

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, FEBRUARY 10, 2017, AT 7:30 ▶ 3,665TH CONCERT
SUNDAY AFTERNOON, FEBRUARY 12, 2017, AT 5:00 ▶ 3,666TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of The Chamber Music Society of Lincoln Center

JEFFREY KAHANE, piano
ARNAUD SUSSMANN, violin
DAVID FINCKEL, cello

ESCHER STRING QUARTET
ADAM BARNETT-HART, violin
AARON BOYD, violin
PIERRE LAPOINTE, viola
BROOK SPELTZ, cello

MENDELSSOHN ON FIRE

FRANZ SCHUBERT **Quartettsatz in C minor for Strings, D. 703** (1820)
(1797–1828)
▶ Allegro assai
BARNETT-HART, BOYD, LAPOINTE, SPELTZ

FELIX MENDELSSOHN **Quartet in E minor for Strings, Op. 44, No. 2** (1837)
(1809–1847)
▶ Allegro assai appassionato
▶ Scherzo: Allegro di molto
▶ Andante
▶ Presto agitato
BARNETT-HART, BOYD, LAPOINTE, SPELTZ

INTERMISSION

WOLFGANG AMADEUS MOZART **Adagio in B minor for Piano, K. 540** (1788)
(1756–1791)
KAHANE

FELIX MENDELSSOHN **Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 49** (1839)
▶ Molto allegro ed agitato
▶ Andante con moto tranquillo
▶ Scherzo: Leggiero e vivace
▶ Finale: Allegro assai appassionato
KAHANE, SUSSMANN, FINCKEL

This concert is made possible, in part, by an award from the **National Endowment for the Arts**.

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.

ABOUT TONIGHT'S PROGRAM

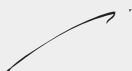
Dear Listener,

With today's program, we begin our 2016-17 Winter Festival which explores the fascinating and diverse personal facets of Felix Mendelssohn, whose three-year Grand Tour of Europe has guided our entire season. While our Grand Tour concerts are focusing on the locations themselves, we are excited to devote this Festival's three concerts to the protagonist of the journey. Mendelssohn led a life well worth emulating: it is well-nigh impossible to name another composer so well-educated, so popular in his lifetime, so well-adjusted, and of course, so talented. Mendelssohn also displayed the kind of commitment to his art, to society, and to a better future that made him virtually the first model of *The Artist as Citizen* (a wonderful book by Joseph W. Polisi, President of The Juilliard School).

There exists somewhat a tendency to pigeonhole Mendelssohn into the lightweight corner of the composer's ring. Perhaps that's because his effervescent music is so intoxicating that it simply sticks in memory like no other. No one does brilliance better than Mendelssohn for sure, but like any of us, Mendelssohn had his temperamental, stormy, and even aggressive side that produced works of tremendous drama and passion. We offer two of them today, the second of the Op. 44 string quartets and his iconic first piano trio, a trio that explored new levels for turbulence and virtuosity in the piano trio genre. Accompanying these intense works by Mendelssohn is music in a similar vein by two composers whose music influenced Mendelssohn indelibly: Mozart and Schubert.

May we conclude by strongly encouraging you to attend the remaining two programs of this festival? You will be assured of knowing Mendelssohn inside and out, and of hearing state-of-the-art performances of some of chamber music's most beloved repertoire.

Enjoy the concert,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Quartettsatz in C minor for Strings, D. 703

FRANZ SCHUBERT

- ▶ Born January 31, 1797, in Vienna.
- ▶ Died November 19, 1828, in Vienna.

Composed in 1820.

- ▶ First CMS performance on April 29, 1977.
- ▶ Duration: 9 minutes

In June 1816, when he was 19, Schubert received his first fee for one of his compositions (a now-lost cantata for the name-day of his teacher, Heinrich Watteroth), and decided that he had sufficient reason to leave his irksome teaching post at his father's primary school in order to live the life of an artist. Thus began the bohemian existence of his last dozen years—living by the gladly proffered aid of friends, daily climbing up to Grinzing to haunt the cafés, avoiding the higher levels of society for dislike of buying and wearing good clothes. And music, always music. He composed incessantly. Out of bed shortly after dawn (sometimes he slept with his glasses on so as not to waste time hunting for them in the morning), pouring out music until early afternoon, then off to who-knows-where for a bit too much Heuriger wine and a few pipes of cheap tobacco. Compositions filled his head all the while, sometimes scratched out on napkins or envelopes if they could not wait until the next morning. Evenings were spent making music with his devoted band of friends, who were delighted to sing and play what he wrote.

Toward the end of 1820, Schubert's creative development underwent a

pronounced maturation as a new depth of emotional expression and stylistic adventurousness emerged in his music. He turned from songs and amateur household pieces to the grander modes of composition intended for professional performance, a change evidenced by his concentration during his later years on the instrumental genres of quartet, sonata, and symphony. An incident early in the year was, perhaps, indicative of the unsettled, Romantic state of mind that brought about the change in his creative nature—the day the benign Franz Schubert went to jail. Among the composer's friends in 1820 was the Tyrolese poet Johann Senn, whose *Schwanengesang* (D. 744, not to be confused with Schubert's last song cycle of the same name, D. 957, composed in 1828, or the *Schwangesang*, D. 318, of 1815) Schubert was to set to music two years later. In Metternich's Austria, students were always under suspicion of subversive activities, and when Senn resisted a police examination of his identification papers in the spring of 1820, he was hauled off for further questioning. Schubert happened to be visiting Senn when the incident occurred, and so was arrested for the crime of propinquity. Schubert's innocence was soon discovered and he was released; his friendship with Senn remained strong. Though criminality was never part of Schubert's nature, the passion, daring, and individuality of his later music show him to have been very much a free spirit, increasingly unfettering himself from the Classical models to find a mode

of expression that is the essence of musical Romanticism. The *Quartettsatz* in C minor stands at that crucial threshold in Schubert's life.

