

CMS Chamber Music Society of Lincoln Center

TUESDAY EVENING, DECEMBER 9, 2025, AT 7:30 ▶ 4,647TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Joëlle Harvey, soprano
Paul Appleby, tenor
John Moore, baritone
Kenneth Weiss, harpsichord
Ani Kavafian, violin
Cho-Liang Lin, violin
Lawrence Dutton, viola
Timothy Eddy, cello
Blake Hinson, double bass
Demarre McGill, flute
Yoobin Son, flute
Peter Kolkay, bassoon

Bach Cantatas

Johann Sebastian Bach *Non sa che sia dolore, BWV 209* (1729 or later)

Bach
(1685–1750)

- ▶ 1. Sinfonia
- ▶ 2. Recitative: Non sa che sia dolore
- ▶ 3. Aria: Parti pur, e con dolore
- ▶ 4. Recitative: Tuo saver al tempo
- ▶ 5. Aria: Ricetti gramezza e pavento

HARVEY, SON, KAVAFIAN, LIN, DUTTON, EDDY, HINSON, WEISS

Durchlauchtster Leopold, BWV 173.1 (c. 1722)

- ▶ 1. Recitative: Durchlauchtster Leopold
- ▶ 2. Aria: Güldner Sonnen frohe Stunden
- ▶ 3. Aria: Leopolds Vortrefflichkeiten
- ▶ 4. Aria: Unter seinem Purpursaum
- ▶ 5. Recitative: Durchlauchtigster, den Anhalt Vater nennt
- ▶ 6. Aria: So schau dies holden Tages Licht
- ▶ 7. Aria: Dein Name gleich der Sonnen geh
- ▶ 8. Chorus: Nimm auch, großer Fürst, uns auf

HARVEY, MOORE, MCGILL, SON, KOLKAY, LIN, KAVAFIAN, DUTTON, EDDY, HINSON, WEISS

INTERMISSION

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

Johann Sebastian Bach *Amore traditore, BWV 203* (1718–19)

Bach

- ▶ 1. Aria: Amore traditore
- ▶ 2. Recitative: Voglio provar, se posso sanar
- ▶ 3. Aria: Chi in amore ha nemica la sorte

MOORE, EDDY, WEISS

Schweigt stille, plaudert nicht, BWV 211, "Coffee Cantata" (c. 1734)

- ▶ 1. Recitative: Schweigt stille, plaudert nicht
- ▶ 2. Aria: Hat man nicht mit seinen Kindern
- ▶ 3. Recitative: Du böses Kind
- ▶ 4. Aria: Ei! wie schmeckt der Coffee süße
- ▶ 5. Recitative: Wenn du mir nicht den Coffee läßt
- ▶ 6. Aria: Mädchen, die von harten Sinnen
- ▶ 7. Recitative: Nun folge, was dein Vater spricht!
- ▶ 8. Aria: Heute noch, lieber Vater
- ▶ 9. Recitative: Nun geht und sucht der alte Schlendrian
- ▶ 10. Trio: Die Katze läßt das Mäusen nicht

HARVEY, APPLEBY, MOORE, MCGILL, KAVAFIAN, LIN, DUTTON,
EDDY, HINSON, WEISS

Ani Kavafian occupies the **Fan Fox and Leslie R. Samuels Violin Chair**.

Jerome L. Greene Foundation is the 2025–2026 CMS Season Sponsor.

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

From the Artistic Directors

Dear Listener,

Today's concert, unlike many chamber music concerts, is filled with stories. As there is reading to be done to fully enjoy these performances, we will keep our welcome on the brief side.

Originating in the 17th century, the average cantata (from the Italian "cantare," to sing) is somewhat like a concert version of an opera: there is an instrumental ensemble which may include strings, winds, and harpsichord or organ; there is often a chorus; and there are always soloists whose task it is to narrate the story. Johann Sebastian Bach is the most well-known composer of cantatas, having produced more than 200, but many assume that all of them deal with sacred subjects and are to be performed in churches. However, within Bach's cantata output are some 20 surviving secular cantatas (of about 50 we know he composed) which were written for other occasions. Tonight, we will enjoy four of them.

One might not expect a Bach cantata evening to end on a humorous note, but this concert certainly does. Please read all of tonight's stories, and remember, when you reach that final work on the program, that according to a delightful (though apocryphal) anecdote, Bach himself is said to have consumed thirty cups of coffee a day. Though we have no evidence of this, the legend speaks to the stature of a composer who, through his music, has justly achieved legendary status.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Essay on the Program

By Ellen Exner

Bach wrote very few vocal works in Italian—just two to be precise—and it is possible that he did not actually compose either one. Debate over the authenticity of *Amore traditore*, BWV 203, and *Non sa che sia dolore*, BWV 209, rests solely on musical style because we do not have the kind of unimpeachable original manuscript sources from Bach's hand, or from those in his immediate circle, that would allow us to securely conclude that these works are truly by him. Given the rarity with which Bach set Italian texts and the unusual (for him) subject matter of both pieces, in combination with the moderately dubious manuscript source situation, there is good reason to be skeptical.

That said, the two scribes who copied the surviving manuscripts—Aloys Fuchs (BWV 203), and Johann Nikolaus Forkel (BWV 209)—are considered knowledgeable about Bach-related matters, so the case remains open. For now, all we can do is listen to the music, decide for ourselves, and make peace with uncertainty. Regardless of authorship, these cantatas offer musical delights and are fine examples of their genre (Italian secular cantata) and era (Baroque).

The text of *Non sa che sia dolore*, BWV 209, is about the departure of a beloved young man who from the text seems to be going off to serve his homeland in war, potentially overseas. We do not learn much more, other than that he is a scholar, wise beyond his years, and that the vocal soloist is deeply attached to him and does not want him to go. This piece is full of mysteries: we do not know for whom Bach wrote it (if he wrote it), why he wrote it, or when he wrote it, although based on the poetic material, it could not have been before 1729. The unknown librettist, whose command of Italian was evidently inexpert, compiled the text by drawing on various popular contemporary sources, including works published by Giovanni Battista Guarini (1598) and Pietro Metastasio (1722, 1728/9).

Non sa che sia dolore is a good example of the kinds of Italian secular vocal works properly known as “cantatas” in the Baroque era (in contrast with Bach's church cantatas, which are formal hybrids).¹ The piece opens with a purely instrumental Sinfonia, which features the solo flute. It is an Italianate concerto movement in procedure and overall effect, although the melody holds some surprises: its slippery chromaticism lends credence to the idea that this might indeed be a work by Bach, owing to its unusual complexity. Such moments occur throughout the cantata.

The next four movements, all with vocal soloist, are a mini-drama presented through alternating pairs of movements in the pattern of recitative-aria-recitative-aria, wherein the recitatives are declamatory vehicles for expressive plot delivery, and the arias are melodic, lengthy, frequently virtuosic ruminations on the character's resulting emotional journey.

Close attention to the text, particularly in the recitatives, demonstrates a Baroque composer's skill in musically depicting local changes in sentiment. For example, in the first recitative, one can hear how distress is transformed musically into instant comfort through maternal intervention:

¹A true cantata includes only arias and recitatives. Bach's church cantatas add choruses and chorales from liturgical practice.

*Il fanciullin' che plora e geme
Ed allor che più ei teme,
Vien la madre a consolar.*

The child who weeps and groans
and then is more afraid,
his mother comes to console.

On the word *plora* (weeps), the singer's melody momentarily imitates weeping, and when emotion turns to fear (*teme*), the harmonic tension increases, only to relax instantly when the word *madre*, mother, is sung depicting the kind of comfort only she can bring, even if the sadness continues.

A close reading of the text is where a Baroque composer starts, so in order for listeners to really comprehend the composer's musical choices and effectiveness, they, too, need to carefully understand the words and sentiments being depicted in the tones.

Most of this cantata languishes in various shades of dramatic despair. The closing aria (No. 5), though, is a stylistic departure, in that it is a suddenly lively (yet again sneakily chromatic) musical depiction of the "rejection of anxiety and dread" commanded by the text. By the end, the protagonist's emotional recovery seems certain.

Durchlauchtster Leopold, BWV 173.1, a festive birthday cantata that Bach himself called a "Serenata," was performed in celebration of Prince Leopold of Anhalt-Cöthen, Bach's employer from 1717 to 1723. Bach seems to have enjoyed his years serving in the prestigious role of *Kapellmeister* (Court Music Director) to Prince Leopold, because the prince truly appreciated his talents and for most of the time compensated him accordingly. In addition, the Cöthen court supported an elite group of musicians with whom Bach could really make music—and in one case, children: among the court's singers was the woman who would become Bach's second wife, Anna Magdalena Wilcke. The Cöthen instrumental ensemble likely performed many (if not all) movements of his virtuosic works such as the Brandenburg Concertos before they became a set compiled for the Margrave of Brandenburg.

Durchlauchtster Leopold's eight movements are all designed to flatter and delight the birthday boy. In this chamber cantata, there are very few speech-like, recitative movements apart from the first and fifth, resulting in a piece that is unusually tuneful throughout. It is scored for a small ensemble that features two vocal soloists (soprano and bass) and a pair of flutes. Most of the vocal arias are set to gracious melodies that are infused with the dance, as befits courtly entertainment. There is a lot to like about this cantata. Especially lovely is the middle section of the fourth movement (Aria, Duetto: "Nach landesväterlicher Art"), which features the soprano soloist, the two flutes, and unison strings in gentle counterpoint with the solo lines. Among the things that makes this three-part form engaging is that the second and third sections are increasingly varied elaborations of the first. This movement's music seems like it could only be by Bach, in that it combines great elegance with possibly unnecessary, yet deeply expressive, contrapuntal commentary.

Based on the cleanness of surviving manuscript sources, which are uncharacteristically free of Bach's usual corrections, it is thought that Leopold's birthday music might actually be a regift: the composer seems to have refitted pre-existing music with a new, personalized text. Bach would go on to do the same thing again by turning Leopold's birthday cantata into yet another piece, this time a sacred church cantata (*Erhöhtes Fleisch und Blut*, BWV 173.2) shortly after taking up his next post as Cantor in Leipzig. It might seem strange to us that there was such fluidity between the sacred and secular, but in a society such as Bach's, which was based on rule by divine right, there was often little distinction to be made between praising a prince and praising the King of Heaven.

Amore traditore, BWV 203, is a secular, Italian-style solo cantata whose title says it all: a scorned lover curses Cupid and vows to forsake love forever more and to cure himself of its torments. The topic remains evergreen across eras and art forms. *Amore traditore* is paradigmatic of the kinds of mini-opera that were popular court entertainments in Baroque-era Europe. It is not, however, a genre generally associated with J. S. Bach. Although he did write some secular cantatas, they were much more elaborate, multi-movement works, and they were rarely in Italian. It is in fact entirely possible that Bach did not write this piece at all, although it has been attributed to him.

Amore traditore, with its three short movements consisting of an aria-recitative-aria, is easy to imagine as part of an evening's entertainment in a courtly setting. Cantatas such as this one were frequently heard in noble and aristocratic spaces because they offered some of opera's delights but on a scale that was not only more affordable but also entirely customizable to the local talent available and to the tastes of the commissioning patron.

