

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, NOVEMBER 8, 2019, AT 7:30 ▶ 4,008TH CONCERT

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

TONY ARNOLD, soprano
SCHUMANN QUARTET
ERIK SCHUMANN, violin
KEN SCHUMANN, violin
LIISA RANDALU, viola
MARK SCHUMANN, cello

1926: BERG'S LYRIC SUITE

**WOLFGANG
AMADEUS MOZART**
(1756–1791)

**Adagio and Fugue in C minor for
String Quartet, K. 546** (1788)

E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

ALBAN BERG
(1885–1935)

Lyric Suite for String Quartet with Soprano
(1925–26)

- ▶ Allegretto gioviale
- ▶ Andante amoroso
- ▶ Allegro misterioso—Trio estatico
- ▶ Adagio appassionato
- ▶ Presto delirando—Tenebroso
- ▶ Largo desolato

E. SCHUMANN, K. SCHUMANN, RANDALU,
M. SCHUMANN, ARNOLD

INTERMISSION

EDVARD GRIEG
(1843–1907)

Quartet in G minor for Strings, Op. 27 (1877–78)

- ▶ Un poco andante—Allegro molto ed agitato
- ▶ Romanze: Andantino—Allegro agitato
- ▶ Intermezzo: Allegro molto marcato
- ▶ Finale: Lento—Presto al saltarello

E. SCHUMANN, K. SCHUMANN, RANDALU, M. SCHUMANN

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

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

ABOUT TONIGHT'S PROGRAM

Dear Listener,


Tonight's program celebrates a work of music that resides in a class by itself: Alban Berg's *Lyric Suite* for string quartet, composed from 1925 to 1926.

At the time, Béla Bartók had completed two of his eventual six quartets and Arnold Schoenberg two of four. Alexander von Zemlinsky, brother-in-law of Schoenberg, had composed three challenging quartets and Leoš Janáček the first of two quartets dealing with torrid subjects. But none of these quartets approaches the complexity of construction, the technical challenges for the players, and the overwhelming amount of secret information concealed in Berg's work—information and meaning only brought to light in the 1970s.

Perhaps you are already familiar with the work, or you witnessed, in person or via livestream, Bruce Adolphe's *Inside Chamber Music* lecture only a couple of days ago. But even if you haven't heard this piece, and don't know the story of its creation, you will still sense that something powerful is going on behind the notes. That is because Berg composed this quartet as a hidden testament to his all-consuming affair with a married woman. Indeed, it was discovered through a private score, notated by the composer, that the entire work was generated from a mind-boggling combination of note name numerology and the names and initials of both him and his secret lover. Tone rows, metronome markings, and even measure numbers are imbued with hidden meaning. For a good half century the work's purely musical value earned it a place in the canon of great string quartets. But now, the miracle of its creation, and the ingenuity of Berg's conception and technique, have both explained and elevated the *Lyric Suite* beyond music to the status of conceptual art.

We welcome the brilliant Schumann Quartet along with the captivating soprano Tony Arnold, who will sing the once-secret voice part in the work's final movement. To frame this immortal quartet of unfulfilled desire, we'll hear appropriately turbulent music by Mozart and Grieg.

Enjoy the performance,



David Finckel



Wu Han

ARTISTIC DIRECTORS



NOTES ON THE PROGRAM

The Lyric Suite by Alban Berg, like Beethoven's Op. 131, his Grosse Fuge, or the great G major Quartet by Schubert, is one of the monumental masterworks for string quartet. It is one of the most intense, challenging, and personal pieces ever written and demands everything of both the players and the audience. Berg reveals in this work his personal inner life with all his conflicts and doubts regarding his relationship with Hanna Fuchs. In every note, every gesture, you feel his love and passion for her. To meet this fervor, we want to play this piece in the most expressionist way possible, with all the extreme contrasts Berg demands in addition to extremely romantic and beautiful moments that sound like Wagner or Mahler. It is our great pleasure to perform the last movement with the wonderful Tony Arnold tonight. Listening to her sing those "secret" words will be very touching and it's a rare opportunity for all of us.