The *Quartettsatz* (Quartet Movement), composed late in 1820, marks the beginning of Schubert's maturity. Like the "Unfinished" Symphony of 1822, he left this work as a formal torso, completing only the first movement and some 41 measures of an *Andante* in A-flat major. It is unknown why he broke off composing at that point. The explanation currently given the greatest credence is that Schubert thought he could not match the wonderful inspiration of the first movement in what was to follow, so he abandoned this truncated quartet for work on another project and simply never returned to complete it. He did not take up the string quartet form again for more than three years.

The *Quartettsatz* follows a sonata form modified to reverse the repetitions of the themes in the recapitulation. The movement opens with a restless, quick-note motive in the first violin that is soon taken up in imitation by the other instruments. (In his biography of the composer, John Reed wrote that this theme was derived from an incantation scene in Schubert's failed opera of August 1820, *The Magic Harp*.) The premonitory mood of the main theme brightens, and is supplanted by a lyrical, flowing secondary subject suspended high in the violin's compass. A chordal passage supported by murmurings from the cello closes the exposition. The compact development section is largely concerned with permutations of the main theme, so the recapitulation begins with the lyrical second theme, reserving the agitated opening motive for the movement's closing gestures. ♦

Quartet in E minor for Strings, Op. 44, No. 2

FELIX MENDELSSOHN

- ▶ Born February 3, 1809, in Hamburg.
- ▶ Died November 4, 1847, in Leipzig.

Composed in 1837.

- ▶ Premiered on November 19, 1837, in Leipzig by the Ferdinand David Quartet.
- ▶ First CMS performance on December 11, 1983.
- ▶ Duration: 27 minutes

Mendelssohn was among the most professionally successful musicians of the 19th century. His career showed none of the reverses, disappointments, and delays that were the rule for the other great Romantic composers; indeed, it was precisely the overwork and exhaustion to meet the demands for his presence and his performances that led

to his untimely death at the age of 38. The most intensely busy time of his life was ushered in by his appointment in 1835 as the administrator, music director, and conductor of the Leipzig Gewandhaus concerts. In very short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842 he founded the local conservatory to maintain his standards of excellence. (The school was to be the most highly regarded institution of its kind in the world for the next half-century.) He toured, guest conducted, and composed incessantly, and on March 28, 1837, took on the additional responsibilities of family life when he married Cécile Jeanrenaud. "A conscientious chronicle

of Mendelssohn's next few years [after 1835] would merely weary the reader," noted the late George Marek in his biography of the composer. "It would link work with more work, string success after success, place tribute next to tribute, and enumerate an ever-larger register of acquaintances and friends."

Despite the pressure of his many duties, Mendelssohn continued to find time for creative work, and in June 1837, while on his belated honeymoon with Cécile, he wrote the first of the three quartets (Op. 44, No. 2 in E minor) he was to complete during the following year. The second work of the series, the E-flat Quartet (Op. 44, No. 3), was finished on February 7, 1838, just one day before the first child of the Mendelssohns'

marriage, Carl Wolfgang Paul, was born. Cécile fell seriously ill after the delivery, however, and the following months were an anxious time for the family. By June, she had recovered sufficiently for Mendelssohn to fill his commitment to conduct at the Lower Rhine Festival in Cologne, but he hurried back to Leipzig, collected his growing brood (the couple had five children during the ten years of their happy marriage) and spent the summer in Berlin. It was there that he composed the D major Quartet, Op. 44, No. 1, whose score was dated on July 24, 1838. The three quartets were published with a dedication to the Crown Prince of Sweden.

The opening movement of the E minor Quartet (to be played "very

FROM MENDELSSOHN'S LETTERS

"For now, when our season is drawing to a close, you know from experience how hard-driven a man is—and, to keep up the usual distinction, a musician into the bargain. Since January we have been having an uninterrupted succession of musical events, besides which the Leipzigers are so very sociable that at this time one is hardly allowed



► Mendelssohn's painting of the Leipzig Gewandhaus, where he served as concert director beginning in 1835

a quiet evening at home. Our own house has become a lively center too... We invite our friends and they return the compliment. We speak German, French, and English all in one breath; and all the while the orchestra is fiddling, trumpeting, and drumming every day, whilst one is expected to sit an hour and a half at supper, and sing four-part songs to a roast-beef accompaniment."

—Felix Mendelssohn, Leipzig, March 14, 1841, from a letter to Charlotte Moscheles

passionately," according to the score) is a masterful study in the expressive dynamics of sonata form, that ubiquitous structural plan perfected by Haydn and his contemporaries and bequeathed to later generations of composers. The main theme of the quartet's opening movement is an arching melody initiated by the first violin; the second subject is a gentle variant of the main theme in a brighter key. The movement's central section develops both themes through imitation, fragmentation, modulation, and other techniques. The tension relaxes as the recapitulation approaches, and its arrival is marked by a half-dozen pizzicato notes in the cello, the only ones in the entire movement. The main theme returns in the first violin and the second theme reappears, adjusted into the

movement's home key. A lengthy coda that encompasses all of the principal thematic material leads the music back to its stern opening tonality.

