

CMS Chamber Music Society of Lincoln Center

WEDNESDAY EVENING, JULY 10, 2019, AT 7:30 ▶ 3,980TH CONCERT

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

JON KIMURA PARKER, piano
KRISTIN LEE, violin
RICHARD O'NEILL, viola
CYNTHIA PHELPS, viola
CLIVE GREENSMITH, cello
ANTHONY MANZO, double bass

FRANZ SCHUBERT **Trio in B-flat major for Violin, Viola, and**
(1797–1828) **Cello, D. 581 (1817)**

- ▶ Allegro moderato
 - ▶ Andante
 - ▶ Menuetto: Allegretto
 - ▶ Rondo: Allegretto
- LEE, O'NEILL, GREENSMITH

ANTONÍN DVOŘÁK **Quartet in D major for Piano, Violin, Viola, and**
(1841–1904) **Cello, Op. 23 (1875)**

- ▶ Allegro moderato
 - ▶ Andantino
 - ▶ Finale: Allegretto scherzando
- PARKER, LEE, PHELPS, GREENSMITH

INTERMISSION

FELIX **Sextet in D major for Piano, Violin, Two Violas,**
MENDELSSOHN **Cello, and Bass, Op. 110 (1824)**
(1809–1847)

- ▶ Allegro vivace
 - ▶ Adagio
 - ▶ Minuetto: Agitato
 - ▶ Allegro vivace
- PARKER, LEE, PHELPS, O'NEILL, GREENSMITH, MANZO

The Chamber Music Society of Lincoln Center is grateful to **Sally and Stephen Clement** for their generosity in making this evening's post-concert reception with the artists possible.

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

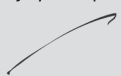
Dear Listener,

How delightful for us to celebrate the fifth season of Summer Evenings as CMS approaches its 50th anniversary season this coming fall. It seems like only yesterday that the Chamber Music Society ventured into the uncharted territory of July, but, as they say, time flies when you are having fun, and we have indeed enjoyed watching this festival come so quickly to full bloom and become a landmark on New York's chamber music calendar.

By now you may have seen our anniversary season brochure, which reveals the focus of our celebration: our beloved repertoire, which has inspired listeners in some cases over centuries and continues to sustain all who cross its path. While the coming season's programs each identify a "milestone" work—one which broke new ground, set a trend, or changed music forever—our Summer Evenings concerts also boast their share of musical innovations. Where, for example, did Mendelssohn come up with the idea of a sextet for violin, two violas, cello, piano, and bass? This kind of creative chamber music scoring opened doors for composers in the Romantic age and beyond to mix and match instrumental timbres never before imagined. Johannes Brahms's heavenly Clarinet Trio (July 14), plus his three following works for clarinet, affirmed the instrument's position of prominence in the world of chamber music. And Joseph Haydn, with his String Quartet, Op. 77, No. 2 (July 17) capped off his unmatched contribution to the evolution of the genre, a virtual Old Faithful geyser of some 68 quartets composed over most of his professional life.

We are so glad you've joined us for perhaps your fifth, or maybe your first, encounter with the magical world of Summer Evenings. Delight in the music, the company, the artists, and the serenity of the Alice Tully Hall environment. While music definitely warms the heart in winter, we've found it equally refreshes the soul in summer.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

I have been fortunate enough to spend the last decade of my life exploring and performing a great amount of chamber music repertoire in locations throughout the world. And tonight, two of the three pieces on this program are works that I have never performed or seldom seen performed on other concert stages. Schubert, in his very short life of 31 years, wrote over 600 songs, 15 string quartets, as well as a countless number of other chamber music pieces. And tonight, I have this opportunity to perform the last of his three string trios for the very first time. It never ceases to amaze me how much repertoire there is out there for us to explore, and I feel truly grateful to these incredible composers who have left us with so much music that we can continue to stay curious and be on this journey of chamber music for our lifetime. I hope you will all ride along on this journey with us, and we look forward to performing for all of you tonight!

—Kristin Lee

Trio in B-flat major for Violin, Viola, and Cello, D. 581

FRANZ SCHUBERT

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

Composed in 1817.

- ▶ First CMS performance on February 28, 1999, by violinist Midori, violist Nobuko Imai, and cellist Peter Wiley.
- ▶ Duration: 20 minutes

⊕ **SOMETHING TO KNOW:** *It is unknown if this trio was written for a particular occasion. It was Schubert's only completed string trio (two previous trios were left unfinished).*

⊕ **SOMETHING TO LISTEN FOR:** *The Andante slow movement is a reflective, speech-like solo for the violin accompanied by the viola and cello that is moving in its clarity and simplicity.*

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 school in order to follow the life of an artist. He moved into the Viennese apartments of his devoted friend

Franz von Schober, an Austrian civil servant who was then running the state lottery, and celebrated his new freedom by composing incessantly, rising shortly after dawn (sometimes he slept with his glasses on so as not to waste any time getting started in the morning), pouring out music until early afternoon, and then spending the evening haunting the cafés in Grinzing

or making music with friends. Those convivial *Schubertiads* became more frequent and drew increasing notice during the following months, and were the principal means by which Schubert's works became known to the city's music lovers. In September 1817, Schober's brother returned from Paris, and the penniless composer reluctantly removed himself from his room in the city to his father's home and school in the suburbs. The first piece he composed there was the Trio in B-flat major for Violin, Viola, and Cello, D. 581. The work may have been played by the family ensemble (with one of his two brothers on violin, his father playing cello, and Franz as violist), and certainly found its way onto the programs of the Schubertiads soon thereafter. Schubert remained with his family until the following summer, when he obtained a temporary post as music tutor to the daughters of Count Johann Esterházy in Zseliz in Hungary, 150 miles east of Vienna. He eagerly left home and began the happy bohemian existence that carried him through the last dozen years of his brief life.

