

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, FEBRUARY 10, 2019, AT 5:00 ▶ 3,918TH CONCERT

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

JUHO POHJONEN, piano
TIMOTHY COBB, double bass
ESCHER STRING QUARTET
ADAM BARNETT-HART, violin
DANBI UM, violin
PIERRE LAPOINTE, viola
BROOK SPELTZ, cello
JENNIFER MONTONE, horn
ERIC REED, horn

TOTAL MOZART

WOLFGANG AMADEUS MOZART
(1756–1791) **Selections from Twelve Duos for Two Horns, K. 487** (1786)
▶ 12. Allegro
▶ 3. Andante
▶ 11. Menuetto
▶ 4. Polonaise
REED, MONTONE

MOZART Quartet in B-flat major for Strings, K. 589 (1790)
▶ Allegro
▶ Larghetto
▶ Menuetto: Moderato
▶ Allegro assai
BARNETT-HART, UM, LAPOINTE, SPELTZ

program continued on next page

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

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

CMS Chamber Music Society of Lincoln Center

**MOZART Concerto No. 12 in A major for Piano and
String Quintet, K. 414 (1782)**

- ▶ Allegro
- ▶ Andante
- ▶ Allegretto

POHJONEN, BARNETT-HART, UM, LAPOINTE, SPELTZ, COBB

INTERMISSION

**MOZART Divertimento in F major for Two Horns and
Strings, K. 247 (1776)**

- ▶ Allegro
- ▶ Andante grazioso
- ▶ Menuetto
- ▶ Adagio
- ▶ Menuetto
- ▶ Andante—Allegro assai

MONTONE, REED, BARNETT-HART, UM, LAPOINTE, SPELTZ

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

ABOUT TONIGHT'S PROGRAM

Dear Listener,

When possible, it is one of life's greatest privileges to spend some time exclusively in the company of a true genius. They can be from any field, but the sense of unlimited possibility they exude is at once entertaining and inspiring, if not intimidating. In the case of Mozart, we have the advantage of a super-human artist whose fondest desire was to please his listeners. Mozart was not a self-obsessed scaler of lofty musical heights; he simply did what he needed or was asked to do, what would advance his career and pay his bills. Fortunately, for all of mankind, what Mozart regarded as all in a day's work is some of the most inexplicably brilliant music ever created. It is in Mozart's company that we are fortunate to bask for the next couple of hours.

Putting together an all-Mozart concert presents many possible approaches. Of course, a selection of his most famous masterworks is a logical option. But a program such as today's reveals Mozart's mastery in revelatory ways. Viewing a complete list of the works of composers such as Bach, Haydn, Mozart, and Schubert is an awe-inspiring experience, leading us to the common conclusion that even the most musically experienced of us has hardly scratched the surface of their outputs. And so with Mozart, we can only anticipate the ingenuity he brings to a duo for two French horns, a piano concerto for chamber ensemble, and one of countless divertimentos composed during the early classical period. We are reminded of the scene from Peter Shaffer's movie *Amadeus*, where Mozart transforms an inane theme by Antonio Salieri into a miniature work of genius. The musical choices that Mozart made, above and beyond almost all other composers in history, are what will make hearing this program the privileged experience to which we refer.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

As a horn player, I am always thrilled whenever a major composer has chosen to write small chamber music for our instrument. So to have a whole series of horn duos originally written by Mozart is truly mind blowing! It's remarkable also, because in that era, our instrument was still mainly known as a completely unrefined, decidedly not-classy, honking sound-maker that was often used for signaling during hunting trips. So Mozart really was forward-thinking with how he used our instrument so lyrically and gorgeously in these chamber works. He obviously liked the horn: he also gave us four (count them four!) horn concertos for us to enjoy. But he was a game-changer for his horn writing: in the Mozart sextet today, you'll hear a more traditional classical-era usage of our instrument (outlining rhythm and harmony) but in the duos, he experiments with what the instrument can do melodically and musically. After him, horns were suddenly given the melody much more frequently. It's as if Mozart saw some potential in our instrument that then showed other composers how special it could be. I think I can safely say that most horn players probably have a special soft spot of gratitude for this phenomenal composer.

—Jennifer Montone

Selections from Twelve Duos for Two Horns, K. 487

WOLFGANG AMADEUS MOZART

Composed in July 1786.

- ▶ Born January 27, 1756, in Salzburg.
- ▶ Died December 5, 1791, in Vienna.

- ▶ Tonight is the first CMS performance of these duos.
- ▶ Duration: 7 minutes

⊕ **SOMETHING TO KNOW:** *Mozart wrote on the score that these duos were “written while bowling.” They were written for his friend, horn player and cheesemonger Joseph Leutgeb.*

⊕ **SOMETHING TO LISTEN FOR:** *These bouncing duets were written for natural horn (without valves) and are all in the same key.*

The sobriquet “Kegelstatt” has permanently, though erroneously, affixed itself to Mozart’s Trio for Clarinet, Viola, and Piano (K. 498), whose finished manuscript he dated on August 5, 1786. (“Kegel” in German indicates the game of nine-pin bowling [known as “skittles” in English] and “statt” the place where it was played,

a pastime that enjoyed considerable vogue in Vienna during Mozart’s day.) That work has nothing to do with bowling, but he did note on the score of the Twelve Duos for Horns (K. 487), written just one week earlier, that it was *untern Kegel schreiben*—“written while bowling.” (The apparent anomaly of the delicate task of musical notation

while engaged in a sporting activity might be explained because Mozart usually worked out his compositions completely in his head before committing them, without mistakes or revisions, to paper, a clerical activity whose drudgery he was known to have alleviated with games, schnapps, or friendly conversation.) The source of the misattribution of the Trio's "Kegelstatt" subtitle appears to be the pioneering 1862 catalog of Mozart's works by Austrian musicologist Ludwig von Köchel. Köchel did not have access to the manuscript of either the Horn Duos or the Clarinet Trio, so he worked those nearly contemporaneous compositions into his chronological list according to anecdotal information

available to him—in other words, he seems to have mixed them up.

