



Chamber
Music Society
of Lincoln Center

DAVID FINCKEL AND WU HAN,
ARTISTIC DIRECTORS

2025-2026 SEASON

ROSE STUDIO & LATE NIGHT ROSE

Thursday, April 23, 2026,
at 6:30 and 9:00 pm

Daniel and Joanna S. Rose Studio at CMS



The Chamber Music Society of Lincoln Center

70 Lincoln Center Plaza, 10th Floor

New York, NY 10023

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ChamberMusicSociety.org

*This concert features members of the Bowers Program, CMS's residency for outstanding early career musicians. The Bowers Program is supported by the **Estate of Ann S. Bowers**. Additional support by the **Marion F. Goldin Charitable Fund**, **Colburn Foundation**, **Dr. Nancy Maruyama** and **Mr. Charles Cahn Jr.**, and **Patricia Kopec Selman** and **Jay E. Selman, MD**.*

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CMS Chamber Music Society of Lincoln Center

MOZART, FOOTE, & RAFF

THURSDAY EVENING, APRIL 23, 2026, AT 6:30 AND 9:00

► 4,706TH AND 4,707TH CONCERTS

Daniel and Joanna S. Rose Studio at CMS

Sean Lee, violin

Lun Li, violin

Matthew Lipman, viola

James Thompson, viola and host

Inbal Segev, cello

Jonathan Swensen, cello

Sooyun Kim, flute

**Wolfgang
Amadeus Mozart**
(1756–1791)

**Quartet in A major for Flute, Violin, Viola, and
Cello, K. 298** (1786–87)

► Andantino con variazioni

► Menuetto

► Rondo: Allegretto grazioso

KIM, LEE, LIPMAN, SEGEV

Arthur Foote
(1853–1937)

**Nocturne and Scherzo for Flute and String
Quartet** (1918)

► Nocturne: Andantino languido

► Scherzo: Vivace

KIM, LEE, LI, LIPMAN, SWENSEN

Joachim Raff
(1822–1882)

Sextet in G minor for Strings, Op. 178 (1872)

► Allegro

► Allegro molto

► Larghetto

► Allegro

LI, LEE, THOMPSON, LIPMAN, SEGEV, SWENSEN

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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Notes on the Program

BY NICKY SWETT

Wolfgang Amadeus Mozart

Quartet in A major for Flute, Violin, Viola, and Cello, K. 298

- ▶ Born January 27, 1756, in Salzburg
- ▶ Died December 5, 1791, in Vienna
- Composed in 1786–87**
- ▶ First CMS performance on December 18, 1977, by flutist Paula Robison, violinist Arnold Steinhardt, violist Michael Tree, and cellist David Soyer
- ▶ Duration: 11 minutes

W. A. Mozart's attitude toward the flute has sometimes been misunderstood. Early in his career, he struggled to complete a commission to compose concertos and quartets for the Dutch amateur flutist Ferdinand Dejean. In a 1778 letter to his father that he wrote while working on this project, he complained that "I become quite powerless whenever I am obliged to write for an instrument which I cannot bear," and in the end he only finished a portion of the requested pieces. This quote is often taken as evidence for Mozart's general disdain for the flute, but in the rest of the letter he clarifies the true reasons that he had a hard time completing this commission—he was in a phase where he could only write well at night, and this conflicted with his schedule. "I could of course scribble the whole day long," he proclaimed, "but something like this goes out into the world, and my wish is that I should not need to be ashamed if my name is on it." His perfectionism, even in the case of these frustrating pieces for an instrument that he claimed to not be able to stand, is revealing. He seemed to wish that he had more time and focus for these works, so that he could work out what the flute meant to him as a composer.

By the mid-1780s, his relationship with the instrument had demonstrably improved. He included beautiful flute solos in many of his later symphonies, piano concertos,

and operas. The flute's touching role as a close companion to the oboe in his 1788 "Jupiter" Symphony makes great use of the flute's piercing purity. The title says it all in *The Magic Flute*, his final major work for the stage, which features both expressive and playful theatrical uses of the instrument. His A-major Quartet for Flute and String Trio, K. 298, is thought to date from 1786–87, and though it is relatively light fare for Mozart at this time, it is a notably more satisfying and witty work than the quartets he composed for these instruments the decade before.