This secular cantata features a solo bass voice accompanied only by basso continuo: the ubiquitous Baroque rhythm section. A basso continuo part is usually performed, or "realized," by a keyboardist who plays the indicated chord changes (most often at the harpsichord or organ), plus an instrument to double the bass line (for example, cello). The best argument for Bach's authorship of this piece is the second of the cantata's two arias, which elevates the harpsichord from accompaniment to featured solo instrument in its own right. Most solo vocal cantatas did not require such virtuosity from the continuo section, in part because it would compete for the spotlight with the singer. It was not uncommon for a solo melody instrument (such as oboe or violin) to be included in these little chamber cantatas. *Amore traditore's* vocal part, while lovely and tuneful, is nowhere near as demanding as the keyboard part. One wonders whether such collaboration was welcomed by the original singer or simply endured. From the listener's perspective, the bass voice and the keyboard work to complementary ends. It is just possible that the ever-intensifying instrumental part has something to do with text expression, in that the last part of the poem speaks of giving up on love only if there is no benefit to the continued suffering. Could it be that the wordless message being delivered from the harpsichord is that perseverance has its rewards?

Most fans of Johann Sebastian Bach's music know that in addition to famously serious works such as the Mass in B minor, he also wrote a secular cantata about a young woman's obsessive love for coffee. Officially known as *Schweigt stille, plaudert nicht*, BWV 211, the piece is more popularly referred to as the "**Coffee Cantata**," and is plotted like a comic opera in miniature. It has three characters: a narrator (tenor), a father (Herr Schlendrian, a bass) and a daughter (Ließgen, a soprano). Both father and daughter represent generic stereotypes and take musical turns arguing their points. Herr Schlendrian (whose name translates to something akin to careless, dull, or monotonous), airs his grievances about his daughter, Ließgen (depicted as a materialistic coquette), and demands that she quit drinking so much coffee.

His opening words are: "Hasn't everyone with his children a hundred thousand problems! Whatever I say to my daughter makes no difference at all!"

Those familiar with teenagers will feel his pain. Bach certainly knew it well: he fathered 20 children and lived and worked in a boarding school, so he had ample personal experience to draw on in finding the right music to set this text.

It is clear from the cantata's libretto (or text) that father and daughter have had many battles, but the final line in the sand seems to be her coffee habit. After Schlendrian demands in the third movement that Ließgen give it up, we hear her side of the story. She explains in classic teenaged, melodramatic fashion that if she can't have just three little cups of coffee per day, she'll dry up like a "roast goat" (*Ziegenbrütchen*).

The fourth movement is her love song to coffee. Both the text and Bach's music depict her stylish, coquettish nature, as well as the physical enjoyment she derives from coffee, which exceeds the capabilities of mere words: "Ei, ei! How delicious is coffee!"

Schlendrian is not moved. The fifth movement (recitative) is full of his (ultimately fruitless) ultimatums. The sixth movement finds a bewildered Schlendrian at his wit's end. Finally, he comes up with what in the 18th century would be the nuclear option: he declares he won't find Ließgen a husband until she gives up coffee. That does the trick. She agrees to his demands in joyous terms (No. 8) and asks her father to find her a husband that very day. Herr Schlendrian thinks himself victorious: his daughter finally submitted to patriarchal authority and would dutifully meet society's expectations by becoming the obedient wife and mother she was born to be. That is where the librettist Picander, Bach's frequent collaborator, ended the story.

But that is not where the Coffee Cantata ends. At some point after the composition of the first eight movements, two new ones were added, and they completely reverse Schlendrian's victory. It is now Ließgen who wins the day, and it is actually a victory not just for her, but for women everywhere. No one knows for sure who wrote the text for these new movements, but a leading candidate is one of 18th-century Leipzig's greatest writers and outspoken feminists, Christiane Mariane von Ziegler, with whom Bach had also collaborated on some earlier sacred cantata texts.

Bach's audience would have understood that the Coffee Cantata was about way more than just coffee. While the music's surface is delightful, the immediate context behind it, as with all social satire, invokes a number of deeply serious topics. The idea of women drinking coffee was actually a proxy for contemporary debates about gender equality, a woman's place in public spaces of intellectual discourse (i.e., Leipzig's coffee houses), female autonomy, whether traditional, arranged marriages were still appropriate, and even whether coffee was particularly dangerous to female bodies. (It was mostly seen as fine for men—a sign of intellectual sophistication and worldliness, but some medical treatises promoted the idea that hot liquids would compromise a woman's ability to bear children.) Herr Schlendrian's goal of making his daughter quit coffee was thus really about making sure she would fit into the socially acceptable, traditional model of womanhood. That Ließgen managed to turn the tides on him and circulate that any suitors would have to allow her to drink coffee whenever she wanted was symbolic of a kind of women's liberation.

The concluding chorus de-escalates the whole debate in a way, by reminding the audience that women had already been drinking coffee for generations: mothers, grandmothers, and daughters alike. Thus, no harm is really being done to the social fabric, or the patriarchy, by coffee itself. The messaging is clear, and it is also a brilliant bit of advertising. Many scholars believe that the Coffee Cantata was written to be performed at Bach's secular venue of choice, Zimmermann's Coffee House. In addition to his church duties in Leipzig, Bach also led a mixed group of professional and accomplished amateur musicians (the Collegium Musicum), who played at Zimmermann's routinely. No one knows for sure why Bach wrote the Coffee Cantata, or why its ending was adjusted, but it does not seem too far-fetched to credit Herr Zimmermann, perhaps, for commissioning the defeat of Herr Schlendrian.

Program essay © Ellen Exner

Texts and Translations

Non sa che sia dolore, BWV 209

2. Recitative (Soprano)

Non sa che sia dolore
Chi dall' amico suo parte e non more.
Il fanciullin' che plora e geme
Ed allor che più ei teme,
Vien la madre a consolar.
Va dunque a cenni del cielo,
Adempi or di Minerva il zelo.

He does not know what sorrow is
who parts from his friend and does not die.
The child who weeps and groans
and then is more afraid,
his mother comes to console.
Go therefore at the signs from heaven,
fulfill now the zeal of Minerva.

3. Aria (Soprano)

Parti pur, e con dolore
Lasci a noi dolente il cuore.
La patria goderai,
A dover la servirai;
Varchi or di sponda in sponda,
Propizi vedi il vento e l'onda.

Depart then and with sorrow
leave to us sorrowing hearts.
You will delight your fatherland,
in its service you will do your duty;
Cross now from shore to shore,
may you see the wind and waves favorable to you.

4. Recitative (Soprano)

Tuo saver al tempo e l'età contrasta,
Virtù e valor solo a vincer basta;
Ma chi gran ti farà più che non fusti?
Ansbach, piena di tanti Augusti.

Your knowledge contrasts with the time and age,
virtue and valor alone are sufficient to conquer;
but who will make you greater than you were?
Ansbach, full of so many distinguished people.

5. Aria (Soprano)

Ricetti gramezza e pavento,
Qual nocchier, placato il vento,
Più non teme o si scolora,
Ma contento in su la prora
Va cantando in faccia al mar.

Do away with anxiety and dread,
like the steersman, when the wind is calmed,
who no more fears or turns pale
but content on his prow
goes singing in the face of the sea.

Durchlauchtster Leopold, BWV 173.1

1. Recitative (Soprano)

Durchlauchtster Leopold,
Es singet Anhalts Welt
Von neuem mit Vergnügen,
Dein Köthen sich dir stellt,
Um sich vor dir zu biegen,
Durchlauchtster Leopold!

Most Serene Highness Leopold,
the world sings of Anhalt
anew with pleasure,
your Köthen presents itself to you
to bow before you,
Most Serene Highness Leopold.

2. Aria (Soprano)

Güldner Sonnen frohe Stunden,
Die der Himmel selbst gebunden,
Sich von neuem eingefunden,
Rühmet, singet, stimmt die Saiten,
Seinen Nachruhm auszubreiten!

Happy hours of golden sunshine,
that are made by heaven itself
and appear again now,
praise, sing, tune the strings
to spread abroad his lasting fame!

3. Aria (Bass)

Leopolds Vortrefflichkeiten
Machen uns itzt viel zu tun.
Mund und Herze, Ohr und Blicke
Können nicht bei seinem Glücke,
Das ihm billig folget, ruhn.

Leopold's excellence
Gives us now much to do.
Mouth and heart, ear and eyesight
Cannot be still before the good fortune
that justly follows him.

4. Aria (Duet: Bass, Soprano)

Bass:

Unter seinem Purpursaum
Ist die Freude
Nach dem Leide,
Jeden schenkt er weiten Raum,
Gnadengaben zu genießen,
Die wie reiche Ströme fließen.

Bass:

Beneath the purple border of his robe
there is joy
after sorrow,
to everyone he grants wide scope
to enjoy the gifts of his grace
that flow like copious streams.

Sopran:

Nach landesväterlicher Art
Er ernähret,
Unfall wehret;
Drum sich nun die Hoffnung paart,
Daß er werde Anhalts Lande
Setzen in beglückten Stande.

Soprano:

As a sovereign father of his country should,
he gives support,
defends from misfortune;
therefore our hopes now join together
that he will establish the land of Anhalt
in a fortunate state.

Please turn the page quietly.

Beide:

Doch wir lassen unsre Pflicht
Fröher Sinnen
Itzt nicht rinnen,
Heute, da des Himmels Licht
Seine Knechte fröhlich machet
Und auf seinem Zepter lachtet.

Both:

Yet we do not allow our duty
in our happiness
to slip away,
today, when heaven's light
makes its servant joyful
and smiles upon his scepter.

5. Recitative (Duet: Soprano, Bass)

Durchlauchtigster, den Anhalt
Vater nennt,
Wir wollen dann das Herz zum Opfer bringen;
Aus unsrer Brust, die ganz vor Andacht brennt,
Soll sich der Seufzer Glut zum Himmel
schwingen.

Most Serene Highness, whom Anhalt calls
father.
We want to bring our hearts as an offering;
from our breasts, which burn with devotion,
the ardor of our sighs shall soar up to
heaven.

6. Aria (Soprano)

So schau dies holden Tages Licht
Noch viele, viele Zeiten.
Und wie es itzt begleiten
Hohes Wohlsein und Gelücke,
So wisse es, wenn es anbricht
Ins Künftige, von Kummer nicht.

Look upon this day's lovely light
many, many more times,
and just as this day is now accompanied
by great prosperity and good fortune,
so when it appears in the future
may it know nothing of trouble.

7. Aria (Bass)

Dein Name gleich der Sonnen geh,
Stets während bei den Sternen steh!
Leopold in Anhalts Grenzen
Wird im Fürstenruhe glänzen.

May your name go forth like the sun
and last forever along with the stars!
Within Anhalt's borders, Leopold
will be glorious with his princely fame.

8. Chorus (Duet: Soprano, Bass)

Nimm auch, großer Fürst, uns auf
Und die sich zu deinen Ehren
Untertänigst lassen hören!
Glücklich sei dein Lebenslauf,
Sei dem Volke solcher Segen,
Den auf deinem Haupt wir legen!

Receive us also, great prince,
and as we sing in your honor
let your most humble subjects be heard!
May the course of your life be fortunate,
and may such a blessing come to your people
as we lay upon your head!

Amore traditore, BWV 203

1. Aria (Bass)

Amore traditore,
Tu non m'inganni più.
Non voglio più catene,
Non voglio affanni, pene,
Cordoglio e servitù.

Treacherous love,
you will not deceive me anymore.
I no longer want chains,
I no longer want anxieties, pains,
heartache and slavery.

2. Recitative (Bass)

Voglio provar,
Se posso sanar
L'anima mia dalla piaga fatale,
E viver si può senza il tuo strale;
Non sia più la speranza
Lusinga del dolore,
E la gioja nel mio core,
Più tuo scherzo sarà nella mia costanza.

I want to try to see
if I can cure
my soul from the fatal wound,
and be able to live without your arrow.
Let hope no longer be
a flatterer of my grief,
and the delight in my heart
will no more be your joke about my constancy.

3. Aria (Bass)

Chi in amore ha nemica la sorte,
È follia, se non lascia d'amar,
Sprezzi l'alma le crude ritorte,
Se non trova mercede al penar.

