

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, FEBRUARY 4, 2025, AT 7:30 ▶ 4,519TH 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 IV

**Ludwig van
Beethoven**
(1770–1827)

Quartet in E-flat major for Strings, Op. 74, “Harp” (1809)

- ▶ Poco adagio—Allegro
- ▶ Adagio ma non troppo
- ▶ Presto—Più presto quasi prestissimo
- ▶ Allegretto con variazioni

Quartet in F minor for Strings, Op. 95, “Serioso” (1810–11)

- ▶ Allegro con brio
- ▶ Allegretto ma non troppo
- ▶ Allegro assai vivace, ma serioso
- ▶ Larghetto espressivo—Allegretto agitato

INTERMISSION

Quartet in E-flat major for Strings, Op. 127 (1824–25)

- ▶ Maestoso—Allegro
- ▶ Adagio, ma non troppo e molto cantabile
- ▶ Scherzando vivace—Presto
- ▶ Finale

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,

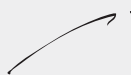
The Book of Revelation speaks of a giant angel coming down from heaven and placing his right foot on the sea and his left foot on the earth. The Colossus of Rhodes, once one of the Seven Wonders of the World, also comes to mind as we introduce this program. Because tonight we straddle a thirteen-year period in Beethoven's life during which he produced no string quartets. With our musical feet spread so wide, how should we approach this listening experience?

Rather than a daunting challenge, this concert actually holds a wealth of opportunities to enjoy, as it poses questions and supplies its own answers. Perhaps the most obvious riddle to solve is: what stopped him from writing quartets for so long? Well, this program explains that as clearly as one could imagine. In the Op. 74 and Op. 95 quartets on the first half, we encounter Beethoven looking back into his "heroic" style in Op. 74, and forward to his "late" style with his experimental Op. 95 quartet, titled "Quartetto serioso" by the composer, and intended for private performance only as an experimental work. Worlds away from the grand statements of the earlier Op. 59 "Razumovsky" quartets of 1806, Op. 95 is terse, impulsive, brooding, forbidding, and sometimes simply wild. The first half of tonight's concert ends with the composer saying "Who am I? What am I? And, where am I to go now?"

The answer to these questions was not arrived at overnight for this composer. Distracted by a custody suit for his nephew against his sister-in-law, beset by health issues including now total deafness, and plagued by the social turmoil in Europe following the rise and fall of Napoleon, Beethoven needed a new reason to compose. He had encountered this situation once before, in the early 1800s, when, in the midst of personal crisis, he broke through and resolved to strive onwards in service of his art (hence, the "heroic" period). Now, in 1812, the most famous composer in the world was not really sure what to write. Talk about a problem! Rather than force a solution, what Beethoven did was more organic. The first inkling of it comes in the two cello sonatas of 1815, Op. 102 (we'll hear the second of them in Beethoven Trilogy III), the first works that could truly be called "late" Beethoven. Next came a historic song cycle (the first of its kind), *An die ferne Geliebte*, of 1816, and the monumental piano sonatas Opp. 106 "Hammerklavier," 109, 110, and 111. The *Missa Solemnis* and the Ninth Symphony followed, and by this time, Beethoven was ready once more for string quartet composing.

From the opening bars of Op. 127, we have the answer to our riddle. It took a lot of time and preparatory work to arrive at this completely new way of composing quartets. This work's first chord is like the foot of the angel landing on the earth, and this foot-planting episode interrupts this mostly pastoral movement two more times. In the following theme and variation movement, time itself seems to stop. Practically every imaginable human emotion is expressed, and by the end, we feel we've circled the globe and returned home. The scherzo is delightful (perhaps except for the players!) and is relentlessly acrobatic. (The manuscript of this movement sits in this building, in the Juilliard Manuscript Collection.) And the exuberant finale is in the *Ode to Joy* spirit, with an ethereal ascent to a mystical, better world at the conclusion.

Thank you for joining us for this extraordinary, consequential chapter in the quartet life of Ludwig van Beethoven, and enjoy the performance.