—Ken Schumann

Adagio and Fugue in C minor for String Quartet, K. 546

WOLFGANG AMADEUS MOZART

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

Composed in 1788.

- ▶ First CMS performance on February 4, 1990, by violinists Ani Kavafian and Carmit Zori, violist Walter Trampler, and cellist Fred Sherry.
- ▶ Duration: 6 minutes

⊕ **SOMETHING TO KNOW:** *Mozart wrote this piece's fugue, originally for two pianos, after a period of intensely studying the music of Bach and Handel.*

⊕ **SOMETHING TO LISTEN FOR:** *In the Fugue, a buzzing trill figure that starts as an occasional counter-melody following the main subject gradually multiplies and begins to take over the texture of the piece.*

In 1782, one year after he had bolted from Salzburg to take up life as a freelance composer and pianist in Vienna, Mozart developed a new, gleaming admiration for the music of Bach, Handel, and other masters of the early 18th century. He had been exposed to the works of such Italian Baroque composers as Leo, Caldara, Durante, and Alessandro Scarlatti in Salzburg, where their scores were used for performance and for study, but his interest in Bach

grew from his association in Vienna with Baron Gottfried van Swieten, the Court Librarian and musical amateur who had developed a taste for the contrapuntal glories of German music while serving as ambassador to the Prussian court at Berlin. Van Swieten, who is also remembered as the librettist for Haydn's oratorios *The Creation* and *The Seasons*, produced a weekly series of concerts in Vienna devoted to "ancient music" and hired the best available musicians,

including Mozart, to perform and arrange the compositions for these events. (Among other projects for van Swieten, Mozart scored Handel's *Messiah* for classical orchestra.) Mozart, one of history's greatest adepts at absorbing musical styles, learned much about the fine workings of Baroque counterpoint from his close involvement with the works of Bach and Handel.

Among the immediate musical results of Mozart's interest in Bach's imitative procedures were the C minor Mass (K. 427), a suite for piano (K. 399), the A minor Sonata for violin and piano (K. 402), and several sketches for keyboard fugues; none of those

fugues was completed. The climax of this development in Mozart's style was reached with the powerful Fugue for Two Pianos in C minor, K. 426, written in December 1783. Mozart may have modeled his subject for this densely packed fugue on the motive Handel employed for the chorus "And with his stripes we are healed" from *Messiah* or perhaps on one that Haydn used in the fugal finale of his F minor Quartet, Op. 20, No. 5 of 1772. Mozart utilized it once again for the "Kyrie" of his *Requiem*. In 1788 he returned to his keyboard fugue, scoring it for string orchestra and prefacing it with an austere *Adagio* in the style of the French overture (K. 546). ♦

➊ **HEAR MORE MOZART:** *Check out Episodes 4 and 13 of The Phenomenal 50, a new podcast featuring landmark performances from 50 years of CMS concerts. Available for download on Apple Podcasts, Google Podcasts, Spotify, and on the CMS website.*

Lyric Suite for String Quartet with Soprano

ALBAN BERG

- ▶ Born February 9, 1885, in Vienna.
- ▶ Died there on December 24, 1935.

Composed in 1925–26.

- ▶ Premiered on January 8, 1927, in Vienna by the Kolisch Quartet.
- ▶ First CMS performance on March 31, 1985, by the Emerson String Quartet and soprano Bethany Beardslee.
- ▶ Duration: 29 minutes

➊ **SOMETHING TO KNOW:** *Berg filled this piece with secret meanings and messages for Hannah Fuchs-Robettin, whom he was passionately in love with for the last years of his life.*

➋ **SOMETHING TO LISTEN FOR:** *When the soprano finally joins the ensemble in the sixth movement, she always doubles one of the string lines, weaving together the separate melodic strains of the quartet members.*

A complex and fascinating tale of secret love surrounds the work that became the *Lyric Suite*. In May 1925, Berg went to Prague to hear Alexander von Zemlinsky conduct a performance of fragments from the yet-unstaged *Wozzeck* for a contemporary music festival.