If someone has destiny for his enemy in love,
it is madness not to cease from loving.
His soul should despise the cruel bonds
if he does not find a reward for his suffering.

Schweigt stille, plaudert nicht, BWV 211, "Coffee Cantata"

1. Recitative (Tenor)

Erzähler:

Schweigt stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Ließgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber, was sie ihm getan!

Narrator:

Keep quiet, don't chatter
and hear what's going on now:
here comes Herr Schlendrian
with his daughter Ließgen,
he's growling like a honey-bear;
hear for yourselves what she has done to him!

Please turn the page quietly.

2. Aria (Bass)

Schlendrian:

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Ließgen sage,
Gehet ohne Frucht vorbei.

Schlendrian:

Don't we have with our children
a hundred thousand muddles!
What I always, every day,
say to my daughter Ließgen
goes in one ear and out the other.

3. Recitative (Bass, Soprano)

Schlendrian:

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

Schlendrian:

You bad child, you wild girl!
Oh! If only I could have my way:
get rid of coffee!

Ließgen:

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

Ließgen:

Father, don't be so hard!
If three times a day I can't
drink my little cup of coffee,
then I would become so upset
that I would be like a dried-up piece of roast goat.

4. Aria (Soprano)

Ließgen:

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatenein.
Coffee, Coffee muss ich haben,
Und wenn Jemand mich will laben,
Ach, so schenkt mir Coffee ein!

Ließgen:

Ah! how sweet coffee tastes!
Lovelier than a thousand kisses,
smoother than muscatel wine.
Coffee, I must have coffee,
and if anyone wants to give me a treat,
ah!, just give me some coffee!

5. Recitative (Bass, Soprano)

Schlendrian:

Wenn du mir nicht den Coffee lässt,
So sollst du auf kein Hochzeitfest,
Auch nicht spazierengeh'n.

Schlendrian:

If you don't give up coffee,
you won't be going to any weddings
and you won't go out walking either.

Ließgen:

Ach ja!
Nur lasset mir den Coffee da!

Ließgen:

All right then!
Just leave me my coffee!

Schlendrian:

Da hab ich nun den kleinen Affen!
Ich will dir keinen Fischbeinrock nach itzger
Weite schaffen.

Ließgen:

Ich kann mich leicht dazu versteh'n.

Schlendrian:

Du sollst nicht an das Fenster treten
Und Keinen sehn vorübergeh'n!

Ließgen:

Auch dieses. Doch seid nur gebeten
Und lasset mir den Coffee steh'n!

Schlendrian:

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

Ließgen:

Ja, ja! nur lasst mir mein Vergnügen!

Schlendrian:

Du loses Ließgen du,
So gibst du mir denn Alles zu?

6. Aria (Bass)

Schlendrian:

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

Schlendrian:

I'll get the little minx now!
I shan't get you the latest fashion in just your
size.

Ließgen:

I can easily do without that.

Schlendrian:

You're not to stand at the window
and you won't see anyone going by!

Ließgen:

I don't mind that either; but please, I beg you,
just let me keep my coffee!

Schlendrian:

What's more: you won't get from me
a silver or gold ribbon
to put on your bonnet!

Ließgen:

That's fine! Just leave me my pleasure!

Schlendrian:

You're impossible, Ließgen, you are;
you would give up everything I say?

7. Recitative (Bass, Soprano)

Schlendrian:

Nun folge, was dein Vater spricht!

Ließgen:

In Allem, nur den Coffee nicht.

Schlendrian:

Now follow what your father says!

Ließgen:

In everything else, but not coffee.

Please turn the page quietly.

Schlendrian:

Wohlan! so musst du dich bequemen,
Auch niemals einen Mann zu nehmen.

Ließgen:

Ach ja! Herr Vater, einen Mann!

Schlendrian:

Ich schwöre, dass es nicht geschieht.

Ließgen:

Bis ich den Coffee lassen kann?
Nun! Coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

Schlendrian:

So sollst du endlich einen kriegen!

8. Aria (Soprano)

Ließgen:

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!
Wenn es sich doch balde fügte,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

Schlendrian:

Well, then! You must get used to the idea
that you won't have a husband either.

Ließgen:

Oh yes! Father, a husband!

Schlendrian:

I swear, that won't happen.

Ließgen:

Until I can give up coffee?
Right! Coffee, remain forever untouched!
Father, listen, I won't drink any at all.

Schlendrian:

Then you'll have a husband!

9. Recitative (Tenor)

Erzähler:

Nun geht und sucht der alte Schlendrian,
Wie er vor seine Tochter Liießgen
Bald einen Mann verschaffen kann;
Doch, Liießgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rückt es auch der Ehestiftung ein,
Dass mir erlaubet möge sein,
Den Coffee, wenn ich will, zu kochen.

Narrator:

Now old Schlendrian goes off and looks out
for his daughter Liießgen
to see if he can get her a husband soon.
But Liießgen lets it be secretly known:
no suitor of mine should come to the house
unless he himself has promised
and it is written also in the marriage contract
that I shall be permitted
to make coffee whenever I want.

10. Chorus (Terzetto: Soprano, Tenor, Bass)

Die Katze lässt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch,
Die Großmama trank solchen auch,
Wer will nun auf die Töchter lästern!

The cat does not leave the mouse,
young ladies remain coffee addicts.
The mother loves her cup of coffee,
the grandmother drank it also.
Who can blame the daughters!

English translations by Francis Browne
Source: bach-cantatas.com

About the Artists

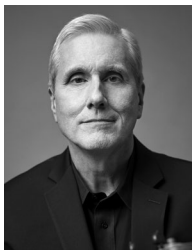
JONATHAN TITCHER



Paul Appleby

Admired for his interpretive depth, vocal strength, and range of expressivity, tenor Paul Appleby appears the stages of the world's most distinguished concert halls and opera houses. His 2025–26 season includes performances and a commercial recording of Thomas de Hartmann's *Esther* with Kirill Karabits and Bournemouth Symphony Orchestra, the title role of Berlioz's *La damnation de Faust* with Tomáš Netopil and the Prague Radio Symphony Orchestra, and the world premiere of Angélica Negrón's *For everything you keep losing* with Fabio Luisi and the Dallas Symphony Orchestra. Closely associated with the title role of Stravinsky's *Edipus Rex*, the American tenor joins Petr Popelka for performances with the Prague Radio Symphony Orchestra in the Rudolfinum's Dvorák Hall. He makes a role debut as Captain Vere in *Billy Budd* for the Opéra national de Lyon and returns to the Metropolitan Opera as Don Ottavio in *Don Giovanni* and as Tamino in *The Magic Flute*.

JÜRGEN FRANK



Lawrence Dutton

Lawrence Dutton was the violist of the nine-time Grammy-winning Emerson String Quartet, which in 2023 performed its final concert after a storied 47-year career. He has also performed as guest artist with the Beaux Arts and Kalichstein-Laredo-Robinson Trios and the Juilliard and Guarneri String Quartets. With the late Isaac Stern he collaborated on the International Chamber Music Encounters at Carnegie Hall and in Jerusalem. He began violin studies with Margaret Pardee and viola studies with Francis Tursi at the Eastman School. He holds degrees from the Juilliard School, where he studied with Lillian Fuchs. Currently, Dutton is Distinguished Professor of Viola and Chamber Music at Stony Brook University; Distinguished Artist at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia; and Artistic Director of the Hoch Chamber Music Series in Bronxville, New York. He exclusively uses Thomastik Spirocore strings, and his viola is a Samuel Zygmuntowicz (Brooklyn, 2025).

ERIC SWANSON



Timothy Eddy

Cellist Timothy Eddy has earned distinction as a recitalist, soloist with orchestra, chamber musician, recording artist, and teacher of cello and chamber music. He has performed with numerous symphonies, including Dallas, Colorado, Jacksonville, North Carolina, and Stamford. He has won prizes in numerous national and international competitions, including the 1975 Gaspar Cassado International Violoncello Competition in Italy. Eddy is currently Professor of Cello at the Juilliard School and New York's Mannes College of Music, and he was a frequent faculty member at the Isaac Stern Chamber Music Workshops at Carnegie Hall. A former member of the Orion String Quartet, the Galimir Quartet, the New York Philomusica, and the Bach Aria Group, he collaborates regularly in recital with pianist Gilbert Kalish. He has recorded a wide range of repertoire from Baroque to avant-garde for numerous labels. He performs on a 1728 Matteo Goffriller cello.



Joëlle Harvey

Acclaimed by the *Financial Times* as singing one of the “most delectably mellifluous Susannas to have been heard here for some years,” American soprano Joëlle Harvey has built a reputation as one of finest singers of her generation, performing major roles on stages such as the Metropolitan Opera, Glyndebourne, Royal Opera House, Zurich Opera, Teatro La Fenice and the Festival d’Aix-en-Provence. Her 2025–26 season is anchored by the operas of Mozart: her debut at the Bayerische Staatsoper as Susanna in *Le nozze di Figaro*, Pamina in Santa

Fe Opera’s new Christopher Luscombe production of *The Magic Flute*, conducted by Harry Bicket, and a reprisal of Pamina with the Metropolitan Opera. On the concert stage, Joëlle performs Beethoven’s 9th Symphony with the Cleveland Orchestra and Franz Welser-Möst; Mahler’s 4th Symphony with the Philadelphia Orchestra and Dalia Stasevska (debut); and Bach’s *Easter Oratorio* and Magnificat with Bernard Labadie and the San Francisco Symphony.



Blake Hinson

Blake Hinson is a New York–based performer and educator. Assistant Principal Bass of the New York Philharmonic since 2016, and a member of the bass section since 2012; he maintains an active career that blends orchestral work, chamber music, and teaching. Beyond the Philharmonic, he has performed with Gerard Schwarz’s All-Star Orchestra in its 2022 and 2023 seasons and has recorded on major film soundtracks, including *West Side Story* (2021), *In the Heights*, and *Don’t Worry Darling*. Previously, he served as Principal Bass of the Grand

Rapids Symphony and performed with the Festival Orchestra of Lincoln Center. An avid chamber musician, Hinson appears frequently with the Chamber Music Society of Lincoln Center as well as the Chamber Music Society of Palm Beach, and on the Philharmonic’s Merkin Hall series. He teaches at the Manhattan School of Music and has held faculty and guest teaching roles at leading institutions.



Ani Kavafian

Violinist Ani Kavafian enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of America’s leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. She is a Full Professor at Yale University and has appeared at Carnegie’s Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and

has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master’s degree from the Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.



Peter Kolkay

Called “stunningly virtuosic” by the *New York Times* and “superb” by the *Washington Post*, Peter Kolkay is the only bassoonist to be awarded an Avery Fisher Career Grant. In addition to performing with CMS, he regularly appears as a chamber musician at the Sarasota, Music@Menlo, and Bridgehampton summer festivals. Kolkay has commissioned and premiered solo works by Joan Tower, Mark-Anthony Turnage, Elliott Carter, and Tania León, among many others, and his most recent recordings include an album of music for bassoon and strings with the

Calidore String Quartet, and the Christopher Rouse concerto with the Albany Symphony. He is Professor of Bassoon at the Vanderbilt University Blair School of Music and has given master classes throughout the US, Mexico, and South Korea. Kolkay is an alum of CMS’s Bowers Program, and holds degrees from Lawrence University, the Eastman School of Music, and Yale University. He is a native of Naperville, Illinois.



Cho-Liang Lin

Cho-Liang Lin’s concert career launched in 1980 with his debut playing the Mendelssohn Concerto with the New York Philharmonic and Zubin Mehta. He has since performed as soloist with virtually every major orchestra in the world. At age 31 he joined the faculty of the Juilliard School, and in 2006 was appointed professor at Rice University. He was music director of La Jolla SummerFest for 18 years, currently serves as artistic director of the Beare’s Premiere Music Festival in Hong Kong, and recently founded the Taipei Music Academy and Festival.