David Finckel
ARTISTIC DIRECTORS



Wu Han



Notes on the Program

By Jan Swafford

Ludwig van Beethoven

Quartet in E-flat major for Strings, Op. 74, "Harp"

► Baptized December 17, 1770, in Bonn (likely born December 16)

► Died March 26, 1827, in Vienna

Composed in 1809

► First CMS performance on March 3, 1987, by the Emerson String Quartet

► Duration: 31 minutes

In 1809, a year in which Beethoven declared he produced only "a fragment here and there," appeared the warm and ingratiating String Quartet in E-flat major, Op. 74, eventually dubbed "Harp" for its striking pizzicatos. In his art Beethoven was in an in-between place. In a mammoth concert the year before he had premiered the climactic works of his Middle Period, the Fifth and Sixth Symphonies and Fourth Piano Concerto. By 1809 it appears that he had come to feel the train of thought that had sustained his work in the six years since the *Eroica* Symphony were played out, and he did not know where he wanted to go next. He would not be sure of that for years to come. So he marked time with a string of works brilliant but in no particular direction. The first two works on this program are among them.

The first movement of the "Harp" is compact and without formal or, for that matter, emotional ambiguities. It begins with a gentle, flowing introduction, harmonically and metrically wandering but untroubled. Then a forthright *Allegro* breaks out with an 18th-century atmosphere, until the transition to the second theme injects some pizzicatos rare for the time in being in the foreground of the music rather than an accompaniment. Beethoven kept this movement gracious, elegant, beautiful, as unassuming as everything

else in the piece. It is that quality that makes the "Harp" fresh in his work in general and his quartets in particular, especially compared to the aggressively radical Razumovskys.

All the same, he remained determined to give every work not only distinctive material but also a distinctive sonority. The pizzicatos are a way to do that simply and directly, and they were unusual enough to give a name to the quartet. In the first movement, after a cheery and only modestly eventful development and fairly literal recapitulation (though the pizzicatos are extended), there comes a surprise in the form of an enormous coda that starts with frenetic and exciting cross-string fiddling from the first violin while the main theme surges beneath; then comes a section of accelerating pizzicatos. So as usual with Beethoven, the pizzicatos are not just a color or a passing fancy, but a motif to be developed and paid off.

In his work he was searching, so he would not have known yet that one of the places he was headed toward in his late music was a poignant and broad songfulness like the *Adagio ma non troppo* second movement. Its main point is to present a long, lovely melody and two ornamented versions of it, spaced by two equally lyrical and barely contrasting sections. The contrast comes with the scherzo, marked *Presto*, a boisterous C-minor excursion. Its exhilarating rhythmic thrust comes from a nimble alternation of three-beat (2+2+2) and two-beat (3+3) divisions within the bar. The scherzo section alternates with a manically contrapuntal C-major trio, marked *Più presto quasi prestissimo*, that comes back twice. The movement finishes with a preparatory chord which, instead of

ending the scherzo, ushers in the finale. That this is a work more conciliatory than provocative finds its denouement in Beethoven's only variation finale in a quartet. Its theme is a small bouncy *Allegretto* of unpretentious charm; the variations ornament the theme in six simple and graceful sections. The end becomes suddenly playful, then ebullient, finally *fortissimo*, only to pull back to a quiet and modest farewell.

All this is to say that the "Harp" Quartet is no lapel grabber, that for all its freshness it smacks of nothing "revolutionary." This and the other pieces of 1809–10 were intended not to make strides but to bide time. Moreover, in the procession of his quartets, Beethoven may have wanted to give the public and musicians a rest after the strenuous workout of the Razumovskys. But the next quartet boils with fury.

Ludwig van Beethoven

Quartet in F minor for Strings, Op. 95, "Serioso"

Composed in 1810–11

- ▶ First CMS performance on January 30, 1972, by the Guarneri String Quartet
- ▶ Duration: 21 minutes

Beethoven was not a Romantic artist setting out mainly to express himself, but it is still hard not to connect his emotional storms of 1810 with the String Quartet in F minor, completed that summer and eventually published as Op. 95. It is one of the singular works of his life, a challenge and an enigma. It is one of the handful of works to which he gave titles: *Quartetto serioso*.

