

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, DECEMBER 12, 2025, AT 7:30
SUNDAY AFTERNOON, DECEMBER 14, 2025, AT 5:00
TUESDAY EVENING, DECEMBER 16, 2025, AT 7:30
4,648TH, 4,650TH, AND 4,652ND CONCERTS

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage
Home of the Chamber Music Society of Lincoln Center

Mika Sasaki, harpsichord
Francisco Fullana, violin
Bella Hristova, violin
Daniel Phillips, violin/
piccolo violin
Tien-Hsin Cindy Wu, violin/viola
Matthew Lipman, viola
Paul Neubauer, viola
Dmitri Atapine, cello
Nicholas Canellakis, cello
Sterling Elliott, cello

Nina Bernat, double bass
Sooyun Kim, flute
Tara Helen O'Connor, flute
Randall Ellis, oboe
James Austin Smith, oboe
Stephen Taylor, oboe
Marc Goldberg, bassoon
Stewart Rose, horn
Hugo Valverde, horn
David Washburn, trumpet

The Brandenburg Concertos

Johann Sebastian Bach
(1685–1750) **Brandenburg Concerto No. 3 in G major, BWV 1048**
(c. 1720)
▶ [Allegro]—Adagio
▶ Allegro
PHILLIPS, FULLANA, HRISTOVA, NEUBAUER, WU, LIPMAN,
CANELLAKIS, ELLIOTT, ATAPINE, BERNAT, SASAKI

Brandenburg Concerto No. 1 in F major, BWV 1046
(c. 1720)
▶ [Allegro]
▶ Adagio
▶ Allegro
▶ Menuet—Trio—Polonaise
PHILLIPS, HRISTOVA, FULLANA, NEUBAUER, ELLIOTT, BERNAT,
SMITH, ELLIS, TAYLOR, GOLDBERG, ROSE, VALVERDE, SASAKI

(program continued)

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

Johann Sebastian Bach **Brandenburg Concerto No. 2 in F major, BWV 1047**
(c. 1720)

- ▶ [Allegro]
- ▶ Andante
- ▶ Allegro assai

WU, O'CONNOR, SMITH, WASHBURN, FULLANA, PHILLIPS, LIPMAN, ATAPINE, BERNAT, GOLDBERG, SASAKI

INTERMISSION

Brandenburg Concerto No. 5 in D major, BWV 1050
(c. 1720)

- ▶ Allegro
- ▶ Affettuoso
- ▶ Allegro

FULLANA, KIM, HRISTOVA, NEUBAUER, CANELLAKIS, BERNAT, SASAKI

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 (c. 1720)

- ▶ [Allegro]
- ▶ Adagio ma non tanto
- ▶ Allegro

LIPMAN, WU, ELLIOTT, ATAPINE, CANELLAKIS, BERNAT, SASAKI

Brandenburg Concerto No. 4 in G major, BWV 1049
(c. 1720)

Allegro
Andante
Presto

HRISTOVA, O'CONNOR, KIM, WU, D. PHILLIPS, NEUBAUER, ATAPINE, BERNAT, SASAKI

This program features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by **Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund** and **Colburn Foundation**.

Paul Neubauer occupies the **Mrs. William Rodman May Viola Chair**.

Stephen Taylor occupies the **Mrs. John D. Rockefeller, 3rd Oboe 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,

As we decide which thoughts on the Brandenburg Concertos to share with you this season (or last season or next season!), we often take a step back to view them in perspective. Another approach is the opposite: to examine them at close range, which we have chosen to do today.

An intimate encounter with any of these six masterpieces reveals something like a gemstone, each one unique, with its many facets glittering brightly. Among the most unusual aspects of the Brandenburgs is their varied instrumentations. In the city of Köthen, where Bach composed an abundance of purely instrumental music, Bach had Prince Leopold's court band of musicians at his disposal. Judging by the difficulty of the music he composed there, they must have been pretty good: the six suites for solo cello, the six sonatas and partitas for solo violin, and many other works including the Brandenburg Concertos.

Sometimes, a composer will write a piece of music so extraordinary that it discourages imitation. Each of the Brandenburg Concertos is such a work. Since their creation, no one (to our knowledge) has ever successfully composed a work for, say, three violins, three violas and three cellos (No. 3) or a work for two violas, two violas da gamba, and cello (No. 6). Undoubtedly, this composer of traditional works for organ, harpsichord, orchestra, and chorus was having fun with these six unheard-of instrumentations. In effect, their quality assured him of a kind of copyright on the ensembles.