Many of today’s composers have written for him, including John Harbison, Christopher Rouse, Tan Dun, John Williams, Steven Stucky, Esa-Pekka Salonen, Bright Sheng, Paul Schoenfield, Lalo Schifrin, and Joan Tower. Lin performs on Stradivari and Samuel Zygmuntowicz violins. His recordings can be heard on the Sony Classical, Decca, BIS, Delos, and Ondine labels.



Demarre McGill

Flutist Demarre McGill has gained international recognition as a soloist, recitalist, chamber, and orchestral musician. Winner of an Avery Fisher Career Grant and the Sphinx Medal of Excellence, he has appeared as a soloist with the Philadelphia Orchestra, and the San Francisco, Seattle, Pittsburgh, Dallas, Grant Park, San Diego, Chicago, and Baltimore Symphony Orchestras. Now principal flute of the Seattle Symphony, he previously served as principal flute of the Dallas Symphony, San Diego Symphony, Florida Orchestra, and Santa Fe Opera

Orchestra. He has also served as acting principal flute of the Metropolitan Opera Orchestra and the Pittsburgh Symphony Orchestra. McGill is an alum of CMS’s Bowers Program and has participated in the Santa Fe, Marlboro, Seattle, and Stellenbosch chamber music festivals, among others.



John Moore

A regular performer in Europe and the US, John Moore is garnering praise for his energetic performances and burnished baritone in both operatic and concert repertoire. He began the 2025–26 season returning to the Metropolitan Opera, singing Harry in the season-opening premiere of Mason Bates and Gene Scheer's *The Amazing Adventures of Kavalier and Clay*. He then made his debut with the Accademia Nazionale di Santa Cecilia for a program of scenes from John Adams's *Nixon in China*. He also debuts the role of George in *Of*

Mice and Men with Des Moines Metro Opera and Lyric Opera of Kansas City. On the concert stage, John joins the Washington Concert Opera as Thoas in Gluck's *Iphigénie en Tauride* and Musica Sacra for a concert and recording of Wayne Oquin's *Leaves of Grass* (world premiere). He is a graduate of the Metropolitan Opera's Lindemann Young Artist Program.



Yoobin Son

Flutist Yoobin Son has been a member of the New York Philharmonic since 2012. Before joining the Philharmonic, she served as principal flute of the Festival Orchestra of Lincoln Center (formerly the Mostly Mozart Festival Orchestra) and the New Haven Symphony Orchestra, building a career that spans orchestral, solo, and chamber music. As a soloist, Son has appeared with ensembles including the Seoul Philharmonic, Prime Philharmonic, New Haven Symphony, New Jersey Symphony Orchestra, and Bay Atlantic Symphony. She has also

given recitals throughout the US and Asia, with notable performances on Chicago's Dame Myra Hess Memorial Concert Series and Seoul's Kumho Asiana Cultural Foundation Young Artist Series. A dedicated chamber musician, she has participated in festivals such as Marlboro and Music from Angel Fire. Also committed to education, Son teaches flute and chamber music at NYU Steinhardt and leads master classes nationwide. She holds degrees from Curtis, Yale, and the Manhattan School of Music.



Kenneth Weiss

Born in New York, Kenneth Weiss began his musical studies on piano. After attending the High School of Performing Arts he entered the Oberlin Conservatory of Music. It was through his studies on organ and harpsichord that he became aware of the vast early keyboard repertoire and decided to devote his professional life to it. He continued his studies with Gustav Leonhardt at the Amsterdam Conservatory and in 1985 settled in France, where he is still based today. Kenneth Weiss has worked as an accompanist, vocal coach, opera continuist, chamber

musician, conductor, and soloist for several decades, performing extensively in Europe, North America, and Asia. A dedicated teacher, he is currently professor of chamber music at the Conservatoire National Supérieur de Musique et de Danse de Paris.

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.

Artists of the 2025–26 Season

VOCALISTS

Tony Arnold, SOPRANO
Erika Baikoff, SOPRANO
Andriana Chuchman, SOPRANO
Joëlle Harvey, SOPRANO
Fleur Barron, MEZZO-SOPRANO
Paul Appleby, TENOR
John Moore, BARITONE

KEYBOARDS

Alessio Bax, PIANO
Inon Barnatan, PIANO
Jean-Efflam Bavouzet, PIANO
Paolo Bordignon, HARPSICHORD
Michael Stephen Brown, PIANO
Gloria Chien, PIANO
Anna Geniushene, PIANO*
Sahun Sam Hong, PIANO*
Gilbert Kalish, PIANO
Anne-Marie McDermott, PIANO (Alice
Tully and Edward R. Wardwell Piano
Chair)
Ken Noda, PIANO
John Novacek, PIANO
Evren Ozel, PIANO*
Juho Pohjonen, PIANO
Mika Sasaki, HARPSICHORD
Cory Smythe, PIANO
Gilles Vonsattel, PIANO
Angus Webster, PIANO
Kenneth Weiss, HARPSICHORD
Orion Weiss, PIANO
Wu Han, PIANO
Wu Qian, PIANO

STRINGS

Benjamin Beilman, VIOLIN
Aaron Boyd, VIOLIN/VIOLA
Stella Chen, VIOLIN
Francisco Fullana, VIOLIN
Chad Hoopes, VIOLIN (Susan S. and
Kenneth L. Wallach Chair)
Bella Hristova, VIOLIN
Paul Huang, VIOLIN
Leila Josefowicz, VIOLIN
Ani Kavafian, VIOLIN (Fan Fox and Leslie
R. Samuels Violin Chair)
Erin Keefe, VIOLIN/VIOLA
Kristin Lee, VIOLIN
Sean Lee, VIOLIN
Yura Lee, VIOLIN
Lun Li, VIOLIN*
Cho-Liang Lin, VIOLIN
Richard Lin, VIOLIN
Daniel Phillips, VIOLIN/VIOLA
Julian Rhee, VIOLIN*
Alexander Sitkovetsky, VIOLIN
Arnaud Sussmann, VIOLIN/VIOLA
James Thompson, VIOLIN/VIOLA

Danbi Um, VIOLIN
Tien-Hsin Cindy Wu, VIOLIN/VIOLA
Lawrence Dutton, VIOLA
Matthew Lipman, VIOLA
Paul Neubauer, VIOLA (Mrs. William
Rodman May Viola Chair)
Milena Pájaro-van de Stadt, VIOLA
Edward Arron, CELLO
Dmitri Atapine, CELLO
Nicholas Canellakis, CELLO
Estelle Choi, CELLO
Timothy Eddy, CELLO
Sterling Elliott, CELLO*
David Finckel, CELLO
Clive Greensmith, CELLO
Mihai Marica, CELLO
David Requiro, CELLO
Inbal Segev, CELLO
Jonathan Swensen, CELLO*
Paul Watkins, CELLO
Nina Bernat, DOUBLE BASS*
Blake Hinson, DOUBLE BASS
Anthony Manzo, DOUBLE BASS
Bridget Kibbey, HARP

WOODWINDS

Sooyun Kim, FLUTE
Demarre McGill, FLUTE
Tara Helen O'Connor, FLUTE
Yoobin Son, FLUTE
Ransom Wilson, FLUTE
Randall Ellis, OBOE
James Austin Smith, OBOE
Stephen Taylor, OBOE (Mrs. John D.
Rockefeller, 3rd Oboe Chair)
Juri Vallentin, OBOE*
Alexander Fiterstein, CLARINET
Jose Franch-Ballester, CLARINET
Tommaso Lonquich, CLARINET
Sebastian Manz, CLARINET
Anthony McGill, CLARINET
David Shifrin, CLARINET (Charles E.
Culpeper Clarinet Chair)
Marc Goldberg, BASSOON
Peter Kolkay, BASSOON
Jake Thonis, BASSOON

BRASS

David Byrd-Marrow, HORN
Eric Reed, HORN
Stewart Rose, HORN
Nathaniel Silberschlag, HORN
Radovan Vlatković, HORN
Tanner West, HORN
David Washburn, TRUMPET

PERCUSSION

Victor Caccese, PERCUSSION
Ayano Kataoka, PERCUSSION
Ian David Rosenbaum, PERCUSSION

HOSTS & LECTURERS

Bruce Adolphe, RESIDENT LECTURER
Amy Biancollini
Aaron Boyd
Fred Child
David Serkin Ludwig
Samuel Zygmuntowicz

ENSEMBLES

ESCHER STRING QUARTET

Adam Barnett-Hart, VIOLIN
Bryan Lee, VIOLIN
Pierre Lapointe, VIOLA
Brook Speltz, CELLO

MIRÓ QUARTET

Daniel Ching, VIOLIN
William Fedkenheuer, VIOLIN
John Largess, VIOLA
Joshua Gindele, CELLO

SHANGHAI QUARTET

Weigang Li, VIOLIN
Angelo Xiang Yu, VIOLIN
Honggang Li, VIOLA
Sihao He, CELLO

VIANO QUARTET*

Lucy Wang, VIOLIN
Hao Zhou, VIOLIN
Aiden Kane, VIOLA
Tate Zawadiuk, CELLO

SITKOVETSKY TRIO

Wu Qian, PIANO
Alexander Sitkovetsky, VIOLIN
Isang Enders, CELLO

SANDBOX PERCUSSION

Jonathan Allen
Victor Caccese
Ian David Rosenbaum
Terry Sweeney

**Denotes a 2024–2027 member of the Bowers Program, CMS's three-season residency for exceptional early-career musicians.*

Directors and Founders

Robert Hoglund, CHAIR
Susan S. Wallach, CHAIR ELECT
Peter W. Keegan, VICE CHAIR
Tatiana Pouschine, TREASURER
Richard Prins, SECRETARY

Steven M. Berzin
Sally Dayton Clement
Joseph M. Cohen
Linda S. Daines
Peter Duchin
Judy Evin
Robert S. Feldman
Catherine A. Gellert
Phyllis Grann
Paul B. Gridley
Walter L. Harris
Matthew D. Hoffman
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
Erid L. Beal
Howard Dillon
Andrea Fessler
Judi Flom
Sharon Gurwitz
Rita Hauser
Frederick L. Jacobson
Kenneth Johnson
Linda Keen
F. Gary Knapp
Judy Kosloff
Seunghee Lee
Katie Lemire
Irene R. Miller
Sassona Norton
Seth Novatt
Morris Rossabi
Michael Singer
Alfred Z. Spector
Paul Weislogel
Linda Williams
Shannon Wu

Administration

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

ADMINISTRATION
Michael Solomon DIRECTOR OF
ADMINISTRATION
Greg Rossi CONTROLLER
John Ruiz ADMINISTRATIVE ASSOCIATE
Joe Krieg STAFF ACCOUNTANT

**ARTISTIC PLANNING &
PRODUCTION, LINCOLN CENTER**
Thomas Novak DIRECTOR OF
ARTISTIC PLANNING, PRODUCTION &
ADMINISTRATION
Sarissa Michaud ASSOCIATE DIRECTOR,
PRODUCTION & VENUE RELATIONS
Dimitri Papadimitriou ARTISTIC
ADMINISTRATIVE MANAGER
Colin Roshak ARTISTIC PLANNING &
SPECIAL PROJECTS MANAGER
John Sherer EDITORIAL MANAGER

**ARTISTIC PLANNING &
PRODUCTION, TOURING**
Rebecca Bogers DIRECTOR OF TOURING
& ARTISTIC PLANNING
Jonathan Hummel ASSISTANT DIRECTOR
OF TOURING
Susanna Lee McNatt TOURING
MANAGER