For Beethoven, F minor seems to have been a darkly expressive key, more raw, more nakedly tragic than the often tumultuous C minor. It is the key of the *Appassionata*, of the dungeon scene in *Fidelio*. The *Serioso* seems to involve something on the order of a confrontation between love and rage. A simple description of its opening may be the best representation in words. A grinding *furioso* phrase answered by a violent silence. An eruption of stark octaves in jolting dotted rhythms. Another glowering silence. A wrenching harmonic jump from F minor to G-flat major in a tender phrase, quickly shattered by the return of the *furioso* figure. After a first theme of 20 bars, which contain those three starkly contrasting ideas with only

silence as transition, there is a short bridge to a second theme that sounds evanescent, breathless, unreal.

That moment of melting beauty is again invaded by the grinding figure and by an intrusion of up-rushing *fortissimo* scales in inexplicable keys. In this movement there is more confrontation than transition, with abrupt jumps from key to key; the sonata form is so condensed as to be desiccated. There is no repeat of the exposition before the development, because in this movement the material is always volatile, all development. At the same time, the music cannot escape from the opening *furioso* figure, which grinds through most of the 22 bars of a truncated development. The movement's coda rises to a scream and falls to exhaustion. The second movement is a startling jump from F minor to D major, its beginning an enigmatic lone cello stride. The main theme is of a profound but fragile beauty. In its middle comes a strange fugue whose falling chromatic subject feels like an endless descent into sorrow.

There is no slow movement, nor a scherzo or minuet. In meter and tempo, the third movement stands in place of a scherzo. So there can be no mistake about its import, it is marked *Allegro assai vivace ma serioso*, very lively but seriously. The movement has an aggressive drive, with relentless dotted

rhythms and blunt silences. In contrast, the two trios are lyrical and soaring, recalling in their tone and keys (G-flat and D-flat) the tender moments of the first movement. A softly poignant phrase introduces an *Allegro agitato* finale that is nearly as tight and taut as the first movement. Its main theme begins curt, desiccated, half made of rests, until it reaches a surging, quietly agitated song. The penultimate page dies into silence, stasis, whispers. Then, as perhaps the strangest stroke of all, comes a coda that seems intended to wipe away all sadness. It is a burst of F-major ebullience like the end of a comic opera, yet still short and curt, ending with an up-rushing scale that recalls the peculiar ones in the first movement. If the coda is a resolution to hope, it is an oddly choked-off one—but hope all the same.

In 1810 Beethoven had experienced a devastating marriage rejection. Whether the fury and the tenuous moments of hope in the *Serioso* represent his state of mind that year is an open question. In any case he knew that this quartet was going to be a puzzle for listeners, perhaps enough so to harm his career. He did not publish it for six years, and in 1816 made an extraordinary declaration: “The Quartet is written for a small circle of connoisseurs and is never to be performed in public.” In any case, if in fact the *Serioso* is a cry from the soul that seemed to him too intimate to be made public, it is a tightly disciplined cry, a systematic experiment with the musical norms and forms he inherited. In that respect it amounts to something he could not have understood yet: a prophecy of music he was going to be writing a decade later.

Ludwig van Beethoven

Quartet in E-flat major for Strings, Op. 127

Composed in 1824–25

- First CMS performance on March 3, 1987, by the Emerson String Quartet
- Duration: 37 minutes

In 1825, as the first of a commission for three quartets from Russian Prince Nikolai Galitzin, Beethoven finished the E-flat major, Op. 127. It is part of his quest in the late music for fresh ways of putting pieces together and, in keeping, for new shades of feeling. Among other developments as he made his way through these works, he veered further from the norms of logic and continuity he had learned from the Viennese Classical tradition, delving further into effects of juxtaposition and discontinuity. Here is a new intensification of his art, reaching toward conceptions that were to galvanize composers into the next century.

Op. 127 is a study in lyricism expressed in the most delicate and amiable passages—but

they are new kinds of delicacy and amiability, with little trace of the 18th century. It begins with six bars of robust, bouncing chords in rich double-stops that in the first measures fool the ear about the meter—we hear a downbeat in the middle of the actual first beat. Before the first theme proper, those six introductory bars embody another of Beethoven's games of these years with familiar formal functions: is this opening a theme or a micro-introduction? In practice it is more or less the latter, but it turns up a couple of times further in the movement, so it might better be called some sort of motto passage. The first theme appears, warm and flowing, in a violin line, handed off to viola, of fine lyrical charm. The rich contrapuntal web of these bars is going to return in various guises and permutations some two dozen times.

