

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, MARCH 23, 2018, AT 7:30 ▶ 3,810TH CONCERT

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

ESCHER STRING QUARTET

ADAM BARNETT-HART, violin

DANBI UM, violin

PIERRE LAPOINTE, viola

BROOK SPELTZ, cello

EDGAR MEYER, double bass

DAVID SHIFRIN, clarinet

BRAM VAN SAMBEEK, bassoon

RADOVAN VLATKOVIĆ, horn

CHAMBER MUSIC VIENNA: 14TH OF MARCH, 1824

FRANZ SCHUBERT
(1797–1828)

**Quartet in A minor for Strings, D. 804, Op. 29,
No. 1, “Rosamunde” (1824)**

▶ Allegro ma non troppo

▶ Andante

▶ Menuetto: Allegretto

▶ Allegro moderato

BARNETT-HART, UM, LAPOINTE, SPELTZ

INTERMISSION

**LUDWIG
VAN BEETHOVEN**
(1770–1827)

**Septet in E-flat major for Strings and Winds,
Op. 20 (1799)**

▶ Adagio—Allegro con brio

▶ Adagio cantabile

▶ Tempo di menuetto

▶ Tema con variazioni: Andante

▶ Scherzo: Allegro molto e vivace

▶ Andante con moto alla marcia—Presto

BARNETT-HART, LAPOINTE, SPELTZ, MEYER, SHIFRIN,
VAN SAMBEEK, VLATKOVIĆ

CMS extends deepest gratitude to **Ellen Schiff**, our longtime subscriber and donor, for her support of this evening's Winter Festival performance.

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

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

Welcome to our Winter Festival celebrating the achievements of Austrian violinist Ignaz Schuppanzigh, who lived and worked in Vienna, in the days of Haydn, Schubert, and Beethoven. This special series recreates four actual programs organized and performed by Schuppanzigh in the 1820s, during which time he founded one of the first series for chamber music in history.

Our series chamber music super-hero, in addition to being one of the premier violinists of his generation, was a cunning promoter. Schuppanzigh believed that the performance of contemporary music was vital to his art form's future, and who was around composing in those days? The likes of Beethoven, Schubert, Spohr, Onslow, Mendelssohn. Schuppanzigh had great choices and made them wisely, and in the case of today's program, his positioning of Schubert's new string quartet (the contemporary work) next to Beethoven's crowd-pleasing septet (composed in 1799) showed savvy and courage. It is not known if the shy Schubert showed up to hear one of the few public performances of major works that occurred during his brief life.

As central to our art form are the contributions of composers and performers, the importance of the classical music presenter cannot be overstated. What has not changed since the days of Schuppanzigh is the amount of dedication, determination, and ingenuity necessary to supply listeners, like you, with great music performed by world-class artists. Schuppanzigh, choosing repertoire and artists, performing himself, booking halls and selling tickets, was a one-man version of today's chamber music organizations like CMS. He was our presenting ancestor, and his work continues to hold us to high standards. In addition, all of us at CMS remain in debt to our scholarly contributors to this project, Christopher H. Gibbs and John M. Gingerich, whose exhaustive research brought Schuppanzigh's extraordinary accomplishments to light.

Enjoy the performance,



David Finckel

ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

The concert recreated this evening was originally performed on 14 March 1824, the last one of Ignaz Schuppanzigh's first subscription season after his return from Russia in April 1823. To finish off his 24th concert he wanted to reward his public with a special treat, a memorable experience that would keep alive for six months the itch to resubscribe in the fall. To that end he scheduled a reliable audience favorite and a novelty.

Beethoven's Septet, Op. 20, was the favorite and because it was a lengthy divertimento, six movements instead of four, with a minuet as well as a scherzo, and andante variations as well as an adagio slow movement, the piece took longer to perform than any quartet. When Schuppanzigh programmed it for a subscription concert, where he could expect complaints if he overstepped his two-hour time frame, he always changed his format from his usual three works to a pairing with just one other piece. And that other work on 14 March 1824 was a true novelty, the String Quartet in A minor, D. 804, by the 27-year-old Franz Schubert, the first of his quartets ever performed in public.

Quartet in A minor for Strings, D. 804, Op. 29, No. 1, "Rosamunde"

FRANZ SCHUBERT

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

Composed in 1824.

- ▶ Premiered on March 14, 1824, in Vienna by the Schuppanzigh Quartet.
- ▶ First CMS performance on February 28, 1975, by Quartetto Italiano.
- ▶ Duration: 34 minutes

To Schuppanzigh's audience Schubert would have been known primarily as a song composer. He had already achieved considerable local fame when *Erlkönig* was first performed in public at the end of 1820. When Karl Holz, second violinist in Schuppanzigh's quartet, was trying to find out what Beethoven knew of Schubert, he began by asking

him if he knew *Erlkönig*. Lieder at the time did not have the prestige they enjoy now. They were thought of as folk music, fit for domestic entertainment. For a long time *Erlkönig* was one of the few Schubert songs sung in public. What people knew of Schubert from attending public concerts was not primarily his Lieder, but rather his part-songs, usually sung by two tenors and two basses. These are now rarely performed, and most sound to us like German barbershop quartets, which is perhaps a truer equivalent to the standing then of both Schubert and Lieder. His name was associated with informal, domestic music, not with aristocratic instrumental music in the four-movement genres inherited

by Beethoven from Mozart and Haydn. Schubert had been writing string quartets, piano sonatas, and symphonies for a decade and more, since his mid-teens, but he had never ventured to have them published or performed in public. Schuppanzigh's audience would have known nothing of this self-imposed apprenticeship. They must have been full of anticipation to hear what this composer of popular music for amateurs had come up with to justify appearing on the same stage with Mozart, Haydn, and Beethoven.