The Horn Duos, unaffected in expression, simple in texture, and only two minutes or so each, are certainly appropriate music for a pair of bowling buddies. They were likely written for the horn virtuoso Joseph Leutgeb, a family friend from Mozart's Salzburg days who had settled in Vienna in 1777 to perform and run a cheese shop—Mozart had composed for him the Horn Concerto No. 4 (K. 495) just a month before he wrote the duos. These tiny pieces were written for "natural" horns, which had no valves and could play chromatic passages only with difficulty, so they are all in the same key with almost entirely diatonic (i.e., white-key) harmonies. ♦

Quartet in B-flat major for Strings, K. 589

WOLFGANG AMADEUS MOZART

Composed in 1790.

▶ Premiered on May 22, 1790, in Vienna.

▶ Tonight is the first CMS performance of this piece.

▶ Duration: 23 minutes

⊕ **SOMETHING TO KNOW:** *Mozart wrote this quartet for the Prussian King Frederick William II, who was a talented cello player.*

⊕ **SOMETHING TO LISTEN FOR:** *The trio at the center of the Menuetto movement contains some of the most unexpectedly adventurous writing of the whole quartet.*

Given the steady deterioration in Mozart's health, finances, and prospects in Vienna at the beginning of 1789, it is not surprising that he eagerly accepted the invitation of a fellow Mason and former student, Prince Karl Lichnowsky, to assess the career possibilities in Berlin. Lichnowsky, an officer in the Prussian army, regularly visited the court at Berlin, and suggested that he could arrange an audience with King Frederick William II, nephew and successor of the immensely cultured Frederick the Great

and an avid music lover and a cellist of more than modest accomplishment. Mozart left Vienna with Lichnowsky on April 8 and arrived in Berlin on April 25.

In Berlin, Mozart met with the King's director of chamber music, the French cello virtuoso Jean Pierre Duport. Dupont was apparently not able to arrange a meeting with Frederick William for Mozart immediately, so he went back to Leipzig for a few days to give a concert of his own music at the Gewandhaus. On May 26, Mozart was finally granted



Frederick William probably never saw or heard the works that his patronage inspired

an audience with the King, which went well enough for Frederick William to commission from the Viennese visitor a set of six string quartets for himself and a half-dozen piano sonatas for his eldest daughter, Fredericka. As down payment, Mozart was presented with 100 *Friedrichs d'or* in a fine gold box.

Mozart arrived home in Vienna on June 4, 1789, and immediately set to work on the commission for the Prussian court. Sometime in July he completed the Quartet in D major (K. 575) and one of the piano sonatas (K. 576)—and then stopped. His health was poor that summer, his finances worse, and he was worried about Constanze, pregnant for the fifth time in seven years. Most of what energy he could muster was channeled into preparing the revival of *Figaro* ordered by Emperor Joseph II for the end of August. The commission for *Così fan tutte* followed that production, and Mozart could not return to the Berlin commission until May 1790, when the B-flat major Quartet (K. 589) was completed. The Third “Prussian” Quartet (K. 590 in F major), Mozart’s last work in the genre, was finished in June. Mozart was unable to fulfill the balance of the commission. Frederick William probably never saw or heard the works that his patronage inspired.

As would be expected in a composition made to order for a cello-playing king, that instrumental part is featured throughout the “Prussian” Quartets, a technique that causes the viola and second violin to be thoroughly drawn into the music’s unfolding

argument in order to achieve tonal balance and textural homogeneity. This conversational characteristic is heard in the opening page of the B-flat Quartet (K. 589), in which the first violin begins the principal theme, shares it in duet with the viola in the second measure, and passes it onto the cello five bars later. The music is led through a transition that introduces a motive of arching shape and a glistening triplet figuration before it arrives at the formal subsidiary subject, a suave melody entrusted to the cello. The development section is largely concerned with the main theme and the triplet motive from the transition. The recapitulation of the earlier themes brings formal balance and harmonic closure to the movement.

The *Larghetto* begins with a melody floated in the silvery high register of the cello. The first violin appropriates this lovely theme and leads to the passage of rippling scales that serves as the second subject. These two thematic inspirations return to form the second half of the movement. The *Menuetto* heard to open and close the third movement, which allows the first violin a *concertante* importance, proceeds largely according to expectations. The central trio, however, comprises a remarkable anthology of unusual compositional techniques: amazing dynamic and chordal surprises; harmonic slippages; and even a dramatic silence. Such remarkable and potentially iconoclastic music-making spurs thoughts about the direction Mozart’s creativity might have taken had he lived into the encroaching age of Romanticism. The rondo-form finale, though generally light and vivacious in style, is touched, particularly in its middle regions, with the sophistication of harmony and thematic development that invest the works of Mozart’s maturity with their subtlety and range of expression. ◆

Concerto No. 12 in A major for Piano and String Quintet, K. 414

WOLFGANG AMADEUS MOZART

Composed in 1782.

▶ Premiered in March 1783 in Vienna, with the composer as soloist.