The *Scherzo*, one of those gossamer creations of which Mendelssohn was the unrivaled master, uses a featherstitched strain in the outer sections of its three-part form (A-B-A) and a brief, mildly contrasting passage at its center. The sonata-form *Andante* is one of Mendelssohn's most ingratiating "songs without words." The finale, also in sonata form, takes an agitated motive as its main theme and a gliding phrase as its subsidiary subject, both employed intricately throughout the movement and supplemented with complementary material. The close of the quartet confirms the work's stormy mood. ♦

Adagio in B minor for Piano, K. 540

WOLFGANG AMADEUS MOZART

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

Composed in 1788.

- ▶ First CMS performance on August 12, 1993.
- ▶ Duration: 8 minutes

Mozart's life was starting to come apart in 1788—his money, health, family situation, and professional status were all on the decline. The beginning of the year seemed to hold a promise of good things. When Gluck died in November 1787, his position as composer to the court of Emperor Joseph II fell vacant. Mozart had sufficiently ingratiated himself with the aristocracy to win the job, but with the offer came a salary of only 800 florins, less than half the 2,000 florins Gluck had been paid, so the

position at court, so long sought, did little to alleviate his financial worries. Since he was a poor money manager, the last years of Mozart's life saw him sliding progressively deeper into debt. Earlier sources of income dried up. His students had dwindled to only two by summer, and he had to sell his new compositions for a pittance to pay the most immediate bills. He could no longer draw enough subscribers to produce his own concerts, and had to take second billing on the programs of other musicians. His wife, Constanze, was ill from worry and nearly continuous pregnancy, and she spent much time away from her husband taking expensive cures at various mineral spas. On June 29, his fourth child and only daughter, Theresia, age six months, died. Mozart's last years were punishingly hard.

Though Mozart managed to wall off his difficult personal situation from much of his later music, among the works that tellingly plumb his most intimate feelings is the profoundly moving *Adagio* in B minor (K. 540), completed on March 19, 1788. There is to be found here perhaps a higher quotient of pain and sorrow than almost anywhere else in his music, “one of the most perfect, most deeply felt, and most despairing of all his works,” according to Alfred Einstein. Though the *Adagio* is disposed in traditional sonata form, its expressive character, marked by abrupt contrasts, silences, and intense drama, is akin to that of a fantasia, with the emotional immediacy of the composition enhanced by its bleak B minor tonality, the only movement in this key in Mozart’s entire

catalog, save for the very different sweet Rococo nostalgia of the slow movement of the D major Flute Quartet, K. 285. After calling this “Mozart’s finest single work for piano solo,” Arthur Hutchings enumerated some of its qualities: “For all its magnificent integrity, the B minor *Adagio* reflects facets of expression and details of technique found in works as diverse as variations, rondos, fantasias, and sonatas.... Here is even the contrapuntist — not just the student of traditional device, but the master of yearning discord. Here is even a trace of *galanterie*.... Rich diversity and perfect unity are the bases of my claim, for the classical control, the timing of contrasts, the formalities within the organic form are what give this music its secret power.” ♦

Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 49

FELIX MENDELSSOHN

Composed in 1839.

- ▶ First CMS performance on February 3, 1974.
- ▶ Duration: 30 minutes

As director of the Leipzig Gewandhaus Orchestra, Mendelssohn spent most of 1839 confined to that city, but he did manage to escape in May to conduct at the Lower Rhine Music Festival in Düsseldorf and in September to oversee the presentation of his oratorio *St. Paul* in Brunswick. The D minor Piano Trio was completed in July, between those two engagements. Mendelssohn had displayed a special fondness for chamber combinations of piano and strings during his earlier years, producing three piano quartets and a

sextet between 1822 and 1824. In January 1832, he wrote from Paris to his sister, Fanny, “I should like to compose a couple of good trios,” but he did not get around to broaching the genre for another seven years. When the D minor Trio finally appeared in 1839, it was greeted with great and immediate enthusiasm. Robert Schumann hailed it in his review in the *Neue Zeitschrift für Musik* as “the master trio of the age, as were the B-flat [Op. 97, ‘Archduke’] and D major [Op. 70, No. 1, ‘Ghost’] Trios of Beethoven and the E-flat Trio [No. 2, Op. 100] of Schubert in their times.” Schumann went on in his essay to proclaim that “Mendelssohn is the Mozart of the 19th century, the most brilliant musician, the one who sees most clearly through the contradictions of this period, and for the first time reconciles

them." Schumann closed by citing the music of both composers as embodying the ideals of "clarity, refinement, grace, and perfection." The D minor Trio has remained one of Mendelssohn's most popular and beloved instrumental creations—Pablo Casals chose to play it with Mieczyslaw Horszowski and Alexander Schneider when he was invited by President John F. Kennedy to perform at the White House in 1961.