For Schubert, Schuppanzigh's premiere of the A minor Quartet was the one glimmer of hope at an otherwise bleak time. He had been hoping to make a career as an opera composer, and had recently written two full-length German Romantic operas. Both of these, as well as a one-act opera, had failed to reach the stage. Worst of all, Schubert was seriously sick. For a year he had been suffering from syphilis, which was painful, debilitating, socially stigmatizing, and which had involved periods of quarantine and hospitalization. He feared his life would

be solitary, poor, nasty, brutish, and short. In the midst of this personal and career crisis, Schuppanzigh arrived on the scene and began presenting his subscription concerts.

Schubert reacted with alacrity. In the superior performances of Schuppanzigh's quartet, and in the exclusive programming he offered, Schubert saw a chance to break out of his niche as a composer of domestic fare with new works tailored to Schuppanzigh's series. He finally took the step he had prepared for so long, and began composing in Beethoven's genres for public performance and for publication. Eventually he wrote seven works for Schuppanzigh, as well as seven other works in Beethoven's genres: six piano sonatas and the "Great" C major Symphony, D. 944.

Schubert's initial burst of activity in the early months of 1824 led to two completed quartets, the one on today's program and the D minor Quartet, D. 810, known for the song he employed for its variation movement as "Death and the Maiden," as well as an Octet, D. 803, modeled on Beethoven's septet,

The image shows a musical score for the Menuetto of the A minor Quartet by Schubert. It consists of three staves: a vocal line (top), a piano right-hand part (middle), and a piano left-hand part (bottom). The key signature is one flat (F major/D minor) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Schöne Welt, wo bist du?". The piano accompaniment starts with a piano (*pp*) dynamic and includes a crescendo (*cresc.*) and a fortissimo (*f*) section. The score is presented on a white background with black musical notation.

For the *Menuetto* of the A minor Quartet Schubert quotes one of his own songs, a setting he never published of a verse from Schiller's poem "The Gods of Greece," which would have been known only to intimates. Schiller's verse begins "Beautiful world, where art thou?"

and at least the start of a third quartet, in G major, D. 887. He planned to publish the quartets as a set of three, but in the event only the A minor Quartet reached the public during Schubert's lifetime, as Op. 29, No. 1. He dedicated it to his "ami Ignaz Schuppanzigh" [sic], a dedication that through three decades of close collaboration Schuppanzigh had never received from Beethoven.

The three works Schubert completed in the first months of 1824 share a common concern, although it is hidden in the A minor Quartet. Predictably, considering his illness, he was thinking about death. For the *Menuetto* of the A minor Quartet he quotes one of his own songs, a setting he never published of a verse from Schiller's poem "The Gods of Greece," which would have been known only to intimates. The verse follows three others on death, contrasting the image of death as a repulsive skeleton with the Greek view of death as a beautiful youth, as gentle and consoling, and as sleep, which is more or less the same view presented in Matthias Claudius's poem "Death and the Maiden." Schiller's verse begins "Beautiful world, where art thou? Return, fair blossom-time of nature, Only in the fairy-land of song does a trace of you live on." The minor frame of the *Menuetto* is set in the song to the plaintive question "Beautiful world, where art thou?," which contrasts with the major setting of the rest of the text.

Schubert's setting of "Beautiful world, where art thou?" in the quartet we are hearing today, as well as his variation movement on "Death and the Maiden" in the D minor Quartet, tell us that he found what he understood as the Greek view of death attractive and worthy of sustained attention. But the D minor Quartet as a whole also tells us that in early 1824 a consoling conviction



We owe Schubert's mature instrumental music in no small part to the inspiration provided during the darkest months of his life by Schuppanzigh and his chamber music concerts.

in such a view of death remained elusive for Schubert, remained a mere vestigial shadow of a beautiful vanished world.

But Schuppanzigh seems never to have taken Schubert quite seriously as an instrumental composer. He performed only three of the seven works Schubert wrote for his series: the A minor Quartet on this program, the octet three years later, and the Piano Trio in B-flat (D. 898) in December of 1827. And these pieces he performed just once. Why? An anecdote from the composer Franz Lachner provides some clues. Schuppanzigh's ensemble first read through the D minor Quartet in Lachner's apartments in early 1826. Schuppanzigh then said, according to Lachner: "Sonny, this is nothing, leave it alone; stick to your songs!" Schuppanzigh had not let Schubert's reputation as a Lied composer stand in the way of a prompt premiere of the A minor Quartet soon after Schubert had completed it; his misgivings must have had some cause in the music itself, and Lachner's story offers an insight into the nature of those misgivings.

