

# CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, FEBRUARY 26, 2017, AT 5:00 ▶ 3,670TH CONCERT

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

**JUHO POHJONEN**, piano  
**DANBI UM**, violin  
**JAKOB KORANYI**, cello

**SCHUMANN QUARTET**  
**ERIK SCHUMANN**, violin  
**KEN SCHUMANN**, violin  
**LIISA RANDALU**, viola  
**MARK SCHUMANN**, cello

## MENDELSSOHN'S SORROW

**JOHANN SEBASTIAN BACH** *Chromatic Fantasy and Fugue in D minor for Keyboard, BWV 903* (c. 1720, rev. c. 1730)  
(1685–1750)  
POHJONEN

**FELIX MENDELSSOHN** *Fugue in E-flat major for String Quartet, Op. 81, No. 4* (1827)  
(1809–1847)  
E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

**FELIX MENDELSSOHN** *Quartet in F minor for Strings, Op. 80* (1847)  
▶ Allegro vivace assai  
▶ Allegro assai  
▶ Adagio  
▶ Finale: Allegro molto  
E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

## INTERMISSION

**ROBERT SCHUMANN** *Arabesque in C major for Piano, Op. 18* (1839)  
(1810–1856)  
POHJONEN

**ROBERT SCHUMANN** *Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 63* (1847)  
▶ Mit Energie und Leidenschaft  
▶ Lebhaft, doch nicht zu rasch  
▶ Langsam, mit inniger Empfindung  
▶ Mit Feuer  
POHJONEN, UM, KORANYI

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,

When teaching music, whether to the very young or young professionals, one must ensure that students understand not only the notes, but where they came from. Often, because of time constraints and conflicting obligations, there is little room for discussion in music lessons for agenda other than getting pieces stage-ready and ensuring students a positive performance experience. As time passes, we encounter students generally less connected to the composers, more unaware of a work's context, and frequently less knowledgeable about the true sources of the music they are studying. As coaches and mentors, we have hard choices to make when dividing often only one precious hour's activities into the right proportions. We now find ourselves delving deeply into the composers as human beings like us, establishing an understanding of their music on a personal level, and setting the priorities for performance based upon what we agree the composer wanted to communicate.

In line with the conviction that deeper understanding leads to more rewarding listening, this Winter Festival has explored Mendelssohn the man as much as Mendelssohn the musician. Our inspiration has been the opportunity to reveal the many facets of his deep humanity, through the selection and coupling of works in each program. In the end, we hope that this festival has brought you closer to Mendelssohn, and continually and increasingly amazed, as we are, by his extraordinary gifts and range of artistic expression.

This final chapter of the festival is anchored by Mendelssohn's mighty Op. 80 string quartet, composed in the aftermath of his beloved sister's sudden passing. In this work, Mendelssohn not only mourns but vents his anger at the injustice of her demise, wearing his heart on his sleeve with raw candor unprecedented in his music. To accompany this searing musical testament, we've selected works which alternately echo Mendelssohn's sorrow and assuage it, by composers close to his heart both musically and personally. We promise you a deeply emotional, enlightening, and ultimately rewarding musical experience.

Enjoy the concert,



David Finckel  
ARTISTIC DIRECTORS



Wu Han



# NOTES ON THE PROGRAM

*I am thrilled to play two solo pieces tonight, one by Schumann and one by Bach. Though they are written for one instrument alone, I find that their communicative nature captures the very essence of what makes chamber music so special. The Arabesque is a curious piece that reflects the personality of whoever is playing it like a mirror. It can be seen also as a conversation between two imaginary characters: dreamy Eusebius and passionate Florestan whose names appear so often in Schumann's writing. The Chromatic Fantasy and Fugue is an equally unique masterpiece; complex and orchestral, and despite its labyrinthine structure it relentlessly spirals towards its striking ending. A performance of it not only presents the player's interpretation, but also serves as a reflection of musical thinking from Bach's time to our own.*

—Juho Pohjonen

## **Chromatic Fantasy and Fugue in D minor for Keyboard, BWV 903**

### **JOHANN SEBASTIAN BACH**

- ▶ Born March 21, 1685, in Eisenach, Germany.
- ▶ Died July 28, 1750, in Leipzig.

