JOÉLLE HARVEY, soprano
MICHAEL BROWN, piano
GILBERT KALISH, piano
ANI KAVAFIAN, violin
FRANCISCO FULLANA, violin
CHE-YEN CHEN, viola
DMITRI ATAPINE, cello
TIMOTHY COBB, double bass
ADAM WALKER, flute
ROMIE DE GUISE-LANGLOIS, clarinet
IAN DAVID ROSENBAUM, percussion

1842: SCHUMANN’S PIANO QUINTET

WOLFGANG AMADEUS MOZART (1756–1791)

<table>
<thead>
<tr>
<th>Quartet in D major for Flute, Violin, Viola, and Cello, K. 285 (1777)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
</tr>
<tr>
<td>Adagio</td>
</tr>
<tr>
<td>Rondo</td>
</tr>
</tbody>
</table>

WALKER, KAVAFIAN, CHEN, ATAPINE

FRANZ SCHUBERT (1797–1828)

“Gretchen am Spinnrade” for Soprano and Piano, D. 118, Op. 2 (1814)

HARVEY, KALISH

ERNEST CHAUSSON (1855–1899)

Chanson perpétuelle for Soprano and Piano Quintet, Op. 37 (1898)

HARVEY, KALISH, FULLANA, KAVAFIAN, CHEN, ATAPINE

program continued on next page
JOHN HARBISON
(b. 1938)
IF, Monodrama for Soprano and Ensemble
(CMS Co-Commission, New York Premiere)
(2017)
HARVEY, WALKER, DE GUISE-LANGLIOIS, FULLANA,
CHEN, ATAPINE, COBB, BROWN, ROSENBBAUM

INTERMISSION

ROBERT SCHUMANN
(1810–1856)
Quintet in E-flat major for Piano, Two Violins,
Viola, and Cello, Op. 44 (1842)
- Allegro brillante
- In modo d’una marcia, un poco largamente
- Scherzo: Molto vivace
- Allegro ma non troppo
KALISH, KAVAFIAN, FULLANA, CHEN, ATAPINE

This concert is made possible, in part, by The Howard Gilman Foundation,
Francis Goelet Charitable Lead Trusts, and The Gladys Krieble Delmas Foundation.

John Harbison’s IF was commissioned by Boston Musica Viva in honor of the
50th Anniversary of Boston Musica Viva, the Santa Fe Chamber Music Festival, and
the Chamber Music Society of Lincoln Center.

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.
Dear Listener,

Can you imagine being the composer who popularized the piano quintet? What makes this particular Milestone work so extraordinary, among other things, is that virtually all the standard chamber music ensembles had already been established and used for decades. We don’t know why it took so long for a composer of Schumann’s stature to expertly combine a piano and string quartet. And those who preceded him—the likes of Mozart, Beethoven, and Schubert—were not exactly un-creative thinkers!

Schumann had his own milestone year for chamber music in 1842, composing this quintet, his piano quartet, three string quartets, and a piano trio between June and December. He had composed almost no chamber music before, but rather concentrated on his works for solo piano, and beginning in 1840, his vocal music. Thus, the shape of his compositional output indeed mirrored the obsessive nature of his personality. In this piano quintet we can sense the exuberance he felt with this new ensemble at his disposal. Having just finished his three string quartets, perhaps he could not wait to add his own instrument into the mix. And he had the perfect pianist in mind: his wife Clara, one of the great virtuosos of her day. His piano quintet served as the definitive model for composers after him to create the most lasting and beloved works of the genre, as well as writing a piece in which the piano and the string quartet share equal responsibilities and roles.

The rest of this afternoon’s concert comprises a collection of works that each enjoy, in this case, auxiliary Milestone status: Mozart’s Flute Quartet was his first of four; Schubert’s groundbreaking song was the work that changed the landscape of the art song forever; Chausson’s haunting Chanson perpétuelle was a first of its kind and the most sophisticated vocal chamber work to date; and we are more than fortunate to include a brand new work by the eminent American composer John Harbison, a proven and revered master of the chamber music genre.

Enjoy the performance,

David Finckel    Wu Han

ARTISTIC DIRECTORS
During his stay in Mannheim at the end of 1777, Mozart met “a gentleman of means and a lover of all the sciences,” a Dutch surgeon named Ferdinand Dejean, who numbered among his accomplishments a certain ability on the flute. Dejean had heard of the 21-year-old musician’s extraordinary talent for composition from a mutual friend, Johann Baptist Wendling, the flutist with the Mannheim orchestra, and he commissioned Mozart to write three concertos and at least three quartets with strings for his instrument. Since he was, as always, short of money, Mozart accepted the proposal to help finance the swing he was then making through Germany and France in search of a permanent position. The next leg of the journey was to lead from Mannheim to Paris, and these flute pieces would help to pay the bills.

Though Mozart professed a distaste of writing for solo flute, he managed to finish three of the quartets (K. 285, 285a, and 285b) and two of the concertos (the second one is actually a transposition of the Oboe Concerto from the preceding year) by the time he left Mannheim. He settled with Dejean for just less than half of the original fee, and let it go at that. Despite these difficulties, Mozart’s compositions for flute occupy one of the most delightful niches of his incomparable musical legacy—Rudolf Gerber characterized them as combining “the perfect image of the spirit and feeling of the rococo age with German sentiment.”

The D major Quartet (K. 285) opens with a crystalline sonata-form movement that the flute initiates with the presentation of the dashing principal melody. By the time the music has arrived at the second theme, a rising scalar configuration in triplet rhythms, it is clear that Mozart has endowed the flute with concerto-like prominence in this movement—only in the central development section does it relinquish its leadership in favor of some more democratic motivic discussion with its companions. The Adagio, in the expressive key of B minor, is a nocturnal cantilena for the flute couched upon a delicate cushion of plucked string sonorities. In his biography of the composer, Alfred Einstein wrote that this movement, suffused with “the sweetest melancholy,
The Chamber Music Society of Lincoln Center

[is] perhaps the most beautiful accompanied flute solo that has even been written.” This irresistible quartet closes with a buoyant rondo enlivened by frequent dialogues of the flute and the first violin.

“Gretchen am Spinnrade” for Soprano and Piano, D. 118, Op. 2

FRANZ SCHUBERT

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

Composed in 1814.

› First CMS performance on April 8, 1984, by soprano Catherine Malfitano and pianist Charles Wadsworth.
› Duration: 4 minutes

+SOMETHING TO KNOW: With this song, Schubert set text by Goethe for the first time. The music is so descriptive and expressive that it influenced not only Schubert’s subsequent songs but many later song composers as well.