The String Trio in B-flat opens with a compact sonata form whose main theme, a sunny melody of short, carefully balanced phrases, is assigned to the violin; the subsidiary subject is given in close dialogue by the cello and the violin. The compact development section, based on the main theme, solidifies the position of the violin as *primus inter pares* in the ensemble. The recapitulation proceeds as expected, with a few flourishes of quiet rising arpeggios drawing the movement to a close. The *Andante* begins with a delicately decorated wordless song for the violin. After passing through some darker harmonic regions in its middle section, the three-part form of the movement is rounded out by the return and further elaboration of the violin's melody. The *Menuetto* is sprouted from the same fertile country soil that Haydn so productively tilled in his instrumental works, while the central trio, a solo for viola, bears the lilting dance flavor of the Austrian *Ländler*. The finale is a spirited rondo built around the dainty tune trotted out by the violin in the opening measures. ♦

Quartet in D major for Piano, Violin, Viola, and Cello, Op. 23

ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

Composed in 1875.

- ▶ Duration: 34 minutes

- ▶ Premiered on December 16, 1880, in Prague by pianist Karl Slavovský, violinist Václav Kopta, violist Petr Mares, and cellist Alois Neruda.
- ▶ First CMS performance on November 15, 1992, by pianist Lee Luvisi, violinist Arnold Steinhardt, violist Walter Trampler, and cellist Leslie Parnas.

⊕ **SOMETHING TO KNOW:** *Dvořák was 33 years old but still relatively unknown in 1875 when he wrote his first piano quartet.*

⊕ **SOMETHING TO LISTEN FOR:** *The last movement is a clever combination of the typical third movement scherzo and fourth movement finale. Themes from each type of movement alternate, ultimately ending with the finale theme.*

In the summer of 1874, less than a year after his marriage and just as the newlyweds were expecting their first child, the young Bohemian composer Antonín Dvořák applied for a prize from the Austrian government to supplement his meager income as organist at Prague's St. Adalbert Church. The members of the grants committee were a most distinguished lot: Johann Herbeck, Director of the Court Opera; the renowned critic Eduard Hanslick; and the titan of Viennese music himself, Johannes Brahms. They deemed Dvořák's work worthy of encouragement and awarded the young musician 400 gulden, the highest

stipend bestowed under the program. It represented his first recognition outside his homeland, and his initial contact with Brahms and Hanslick, who would prove to be powerful influences on his career through their example, artistic guidance, and professional help. Included in the excited burst of compositional activity that followed Dvořák learning of his award was the D major Quartet for Piano, Violin, Viola, and Cello, which he began on May 24, 1875, and finished on June 10.

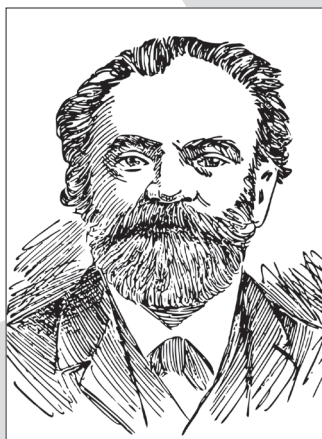
As the main theme of the quartet's opening movement, the cello offers a short-breathed melody of folkish cast wrapped around the intervals of the

NERUDA ON DVOŘÁK

"I do not know Dvořák personally or what he is like, but I imagine him a real musician. That is 'a poet of the air' as they call musicians who care not a fig about what is going on down here on the earth far beneath them. A creature who is mightily indifferent as to whether a heller and a groschen are all that he has left in his pocket. A young man with the confused brain which is attributed to every poet, to every painter and most of all to the musical tribe all the world over. What would there be special about him if he was altogether sensible and every day.

"He is also said to be 'ambitious.' Bravo! I could embrace him for that! And then that he works too much. Let us reproach the ocean that it has 'too many' waves. Once there was a musician and his name was Beethoven. He is said to have written a great deal, a very deal great. And when he was lying on his death-bed, he said: 'It seems to me as if I were only at the beginning.' May it always seem to Dvořák as if he were only at the beginning!"