Though Mendelssohn was careful to involve all of the participants equally in the D minor Trio in the presentation and development of the thematic material, the piano is granted the most brilliant of the three parts. The opening D minor movement, heroic rather than mournful, is in a closely worked sonata form. The cello presents the main theme, a flowing melody of grace and

eloquence, immediately at the outset. The complementary subject, also initiated by the cello, is a gently arched strain in the brighter tonality of A major. The extensive development section is an ingenious elaboration of these two lyrical inspirations. A full recapitulation of the principal themes rounds out the movement. The *Andante*, led by the piano, is reminiscent in its three-part structure and melodic style of the *Songs Without Words*. The *Scherzo* is an elfin essay in the quicksilver, effervescent manner of which Mendelssohn was the peerless master. The dactylic motive (long-short-short) given at the outset of the *Finale* by the piano serves as the germ from which most of the movement grows. A brief but energetic coda spawned by the same motive brings the trio to a triumphant close. ♦

© 2017 Dr. Richard E. Rodda

WINTER FESTIVAL: THE SPIRIT OF MENDELSSOHN

JOYOUS MENDELSSOHN

TUESDAY, FEBRUARY 21, 2017, 7:30 PM ▶ ALICE TULLY HALL

In this program of glowingly optimistic music, we find Beethoven at his wittiest in the Variations for Piano Trio, Op. 44, Chopin in a pleasant mood in the Ballade in A-flat major, Op. 47, and Mendelssohn contributing three of his sunniest creations, including the Second String Quintet.

MENDELSSOHN'S SORROW

SUNDAY, FEBRUARY 26, 2017, 5:00 PM ▶ ALICE TULLY HALL

The final Winter Festival program visits extremes of the human experience. The darkness of Bach's fugue, BWV 903, is brightened in one by Mendelssohn (Op. 81, No. 4), Schumann's emotional First Piano Trio is contrasted by the serenity of his Arabesque, and in his moving final string quartet, Mendelssohn grieves the passing of his beloved sister.

ABOUT THE ARTISTS



SCHE ZHANG

ESCHER STRING QUARTET

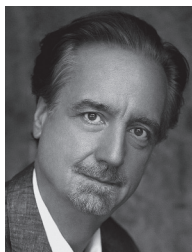
(L-R) Aaron Boyd, Pierre Lapointe, Adam Barnett-Hart, and Brook Speltz

► 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 a Season Artist of The Chamber Music Society of Lincoln Center, where last season it not only presented the complete Zemlinsky Quartet Cycle in a concert streamed live from the Rose Studio, but was also one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets. In the current season, the quartet is invited to tour with CMS to China.

The Escher Quartet has received high acclaim throughout Europe, with recent debuts including the Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Slovenian Philharmonic Hall, and Auditorium du Louvre. The group has appeared at festivals such as Heidelberg Spring Festival, Dublin's Great Music in Irish Houses, Risør Chamber Music Festival in Norway, Hong Kong International Chamber Music Festival, and Perth International Arts Festival in Australia. Alongside its growing European profile, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York, the Kennedy Center in Washington, D.C., and the Ravinia and Caramoor festivals. In 2014 the quartet gave a highly praised debut at Chamber Music San Francisco and in 2015 presented a Schubert quartets focus at Music@Menlo in California, where it returns in the current season. This season also sees a return to the Tel Aviv Museum of Art and subsequent tour of Israel, a return to *Les Grands Interprètes* series in Geneva and three U.K. tours, including an appearance at Wigmore Hall.

Volumes I and II of the complete Mendelssohn quartets, released on the BIS label in 2015, were received with the highest critical acclaim and the Mendelssohn series will conclude this season with the release of Volume III. The quartet has also recorded the complete Zemlinsky String Quartets in two volumes, released on the Naxos label in 2013 and 2014, to accolades including five stars in the *Guardian* with "Classical CD of the Year," a Recommendation in *The Strad*, "Recording of the Month" on MusicWeb International, and a nomination for a BBC Music Magazine Award.

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 Programme at Canada's National Arts Centre and the Perlman Chamber Music Program on Shelter Island, New York. The quartet is a former member of Chamber Music Society Two and winner of an Avery Fisher Career Grant. Currently quartet-in-residence at Southern Methodist University in Dallas, Texas, the quartet has given master classes at institutions such as the Royal Academy of Music in London and Campos do Jordão Music Festival in Brazil. The Escher Quartet takes its name from Dutch graphic artist M.C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.



USA/MARE MAZZUCCO

DAVID FINCKEL

► Co-Artistic Director of the Chamber Music Society, cellist David Finckel is a recipient of *Musical America's* Musician of the Year award, one of the highest music industry honors in the United States. He leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He appears extensively with CMS, as recitalist with pianist Wu Han, and in piano trios with violinist Philip Setzer. Along with Wu Han, he is the founder and Artistic Director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute; co-founder and Artistic Director of Chamber Music Today in Korea; and co-founder and Artistic Director of the Chamber Music Workshop at the Aspen Music Festival and School. Under the auspices of CMS, David Finckel and Wu Han also lead the LG Chamber Music School. Mr. Finckel is the co-creator of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose 18-album catalogue has won widespread critical praise. The latest release features the Dvořák Cello Concerto and a work written for him by Augusta Read Thomas. *Piano Quartets*, a 2015 Deutsche Grammophon release recorded live at Alice Tully Hall, features David Finckel, Wu Han, violinist Daniel Hope, and violist Paul Neubauer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. The first American student of Rostropovich, David Finckel is on the faculty of The Juilliard School and Stony Brook University.