+SOMETHING TO LISTEN FOR: The piano accompaniment’s whirling sextuplets mimic Gretchen’s racing thoughts as she turns her spinning wheel.

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 live the life of an artist. Thus began the bohemian existence of his last dozen years—living by the gladly proffered aid of friends, daily climbing up to Grinzing to haunt the cafés, avoiding the higher levels of society for dislike of buying and wearing good clothes. And music, always music. He composed incessantly. Out of bed shortly after dawn (sometimes he slept with his glasses on so as not to waste any time getting started in the morning), pouring out music until early afternoon, then off to who-knows-where for a bit too much Heuriger wine and a few pipes of cheap tobacco. Compositions filled his head all the while, sometimes scratched out on napkins or envelopes if they could not wait until the next morning. Evenings were spent making music with his devoted band of friends, who were delighted to sing and play what he wrote. Franz von Hartmann recorded of one of these Schubertiads, “There was a huge gathering [including] Gahy, who played four-hand piano music gloriously with Schubert, and Vogl, who sang almost 30 splendid songs…. When the music was over, there was a grand feast and dancing. At 12:30 [we went] home. To bed at 1 o’clock.” These convivial meetings were often hosted by prominent members of society, including lawyers and government officials, and were regularly attended by both professional musicians and amateurs.

Schubert set some 30 poems by Johann Wolfgang von Goethe (1749–1832), including the beloved “Erkönig.” His first Goethe setting, created in a burst of inspiration during the afternoon of October 19, 1814, when he was 17, took as its subject the verses Goethe gave to the love-struck, nearly distracted maiden in Part I of his Faust—“Gretchen am
Spinnrade” (Gretchen at the Spinning Wheel). It is Schubert’s earliest masterpiece of song, the first time he found the perfect musical expression to match the images, emotions, and rhythms of a worthy poem. The day of its creation has been called by many commentators, and not without justification, the birthday of the mature German art song.

**SCHUBERT AND GOETHE**

Schubert took the text for 30 of his songs, including two of his most famous—“Erlkönig” and “Gretchen am Spinnrade” from legendary German writer Johann Wolfgang von Goethe (1749–1832). Goethe achieved fame early in life with The Sorrows of Young Werther and published his best-known work, Faust, in 1808 when Schubert was 11. A few years later, Schubert read Faust and began setting Goethe’s poetry (along with that of many, many other poets—Schubert wrote over 500 songs in his short lifetime, including over 100 per year in his late teens).

In 1816, Schubert’s older friend and mentor-figure Josef von Spaun sent a collection of his Goethe songs to the poet but Goethe was not in the habit of reading unsolicited mail and he returned it unopened. Five years later, Schubert’s first two published songs, his Opp. 1 and 2, were “Erlkönig” and “Gretchen” and other songs based on Goethe’s poems followed. Still, Goethe showed no interest. Schubert was just one of many composers setting the famous writer’s texts, and when Schubert died in 1828 at the age of 31 the two had never made contact—through letters or in person. Goethe did meet with other composers—he spent some time with Beethoven in 1812 and had a friendly relationship with the child prodigy Mendelssohn in the last decade of his life—but Schubert never made it on the author’s radar.
Ernest Chausson was, by all reports, a gentle, considerate, kind, and somewhat shy man, who enjoyed health, wealth, and a contented home life. Despite the halcyon circumstances of his personal situation, however, he was given to writing melancholy music, perhaps reflecting his occasional fits of depression. His colleague Vincent d’Indy said of him, “Chausson pondered at length over his works before writing them down, and touched them up meticulously afterward. For Chausson belonged to the strong race of those who suffer through their idea before producing it.” In 1894, the composer himself wrote, “Good heavens, I know very well that I am what people call fortunate, almost frightfully so. And, doubtless, I would be too much so without this wretched, uneasy, and violent brain of mine.” Just as he was entering what should have been his most productive period, a passage into full maturity that might well have pacified his “uneasy brain,” his life was cut short in June 1899, at the age of 44, by a bicycle accident while on holiday at his country home in Limay, France.

The last work Chausson completed (on December 17, 1898, in Paris; he left a string quartet unfinished at his death) was a poignant setting of a poem by the French inventor and Symbolist poet Charles Cros, Chanson perpétuelle (Perpetual Song), which he provided with accompaniments for piano quintet and piano. The touching quality of the Chanson perpétuelle, a microcosm of Chausson’s art, was captured in the words of the English pianist, composer, and critic Kaikhosru Shapurji Sorabji: “The prevailing mood of Chausson’s music is an entrancing melancholy, tender and twilit, a melancholy free of whine or maudlin sentiment... It is expressed in terms of the utmost sensitive refinement, subtle beauty, and aristocratic distinction of manner.”

John Harbison, one of America’s leading composers, was born in Orange, New Jersey on December 20, 1938, and studied at Harvard and Princeton, where his principal teachers included Walter Piston, Roger Sessions, and Earl Kim; additional studies were in Berlin with Boris Blacher. Harbison has received many awards and fellowships, including those from the American Academy of Arts and Letters, BMI, Kennedy Center, Guggenheim Foundation, American Composers Orchestra, and American Music Center; he also holds four honorary doctorates. In May 1987, he was awarded the Pulitzer Prize in Music for his cantata The Flight into Egypt; he received a MacArthur Foundation “Genius” Award in 1989, and the prestigious Heinz Award for Arts and Humanities in 1998. Since 1969 Harbison has been Professor of Music at the Massachusetts Institute of Technology, where he is currently Institute Professor, the highest academic distinction offered resident faculty. He has also taught at Tanglewood since 1984, serving as head of the composition program there from 2005 to 2015 and frequently directing its Festival of Contemporary Music. His residencies include Tanglewood’s Berkshire Music Center, Santa Fe Chamber Music Festival, American Academy in Rome, Pittsburgh Symphony Orchestra, Los Angeles Philharmonic, and St. Paul Chamber Orchestra. His works include six symphonies, three operas, concertos for piano, flute, brass choir, viola, cello, double bass, oboe, and violin, music for orchestra, and many compositions for a wide variety of vocal and instrumental chamber ensembles. His opera The Great Gatsby, commissioned by the Metropolitan Opera, was premiered to great acclaim in December 1999 and has since been performed by Lyric Opera of Chicago and revived by the Met. Among his commissions is the sacred motet Abraham, premiered in the presence of the Pope John Paul II on January 17, 2004 at a concert at the Vatican on the theme of “Reconciliation Between Jews, Christians, and Muslims.” In addition to his experience as a composer and teacher, Harbison is also known as a conductor and performer. He won first prize in conducting under Herbert von Karajan at the Salzburg Sommerakademie, and for several years led Boston’s Cantata Singers, a group specializing in Baroque and