A common story about Bach, possibly apocryphal, goes like this. One day he was approached by someone who posed the question "Why is everything you compose so much better than what others can do?" to which Bach replied, "Anyone who works as hard as I do will achieve the same result." Leave it to the genius of Bach to supply an answer which is inarguable, yet at the same time, very, very likely unlikely.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



Notes on the Program

By Ellen Exner

Johann Sebastian Bach

The Brandenburg Concertos, BWV 1046–1051

► Born March 21, 1685, in Eisenach

► Died July 28, 1750, in Leipzig

Compiled in 1721, though likely composed earlier

► Total concert duration: 2 hours, 15 minutes

Each of Johann Sebastian Bach's *Six Concerts avec plusieurs Instruments* ("Six Concertos with Several Instruments"), or "Brandenburg Concertos," as they are now usually called, is its own world in microcosm. In 1721, Bach compiled this set of highly individual, and in many ways unusual, chamber pieces for all different combinations of instruments and sent them in score format, with a humble letter of dedication, to Christian Ludwig, the Margrave of Brandenburg (1667–1734). It is thought that Bach must have played for the Margrave in 1719, on a trip to Berlin to pick up a new double-harpsichord. Bach's dedication states that the concertos were sent at the Margrave's request, based on his delight in Bach's talents. Without Christian Ludwig's keen ear, it is likely that we would not have these pieces, which are now so iconic within Western culture that they are among Earth's musical ambassadors to outer space: the first movement of the Second Brandenburg Concerto is on the *Voyager I* "Golden Record."

Paradoxically, these concertos were hardly known during Bach's lifetime and did not enjoy a continuous performance history until the 20th century. In part, this is because their style and instrumentation were perceived as archaic. Several of the concertos feature instruments specific to the Baroque period, such as recorders, violino piccolo, hunting

horns, harpsichord, violas da gamba, and the entire concept of a basso continuo group. Many ensembles have adapted the music to the modern versions of the instruments Bach seems to have been calling for, while those groups specializing in historically inspired performance practice use instruments thought to replicate as closely as possible those for which Bach originally composed. Both approaches lead to solutions that yield different, but clearly satisfactory results. Performances of the Brandenburg Concertos continue to delight audiences and pack concert halls.

Baroque instrumental concertos were usually in three movements (fast-slow-fast), all of which were designed to feature a solo instrument or group of instruments (the "concertino," or "solo" group), set against an accompanying ensemble (the "tutti" or "ripieno" group). An effective way to listen to these concertos is to identify the moments of **collaboration** between groups (sharing of musical themes), **contrast** (the sound, or "timbre" of one group juxtaposed with another), and **competition** (battles for ownership over themes, displays of virtuosity). Concertos are in many ways like a **conversation**, one that is lively in the fast outer movements and more intimate and confessional in the middle, slow movements. As always in Baroque music, the basso continuo group of keyboard plus bass instruments functions like the rhythm section in a jazz ensemble: it keeps the underlying harmonic structure defined and the rhythmic action perpetually moving forward.

Concerto No. 3 in G major, BWV 1048

Brandenburg Concerto No. 3 stands out for its scoring, which, like that of Concerto No. 6, contains no wind instruments. Three violins, three violas, and three cellos turn Bach's compositional exploration of timbral juxtaposition into a subtle game that rewards close attention.

The opening statement of the first movement is in unison, and then the three solo groups take turns sounding the theme's components. Active listening in Baroque concertos means paying close attention to how each instrument, or group of instruments, is functioning in any given moment. The players with the melodic material are always in the lead, and Bach creates a great deal of surface interest by continually redistributing the main themes among the different solo groups. The intention is to surprise and delight.

Musical content in the second movement is almost entirely up to the discretion of the performers. Bach's original notation consists of just two chords, though he did not intend for them to be rendered literally. Like all composers of his era, Bach often used notational shorthand to indicate that the musicians should improvise something ear-catching over and around the written harmonies. But who is to do the improvising, and how long should it last? Answers will vary. Plausible solutions include one of the string players improvising a solo over chords supplied by the continuo section, or a few bars provided by the harpsichordist alone.

The concluding movement is an unstoppably energetic *Allegro* that borrows its character and form from the dance, in this case a gigue. The movement is in two tightly constructed, repeated sections. Although there are brief solo flourishes here and there, no one instrument group dominates. The effect is one of joyful, exuberant collaboration.

Concerto No. 1 in F major, BWV 1046

Of the six concertos in the set, the first is the most unusual in form. Instead of the

typical three movements, this one has four, closing not with the expected *Allegro*, but an extended *Menuet*. The featured soloists in this concerto are a pair of hunting horns (corni da caccia), principal oboe (plus two more oboes and a bassoon), and a rare member of the violin family, the "violino piccolo" (a violin tuned a third higher than usual).