—Jan Neruda in 1878



► Antonín Dvořák

tonic chord. This theme is discussed and varied at some length before the music quiets for the songful second subject, again first entrusted to the cello. A short, leaping, sharply rhythmic motive is introduced before the end of the exposition, and combined with the movement's other thematic material in the development section. A full recapitulation, somewhat elaborated from the exposition, rounds out the movement. The *Andantino* is a set of variations on a melancholy strain initiated by the violin. Though Dvořák did not unlock the possibilities of this theme as convincingly as he was to

do with the *Symphonic Variations* two years later, this music is finely crafted, nicely varied, and about as democratic among the participants as such a work can be. The closing movement is a daring piece of musical architecture that seeks to encompass both scherzo and finale. Dvořák here juxtaposed, twice, two starkly contrasted types of music—A) a lilting waltz-like theme (perhaps a tribute to the *Gemütlichkeit* of Brahms's Vienna) and B) a broad melody of heroic aspirations: A–B–A–B—without achieving either reconciliation or synthesis. A lively coda based on the B theme closes the quartet. ♦

Sextet in D major for Piano, Violin, Two Violas, Cello, and Bass, Op. 110

FELIX MENDELSSOHN

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

Composed in 1824.

- ▶ Duration: 30 minutes

- ▶ First CMS performance on May 2, 1986, by pianist Lee Luvisi, violinist James Buswell, violists Walter Trampler and Daniel Phillips, cellist Leslie Parnas, and bassist Alvin Brehm.

⊕ **SOMETHING TO KNOW:** *The 15-year-old Mendelssohn wrote this sextet to showcase both his advanced compositional skill and his virtuosity on the piano.*

⊕ **SOMETHING TO LISTEN FOR:** *It is unknown why Mendelssohn chose this unusual instrumentation, but he may have wanted lower strings to better feature the piano in the higher register.*

In addition to being born with the proverbial silver spoon, Felix Mendelssohn was virtually bestowed a golden baton as a natal gift. His parents' household was among the most cultured and affluent in all of Berlin, but his family saw to it that his privilege was well balanced by discipline and responsibility. Young Felix arose at 5:00 every morning (6:00 on Sunday) and spent several hours in private tutoring with the best available teachers. When his musical talents became obvious in his early years, he

was given instruction in piano, and soon after in theory and composition by the distinguished pedagogue C.F. Zelter. Mendelssohn's earliest dated composition is a cantata completed on January 3, 1820, three weeks before his 11th birthday, though that work was almost certainly preceded by others whose exact dates are not recorded.

To display the boy's blossoming musical abilities, the Mendelssohn mansion became a twice-monthly concert hall featuring the precocious

youngster's significant achievements. A large summer house was fitted as an auditorium seating several hundred people, and every other Sunday morning musicians were brought in to perform both repertory works and the latest flowers of Mendelssohn's creation. These matinees—complemented by an elegant luncheon—began in 1822, when Mendelssohn was 13. He selected the programs, led the rehearsals, appeared as piano soloist, and even conducted, though in those early years he was still too short to be seen by the players in the back rows unless he stood on a stool. With sister Fanny participating as pianist, sister Rebecca as singer, and brother Paul as cellist, it is little wonder that invitations to those happy gatherings were among the most eagerly sought and highly prized of any in Berlin society. By 1825, Mendelssohn had written over 80 works for the family concerts, including operas and operettas, string quartets and other chamber pieces, concertos, motets, and a series of 13 symphonies for strings.

The D major Sextet for Piano, Violin, Two Violas, Cello, and Bass, written for the Sunday household musical matinees, was completed on May 10, 1824, when Mendelssohn was 15. (Beethoven's Ninth Symphony was premiered in Vienna just three days earlier.) The work, Classical in design and spirit but possessing those distinctive qualities of lightness and



The Mendelssohn mansion became a twice-monthly concert hall featuring the precocious youngster's significant achievements.

translucence that characterize so much of his music, is more a little concerto for piano with strings that Mendelssohn composed for himself than a fully democratic integration of all the instruments of the ensemble. The main theme area of the opening, sonata-form movement is filled with an entire clutch of melodic motives tripping one upon another; the second theme is announced by the piano alone and repeated by the strings. The movement is rounded out by a full development section and the return of the earlier themes in the recapitulation. The *Adagio*, in the Romantically remote key of F-sharp major, is a small sonatina of hymnal nature. The following *Minuetto* is a true scherzo in all but name. A youthful impetuosity infects the finale, yet another sonata-allegro structure. (Mozart had a similar absorption with sonata forms.) A recall of the music of the *Minuetto* after the recapitulation and a dashing coda bring this charming sextet to a vigorous close. ◆

© 2019 Dr. Richard E. Rodda

ABOUT THE ARTISTS

SHANNEGRAV



CLIVE GREENSMITH

► Clive Greensmith has a distinguished career as soloist, chamber musician, and teacher. From 1999 until 2013 he was a member of the world-renowned Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's Southbank Centre, Paris Châtelet, Berlin Philharmonie, Vienna Musikverein, and Suntory Hall in Tokyo. As a soloist, he has performed

with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome. He has also performed at the Aspen Music Festival, Marlboro Music Festival, La Jolla Summerfest, Santa Fe Chamber Music Festival, the Ravinia Festival, the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan, and the Hong Kong Arts Festival. During a career spanning over 25 years, he has built up a catalogue of landmark recordings, most notably the complete Beethoven string quartet cycle for Harmonia Mundi with the Tokyo String Quartet. Mr. Greensmith studied at the Royal Northern College of Music in England with American cellist Donald McCall. He continued his studies at the Cologne Musikhochschule in Germany with Boris Pergamenschikow. He was appointed Co-Director of Chamber Music and Professor of Cello at the Colburn School in Los Angeles in 2014. He is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.