**Composed around 1720;  
revised around 1730.**

- ▶ First CMS performance on October 26, 2008.
- ▶ Duration: 12 minutes

---

The remarkable *Chromatic Fantasy and Fugue* seems to have originated around 1720, when Bach was music director at the court of Anhalt-Cöthen and compiling the two-dozen paired preludes and fugues comprising his *Well-Tempered Clavier*, which helped to solidify the method of instrumental tuning that allows unrestricted modulation among all the available tonalities. The work's harmonic audacity and flamboyant virtuosity suggest that Bach used it as a showpiece for his own extraordinary keyboard and

compositional skills, and after he brought the piece to its finished state about a decade later, when he was in charge of church music in Leipzig and deeply involved in teaching, the *Chromatic Fantasy and Fugue* was taken by his sons and his students as a model for both the fixing of improvisatory gestures into a finished, notated composition and testing the limits of tasteful performance within the late Baroque idiom. English harpsichordist Colin Tilney summarized the work's progress: "The *Chromatic Fantasy* is a kind of record of inspired improvisation, from the arresting question and answer of the opening, through the labyrinth of broken chords, over the silence into the suggestive (but actually unsingable) recitative, to the falling, chromatic close. Expressive dissonance, harmonic deceit, pathos, rage, melancholy—all the means and ends

of fashionable *Affektenlehre* [the early 18th-century's doctrine of expressing emotion in music] can be found in this music." The freedom and extravagant

emotions of the fantasy are perfectly balanced by the precision and uniform expression of the fugue by which it is complemented. ♦

## Fugue in E-flat major for String Quartet, Op. 81, No. 4

### FELIX MENDELSSOHN

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

#### **Composed in 1827.**

- ▶ First CMS performance on February 24, 2009.
- ▶ Duration: 5 minutes

---

Felix Mendelssohn, in 1827, must have been the most musically sophisticated 18-year-old in Europe. Upon the foundation of his fine general education had been placed disciplined training in theory and composition from Carl Friedrich Zelter (a distinguished pedagogue who was then the director of the Berlin Singakademie), tutelage in violin with Carl Wilhelm Henning (a respected member of the Berlin Opera orchestra) and Eduard Rietz (a close friend who succeeded Mendelssohn as director of the Leipzig Gewandhaus concerts upon the composer's death in 1847), and in piano with his mother (a student of the noted German theorist Johann Philipp Kirnberger, himself a pupil of Johann Sebastian Bach) and Marie Bigot (an esteemed Alsatian virtuoso and friend of Haydn and Beethoven). His first dated composition, a cantata, was completed on January 3, 1820, a month before his 11th birthday, though that piece was almost certainly preceded by others whose exact dates are not recorded.

Mendelssohn possessed a boundless curiosity and enthusiasm about all

music, old and new. By age 18, he was intimately familiar with the Classical forms and idioms of Mozart and Haydn, and he erected upon them the creative precocities of his youth (including the magical Octet of 1825, perhaps the greatest piece of music ever composed by one so young), but he was also one of the leading Bach scholars of the day. His teacher, Carl Friedrich Zelter, had guided him fruitfully through *The Well-Tempered Clavier*, and his musically knowledgeable maternal grandmother, who had known Bach's son Carl Philip Emanuel when she grew up in Berlin, obtained for him a copy of the rare, unpublished score of the *St. Matthew Passion* in 1823 or 1824. Before the end of 1827, Mendelssohn had enlisted the town's best vocalists to rehearse the *Passion* and determined to perform it in public—the renewal of interest in Bach's music, and, indeed, the entire Baroque revival, date from that concert, on March 11, 1829 at the Berlin Singakademie.