**IF, Monodrama for Soprano and Ensemble**

John Harbison, one of America’s leading composers, was born in Orange, New Jersey on December 20, 1938, and studied at Harvard and Princeton, where his principal teachers included Walter Piston, Roger Sessions, and Earl Kim; additional studies were in Berlin with Boris Blacher. Harbison has received many awards and fellowships, including those from the American Academy of Arts and Letters, BMI, Kennedy Center, Guggenheim Foundation, American Composers Orchestra, and American Music Center; he also holds four honorary doctorates. In May 1987, he was awarded the Pulitzer Prize in Music for his cantata The Flight into Egypt; he received a MacArthur Foundation “Genius” Award in 1989, and the prestigious Heinz Award for Arts and Humanities in 1998. Since 1969 Harbison has been Professor of Music at the Massachusetts Institute of Technology, where he is currently Institute Professor, the highest academic distinction offered resident faculty. He has also taught at Tanglewood since 1984, serving as head of the composition program there from 2005 to 2015 and frequently directing its Festival of Contemporary Music. His residencies include Tanglewood’s Berkshire Music Center, Santa Fe Chamber Music Festival, American Academy in Rome, Pittsburgh Symphony Orchestra, Los Angeles Philharmonic, and St. Paul Chamber Orchestra. His works include six symphonies, three operas, concertos for piano, flute, brass choir, viola, cello, double bass, oboe, and violin, music for orchestra, and many compositions for a wide variety of vocal and instrumental chamber ensembles. His opera The Great Gatsby, commissioned by the Metropolitan Opera, was premiered to great acclaim in December 1999 and has since been performed by Lyric Opera of Chicago and revived by the Met. Among his commissions is the sacred motet Abraham, premiered in the presence of the Pope John Paul II on January 17, 2004 at a concert at the Vatican on the theme of “Reconciliation Between Jews, Christians, and Muslims.” In addition to his experience as a composer and teacher, Harbison is also known as a conductor and performer. He won first prize in conducting under Herbert von Karajan at the Salzburg Sommerakademie, and for several years led Boston’s Cantata Singers, a group specializing in Baroque and

**SOMETHING TO KNOW:** Harbison set Holderlin’s poem Wenn aus der Ferne *after a lifelong interest in his poetry.*

**SOMETHING TO LISTEN FOR:** The composer translated the poem from the original German in a process that was inseparable from the composition of the piece.
contemporary music. As a performer, he is active as a jazz pianist and a chamber music violist.

Harbison wrote of IF (2017), “My first orchestra piece, Diotima (1975), comes from the early stages of my lifelong preoccupation with the poetry of Friedrich Hölderlin (1770–1843). His poem Diotima partakes of the poet’s recreation, in his Odes and Elegies, of the ideals of Ancient Greece.

“When Hölderlin was in his mid-thirties, under increasing pressure from the intensity of his imaginative and spiritual ambitions and his chaotic personal life, his mental stability collapsed. A carpenter and admirer of his poetry, Ernst Zimmer, compassionately sheltered him, as it turned out, for 43 years (more than half the poet’s life).

Hölderlin continued to write, in a very different manner, simpler, more naive, but still eloquent. If, From the Distance (Wenn aus der Ferne) is one of the first poems of this ‘after period.' It is evidently written in the voice of Suzette Gontard, the great love of Hölderlin’s life, saying what he would have longed, in vain, for her to say to him. Their separation and her subsequent death were central to his mental breakdown, and the poem appears to be the only treatment of that situation during his long existence in Zimmer’s cottage.

“My determination to set the poem in English precipitated various attempts at translating it, finally completed during two weeks in Dresden in 2015, the process indivisible from the making of the monodrama IF as a piece of music.” ♦

Quintet in E-flat major for Piano, Two Violins, Viola, and Cello, Op. 44

ROBERT SCHUMANN
- Born June 8, 1810, in Zwickau, Germany.
- Died July 29, 1856, in Endenich, near Bonn.
Composed in 1842.
- Duration: 30 minutes

PREMIERED on January 8, 1843, in Leipzig with Clara Schumann as pianist.

SOMETHING TO KNOW: Schumann wrote his piano quintet in 1842, his chamber music year, during which he also wrote three string quartets, a piano quartet, and a piece for piano trio.

SOMETHING TO LISTEN FOR: The last movement incorporates fugal passages, the last of which ties the piece together by bringing back the opening theme of the first movement.

application on the Third Quartet.

Schumann’s three string quartets, published together under the single opus number 41, were completed in a frenzy of creative activity within just two months, after which he never wrote another work in the form. Having nearly exhausted himself, he and Clara took a holiday at a Bohemian spa in August, but he again threw himself into composition soon after his return: the Piano Quintet (Op. 44) was begun in September and the Piano Quartet (Op. 47) on October 24; both were finished before the Phantasiestücke for Piano, Violin and Cello (Op. 88) were created in December. Schumann, drained by three months of feverish work, then slumped into a state of nervous collapse, and he was unable to compose again until the following February, though his achievement of 1842—the composition of six chamber music masterpieces in five months—stands as one of the greatest bursts of creative inspiration in the history of the art.

Schumann sketched the Quintet for Piano, Two Violins, Viola, and Cello in just five days during September 1842 and completed the score only two weeks later. The work opens with a striding, heroic theme played by the full ensemble. A gentler motive is posited by the piano and the violin as a transition to the second theme, a lovely scalar melody initiated by the cello. A recall of the vigorous opening theme closes the exposition. The development section, led by the piano (as is most of the work—the keyboard has only six measures of rest in the entire composition), deals mostly with permutations of the main theme. The recapitulation provides balance and closure by recalling the earlier thematic material in appropriately adjusted tonalities. The second movement is in the mode and manner of a solemn funeral march into which are inserted two contrasting episodes. The first intervening paragraph is a lyrical effusion for the violin and cello in duet supported by a restless accompaniment from the inner strings and the keyboard. The second episode is a tempestuous passage of angry triplet rhythms that are not soothed until the lyrical melody from the earlier episode returns in a heightened setting. The funeral march, nearly exhausted, is heard one final time to bring the movement to a dying close. The Scherzo, called by one commentator “the glorification of the scale,” is strewn with long ribbons of ascending and descending notes. Two trios, one sweet and flowing, the other impetuous and Gypsy-inspired, provide contrast. The finale, one of Schumann’s most masterful formal accomplishments, begins in the shadow of defiant tragedy but, before its end, achieves a soaring, life-affirming proclamation through an expertly constructed double fugue based on the conjoined main themes of the finale and the opening movement. © 2020 Dr. Richard E. Rodda
DMITRI ATAPINE