DEVELOPMENT
Marie-Louise Stegall DIRECTOR OF
DEVELOPMENT
Katherine Heberling ASSOCIATE
DIRECTOR OF DEVELOPMENT
Travis Calvert DEVELOPMENT OFFICER,
OPERATIONS
Karen Dumonet DEVELOPMENT OFFICER,
INDIVIDUAL GIVING
Polly Ellman DEVELOPMENT OFFICER,
INSTITUTIONAL GIVING
Léa Goigoux DEVELOPMENT MANAGER,
INDIVIDUAL GIVING
Olivia Laskin SPECIAL EVENTS MANAGER
Lilly McGrath DEVELOPMENT ASSISTANT

DIGITAL CONTENT
Benjamin M. Shapiro DIRECTOR OF
DIGITAL CONTENT
Andrew Alden SENIOR VIDEO MANAGER
Winston Cook-Wilson SOCIAL MEDIA
MANAGER
Jesse Jennings DIGITAL CONTENT
MANAGER

**EDUCATION & COMMUNITY
ENGAGEMENT**
Bruce Adolphe RESIDENT LECTURER &
DIRECTOR OF FAMILY PROGRAMS
Emily Harper DIRECTOR OF EDUCATION
& COMMUNITY ENGAGEMENT
Richard Adger ASSISTANT DIRECTOR,
EDUCATION & COMMUNITY ENGAGEMENT
Rachel Lee SCHOOL PROGRAMS
MANAGER

**MARKETING &
COMMUNICATIONS**
Tamara Vallejos DIRECTOR OF
MARKETING & COMMUNICATIONS
Joel Schimek ASSOCIATE DIRECTOR,
AUDIENCE SERVICES
Reid Shelley SENIOR MANAGER,
AUDIENCE SERVICES
Eric McMillan MARKETING & AUDIENCE
ENGAGEMENT MANAGER
Erin Gallagher MARKETING ASSOCIATE
Cat Champlin AUDIENCE SERVICES
ASSISTANT

Annual Fund

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

Updated on November 3, 2025

Leadership

Estate of Ann S. Bowers
The Chisholm Foundation
Judy and Tony Evrin
Robert S. Feldman and Katherine Vorwerk
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Marion F. Goldin Charitable Fund
Jerome L. Greene Foundation
Martha Hall
Rita E. and Gustave M. Hauser
The Hearst Foundations
Lincoln Center Corporate Fund
Beatrice A. Liu and Philip Lovett
New York City Department of Cultural Affairs
Mrs. Robert Schuur
Susan S. and Kenneth L. Wallach Foundation

Steven and Ann Berzin
Sally D. and Stephen M. Clement, III
Diamondstein-Spielvogel Foundation
Judi Sorensen Flom
Sidney E. Frank Foundation
Catherine A. Gellert
Howard Gilman Foundation
Mrs. Phyllis Grann
Mr. and Mrs. Paul B. Gridley
Gail and Walter Harris
Matthew Hoffman and Donald R. Crawshaw
Robert and Suzanne Hoglund

Christopher Hughes and Sean Eldridge
Estate of Thomas F. Jambois
Jane and Peter Keegan
Ann Kempner
The Lehoczky Escobar Family
Melanie and David W. Niemiec
Mr. and Mrs. James P. O'Shaughnessy
Judith Pisar
Peter Reed and Alden Warner
Blanchette Hooker Rockefeller Fund
Proteine Anagnostopoulos and James Stynes
Anonymous (1)

Alphadyne Foundation
The John Armitage Charitable Trust
Enid L. Beal and Alan Wolfe
Geoffrey Bible
Thomas Brener and Inbal Segev-Brener
Joseph M. Cohen
Colburn Foundation
Valerie Cooke
Joyce B. Cowin
Linda S. Daines
Roberta and Gerard H. Davis Charitable Foundation
The Gladys Kriebel Delmas Foundation
David Finckel and Wu Han
William B. and Inger G. Ginsberg
Francis Goelet Charitable Lead Trusts
Frederick L. Jacobson

Kenneth Johnson and Judy Tobey
Vicki and Chris Kellogg
F. Gary Knapp
Bruce and Suzie Kovner
Marsha and Henry Laufer
Seunghee Lee and SK Kang
Helen Brown Levine
Jane and Mary Martinez
Irene R. Miller
The Millstream Fund
Esther Milsted and Mark Villamar
Ann Moore
New York State Council on the Arts
Marnie S. Pillsbury
Richard T. Prins and Connie Steensma
Rockefeller Brothers Fund
Bonnie Ward Simon
Alfred Z. Spector and Rhonda G. Kost
Tiger Baron Foundation
US-China Cultural Institute, in memory of Shirley Young
Suzanne E. Vaucher and William R. Stensrud
Elaine and Alan Weiler
Earl D. Weiner and Suzanne Davidson
Neil Westreich
The Family of Constance Wiley
Linda and Robert Williams
Kathe and Edwin Williamson
Joseph Kahn and Shannon Wu
Anonymous (1)

Partner

Julie Allen and Robert Burke
Mr. James A. Attwood and Ms. Leslie K. Williams
Brett Bachman and Elisabeth Challenger
Dr. Georgette Bennett, in honor of David and Wu Han
Jonathan Brezin and Linda Keen
Nancy Friday Foundation
Emily L. Grant
Dr. Leonard C. Groopman
Alfred and Sally Jones
Priscilla F. Kauff
Judy and Alan Kosloff
Musicians Advocacy Fund
Dot and Rick Nelson
Samuel I. Newhouse Foundation

Sassona Norton and Ron Filler
Judith Schlosser
The Shubert Foundation
Shining Sung
Gary L. Wasserman/Wasserman Projects Fund
Paul and Judy Weislogel
Polly Weissman

Benefactor

Ronald and Anne Abramson
William and Julie Ballard, in honor of ALL who have kept CMS music alive
Nathalie and Marshall Cox
Howard Dillon and Nell Dillon-Ermers
Andrea Fessler

Rosalind and Eugene J. Glaser
Sharon Gurwitz
Irving Harris Foundation
Frank and Helen Hermann Foundation
Amos and Floy Kaminski, in honor of Judy Evrin
Evalyn and Richard Lambert
Jonathan E. Lehman
Katherine A. Lemire
Leon Levy Foundation
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
Mr. Seth Novatt and Ms. Priscilla
Natkins
Baerbel O'Haire
Lorna Power
David and Tracey Scheer
Patricia Kopec Selman and Jay E.
Selman, MD
Ned and Emily Sherwood
Dr. Michael C. Singer
Richard Vogel and Donna
Weinberg
Mrs. Andrea W. Walton
Robert H. Wilder Jr.
Anonymous (3)

Platinum

Mimi and Barry Alperin
American Chai Trust
Bradley and Francesca Anderson
Susan B. Plum and James H.
Applegate
Paul and Jayne Becker
New York City Council Member
Gale A. Brewer
Deborah and James W. Breznay
Bob and Susie Case
Myrna Chao
The Aaron Copland Fund for Music
Melvin and Rachel Epstein
Fiona Morgan Fein
Irvine and Elizabeth Flinn
Andrew Freedman and Arlie
Sulka
Lois Gaeta, in honor of David
Remember Baker
Elisabeth and Max Gitter
Anne and Paul Grand
Charles Hamilton and Miriam
Lockhart
Lawrence and Sharon Hite
Frank and Kristin Hohmann
The Jana Foundation
Sylvie Kimché, in memory of
Caryl Baron
Frederick and Ivy Kushner
Stephen C. Malamud
Joyce F. Menschel
Arnold Moss
Linda and Bill Musser
Anju and Deepak Narula
National Endowment for the Arts
Thomas Novak
Mr. Stephen Parahus
Barbara Pelson
Eva Popper
The Rea Charitable Trust
Sari and Bob Schneider
Peter and Sharon Schuur
Susan and Warren Stern
Andrea Stryer
Jim Lindheim and Jim Tharp
Leo J. Tick
Ruby Vogelfanger
Sally Wardwell
Honey Weintrob
Kenneth Weisshaar and Susan Lee
Anonymous (1)

Gold

Alan Agle
Peter and Kathi Arnow
Linda Wasserman Aviv
Dr. Anna Balas
Dr. Sherry Barron-Seabrook
Mr. and Mrs. T.G. Berk

Dr. Beverly Hyman and Dr.
Lawrence Birnbach
Susan Braddock
Eric Braverman and Neil Brown
Herb and Marian Brown
Nikki Brown
Robert Reiss and Fern Budow
Martine and Ralph Calder
Allan and Carol Carlton
Lisa and David Carnoy
Dale C. Christensen, Jr.
Anne and John Coffin
Marilyn and Robert Cohen
The Betsy and Alan Cohn
Foundation
Con Edison
Valerie Rubsamens and Cedimir
Crnkovic
Robert J. Cubitto & Ellen R.
Nadler
Irene Rosner David, in memory of
Dr. Raphaël David
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
Sanford J. Friedman M.D. and
Ginny Howsam Friedman
Lisa A. Cutler and David J. Grais
The Grodzins Fund
Jan M. Guifarro
John Hargraves and Nancy
Newcomb
Conrad and Marsha Harper
Kathy and Kris Heinzelman
Marjorie Hirschberg
Stephen and Belinda Kaye
Mr. and Mrs. Hans Kilian
Chloë A. Kramer
Ms. M. Leanne Lachman
Donald Layton and Sandra Lazo
Rebecca A. Lee
Craig Leiby and Tom Valentino
Harriet and William Lembeck
Leslie Hsu and Richard Lenon
Edward Mafoud
Chris and Claire Mann
Ned and Françoise Marcus
Sheila Avrin McLean and David
McLean
Stuart Meiklejohn
Catherine S. Michaelson
Judith and Frederick Mopsik
Martin and Lucy Murray
Jessica Nagle
Jackie and Terence Paré
Steven Pesner, in memory of his
deceased wife, Michele
Andrew M. Poffel
Mr. and Mrs. Joseph Rosen
Sydell Roth, in memory of Joseph
Roth
Mary Ellen and James Rudolph
Drs. Eslee Samberg and Eric
Marcus
David and Lucinda Schultz
Maryanne Schwaller
Marian and Louise Schwebel
Dr. M. Lana Sheer
Judith and Morton Sloan
Barbara M. Smith
Sarah Solomon

Annaliese Soros
Claudia and Michael Spies
Barbara Stallings
Margaret Ewing Stern
Sherman Taishoff
Susan Porter Tall
Judith and Michael Thoyer
Phyllis Tobin
Dr. Diane Vacca
Nora Ann Wallace
Marian Walsh, in memory of Jane
A. Wait
Sedgwick A. Ward
Dr. Judith J. Warren, in Memory
of Dr. Harold K. Goldstein
Patricia Weinbach
Larry Wexler and Walter Brown
Michèle Witt
Gro V. and Jeffrey S. Wood
Cecil and Gilda Wray
Anonymous (3)

Producer

Michael and Nancy Aboff
Rose Anderson
Lawrence H. Appel
Eleanor S. Applewhaite
David Asch
Leon and Joan Ashner
Spencer Baim and Mary
Patterson
Carol and Bert Barnett
Ariane Batterberry
William Benedict and Dorothy
Sprague
Mitchell Berg and Leni Klaimitz
Judith Boies and Robert
Christman
Catherine and Robert Brawer
Derek Brumley
Charles and Barbara Burger
Judith G. Churchill
Jonathan Dodge
Mr. Charles A. Forma
Jason R. Gettinger
David Gikow and Sarah Reid
Mr. Paul Graf
Ms. Emita B. Hill
Robert and Ida Kowitz
Eugene S. Krauss, MD and
Carmel Krauss
Peter Kroll
Fernand Lamesch
Gregory D. Landweber
Bishop Alexis LaRue, in memory
of Maryjane Mahoney
Joanna Maravel
Anders and Carlene Maxwell
Laurel McKee
The David Minkin Foundation
Joseph Owens
James and Sharon Paley
Michael and Immo Parloff
Mr. and Mrs. John Pocreva III
Arthur and Susan Rebell, in honor
of Peter and Jane Keegan
Judith and Gary Richter
Wayne J. Riniker
The Ida and William Rosenthal
Foundation
Dede and Michael Rothenberg
Joshua M. Rubins and Jan C.
Grossman
Alan E. Salz and Brad Whitehurst
Glenn and Grace Sarno
Michael Shattner
Paula Silver