SOPHIE ZHAI



KRISTIN LEE

► Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique. She has appeared with top orchestras such as the Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic of Russia, the Korean Broadcasting Symphony, and in recital on many of the world's

finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the US to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. An alum of The Bowers Program (formerly CMS Two), she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.



ANTHONY MANZO

▶ Anthony Manzo is a sought-after chamber musician who feels at home across the wide range of classical music, whether out front as a soloist, or providing the foundation within an orchestra, exploring on historic instruments, or collaborating in his first love—chamber music. He performs regularly at noted venues including Lincoln Center and the Spoleto Festival in Charleston, South Carolina. He also serves as the solo bassist of San Francisco’s New Century Chamber Orchestra, and is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he happens to be near his home in Washington, D.C. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been a guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival, as well as two tours as double bass soloist alongside bass/baritone Thomas Quasthoff, performing Mozart’s “Per questa bella mano.” He is also an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing has been lauded as “endowed with beautiful and unexpected plaintiveness” by the *Boston Musical Intelligencer*), and Philharmonia Baroque in San Francisco. Additionally, he is a member of the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).



RICHARD O'NEILL

▶ Violist Richard O’Neill is an Emmy Award winner, two-time Grammy nominee, and Avery Fisher Career Grant recipient. He has appeared with the London, Los Angeles, Seoul, and Euro-Asian philharmonics; the BBC, KBS, Hiroshima and Korean symphonies; the Moscow, Vienna, Württemberg and Zurich chamber orchestras; and Kremerata Baltica and Alte Musik Köln with conductors Andrew Davis, Vladimir Jurowski, François-Xavier Roth, and Yannick Nézet-Séguin. Highlights of this season include the complete Beethoven string quartet cycle for the Seattle Chamber Music Society with the Ehnes Quartet, and a South Korean recital tour with harp player Emmanuel Ceysson. As a recitalist he has performed at Carnegie Hall, David Geffen Hall, Disney Hall, Kennedy Center, Wigmore Hall, Louvre, Salle Cortot, Madrid’s National Concert Hall, Teatro Colon, Hong Kong’s Cultural Center, Tokyo’s International Forum and Opera City, Osaka Symphony Hall, and LOTTE Concert Hall and Seoul Arts Center. A Universal/DG recording artist, he has made nine solo albums that have sold more than 200,000 copies. His chamber music initiative DITTO has introduced tens of thousands to chamber music in South Korea and Japan. An alum of The Bowers Program (formerly CMS Two), he was the first violist to receive the artist diploma from Juilliard and was honored with a Proclamation from the New York City Council for his achievement and contribution to the arts. He serves as Goodwill Ambassador for the Korean Red Cross, the Special Olympics, and UNICEF and runs marathons for charity.



JON KIMURA PARKER

▶ Known for his passionate artistry and engaging stage presence, pianist Jon Kimura Parker continues to perform to great acclaim. In the past two seasons he appeared at Carnegie Hall in Prokofiev's Piano Concerto No. 3, and was guest soloist at the Kennedy Center in Gershwin's *Rhapsody in Blue* conducted by Gianandrea Noseda. He also performed with LACO, the New York Philharmonic, the Philadelphia Orchestra, and the Baltimore Symphony. As a founding member of *Off the Score*, he performs with legendary Police drummer Stewart Copeland, and he toured Italy and the United States as a founding member of the Montrose Trio, with violinist Martin Beaver and cellist Clive Greensmith. His YouTube channel features *Concerto Chat* videos, promoting the piano concerto repertoire. He has recorded for Telarc and CBC, and on his own label. His recent CD features fantasies of Schubert and Schumann, as well as the sensational *Wizard of Oz Fantasy* by William Hirtz. "Jackie" Parker studied in Vancouver with Edward Parker and Keiko Parker, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He is a professor at Rice University, and is the founding artistic advisor of the Orcas Island Chamber Music Festival. He is the artistic director of the Honens Piano Competition and Festival, and is an Officer of the Order of Canada.



CYNTHIA PHELPS

▶ Violist Cynthia Phelps's versatile career includes appearances as chamber musician, soloist, and as principal violist of the New York Philharmonic. She has appeared as soloist on major stages across the globe with the NY Phil, performing an extensive repertoire including specially commissioned concertos by Sofia Gubaidulina and Julia Adolphe. Other solo appearances include the Minnesota Orchestra, Shanghai, Vermont, and San Diego symphonies, Orquesta Sinfonica de Bilbao, and Hong Kong Philharmonic. She has collaborated internationally with such artists as Itzhak Perlman, Emanuel Ax, Pinchas Zukerman, Gil Shaham, Yo-Yo Ma, Lynn Harrell, and Yefim Bronfman. A much sought-after chamber musician, she performs regularly with the Boston Chamber Music Society, Chamber Music Society of Lincoln Center, and at New York's Tisch Center for the Arts at the 92nd Street Y, as well as with ensembles including the Kalichstein-Laredo-Robinson Trio, and the American and Brentano string quartets. She is a frequent guest at the Marlboro, SummerFest La Jolla, Bridgehampton, Vail, Mostly Mozart, Santa Fe, Cremona, and Schleswig-Holstein Festivals and is a founding member of Les Amies, a flute-harp-violin trio. Ms. Phelps's many honors include first prize in both the Lionel Tertis International Viola Competition and the Washington National Competition, and she is a recipient of the Pro Musicis International Award. Her most recent recording, *Air*, was nominated for a Grammy Award, and her recordings of *Harold in Italy* and *Unearth, Release*, written for her, with the New York Philharmonic are available on iTunes.