- ▶ First CMS performance on July 15, 1996, by pianist Alicia de Larrocha, violinists Ani Kavafian and Kerry McDermott, violist Paul Neubauer, and cellist Fred Sherry.
- ▶ Duration: 25 minutes

⊕ **SOMETHING TO KNOW:** *Mozart wrote this concerto to perform himself during Lent, when opera was banned in Vienna and halls were open for instrumental music.*

⊕ **SOMETHING TO LISTEN FOR:** *The middle movement is based on a theme by Johann Christian Bach, who had recently died when Mozart wrote this concerto.*

Mozart's first years in Vienna were good. He was happy with his marriage. He was in demand as a pianist and composer, with a reputation that extended through much of Europe. He was invited to perform at the houses of important members of the Viennese aristocracy. Publishers and music dealers vied for

his works. The concerts he produced were well attended. Everyone, it seemed, talked of him.

In autumn 1782, he began planning his concerts for the following Lenten season. (Opera was forbidden in Catholic Austria during Lent, and early spring was one of the few times of the year auditoriums

MOZART'S PIANO CONCERTO PREMIERES

It is not surprising that Mozart's three new piano concertos had excellent success at their premieres in March 1783. The first to be heard seems to have been the Concerto in C major, K. 415, on March 3 at the Burgtheater. Of his March 22 performance of two of the concertos, Cramer's Magazin der Muzik reported, "Today the celebrated Chevalier Mozart gave a music academy [concert] for his own benefit at the National Theater in which pieces of his own composition were performed. The academy was honored by the presence of an extraordinarily large audience, and the two new concertos and other fantasies [improvisations] which Mr. Mozart played on the fortepiano were received with the loudest approval. Our Monarch, who contrary to the custom honored the academy with his presence, joined in the applause of the public so heartily that one can think of no similar example. The proceeds of the academy are estimated at 600 gulden." Mozart was especially gratified at the Emperor's response. "His Majesty's delight was beyond all bounds," rejoiced the composer.

—Dr. Richard E. Rodda

were free for instrumental concerts.) By December, he was at work on a series of three new concertos, the first he composed after moving to Vienna. That he was concerned they should satisfy the popular Viennese taste for pleasant diversion while possessing something of deeper musical value is evidenced by a letter of December 28 to his father: "These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages

are written in such a way that the less learned cannot fail to be pleased, though without knowing why." There is further evidence that he took care to please a wide audience with the three new concertos (K. 413, 414, 415): in addition to their easily accessible musical style, their orchestration was devised so that the wind parts were expendable, thereby making these works performable by as small an ensemble as a string quartet. In this form—as chamber music for the home—he offered them in manuscript score for public subscription early in 1783. Artaria published the three concertos in March 1785. ♦

Divertimento in F major for Two Horns and Strings, K. 247

WOLFGANG AMADEUS MOZART

Composed in 1776.

- ▶ Premiered on June 13, 1776, in Salzburg.
- ▶ Duration: 32 minutes

▶ First CMS performance on October 20, 2002, by hornists William Purvis and Patrick A. Pridemore, violinists Ida Kavafian and Jennifer Frautschi, violist Paul Neubauer, cellist Fred Sherry, and bassist Edgar Meyer.

⊕ **SOMETHING TO KNOW:** *A divertimento was a light, tuneful piece of music written for social occasions. This one was written for the name day of Countess Antonia London, a member of the Salzburg nobility.*

⊕ **SOMETHING TO LISTEN FOR:** *The Adagio movement omits horns and instead has a soaring solo for the first violin.*

The period from March 1775, when he returned from Munich following the premiere of his opera buffa *La Finta Giardiniera*, until he undertook his journey to Mannheim and Paris in September 1777 in search of a permanent position in one of Europe's music capitals, was Mozart's longest continuous stay in Salzburg after his infancy. He traveled almost constantly as a child and young man trying to escape the frustrations of life in his provincial hometown, which he felt stifled his creativity with its conservatism and

stymied his professional advancement with its lack of a theater for opera. He sublimated some of his frustration over what he rather injudiciously called his "Salzburg captivity" into creative work, and composed steadily while he was at home, devoting much effort to providing serenades, cassations, divertimentos, and other such entertainment pieces for the social functions of the local nobility. In June 1776, he composed a piece of party music, the Divertimento in F major for Two Horns and Strings, K. 247, for the name-day (June 13) of the Countess

Antonia Lodron, whose home was one of the centers of musical life in Salzburg. Mozart remained close to the family (or at least carried their commissions), and the following year he wrote two more pieces for them, the Concerto for Three Pianos, K. 242, and another Divertimento, K. 287.

The F major Divertimento is spread across six leisurely movements. Mozart is typically profligate with thematic material in the main theme of the sonata-form movement that opens the work—there are no fewer than six different melodic kernels in the first two-dozen measures. The formal “second” theme is a limpid

violin melody given above an undulating viola accompaniment. The central regions of the divertimento are occupied by two pairs of movements: an *Andante* and an *Adagio*, each followed by a *Menuetto*. The slow movements are songful and delicately embroidered, and occasionally touch on more expressive harmonic areas; the *Menuettos* are elegant and perfectly suited to the noble taste of conservative Salzburg. The divertimento ends with a brief *Andante* that serves as introduction to a lively rondo that takes mischievous delight in shifting quickly between loud and soft. ♦