Harold and Jann Slapin, in
memory of Edwin and Helen
Finckel
Jill S. Slater
Marie-Louise Stegall
Debra and DeJuan Stroud
David P. Stuhr
Marcy Syms
Annette Weeks
Robert Wertheimer and Lynn
Schackman
Ms. Alice White
Wei Zhou
Anonymous (3)

Advocate

Sari Anthony
Karen and Greg Arenson
Ann and Mal Barasch
Ken Baron, in memory of Caryl
H. Baron
Thomas and Patricia Barry
Astrid and John Baumgardner
Anthony Belinkoff
Edith Bjork
Kenneth P. Browne
Michael Bulman and Ronnie
Janoff-Bulman
Pericles and Diane Caminis
Gerald Caporicci
The Casaly and Parent Charitable
Fund
Dr. and Mrs. David J. Clain
Joseph Colofiore
Lauren Cowles
Jamie Craft
Toby Crystal
Patrick Cussimano
Jerome Day, in honor of Jay and
Julie Lindsey
Jennie DeScherer
Martha and David Dunkelman
Rachel Spettl Dunlap, in honor of
Brook & Brendan Speltz
Dr. Hilary Ronner and Mr. Ronald
Feiman
Anna Fisch, in honor of Linda
Daines
Connie Foote
Bill and Lesleigh Forsyth
The Ellen and David Freeman/
Gogolick Donor Advised Fund
Freudenberg Arts Foundation
Susan Friedland
Mr. and Mrs. Jeffrey Friedman
Kristin Gamble, in honor of Sally
Clement
Rosa and Robert Gellert
Daniel and Maria Gerrity, in
honor of Sally Dayton Clement
Mr. and Mrs. Marc Granetz
Bill & Jane Greenlaw
Joann Habermann
Daniel and Frances Hamermesh
Peter S. Heller
Kay and Roderick Heller
Anne and John Herrmann
Abigail K. Holland, in memory of
Harry P. Kamen
Craig and Vicki Holleman
Jill Jaroff, in memory of Michael
Comins
Richard and Mary Beth Ketchum
Charles H. King
Edith Kubicek
Carol and Stuart Kuller
Elizabeth Lamm
Jo Leffingwell and Mott Greene
Harris I. Lehrer

Joan M. Leiman
Nicholas Lobenthal, in memory
of Shirley W. Lobenthal
Kenneth and Grace Logan
Jane and John Loose
Jayne Maerker
Thomas Mahoney and Emily
Chien
Gail Mattia
Karen McLaughlin and Mark
Schubin
Rachel and Pat McMullan
Susan and Frank Merrick
James and Janet Merrill
Miranker Charitable Foundation
Leslie and Mitchell Nelson
Ms. Marilyn Nissenson
Emily Nissley
Roberta G. Olsen
Barbara and Mac Phillips
Daniel Pinello
Jane Prokop
Dana and Richard Reimer
John Rhee
Suzanne Rice
The Riker Family Fund, in honor
of Judy and Tony Evin
Martin G. Ruckel
Jennifer Russell
Win and Mary Rutherford
Lisa and Jonathan Sack
Dr. Philip E. Sarachik
Patricia Sawyer
The Schneiers Family
Foundation
Patricia Schoenfeld
Monique and Robert Schweich
Mr. and Mrs. Anthony Scotto
Mr. and Mrs. George E. Shea
Matsuko Shibuya and Michael
Hahn
The Sam Spiegel Foundation
Sharon G. Stearns
Lauren and Julia Stiles
Peter Straus & Katherine
Gardella, in honor of David
Finckel & Wu Han
Sung Sun
Sava and Roger Thomas
Carolyn & Bill Thornton
Lynn Tishman
Alden Toevs & Judi Wolf, in honor
of Judy Evin & Robert Hoglund
David M. Trebing
Beverly Benz Treuille and
Philippe Treuille
Camilla Trinchieri and Stuart
Greenspon
Randolph Trumbach
Betsy Vandeventer
Erin Keefe and Osmo Vanska
Nancy Wadelton, in honor of
David and Melanie Niemiec
Albert Watson
Thomas and Anne Weinstock
Dr. Harvey J. Weiss
Harriet S. Wetstone
Noam Wiener
Forrest Williams
Lawrence and Carol Zicklin, in
honor of Suzanne Davidson
William C. Zifchak
Burton and Sue Zwick
Anonymous (15)

Associate

Sophia and Tod Ackerly
Dan and Emily Adler
Michael C. Alcamo

Lindy Barocchi
Michael and Sheila Berke
Stephen Blum
Dr. Thomas and Mrs. Shelley
Bock
MaryJane Boland and Daniel
Picard
Ms. B.N. Bomze, in memory of
Herman/Chaim Leib Bomze
Jean S. Brenner
Leo and Frances Bretter
Rita Brody
Mr. and Mrs. John Bush
Mr. and Mrs. James F. Caughman
Yen Po Chiu
Lisa Aber Cohen
Rhea Cohen
Lawrence Davidson
Willem de Bruijn
Beverly Dolinsky
Pamela Drexel
Douglas and Marcia Dworkin
Thyra Elliott
Peter Faber
Barbara E. Field
Linda and Geoffrey Field
Albert and Harriet Fishlow
John Fishman
Judy Flannery
Catherine Futter
Mr. and Mrs. Mark Gamell
Claudia Ganz
Philip Genty and Judith
Waksberg
Alberto and Hilda Goldbarg
Harriet Goldman Kaplan
Drs. Jack and Lauren Gorman
Emily Granrud and Roger
McDonald
Mr. and Ms. Daniel Greenberger
Bruce M. Greenwald
Amy Greer
Janet and Joseph Heiserman
Mr. Robert Louis Hoguet
Mary I. Hull
Charlie Huntley
Mark M. and Cathy Kaufman Iger
David Ingraham
Mark Jacobson
Tom and Jill King
Ada Kugajevsky
Justine Leguizamo
Mary Ellen Lenahan & Paul Clarke
James and Louise Lessersohn
Mr. Stanley E. Loeb
Selma Lotenberg
Andrew Love
David and Sylvia Luber
Nancy Lupton
William Marane and Evie Miller
Peter Margulies
Margaret Mastrianni
Sally and Bruce McMillen
Mary Mendenhall
Anna and Hays Mershon
Deborah Mintz
Rebecca A. Moody
Pamela and Paul Ness
Marta Nottebohm
Jeanne Pape
Wendy and Rich Pia
Judy and Don Pinals
Anthony Quintavalla
Katherine Ramage
Marc Rauch
Jonathan E. Richman
Frederick S. Roden, Ph.D.
Al and Roberta Romano
Robert and Rosanne Romero

Harvey and Barbara Rothenberg
Mr. and Mrs. Lewis Rumford III
Sharon Lee Ryder
Ed Scarcelle and Dante Reyes
Patricia Sheridan
Linda and David Sicher
Patricia W. Silberman
James Siokos
Marilyn Skony Stamm
Louise K. Smith
Dr. and Mrs. Jerome P. Spivack
Don and Elizabeth Straszhem
Drs. Ira and Nancy Sussman
Bill Thurston
Anthea Tillyer
Mr. Thomas Toce
Joanne C. Tremulis
Harold Varmus
Leon Vieland & Leslie Tatz
George and Lynn Vos
Mr. & Mrs. George J. Wade
Marian M. Warden
CS Weed
Laurence Weller
Nadine and Steven Wenner
Jill and Roger Witten
Catherine Yarensky
Susan Zohn
Anonymous (22)

Friend

Catherine Abbott
Dr. Graciela Abelin
Donald Aibel and Elizabeth
Herries
David and Melanie Alpers
Janet Arms and Marc Goldberg
Jerome Andersen and June Hajjar
Ina Avrich
Mr. E. Daniel Ayers and Mr. Tony
Seguino
Peter Banyasz
Dave Barbor
Monette and Geoffrey Basson
Ronald Bayer
John Beaumont
Andrea Behrens
James Benham
Dr. Catherine Glynn Benkaim
Andrea J. Berger
Ellie and Bob Berlin
Janet F. Bernstein
Kathi and Robert Berson
Mr. and Mrs. Charles Bleiberg
Mr. Alfred Blomquist, Jr. and Ms.
Elisabeth Mannschott
Barbara Bluestone
Barbara Moss Blum
Michael Bosnick
Michele A. Bracco
Jim and Beth Branigan
Chuck Brannon
Helene Brenner
Peter Brest
Anne Brooks
Marda Buchholz
Arlene and Bruce Bueno de
Mesquita
Joanne Evans Burns and Doug
Burns
Mary Jane Burns
Nicholas Butterworth
Kathleen Camilli
Antonia Canero
Douglas Howe Chang
Ms. Karen Chisolm
Blanche Lark Christerson
Constance Christopher
Bette Cohen

Donn I. Cohen
Reva M. Cohen
Linda E. Connors
David Conyers
Barbara Ann Cook
Melanie Cooper
Stan and Kim Corfman
Stephen and Karen Corrigan
Mihaela Cosma
Carol Crawford
Betty Crowley
Staige Davis
Marie Daumy
Jay Dias
Joseph and Phyllis DiBianco
William and Mary Ann Dilla
Kenneth Dinin
Caryn Doktor
Deneen Donnelly
Jan and Mary Douglas
Karen and Jean-Louis Dumonet
Saralyn Dyme
Amanda Eckler & César Martinez
Judith Edison
Ida Lee Elliott
Sally Ellis and Stuart Taylor
Cheryl Elsbree
Gloria Euben and Bob Marzulli
June Fait & Herbert Coles
Malva E. Filer
Eugene and Leslie Fine
Marc Fink
Joseph J. Fins, MD
Andrew Fitch
Dana C. Gallo
Alvin and Gay Gamage
Mendelsohn Gantzhorn
Edward Geffner and Suzanne
Spinrad
Joan Gilbride
Marcia Gillette
Mitchell J. Ginsburgh
Lynn Goldberg
Susan Goldberg
Alice Goldman
Arienne Golub
Michael Gomez and Susan Peck
Dr. Barry Goozner
Mari Gottdiener
Abner S. Greene
Chris & Jaya Gulhaugen
Joseph Robert Hanc
Van Harriman
Dr. and Mrs. Laurence Harris
Timothy and Sharon R. Harris
John and Susan Hartnett
Deborah S. Hasin
Andree Hayum, in honor of
Debra Pincus
Stephen V. Heller
Justin Heyman
Dr. Irma Hilton
Natalie and Paul Hilzen
Dr. Jonathan Himmelfarb
Ross H. Hoff
Elayne Horn
Harrison Howard
Mr. Jerry Howett
Anthony Hume
Anne Humpherys
Mimi Hyman
Michael and Victoria Imperioli
Misako Ishimura
Anne H. Jacobson
Peter and Susan Jacobson
Mr. and Mrs. Michael Jerison
Helen I. Jessup
Dr. Roberto Jodorkovsky and
Alicia Guttman