Schuppanzigh, of all people, was acutely conscious of the history, the precedents, and the aristocratic dignity of the string quartet. He had

spent his whole life until his return to Vienna in 1823 in aristocratic employment, and lamented once to Beethoven that the thoroughly bourgeois locale of the hall he had to use kept the *Nobleße* from attending. Yet here was Schubert beginning his A minor Quartet as if it were a song; what might be a perfectly fine way to start a slow movement was a very odd way to begin the first *Allegro*. And then, in the next quartet he made his solecism explicit by basing the variation movement on a well-known previously published song. Schubert was promiscuously mixing the Lied with the string quartet. He was combining a folk

genre that was supposed to pretend, at least, to be artless, a genre for and by amateurs, with an aristocratic genre that with its four pure voices in counterpoint represented the acme of professional compositional skill. Combined with Schubert's lack of any training with an instrumental composer such as Beethoven received from Haydn, Schuppanzigh may well have felt that Schubert did not sufficiently appreciate or respect the new genre he had undertaken to make his own, that the niceties, the history, the precedents, and the decorum of the string quartet remained beyond Schubert's cultural horizon. ♦

Septet in E-flat major for Strings and Winds, Op. 20

LUDWIG VAN BEETHOVEN

- ▶ Born December 16, 1770, in Bonn.
- ▶ Died March 26, 1827, in Vienna.

Composed in 1799.

- ▶ Premiered on April 2, 1800, in Vienna.
- ▶ First CMS performance on October 16, 1970, by clarinetist Gervase de Peyer, bassoonist Loren Glickman, horn player John Barrows, violinist Charles Treger, violist Walter Trampler, cellist Leslie Parnas, and bassist Gary Karr.
- ▶ Duration: 40 minutes

The Septet, Op. 20, had been one of Beethoven's most popular works ever since its premiere at Beethoven's first concert for his own benefit in Vienna in 1800. Schuppanzigh had led the ensemble on that occasion, and once he began giving public chamber music concerts, he programmed the septet regularly, even though it was a divertimento for mixed strings and winds, and thus rather distant both

logistically and aesthetically from his core repertory of string quartets and quintets.

No doubt in part because it provided such a complete change of tone and pace from his usual menu, the septet became one of Schuppanzigh's most reliable signature pieces. When, for example, he prepared in February 1816 to leave Vienna for St. Petersburg after Prince Razumovsky had dismissed his quartet players, Schuppanzigh's farewell concert included the septet—and a newspaper review lavished particular praise on its performance. After returning from Russia he soon tested the septet's continuing popularity and again it had not failed. Beethoven's brother reported back—in writing, since Beethoven was by this time almost completely deaf—that it had pleased “as if it were being given for the first time.” He added that the performance was interrupted

repeatedly by spontaneous applause. So on 14 March 1824, even though the septet was an expensive proposition because extra performers had to be hired, Schuppanzigh programmed it for the second time in six weeks for his season finale.

Beethoven himself had grown to detest the septet and the uncritical popularity it enjoyed with the Viennese public. Numerous visitors had found over the years that praising his septet was a sure way to launch a Beethovenian tirade against the philistinism of audiences who still liked his earliest, easiest works best, while he himself much preferred his more recent, more difficult compositions. But although Schuppanzigh was driven by a didactic impulse—cultivating an audience of connoisseurs who would know how to value Beethoven’s promised late quartets—he was also a showman who valued pleasing his audience with Beethoven’s most popular work. That audience once again applauded the septet as vigorously as they had six weeks earlier. Newspaper accounts tell us that the minuet and trio had to be repeated. The tune of that movement Beethoven had taken from his early Piano Sonata in G major, Op. 49, No. 2, familiar to piano students today, and evidently what most delighted the audience then.

The press accounts repeatedly emphasized that Schuppanzigh’s concerts attracted Vienna’s most knowledgeable musical citizens, its musical elite. It is striking, then, to realize that they did not behave as modern audiences do. When the music stopped, Schuppanzigh’s audiences clapped. They clapped after every movement.



Beethoven’s septet became one of Schuppanzigh’s most reliable signature pieces.

If a movement received particularly thunderous applause the performers repeated it on the spot, before continuing with the piece. Particularly pleasing passages were accompanied by loud exclamations from the audience, or interrupted by applause.

Neither Vienna’s most discerning musical audience, nor the performers closest to Beethoven, behaved in the 1820s in a fashion commensurate with our conception of the integrity of a musical work. For us, an audience that treats each movement as a separate, repeatable unit, and a performance that caters to such an audience seems a violation of the work as a unified whole. For the members of Schuppanzigh’s ensemble, however, work-unity did not become an issue until it was forced upon them by Beethoven with the String Quartet in C-sharp minor, Op. 131. When Karl Holz first realized that Beethoven intended all seven movements to be played *attacca*, without a break, he reacted with consternation: “Does it have to be played through without stopping? But then we won’t be able to repeat anything!” But the early and beloved septet posed no such challenges. After the novelty of Schubert’s quartet, the audience knew just what to expect, and they relished it. ♦

John M. Gingerich is a musicologist whose book, Schubert’s Beethoven Project, was published in 2014 by Cambridge University Press.

ABOUT THE ARTISTS

SARAH SHINNER



ESCHER STRING QUARTET

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

► The Escher String Quartet has received acclaim for its expressive, nuanced performances that combine unusual textural clarity with a rich, blended sound. A former BBC New Generation Artist, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its home town of New York, the ensemble serves as season artists of the Chamber Music Society of Lincoln Center, where it has presented the complete Zemlinsky quartet cycle as well as being one of five quartets chosen to collaborate in a complete presentation of Beethoven's string quartets. Last season, the quartet toured with CMS to China.