- Dmitri Atapine has been described as a cellist with “brilliant technical chops” (Gramophone), whose playing is “highly impressive throughout” (The Strad). He has appeared on some of the world’s foremost stages, including Alice Tully Hall at Lincoln Center, the Forbidden City Concert Hall in Beijing, and the National Auditorium of Spain. An avid chamber musician, he frequently performs with the Chamber Music Society of Lincoln Center and is an alum of The Bowers Program. He is a habitual guest at leading festivals, including Music@Menlo, La Musica Sarasota, Pacific, Aldeburgh, Aix-en-Provence, and Nevada. His performances have been broadcast nationally in the United States, Europe, and Asia. His many awards include First Prize at the Carlos Prieto Cello Competition, as well as top honors at the Premio Vittorio Gui and Plowman chamber competitions. He has collaborated with such distinguished musicians as Cho-Liang Lin, Paul Neubauer, Ani and Ida Kavafian, Wu Han, Bruno Giuranna, and David Shifrin. His recordings, among them a critically acclaimed world premiere of Lowell Liebermann’s complete works for cello and piano, can be found on the Naxos, Albany, MSR, Urtext Digital, Blue Griffin, and Bridge record labels. He holds a doctorate from the Yale School of Music, where he was a student of Aldo Parisot. Professor of Cello and Department of Music Chair at the University of Nevada, Reno, Mr. Atapine is the artistic director of Apex Concerts and Ribadesella Chamber Music Festival.

MICHAEL BROWN

- Michael Brown has been described as “one of the leading figures in the current renaissance of performer-composers” (New York Times). Winner of a 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, he is an artist of the Chamber Music Society of Lincoln Center and an alum of CMS’s Bowers Program. He makes regular appearances with orchestras such as the National Philharmonic, the Seattle, Grand Rapids, North Carolina, and Albany symphonies, and was selected by pianist András Schiff to perform an international solo recital tour, making debuts in Zurich’s Tonhalle and New York’s 92nd Street Y. He has appeared at the Tanglewood, Mostly Mozart, Marlboro, Ravinia, Music@Menlo, Tippet Rise, Bridgehampton, and Bard music festivals and performs regularly with his longtime duo partner, cellist Nicholas Canellakis. A prolific composer, Mr. Brown wrote a Piano Concerto that will be premiered in 2020 at the Gilmore Festival and by the NFM Leopoldinum Orchestra in Poland. He was the composer and artist-in-residence at the New Haven Symphony for the 2017–19 seasons and a 2018 Copland House Award winner. He is the first prize winner of the Concert Artists Guild competition and earned degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. A native New Yorker, he lives there with his two 19th-century Steinway D’s, Octavia and Daria.
CHE-YEN CHEN

Award-winning violist Che-Yen Chen is a founding member of the Formosa Quartet. After winning First Prize in the 2003 Primrose International Viola Competition, he and his quartet won the Grand Prize of the 2006 London International String Quartet Competition. San Diego Union-Tribune described him as an artist who finds “not just the subtle emotion, but the humanity hidden in the music.” He has recorded on EMI, Delos, New World Records, and Aeolian Classics. His recording with the Formosa Quartet, From Hungary to Taiwan, released by Bridge Records, was named one of “The Best Classical Releases of January 2019” by WQXR. As an orchestral musician, he served as principal violist of the San Diego Symphony and the Mainly Mozart Festival Orchestra and has appeared as guest principal viola with major orchestras across North America. His solo, chamber, and orchestral career, combined with his passion for education, led him to found the Formosa Chamber Music Festival in Taiwan together with his quartet. He is a former member of CMS’s Bowers Program. His other chamber music projects include Camera Lucida and The Myriad Trio. He has given master classes across North America and Asia and served on the faculty of the University of Southern California until 2019. Mr. Chen joined the UCLA Herb Alpert School of Music as professor of viola in 2018.

TIMOTHY COBB

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

Praised as “extraordinary” and “a formidable clarinetist” by the *New York Times*, Romie de Guise-Langlois has appeared as soloist and chamber musician on major concert stages internationally. She has performed as soloist with the Houston Symphony, Ensemble Connect, the Burlington Chamber Orchestra, and the Guanajuato Symphony Orchestra, as well as at Festival Mozaic, Music@Menlo, and the Banff Center for the Arts. She was awarded first prize in the Houston Symphony Ima Hogg competition, the Yale University Woolsey Hall Competition, the McGill University Classical Concerto Competition, and the Canadian Music Competition. She has performed as principal clarinetist for the Orpheus and Saint Paul chamber orchestras, NOVUS NY, the Orchestra of St. Luke’s, the New Haven and Stamford symphony orchestras, and The Knights Chamber Orchestra. She is an alum of Astral Artists, Ensemble Connect, and CMS’s Bowers Program, and has appeared at series such as the Boston and Philadelphia chamber music societies, Musicians from Marlboro, the Santa Fe Chamber Music Festival, and Chamber Music Northwest, among others. A native of Montreal, Ms. de Guise-Langlois earned her bachelor’s degree from McGill University and her master’s degree from Yale School of Music. She is currently assistant professor of clarinet at UMass Amherst.

FRANCISCO FULLANA

Spanish violinist Francisco Fullana has been praised as a “rising star” (*BBC Music Magazine*) and “frighteningly awesome” (*Buffalo News*). His thoughtful virtuosity has led to collaborations with conducting greats like the late Sir Colin Davis, Hans Graf, and Gustavo Dudamel, who described him as “an amazing talent.” Besides his career as a soloist, which includes recent debuts with the Philadelphia and St. Paul Chamber Orchestras and the Buffalo Philharmonic, he is making an impact as an innovative educator. He created the Fortissimo Youth Initiative, a series of seminars and performances in partnership with youth and university orchestras, which explore and deepen young musicians’ understanding of 18th-century music. His first CD, *Through the Lens of Time* (released by Orchid Classics), showcases both his incandescent virtuosity and the range of his artistic inquisitiveness. The album is centered around Max Richter’s re-composition of Vivaldi’s *Four Seasons*, recorded alongside the City of Birmingham Symphony Orchestra, and has been praised by critics as “explosive” (*Gramophone*) and “electric and virtuosic” (*The Strad*). He was awarded the 2018 Avery Fisher Career Grant and was a first prize winner of the Johannes Brahms and Angel Munetsugu International Violin Competitions. He is currently a member of The Bowers Program at the Chamber Music Society of Lincoln Center. A graduate of The Juilliard School and the University of Southern California, he performs on the 1735 Mary Portman ex-Kreisler Guarneri del Gesù violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.
JOËLLE HARVEY