Mike Johannsen and Susan
Himburg
Andrea G. Julian
Dr. Vera L. Junkers
Julia Kahr
Mr. Spencer L. Karpf
Ira Kass
Geoffrey Katin
James and Bonnie Kaufman
Ruth Kaye
Jerome Kraus
Whitney Keen
Christopher Kelly
Pat and Philip Kennedy-Grant
Sandra Kincaid
Andrew W. King
Linda Marie Kleinhenz
Pete Klosterman
Avis and Robert Kniffin
Andrea Koepfel
Ellen Kolegar
Beatrice Kovaszny
Jerome Kraus
Douglas Kruse
Christopher Laico
James Large
Stephanie Lasher
Rachel and Benjamin Lebwohl
Jonathan S. Lee
Daniel Leffell
J. Mia Leo and Richard
Kuczkowski
Arthur S. Leonard
Sue-Ellen Levavy
J.P. & Ellen Leventhal
Fred and Lynn Levine
Joslyn Levy and David Spector
Marny Lichtenstein
Laraine Lippe
Tom Litwack
John and Marcia Lowenstein
Marilyn Z. Lubell
Wendy Luck
Robin A. Ludwig
Anne Luzzatto
Joe and Nina Malkevitch
Douglas Mao
Maeva Marcus
Dr. Julie J. Marcuse
Alexander and Thais Mark
Lenny Markovitz, in memory of
Ruth Helen Feinberg Markovitz
Glenn and Judy Marlowe, in
honor of Chloë Kramer
James Martinek
W. Fleming & R. Mass
Gabriella Maurer
William and Elizabeth McCabe
Clint McCrory
Tom McKitterick
Harriet McMaster
Lisa Mediodia
Susan G. Meeker
Jerome Meites
Faith A. Menken, MD
Roberta Miksad
Dana Mooney
Hon. Laura Moss
Laura and James Myers
Ms. Judith N. Nadelson
Emily Nammacher
Kenneth Nichols
Torben Nielsen and Lynn Nelson
Barbara F. Nye
Carol L. Obermann
Daniel and Rebecca Okrent
Isobel and Jack Olcott
Kathleen and Michael Oldfather
David Olstein

Stephen Oppenheim
Fran Orrok
Harriet and Ron Papa
Lois and Joe Parks
Faith G. Paul
Rodman Paul
Ilka M. Peck
Bobbie Pepper
Matilda Perkins
Alex Perlin
Barbara Phillips, in memory of
Mrs. Rita Feller
Diana Phillips
David Pierce
Debra Pincus
Mario Ponce
Yosef Qureshi
Beth Rabinove
Saul D. Raw
Jerry and Marisabel Raymond
Gavriel Reisner
Peter J. Remch
Florence Reif Richman
Stephen and Barbara Ritchie
Ellen Robbins
James Rocco
Martha Rochelle
David Rodgers
Verdery Roosevelt
Ms. Nancy Rosanoff
Colin Roshak
Nancy Brilliant Rubinger
Susan L. Sabatino
Frank and Alice Sadowski
Lynne Sagalyn and Gary Hack
Jeffrey B. Samuels
Elisabeth Sapery
Asani Sarkar
Bruce Schackman
Katherine Hanson and Michael
Schick
Maureen Schild
Christine A. Schilling
Marilyn G. and Joseph B.
Schwartz
Judith Abby Schwartz

Stephanie and Douglas Sears
Jane Sease
Sara Seiden
Harriet Seiler
Michael Sekus
Janet Shanks
Patricia Sheridan
Sharon and Lew Sibert
John Siffert & Goldie Alfasi-Siffert
Ann-Judith Silverman
Jill Silverman
Jo Ann and Samuel Silverstein
Dr. Joe Leigh Simpson
Bruce Smith & Paul Castellano
Mr. and Mrs. Gerald Sobel
Mark Solomon
Jean Sorabella
Siobhan Southern
Margaret Spier
Helen Stambler Neuberger and
Jim Neuberger, in honor of Ken
Johnson
David Starr
Peter and Abbe Steinglass
Jonathan Strauss
Henry and Jo Strauss
Daniel Susmano
Naomi Sussis
Ann A. Tanabe
Jephtha Tausig and Alex Valcic
Charles and Suzanne Thomas
Jerry Thornburg
Lynn Vassar
Ernie Vickroy
Anthony Viola
Scott Weiner & Beth Siegel
Rosemary S. Weiss
Donna Welensky
TJ Westfall
Jerry Wetherall
Joan M. Wetherell
Mr. and Mrs. Benjamin S. White
Edward and Valerie Whittaker
Patricia & Jonathan Wiggins
Nancy Wight, in memory of
Rowenna Wight White

Patricia L. Winks
Victoria Wion
David I. Wollner, MD
Roger Yee
Jisun Yoon
Bruce Young
Judith Zaborowski
Stephen Zeller
Ellen Zetcher
Diane Zimmerman, in memory of
Dr. Cavin Leeman
Carol Zitrin
Susan Zohn
Ceren Zorlu
Ruth Zowader
Anonymous (60)

Young Patrons

Mohammed Shaik Hussain Ali
Jacob Austin
William Bolton
Rebecca Bogers
Alyssa Bowlby and Semih
Sogutlu
John Demos
Claudia Hu
Suleyman Kahyaoglu and
Delaney Kerrigan D'Amore
Shoshana Litt
Sophia Liu
Oliver Paré
Eren Erdemgil Sahin & Erdem
Sahin
Morgan Silver-Greenberg
Gary So, in honor of Sooyun Kim
Alexander Synkov Garcia
Jonathan Wang
Sam Waters
Eric Wong, in honor of Sooyun
Kim
Anne Wright
Fanhao Yang
Huanjie Yuan
Anonymous (6)

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



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 Anita 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 Evin
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
Michael and Esther Bushell
Joanne Castellani and Michael
Andriaccio
Robert J. Cubitto and Ellen R. Nadler
Jon Dickinson and Marlene Burns
Howard Dillon and Nell Dillon-Emers
Marguerite B. Mitzi Filson
Ms. Dalia Carmel Goldstein
Mrs. Phyllis Grann
Paul B. Gridley
Frederick L. Jacobson

Thomas Jambois
Hans and Donna Kilian
Dr. Thomas C. King
Chloë A. Kramer
Harriet and William Lembeck
Priscilla Natkins and Seth Novatt
Carol L. Obermann
Debra Pincus
Eva Popper
Martin Riskin
Mrs. Robert Schuur
Susan Stempleski
Leo J. Tick
Suzanne E. Vaucher and William R.
Stensrud

Ruby Vogelfanger
Sally Wardwell
Alan G. Weiler
Janet and Peter White
John S. Wilson
Jill and Roger Witten
Anonymous (3)



By Andrew Gans

Costume and scenic designer Clint Ramos may be one of the busiest artists currently working in New York. Now only did he design the costumes for the Tony Award-winning *Maybe Happy Ending*, he is also the producing creative director for the New York City Center Encores! series as well as Lincoln Center's Artist-in-Residence for the next two years. Overseas, he is a founder of Theatre Group Asia (who produced a production of *Into the Woods* this past summer starring Lea Salonga). Below, Ramos shares how sobriety changed his life.

Where did you train/study?

Clint Ramos: I began my journey in the arts through street theatre in high school. For my undergraduate studies, I attended the University of the Philippines, earning a double major in theatre arts and sociology and then pursued advanced training at NYU's Tisch School of the Arts, where I received my Master of Fine Arts.

If you were asked to put one of your costume designs in a time capsule, which would you choose and why?

I would probably choose the costumes from *Once on This Island*, particularly the gods. I leaned heavily into this idea of global warming; the costumes stemmed from an ecological devastation point of view and

made out of found materials. I would be interested in putting those in a time capsule. As we know, climate change is ratcheting up, and I'd be curious to see how we would emotionally respond to those costumes and their concept decades from now.

Tell me about a time you almost gave up but didn't.

Oh, many times. I've been sober for 25 years now, and I owe a lot of where I am and what I have achieved today because of that sobriety. I would say early on, before I got sober, those were dark times, and I couldn't really see where my life would lead. That was the time where I think I almost gave up but didn't, and I think it's important that as artists that we take care of both our mental health as well as our physical health.

Tell me about a job/opportunity you really wanted but didn't get. How did you get over that disappointment?

Oh gosh, a lot. I really wanted to design the costumes for *The Color Purple* film. I was up for it, and I was close, but I understand the reasons why I didn't get the job.

In the theatre, there are too many to mention, but I am grateful for all the opportunities. It is immensely cliché, but if one door closes, many more will open, and I think there is truth to that. To get over the disappointment, the next steps are to focus on the next target. ♦

From the New York Marathon to *Wicked* (Twice!)

By Margaret Hall

The morning of November 2, Jordan Litz ran the New York City Marathon (his first, in 3:40:53) right before jumping headfirst into two back-to-back performances as Fiyero in *Wicked* on Broadway. For Litz, it was a simple act of proving to himself just how much he is capable of, in the name of raising money for Broadway Cares (he raised \$20,850). Litz caught up with Playbill to talk about his experience.

This was your first time running the New York City Marathon, wasn't it?

Jordan Litz: And I've never run a marathon anywhere else either. I have never run 26.2 miles, not even in training. The highest I got up to before Sunday was 22 miles. I really only took up running seriously this year, and I wasn't planning to run the marathon, but then I connected with Broadway Cares and became a part of their team, and one thing led to another, and here we are.

What was scheduling like with your wife Julie, in terms of being present as a husband and parent while balancing Broadway principal duties and marathon training?

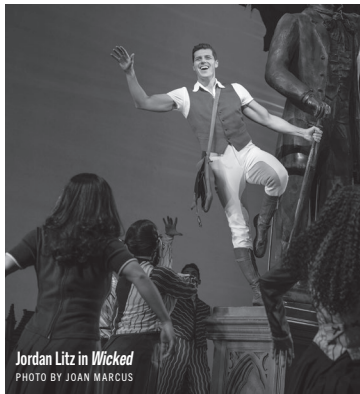
The Broadway schedule is tough to begin with. But I will also say that, because I get to go in later in the day, it allows me to spend a good chunk and a good majority of the week-day with my family. I wouldn't be taking the

train into the city until 3:30 or 4:45, whatever train was available. So I get to spend the morning with them, spend the afternoon with Julie while Greta is napping. The weekends are very tough though.

Julie is a Wonder Woman. I cannot even believe how she supported me in this, and cheered me on, and really held the fort down in order for me to make this crazy dream possible. And now she's about to partake in her own marathon, if you will. We're due with our second child here December 18!



Jordan Litz running the NYC Marathon
PHOTO COURTESY OF JORDAN LITZ



Jordan Litz in *Wicked*
PHOTO BY JOAN MARCUS

What was it that helped power you through this race?

There were so many things on my mind over the course of three-and-a-half hours. Twenty-six miles makes you go through so many different stages of negotiating with yourself. The piano came down on me at mile 22, as I was coming out of the Bronx. My hamstring completely locked up on me, and I considered walking off

the course. But then I thought about all the people. ... I had put out something on social media the day before, asking people if they saw me on the course to yell Elphaba's big "Fiyero!" from "No Good Deed" at me as I was running down the street. Hearing them shout that at me got me through those last four miles, up Fifth Avenue, through Central Park to the finish line.



PLAYBILL QUIZ: MAKE THEM HEAR YOU

By Andrew Gans

Joshua Henry, who possesses one of the richest, most powerful voices in the musical theatre today, is back on Broadway, offering a tremendous performance as Coalhouse Walker Jr. in the acclaimed revival of *Ragtime* at Lincoln Center Theater's Vivian Beaumont. He played the same role at last year's New York City Center gala production. Henry, a three-time Tony nominee, has been enchanting Broadway audiences for the past 15 years. Some of these performances are pictured below. Can you identify each show's title?