The A-major Flute Quartet opens with a variation set—a form that Mozart usually reserved for finales or slow movements—in which he emphasizes each player in turn. The flute variation bustles and pops with energy, rhythmic variety, and a mixture of arpeggios and melodic lines that fits the instrument very well. The violin scampers around in perpetual motion in the second variation, and in the third, viola-focused rendition of the theme, Mozart creates a characteristic mix of singing phrases and playful, chromatic flourishes. In the fourth and final variation, the cello plays an active, continuo-like bassline while the flute recalls the melody of the theme, creating a texture that is reminiscent of sonatas and concertos from the Baroque era.

The *Minuet* is based on a rustic, bustling, skipping rhythm that anticipates moments in Ludwig van Beethoven's infectious, energetic Serenade for Flute, Violin, and Viola, Op. 25. The final movement of the piece is an *Allegretto grazioso* featuring a sweet theme that Mozart marks, rather cheekily, "Not too fast, but not too slow. Just right, with much refinement and expression." The Mozart biographer Georges de Saint-Foix made the

case that this movement was based on a tune from *Le gars genereux*, a 1786 opera by Giovanni Paisiello, and indeed proposed that the entire quartet was a collection of playful parodies of contemporary, popular tunes. In this finale, Mozart preserves the contours of

the refrain each time it repeats and then subtly builds it into a rousing chorus at the end, achieving a pleasing imitation of group arias from his operas through the combination of the breathy, voice-like flute and the chirping string parts.

Arthur Foote

Nocturne and Scherzo for Flute and String Quartet

- ▶ Born March 5, 1853, in Salem, Massachusetts
- ▶ Died April 8, 1937, in Boston
- Composed in 1918**
- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 14 minutes

Composers have been experimenting with “night music” since the late 18th century, when the likes of Michael Haydn and W. A. Mozart wrote *nottorno* serenades for outdoor evenings. These tended to be multi-movement symphonic or chamber music creations, which would include at least one movement with a calm, lulling, slightly chilly texture. The nocturnes of the 19th century, a genre established by the Irish pianist John Field and brought to widespread popularity by Frédéric Chopin, were instead miniatures, little bursts of a somnolent mood typically for solo piano. By the 20th century, “night piece” could label a piece of static, lyrical, slightly melancholic character, but it might also describe a conglomerate of movements, reflecting the many changes in atmosphere as the light fades, the temperature cools, and one person returns home while another emerges for dusky revelry.

In 1918, American composer Arthur Foote completed a two-movement work for flute and string quartet, a *Nocturne and Scherzo* that was premiered in January of the following year. The first section, marked “languid” in the score, is an andante carried by a lethargic flute line. The tune moves along slowly enough that its occasionally gnarly chromatism passes almost without notice.

The churning string accompaniment makes the meter almost impenetrable: the quiet cello part is felt in 3; the other strings seem to be in 2; and the flute hardly has any discernible rhythm at all. A second theme, animated by syncopations in the quartet, provides a greater degree of rhythmic stability, but is harmonically quite adventurous. The *Scherzo* brings back a bit of the sleepy seduction of the *Nocturne* for the contrasting trio. If the outer sections might remind us of the fleet, dancing night music of 18th-century *nottorno* serenades, the brief central passage is a tired yet sultry recollection of a subdued nighttime mood.

Foote was one of a school of New England composers active at the turn of the 20th century known as the “Boston Six.” Most of the others, like George Whitefield Chadwick and Edward MacDowell, went to Europe to study classical composition with German maestros. But Foote remained in the US for his formative education, learning Romantic harmony and theory from instructors at the New England Conservatory and Harvard. It may have been his relative isolation from the source of these elements of style that gave him a subtly different musical language from that of his contemporaries. He clung to certain elements, like late 19th-century chromatic tonality, while doing other quite experimental and creative things with musical form. In the *Nocturne* in particular, Foote’s approach to moving between different keys and to ordering his themes is quite original, an eccentric strategy he worked out to express an improvisatory, nighttime impulse.

Joachim Raff

Sextet in G minor for Strings, Op. 178

- ▶ Born May 27, 1822, in Lachen, Switzerland
- ▶ Died June 24 or 25, 1882, in Frankfurt

Composed in 1872

- ▶ These are the first CMS performances of this piece.
- ▶ Duration: 30 minutes

Early on in his career, Joachim Raff was quite attracted to the methods and philosophies of the so-called “New German School,” the coterie of musicians that formed around Franz Liszt and Richard Wagner. These powerful composers advocated for writing music based on programmatic narratives and wished to shed many of the formal conventions of the Classical and early Romantic eras. Raff initially considered studying with Felix Mendelssohn, whose tendencies were far more rooted in tradition, but after Mendelssohn’s death in 1847 he decided to pursue Liszt as his mentor. In 1850, he moved to Weimar, where he wrote articles on behalf of Liszt’s cause and helped the older composer to orchestrate several of his works. Ultimately, Raff found little by way of employment as a member of this clan and became disillusioned with the group after a critical book he wrote on Wagner’s opera *Lohengrin* was met with suspicion. In 1856, he broke free and left for Wiesbaden, a town in Western Germany quite close to Frankfurt, where he produced a prolific output as a composer of symphonies and other works.