Among the musical products of Mendelssohn's youthful involvement with the works of Bach was a little Fugue in E-flat major for string quartet he composed in 1827; it was published two years after his death in a collection of miscellaneous quartet pieces given the opus number 81. The fugue is the sort of exercise with which the teenage Mendelssohn loved to display his talent at reproducing the intricate textures of Bach into which Zelter had initiated him. ♦



more than Mendelssohn could bear. He collapsed again and reverted to his state of the previous months. He made it back to Leipzig but suffered three strokes between October 7 and November 3. On November 4, four months shy of his 39th birthday, Mendelssohn died. The F minor Quartet was his last important work.

"It would be difficult," wrote the noted composer-conductor Sir Julius Benedict, a friend and biographer of Mendelssohn, "to cite any piece of music that so completely impresses the listener with a sensation of gloomy foreboding, of anguish of mind, and of the most poetic melancholy as does the F minor Quartet." The opening movement is unsettled, almost tempestuous in mood, given for much of its length to churning rhythmic activity, probing harmonic progressions, and shocking dynamic contrasts. The second theme is quieter and more lyrical, but its character is one of enervation rather than calm. The development section concerns itself exclusively with the passionate main theme. The return of the subsidiary subject in the

recapitulation provides only a brief respite in the movement's headlong rush toward its final measures. The second movement is not one of those scherzos of elfin grace that had vivified Mendelssohn's compositions since his teenage years, but is rather sardonic and macabre, music that presages some of Mahler's bitter scherzos of a half-century later. The barren trio that stands at the movement's center is supported by a quasi-ostinato line sounded in hollow octaves by the viola and cello. The *Adagio*, the expressive heart of Mendelssohn's touching memorial to his sister, herself a composer and pianist of excellent talent, is based on a little song melody that he had sent to her in a letter in June 1830, soon after he had celebrated his 21st birthday; she was then 25. The *Finale* is at times almost athematic, consisting wholly of bare figurations and skeletal arpeggios such as can be found nowhere else in Mendelssohn's creative output. The sense of grief remains unassuaged through the work's anxious closing measures. ♦

## Arabesque in C major for Piano, Op. 18

### ROBERT SCHUMANN

- ▶ Born June 8, 1810, in Zwickau, Germany.
- ▶ Died July 29, 1856, in Endenich, near Bonn.

#### **Composed in 1839.**

- ▶ Tonight is the first CMS performance of this piece.
- ▶ Duration: 7 minutes

---

By the middle of 1838, Robert Schumann's parallel passions for music, writing, and Clara Wieck had brought the 28-year-old composer to a crucial

point in his life. Denied by the adamant intervention of Clara's father from having her hand in marriage, resigned to never becoming the piano virtuoso that he had dreamed since childhood, and seeking a more vibrant musical milieu than Leipzig as the base for the journal *Neue Zeitschrift für Musik* (New Journal for Music), which he had edited since its inception in 1833, Schumann decided that a move to Vienna might improve his fortunes. He found rooms with a family named Cavalcabo, whose

daughter Julia was taking lessons from Franz Xaver Mozart, Wolfgang's son, and demonstrating some talent as a composer for piano and voice. Schumann became friendly with Franz Xaver and he was warmly greeted by a number of other prominent local musicians and artists, but he remained cautious about Vienna. By Christmas, it had become clear that his Viennese venture would fail—he could find no significant way in which to advance his career, there was no promising situation for the *Zeitschrift*, and he missed Clara terribly, all the more since the Viennese adored her playing and continually interrogated him to learn more about her. He lingered in the imperial city until March 30, 1839, when news that his brother Eduard had become seriously ill took him posthaste to his hometown, Zwickau; he arrived just after Eduard died. Saddened by that loss and by the disappointment in Vienna, Schumann returned to Leipzig, where, after six more months of waiting to outlast Papa Wieck's intransigence and legal obstacles, he finally married his beloved Clara on September 12, the eve of her 21st birthday.