© 2019 Dr. Richard E. Rodda

ABOUT THE ARTISTS



CHRIS LEE

TIMOTHY COBB

▶ Timothy Cobb is the principal bass of the New York Philharmonic, prior to which he served as principal bass for the Metropolitan Opera Orchestra. He has appeared at numerous chamber music festivals worldwide, and as a former participant in the Marlboro Music festival, has toured with the Musicians from Marlboro series. He is a faculty member of the Sarasota Music Festival each June, and in 2014 helped to launch a new bass program for the Killington Music Festival in Killington, Vermont. He serves as principal bass for Valery Gergiev's World Orchestra for Peace, an invited group of musicians from around the world, from which he has earned the title UNESCO Artist for Peace. He has also served as principal bass for the Mostly Mozart festival orchestra since 1989. He can be heard on all Met recordings after 1986, as well as on the Naxos label, in a recording of Giovanni Bottesini's duo bass compositions with fellow bassist Thomas Martin, of London. Mr. Cobb graduated from the Curtis Institute of Music where he studied with Roger Scott. In his senior year he became a member of the Chicago Symphony under Sir Georg Solti. He serves as bass department chair for The Juilliard School, as well as serving on the faculties of the Manhattan School of Music, Purchase College, and Rutgers University. He also holds the title 'Distinguished Artist in Residence' at Lynn University in Boca Raton, Florida.



ESCHER STRING QUARTET

L-R: Brook Speltz, cello; Adam Barnett-Hart, violin; Danbi Um, violin; and Pierre Lapointe, viola

► The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its home town of New York, the ensemble serves as season artists of the Chamber Music Society of Lincoln Center, where it has presented the complete Zemlinsky quartet cycle and was one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets.

The 2018–19 season finds the Escher Quartet touring the United States extensively, performing in numerous cities and venues including Carnegie Hall's Alice Tully Hall, the Kennedy Center in Washington, DC, the Segerstrom Center for the Arts in Costa Mesa, Chicago's Harris Theater, West Palm Beach, Baltimore, and Pasadena. Internationally, the quartet returns for a season long residency at London's Wigmore Hall, where it will present three self-curated programs highlighting American and American-influenced compositions.

The Escher Quartet has made a distinctive impression throughout Europe, with recent debuts including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, Les Grands Interprètes Geneva, Tel Aviv Museum of Art, and Auditorium du Louvre. The group has appeared at festivals such as the Heidelberg Spring Festival, Budapest's Franz Liszt Academy, Dublin's Great Music in Irish Houses, the Risør Chamber Music Festival in Norway, the Hong Kong International Chamber Music Festival, and the Perth International Arts Festival in Australia. Alongside its growing European profile, the Escher Quartet continues to flourish in its home country, performing at the Aspen Music Festival, Bowdoin Music Festival,

Toronto Summer Music, Chamber Music San Francisco, Music@Menlo, and the Ravinia and Caramoor festivals. The Escher Quartet is also currently in residence at Southern Methodist University in Dallas, Texas, the Tuesday Musical Association in Akron, and the University of Akron.

Recordings of the complete Mendelssohn quartets, released on the BIS label in 2015–17, were received with the highest critical acclaim, with comments such as “...eloquent, full-blooded playing... The four players offer a beautiful blend of individuality and accord” (*BBC Music Magazine*). The Escher’s most recent recording, beloved quartets of Dvořák, Borodin, and Tchaikovsky, was met with equal enthusiasm. The quartet has also recorded the complete Zemlinsky String Quartets in two volumes, released on the Naxos label in 2013 and 2014.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet in Residence at each artist’s summer festival: the Young Artists Program at Canada’s National Arts Centre; and the Perlman Chamber Music Program on Shelter Island, New York. The quartet has since become one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant. The Escher Quartet takes its name from the Dutch graphic artist M.C. Escher, inspired by Escher’s method of interplay between individual components working together to form a whole.



JENNIFER MONTONE

► Jennifer Montone joined The Philadelphia Orchestra as principal horn in 2006, and is currently on the faculties of The Curtis Institute of Music and The Juilliard School. She was formerly the principal horn of the Saint Louis Symphony, associate principal horn of the Dallas Symphony, adjunct professor at Southern Methodist University, and performer/faculty at the Aspen Music Festival and School. Named the Paxman Young Horn Player of the Year in London in 1996, she has since won many solo competitions and awards, including an Avery Fisher Career Grant in 2006 and a 2013 Grammy Award for her recording of Penderecki’s Horn Concerto entitled *Winterreise*. She has performed with the Berlin Philharmonic, Cleveland Orchestra, Orpheus Chamber Orchestra, New York Philharmonic, Metropolitan Opera Orchestra, National Symphony Orchestra, Saint Paul Chamber Orchestra, and New Jersey Symphony Orchestra, in which she was awarded the position of third horn while still a student. She performs regularly at the Chamber Music Society of Lincoln Center, La Jolla SummerFest, Strings Festival, and Santa Fe Chamber Music Festival, and is a coach at the New World Symphony. A native of northern Virginia, Ms. Montone was in the National Symphony Fellowship Program, where she studied with Edwin Thayer, was a fellow of the Tanglewood Music Center, and attended the Marlboro Music Festival. She is a graduate of The Juilliard School as a student of Julie Landsman.