Travel with CMS Artists to Marrakech

Palaces, Gardens, Souks, and Chamber Music

MAY 25–JUNE 1 2020

With Co-Artistic Director Wu Han and CMS artists



Perhaps no other city in Morocco epitomizes the past and present as Marrakech does. Within the Medina, the original section of the city, are numerous ancient palaces, other historic buildings of distinctive architecture, crenellated ramparts, colorful souks and labyrinthine and twisting streets and alleyways. Outside the Medina is the Ville Nouvelle, the “new” Marrakech, designed by the French in the early part of the 20th century, with its trendy shops and boutiques, cafés, lovely gardens and wide boulevards.

During our six-day stay in this fabled city, our “home” will be the exquisite and historic boutique Hotel La Maison Arabe. We will have the opportunity to explore its landmark monuments, shop in the fascinating souks and craft centers, admire the elegant gardens, and taste its cuisine, for which Marrakech is justly notable. We will also venture into the desert outside of the city for a camel trek and an unforgettable dinner in a Berber tent, with traditional Moroccan musical performance.

2020 marks the 50th Anniversary of CMS. What better way to celebrate so many achievements and so much sublime music than joining us on this journey of discovery to renowned Marrakech.

**FOR MORE INFORMATION, CALL 212-875-5795 OR
EMAIL TRAVEL@CHAMBERMUSICSOCIETY.ORG**

WWW.CHAMBERMUSICSOCIETY.ORG/TRAVEL

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for setting the benchmark for chamber music worldwide. 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 130 artists per season. Many of its superior performances are live streamed on the CMS website, broadcast on radio and television, or made available as digital albums and CDs. CMS also fosters and supports the careers of young artists through The Bowers Program (formerly CMS Two), which provides ongoing performance opportunities to highly gifted young instrumentalists and ensembles. As CMS approaches its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music is stronger than ever.

Directors and Founders

Elinor L. Hoover, *Chair*
Robert Hoglund, *Vice Chair*
Peter W. Keegan, *Vice Chair*
Tatiana Pouschine, *Treasurer*
Paul B. Gridley, *Secretary*

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

Richard T. Prins
Dr. Annette U. Rickel
Beth B. Sackler
Herbert S. Schlosser
Charles S. Schreger
Suzanne E. Vaucher
Susan S. Wallach
Alan G. Weiler
Jarvis Wilcox
Kathe G. Williamson

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

GLOBAL COUNCIL
Brett Bachman
Julie Ballard
Howard Dillon
Carole G. Donlin
John Fouhey
Charles H. Hamilton
Rita Hauser
Linda Keen
Judy Kosloff
Mike McKool
Sassona Norton
Seth Novatt
Guilford Robinson
Morris Rossabi
Susan Schuur
Trine Sorensen
Shannon Wu

FOUNDERS
Miss Alice Tully
William Schuman
Charles Wadsworth,
Founding Artistic Director

Administration

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

ADMINISTRATION

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

ARTISTIC PLANNING & PRODUCTION

Beth Helgeson, *Director of Artistic Planning and Administration*
Kari Fitterer, *Director of Artistic Planning and Touring*
Laura Keller, *Editorial Manager*
Sarissa Michaud, *Production Manager*
Grace Parisi, *Education and Operations Manager*
Yumi Tamashiro, *Operations Manager*
Schuyler Tracy, *Touring Coordinator*
Arianna de la Cruz, *Artistic and Administrative Assistant*

DEVELOPMENT

Marie-Louise Stegall, *Director of Development*
Fred Murdock, *Associate Director, Special Events and Young Patrons*
Elana Grossman, *Assistant Director, Institutional Giving*
Joe Hsu, *Manager, Development Operations and Research*
Julia Marshella, *Manager of Individual Giving, Patrons*
Taylor Peterson, *Campaign Manager*

EDUCATION

Bruce Adolphe, *Resident Lecturer and Director of Family Concerts*
Matthew Tommasini, *Director of Education*

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily Graff, *Director of Marketing and Communications*
Trent Casey, *Director of Digital Content*
Melissa Muscato, *Assistant Director, Marketing and Digital Content*
Natalie Dixon, *Assistant Director of Audience and Ticketing Services*
Sara Norton, *Marketing Associate*
Jesse Limbacher, *Audience and Ticketing Services Associate*
Joshua Mullin, *Digital Content Assistant*
Joel Schimek, *Audience and Ticketing Services Assistant*