Though Schumann did not realize his most immediate goals during his Viennese incursion, he did compose several piano works there, including the *Arabesque*, Op. 18. The word “*Arabesque*” has been used in the West since the Middle Ages to describe any ornamentation consisting of flowing traceries of sinuous, undulating, or geometrical designs. The term was inspired by the Arab tradition, which forbid the representation of animate creatures and so instead developed intricate artwork around elaborate geometrical and botanical patterns that carefully interlaced scrolls and curves and spirals with dazzling virtuosity. Schumann's *Arabesque* is arranged in a rondo form, in which the elegant, whispering principal theme is twice interrupted by wistful minor episodes. Added as a coda is a thoughtful paragraph in slow tempo, “a final message for the listener to turn over in his mind” according to the British critic Kathleen Dale, which reflects the dreamy and romantic side of Schumann's personality. A tiny wisp of the principal theme rises from the closing measure. ♦

## Trio No. 1 in D minor for Piano, Violin, and Cello, Op. 63

### ROBERT SCHUMANN

#### *Composed in 1847.*

- ▶ First CMS performance on January 6, 1974.
- ▶ Duration: 33 minutes

---

The inspiration for Robert Schumann to undertake his D minor Piano Trio seems to have come, as in so many other things, from his wife, Clara. In October 1846, she had made Robert a surprise

birthday present of her own Piano Trio in G minor, Op. 17, and the following June, he prepared for her a matching gift with his Trio No. 1 in D minor—which he gave to his beloved wife on her birthday, September 13, 1847.

The trio's first movement (“With energy and passion”) is one of Schumann's most restless and Romantic outpourings. The key (D minor) is darkly shaded, the texture



## **The inspiration for Robert Schumann to undertake his D minor Piano Trio seems to have come, as in so many other things, from his wife, Clara.**

is incessantly dense, and the themes unfold apprehensively, but the most unsettling element of this music is its feverish rhythmic structure: phrases avoid beginning or ending on the expected accented beats (the work's first sound is an ambiguous, unaccompanied pick-up note which the violin expands into the movement's principal theme); the harmonic progressions often seem at odds with both the bar-lines and the themes; sharply dotted rhythms are embedded in the exposition's transition material (played by the ensemble); and nervous syncopations characterize its second subject (given by the piano and cello above an agitated accompaniment). The troubled mood and the thematic materials of the exposition are carried into the development, which is divided into two parts by an extraordinary sound experiment in which the veiled,

*una corda* (soft pedal) sonority of the piano is matched with the strings, played *ponticello* (at the bridge), eerily doubling the bass line. The exposition's themes return in the recapitulation, and are further examined in a long coda that summarizes the movement's uneasy demeanor.

The three-part scherzo (A–B–A) derives its impetuous energy not from the rhythmic dislocation of the opening movement, but from the more conventional means of fast tempo, rushing melodies, and goal-driven phrasing. The outer sections of the movement take as their theme a rising motive in crisp dotted rhythms; the central trio transforms that motive into a smoothly flowing melody played in imitation. The first and last sections of the lyrical third movement (“Slowly, with heartfelt emotion”) encompass an arching melody entrusted to the strings, while expressive and formal contrast is provided by the more animated music at the movement's center. The finale (“With fire”) moves from the troubled regions of the earlier, minor-key movements to the bright, victory-won realm of D major. The piano gives out the main theme—a striding, heroic motive—while the cello initiates the subsidiary subject—a quiet, evenly moving strain. The two themes are worked out, in order, in the development section. The recapitulation brings back the themes in heightened versions. ♦

