and Barbara Ritchie
 Ellen Robbins
 Roberta and Al Romano
 Verdery Roosevelt
 Mr. and Mrs. Theodore M.
 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
 Katherine Hanson and Michael
 Schick
 Marilyn G. and Joseph B. Schwartz
 Mr. Robert Scotto
 Mark Seader
 Stephanie and Douglas Sears
 Jane Sease
 Sara Seiden
 Harriet Seiler
 Frank Sergi
 Sue Shapiro
 Patricia Sheridan
 Sharon and Lew Sibert
 Ann-Judith Silverman
 Mr. and Mrs. Gerald Sobel
 Jean Sorabella
 Margaret Spier
 Helen Stambler Neuberger and
 Jim Neuberger, in honor of Ken
 Johnson
 David Starr
 Rose Z. Starr
 Peter and Abbe Steinglass
 Susan Stempleski
 Leonard Stern
 Marion Stewart & Christine Eng
 Don and Elizabeth Straszhheim
 Henry and Jo Strouss
 Sung Sun
 Mr. Brian Suslak
 Daniel Susmano
 Alan Tall
 Ann A. Tanabe
 Jerry Thornburg
 Edward P. Todd
 Michael Tsapakos
 Tovah Usdan
 Lynn Vassar
 Ernest Vickroy
 J. Miguel Villafane
 Anthony Viola
 Sedgwick A. Ward
 Elizabeth Weihman
 Scott Weiner & Beth Siegel
 Rosemary S. Weiss
 Donna Welensky
 Nadine and Steven Wenner
 TJ Westfall
 Jerry Wetherall
 Patricia & Jonathan Wiggins

Jane B. Williams
 Patricia L. Winks
 Eleanor Winslow
 Victoria Wion
 Myron (Mike) Wish
 Rosalie Wolf
 David I. Wollner MD
 Carol A. Wood
 Bruce Young
 Judith Zaborowski
 Gloria Zeche
 Stephen Zeller
 Ellen Zetcher
 Susan Zohn
 Ruth Zowader

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
 David F. Caracta
 Matthew and Aniketh Chavan
 Anonymous
 Suleyman Kahyaoglu and Delaney
 Kerrigan D'Amore
 Edward Kantor
 Anonymous
 Joseph and Liana Lim
 Shoshana Litt
 Sophia Liu
 Zack and Katy Maggio
 Jason Nong
 Oliver Paré
 Eren Erdemgil Sahin & Erdem
 Sahin
 Morgan Silver-Greenberg
 Alexander Synkov Garcia
 Kenny Tan
 Jonathan Wang
 Sam Waters
 Eric Wong, in honor of Sooyun Kim
 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 National Endowment for the Arts, 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



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-Ermers
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
Kenneth 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