ARTISTS OF THE 2018–19 SEASON

Tony Arnold, *soprano*
Mané Galoyan, *soprano*
Joëlle Harvey, *soprano*
Jennifer Johnson Cano, *mezzo-soprano*
Sara Couden, *alto*
Arseny Yakovlev, *tenor*
Nikolay Borchev, *baritone*
Randall Scarlata, *baritone*
Yunpeng Wang, *baritone*
Ryan Speedo Green, *bass-baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano*
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Henry Kramer, *piano*
Anne-Marie McDermott, *piano*
Pedja Muzijevic, *piano*
Jon Kimura Parker, *piano*
Juho Pohjonen, *piano*
Stephen Prutsman, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Shai Wosner, *piano*
Wu Han, *piano*
Wu Qian, *piano*
Paolo Bordignon, *harp*
Kenneth Weiss, *harp*
Benjamin Beilman, *violin*
Nicolas Dautricourt, *violin*
Chad Hoopes, *violin*
Daniel Hope, *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/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Philip Setzer, *violin*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin*
Misha Amory, *viola*
Mark Holloway, *viola*
Hsin-Yun Huang, *viola*
Matthew Lipman, *viola*
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Dmitri Atapine, *cello*
Efe Baltacigil, *cello*
Nicholas Canellakis, *cello*
Timothy Eddy, *cello*
David Finckel, *cello*
Clive Greensmith, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello*
Keith Robinson, *cello*
Inbal Segev, *cello*
Nicholas Tzavaras, *cello*
Paul Watkins, *cello*
Timothy Cobb, *double bass*
Joseph Conyers, *double bass*
Anthony Manzo, *double bass*
David Starobin, *guitar*
Bridget Kibbey, *harp*
Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
Ransom Wilson, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Tommaso Lonquich, *clarinet*
Anthony McGill, *clarinet*

Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
David Byrd-Marrow, *horn*
David Jolley, *horn*
Jennifer Montone, *horn*
Eric Reed, *horn*
Stewart Rose, *horn*
Brandon Ridenour, *trumpet*
David Washburn, *trumpet*
Victor Caccese, *percussion*
Daniel Druckman, *percussion*
Ayano Kataoka, *percussion*
Eduardo Leandro, *percussion*
Ian David Rosenbaum, *percussion*

BORODIN QUARTET

Ruben Aharonian, *violin*
Sergei Lomovsky, *violin*
Igor Naidin, *viola*
Vladimir Balshin, *cello*

EMERSON STRING QUARTET

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

ESCHER STRING QUARTET

Adam Barnett-Hart, *violin*
Danbi Um, *violin*
Pierre Lapointe, *viola*
Brook Speltz, *cello*

ORION STRING QUARTET

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

The Bowers Program

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

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

CALIDORE STRING QUARTET

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

SCHUMANN QUARTET

Erik Schumann, *violin*
Ken Schumann, *violin*
Liisa Randalu, *viola*
Mark Schumann, *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
Ann S. Bowers
Carmel Cultural Endowment for the Arts
The Chisholm Foundation
Joyce B. Cowin
Howard Gilman Foundation
Dr. and Mrs. Victor Grann
Eugene and Emily Grant
The Jerome L. Greene Foundation
Mr. and Mrs. Paul B. Gridley

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

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

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

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

Vicki and Chris Kellogg
Andrea Klepetar-Fallek
Bruce and Suzie Kovner
MetLife Foundation
New York City Department of Cultural Affairs
Marnie S. Pillsbury in honor of Donaldson C. Pillsbury
Richard Prins and Connie Steensma
Dr. Annette U. Rickel
Dr. Beth Sackler and Mr. Jeffrey Cohen
Charles S. Schreger

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

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

Anonymous (4)
Ronald Abramson
Brett Bachman and Elisabeth Challener
William and Julie Ballard
Jonathan Brezin and Linda Keen
Colburn Foundation
Con Edison
Nathalie and Marshall Cox
The Gladys Kriebel Delmas Foundation
Robert and Karen Desjardins
Howard Dillon and Nell Dillon-Ermers
Carole G. Donlin
The Lehoczky Escobar Family

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

Judy and Alan Kosloff
Jonathan E. Lehman
Helen Bron Levine
Sassona Norton and Ron Filler
Mr. Seth Novatt and Ms. Priscilla Natkins
Tatiana Pouschine
Gilbert Scharf Family Foundation
Judith and Herbert Schlosser
Mrs. Robert Schuur
The Schubert Foundation
Joe and Becky Stockwell
Virginia B. Toulmin Foundation
Mrs. Andrea W. Walton

Patrons

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

Anonymous (2)
Murat Beyazit
The Jack Benny Family Foundation
Janine Brown and Alex Simmons Jr.
Mr. and Mrs. John D. Coffin
Kenneth and Helen Cowin in honor of Joyce Cowin and Tom Vecchione
Mrs. Barbara M. Erskine
Mr. and Mrs. Irvine D. Flinn
Judi Flom
The Frelinghuysen Foundation
Naava and Sanford Grossman