JUHO POHJONEN

► An ardent exponent of Scandinavian music, pianist Juho Pohjonen performs widely in Europe, Asia, and North America, with symphony orchestras, in recital and chamber music. During the 2018–19 season, he appears as soloist with the Nashville, Pacific, Bay Atlantic, and Duluth Superior symphony orchestras. He enjoys an ongoing association with the Chamber Music Society of Lincoln Center, and is an alum of The Bowers Program (formerly CMS Two). Other highlights of this season include

his recital debut at the 92nd Street Y in New York, a European tour in February, and concerts in Toronto and Alicante, Spain. Highlights of his summer 2018 schedule included his debut with the Pittsburgh Symphony and appearances at the Marlboro Music Festival, La Jolla Music Society SummerFest, and Tannery Pond Concerts in Chatham, New York. He has previously appeared in recital at New York's Carnegie Hall and Lincoln Center, at the Kennedy Center in Washington, DC, and in San Francisco, La Jolla, Detroit, and Vancouver. He has performed as soloist with the Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Buffalo Philharmonic, Mostly Mozart Festival, Bournemouth Symphony, London's Philharmonia, Canada's National Arts Centre Orchestra, and with orchestras throughout Scandinavia. His recent recordings include Romantic repertoire with cellist Inbal Segev on Avie Records and works in honor of Finland's centennial as pianist of the Sibelius Trio on Yarlung Records. Mr. Pohjonen studied with Meri Louhos and Hui-Ying Liu-Tawaststjerna at the Sibelius Academy from which he obtained a master's degree.



ERIC REED

► Eric Reed is the newest member of the American Brass Quintet, and serves on the horn and chamber music faculties at The Juilliard School. In addition to his work with the ABQ, he performs regularly with the Orchestra of St. Luke's and Orpheus Chamber Orchestra. He is a former member of the Canadian Brass and Carnegie Hall's Ensemble Connect, as well as the Oregon, New World, and Harrisburg symphonies. Mr. Reed is a member of the newly-formed Ensemble Échappé, a sinfonietta

dedicated to music of the 21st century. Based in New York City, he has performed with dozens of the area's cultural organizations, including the Metropolitan Opera, New York Philharmonic, and American Ballet Theater. He holds degrees from Rice University's Shepherd School of Music and The Juilliard School. He has recently given world premiere performances of works by John Zorn, Philip Lasser, Eric Ewazen, William Bolcom, Steven Franklin, Robert Paterson, Kenneth Fuchs, and Eric Nathan. Chamber ensembles he has performed with include the International Contemporary Ensemble, Sejong Soloists, and Israeli Chamber Project, and he has appeared at the Cape Cod and Bridgehampton chamber music festivals. Mr. Reed is on the faculty of the Aspen Music Festival and School and Round Top Festival Institute.

The Bowers Program

The Bowers Program (formerly CMS Two) provides a unique three-year opportunity for some of the finest young artists from around the globe, selected through highly competitive auditions, to be immersed as equals in everything CMS does.

Lise de la Salle, *piano*
Francisco Fullana, *violin*
Alexi Kenney, *violin*
Angelo Xiang Yu, *violin*
David Requiro, *cello*
Xavier Foley, *double bass*
Adam Walker, *flute*
Sebastian Manz, *clarinet*

CALIDORE STRING QUARTET

Jeffrey Myers, *violin*
Ryan Meehan, *violin*
Jeremy Berry, *viola*
Estelle Choi, *cello*

SCHUMANN QUARTET

Erik Schumann, *violin*
Ken Schumann, *violin*
Lissa Randalu, *viola*
Mark Schumann, *cello*

Directors and Founders

Elinor L. Hoover, *Chair*
Robert Hooglund, *Vice Chair*
Joost F. Thesseling, *Vice Chair*
Peter W. Keegan, *Treasurer*
Paul B. Gridley, *Secretary*

Nasrin Abdolali
Sally Dayton Clement
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Peter Duchin
Jennifer P.A. Garrett
William B. Ginsberg
Phyllis Grann
Walter L. Harris
Philip K. Howard
Priscilla F. Kauff
Vicki Kellogg
Jeehyun Kim
Helen Brown Levine
John L. Lindsey
James P. O'Shaughnessy

Tatiana Pouschine
Richard Prins
Dr. Annette U. Rickel
Beth B. Sackler
Herbert S. Schlosser
David Simon
Suzanne E. Vaucher
Susan S. Wallach
Alan G. Weiler
Jarvis Wilcox
Kathe G. Williamson

DIRECTORS EMERITI

Anne Coffin
Peter Frelinghuysen (1941–2018)
Marit Gruson
Charles H. Hamilton
Harry P. Kamen
Paul C. Lambert
Donaldson C. Pillsbury (1940–2008)
William G. Selden
Andrea W. Walton

GLOBAL COUNCIL

Howard Dillon
Carole G. Donlin
John Fouhey
Charles H. Hamilton
Rita Hauser
Linda Keen
Judy Kosloff
Mike McKool
Sassona Norton
Seth Novatt
Morris Rossabi
Susan Schuur
Trine Sorensen
Shannon Wu

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
Founding Artistic Director

Administration

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

ADMINISTRATION

Keith Kriha, *Administrative Director*
Greg Rossi, *Controller*
Mert Sucaz, *Executive and Development Assistant*

ARTISTIC PLANNING & PRODUCTION

Beth Helgeson, *Director of Artistic Planning and Administration*
Kari Fitterer, *Director of Artistic Planning and Touring*
Jen Augello, *Operations Manager*
Laura Keller, *Editorial Manager*
Sarissa Michaud, *Production Manager*
Grace Parisi, *Education and Operations Manager*
Arianna de la Cruz, *Artistic and Production Intern*

DEVELOPMENT

Patricia Leonard, *Director of Development*
Fred Murdock, *Associate Director, Special Events and Young Patrons*
Katherine Heberling, *Associate Director, Institutional Giving*
Joe Hsu, *Manager, Development Operations and Research*
Julia Marshella, *Manager of Individual Giving, Patrons*
Erik Rego, *Manager of Individual Giving, Friends*