JEFFREY KAHANE

► Equally at home at the keyboard or on the podium, Jeffrey Kahane is recognized by audiences around the world for his mastery of a diverse repertoire ranging from Bach, Mozart, and Beethoven to Gershwin, Golijov, and John Adams. He appears as soloist with major orchestras such as the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, and the Toronto and San Francisco symphonies, and is also a popular artist at all of the major U.S.

summer festivals. The 2016–17 season will be Mr. Kahane’s 20th and final season as music director of the Los Angeles Chamber Orchestra. He oversaw a three-week citywide festival in January 2017 that honored the legacies of composer Kurt Weill and civil rights activist Rabbi Joachim Prinz and culminated in Kahane conducting Weill’s final Broadway opera, *Lost in the Stars*. Additional 2016–17 season highlights include return visits to New York’s Mostly Mozart Festival, where he play/conducts three Mozart concertos; a solo recital for Cal Performances at UC Berkeley; and re-engagements with the Houston, Oregon, Utah, Colorado, and Alabama symphonies. A graduate of the San Francisco Conservatory of Music, Mr. Kahane was the First-Prize winner at the 1983 Rubinstein Competition, a finalist at the 1981 Van Cliburn Competition, and the recipient of a 1983 Avery Fisher Career Grant. He is a professor of keyboard studies at the University of Southern California Thornton School of Music.



ARNAUD SUSSMANN

► Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota’s *Pioneer Press* writes, “Sussmann has an old-school sound reminiscent of what you’ll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener.” A thrilling young musician capturing the attention of classical critics and audiences around the world, he has

appeared on tour in Israel and in concert at Lincoln Center’s Alice Tully Hall, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, D.C. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, Tel Aviv at the Museum of Art, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Bridgehampton, and the Moab Music festivals. Mr. Sussmann has performed with many of today’s leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. A former member of Chamber Music Society Two, he regularly appears with CMS in New York and on tour, including performances at London’s Wigmore Hall.

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 150 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS “an exploding star in the musical firmament” (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS’ mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

Administration

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

ADMINISTRATION

Keith Kriha, *Administrative Director*
Martin Barr, *Controller*
Erik Rego, *Executive and Development Assistant*

ARTISTIC PLANNING & PRODUCTION

Valerie Guy, *Director of Artistic Planning and Administration*
Kari Fitterer, *Director of Artistic Planning and Touring*
Sarissa Michaud, *Production Manager*
Laura Keller, *Program Editor*
Grace Parisi, *Production and Education Associate*
Jen Angello, *Operations Coordinator*
Jiwon Kang, *Touring Coordinator*

DEVELOPMENT

Sharon Griffin, *Director of Development*
David Rubeo, *Associate Director, Individual Giving*
Christopher Alberti, *Manager of Individual Giving, Patrons*
Janet Barnhart, *Manager of Institutional Giving*
Joe Hsu, *Development Database and Research Manager*
Julia Marshella, *Manager of Individual Giving, Friends*
Fred Murdock, *Special Events Manager*

EDUCATION

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

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily Holum, *Director of Marketing and Communications*
Trent Casey, *Director of Digital Content*
Desmond Porbeni, *Associate Director, Audience and Customer Services*
Marlisa Monroe, *Public Relations Manager*
Melissa Muscato, *Marketing Content Manager*
Natalie Dixon, *Audience and Customer Services Associate*
Sara Ricci, *Marketing Assistant*
Brett Solomon, *Subscription and Ticketing Assistant*

Directors and Founders

James P. O'Shaughnessy, *Chairman*
 Elinor L. Hoover, *Vice Chairman*
 Elizabeth W. Smith, *Vice Chairman*
 Robert Hoglund, *Treasurer*
 Peter W. Keegan, *Secretary*

Nasrin Abdolali
 Sally Dayton Clement
 Joseph M. Cohen
 Joyce B. Cowin
 Peter Duchin
 Peter Frelinghuysen
 (*Chairman 2004–2014*)

William B. Ginsberg
 Phyllis Grann
 Paul B. Gridley
 Naava Grossman
 Walter L. Harris
 Philip K. Howard
 Harry P. Kamen
 Priscilla F. Kauff

Helen Brown Levine
 John L. Lindsey
 Tatiana Pouschine
 Dr. Annette U. Rickel
 Beth B. Sackler
 Herbert S. Schlosser
 David Simon
 Joost F. Thesseling
 Alan G. Weiler
 Jarvis Wilcox
 Kathe G. Williamson

DIRECTORS EMERITI

Anne Coffin
 Anthony C. Gooch
 Marit Gruson
 Charles H. Hamilton
 Paul C. Lambert
 Donaldson C. Pillsbury (*1940–2008*)
 William G. Selden
 Andrea W. Walton

GLOBAL COUNCIL

Jon Dickinson
 Howard Dillion
 John Fouhey
 Charles H. Hamilton
 Rita Hauser
 Vicki Kellogg
 Jeehyun Kim
 Douglas M. Libby
 Mike McKool
 Seth Novatt
 Joumana Rizk
 Susan Schuur
 Suzanne E. Vaucher
 Shannon Wu