Marlene Hess and James D. Zirin, in loving memory of Donaldson C. Pillsbury
The Hite Foundation
Kenneth Johnson and Julia Tobey
Alfred and Sally Jones
Mr. and Mrs. Hans Kilian
Leon Levy Foundation
Jane and Mary Martinez
Mr. and Mrs. H. Roemer McPhee, in memory of Catherine G. Curran
Achim and Colette Moeller
Anju Narula

Linda and Stuart Nelson
Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Thomas A. and Georgina T. Russo Family Fund
Lynn Straus
Martin and Ruby Vogelfanger
Alex and Audrey Weintrob
Paul and Judy Weislogel
Neil Westreich

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

Anonymous (1)
Nasrin Abdolali
Elaine and Hirschel Abelson
Dr. and Mrs. David H. Abramson
Ms. Hope Aldrich
American Friends of Wigmore Hall
Joan Amron
James H. Applegate
Argos Fund of the Community Foundation of New Jersey
Axe-Houghton Foundation
Constantin R. Boden
Jill Haden Cooper

The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Virginia Davies and Willard Taylor
Suzanne Davidson
Mr. and Mrs. Joseph W. Donner
Helen V. DuBois
Rachel and Melvin Epstein
Mr. Lawrence N. Field
Dr. and Mrs. Fabius N. Fox
Mr. Andrew C. Freedman and Ms. Arlie Sulka
Freudenberg Arts Foundation
Diana G. Friedman

Egon R. Gerard
Edda and James Gillen
Mr. and Mrs. Philip Howard
Paul Katcher
Ed and Rosann Kaz
Chloé A. Kramer
Henry and Marsha Laufer
Harriet and William Lembeck
Edward S. Loh, M.D.
Ned and Françoise Marcus
Dr. and Mrs. Michael N. Margolies
Sheila Avrin McLean and David McLean
Mr. and Mrs. Leigh Miller

Martin and Lucille Murray
Brian and Erin Pastuszinski
Susan B. Plum
Dr. Hilary Ronner and Mr. Ronald Feiman
Mr. and Mrs. Joseph Rosen
The Alfred and Jane Ross Foundation
Mary Ellen and James Rudolph
David and Lucinda Schultz

Peter and Sharon Schuur
Michael W. Schwartz
Fred and Robin Seegal
Carol and Richard Seltzer
The Susan Stein Shiva Foundation
Dr. Michael C. Singer
Diane Smook and Robert Peduzzi
Gary So, in honor of Sooyun Kim

Annaliese Soros
Sally Wardwell
Patricia and Lawrence Weinbach
Larry Wexler and Walter Brown
Deborah and David Winston,
in memory of May Winston
Sandra and Franklin Zieve
Noreen and Ned Zimmerman

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

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

Cynthia Friedman
Joan and Jeremy Frost
Rosaland and Eugene J. Glaser
Alberta Grossman, in honor of
Lawrence K. Grossman
Judith Heimer
Dr. and Mrs. Wylie C. Hembre
Dr. Beverly Hyman and
Dr. Lawrence Birmbach
Bill and Jo Kurth Jagoda, in honor of
David Finckel and Wu Han
Dr. Felisa B. Kaplan
Stephen and Belinda Kaye
Thomas C. King
Dr. and Mrs. Eugene S. Krauss
Edith Kubicek
Richard and Evalyn Lambert
Dr. Donald M. Levine
Fran Levine
Walter F. and Phyllis Loeb Family Fund of
the Jewish Communal Fund
Kenneth Logan
Thomas Mahoney and Emily Chien,
in honor of Paul and Linda Gridley
Ilse Melamid
Merrick Family Fund
Bernice H. Mitchell
Alan and Alice Model
Linda and Bill Musser
Barbara A. Pelson
Charles B. Ragland

Mr. Roy Raved and Dr. Roberta Leff
Mark and Pat Rockkind
Joseph and Paulette Rose
Dede and Michael Rothenberg
Marie von Saher
Drs. Eslee Samberg and Eric Marcus
David and Sheila Rothman
Sari and Bob Schneider
Delia and Mark Schulte
Mr. David Seabrook and
Dr. Sherry Barron-Seabrook
Jill S. Slater
Judith and Morton Sloan
Dr. Margaret Ewing Stern
Warren and Susan Stern
Deborah F. Stiles
Alan and Jaqueline Stuart
Michael and Judith Thoyer
Leo J. Tick
Herb and Liz Tulchin
Mr. and Mrs. Salvatore Vacca
Mr. and Mrs. Joseph Valenza
Dr. Judith J. Warren and
Dr. Harold K. Goldstein
Robert Wertheimer and Lynn Schackman
Jill and Roger Witten
Gro V. and Jeffrey S. Wood
Cecil and Gilda Wray
Janet Yaseen and the
Honorable Bruce M. Kaplan

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

Anonymous (1)
Jordan C. Agee
Samuel Coffin and Tobie Cornejo
Jamie Forsteth
Susanna Goldfinger
Lawrence Greenfield
Robert J. Haley
Jane Kang
Yoshiaki David Ko