Raff gave most of his orchestral works have programmatic titles, such as “Im Walde” (In the Forest) or “Lenore” (after the 18th-century ballad that also inspired Ludwig van Beethoven’s only opera), and elements of his pieces serve clear narrative functions. But the works themselves follow the four-movement formats that were typical of symphonies and chamber pieces by Mendelssohn, Robert Schumann, and Johannes Brahms—the more conservative strain of music making that Liszt and Wagner wished to move away from. In

his composing, Raff attempts to thread a needle between using strategies of the “New German School,” like spinning out variations of character-based motifs in newfangled structures based on narrative trajectories, and fitting those shapes and developments into traditional templates like sonata or rondo form.

In 1872, the same year that he wrote his watershed “Lenore” Symphony, Raff composed two chamber works for strings—a fleet, Mendelssohnian String Octet and a Sextet, neither of which carried a descriptive title. The latter piece smacks of Brahms, the composer who brought the combination of two violins, two violas, and two cellos to prominence with sextets he wrote in 1860 and 1865. The first movement of Raff’s Sextet opens with an anxious, winding theme in the first violin accompanied by wavering, humming string crossings that anticipate some of Brahms’s later string writing. Without much fuss, Raff moves away from this stormy mood to present music that sways and sweetly sings in the manner of an opera aria by Giuseppe Verdi. The movement follows a clean sonata form, which builds to a climactic coda where all of the instrument groups perform different dramatic roles.

Raff had a longstanding admiration for the music of J. S. Bach. He made arrangements of music from Bach’s Solo Violin Sonatas and Partitas and the Cello Suites, which brought this music to audiences at a time when those pieces were truly obscure, and he studied the Baroque master’s counterpoint techniques very carefully. By the time he had developed his mature compositional style in the late 1860s, Raff’s music was full of Bach-like gestures. The *Allegro molto scherzo* movement of his sextet opens with a fugue of running triplets from which a theme gradually emerges. When a contrasting section begins with the feeling of an ecstatic tarantella, contrapuntal entries and

interactions continue to define the texture, creating constant variety and activity. The finale is likewise contrapuntally motivated. Themes that recall the turbulent energy of the opening movement are contradicted by explosively joyous fugal passages. Close to the end, the first cello and first violin sing a duet that is a perfect nugget of late-Romantic chamber music writing, but this idea also soon gives way to the raucous fun of madcap, fugal entries.

The core of the sextet is a far-reaching variation set on a spare theme that recalls the material that Ludwig van Beethoven used in his late Piano Sonatas and String Quartets. Rather than gradually build some profound edifice, Raff uses the theme to produce a sequence of cleverly wrought capers that make excellent use of dynamic, rhythmic,

and textural contrasts. Things get a little bit more serious in a minor-key cello variation, which has the feeling of an aria in which the singer trails off after getting lost in a sublime swamp of string harmony. The penultimate variation recalls the *Scherzo* with a change to $\frac{8}{8}$ time and bursts of complex counterpoint. In the final variation, which is preceded by a short cadenza, the violin plays a touching, passionately ornamented version of the original subject that fades to nothing in a beautiful, simple coda. It is as though Raff has frugally saved up the extraordinary potential of his pristine theme, leading us through all manner of playful distractions before getting to the stunning core of what he wants to say.

Program notes © Nicky Swett

About the Artists

ANDREW KIM



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.

ERIC IRAN ANDERSON



Sean Lee

With performances described by the *New York Times* as "breathtakingly beautiful," violinist Sean Lee has performed with the Chamber Music Society of Lincoln Center for over a decade, following his participation in CMS's Bowers Program. A recipient of Lincoln Center's Avery Fisher Career Grant, Lee has performed as a soloist with orchestras including the San Francisco Symphony, Jerusalem Symphony, and Orchestra del Teatro Carlo Felice. Originally from Los Angeles, Lee studied with Robert Lipsett of the Colburn Conservatory and legendary violinist Ruggiero Ricci before studying at the Juilliard School with his longtime mentor, violinist Itzhak Perlman. Lee performs on violins made by Samuel Zygmuntowicz in 1995 and David Bague in 1999, and a bow made circa 1890 by Joseph Arthur Vigneron.