1. Henry played Rapunzel's Prince in the 2022 revival of this Stephen Sondheim-James Lapine musical, sharing his "Agony" with the late Gavin Creel, who played Cinderella's Prince; Lear deBessonet directed the production, which also originated at City Center.
2. In 2021, the Canadian native played a brief stint as Dr. Pomatter in the return engagement of this Sara Bareilles-Jessie Nelson musical based on Adrienne Shelley's film of the same name.
3. Playing the ill-fated Billy Bigelow opposite the Julie Jordan of Jessie Mueller in the Jack O'Brien-directed revival of this Rodgers and Hammerstein classic earned Henry a 2018 Tony nomination for Best Performance by an Actor in a Leading Role in a Musical.
4. This Tony-nominated musical, featuring a book and direction by George C. Wolfe, cast Henry as the late jazz composer and lyricist Noble Sissle, whose 1921 musical with Eubie Blake was the genesis for this production that also starred Audra McDonald and Brian Stokes Mitchell.
5. Based on the City Center concert production, this Brian Crawley-Jeanine Tesori musical made its Tony-nominated Broadway debut in 2014 featuring Henry as Flick and Sutton Foster in the title role. Both were Tony-nominated for their performances along with director Leigh Silverman.
6. Henry was a standout in the role of Jake in Diane Paulus' 2012 Tony-winning revival of this George and Ira Gershwin-DuBose and Dorothy Heyward classic that co-starred Audra McDonald and Norm Lewis.
7. Henry picked up his first Tony nomination in 2011 for his portrayal of Haywood Patterson — one of nine young African Americans falsely charged with rape in 1931—in this John Kander, Fred Ebb, and David Thompson musical that was directed by Susan Stroman and picked up 12 Tony nominations, including Best Musical.



MATTHEW MURPHY AND EVAN ZIMMERMAN



2



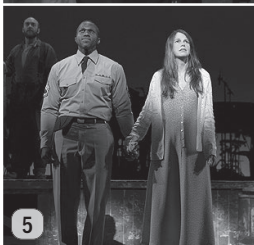
3

JULIETA CERANITES



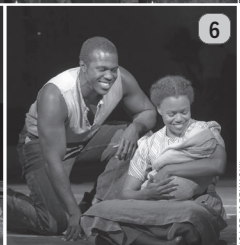
4

JULIETA CERANITES



5

JOHN MARCUS



6

MICHAEL J. LUTCH



7

PAUL KOHN

ANSWERS: 1. Into the Woods 2. Waitress 3. Carousel 4. Shuffle Along 5. Violet 6. The Gershwins' Porgy and Bess 7. The Scottsboro Boys

Great Performances: Defunded But Not Defeated

By Diep Tran

In August, the Corporation for Public Broadcasting shut down, after the Trump Administration pulled \$1.1 billion in funding—funds that usually go to NPR and PBS. As a result, PBS has slashed its budget and laid off staff, and numerous

win a special Tony Award this year), Horn says that *Great Performances* has seen an increase in foundation and individual donations, which has helped fill the gap left by the federal government. Says Horn, “We’re committing to shows that go into,



local public radio and television stations have been forced to close. “We’ve adopted the slogan, ‘defunded, but not defeated,’” says David Horn, longtime executive director of *Great Performances*, the PBS program that provides free broadcasts of theatre, opera, dance, and classical music.

And to show how not defeated it is, *Twelfth Night* is now available to stream via PBS.org and the PBS app. And not just any production of *Twelfth Night*—the one that ran this summer at Shakespeare in the Park in New York starring Lupita Nyong’o, Peter Dinklage, Sandra Oh, and Jesse Tyler Ferguson.

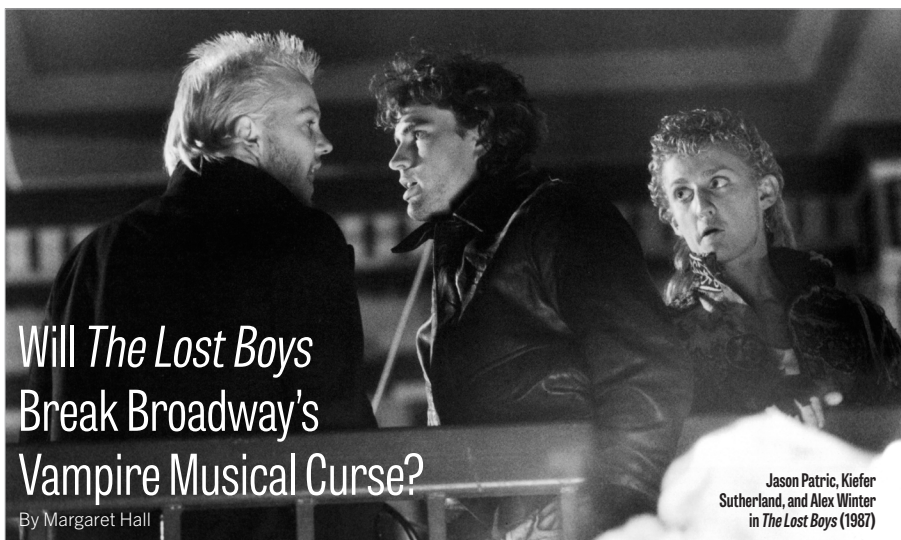
“We do realize how important it is, when things are so expensive, shows are so expensive to see—that we can provide [viewers] the option to be able to see something they never get a chance to see in their community, or on any other channel.” Horn then adds, proudly, “Especially for free, that’s important.”

Due to its popularity (it did, after all,

right now, the winter of ‘27. So we may have to trim back in our overall output as we get further [out].” *Great Performances* still plans to do four Broadway-related programs in May 2026, which will include the filmed version of Shaina Taub’s *Suffs*.

Great Performances filmed *Twelfth Night* over three nights. The miracle: it didn’t rain. Instead, says Horn: “We get helicopters that like to hover over the theatre, and so those noises happen at different times. And you never know when you get a raccoon on set.” Horn made the executive decision to cut the raccoons.

For Horn, who’s been a producer and director of *Great Performances* for over 40 years, presidential administrations come and go, but great art is constant. And the audience’s appetite for it is what keeps him inspired. “When viewers are coming to us and wanting to give more, and [asking] how can they help—it makes you realize how important it is to them ... Our mission is being appreciated.”



Will *The Lost Boys* Break Broadway's Vampire Musical Curse?

By Margaret Hall

Jason Patric, Kiefer Sutherland, and Alex Winter in *The Lost Boys* (1987)

"Listen to them, the children of the night. What music they make!"

The Lost Boys, which begins performances at the Palace Theatre March 27, 2026, is poised to break a Broadway curse some considered immortal: Historically, vampire musicals have not fared well on the Main Stem. Let's break it down.

The first vampire musical to play Broadway was an infamous misfire: 2002's *Dance of the Vampires* was mangled in its transfer from Austria to New York. What began as a dark romance à la *The Phantom of the Opera* was transformed into a slapstick comedy, with a badly miscast Michael Crawford. Instead of a lush night out, the musical was turned into the evening from hell, and *Dance of the Vampires* closed at a \$12 million loss, one of the largest in Broadway history.

In 2004, composer Frank Wildhorn, best known for *Jekyll & Hyde*, got his fangs into *Dracula the Musical*. On paper he was a perfect fit, but in reality, it proved to be one of Wildhorn's weakest scores. *Dracula* lost \$7.5 million. So, what was the Broadway community to do? How about immediately going for the triple crown?

Elton John's *Lestat* nearly worked. Based on the immensely popular *Vampire Chronicles* series by Anne Rice, the musical united John with Bernie Taupin, for what would be

their only theatrical venture together. During its out-of-town tryout, it was the highest-earning pre-Broadway production in San Francisco history (beating out *Wicked* and *Cats*). Unfortunately, this robust vote of fan confidence was not echoed by the production's producers. Without John's knowledge, the show was dramatically reworked, and by the time *Lestat* reached Broadway in 2006, it had effectively died on the surgical table.

It has now been 20 years since a vampire musical has played Broadway, and much has changed in pop culture. We have lived through two major vampire media renaissances, first with *Twilight* and *True Blood*, and now with *Sinners* and *Interview with the Vampire* on AMC. Stage effects have evolved immensely.

And, perhaps most importantly, Broadway audiences are skewing younger, with appetites for more youthful stories, and shows that veer in the genre fiction territory—horror, fantasy, and science fiction have risen in popularity. *The Lost Boys*, with its teenage characters and coming-of-age storyline, fits well in a Broadway landscape where shows like *The Outsiders* and *Stranger Things: The First Shadow* are a hit with audiences. If they play their cards right, they may just break the so-called vampiric curse. We're certainly hoping for a happy ending.



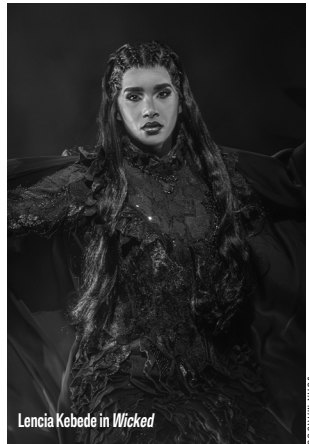
Getting Ready With Lencia Kebede

By Dylan Parent

VIDANG



Christa Kaimimoku-Wong, Lencia Kebede, and Mary Kay Yezerksi-Bondoc



Lencia Kebede in *Wicked*

JOAN MARCUS

To achieve Elphaba's look, *Wicked* star Lencia Kebede requires the aid and artistry of *Wicked* Makeup Supervisor Christa Kaimimoku-Wong and Hair Department Head Mary Kay Yezerksi-Bondoc. The sisterhood the three women have formed is as essential to Kebede's process as her custom MAC shade of green (traditionally landscape green, but Kaimimoku-Wong notes she mixes true chartreuse to give Kebede a special glow).

The Green Team, as they call themselves, work and move together like one organism. Kebede closes her eyes, purses her lips, and bows her head without prompting. "We've done it probably 200 times now," Kebede smiles. "I know how I need to move my face or my neck or body to accommodate [them]."

It's not just makeup shade. Kebede also has a special wig for her Elphaba. Made of human hair, the wig is fully hand-tied, which Yezerksi-Bondoc says take about 40 hours to complete. It also features cornrow braids. The team was inspired to create a braided wig for Kebede after seeing Cynthia Erivo's Elphaba sporting braids in the film adaptation of *Wicked*. For Kebede, the inclusion of braids into her wigs is extremely personal.

"I really wanted to represent my Ethiopian culture," she says. "These braids are reminis-

cent of very traditional looks in my culture. We went through a lot of different options but landed on this. I really appreciate how open [the company] has been to what feels most *me* in this role."

Yezerksi-Bondoc also considered the health of Kebede's natural hair when it came to prep, avoiding pin curls so as not to disrupt her natural curl pattern. Preserving her natural hair and providing a wig styled in homage to her Ethiopian culture helps Kebede feel like her "whole self."

"From the beginning," she says, "I felt so spiritually connected to [Elphaba's] experience, someone who [grew] up knowing that they were different [from] the people around them. [I knew] I was different than the majority. It didn't feel so crazy to jump into this role."

Though Kaimimoku-Wong and Yezerksi-Bondoc are the ones who apply Elphaba's makeup and hair, there is one part that Kebede gets to do herself: her lips—the product and color again unique to her. Kaimimoku-Wong describes the shade, dusted with beetle-shell iridescent highlighter, "romantically haunting." Notes Kebede: "I find it beautiful that I feel connected with [Elphaba] when I'm green or when I'm not green." To see the Green Team put Elphaba together, scan the QR code.