Matt Laponte
Brian P. Lei
Liana and Joseph Lim
Shoshana Litt
Lucy Lu and Mark Franks
Zach and Katy Maggio
Katie Nojima
Jason Nong
Andrew M. Poffel

Eren Erdemgil Sahin and Erdem Sahin
Shu-Ping Shen
James Austin Smith
Andrea Vogel
Jonathan Wang
Mr. Nick Williams and Ms. Maria Doerfler
Eric Wong, in honor of Sooyun Kim
Rebecca Wui and Raymond Ko
Matthew Zullo

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

Friends

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

Anonymous (4)
Michael and Nancy Aboff
American Chai Trust
William Benedict and Dorothy Sprague
Maurice S. and Linda G. Binkow
Dr. Thomas Bock and Mrs. Shelley Bock
Ann S. Cole
Colleen F. Conway
Allyson and Michael Ely
Mr. Stephen M. Foster
Dorothy and Herbert Fox
Mr. David B. Freedlander
Lisa A. Genova, in honor of
Suzanne and Robert Hoglund

Robert M. Ginsberg Family Foundation
Sharon Gurwitz
Kris and Kathy Heinzelman
Mr. and Mrs. James R. Houghton
Thomas Frederick Jambois
Frederick and Ivy Kushner
Patricia Lynn Lambrecht
Jane and John Loose
Adam W.R. McKee
The David Minkin Foundation
Dot and Rick Nelson
Lorna Power
Amanda Reed and Frances Wood
Mr. David Ritter

Dr. Robert Silver
Esther Simon Charitable Trust
Anthony R. Sokolowski
BarbaraLee Diamonstein-Spielvogel and
Hon. Carl Spielvogel
Ms. Claudia Spies
Andrea and Lubert Stryker
Mr. David P. Stuhr
Ms. Jane V. Talcott
Tricia and Philip Winterer
Frank Wolf

ALLEGRO (\$600 to \$999)

Anonymous (1)
Sophia Ackerly and Janis Buchanan
Mrs. Margherita S. Frankel
Mr. and Mrs. Jeffrey Friedman
Dorothy F. Glass
Abner S. Greene
Ms. Kaori Kitao
Pete Klosterman
Peter Kroll
Barbara and Raymond LeFebvre

Kathy Mele
Merrill Family Fund
Deborah Mintz
Mark Morrow and Jeff Chaddock
Gil and Anne Rose Family Fund
Lisa and Jonathan Sack
Monique and Robert Schweich
Charles R. Steinberg and
Judith Lambert Steinberg
Sherman Taishoff

Susan Porter Tall
Mr. and Mrs. George Wade
Barry Waldorf and Stanley Gotlin
Alden Warner and Pete Reed

(as of July 2, 2019)

MAKE A DIFFERENCE

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

While celebrating our 50th 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 50 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

Ann S. Bowers,

The Bowers Program

Mrs. John D. Rockefeller III

Oboe Chair

Charles E. Culpeper Clarinet Chair

Fan Fox & Leslie R. Samuels

Violin Chair

Mrs. William Rodman Fay

Viola Chair

Alice Tully and Edward R.

Wardwell Piano Chair

Estate of Robert C. Ackart

Estate of Marilyn Apelson

Mrs. Salvador J. Assael

Estate of Katharine Bidwell

The Bydale Foundation

Estate of Norma Chazen

Estate of Anitra Christoffel-Pell

John & Margaret Cook Fund

Estate of Content Peckham Cowan

Charles E. Culpeper Foundation

Estate of Catherine G. Curran

Mrs. William Rodman Fay

Marion Goldin Charitable Gift Fund

The Hamilton Foundation

Estate of Mrs. Adriel Harris

Estate of Evelyn Harris

The Hearst Fund

Heineman Foundation

Mr. and Mrs. Peter S. Heller

Helen Huntington Hull Fund

Estate of Katherine M. Hurd

Alice Ilchman Fund

Anonymous

Warren Ilchman

Estate of Peter L. Kennard

Estate of Jane W. Kitselman

Estate of Charles Hamilton

Newman

Mr. and Mrs. Howard Phipps, Jr.

Donaldson C. Pillsbury Fund

Eva Popper, in memory of

Gideon Strauss

Mrs. John D. Rockefeller 3rd

Daniel and Joanna S. Rose

Estate of Anita Salisbury

Fan Fox & Leslie R. Samuels

Foundation

The Herbert J. Seligmann

Charitable Trust

Arlene Stern Trust

Estate of Arlette B. Stern

Estate of Ruth C. Stern

Elise L. Stoeger Prize for

Contemporary Music,

bequest of Milan Stoeger

Estate of Frank E. Taplin, Jr.

Mrs. Frederick L. Townley

Miss Alice Tully

Lila Acheson Wallace

Lelia and Edward Wardwell

The Helen F. Whitaker Fund

Estate of Richard S. Zeisler

Henry S. Ziegler

The Chamber Music Society wishes to express its deepest gratitude for

The Daniel and Joanna S. Rose Studio, which was made possible by a generous gift from the donors for whom the studio is named.

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

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

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

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

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

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

NATIONAL
ENDOWMENT
for the ARTS
arts.gov



Council on
the Arts

NYC Cultural
Affairs