A native of Bolivar, New York, soprano Joëlle Harvey has established herself over the past decade as a noted interpreter of a broad range of repertoire, specializing in Handel, Mozart, and new music. The 2019–20 season features important debuts, as she performs Pamina in *Die Zauberflöte* with both the Metropolitan Opera and Santa Fe Opera. She returns to the Cleveland Orchestra for Mahler’s Fourth Symphony as well as Mozart’s Mass in C minor, a work she also performs with the Handel & Haydn Society. She will be featured in Mahler’s Second Symphony in return performances with the St. Louis Symphony, the London Philharmonia with Jakub Hruša conducting, and the New York Philharmonic both in New York and on tour conducted by Jaap van Zweden. She reprises the role of Serpetta in *La finta giardiniera* on tour in Shanghai with Teatro alla Scala, returns to the San Francisco Symphony for Brahms’s *Ein Deutsches Requiem* led by Michael Tilson Thomas, and joins the Santa Barbara Symphony for Beethoven’s Mass in C major. Her season also includes appearances with the Philadelphia Chamber Music Society for their Emerging Voices series, the Chamber Music Society of Lincoln Center for a concert in Alice Tully Hall featuring works of Schubert, Chausson, and Harbison, and the Cincinnati Symphony for Handel’s *Dilirio Amoroso*.

GILBERT KALISH

The profound influence of pianist Gilbert Kalish as an educator and pianist in myriad performances and recordings has established him as a major figure in American music-making. In 2002 he received the Richard J. Bogomolny National Service Award for his significant and lasting contribution to the chamber music field and in 2006 he was awarded the Peabody Medal by the Peabody Conservatory for his outstanding contributions to music in America. He was the pianist of the Boston Symphony Chamber Players for 30 years, and was a founding member of the Contemporary Chamber Ensemble, a group that flourished during the 1960s and 70s in support of new music. He is particularly well-known for his partnership of many years with mezzo-soprano Jan DeGaetani, as well as for current collaborations with soprano Dawn Upshaw and cellists Timothy Eddy and Joel Krosnick. As an educator and performer he has appeared at the Banff Centre, the Steans Institute at Ravinia, the Marlboro Music Festival, and Music@Menlo, where he serves as the international program director of the Chamber Music Institute. He also served as chairman of the Tanglewood faculty from 1985 to 1997. His discography of some 100 recordings embraces both the classical and contemporary repertories; of special note are those made with Ms. DeGaetani and that of Ives’s *Concord Sonata*. A distinguished professor at Stony Brook University, Mr. Kalish has performed with the Chamber Music Society of Lincoln Center since 2004.
ANI KAVAFIAN

Violinist Ani Kavafian enjoys a prolific career as a soloist, chamber musician, and professor. She has performed with many of America’s leading orchestras, including the New York Philharmonic, Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Chamber Orchestra, and San Francisco Symphony. In the 2019–20 season, she continues her longtime association as an artist of the Chamber Music Society with appearances in New York and on tour. Last summer she participated in several music festivals, including the Heifetz International Institute and the Sarasota Chamber Music, Bridgehampton, Meadowmount, Norfolk, and Angel Fire festivals. She and her sister, violinist and violist Ida Kavafian, have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. She is a Full Professor at Yale University and has appeared at Carnegie’s Zankel Hall numerous times with colleagues and students from Yale. She has received an Avery Fisher Career Grant and the Young Concert Artists International Auditions award and has appeared at the White House on three occasions. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos labels. Born in Istanbul of Armenian heritage, Ms. Kavafian studied violin in the US with Ara Zerounian and Mischa Mischakoff. She received her master’s degree from The Juilliard School under Ivan Galamian. She plays the 1736 Muir McKenzie Stradivarius violin.

IAN DAVID ROSENBAUM

Praised for his “spectacular performances” (Wall Street Journal), and his “unfailing virtuosity” (Chicago Tribune), percussionist Ian David Rosenbaum has developed a musical breadth far beyond his years. As a passionate advocate for contemporary music, he has premiered over one hundred new chamber and solo works. He has collaborated with and championed the music of established and emerging composers alike, from Andy Akiho, Christopher Cerrone, and Amy Beth Kirsten to John Luther Adams, George Crumb, and Paola Prestini. In 2017, he released his first full-length solo album, Memory Palace, on NS Tracks. It features five of his commissions as well as collaborations with Brooklyn Rider and flutist Gina Izzo. He has appeared at the Bay Chamber, Bridgehampton, Chamber Music Northwest, Music@Menlo, and Yellow Barn festivals, and has collaborated with the Dover Quartet, and Brooklyn Rider. In 2012 he joined CMS’s Bowers Program as only the second percussionist they have selected in their history. Highlights of the 2019–20 season include the world premiere of Seven Pillars, an evening-length multidisciplinary work by Andy Akiho at the Mondavi Center, performances at the Chamber Music Society of Lincoln Center, and debuts at the Moab Music Festival, Rockport Music, and Dumbarton Oaks. He is on faculty at the Mannes School of Music and a member of Sandbox Percussion, the Percussion Collective, and the Pittsburgh New Music Ensemble. Mr. Rosenbaum performs with Pearl/Adams instruments, Vic Firth mallets, and Remo drumheads.
ADAM WALKER

At the forefront of a new generation of wind soloists, Adam Walker was appointed principal flute of the London Symphony Orchestra in 2009 at the age of 21 and received the Outstanding Young Artist Award at MIDEM Classique in Cannes. In 2010 he won a Borletti-Buitoni Trust Fellowship Award and was shortlisted for the Royal Philharmonic Society Outstanding Young Artist Award. An ambassador for the flute with a ferocious appetite for repertoire, he regularly performs with the major United Kingdom orchestras including the BBC Philharmonic, BBC Scottish Symphony Orchestra, London Symphony, Hallé, Bournemouth Symphony, and the BBC National Orchestra of Wales. Elsewhere he has performed with the Baltimore Symphony Orchestra, Seattle Symphony, Grant Park Festival, Orquesta Sinfónica Nacional de Mexico, Seoul Philharmonic, Auckland Philharmonia, Malaysian Philharmonic, Malmö Symphony Orchestra, Vienna Chamber Orchestra, Solistes Européens, Luxembourg, and the RTE National Symphony Orchestra. A committed chamber musician with a curious and creative approach to repertoire, 2018 saw him take up his place in the Chamber Music Society of Lincoln Center’s prestigious Bowers Program. Recital highlights over recent seasons have included Wigmore Hall, LSO St. Luke’s, De Singel, Musée du Louvre, Hamburg Elbphilharmonie, Frankfurt Alte Oper, and the Utrecht, West Cork, Delft, and Moritzburg Chamber Music Festivals. Born in 1987, Mr. Walker studied at Chetham’s School of Music with Gitte Sorensen and later at the Royal Academy of Music with Michael Cox. He was appointed professor at the Royal College of Music in 2017.