Arrangements were made for Berg to stay at the home of the wealthy Czech industrialist Herbert Fuchs-Robettin. Alban wrote home to his wife, Helene, who remained in Vienna, of the "matter-of-course luxury" he enjoyed with his hosts. What he did not write—what he

kept from all but a tiny handful of his closest friends—was that he had fallen reelingly in love with Hanna, Fuchs-Robettin's wife (and the sister of Austrian novelist Franz Werfel). It was a passion that he nurtured in secret and that fueled his creativity for the rest of his life, though he continued to live in Vienna and she in Prague while both maintained outwardly respectable home lives. The *Lyric Suite* was the first night blossom of their romance.

The composition of the *Lyric Suite* took Berg well over a year, with frequent painful interruptions due to attacks of asthma and stomach disorders delaying its completion until late in 1926. The work was conceived from the beginning as a secret musical embodiment of his relationship with Hanna Fuchs-Robettin, though the dedication of the printed score was to Zemlinsky, who not only served as a musical influence on the piece but was also the agent of the lovers' meeting. During his life, Berg said nothing about the content of the six-movement string quartet, though his tempo markings included such suggestive words as "jovial," "amorous," "ecstatic," "delirious," and "desolate." Quotations from *Tristan und Isolde* and Zemlinsky's *Lyric Symphony* (from which Berg seems to have borrowed his title), both of them texted works expressing a poignant desire for mystical union with the beloved beyond this life, suggested deep meanings behind the tones. Equally intriguing was the mathematical puzzle that Berg embedded in the music—every tempo marking and the total measure count of each movement and every major structural division is divisible by the numbers 23 or 50. Theorists versed in twelve-tone theory also noted an inexplicable prominence throughout the work given to a cell of four pitches: H (the German designation for B-natural), F, A, and B-flat. Though there was almost



The composition of the *Lyric Suite* took Berg well over a year, with frequent painful interruptions due to attacks of asthma and stomach disorders delaying its completion until late in 1926.

certainly a program behind the music (Theodor Adorno once called it "a latent opera"), the puzzle of the *Lyric Suite* remained unsolved for half a century.

While preparing new studies of Berg's operas in the late 1970s, George Perle took up the challenge of the *Lyric Suite*. With little more than a hunch of the liaison between the composer and Hanna Fuchs-Robettin, Perle followed several leads until he discovered in the possession of Fuchs-Robettin's daughter, Dorothea, who had settled in New Jersey, a study score of the work that Berg had given to his secret beloved when the work was originally published. There, meticulously annotated across 82 of the 90 pages of that first edition, was Berg's own detailed account of the emotional and programmatic implications of the piece. On the title page, Berg had written "For my Hanna" and continued overleaf, "I have written... this score for you. May it be a small monument to a great love." He went on to explain that the pitch cell "H-F-A-B" represented their initials and that the Wagner and Zemlinsky quotations referred specifically to her, his "one eternal love." Concerning the numerology (23 and 50), he explained that the number 23 had for him a special significance, a revelation he had received from Wilhelm Fliess's theory expressed in *Von Leben und Tod* ("From



According to Berg, the opening movement is music “whose almost inconsequential mood gives no hint of the tragedy to follow.”

Life and Death”) that all animate things are governed by cycles of 23 days for males and 28 for females. To appease the Fates, for example, Alban tried to finish each of his scores on the 23rd of the month. He chose the number 10 to represent Hanna, so that the number 50 $([2+3=5] \times 10)$ would be the mathematical symbol of their mystical union. Markings in colored pencils in the score indicated the associations of the themes with the persons involved—not just with Alban and Hanna, but also with the Fuchs-Robettin children, and even with her husband. The entire story is unfolded with enthralling musicological and personal detail by Perle (in the *International Alban Berg Society Newsletter* of April 1977 and his book *Style and Idea in the Lyric Suite of Alban Berg*) as well as in the second, 1983 edition of Mosco Carner’s biography of the composer.