EDUCATION

Bruce Adolphe, *Resident Lecturer and Director of Family Concerts*
Derek Balcom, *Director of Education*

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily Graff, *Director of Marketing and Communications*
Trent Casey, *Director of Digital Content*
Desmond Porbeni, *Associate Director, Audience and Customer Services*
Melissa Muscato, *Assistant Director, Marketing and Digital Content*
Natalie Dixon, *Manager, Audience and Customer Services*
Sara Norton, *Marketing Associate*
Jesse Limbacher, *Audience and Customer Services Associate*
Joshua Mullin, *Digital Content Assistant*
Bethie Fowler, *Audience and Customer Services Assistant*

ANNUAL FUND

Contributors to the Annual Fund provide vital support for the Chamber Music Society's wide-ranging artistic and educational programs. We gratefully acknowledge the following individuals, foundations, corporations, and government agencies for their generous gifts. We also thank those donors who support the Chamber Music Society through the Lincoln Center Corporate Fund.

Artistic Directors Circle

LEADERSHIP GIFTS (\$50,000 and above)

The Achelis and Bodman Foundation
Carmel Cultural Endowment for the Arts
The Chisholm Foundation
Joyce B. Cowin
Howard Gilman Foundation
Dr. and Mrs. Victor Grann
Eugene and Emily Grant
The Jerome L. Greene Foundation
Mr. and Mrs. Paul B. Gridley

Rita E. and Gustave M. Hauser
The Hearst Foundation, Inc.
Elinor and Andrew Hoover
Jane and Peter Keegan
Lincoln Center Corporate Fund
National Endowment for the Arts
The New York Community Trust
New York State Council on the Arts
Stavros Niarchos Foundation

Mr. and Mrs. James P. O'Shaughnessy
Blanchette Hooker Rockefeller Fund
The Fan Fox and Leslie R. Samuels
Foundation, Inc.
Ellen Schiff
Elizabeth W. Smith
The Alice Tully Foundation
Elaine and Alan Weiler
The Helen F. Whitaker Fund

GUARANTORS (\$25,000 to \$49,999)

Ann Bowers, in honor of Alexi Kenney
Thomas Brener and Inbal Segev-Brener
Estate of Anitra Christoffel-Pell
Sally D. and Stephen M. Clement, III
Joseph M. Cohen
Linda S. Daines
Jenny and Johnsie Garrett
William and Inger G. Ginsberg
Marion Goldin Charitable Gift Fund
Gail and Walter Harris
Frank and Helen Hermann Foundation

Robert and Suzanne Hogleund
Vicki and Chris Kellogg
Andrea Klepetar-Fallek
Bruce and Suzie Kovner
MetLife Foundation
New York City Department of Cultural Affairs
Marnie S. Pillsbury
Richard Prins and Connie Steensma
Dr. Annette U. Rickel
Dr. Beth Sackler and Mr. Jeffrey Cohen
David Simon

Mr. and Mrs. Erwin Staller
William R. Stensrud and
Suzanne E. Vaucher
Joost and Maureen Thesseling
Tiger Baron Foundation
Susan and Kenneth Wallach
Mr. and Mrs. Jarvis Wilcox
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn

BENEFACTORS (\$10,000 to \$24,999)

Anonymous (4)
Ronald Abramson
Jonathan Brezin and Linda Keen
Colburn Foundation
Con Edison
The Gladys Krieble Delmas Foundation
Robert and Karen Desjardins
Howard Dillon and Nell Dillon-Emmers
Carole Donlin
The Lehoczky Escobar Family
Judy and Tony Evnin
David Finckel and Wu Han

John and Marianne Fouhey
Sidney E. Frank Foundation
Mr. and Mrs. Peter Frelinghuysen
Ann and Gordon Getty Foundation
Francis Goelet Charitable Lead Trusts
The Hamilton Generation Fund
Irving Harris Foundation
Frederick L. Jacobson
Michael Jacobson and Trine Sorensen
Priscilla F. Kauff
Jeehyun Kim
Judy and Alan Kosloff

Helen Brown Levine
Sassona Norton and Ron Filler
Mr. Seth Novatt and Ms. Priscilla Natkins
Tatiana Pouschine
Gilbert Scharf
Judith and Herbert Schlosser
Mrs. Robert Schuur
Joe and Becky Stockwell
Carlos Tome and Theresa Kim
Virginia B. Toulin Foundation
Mrs. Andrea W. Walton

Patrons

PLATINUM PATRONS (\$5,000 to \$9,999)

Anonymous (1)
William and Julie Ballard
Murat Beyazit
The Jack Benny Family Foundation
Janine Brown and Alex Simmons Jr.
Mr. and Mrs. John D. Coffin
Nathalie and Marshall Cox
Mrs. Barbara M. Erskine
Mr. and Mrs. Irvine D. Flinn
The Frelinghuysen Foundation
Naava and Sanford Grossman

Marlene Hess and James D. Zirin, in loving
memory of Donaldson C. Pillsbury
The Hite Foundation
Alfred and Sally Jones
Mr. and Mrs. Hans Kilian
C.L.C. Kramer Foundation
Jonathan E. Lehman
Leon Levy Foundation
Dr. and Mrs. Michael N. Margolies
Jane and Mary Martinez
Mr. and Mrs. H. Roemer McPhee,
in memory of Catherine G. Curran

Achim and Colette Moeller
Anju Narula
Linda and Stuart Nelson
Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Thomas A. and Georgina T. Russo
Family Fund
Lynn Straus
Martin and Rudy Vogelfanger
Paul and Judy Weislogel
Neil Westreich

GOLD PATRONS (\$2,500 to \$4,999)