The Escher Quartet has made a distinctive impression throughout Europe, performing at venues such as Amsterdam Concertgebouw, Berlin Konzerthaus, London's Kings Place, Tel Aviv Museum of Art, Slovenian Philharmonic Hall, Auditorium du Louvre, and Les Grand Interprètes series in Geneva. The group has appeared at festivals such as Heidelberg Spring Festival, Incontri in Terra di Siena Festival, Dublin's Great Music in Irish Houses, Risør Chamber Music Festival in Norway, Hong Kong International Chamber Music Festival, and Perth International Arts Festival in Australia. The current season sees another extensive European tour, including debuts at Musik und Kunstfreunde Heidelberg, de Singel Antwerp, Budapest's kamara.hu festival, and Bath Mozartfest. Alongside its growing success in Europe, the Escher Quartet continues to flourish in its home country, performing at Alice Tully Hall in New York, the Kennedy Center in Washington, D.C., Chamber Music San Francisco, and the Ravinia, Caramoor, and Music@Menlo festivals.

In 2016 the quartet released the third and final volume of the complete Mendelssohn Quartets on the BIS label. The set has been received with the highest critical acclaim; Volume II was listed in the Top 10 CDs of 2016 by the *Guardian* and hailed for its “sheer finesse” by *Gramophone*, while Volume III was nominated for a *BBC Music Magazine* Award. The quartet has also recorded the complete Zemlinsky string quartets, released on the Naxos label, to accolades including five stars in the *Guardian* with Classical CD of the Year.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson Quartet, the Escher Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be quartet-in-residence at each artist’s summer festival: the Young Artists Program at Canada’s National Arts Centre and the Perlman Chamber Music Program on Shelter Island, New York. In 2013, the quartet became one of the very few chamber ensembles to be awarded the prestigious Avery Fisher Career Grant. Currently quartet-in-residence at Southern Methodist University in Dallas and Tuesday Musical Association in Akron, the quartet fervently supports the education of young musicians and has given master classes at institutions such as the Royal Academy of Music in London and Campos do Jordão Music Festival in Brazil. The Escher Quartet takes its name from the Dutch graphic artist M.C. Escher, inspired by Escher’s method of interplay between individual components working together to form a whole.



MICHAEL WILSON

EDGAR MEYER

► As both a performer and a composer, Edgar Meyer plays a role in the music world unlike any other. He has been hailed by the *New Yorker* as “...the most remarkable virtuoso in the relatively un-chronicled history of his instrument.” His distinction in the field was recognized in 2000, when he became the only bassist to be awarded the Avery Fisher Prize, and in 2002 by a MacArthur Award. Mr. Meyer’s most recent recording is a collection of Bach trios with Chris

Thile and Yo-Yo Ma, and he was honored with his fifth Grammy Award in 2015 for his *Bass & Mandolin* recording with Chris Thile. His compositions have been premiered and recorded by pianist Emanuel Ax, violinist Joshua Bell, cellist Yo-Yo Ma, the Boston Symphony Orchestra, banjo player Béla Fleck, tabla player Zakir Hussain, violinist Hilary Hahn, and the Emerson String Quartet, among others. Last year, the Nashville Symphony and the Aspen Music Festival and School commissioned his first purely orchestral work, which was premiered by the Nashville Symphony in March 2017. Additionally, Bravo! Vail and The Academy of St. Martin in the Fields commissioned an Overture for Violin and Orchestra that was premiered by Joshua Bell and ASMF in June 2017.



DAVID SHIFRIN

► A Yale University faculty member since 1987, clarinetist David Shifrin is artistic director of Yale's Chamber Music Society series and Yale in New York, a concert series at Carnegie Hall. He has performed with the Chamber Music Society since 1982 and served as its artistic director from 1992 to 2004, inaugurating the CMS Two program and the annual Brandenburg Concerto concerts. He continues as artistic director of Chamber Music Northwest in Portland, Oregon, a post he has held since 1981. He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top prize winner in competitions throughout the world, including Munich, Geneva, and San Francisco, he has held principal clarinet positions in The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He has also released two CDs of Lalo Schifrin's compositions, one of which was nominated for a Latin Grammy. New Delos recording releases in 2017 included Carl Nielsen's clarinet concert in a chamber version by Rene Orth and a volume of quintets for clarinet and strings with the Miró, Dover, and Jasper quartets of music by Peter Schickele, Richard Danielpour, and Aaron J. Kernis.