All concertos are about contrast, and in this case, Bach explores the possibilities not just through musical material, but by using the unique sounds (or timbres) of the highly differentiated solo instruments. The defining feature of the first movement is its kaleidoscopic surface, in which the musical themes pass from one instrument group to another, changing in character with every iteration. There are also several contrasting musical styles on display, from the bucolic, slightly humorous horn calls in the first movement, to a heart-wrenching operatic duet in the second movement (solo oboe + violino piccolo). These lead to a dance-inspired, dazzlingly virtuosic third movement featuring solo violin, and a *Menuet* finale that includes a "bonus" Polonaise (an elegant courtly dance associated with the royal Polish court) and second trio. The overall structure is ABACADA, where the returning *Menuet* is "A": *Menuet*–Trio 1 [oboes + bassoon]–*Menuet*–Polonaise [strings]–*Menuet*–Trio 2 [horns + oboes]–*Menuet*. It is a most unorthodox ending for a concerto. Regardless, each of these movements delights in its own way.

Concerto No. 2 in F major, BWV 1047

This spritely concerto in three movements follows the standard fast-slow-fast pattern of its day. Along with the Fifth Brandenburg Concerto, the Second is probably the most famous of the set, even though Bach's instrumentation presents special challenges to modern ensembles. For example, Bach calls for "tromba" as well as "fiauto". While it is tempting to read these as "trumpet" and "flute," "tromba" indicates a valveless trumpet in F and "fiauto" means treble recorder, not flute (which was called "traverso"). The sounds, or

timbres, of the 18th-century instruments are decidedly different from those of the modern piccolo trumpet and flute often used to realize these parts, though the composer's timbral contrasts remain in place.

The exchange of musical motives among the four solo instruments (violin, oboe, trumpet, flute), generates the action of the first movement (*Allegro*). From the outset, it is as if the soloists are presenting themselves to the listener in turn. Their dialogue is playful throughout, until the second movement (*Andante*). Here, Bach excludes the trumpet, reserving the spotlight for the solo violin, oboe, and flute. Their interaction is that of three sympathetic voices, complimenting and commenting upon each other's statements. The solo violin introduces fairly simple melodic material which permeates the texture. The ticking regularity of the bassline and relatively concise range of the melody projects a mood that is almost pensive and restrained. For the exuberant third movement, the trumpet returns with its now-famous solo melody, setting in motion busy, fugue-like imitation as each solo instrument once again takes up the opening theme in turn, alternately offering countermelodies and new ideas in subsequent episodes.

Concerto No. 5 in D major, BWV 1050

The Fifth Brandenburg Concerto is the only one of the set known to have had an afterlife in the decades immediately following Bach's death. Three versions of it exist in performance-ready copies made by members of Bach's inner circle, and there is clear evidence that it was also performed in early-19th-century Berlin by members of the Sing-Akademie. The keyboard soloist was Sara Levy, who was Felix Mendelssohn's great-aunt and a student of none other than Bach's oldest son, Wilhelm Friedemann.

This concerto is remarkable for its musical content alone, but it is also groundbreaking because of the extraordinary solo role assigned to the harpsichord, especially in the first movement (*Allegro*). Modern audiences

are used to the concept of the keyboard concerto; in Bach's time, employing the harpsichord as a solo instrument was highly unusual. Traditionally, in ensembles, it was an accompanying instrument (a member of the basso continuo section). Possibly, this virtuosic keyboard part was Bach's way of sending the Margrave his business card.

The second movement, *Affetuoso*, uses a rare (for Bach) tempo indication that captures the character of the movement: It is "affective," which is to say emotive, with endearing pathos. The solo instruments interact conversationally, responding to each other's short, melodic utterances with empathy and engagement. They build upon one another's material, sometimes even completing each other's sentences. This compositional style was entirely modern for the 1720s and was not one often found in Bach's music. It is more common in the chamber music of his fashionable contemporary Georg Philipp Telemann, and that of Bach's older sons, particularly Carl Philipp Emanuel (Telemann's godson).

The closing *Allegro* is a lively movement that displays Bach's contrapuntal skill. In this case, the action is fugal: the solo instruments imitate one another's material, passing the theme amongst themselves, playing countermelodies, offering elaborations. Solo episodes occur in between statements of the original material, opening the texture up for displays of virtuosity, mostly from the harpsichordist, whose part frequently amounts to dazzling filigree seemingly for its own sake.

Concerto No. 6 in B-flat major, BWV 1051

This concerto, more than perhaps any other in the set, demands especially close listening because of the subtly different timbres of the string instrument groups it features. While the members of the violin family (including violas, cellos, basses) have survived into the 21st century, members of the viola da gamba family (for which Bach originally wrote this work) mostly have not, outside the circles of historically inspired performance practice.