© 2017 Dr. Richard E. Rodda

# ABOUT THE ARTISTS



ANNA LEVA AHLSTRÖM

## JAKOB KORANYI

► Swedish cellist Jakob Koranyi has firmly established himself on the classical music scene as one of Europe's most interesting young soloists. Acclaimed for his commanding virtuosity and passion for diverse and innovative programs, he has toured extensively performing as a recitalist as well as a soloist all over the world. Orchestral highlights of the previous season include performances with the Stockholm Royal Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, New Zealand Symphony Orchestra, and Arctic Philharmonic Orchestra working with conductors such as Sakari Oramo, Yan Pascal Tortelier, David Atherton, Jaime Martin, and Christian Lindberg. A committed chamber musician, he collaborates with distinguished musicians such as Yura Lee, Simon Crawford-Phillips, and Juho Pohjonen and has appeared in chamber music concerts alongside such international stars as Vilde Frang, Kim Kashkashian, Leonidas Kavakos, Misha Maisky, Martin Fröst, Lawrence Power, and Denis Kozukhin. He also enjoys working with artists of other disciplines and has a lasting collaboration with dancer Heather Ware. The 2016–17 season sees the premiere and Dutch tour of their new piece *Battle Abbey*, as well as performances with the Helsinki Philharmonic, Orquesta Filarmonica de Bogota, and the Stockholm Royal Philharmonic Orchestra. A former member of Chamber Music Society Two, Mr. Koranyi performs regularly with The Chamber Music Society of Lincoln Center, and plays an Iosephi Gratiani cello built in 1756 in Genoa.



J. HENRY FAIR

## JUHO POHJONEN

► Celebrated as one of Finland's most outstanding pianists, Juho Pohjonen is widely praised for his stellar musicianship and distinctive interpretations of a broad range of repertoire from Bach to Salonen. He has appeared with the Los Angeles Philharmonic, San Francisco, Danish National, Finnish Radio, and Swedish Radio symphonies, and the Scottish Chamber Orchestra and Lahti Symphony, with which he toured Japan. He has been presented on recital series at Carnegie's Zankel Hall, the Kennedy Center, and in Vancouver, San Francisco, and Detroit. Season highlights include his Vancouver Symphony debut, his third invitation to the Atlanta Symphony Orchestra and chamber programs at Lincoln Center's Alice Tully Hall and the Library of Congress. Notably, with the Atlanta Symphony Orchestra, he gained high accolades for his most recent performances of Prokofiev's Concerto No. 5 in G major: "His playing is simply extraordinary. This was a night when a good view of the soloist's hands was worth extra money. It was a performance worth recording of a work worth hearing." (*Atlanta Journal Constitution*) European engagements this season include a performance of Esa-Pekka Salonen's Piano Concerto with the Szczecin Philharmonic and Rune Bergman, Mozart's Piano Concerto No. 23 with the Finnish Radio Orchestra and Tomas Djupsjöbacka, and a debut with the Antalya State Symphony and conductor Adrian Prabava, performing Rachmaninov's Piano Concerto No. 2. He is a former member of Chamber Music Society Two.



## SCHUMANN QUARTET

(L-R) Erik Schumann, Liisa Randalu, Mark Schumann, and Ken Schumann

► The Schumann Quartet was praised by the *Süddeutsche Zeitung* as playing “staggeringly well... with sparkling virtuosity and a willingness to astonish.” In the 2016-17 season the quartet starts its three-year CMS Two residency at The Chamber Music Society of Lincoln Center. The season will also see a tour to Japan, concerts at festivals such as the Rheingau and Schleswig Holstein Music Festival, and renewed engagements at the Tonhalle in Zürich, Wigmore Hall in London, and in Munich. Sabine Meyer, Menahem Pressler, and Albrecht Mayer will all be giving concerts with the quartet. Last season the ensemble was quartet-in-residence at Schloss Esterházy, and gave the first performance of a string quartet by Helena Winkelman. The season also saw concerts in the Tonhalle Zürich, at the Musikverein in Vienna, in London’s Wigmore Hall, and the Concertgebouw Amsterdam; a tour of Israel; and the quartet’s U.S. debut in Washington, D.C. The quartet has performed at many festivals, including Mecklenburg-Vorpommern, Lockenhaus, the Davos Festival, Menton Festival de Musique in France, Cantabile Festival in Portugal, the Rheingau Music Festival, and the Korsholm Music Festival in Finland. Other appearances include venues such as Kings Place in London, the Konzerthaus in Vienna, Palacio Real in Madrid, Teatro Verdi in Trieste, and the Muziekgebouw in Eindhoven, The Netherlands.