Anonymous (2)
Nasrin Abdolali
Elaine and Hirschel Abelson
Dr. and Mrs. David H. Abramson
Ms. Hope Aldrich
American Friends of Wigmore Hall
Joan Amron
James H. Applegate
Axe-Houghton Foundation
Brett Bachman and Elisabeth Challener
Lawrence B. Benenson
Constantin R. Boden
Jill Haden Cooper
The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler

Virginia Davies and Willard Taylor
Suzanne Davidson
Mr. and Mrs. Joseph W. Donner
Helen V. DuBois
Rachel and Melvin Epstein
Mr. Lawrence N. Field
Dr. and Mrs. Fabius N. Fox
Mr. Andrew C. Freedman and
Ms. Arlie Sulka
Diana G. Friedman
Egon R. Gerard
Edda and James Gillen
Mr. and Mrs. Philip Howard
Kenneth Johnson and Julia Tobey
Paul Katcher

Ed and Rosann Kaz
Chloé A. Kramer
Henry and Marsha Laufer
Harriet and William Lembeck
Dr. Edward S. Loh
Jennifer Manocherian
Ned and Francoise Marcus
Mr. and Mrs. Leigh Miller
Martin and Lucille Murray
Brian and Erin Pastuszenski
Susan B. Plum
Mr. and Mrs. Joseph Rosen
The Alfred and Jane Ross Foundation
Mary Ellen and James Rudolph
David and Lucinda Schultz

Peter and Sharon Schuur
Michael W. Schwartz
Fred and Robin Seegal
Carol and Richard Seltzer
The Susan Stein Shiva Foundation
Dr. Michael C. Singer

Diane Smook and Robert Peduzzi
Gary So, in honor of Sooyun Kim
Sally Wardwell
Patricia and Lawrence Weinbach
Larry Wexler and Walter Brown

Deborah and David Winston,
in memory of May Winston
Janet Yaseen and the
Honorable Bruce M. Kaplan
Sandra and Franklin Zieve
Noreen and Ned Zimmerman

SILVER PATRONS (\$1,500 to \$2,499)

Anonymous (4)
Alan Agle
Harry E. Allan
Lawrence H. Appel
Dr. Anna Balas
Betsy Shack Barbanell
Lillian Barbash
Mr. and Mrs. William G. Bardel
Caryl Hudson Baron
Mr. and Mrs. T. G. Berk
Don and Karen Berry
Adele Bilderee
Judith Boies and Robert Christman
Ann and Paul Brandow
Eric Braverman and Neil Brown
Cahill Cossu Noh and Robinson
Charles and Barbara Burger
Jeff and Susan Campbell
Allan and Carol Carlton
Dale C. Christensen, Jr.
Judith G. Churchill
Betty Cohen
Marilyn and Robert Cohen
Betsy Cohn, in honor of Suzanne Davidson
Jon Dickinson and Marlene Burns
Joan Dyer
Thomas E. Engel, Esq.
Mr. Arthur Ferguson
Howard and Margaret Fluhr
Cynthia Friedman
Joan and Jeremy Frost
Rosalind and Eugene J. Glaser

Alberta Grossman, in honor of
Lawrence K. Grossman
Judith Heimer
Dr. and Mrs. Wylie C. Hembree
Charles and Nancy Hoppin
Dr. Beverly Hyman and
Dr. Lawrence Birnbach
Bill and Jo Kurth Jagoda, in honor of
David Finckel and Wu Han
Dr. Felisa B. Kaplan
Stephen and Belinda Kaye
Thomas C. King
Patricia Kopec Selman and Jay E. Selman
Dr. and Mrs. Eugene S. Krauss
Edith Kubicek
Richard and Evalyn Lambert
Craig Leiby and Thomas Valentino
Dr. Donald M. Levine
Fran Levine
James Liell
Walter F. and Phyllis Loeb Family Fund
of the Jewish Communal Fund
Kenneth Logan
Carlene and Anders Maxwell
Eileen E. McGann
Sheila Avrin McLean and David McLean
Ilse Melamid
Merrick Family Fund
Bernice H. Mitchell
Alan and Alice Model
Barbara A. Pelson
Charles B. Ragland
Mr. Roy Raved and Dr. Roberta Leff

Mark and Pat Rockkind
Dr. Hilary Romner and Mr. Ronald Feiman
Joseph and Paulette Rose
Dede and Michael Rothenberg
Marie von Saher
Drs. Eslee Samberg and Eric Marcus
David and Sheila Rothman
Sari and Bob Schneider
Delia and Mark Schulte
Mr. David Seabrook and
Dr. Sherry Barron-Seabrook
Jill S. Slater
Judith and Morton Sloan
Annaliese Soros
Dr. Margaret Ewing Stern
Warren and Susan Stern
Deborah F. Stiles
Alan and Jaqueline Stuart
Erik and Cornelia Thomsen
Judith and Michael Thoyer
Leo J. Tick
Herb and Liz Tulchin
Mr. and Mrs. Salvatore Vacca
Mr. and Mrs. Joseph Valenza
Pierre and Ellen de Vegh
Dr. Judith J. Warren and
Dr. Harold K. Goldstein
Alex and Audrey Weintrob
Robert Wertheimer and Lynn Schackman
Jill and Roger Witten
Gro V. and Jeffrey S. Wood
Cecil and Gilda Wray

YOUNG PATRONS* (\$500 to \$2,500)

Anonymous (1)
Jordan C. Agee
Raoul Boisset
Samuel Coffin and Tobie Cornejo
Jamie Forseth
Susanna Goldfinger
Lawrence Greenfield
Robert J. Haley
Yoshiaki David Ko
Matt Laponte