While the gambas' music can be played by modern cellos and the violone part assigned to double bass, a fundamental compositional idea behind this concerto is the juxtaposition of these distinct branches of the stringed-instrument family. This music is in some ways understated, yet beautifully crafted. When performing it on modern instruments, great care must be taken to ensure that Bach's extraordinary musical lines are not subsumed by timbral homogeneity.

Learned counterpoint plays a prominent role in this concerto: the first movement is propelled by a strict canon between the two violas at such a close interval that it ends up sounding more like an echo effect than a compositional feat. The slow movement is scored intimately, for just three instruments (violas and cello) plus basso continuo. The melody is immediately lovely and ingratiating, with the two violas warmly exchanging the theme and responding to each other's statements with gently affirming repetitions and supportive harmonies. Those who recall the original *Prairie Home Companion* will recognize the opening of the third movement as Minnesota Public Radio's theme music. Perhaps it was chosen for that role because it is immediately engaging, easy to enjoy, and has a regularly irregular rhythm that keeps things interesting without tipping into complexity. It is an example of Bach at his most charming.

Concerto No. 4 in G major, BWV 1049

Of the six Brandenburg concertos, the scoring of No. 4 is arguably the most delicate.

Bach's original solo voices are two recorders (though flutes are sometimes used now, as in these performances) and violin. Their roles as the featured instruments are immediately foregrounded in the opening *Allegro*. The recorders are treated throughout as a unit, probably due to the softness of their timbre, while the solo violin can easily cut through the ensemble unaided. Its role in this concerto is significantly more virtuosic than what Bach writes for the recorders, although they, too, get their moments to shine in this spritely movement.

The second movement (*Andante*), is an abrupt change of character to something more liquid and reflective. Here, Bach gives the recorders an unrivaled chance to reveal one of their expressive superpowers: breathy, wistful, melancholy. This is a movement inspired by the Baroque opera stage.

A lively fugue for the third movement rounds things off. Fugue's characteristic imitative texture is in evidence from the outset: the main melody gets stated by the different instruments in turn. Between statements, solo passages (or "episodes") feature both the solo violin and the recorders. Things get almost manically virtuosic for the violinist in this movement, and Bach unleashes through it a contrapuntal tour de force. From a technical standpoint, this closing *Presto* is the weightiest of the concerto's three movements—an atypical feature, as that honor is usually reserved for the first movement.

Program notes © Ellen Exner

About the Artists



Dmitri Atapine

Cellist Dmitri Atapine has been praised for his “brilliant technical chops” (*Gramophone*) and performances that are “highly impressive throughout” (*The Strad*). He has appeared at leading venues worldwide and performs frequently with CMS, where he is an alum of the Bowers Program. He has been featured at festivals including Music@Menlo, La Musica Sarasota, Aldeburgh, and Aix-en-Provence. His recordings appear on Naxos, Bridge, MSR, and other labels, and include a world-premiere release of cello sonatas by Lowell Liebermann. He has

received awards including first prize at the Carlos Prieto Cello Competition and top honors at the Premio Vittorio Gui and Plowman competitions. He holds a doctorate from the Yale School of Music, where he studied with Aldo Parisot. Atapine is cello professor at the University of Nevada, Reno; Artistic Co-Director of Friends of Chamber Music Kansas City; founder of Apex Concerts (Nevada); and Co-Director of Music@Menlo’s Young Performers Program.



MASA KIMWILIA

Nina Bernat

Double bassist Nina Bernat is a recipient of the 2023 Avery Fisher Career Grant and a member of CMS’s Bowers Program. First prizes include the Barbash J.S. Bach String Competition, the Juilliard Double Bass Competition, and the 2019 International Society of Bassists Solo Competition. She has performed as a soloist with the Minnesota Orchestra and as guest principal with the Israel Philharmonic and Oslo Philharmonic. Bernat has quickly established herself as a sought-after pedagogue, giving masterclasses around the country while also serving

on the faculty of Stony Brook University. She has given debut recitals at venues such as Weill Recital Hall and Merkin Hall. Bernat performs on a beautiful and sonorous early-18th-century bass, attributed to Guadagnini and handed down to her from her father.



AMBELIA OZ

Nicholas Canellakis

has become one of the most sought-after and innovative cellists of his generation, praised in the *New Yorker* as a “superb young soloist.” Recent highlights include solo debuts with the Virginia, Albany, Bangor, and Delaware symphony orchestras; concerto appearances with the Erie Philharmonic, the New Haven Symphony, and the American Symphony Orchestra; Europe and Asia tours with CMS; and recitals throughout the US with his longtime duo collaborator, pianist-composer Michael Stephen Brown. An alum of CMS’s Bowers Program, he is a regular

guest artist at many of the world’s leading music festivals. Canellakis is the Artistic Director of Chamber Music Sedona in Arizona and is a graduate of the Curtis Institute of Music (where he was recently appointed to the cello faculty) and New England Conservatory.