BRAM VAN SAMBEEK

► Bram van Sambeek was the first bassoonist ever to receive the highest Dutch Cultural Award, and in 2011 he won a Borletti Buitoni Trust Award. He performs regularly as a soloist with the Lahti Symphony Orchestra, Gothenborg Symphony, Netherlands Chamber Orchestra, Oulu Symphony, and South Netherlands Philharmonic. In 2010 he was offered a Carte Blanche series at the Concertgebouw Amsterdam and in 2015 he received a "Wild Card," presenting many adventurous concerts at Amsterdam's Muziekgebouw aan 't IJ. He is a regular guest at the Delft Chamber Music Festival, Storioni Festival, Orlando Festival, West Cork Chamber Music Festival, Lockenhaus Chamber Music Festival, and the Australian Festival of Chamber Music. He performs in many diverse styles, working with rock musician Sven Figeat at Konzerthaus Berlin, jazz musician Joris Roelofs at the North Sea Jazz Festival, and Arabic musician Kinan Azmeh in the Morgenland Festival. His most recent recording features new bassoon concertos by Sebastian Fagerlund and Kalevi Aho for the BIS label; his previous recordings include *Bassoon Concertos* and *Bassoon-Kaleidoscope*. Mr. van Sambeek began his studies with Fred Gaasterland and continued with Joep Terwey and Johan Steinmann at the Royal Conservatory of The Hague. He also took private lessons with Gustavo Núñez. Last season he started a professorship at the Hochschule für Music und Tanz in Cologne, and he was the spokesman of the Holland Festival's "Save the bassoon" campaign. He is a former member of CMS Two.



BRANKO HRKA

RADOVAN VLATKOVIĆ

► Radovan Vlatković has performed extensively around the globe and popularized the horn as a recording artist and teacher. He is the winner of numerous competitions, including the Premio Ancona in 1979 and the ARD Competition in 1983. He has premiered works by Elliott Carter, Sofia Gubaidulina, Heinz Holliger, and several Croatian composers; he premiered Penderecki's horn concerto, *Winterreise*, in Bremen in 2008 with the composer as conductor. As a chamber musician, he has performed at Gidon Kremer's Lockenhaus, Svyatoslav Richter's December Evenings in Moscow, and András Schiff's Mondsee, as well as the Marlboro Festival, Prussia Cove, and the Casals Festival. He has appeared as soloist with many orchestras, such as the Bavarian Symphony Orchestra, Stuttgart Radio Orchestra, Deutsches Symphonie Orchester, Mozarteum Orchestra, Santa Cecilia Orchestra Rome, Melbourne Orchestra, the NHK Orchestra in Tokyo, and the Scottish Chamber Orchestra. The recipient of several German Record Critics' Awards, he has recorded Mozart and Strauss concertos with the English Chamber Orchestra and Jeffrey Tate for EMI, two-horn concertos by Leopold Mozart and Johann Friedrich Fasch with Hermann Baumann and Academy of Saint Martin in the Fields, and the Britten Serenade for Tenor, Horn, and Strings with the Oriol Ensemble in Berlin. Mr. Vlatković is on the faculty of the Mozarteum Salzburg, Hochschule Zürich, and holds the Canon horn chair at the Queen Sofia School in Madrid. He recently became an Honorary Member of the Royal Academy of Music.

UPCOMING CONCERTS AT CMS

CHAMBER MUSIC VIENNA: 26TH OF MARCH, 1827

TUESDAY, MARCH 27, 2018, 7:30 PM ► ALICE TULLY HALL

CMS's Winter Festival celebrates the dawn of chamber music concert life with four programs performed in Vienna in the 1820s. This final concert recreates a program presented the day Beethoven died.

NEW MUSIC IN THE ROSE

THURSDAY, MARCH 29, 2018, 6:30 AND 9:00 PM ► DANIEL AND JOANNA S. ROSE STUDIO

This series invites listeners to experience musical innovation in the intimate Rose Studio at two convenient concert times. Works by Andy Akiho, Patrick Castillo, Carl Vine, and Pierre Jalbert.

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 130 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's 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, *Controllor*
Susan Mandel, *Executive and Development Assistant*

ARTISTIC PLANNING & PRODUCTION

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

DEVELOPMENT

Sharon Griffin, *Director of Development*
Fred Murdock, *Associate Director, Special Events and Young Patrons*
Janet Barnhart, *Manager of Institutional Giving*
Joe Hsu, *Manager, Development Operations and Research*
Julia Marshella, *Manager of Individual Giving, Patrons*
Erik Rego, *Manager of Individual Giving, Friends*

EDUCATION

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

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily 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 Services Assistant*

Directors and Founders

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

Nasrin Abdolali
Sally Dayton Clement
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Peter Duchin
Peter Frelinghuysen
William B. Ginsberg
Phyllis Grann
Paul B. Gridley
Walter L. Harris
Philip K. Howard
Priscilla F. Kauff
Vicki Kellogg
Jeehyun Kim
Helen Brown Levine

John L. Lindsey
Tatiana Pouschine
Richard Prins
Dr. Annette U. Rickel
Beth B. Sackler
Herbert S. Schlosser
David Simon
Joost F. Thesseling
Suzanne E. Vaucher
Alan G. Weiler
Jarvis Wilcox
Kathe G. Williamson