Lun Li

A native of Shanghai currently based in New York, violinist Lun Li won first prize in the 2021 Young Concert Artists Susan Wadsworth International Auditions. He has appeared on major stages around the world, including Helsinki Music Centre, Konzerthaus Berlin, Kulturpalast Dresden, Wiener Konzerthaus, and Verizon Hall at the Kimmel Center. He recently made his solo recital debuts in Merkin Hall at the Kaufman Music Center in New York and at the Kennedy Center in Washington, DC, as well as his concerto debut at Lincoln Center. An avid chamber musician, he has participated in the Marlboro, Music@Menlo, Verbier, and Angel Fire music festivals. He is a member of CMS's Bowers Program and holds degrees from the Curtis Institute of Music and the Juilliard School; his mentors include Ida Kavafian, Catherine Cho, and Joseph Lin. Li plays the Stradivarius "Samazeuilli" 1735 violin, on generous loan from the Nippon Music Foundation.



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.



Inbal Segev

Inbal Segev has appeared with orchestras including the Berlin Philharmonic, London Philharmonic, Israel Philharmonic, Baltimore Symphony, St. Louis Symphony, and Pittsburgh Symphony, collaborating with such prominent conductors as Marin Alsop, Stéphane Denève, Lorin Maazel, Cristian Macelaru, and Zubin Mehta. She has commissioned new works from Timo Andres, John Luther Adams, Anna Clyne, Avner Dorman, and others. A native of Israel, at 16 Segev was invited by Isaac Stern to continue her cello studies in the US, where she earned degrees from Yale University and the Juilliard School, before co-founding the Amerigo Trio with former New York Philharmonic concertmaster Glenn Dicterow and violist Karen Dreyfus. Segev's cello was made by Francesco Ruggieri in 1673.



Jonathan Swensen

Cellist Jonathan Swensen is the recipient of an Avery Fisher Career Grant and joint first prize of the Naumburg International Cello Competition, and was featured as "One to Watch" in *Gramophone*. He made his concerto debut performing the Elgar Concerto with Portugal's Orquestra Sinfónica do Porto Casa da Música, and has performed with the Philharmonia Orchestra, Orquesta Ciudad de Granada, Copenhagen Philharmonic, Mobile Symphony, Greenville Symphony, and the Aarhus, Odense, and Iceland symphonies. He has captured first prizes at the Windsor International String Competition, Khachaturian International Cello Competition, and the Young Concert Artists International Auditions. A graduate of the Royal Danish Academy of Music, Swensen continued his studies with Torleif Thedéen at the Norwegian Academy of Music in Oslo and Laurence Lesser at New England Conservatory, where he received his Artist Diploma. He is now an Artist in Residence at the Queen Elisabeth Music Chapel working with Gary Hoffman, and a member of CMS's Bowers Program.



James Thompson

Violinist/violist James Thompson enjoys a multifaceted career as a chamber musician, concertmaster, educator, and lecturer. He is a recent graduate of the Chamber Music Society of Lincoln Center's Bowers Program. Thompson performs regularly for chamber music organizations across the country, and he serves as the director of Music@Menlo's annual winter residency in California. Solo engagements include appearances with the Cleveland Orchestra, the Asheville Symphony, the Cleveland Institute of Music

Orchestra, and the Cleveland Pops orchestra. He currently serves as concertmaster of the Erie Philharmonic, the BlueWater Chamber Orchestra, and the Caroga Arts Ensemble. As a guest artist, he has recently led classes for the Eastman School of Music and the Music Institute of Chicago, among others. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor.

About the Chamber Music Society

The Chamber Music Society of Lincoln Center (CMS) was founded in 1969 under the leadership and patronage of Alice Tully and the artistic direction of Charles Wadsworth, beginning a new era for chamber music in the United States. Through its many performance, education, and digital activities, CMS brings the experience of great chamber music to more people than any other organization of its kind. The performing artists constitute a multi-generational and international roster of the world's finest chamber musicians, enabling CMS to present chamber music of every instrumentation, style, and historical period. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of extraordinary early-career musicians into every facet of CMS activities. CMS reaches a growing global audience through a range of free digital media, including livestreams, an online archive of more than 1,700 video recordings, and broadcasts that are distributed to millions of listeners around the world.

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