Sterling Elliott

Acclaimed for his stellar stage presence and joyous musicianship, cellist Sterling Elliott is a 2021 Avery Fisher Career Grant recipient and winner of the 2019 National Sphinx Competition. He has appeared with major orchestras including the Philadelphia and Cleveland Orchestras; the New York and Los Angeles Philharmonics; and the Boston, Dallas, and Detroit Symphonies. In 2025–26 Sterling debuts with the Phoenix Symphony and the Buffalo Philharmonic, and at the BBC Proms. As featured soloist with the Sphinx Virtuosi, he will perform during a multi-city tour at Carnegie Hall, Shriver Concert Series, and Philadelphia Chamber Music Society. He also continues his residency in CMS's Bowers Program, performing at Alice Tully Hall and on tour throughout the United States. He performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.



Randall Ellis

Randall Ellis was principal oboist of the Mostly Mozart Festival Orchestra from 1988 until 2016. He is principal oboist of the Little Orchestra Society and solo English horn in the New York Pops Orchestra. He is a member of the Emmy-winning All-Star Orchestra and former member of Windscape Woodwind Quintet. He is principal oboist of the Eastern Music Festival and was also principal oboist of the New York Chamber Symphony, where he received two Grammy nominations. He has performed with the New York Philharmonic, Seattle Symphony, San Diego Symphony, Florida Orchestra, American Symphony, and Orpheus Chamber Orchestra. He has been a soloist with the New England Bach Festival, the International Bach Festival of Madeira, the Philharmonia Virtuosi of New York, and Chamber Music at 92Y. Ellis attended the North Carolina School of the Arts and Stony Brook University, where he was a student of Ronald Roseman. He teaches oboe and chamber music at Skidmore College.



Francisco Fullana

Violinist Francisco Fullana, winner of the 2018 Avery Fisher Career Grant and the 2023 Khaledi Prize, has collaborated with conducting greats like Sir Colin Davis, Hans Graf, and Gustavo Dudamel. Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and a residency with Apollo's Fire, he is also an innovative educator, having created the Fortissimo Youth Initiative and co-founded San Antonio's Classical Music Institute. He is an alum of CMS's Bowers Program. A graduate of the Juilliard School and the University of Southern California, Fullana performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.



Marc Goldberg

A member of the St. Luke's Chamber Ensemble and New York Woodwind Quintet, Marc Goldberg is principal bassoonist of the Festival Orchestra of Lincoln Center, Orchestra of St. Luke's, American Ballet Theater, the Saito Kinen Orchestra, and the NYC Opera. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Boston Symphony Orchestra, Metropolitan Opera, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous

recordings. A long-time season artist of the Chamber Music Society of Lincoln Center, he has been a guest of the Boston Symphony Chamber Players, the Brentano Quartet, Music@Menlo, Musicians from Marlboro, and Carnegie Hall's Zankel Band. Goldberg is on the faculty of the Juilliard School Pre-College Division, Mannes College, New England Conservatory, the Hartt School, and the Bard College Conservatory of Music.



Bella Hristova

Acclaimed for her passionate, powerful performances, beautiful sound, and compelling command of her instrument, violinist Bella Hristova has appeared as a soloist with orchestras across the US, Asia, Europe, Latin America, and New Zealand. She was the featured soloist for an eight-orchestra concerto commission, written by her husband, composer David Serkin Ludwig, and recently recorded it with the Buffalo Philharmonic and JoAnn Falletta. Her discography also includes the complete Beethoven and Brahms sonatas with pianist

Michael Houstoun. A champion of new music, her project Lineage features six new solo violin commissions by Dai Wei, Gloria Kravchenko, Nokuthula Ngwenyama, Eunike Tanzil, Joan Tower, and Ellen Taaffe Zwilich. She is a recipient of a 2013 Avery Fisher Career Grant and first-prize winner of the Michael Hill and YCA competitions. Hristova studied with Ida Kavafian and Jaime Laredo, is an alum of CMS's Bowers Program, and plays a 1655 Nicolò Amati violin.



Sooyun Kim

Since her concerto debut with the Seoul Philharmonic Orchestra, flutist Sooyun Kim has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has appeared in recital in Budapest's Liszt Hall, Millennium Stage at the Kennedy Center, and the Louvre Museum in Paris. She is a winner of the Georg Solti Foundation Career Grant and ARD International Flute Competition. An alum of CMS's Bowers Program, she studied at the

New England Conservatory under the tutelage of Paula Robison. She is recently appointed Assistant Professor of Flute at University Cincinnati College-Conservatory and teaches summer courses at Orford Musique. Kim plays on a rare 18-karat gold flute made especially for her by Verne Q. Powell Flutes and has recorded for labels including ArtistLed, Naxos, Toccata Classics, and BR-Klassik. Her album *Confluence* was released to great acclaim in 2025 on the Musica Solis label.