DIRECTORS EMERITI

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

GLOBAL COUNCIL

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

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
Founding Artistic Director

Artists of the 2017–18 Season

Tony Arnold, *soprano*
Susanna Phillips, *soprano*
Tamara Mumford, *mezzo-soprano*
Nicholas Phan, *tenor*
Nikolay Borchev, *baritone*
Nathan Gunn, *baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano**
Gloria Chien, *piano*
Lucille Chung, *piano*
Gilbert Kalish, *piano*
Sebastian Knauer, *piano*
Anne-Marie McDermott, *piano*
Juho Pohjonen, *piano*
Gilles Vonsattel, *piano*
Orion Weiss, *piano*
Wu Han, *piano*
Wu Qian, *piano**
Michael Sponseller, *harpsichord*
Kenneth Weiss, *harpsichord*
Adam Barnett-Hart, *violin*
Benjamin Beilman, *violin*
Aaron Boyd, *violin*
Nicolas Dautricourt, *violin*
Augustin Hadelich, *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/viola*
Cho-Liang Lin, *violin*
Daniel Phillips, *violin*
Todd Phillips, *violin*
Alexander Sitkovetsky, *violin*
Arnaud Sussmann, *violin*
Danbi Um, *violin**
Roberto Diaz, *viola*
Mark Holloway, *viola*
Pierre Lapointe, *viola*
Matthew Lipman, *viola**
Paul Neubauer, *viola*
Richard O'Neill, *viola*
Dmitri Atapine, *cello**
Efe Baltacgil, *cello*
Nicholas Canellakis, *cello*
Colin Carr, *cello*
Timothy Eddy, *cello*

David Finckel, *cello*
Clive Greensmith, *cello*
Gary Hoffman, *cello*
Jakob Koranyi, *cello*
Mihai Marica, *cello*
David Requiro, *cello*
Keith Robinson, *cello*
Brook Speltz, *cello*
Paul Watkins, *cello*
Timothy Cobb, *double bass*
Joseph Conyers, *double bass*
Anthony Manzo, *double bass*
Edgar Meyer, *double bass*
Elizabeth Hainen, *harp*
Sooyun Kim, *flute*
Robert Langevin, *flute*
Tara Helen O'Connor, *flute*
Ransom Wilson, *flute*
Carol Wincenc, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Alexander Fiterstein, *clarinet*
Tommaso Lonquich, *clarinet**
Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Daniel Matsukawa, *bassoon*
Bram van Sambeek, *bassoon*
David Jolley, *horn*
Julie Landsman, *horn*
Jeffrey Lang, *horn*
Jennifer Montone, *horn*
Eric Reed, *horn*
Stewart Rose, *horn*
Radovan Vlatković, *horn*
Brandon Ridenour, *trumpet*
Ian David Rosenbaum, *percussion*
Ayano Kataoka, *percussion*

CALIDORE STRING QUARTET*

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

DAEDALUS QUARTET

Min-Young Kim, *violin*
Matilda Kaul, *violin*
Jessica Thompson, *viola*
Thomas Kraines, *cello*

DANISH QUARTET

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

ESCHER STRING QUARTET

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

JUILLIARD STRING QUARTET

Joseph Lin, *violin*
Ronald Copes, *violin*
Roger Tapping, *viola*
Astrid Schween, *cello*

MIRÓ QUARTET

Daniel Ching, *violin*
William Fedkenheuer, *violin*
John Largess, *viola*
Joshua Gindele, *cello*

ORION STRING QUARTET

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

SCHUMANN QUARTET*

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

SHANGHAI QUARTET

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

KALICHSTEIN-LAREDO-ROBINSON TRIO

Joseph Kalichstein, *piano*
Jaime Laredo, *violin*
Sharon Robinson, *cello*

SITKOVETSKY TRIO

Wu Qian, *piano*
Alexander Sitkovetsky, *violin*
Isang Enders, *cello*

ANNUAL FUND

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

Artistic Directors Circle

LEADERSHIP GIFTS (\$50,000 and above)

The Chisholm Foundation
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
Susan Carmel Lehrman
Lincoln Center Corporate Fund
National Endowment for the Arts
New York State Council on the Arts
Stavros Niarchos Foundation
The New York Community Trust
Mr. and Mrs. James P. O'Shaughnessy
Blanchette Hooker Rockefeller Fund

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

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

Ann Bowers,
in honor of Dmitri Atapine
Thomas Brener and Inbal Segev-Brener
Sally D. and Stephen M. Clement, III
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Estate of Anthony C. Gooch
Gail and Walter Harris
Frank and Helen Hermann Foundation
Robert and Suzanne Hoglund

Harry P. Kamen
Estate of Peter L. Kennard
Andrea Klepetar-Fallek
Bruce and Suzie Kovner
MetLife Foundation
Richard Prins and Connie Steensma
New York City Department of
Cultural Affairs
Dr. Annette U. Rickel
Dr. Beth Sackler and Mr. Jeffrey Cohen
Judith and Herbert Schlosser

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

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

The Achelis and Bodman Foundation
Anonymous (2)
Ronald Abramson
Estate of Marilyn Apelson
Jonathan Brezin and Linda Keen
Colburn Foundation
Con Edison
The Gladys Kriebel Delmas Foundation
Howard Dillon and Nell Dillon-Ermers
The Lehocky 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 Hamilton Generation Fund
Irving Harris Foundation
Michael Jacobson and Trine Sorensen
Priscilla F. Kauff
Vicki and Chris Kellogg
Jeehyun Kim
Douglas M. Libby
Millbrook Vineyards & Winery

Mr. Seth Novatt and Ms. Priscilla Natkins
Marnie S. Pillsbury
Tatiana Pouschine
Dr. and Mrs. Richard T. Rosenkranz
Mrs. Robert Schuur
Fred and Robin Seegal
Seth Sprague Educational and
Charitable Foundation
Joe and Becky Stockwell
Carlos Tome and Theresa Kim
Susan and Kenneth Wallach