FOUNDERS

Miss Alice Tully
 William Schuman
 Charles Wadsworth,
Founding Artistic Director

Artists of the 2016–17 Season

* designates a CMS Two Artist

Michelle Areyza, *soprano*
 Tony Arnold, *soprano*
 Julia Bullock, *soprano*
 Leah Crocetto, *soprano*
 Lisette Oropesa, *soprano*
 Joshua Hopkins, *baritone*
 Randall Scarlata, *baritone*
 Inon Barnatan, *piano*
 Alessio Bax, *piano*
 Michael Brown, *piano**
 Gloria Chien, *piano*
 Jeffrey Kahane, *piano*
 Gilbert Kalish, *piano*
 Anne-Marie McDermott, *piano*
 Jean-Frédéric Neuburger, *piano*
 Jon Kimura Parker, *piano*
 Juho Pohjonen, *piano*
 Thomas Sauer, *piano*
 Gilles Vonsattel, *piano*
 Huw Watkins, *piano*
 Orion Weiss, *piano*
 Shai Wosner, *piano*
 Wu Han, *piano*
 Wu Qian, *piano**
 Jiayan Sun, *harp*
 Kenneth Weiss, *harp*
 Paul Jacobs, *organ*
 Benjamin Beilman, *violin*
 Nicolas Dautricourt, *violin*
 Ying Fu, *violin*
 Chad Hoopes, *violin**
 Bella Hristova, *violin*
 Paul Huang, *violin**
 Ani Kavafian, *violin*
 Ida Kavafian, *violin*
 Erin Keefe, *violin*
 Kristin Lee, *violin*
 Sean Lee, *violin*
 Yura Lee, *violin*
 Cho-Liang Lin, *violin*
 Elmar Oliveira, *violin*
 Marc Rovetti, *violin*
 Alexander Sitkovetsky, *violin*
 Arnaud Sussmann, *violin*
 Kyoko Takezawa, *violin*
 Danbi Um, *violin**
 Misha Amory, *viola*
 Che-Yen Chen, *viola*
 Roberto Diaz, *viola*
 Mark Holloway, *viola*
 Hsin-Yun Huang, *viola*
 Kirsten Johnson, *viola*

Matthew Lipman, *viola**
 Paul Neubauer, *viola*
 Richard O'Neill, *viola*
 Richard Aaron, *cello*
 Dmitri Atapine, *cello**
 Carter Brey, *cello*
 Nicholas Canellakis, *cello*
 Colin Carr, *cello*
 Andrés Díaz, *cello*
 Rafael Figueroa, *cello*
 David Finckel, *cello*
 Jerry Grossman, *cello*
 Gary Hoffman, *cello*
 Jakob Koranyi, *cello*
 Sumire Kudo, *cello*
 Mihai Marica, *cello*
 Daniel McDonough, *cello*
 Daniel Müller-Schott, *cello*
 Hai-Ye Ni, *cello*
 David Requiro, *cello*
 Keith Robinson, *cello*
 Jan Vogler, *cello*
 Paul Watkins, *cello*
 Alisa Weilerstein, *cello*
 Joseph Conyers, *double bass*
 Anthony Manzo, *double bass*
 Scott Pingel, *double bass*
 Wu Man, *pipa*
 William Anderson, *mandolin*
 Avi Avital, *mandolin*
 Oren Fader, *guitar*
 Jason Vieaux, *guitar*
 Elizabeth Hainen, *harp*
 Sooyun Kim, *flute*
 Tara Helen O'Connor, *flute*
 Randall Ellis, *oboe*
 James Austin Smith, *oboe*
 Stephen Taylor, *oboe*
 Romie de Guise-Langlois, *clarinet*
 Alexander Fiterstein, *clarinet*
 Jose Franch-Ballester, *clarinet*
 Tommaso Lonquich, *clarinet**
 Anthony McGill, *clarinet*
 David Shifrin, *clarinet*
 Marc Goldberg, *bassoon*
 Peter Kolkay, *bassoon*
 David Jolley, *horn*
 Eric Reed, *horn*
 Kevin Rivard, *horn*
 Stewart Rose, *horn*
 Gábor Boldoczki, *trumpet*
 David Washburn, *trumpet*

Christopher Froh, *percussion*
 Andy Harnsberger, *percussion*
 Ayano Kataoka, *percussion*
 Ian David Rosenbaum, *percussion*
 Milan Turkovic, *conductor*

CALIDORE STRING QUARTET*

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

DANISH QUARTET

Frederik Øland, *violin*
 Rune Tønsgaard Sørensen, *violin*
 Asbjørn Nørgaard, *viola*
 Fredrik Schøyen Sjölin, *cello*

ESCHER STRING QUARTET

Adam Barnett-Hart, *violin*
 Aaron Boyd, *violin*
 Pierre Lapointe, *viola*
 Brook Speltz, *cello*

EMERSON STRING QUARTET

Eugene Drucker, *violin*
 Philip Setzer, *violin*
 Lawrence Dutton, *viola*
 Paul Watkins, *cello*

ORION STRING QUARTET

Daniel Phillips, *violin*
 Todd Phillips, *violin*
 Steven Tenenbom, *viola*
 Timothy Eddy, *cello*

SCHUMANN QUARTET*

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

SHANGHAI QUARTET

Weigang Li, *violin*
 Yi-Wen Jiang, *violin*
 Honggang Li, *viola*
 Nicholas Tzavaras, *cello*

ST. LAWRENCE STRING QUARTET

Geoff Nuttall, *violin*
 Owen Dalby, *violin*
 Lesley Robertson, *viola*
 Christopher Costanza, *cello*

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 Chisholm Foundation
Joseph M. Cohen
Howard Gilman Foundation
William and Inger G. Ginsberg
Dr. and Mrs. Victor Grann
Eugene and Emily Grant
Jerome L. Greene Foundation

Mr. and Mrs. Paul B. Gridley
Rita E. and Gustave M. Hauser
Elinor and Andrew Hoover
Jane and Peter Keegan
Lincoln Center Corporate Fund
National Endowment for the Arts
Mr. and Mrs. James P. O'Shaughnessy

Blanchette Hooker Rockefeller Fund
The Fan Fox & Leslie R. Samuels
Foundation, Inc.
Elizabeth W. Smith
The Alice Tully Foundation
The Helen F. Whitaker Fund