Matthew Lipman

American violist Matthew Lipman has made recent appearances with the Chicago Symphony Orchestra, Chamber Orchestra of Europe, American Symphony Orchestra, Munich Symphony Orchestra, and Minnesota Orchestra. He has performed recitals at Carnegie Hall and the Zürich Tonhalle, and has recorded on the Sony, Deutsche Grammophon, Cedille, and Avie labels. An alum of CMS's Bowers Program, he performs regularly on tour and at Alice Tully Hall with CMS. An Avery Fisher Career Grant recipient and major prize winner at the

Primrose and Tertis International Viola Competitions, Lipman is on faculty at Stony Brook University. He performs on a 2021 Samuel Zygmuntowicz viola.



Paul Neubauer

Violist Paul Neubauer, hailed by the *New York Times* as a “master musician,” released two new albums in 2025 on First Hand Records, featuring the final works of two great composers: an all-Bartók album including the revised version of the Viola Concerto, and a Shostakovich recording that includes the monumental Viola Sonata. Appointed principal violist of the New York Philharmonic at the age of 21, Neubauer has appeared as soloist with the New York, Los Angeles, and Helsinki Philharmonics; the Chicago, National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth Symphonies; and the Santa Cecilia, English Chamber, and Beethovenhalle Orchestras. He has premiered viola concertos by Bartók (revised version), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower. A two-time Grammy nominee, Neubauer is artistic director of the Mostly Music series in New Jersey and serves on the faculties of the Juilliard School and Mannes College.



Tara Helen O'Connor

Tara Helen O'Connor, recipient of an Avery Fisher Career Grant and a two-time Grammy nominee, was the first wind player to participate in CMS's Bowers Program. A regular performer at major music festivals around the country, she is also the Co-Artistic Director of the Music from Angel Fire Festival in New Mexico, the Artistic Director of the Essex Winter Series, a member of the woodwind quintet Windscape, and a founding member of the Naumburg Award-winning New Millennium Ensemble. She has recorded for Deutsche Grammophon, EMI Classics, Koch International, CMS Studio Recordings, and Bridge Records, and can be heard on numerous film and television soundtracks. She has premiered hundreds of new works and has collaborated with the Orion, St. Lawrence, and Emerson String Quartets. A Wm. S. Haynes flute artist, O'Connor is on faculty at Yale School of Music. Additionally, she teaches at Bard College and the Manhattan School of Music.



Daniel Phillips

Violinist Daniel Phillips co-founded the Orion String Quartet, which gave its last concert in April 2024 at CMS after an illustrious 37-year career. A graduate of Juilliard, he counts among his teachers his father Eugene Phillips, Ivan Galamian, Sally Thomas, Nathan Milstein, Sandor Végh, and George Neikrug. Since winning the 1976 Young Concert Artists Competition, he has performed as soloist with orchestras including the Pittsburgh, Houston, New Jersey, Phoenix, and San Antonio symphonies. He appears regularly at festivals including

Music from Angel Fire, where he is co-artistic director. He was a member of the renowned Bach Aria Group and has toured and recorded in a string quartet for Sony with Gidon Kremer, Kim Kashkashian, and Yo-Yo Ma. Phillips is a professor at the Aaron Copland School of Music at Queens College and on the faculties of Bard College Conservatory and Juilliard. He lives with his wife, flutist Tara Helen O'Connor, and their two dachshunds on Manhattan's Upper West Side.



Stewart Rose

Stewart Rose has performed as a member of the Metropolitan Opera Orchestra horn section, as acting principal with New York City Ballet Orchestra, and as acting associate principal with the New York Philharmonic. He has been guest principal with the Philadelphia Orchestra, Metropolitan Opera Orchestra, St. Paul Chamber Orchestra, and Saito Kinen Orchestra. A native New Yorker, he began playing with Orpheus Chamber Orchestra in the 1980s and has been principal horn with Orchestra of St. Luke's since its inception. He also served

as principal horn with New York City Opera at Lincoln Center for 25 years. Rose's first solo recording, *From the Forest*, a collection of early classical works for horn and orchestra by Haydn, Telemann, Leopold Mozart, and Christoph Forster with St. Luke's Chamber Ensemble, was released on St. Luke's Collection to great critical acclaim.