In the late music Beethoven is still thinking in terms of sonata form and the other traditional outlines, but the landmarks of the forms are

receding into more of a sense of fantasia and improvisation. In a compact exposition, the G-minor second theme flows lyrically like the first, and soon makes its way back to the first-theme idea. After a brief closing section we find ourselves returned to the opening “introduction,” as if the exposition has made the usual repeat back to the beginning. But the introductory idea is now in G major, and it ushers in the development without the usual repeat of the exposition. The development slips almost imperceptibly back into a transformed recapitulation, as if the recap were a continuation of the development. The coda, almost as long as the other sections, is pensive, to prepare the slow movement, which will be nearly as long as the other three combined. That movement begins with a long, slow-arching theme as subject for five gently beautiful variations. Here Beethoven’s intensified focus on part writing comes to the fore: unlike anything before, these verge on texture variations, some of those textures made of distinct superimposed figures in the instruments.

The third movement is another of Beethoven’s *sui generis* outings. Marked *Scherzando vivace*, lively and playful, it is therefore a scherzo, and in scherzo–trio–scherzo form. Otherwise it sounds nothing

like a scherzo, or a minuet either, though it is in $\frac{3}{4}$ and in minuet rather than faster scherzo tempo. All of it is based on a bouncing and ironic tune that goes in and out of fugue, like a parody of a fugue extended to the point of seeming endless. The trio comes on in breathless triple one-beat, like a manic scherzo.

In the finale, after another short, sort-of introduction (which characterizes the beginning of all the movements), the first theme of the sonata form is again tenderly lyrical, like most of the quartet, and manifestly derived from the first theme of the first movement. Here, lines in long, flowing phrases alternate with dancing figures in delicate staccato. As in the first movement, a compact exposition slips without repeat into a compact development that continues unbroken into a highly varied developmental recapitulation, and finally into a long coda. There is something magical about this coda, which transforms the main theme into passages that recall the liquid last variation of the slow movement. The quartet ends with the kind of heart-filling warmth that has marked it from the beginning.

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 Muschiatti, c. 1903, and a bow by Pierre Simon. Estelle Choi plays a cello by Charles Jacquot, c. 1830.

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
Alfred Spector
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 Chisholm Foundation
Sally D. and Stephen M. Clement, III
Linda S. Daines
Diamondstein-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
Photeine 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 Goelet 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
Rockefeller Brothers Fund
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
Jonathan Brezin and Linda Keen
Sidney E. Frank Foundation
Nancy Friday Foundation
Emily L. Grant
Alfred and Sally Jones
Priscilla F. Kauff
Seunghye Lee and S.K. Kang
Irene R. Miller
Morgan Stanley
Musicians Advocacy Fund
Dot and Rick Nelson
Samuel I. Newhouse Foundation
Sassona Norton and Ron Filler

Mr. Stephen Parahus
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-
Emmers

Ms. Andrea Fessler

Leila and Giovanni Govi

Dr. Leonard C. Groopman

Frank and Helen Hermann

Foundation

Michael Jacobson and Trine
Sorensen

Amos and Floy Kaminski, in Honor
of Judy Evvin

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 H. Wilder Jr.

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

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

Sydeell 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 Carney

James Carter and Mary Lou

Savage

Dale C. Christensen, Jr.

Michael Comins, in memory of Dr.

Barbara Comins

Cedomir Crnkovic

Robert J. Cubitto & Ellen R. Nadler

Irene Rosner David, in memory of

Dr. Raphaël 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

Leslie Hsu and Richard Lenon

Claudia Hu

Ernest W. Hutton, Jr. and Anne

Moore Hutton

Les Yeux Art Foundation

Mrs. 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

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. Sherry Barron-Seabrook and

Mr. David Seabrook

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.

Bob and Susie Case

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
 Robert and Ida Kowitz
 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/
 Goglick 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. Ginsberg 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 Hirshberg
 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. Lehrner
 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 Schneiersen 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 Chubbick
 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
 Lesleigh 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 Elsbee
 Gloria Euben and Bob Marzulli
 William Evans
 June Fait & Herbert Coles
 Nancy and Tom Fiene
 Marc Fink
 Ralfee 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 Lebwohl
 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 Litwack
 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 Mksad
 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 Arier
 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 Straszheim
 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 García
 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 the Office of the Governor 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-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