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

Ann Bowers, in honor of Dmitri Atapine
Joyce B. Cowin
Judy and Tony Evnin
Sidney E. Frank Foundation
Naava and Sanford Grossman
The Hamilton Foundation
Gail and Walter Harris
Frank and Helen Hermann Foundation
Harry P. Kamen
Andrea Klepeter-Fallek

Bruce and Suzie Kovner
Robert B. Menschel/Vital Projects Fund
MetLife Foundation
New York City Department of
Cultural Affairs
New York State Council on the Arts
Tatiana Pouschine
Dr. Annette U. Rickel
Dr. Richard Sackler
The Morris and Alma Schapiro Fund

Judith and Herbert Schlosser
David Simon
Mr. and Mrs. Erwin Staller
Joost and Maureen Thesseling
Tiger Baron Foundation
Elaine and Alan Weiler
Mr. and Mrs. Jarvis Wilcox
Kathe and Edwin Williamson

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

Anonymous
The Achelis and Bodman Foundation
Ronald Abramson
Mr. James A. Attwood and
Ms. Leslie K. Williams
Jonathan Brezin and Linda Keen
Sally D. and Stephen M. Clement, III
Colburn Foundation
The Gladys Kriebel Delmas Foundation
Jon Dickinson and Marlene Burns
Howard Dillon and Nell Dillon-Erners
Mr. and Mrs. Robert S. Erskine, Jr.
The Lehoczky Escobar Family
David Finckel and Wu Han

John and Marianne Fouhey
Mr. and Mrs. Peter Frelinghuysen
Ann and Gordon Getty Foundation
Francis Goelet Charitable Lead Trusts
The Florence Gould Foundation
Irving Harris Foundation
Robert and Suzanne Hogleund
Mr. and Mrs. Philip K. Howard
Priscilla F. Kauff
Vicki and Chris Kellogg
Jeehyun Kim
C.L.C. Kramer Foundation
Douglas M. Libby
Millbrook Vineyards & Winery

Samuel I. Newhouse Foundation
Mr. Seth Novatt and Ms. Priscilla Natkins
Marnie S. Pillsbury
Khalil Rizk Fund
Sandra Priest Rose
Dr. Beth Sackler and Mr. Jeffrey Cohen
Mrs. Robert Schuur
Seth Sprague Educational and
Charitable Foundation
William R. Stensrud and
Suzanne E. Vaucher
Joe and Becky Stockwell
Shannon Wu and Joseph Kahn

Patrons

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

Anonymous
American Friends of Wigmore Hall
Mr. and Mrs. Stanley Brezenoff
Mr. and Mrs. John D. Coffin
Con Edison
Nathalie and Marshall Cox
Robert and Karen Desjardins
Valerie and Charles Diker
John and Jody Eastman
Mr. Lawrence N. Field and
Ms. Rivka Seiden
Mr. and Mrs. Irvine D. Flinn
The Frelinghuysen Foundation

Adriaan Fuchs
Mr. and Mrs. Allan D. Goodridge
Marlene Hess and James D. Zirin, in loving
memory of Donaldson C. Pillsbury
The Hite Foundation
Paul C. Lambert
Jonathan E. Lehman
Helen Brown Levine
Leon Levy Foundation
Jennifer Manocherian
Jane and Mary Martinez
Mr. and Mrs. H. Roemer McPhee
in memory of Catherine G. Curran

Mitsui & Co. (U.S.A.), Inc.
Linda and Stuart Nelson
Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Charles S. Schreger
Dr. and Mrs. Ralph H. Speken
Lynn G. Straus
Martin and Ruby Vogelfanger
Susan and Kenneth Wallach
Mrs. Andrea W. Walton
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
Joan Amron
Axe-Houghton Foundation
American Chai Trust
Constantin R. Boden

The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Suzanne Davidson
Carole Donlin
Helen W. DuBois
Joan Dyer
Dr. and Mrs. Fabius N. Fox
Mrs. Beatrice Frank
Diana G. Friedman

Egon R. Gerard
Marion Goldin
Florence A. Davis and Anthony C. Gooch
Frederick L. Jacobson
Michael Jacobson and Trine Sorensen
Kenneth Johnson and Julia Tobey
Alfred and Sally Jones
Paul Katcher
Ed and Rosann Kaz

Mr. and Mrs. Hans Kilian
Mr. and Mrs. Robert W. Kleinschmidt
Judy and Alan Kosloff
Chloë Kramer
Dr. and Mrs. Michael N. Margolies
Mr. and Mrs. Leigh Miller
The David Minkin Foundation
Sassona Norton and Ron Filler

The Ostling Family
Richard Prins and Connie Steensma
Richard and Carole Rifkind
Mr. and Mrs. Joseph Rosen
The Alfred and Jane Ross Foundation
Mary Ellen and James Rudolph
Michael W. Schwartz
Carol and Richard Seltzer

The Susan Stein Shiva Foundation
Esther Simon Charitable Trust
Erik and Cornelia Thomsen
Sally Wardwell
Paul and Judy Weisloge!
Larry Wexler and Walter Brown
Noreen and Ned Zimmerman