NIR ARBEIT

Mika Sasaki

Pianist and harpsichordist Mika Sasaki is a soloist, chamber musician, and educator whose performances have taken her around the world. Her performances have been broadcasted on WQXR, WFMT, WCRB, KQAC, Vermont Public, and Radio Sweden. She has appeared as concerto soloist with the Sinfonia of Cambridge, New Jersey Symphony Orchestra, 92Y Orchestra, and, more recently, with the InterSchool Symphony Orchestra of New York. She is a member of Ensemble Mélange, Chameleon Arts Ensemble of Boston, and Decoda, and has performed

with the Chamber Music Society of Lincoln Center, Manhattan Chamber Players, Orpheus, and A Far Cry, as well as in festivals such as Tanglewood, Chigiana, Yellow Barn, Taos, Chamber Music Northwest, and Music@Menlo. An alum of the Peabody Conservatory, Carnegie Hall's Ensemble Connect, and the Juilliard School, Sasaki is now a faculty member at Juilliard.



James Austin Smith

Performer, curator, and on-stage host James Austin Smith “proves that an oboist can have an adventurous solo career” (*The New Yorker*). Smith appears at leading national and international chamber music festivals, as Co-Principal Oboe of the conductor-less Orpheus Chamber Orchestra, and as an artist of the International Contemporary Ensemble. As Artistic and Executive Director of Tertulia Chamber Music, Smith creates intimate evenings of music, food, and drink in New York and San Francisco, as well as an annual festival in a variety of global destinations. He serves as Artistic Advisor to Coast Live Music in the San Francisco Bay Area and mentors graduate-level musicians as a professor of oboe and chamber music at Stony Brook University and as a regular guest at London’s Guildhall School. A Fulbright scholar and alum of Carnegie Hall’s Ensemble Connect and CMS’s Bowers Program, he holds degrees in music and political science from Northwestern and Yale University.



Stephen Taylor

Stephen Taylor is solo oboist with the New York Woodwind Quintet, the Orchestra of St. Luke’s, the St. Luke’s Chamber Ensemble, the American Composers Orchestra, and the New England Bach Festival Orchestra, and is co-principal oboist of Orpheus Chamber Orchestra. Among his more than 300 recordings are Bach arias with Kathleen Battle and Itzhak Perlman, and Elliott Carter’s Oboe Quartet, for which he received a Grammy nomination. He has performed and recorded many of Carter’s works, giving several world and US premieres. He was awarded a performer’s grant from the Fromm Foundation at Harvard University and has collaborated with the Vermeer, Shanghai, Orion, American, and Artis-Vienna String Quartets, among others. Taylor is on the faculties of the Manhattan, Juilliard and Yale schools of music. He plays rare James Caldwell model Lorée oboes, and spends as much time as possible with his old wooden boats in Maine.



Hugo Valverde

Horn player Hugo Valverde enjoys a prolific career in the United States and abroad as an orchestral player and soloist, currently holding the Second Horn position at the Metropolitan Opera Orchestra in New York City. Other commitments as an orchestral musician include performances with the National Symphony Orchestra of his native Costa Rica, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Houston Symphony, and the New York City Ballet Orchestra, as well as major festivals. He is a faculty member at the Bard College Conservatory of Music and the Precollege Division at Manhattan School of Music. Valverde studied at the Shepherd School of Music at Rice University in Houston, Texas, Lynn University Conservatory of Music in Boca Raton, Florida, and the National Music Institute in San José, Costa Rica. His main teachers are Daniel León, Luis Murillo, Gregory Miller, and William VerMeulen.



David Washburn

David Washburn is the principal trumpet of the Los Angeles Chamber Orchestra and associate principal trumpet of the Los Angeles Opera Orchestra. Previously, he served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and Redlands Symphony. He has been a featured soloist with such orchestras as the Los Angeles, St. Louis, Hong Kong, and California philharmonics; the Los Angeles, San Diego, St. Matthew's, and South Bay chamber orchestras; and the Berkeley, Burbank, and Glendale symphonies. Active in the

recording studio, he has played principal trumpet for the soundtracks of many major films. He is currently Artist in Residence at Biola University. He received his master's degree with distinction from the New England Conservatory and his bachelor's degree from the Thornton Music School at the University of Southern California.