UPCOMING CONCERTS AT CMS

1937: BARTÓK’S SONATA FOR TWO PIANOS AND PERCUSSION
SUNDAY, MARCH 15, 5:00 PM ‣ ALICE TULLY HALL

A feast for the eyes and ears, Bartók’s ingenious creation stands alone in the chamber music literature, an astonishing synthesis of percussion and keyboard.

1940: MESSIAEN’S QUARTET FOR THE END OF TIME
FRIDAY MARCH 20, 7:30 PM ‣ ALICE TULLY HALL

Olivier Messiaen’s work was composed and premiered in a prisoner of war camp. It transcends its medium to become one of music’s most powerful, life-changing experiences.
SUNDAY, APRIL 5, 2020 • 2:00 PM • ALICE TULLY HALL

INSPECTOR PULSE AND THE CASE OF THE MOZART COOKIE MYSTERY

Musical Instrument Petting Zoo in the lobby from 1:00-1:45 PM

A group of musicians is trying to understand Mozart’s G minor Piano Quartet and they call on the greatest and only private ear in the world, Inspector Pulse, to explain the music. During a thorough investigation, Inspector Pulse reveals that the music is about a cookie crime, and the amazing courtroom trial of the cookie thief. How is a Mozart piece like a courtroom trial? Find out, and enjoy some great music, too!

TICKETS START AT JUST $10
WWW.CHAMBERMUSICSOCIETY.ORG/MTM

ILLUSTRATIONS BY ROGER ROTH
CMS PODCASTS

THE PHENOMENAL 50
50 Works From Our Past 50 Years

In celebration of the 50th anniversary season, CMS will provide 50 free podcasts of some of its finest performances from the past 50 years, each with an introduction by Co-Artistic Directors David Finckel and Wu Han.

Each new podcast comes out every Monday throughout the anniversary season.

WWW.CHAMBERMUSICSOCIETY.ORG/50

INSIDE CHAMBER MUSIC

Join Bruce Adolphe, the Chamber Music Society of Lincoln Center’s Resident Lecturer, for investigations and insights into chamber music masterworks. Inside Chamber Music lectures are beloved by regulars and a revelation to first-timers for their depth, accessibility, and brilliance.

A new episode, carefully selected from the recording archive, is released every two weeks.

AVAILABLE ON APPLE PODCASTS, GOOGLE PODCASTS, AND SPOTIFY
Subscriptions on sale now.

CHAMBERMUSICSOCIETY.ORG
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 in New York, 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 120 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” (Wall Street Journal). Many of these extraordinary performances are live-streamed on the CMS website, 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 Bowers Program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution celebrates its 50th anniversary season in 2019–20, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.
The Chamber Music Society of Lincoln Center

ARTISTS OF THE 2019–20 SEASON

Tony Arnold, soprano
Joelle Harvey, soprano
Paul Appleby, tenor
Inon Barnatan, piano
Alessio Bax, piano
Michael Brown, piano
Gloria Chien, piano
Lucille Chung, piano
Peter Dugan, piano
Jeffrey Kahane, piano
Gilbert Kalish, piano
Anne-Marie McDermott, piano
Ken Noda, piano
Hyeyeon Park, piano/harp/piccolo
Jon Kimura Parker, piano
Juho Pohjonen, piano
Gilles Vonsattel, piano
Orion Weiss, piano
Wu Han, piano
Wu Qian, piano
Kenneth Weiss, harpsichord
Adam Barnett-Hart, violin
Aaron Boyd, violin
Francisco Fullana, violin*
Chad Hoopes, violin
Bella Hristova, violin
Paul Huang, violin
Ani Kavafian, violin
Ida Kavafian, violin
Erin Keefe, violin
Alexi Kenney, violin*
Soovin Kim, violin
Kristin Lee, violin
Sean Lee, violin
Yura Lee, violin/viola
Cho-Liang Lin, violin
Daniel Phillips, violin/viola
Alexander Sitkovetsky, violin
Arnaud Sussman, violin
Danbi Um, violin
Angelo Xiang Yu, violin*
Misha Amory, viola
Che-Yen Chen, viola
Mark Holloway, viola

Hain-Yun Huang, viola
Matthew Lipman, viola
Paul Neubauer, viola
Richard O’Neill, viola
Cynthia Phelps, viola
Kerri Ryan, viola
Dmitri Atapine, cello
Nicholas Canellakis, cello
Colin Carr, cello
Estelle Choi, cello
Timothy Eddy, cello
David Finckel, cello
Clive Greensmith, cello
Gary Hoffman, cello
Mihail Marica, cello
David Requiro, cello*
Keith Robinson, cello
Inbal Segev, cello
Jan Vogler, cello
Paul Watkins, cello
Timothy Cobb, double bass
Xavier Foley, double bass*
Anthony Manzo, double bass
Edgar Meyer, double bass
Nathanial West, double bass
Sharon Isbin, guitar
Sooyun Kim, guitar
Ramsay Wilson, flute
Randal Ellis, oboe
James Austin Smith, oboe
Stephen Taylor, oboe
Romie de Guise-Langlois, clarinet
Alexander Fiterstein, clarinet
Jose Franch-Ballester, clarinet
Tommaso Lonquich, clarinet
Sebastian Manz, clarinet*
Anthony McGill, clarinet
Ricardo Morales, clarinet
David Shifrin, clarinet
Marc Goldberg, bassoon
Peter Kolyk, bassoon
Angela Anderson Smith, bassoon

David Jolley, horn
Jeffrey Lang, horn
Eric Reed, horn
Radovan Vlatković, horn
David Washburn, trumpet
Christopher Froh, percussion
Ayao Katoaka, percussion
Eduardo Leandro, percussion
Ian David Rosenbaum, percussion
David Adamczyk, electronics

CALIDORE STRING QUARTET*
Jeffrey Myers, violin
Ryan Meehan, violin
Jeremy Berry, violin
Estelle Choi, cello

DANISH STRING QUARTET
Frederik Øland, violin
Rune Tonsgaard Sørensen, violin
Asbjørn Naagaard, viola
Fridrik Scheyen Sjólin, cello