According to Berg, the opening movement (*Allegretto gioviale*) is music “whose almost inconsequential mood gives no hint of the tragedy to follow.” It is disposed in a sonata form modified to eschew the traditional development section. The tone row is presented in the three abrupt chords comprising the suite’s opening gesture and then stated clearly by the first violin as the movement’s main theme. The second theme is given in a somewhat slower tempo; a passage of rising scales closes the exposition.

In the annotated score, Berg noted of the second movement (*Andante amoroso*), “To you and your children I have dedicated this ‘rondo’: a musical form in which the themes (notably yours)—closing the charming circle—continually recur.” He marked Hanna’s theme with red pencil, that of her son, Munzo, in blue, and daughter Dorothea’s in green. Each is in a different tempo, and remains distinct until the closing pages of the movement, when the three are juxtaposed with familial closeness.

The third movement (*Allegro misterioso—Trio estatico*) is filled with all manner of fascinating, non-traditional sounds fitted into a severely traditional three-part form (A–B–A). In the outer sections, a sort of firefly scherzo, the strings shimmer with such special effects as mutes, pizzicato, harmonics, tremolo, bowing at the bridge or above the fingerboard, and tapping the strings with the wood of the bow. The central trio is somewhat broader in style, though no less intense in feeling. Berg noted the date “May 20, 1925” in Hanna’s score, the day the lovers began their relationship, and explained the movement’s title by saying that “everything was still a mystery—a mystery to us.”

The following movement (*Adagio appassionato*), the focal point of the entire work, grows from its quiet opening to a passionate, inspired climax before subsiding to a contemplative close. Above the music, Berg carefully inscribed the words, widely spaced: “... and fading—into—the wholly, ethereal, spiritual, transcendental...”

Regarding the fifth movement, Berg wrote, “This *Presto delirando* can be understood only by one who has the foreboding of the horrors and pains which are to come. Of the horrors of the days, with their racing pulses... and of the painful *tenebroso* of the nights,

with their darkening decline into what can hardly be called sleep—and again the day with its insane, rapid heartbeat... *di nuovo tenebroso* with its heavy breathing can barely conceal the painful unrest.”

Berg originally intended the finale (*Largo desolato*) to include a setting for soprano of Stefan George’s German translation of Baudelaire’s poem *De profundis clamavi* from his *Fleurs du mal*, which seems to distill the emotional turbulence underlying the *Lyric Suite*’s secret program. (*To you, my only beloved, my cry rises / out of*

the deep abyss into which my heart has fallen..) The lyrical intent is unmistakable here—in Berg’s manuscript, the notes of the vocal line are doubled in the instruments and marked in red—but he is thought to have suppressed the song both at the premiere and for the score’s publication lest it reveal the hidden meaning behind the music. The poignancy of the song, which Perle reconstructed as part of his work on the score, is heightened by a brief quotation from Wagner’s *Tristan und Isolde*, that quintessential expression of longing in music. ♦

De profundis clamavi

Zu dir, du einzig Teure, dringt mein Schrei
Aus tiefster Schlucht, darin
mein Herz gefallen.
Dort ist die Gegend tot, die luft wie Blei.
Und in dem Finstern fluch
und schrecken wallen.

Sechs Monde steht die Sonne
ohne warm.
In sechsen lagert das Dunkel
auf der Erde.
Sogar nicht das Polarland ist so arm.
Nicht einmal Bach und Baum noch Feld
noch Herde.

Erreicht doch keine schreckgeburt
des Hirnes
Das kalte Grausen dieses Eis-Gestirnes
Und dieser nacht, o ein Chaos
riesengross!