Tien-Hsin Cindy Wu

Praised by the *Seattle Times* as "simply marvelous," violinist/violist Tien-Hsin Cindy Wu has enjoyed a career as a performer, artistic director, and educator throughout America, Europe and Asia. Cindy has collaborated with artists such as Yefim Bronfman, James Ehnes, Lynn Harrell, Leila Josefowicz, Cho-Liang Lin, Midori, Thomas Quasthoff, Yuja Wang, and members of the Alban Berg, Emerson, Guarneri, Miró, and Tokyo string quartets. She has also collaborated as guest violist with the Dover, Orion, and Shanghai quartets. A recipient of many awards

including the Milka Violin Artist Prize from the Curtis Institute of Music, she has taught at the Thornton School of Music of the University of Southern California and the summer programs at Curtis and the Yale School of Music. She is the Music Director of New Asia Chamber Music Society and founder of Sunkiss'd Mozart in Salinas. Cindy performs on a 2021 Samuel Zygmuntowicz, a 1918 Stefano Scarpella, and a 1734 Domenico Montagnana.

NFLAGIND

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.

CMS Chamber Music Society of Lincoln Center

UPCOMING CONCERTS

CONTEMPORARY MUSIC SERIES

SONIC SPECTRUM II

Thu, Jan 22, 7:30 pm **LIMITED AVAILABILITY** 🎧

*Sean Shepherd, Ye Xiaogang, Charlotte Bray,
Jörg Widmann*

BEETHOVEN'S

"ARCHDUKE" TRIO

Sun, Jan 25, 5:00 pm **SOLD OUT**

Tue, Jan 27, 7:30 pm

All-Beethoven Program

ROSE STUDIO & LATE NIGHT ROSE

BOCCHERINI, BARRIÈRE, & D'AMBROSIO

Thu, Jan 29, 6:30 pm

Thu, Jan 29, 9:00 pm 🎧

SHOSTAKOVICH: 1906-1975

Sun, Feb 1, 5:00 pm

All-Shostakovich Program

ART OF THE RECITAL

DAVID BYRD-MARROW AND CORY SMYTHE

Thu, Feb 5, 7:30 pm 🎧

*Jérôme Naulais, David Byrd-Marrow, Wilder, Jörg
Widmann, Cory Smythe, Strayhorn, Messiaen*

THE ESCHER STRING QUARTET

Tue, Feb 10, 7:30 pm

Mozart, Chris Rogerson, Dvořák

WINTER FESTIVAL

FROM BACH TO BEETHOVEN

Fri, Feb 20, 7:30 pm

Bach, Tartini, Mozart, Beethoven

WINTER FESTIVAL

THE AGE OF ROMANCE

Tue, Feb 24, 7:30 pm

Schubert, Brahms, Beach, Mendelssohn

WINTER FESTIVAL

VIOLIN VISIONARIES

Sat, Feb 28, 7:30 pm

Janáček, Enescu, Ravel, Bloch

CONTEMPORARY MUSIC SERIES

SONIC SPECTRUM III

Thu, Mar 5, 7:30 pm 🎧

John Corigliano, David Serkin Ludwig, Rzewski

WINTER FESTIVAL

DESTINATION: KREISLER

Sun, Mar 8, 5:00 pm

Ysaÿe, Wieniawski, R. Strauss, Kreisler

CENTURY OF WINDS

Fri, Mar 13, 7:30 pm

*Emmanuel, R. Strauss, Czerny, Klughardt, Jolivet,
Farrenc*



GET TICKETS TODAY

CALL (212) 875-5788 OR VISIT

CHAMBERMUSICSOCIETY.ORG

🎧 Indicates that this event will be streamed live for free on [ChamberMusicSociety.org](https://www.chambermusicsociety.org).

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 Evnin
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
Poteine Anagnostopoulos and James Stynes
Anonymous (1)

Alphadyne Foundation
The John Armitage Charitable Trust
Enid L. Beal and Alan Wolfe
Geoffrey Bible
Thomas Brenner and Inbal Segev-Brenner
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. Walter 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. Applewhite
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



Council on
the Arts



THE CHAMBER MUSIC SOCIETY ENDOWMENT

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

Ann S. Bowers, The Bowers Program
Rita E. and Gustave Hauser, Hauser
Fund for Media and Technology
Susan S. and Kenneth L. Wallach,
Wallach Artists Fund
Lila Acheson Wallace Flute Chair
Mrs. John D. Rockefeller, III Oboe
Chair
Charles E. Culpeper Clarinet Chair
Fan Fox & Leslie R. Samuels Violin
Chair
Mrs. William Rodman Fay Viola Chair
Alice Tully and Edward R. Wardwell
Piano Chair
Nasrin Abdolali
Estate of Robert C. Ackart
Estate of Marilyn Apelson
Mrs. Salvador J. Assael
Estate of Katharine Bidwell
The Bydale Foundation
Estate of Norma Chazen
The Chisholm Foundation
Estate of 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 Evnin
Mrs. William Rodman Fay
Jenny and Johnsie Garrett

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

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

ALICE TULLY CIRCLE

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

Aimee B. Anderson
Leon and Joan Ashner
Brett Bachman and Elisabeth
Challener
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)