ESCHER STRING QUARTET
Adam Barnett-Hart, violin
Brendan Speltz, violin
Pierre Lapointe, viola
Brook Speltz, cello

ORION STRING QUARTET
Daniel Phillips, violin
Todd Phillips, violin
Steven Tenenbom, viola
Timothy Eddy, cello

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

GLOBAL COUNCIL
Brett Bachman
Julie Ballard
Howard Dillon
Carole G. Donlin
Judi Flom
John Fouhey
Rita Hauser
Frederick L. Jacobson
Linda Keen
Judy Kosloff
Mike McKool
Sassona Norton
Seth Novatt
Morris Rossabi
Susan Schuur
Shannon Wu

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

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
Beth B. Cohen
Joseph M. Cohen
Joyce B. Cowin
Linda S. Daines
Peter Duchen
Judy Evin
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
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 Freilinghuysen
(1941–1983)
Marit Gruson
Charles H. Hamilton
Harry P. Kamen
Paul C. Lambert
Donaldson C. Millsburg
(1940–1988)
Dr. Annette U. Rickel
William G. Selden
Andrea W. Walton

GLOBAL COUNCIL
Brett Bachman
Julie Ballard
Howard Dillon
Carole G. Donlin
Judi Flom
John Fouhey
Rita Hauser
Frederick L. Jacobson
Linda Keen
Judy Kosloff
Mike McKool
Sassona Norton
Seth Novatt
Morris Rossabi
Susan Schuur
Shannon Wu

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

The Chamber Music Society of Lincoln Center
ANNUAL FUND

Contributors to the Annual Fund and Spring Gala provide vital support for the Chamber Music Society’s wide ranging artistic, educational, and digital outreach 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.

CHAMPIONS CIRCLE ($100,000 and above)
Ann S. Bowers
Carmel Cultural Endowment for the Arts
Jerome L. Greene Foundation
Marion Goldin Charitable Gift Fund
Rita E. and Gustave Hauser
The Hearst Foundation
Estate of Andrea J. Klepetar-Fallek
Lincoln Center Corporate Fund
The New York Community Trust
Stavros Niarchos Foundation
Rita E. and Gustave Hauser
Marnie S. Pillsbury in honor of Donaldson C. Pillsbury
Blanchette Hooker Rockefeller Fund
Estate of Andrea J. Klepetar-Fallek
National Endowment for the Arts
New York State Council on the Arts

LEADERSHIP ($50,000 to $99,999)
American Express
Mr. and Mrs. Paul B. Gridley
Irving Harris Foundation
Robert and Suzanne Hoglund
Elinor and Andrew Hoover
Jane and Peter Keegan
MetLife Foundation
Jerome L. Greene Foundation
The Jack Benny Family Foundation
Brett Bachman and Elisabeth Challener
Dr. and Mrs. Victor Grann
William R. Stensrud and Suzanne E. Vaucher
Mr. and Mrs. James P. O'Shaughnessy
Marnie S. Pillsbury in honor of Donaldson C. Pillsbury
Blanchette Hooker Rockefeller Fund
Estate of Andrea J. Klepetar-Fallek
National Endowment for the Arts
New York State Council on the Arts

GUARANTORS ($25,000 to $49,999)
Estate of Anitra Christoffel-Pell
Dr. Beth B. and Mr. Jeffrey Cohen
Joseph M. Cohen
Sidney E. Frank Foundation
Linda S. Daines
Jenny and Johnsie Garrett
Gail and Walter Harris
Harry P. Kamen
Vicki and Chris Kellogg
Gail and Walter Harris
Jenny and Johnsie Garrett
Harry P. Kamen
Vicki and Chris Kellogg

BENEFACERS ($10,000 to $24,999)
Anonymous
Nasrin Abdolali
Dr. Sander M. Abend and Nasrin Abdolali
Ronald D. Abramson
Dr. Beth B. and Mr. Jeffrey Cohen
Mary Ann Aker
Joseph M. Cohen
Sidney E. Frank Foundation
Linda S. Daines
Jenny and Johnsie Garrett
Gail and Walter Harris
Harry P. Kamen
Vicki and Chris Kellogg

PLATINUM PATRONS ($5,000 to $9,999)
Anonymous (2)
Murat Beyazit
Janine Brown and Alex Simmons, Jr.
Mr. and Mrs. John D. Coffin
Kenneth and Helen Cown in honor of Joyce Cown and Tom Vecchione
The Dana Foundation
Ernst & Young
Mrs. Barbara M. Erskine
Irving and Elizabeth Flinn
The Frelinghuysen Foundation
Naava and Sanford Grossman
Marlene Hess and James D. Zirin, in loving memory of Donaldson C. Pillsbury
The Fletch Foundation
Kenneth Johnson and Julia Tobey
Alfred and Sally Jones
Leon Levy Foundation
Helen Brown Levine
Jane and Maria Martinez
Mr. and Mrs. H. Roemer McPhee in memory of Catherine G. Curran
Morgan Stanley
Anju Narula
Linda and Stuart Nelson
Barbara A. Nelson
Mr. and Mrs. Howard Phpips, Jr.
Eva Popper
Tatiana Pouschine
Amanda Reed and Frances Wood
Richard J. Reiss Jr.
Christine Ronan
Thomas A. and Georgina T. Russo Family Fund
Sydney and Stanley S. Shuman

GOLD PATRONS ($2,500 to $4,999)
Anonymous
Elaine and Hirschel Abelson
Dr. and Mrs. David H. Abramson
Ronnie and Lawrence D. Ackman
Ms. Hope Aldrich
American Friends of Wigmore Hall
Mrs. Joan Amron
James H. Applegate