Patrons

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

Anonymous (2)
Mr. James A. Attwood and
Ms. Leslie K. Williams
William and Julie Ballard
Murat Beyazit
Joan Benny
Nathalie and Marshall Cox
Robert and Karen Desjardins
Valerie and Charles Diker
Carole Donlin
John and Jody Eastman
Mrs. Barbara M. Erskine
Mr. Lawrence N. Field and Ms. Rivka Seiden

Mr. and Mrs. Irvine D. Flinn
The Frelinghuysen Foundation
Marlene Hess and James D. Zirin, in loving
memory of Donaldson C. Pillsbury
The Hite Foundation
C.L.C. Kramer Foundation
Jonathan E. Lehman
Helen Brown Levine
Leon Levy Foundation
Jane and Mary Martinez
Mr. and Mrs. H. Roemer McPhee,
in memory of Catherine G. Curran

The Robert and Joyce Menschel
Family Foundation
Linda and Stuart Nelson
Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Thomas A. and Georgina T. Russo
Family Fund
Lynn G. Straus
Martin and Ruby Vogelfanger
Paul and Judy Weislogel
Neil Westreich

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

Anonymous
Nasrin Abdolali
Elaine and Hirschel Abelson
Dr. and Mrs. David H. Abramson
Ms. Hope Aldrich
American Friends of Wigmore Hall
Joan Amron
James H. Applegate
Axe-Houghton Foundation
Lawrence B. Benenson

American Chai Trust
Constantin R. Boden
Mr. and Mrs. John D. Coffin
The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Virginia Davies and Willard Taylor
Suzanne Davidson
Joseph and Pamela Donner
Helen W. DuBois
Judy and Tony Evnin

Dr. and Mrs. Fabius N. Fox
Mrs. Beatrice Frank
Freudenberg Arts
Diana G. Friedman
Frederick L. Jacobson
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
Chloé A. Kramer
Harriet and William Lembeck
Jennifer Manocherian
Dr. and Mrs. Michael N. Margolies
Sassona Norton and Ron Filler
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
Carol and Richard Seltzer
The Susan Stein Shiva Foundation
Dr. Michael C. Singer

Gary So, in honor of Sooyun Kim
Mrs. Andrea W. Walton
Sally Wardwell
Patricia and Lawrence Weinbach
Larry Wexler and Walter Brown
Janet Yaseen and the
Honorable Bruce M. Kaplan
Noreen and Ned Zimmerman

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

Anonymous (5)
Alan Agle
Harry E. Allan
Lawrence H. Appel
Brett Bachman and Elisabeth Challener
Dr. Anna Balas
Betsy Shack Barbanell
Mr. and Mrs. William G. Bardel
Caryl Hudson Baron
Richard L. Bayles
Mr. and Mrs. T. G. Berk
Adele Bildersee
Judith Boies and Robert Christman
Cahill Cossu Noh and Robinson
Charles and Barbara Burger
Jeff and Susan Campbell
Allan and Carol Carlton
Dale C. Christensen, Jr.
Judith G. Churchill
Betty Cohen
Marilyn and Robert Cohen
Mr. Mark Cohen, in memory of May Lazer
Alan and Betsy Cohn Foundation
Jon Dickinson and Marlene Burns
Joan Dyer
Thomas E. Engel, Esq.
Mr. Arthur Ferguson
Howard and Margaret Fluhr
Mr. Andrew C. Freedman and
Ms. Arlie Sulka
Mr. and Mrs. Burton M. Freeman
Edda and James Gillen

Rosalind and Eugene J. Glaser
Judith Heimer
Charles and Nancy Hoppin
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
Stephen and Belinda Kaye
Thomas C. King
Patricia Kopec Selman and Jay E. Selman
Dr. and Mrs. Eugene S. Krauss
Richard and Evalyn Lambert
Craig Leiby and Thomas Valentino
Dr. Donald M. Levine
James Liell
Walter F. and Phyllis Loeb Family Fund
of the Jewish Communal Fund
Dr. Edward S. Loh
Ned and Françoise Marcus
Carlene and Anders Maxwell
Eileen E. McGann
Ilse Melamid
Merrick Family Fund
Mr. and Mrs. Leigh Miller
Bernice H. Mitchell
Alan and Alice Model
Alex Pagel
Barbara A. Pelson
Charles B. Ragland
Mr. Roy Raved and Dr. Roberta Leff

Dr. Hilary Ronner and Mr. Ronald Feiman
Joseph and Paulette Rose
Diana and Michael Rothenberg
Marie von Saher
David and Sheila Rothman
Sari and Bob Schneider
Delia and Mark Schulte
Mr. David Seabrook and
Dr. Sherry Barron-Seabrook
Jill S. Slater
Morton J. and Judith Sloan
Diane Smook and Robert Peduzzi
Annaliese Soros
Dr. Margaret Ewing Stern
Deborah F. Stiles
Alan and Jaqueline Stuart
Susan Porter Tall
Joseph C. Taylor
Erik and Cornelia Thomsen
Leo J. Tick
Salvatore and Diane Vacca
Mr. and Mrs. Joseph Valenza
Pierre and Ellen de Vegh
Dr. Judith J. Warren and
Dr. Harold K. Goldstein
Alex and Audrey Weintrob
Robert Wertheimer and Lynn Schackman
Tricia and Philip Winterer
Gro V. and Jeffrey S. Wood
Gilda and Cecil Wray, Jr.