Ich neide des gemeinsten Tieres los
Das tauchen kann in stumpfen
Schlafes Schwindel...
So langsam rollt sich ab der
Zeiten Spindel!

To you, my only beloved, my cry rises
out of the deep abyss into which
my heart has fallen.
There the world is dead, the air like lead,
and in the darkness, curses
and fear well up.

For six months the sun rises
without warmth.
Darkness lies over the earth for
the other six.
Not even the polar land is so barren—
No brooks, no trees, no fields, no flocks.

No terror conjured in the brain
can match
the frozen horror of this ice-star
and this night of unending chaos!

I envy the dumbest beasts
who can find oblivion in mindless
sleep...
Thus, slowly, unwinds the spindle
of time!

Original French version by Charles Baudelaire
German translation by Stefan George
English translation by Dr. Richard E. Rodda

Quartet in G minor for Strings, Op. 27

EDVARD GRIEG

► Born June 15, 1843, in Bergen, Norway.

► Died there on September 4, 1907.

Composed in 1877–78.

► Premiered in October 1878 in Cologne by the Heckmann Quartet.

► First CMS performance on December 2, 1998, by the Guarneri String Quartet.

► Duration: 32 minutes

⊕ **SOMETHING TO KNOW:** *Grieg started his quartet while visiting the small, scenic town of Børve. There, he worked with local villagers to refresh his knowledge of Norwegian folk music, strains of which can be heard throughout this piece.*

⊕ **SOMETHING TO LISTEN FOR:** *The last movement features a saltarello, an Italian “jumping” dance. You can hear (and see) bows thrown against the string and leaping off again in this vivacious and virtuosic Finale.*

By 1877, Grieg had established his reputation as a composer with the Piano Concerto, incidental music for Ibsen’s *Peer Gynt*, and a growing body of well-received songs and piano miniatures and he felt the need to find a quiet place away from his concert tours and conducting responsibilities to carry on his creative work. He settled on a summer retreat in the village of Børve, perched atop the scenic Sør fjord east of his home in Bergen. Grieg loved socializing with the country folk around Børve, listening to their songs and stories and playing them his latest pieces based on traditional Norwegian idioms. Before he left Børve at the end of summer 1877, he had begun sketching out a string quartet into which he planned to integrate the distinctive but essentially simple gestures of Norwegian folk song. As the motto theme woven through the quartet, he chose one of his own songs—*Spillemænd* (*Fiddlers*, Op. 25, No. 1)—with a text by Ibsen that describes a *fossegrim*, a spirit of the Norwegian waterfall who can reveal the deepest secrets of the art to musicians, but only against the chance that the

minstrel might lose his happiness and peace of mind in exchange. The quartet was finished at Børve in July 1878 and introduced in Cologne four months later.

The G minor Quartet begins with a bold, introductory statement of the motto theme, from which is generated much of the music that follows. The main body of the first movement begins with a quick tempo and the presentation of the principal subject, an agitated theme; the second theme is a fast but quiet transformation of the motto. The development section is built largely from permutations of the main theme into which are inserted frequent references to the motto. A full recapitulation and a large coda, based on the motto, round out the movement. Rather than following a traditional Classical structure, the *Romanze* is made from the juxtaposition of two starkly contrasted types of music: the first, given at the outset by the cello, is sweetly melodic and simply accompanied; the other is slashing and tempestuous and almost febrile in character. These two musical streams are brought into increasingly close alternation as the music unfolds, but it is with a leisurely return of the

sweet melody of the opening that the movement closes. The outer sections of the *Intermezzo*, a tribute to the dance music of Norway, are based on a vibrant tune of swinging energy and dynamic cross-accents, while the central trio, leaner in texture, uses a

plain, square-phrased, duple-meter melody. In the *Finale*, the motto theme appears at the beginning and end to frame a sparkling *saltarello*, the ancient Mediterranean dance that Grieg had learned on his travels through Italy during his student days in the mid-1860s. ♦