www.ChamberMusicSociety.org
Eleanor S. Applewhaite
Argos Fund of the Community Foundation of New Jersey
Scott Asen
John and Darcy Beyer
Julia Rea and David Blanchi
Constantin R. Boden
Ernest and Rita Bogen
Vin Cipolla and Celine McDonald
Marilyn and Robert Cohen
The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Suzanne Davidson
Eileen and Pierre de Vegh
John and Rita Hirsch
Mr. and Mrs. James Gillen
Egon R. Gerard
Diana G. Friedman
Stephen and Helen Freidus
Andrew Freedman and Arlie Sulka
Dr. and Mrs. Fabius N. Fox
Dr. Egidio Farone
Helen W. DuBois
Mr. and Mrs. Joseph W. Donner
Ellen and Pierre de Vegh
Robert J. Cubitto and Ellen R. Nadler
Anonymous ($1,500 to $2,499)
SILVER PATRONS
Noreen and Ned Zimmerman
Deborah and David Winston, in honor of Larry Wexler and Walter Brown
Patricia and Lawrence Weinbach
Larry Welexer and Walter Brown
Deborah and David Winston, in honor of David Finckel and Wu Han
Noreen and Ned Zimmerman
SILVER PATRONS ($1,500 to $2,499)
Anonymous
Alan Agle
Harry E. Allan
Lawrence H. Appel
Leon and Joan Ashner
Dr. Anna Balas
Betsy Shack Barbanell
Mr. and Mrs. William G. Bardel
Caryl Baron
Lawrence B. Benenson
Mr. and Mrs. T.G. Berk
Felisa Berman
Adele Bilderssee
Dr. Beverly Hyman and Dr. Lawrence Birnback
Ellen Beth Bogolub
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
Thomas E. Engel, Esq.
Mr. Arthur Ferguson
Margaret and Howard Fluhr
Burton M. Freeman
Cynthia Friedman
Mr. Peter P. Gates
Rosalind and Eugene J. Glaser
Dr. Judith J. Warren and Rosalind and Eugene J. Glaser
Dr. Harold K. Goldenstein
Alberta Grossman, in honor of Lawrence K. Grossman
Sharon Gurwitz
Dr. and Mrs. Wylie C. Hembree
Nancy Hoppin
Bill and Jo Kurth Jagoda, in honor of David Finckel and Wu Han
All Kamen
Stephen and Belinda Kaye
Thomas C. King
Dr. and Mrs. Eugene S. Krauss
Edith Kubicek
Richard and Evelyn Lambert
Craig Leiby and Tom Valentino
Warren V. and Phyllis Leob Family Fund of the Jewish Communal Fund
Thomas Mahoney and Emily Chien
Dr. Nietzsche and Francoise Marcus
Ilse Melamid
Merrick Family Fund
Edwin Meulensteen
Alan and Alice Model
Linda and Bill Musser
Jessica Nagle
Lorna Power
Charles S. Ragland
Mr. Roy Raved and Dr. Roberta Leftf
Mark and Pat Rochkind
Joseph and Paulette Rose
Dede and Michael Rothenberg
Dr. E. Seele Samberg and Eric Marcus
Robert Wartheimer and Lynn Schackman
Sari and Bob Schneider
Delia and Mark Schulte
Dr. Sherry Barron-Seabrook and Mr. David Seabrook
The Susan Stein Shiva Foundation
Harold and Jill Slapin
Jill S. Slater
Judith and Morton Sloan
Diane Smock and Robert Peduzzi
Barbaralee Dianemont-Spielvogel and Hans Carl Spielvogel
Warren V. and Susan Stern
Barbarah F. Stiles
Alan and Jacqueline Stuart
Michael and Judith Thoyser
Lynn Tishman
Carlos Tome and Theresa Kim
Heidi and Morti and Rose heating
Gertje Utley
Mr. and Mrs. Salvatore Vaccara
Marei von Sanger
Gro V. and Jeffrey S. Wood
Cecil and Gilda Wray
PRESTO FRIENDS ($1,000 to $1,499)
Anonymous (5)
Michael and Nancy Aboff
Edward Ackerman
American Chai Trust
Sarah L. Avis
Susan Baker and Michael Lynch
Susan Beckerman
William Benedict and Dorothy Sprague
Susan V. Beresford
Maurice S. and Linda G. Binkow
Dr. Thomas Bock and Mrs. Shelley Bock
Veronica Bulgari
Joseph Colofiore
Diana G. Friedman
Stephen and Helen Freidus
Frederick and Ivy Kushner
Morris Krimolovsky and Alene Schneider
Jane and John Loose
Cordelia Manning
Lynne and Burr Manning
Adam W.R. McKeel
Ina Meibach
The David Minkin Foundation
Dot and Rick Nelson
Sheila and Sara Perkins Fund
Kalman and Linda Post
Joan R. Rall
Arthur and Susan Rebell
Mr. David Ritter
Dr. Robert Silver
Esther Simon Charitable Trust
Anthony R. Sokolowski
Anne K. Solomon
Ms. Claudia Spies
Dr. Charles and Judith Lambert
Steinberg
Andrea and Lupert Stryer
Mr. David P. Sturh
Ms. Jane V. Talcott
Patsy and Jeff Tarr
Thomas Vecchione
Jane Wait
Polly Weissman
Tricia and Philip Winterer
Jill and Roger Witten
Frank Wolf
Nancy Wu, in memory of Imanuel Willheim
ALLEGRO FRIENDS ($600 to $999)
Anonymous
Sophia Ackerly and Janis Buchanan
Herb and Eloise Elsh
Fiona and Harvey Fein
Dr. and Mrs. Jeffrey Friedman
Dorothy F. Glass
Barry Waldorf and Stanley Gotlin
Abner S. Greene
Peter Kroll
Barbara and Raymond LeFebvre
Kathy Mele
Merrill Family Fund
Deborah Mintz, In Memory of Nancy Rosenthal
Marjorie Moreau and Jeff Chaddock
Stephen Parahus
Allen and Harriet Radin.
Gil and Anne Rose Family Fund
Joshua M. Rubenstein, and Jan C. Grossman
Lisa and Jonathan Sack
Monique and Robert Schweich
Dr. M. Lana Sheer and Dr. Peter Jesson

The Chamber Music Society of Lincoln Center
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.

Anonymous
Lila Acheson Wallace Flute Chair
Ann S. Bowers, The Bowers Program
Mrs. John D. Rockefeller III
Oboe Chair
Charles E. Culpeper Foundation
Mrs. William Rodman Fay
Mr. John D. Rockefeller 3rd
Piano Chair
Mrs. Howard Phipps, Jr.
Violin Chair
Mrs. William Rodman Fay Viola Chair
Alice Tully and Edward R. Wardwell
The Arthur Giron Foundation
Estate of Content Peckham Cowan
Charles E. Culpeper Foundation
Estate of Catherine G. Curran
Mrs. William Rodman Fay
Mrs. John D. Rockefeller 3rd
Marion Goldin Charitable Gift Fund
The Hamilton Foundation
Estate of Anita Salisbury
The 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 Ichman Fund
Anonymous
Estate of Peter L. Kennard
Estate of Jane W. Kittelman
Estate of Andrea J. Klepetar-Fallek
Estate of Charles Hamilton Newman
Estate of Emiko Okawa
Mr. and Mrs. Howard Phipps, Jr.
Donaldson C. Pillabury Fund
Eva Popper, in memory of
Gideon Strauss

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.

The Chamber Music Society’s performances on American Public Media’s Performance Today programs and CMS Livestreams 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.

www.ChamberMusicSociety.org