In 2017 the Schumann Quartet’s CD *Landscape* will be released with works by Haydn, Bartók, Takemitsu, and Pärt. After a debut recording that garnered acclaim from *The Strad* (“a most auspicious disc debut”) and *Ensemble Magazine* (“No doubt: the future belongs to this quartet”), the ensemble’s most recent CD, including quartets by Mozart, Ives, and Verdi, was awarded the BBC Music Magazine Award for Best Newcomer of the Year. The quartet’s other awards include premier prix at the 2013 Concours International de Quatuor à Cordes de Bordeaux, the music prize of the Jürgen Ponto Foundation in the chamber music category in 2014, and first prize in the 2012 Schubert and Modern Music competition in Graz, Austria.

Brothers Mark, Erik, and Ken Schumann grew up in the Rhineland and have been playing together for five years. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. The quartet studied with Eberhard Feltz and the Alban Berg Quartet, and served as resident ensemble for many years at the Robert-Schumann-Saal in Düsseldorf.



### **DANBI UM**

▶ Violinist Danbi Um has appeared as soloist with the Israel Symphony, Vermont Symphony, Herzliya Chamber Symphony, Auckland Philharmonic, and Dartmouth Symphony, and in venues such as the Kennedy Center, Perelman Theater at the Kimmel Center, the Isabella Stewart Gardner Museum, Kumho Arts Hall, the Tel Aviv Museum of Art, Bennett Gordon Hall of the Ravinia Festival, and for the Seattle Chamber Music Society. She is a winner of Astral Artists' 2015 National Auditions, and is a member

of Chamber Music Society Two. With CMS, she has performed at the Saratoga Performing Arts Center, Alice Tully Hall, Harris Theater, and St. Cecilia Music Center. An avid chamber musician, she has made appearances at Marlboro, Ravinia, Music@Menlo, Yellow Barn, Prussia Cove, Caramoor, Moab, and North Shore Chamber Music Festival. She tours frequently with Musicians from Marlboro including a national tour, and has played with the Jupiter Chamber Players and Omega Ensemble. She received second prize in the Young Artists Division of the Menuhin International Violin Competition, and third prize at the Michael Hill International Violin Competition. At age ten she was admitted to the Curtis Institute of Music, and later received her bachelor's degree from Curtis. She also holds an Artist Diploma from Indiana University. Her teachers include Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham. She plays on a 1683 "ex-Petschek" Nicolo Amati violin, on loan from a private collection.

---

## **UPCOMING CONCERTS AT CMS**

### **TUTTO ITALIANO**

FRIDAY, MARCH 3, 2017, 7:30 PM ▶ ALICE TULLY HALL

*The lure of Italy, an almost universal phenomenon, is felt throughout an evening of music as delicious and intoxicating as the country itself.*

### **LOVE SONNETS**

SUNDAY, MARCH 12, 2017, 5:00 PM ▶ ALICE TULLY HALL

*Love and courtship take center stage in this delightful program, featuring a New York premiere by Jonathan Berger plus works by Franck, Ravel, and Dvořák.*

# 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 Achelis and Bodman Foundation  
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  
Naava and Sanford Grossman  
The Hamilton Foundation  
Gail and Walter Harris  
Frank and Helen Hermann Foundation  
Harry P. Kamen  
Andrea Klepetar-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  
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 Neil Dillon-Ermers  
Mr. and Mrs. Robert S. Erskine, Jr.  
The Lehoczy Escobar Family  
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 Florence Gould Foundation  
Irving Harris Foundation  
Robert and Suzanne Høglund  
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 V. 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-Brener  
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](http://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](http://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**.