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

Anonymous
Alan Agle
Harry E. Allan
Mr. and Mrs. Winthrop J. Allegaert
James H. Applegate
Brett Bachman and Elisabeth Challner
David R. Baker and Lois A. Gaeta
Dr. Anna Balas
Betsy and Robert Barbanell
Richard L. Bayles
Lawrence B. Benenson
Murat Beyazit
Adele Bildeersee
Judith Boies and Robert Christian
Susan S. Braddock
Ann and Paul Brandow
Thomas Brenner and Inbal Segev-Brenner
Charles and Barbara Burger
Allan and Carol Carlton
Dale C. Christensen, Jr.
Marilyn and Robert Cohen
Alan and Betsy Cohn Foundation
Theodore Cohn
Linda S. Daines
Mr. and Mrs. Thomas E. Engel
Mr. Arthur Feguson
Howard and Margaret Fluhr
Mr. Andrew C. Freedman and
Ms. Arlie Sulka

Mr. and Mrs. Burton M. Freeman
Mr. and Mrs. John F. Geer
Edda and James Gillen
Judith Heimer
Dr. Beverly Hyman and
Dr. Lawrence Birnbach
Bill and Jo Kurth Jagoda
Dr. Felisa B. Kaplan
Keiko and Steven B. Kaplan, in honor
of Paul Huang
William S. Keating
Edward W. Kerson
Dr. Thomas C. King
Shiui Der Wann Kossak
Craig Leiby and Thomas Valentino
Harriet and William Lembeck
Dr. Donald M. Levine
Robert Losada, Jr.
Ned and Françoise Marcus
Jane A. Martinez
Bernice H. Mitchell
Alan and Alice Model
Jessica Nagle
Barbara A. Pelson
Charles B. Ragland
Mr. Roy Raved and Dr. Roberta Leff
Carroll and Ted Reid
Dr. Hilary Ronner and Mr. Ronald Feiman
Joseph and Paulette Rose

Diana and Michael Rothenberg
David and Sheila Rothman
Robert and Margaret Rothschild
Arlene Lidsky Salomon and
Chester B. Salomon
Sari and Bob Schneider
David and Lucinda Schultz
David Seabrook and
Sherry Barron-Seabrook
Dr. Michael C. Singer
Jill S. Slater
Diane Smook and Robert Peduzzi
Annaliese Soros
Dr. Margaret Ewing Stern
Deborah Stiles
Susan Porter Tall
Joseph C. Taylor
Dr. and Mrs. Alex Traykovski
Salvatore and Diane Vacca
Mr. and Mrs. Joseph Valenza
Dr. Judith J. Warren and
Dr. Harold K. Goldstein
Alex and Audrey Weintrob
Robert Wertheimer and Lynn Schackman
John S. Wilson
Gilda and Cecil Wray, Jr.
Janet Yaseen and the
Honorable Bruce M. Kaplan

YOUNG PATRONS* (\$500+)

Jordan C. Agee
Jamie Forsteth
Robert J. Haley
Dr. Daniela Jodorkovskiy

Jason Jones
Lucy Lu and Mark Franks
Mr. Edwin Meulensteen
Katie Nojima

Jason Nong
Shu-Ping Shen
Mr. Nick Williams and
Ms. Maria Doerfler

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

Friends

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

Anonymous (4)
Bialkin Family Foundation
Maurice and Linda Binkow Philanthropic
Fund of the United Jewish Foundation
Allyson and Michael Ely
The Gordon Foundation
Dr. and Mrs. Wylie C. Hembree
Mr. and Mrs. James R. Houghton
Office of Cultural Affairs,
Consulate of Israel in New York
Dr. and Mrs. Eugene S. Krauss
Ivy Kushner, in honor of
David Finkel and Wu Han
Margaret and Oscar Lewisohn

Walter F. and Phyllis Loeb Family Fund
of the Jewish Communal Fund
Edward S. Loh, M.D.
Katherine Mele
Merrick Family Fund
Deborah Mintz,
in memory of Nancy Rosenthal
Dot and Rick Nelson
The Honorable Paula J. Omansky and
Mr. Mordecai Rosenfeld
Christine Pishko
Mr. David Rockefeller, Sr.
Sandra Priest Rose
Peter and Sharon Schuur

The Honorable and Mrs.
Stephen M. Schwebel
Monique and Robert Schweich
Mr. and Mrs. William G. Selden
Robert A. Silver
Jeff and Helene Slocum
Barbaralee Diamonstein-Spielvogel and
Ambassador Carl Spielvogel
Alan and Jaqueline Stuart
Ms. Jane V. Talcott
Herb and Liz Tulchin
Tricia and Philip Winterer
Frank Wolf

ALLEGRO (\$600 to \$999)

Anonymous (2)
Mrs. Albert Pomeroy Bedell
Mr. and Mrs. T. G. Berk
Brian Carey and Valerie Tomaselli
Dorothy and Herbert Fox
Mrs. Margherita S. Frankel
Ms. Jane Gil
Miriam Goldfine
Gordon Gould
Abner S. Greene

Evan and Florence Janovic
Ms. Frances Kazan
Patricia Kopec Selman and Jay E. Selman
Peter Kroll
Mr. Stanley E. Loeb
Amanda Reed
Mr. David Rosner
Peter and Laraine Rothenberg
Lisa and Jonathan Sack
Diana and John Sidtis

Steven Skoler and Sandra Horbach
Morton J. and Judith Sloan
Mr. and Mrs. Myron Stein,
in honor of Joe Cohen
Andrea and Lubert Stryer
Mr. David P. Stuhr
Mr. and Mrs. George Wade
Willinphila Foundation
Gro V. and Jeffrey S. Wood

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 47th 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 48 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
John & Margaret Cook Fund
Estate of Content Peckham Cowan
Charles E. Culpeper Foundation
Estate of Catherine G. Curran

Mrs. William Rodman Fay
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 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 **Kaye Scholer** 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.

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**.