YOUNG PATRONS* (\$500+)

Jordan C. Agee
Raoul Boisset
Jamie Forseth
Robert J. Haley
Yoshiaki David Ko
Liana and Joseph Lim

Shoshana Litt
Lucy Lu and Mark Franks
Zach and Katy Maggio
Mr. Edwin Meulenteen
Katie Nojima
Jason Nong

Nikolay Pakhomov and Aneta Szpyrka
Eren Erdemgil Sahin and Erdem Sahin
Shu-Ping Shen
Erin Solano
Mr. Nick Williams and Ms. Maria Doerfler
Rebecca Wui and Raymond Ko

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

Friends

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

Anonymous (4)
Bialkin Family Foundation
Maurice and Linda Binkow Philanthropic
Fund of the United Jewish Foundation
Allyson and Michael Ely
Mr. Stephen M. Foster
Kris and Kathy Heinzelman
Dr. and Mrs. Wylie C. Hembree
Mr. and Mrs. James R. Houghton
Thomas Frederick Jambois
Leeds Family Foundation

The David Minkin Foundation
Dot and Rick Nelson
Christine Pishko
Mimi Poser
James B. Ranck
Ms. Kathee Rebernak
Ms. Linda C. Rose
Mr. David Rosner
Charles S. Schreger
Monique and Robert Schweich

Mr. and Mrs. William G. Selden
Robert A. Silver
Esther Simon Charitable Trust
Barbara Lee Diamonstein-Spielvogel and
Ambassador Carl Spielvogel
Andrea and Lubert Stryer
Ms. Jane V. Talcott
Herb and Liz Tulchin
Jill and Roger Witten
Frank Wolf

ALLEGRO (\$600 to \$999)

Anonymous (2)
Sophia Ackery and Janis Buchanan
Mrs. Albert Pomeroy Bedell
Brian Carey and Valerie Tomaselli
Dorothy and Herbert Fox
Mrs. Margherita S. Frankel
Dorothy F. Glass
Miriam Goldfine
Abner S. Greene
Sharon Gurwitz
Evan and Florence Janovic
Pete Klosterman

Peter Kroll
Peter and Edith Kubicek
Linda Larkin
Barbara and Raymond LeFebvre
Mr. Stanley E. Loeb
Linda and Tom Marshella, in memory
of Donald F. Humphrey
Merrill Family Fund
Dr. and Mrs. Richard R. Nelson
Ms. Jessie Hunter Price
Amanda Reed
Lisa and Jonathan Sack

Diana and John Sidtis
Anthony R. Sokolowski
Mr. and Mrs. Myron Stein,
in honor of Joe Cohen
Dr. Charles and Mrs. Judith
Lambert Steinberg
Mr. David P. Stuhr
Sherman Taishoff
Mr. and Mrs. George Wade
Willinphila Foundation

*as of February 23, 2018

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 48th Anniversary Season this year we pay tribute to the distinguished artists who have graced our stages in thousands of performances. Some of you were here in our beloved Alice Tully Hall when the Chamber Music Society's first notes were played. Many more of you are loyal subscribers and donors who, like our very first audience, are deeply passionate about this intimate art form and are dedicated to our continued success.

Those first steps 48 years ago were bold and ambitious. Please join your fellow chamber music enthusiasts in supporting CMS by calling the Membership Office at (212) 875-5782, or by donating online at www.ChamberMusicSociety.org/support. Thank you for helping us to continue to pursue our important mission, and for enabling the Chamber Music Society to continue to present the finest performances that this art form has to offer.

THE CHAMBER MUSIC SOCIETY ENDOWMENT

The Chamber Music Society gratefully recognizes those individuals, foundations, and corporations whose estate gifts and exceptional support of the Endowment Fund ensure a firm financial base for the Chamber Music Society's continued artistic excellence. For information about gifts to the Endowment Fund, please contact Executive Director Suzanne Davidson at (212) 875-5779.

Lila Acheson Wallace Flute Chair
Mrs. John D. Rockefeller III
Oboe Chair
Estate of Anitra Christoffel-Pell
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 Peter L. Kennard
Estate of Jane W. Kitselman
Estate of Charles Hamilton
Newman
Mr. and Mrs. Howard Phipps, Jr.
Donaldson C. Pillsbury Fund
Eva Popper, in memory of
Gideon Strauss
Mrs. John D. Rockefeller 3rd

Daniel and Joanna S. Rose
Estate of Anita Salisbury
Fan Fox & Leslie R. Samuels
Foundation
The Herbert J. Seligmann
Charitable Trust
Arlene Stern Trust
Estate of Arlette B. Stern
Estate of Ruth C. Stern
Elise L. Stoeger Prize for
Contemporary Music,
bequest of Milan Stoeger
Estate of Frank E. Taplin, Jr.
Mrs. Frederick L. Townley
Miss Alice Tully
Lila Acheson Wallace
Lelia and Edward Wardwell
The Helen F. Whitaker Fund
Estate of Richard S. Zeisler
Henry S. Ziegler

The Chamber Music Society wishes to express its deepest gratitude for **The Daniel and Joanna S. Rose Studio**, which was made possible by a generous gift from the donors for whom the studio is named.

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

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

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

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

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

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

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