Brian P. Lei
Liana and Joseph Lim
Shoshana Litt
Lucy Lu and Mark Franks
Zach and Katy Maggio
Mr. Edwin Meulensteen
Katie Nojima
Jason Nong
Andrew M. Poffel
Eren Erdemgil Sahin and Erdem Sahin

Shu-Ping Shen
Jonathan U.R. Smith
Erin Solano
Andrea Vogel
Jonathan Wang
Mr. Nick Williams and Ms. Maria Doerfler
Rebecca Wui and Raymond Ko
Matthew Zullo

*For more information, call (212) 875-5216 or visit chambermusicsociety.org/yp

Friends

PRESTO (\$1,000 to \$1,499)

Anonymous (6)
American Chai Trust
Argos Fund of the Community Foundation
of New Jersey
Richard L. Bayles
William Benedict and Dorothy Sprague
Maurice S. and Linda G. Binkow
Philanthropic Fund
Ann S. Cole
Colleen F. Conway
Allyson and Michael Ely
Judi Flom
Mr. Stephen M. Foster
Dorothy and Herbert Fox
Mr. David B. Freedlander

Lisa A. Genova, in honor of
Suzanne and Robert Hoglund
Robert M. Ginsberg Family Foundation
Sharon Gurwitz
Kris and Kathy Heintelman
Alice Henkin
Mr. and Mrs. James R. Houghton
Thomas Frederick Jambois
Patricia Lynn Lambrecht
Leeds Family Foundation
The David Minkin Foundation
Linda Musser
Dot and Rick Nelson
Mimi Poser

Ms. Kathee Rebernak
Amanda Reed and Frances Wood
Mr. David Ritter
Charles S. Schreger
Diana and John Sidtis
Dr. Robert Silver
Esther Simon Charitable Trust
Barbaralee Diamonstein-Spielvogel and
Hon. Carl Spielvogel
Ms. Claudia Spies
Andrea and Lubert Stryer
Ms. Jane V. Talcott
Tricia and Philip Winterer
Frank Wolf

ALLEGRO (\$600 to \$999)

Sophia Ackerly and Janis Buchanan
Brian Carey and Valerie Tomaselli
Mrs. Margherita S. Frankel
Dorothy F. Glass
Abner S. Greene
Pete Klosterman
Peter Kroll
Frederick and Ivy Kushner
Barbara and Raymond LeFebvre
Mr. Stanley E. Loeb
Jane and John Loose

Thomas Mahoney and Emily Chien,
in honor of Paul and Linda Gridley
Merrill Family Fund
Deborah Mintz
Dr. and Mrs. Richard R. Nelson
Gil and Anne Rose Family Fund
Lisa and Jonathan Sack
Monique and Robert Schweich
Anthony R. Sokolowski
Mr. and Mrs. Myron Stein,
in honor of Joe Cohen

Charles R. Steinberg and
Judith Lambert Steinberg
Mr. David P. Stuhr
Sherman Taischoff
Susan Porter Tall
Mr. and Mrs. George Wade
Barry Waldorf and Stanley Gotlin
Alden Warner and Pete Reed

(as of January 31, 2019)

MAKE A DIFFERENCE

From the Chamber Music Society's first season in 1969–70, support for this special institution has come from those who share a love of chamber music and a vision for the Society's future.

While celebrating our 49th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

Those first steps 49 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at www.ChamberMusicSociety.org/support. Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to continue to present the finest performances that this art form has to offer.

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.

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
Estate of Robert C. Ackart
Estate of Marilyn Apelson
Mrs. Salvador J. Assael
Estate of Katharine Bidwell
The Bydale Foundation
Estate of Norma Chazen
Estate of Anitra Christoffel-Pell
John & Margaret Cook Fund
Estate of Content Peckham Cowan
Charles E. Culpeper Foundation
Estate of Catherine G. Curran

Mrs. William Rodman Fay
Marion Goldin Charitable Gift Fund
The Hamilton Foundation
Estate of Mrs. Adriel Harris
Estate of Evelyn Harris
The Hearst Fund
Heineman Foundation
Mr. and Mrs. Peter S. Heller
Helen Huntington Hull Fund
Estate of Katherine M. Hurd
Alice Ilchman Fund
Anonymous
Warren Ilchman
Estate of Peter L. Kennard
Estate of Jane W. Kitselman
Estate of Charles Hamilton
Newman
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
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.
Mrs. Frederick L. Townley
Miss Alice Tully
Lila Acheson Wallace
Lelia and Edward Wardwell
The Helen F. Whitaker Fund
Estate of Richard S. Zeisler
Henry S. Ziegler

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 is grateful to **JoAnn and Steve Month** for their generous contribution of a Steinway & Sons model "D" concert grand piano.

The Chamber Music Society's performances on American Public Media's *Performance Today* program are sponsored by **MetLife Foundation**.

CMS extends special thanks to **Arnold & Porter** for its great generosity and expertise in acting as pro bono Counsel.

CMS gratefully recognizes **Shirley Young** for her generous service as International Advisor.

CMS wishes to thank **Covington & Burling** for acting as pro bono Media Counsel.

CMS is grateful to **Holland & Knight LLP** for its generosity in acting as pro bono international counsel.

This season is supported by public funds from the **National Endowment for the Arts**; the **New York City Department of Cultural Affairs**, in partnership with the **City Council**; and the **New York State Council on the Arts**, with the support of **Governor Andrew M. Cuomo** and the **New York State Legislature**.