© 2019 Dr. Richard E. Rodda

SPRITELY FIDDLEING

The central theme of Grieg's String Quartet is borrowed from *Spillemænd* (*Fiddlers*), a vocal song the composer wrote in 1876 setting a poem by Norwegian author Henrik Ibsen. In the song, the speaker is a fiddler who summons a *fossegrim*, a musical waterfall demon from Scandinavian folklore. The sprite helps him to achieve great instrumental skill, but ultimately forces him to sacrifice love and sanity for musical prowess:

*...if you knew terror and songs,
you could bewitch the beautiful one's mind,
so that in great churches and halls
she would think to follow you!*

*I conjured the water-sprite from the deep;
he played to me straight from God;
but by the time I had become his master,
she was my brother's bride.*

*In great churches and halls
I play by myself,
and the sprite's terror and songs
are never out of my mind.*



▶ *Fossegrimmen* by Nils Bergslien

According to Jacob Grimm (of *Grimms' Fairy Tales*), an aspiring minstrel had to lure the *fossegrim* with a "little white he-goat" tossed into a north-flowing stream. If the prize were "lean, the pupil gets no farther than the tuning of the fiddle; if fat, the *fossegrim* clutches hold of the player's right hand, and guides it up and down till the blood starts out of all his finger-tips, then the pupil is perfect in his art, and can play so that the tree shall dance and torrents in their fall stand still." Grieg may well have had such finger-bleeding virtuosity in mind when writing his quartet, a swashbuckling and rhapsodic work that has been bewitching the minds of listeners in great churches and halls since its premiere in 1878.

*Translation of Ibsen's Spillemænd by Beryl Foster © 2008,
used by kind permission of the translator.*

NBS

ABOUT THE ARTISTS



KALIMO KIRKAS

SCHUMANN QUARTET

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

► The Schumann Quartet has received critical acclaim for their "Fire and energy. The Schumann Quartet plays staggeringly well... without doubt one of the very best formations among today's abundance of quartets... with sparkling virtuosity and a willingness to astonish" (Harald Eggebrecht in *Süddeutsche Zeitung*).

A highlight of the 2019–20 season is the group's final year of participation in The Bowers Program at the Chamber Music Society of Lincoln Center in New York City, which they started back in December 2016. Furthermore, the quartet will go on tour twice in the United States, will give guest performances at festivals in Germany, Switzerland, France, and the Netherlands, and will also perform concerts in the musical metropolises of London, Munich, Madrid, Hamburg, and Berlin. In addition, the ensemble is part of the production of Lucia Ronchetti's *Inferno* at Opera Frankfurt and is looking forward to their annual concerts as part of a long-term residency at the Robert-Schumann-Saal in Düsseldorf.

The group's album *Intermezzo* (2018), featuring works of Schumann, Reimann, and Mendelssohn Bartholdy in collaboration with Anna-Lucia Richter, has been hailed enthusiastically both at home and abroad and received the Opus Klassik Award in the quintet category. It is celebrated as a worthy successor to the quartet's award-winning *Landscapes* album, in which the quartet traces its own roots by combining works of Haydn, Bartók, Takemitsu, and Pärt. Among other prizes, the latter received the Jahrespreis der Deutschen Schallplattenkritik, five Diapasons,

and was selected as Editor's Choice by *BBC Music Magazine*. The quartet won the 2016 Best Newcomers of the Year Award from *BBC Music Magazine* for its previous album, *Mozart Ives Verdi*.

The three brothers Mark, Erik, and Ken Schumann have been playing music together since their early childhood. In 2012, they were joined by violist Liisa Randalu, who was born in the Estonian capital, Tallinn, and grew up in Karlsruhe, Germany. The four musicians enjoy the way they communicate without words: how a single look suffices to convey how a particular member wants to play a certain passage. The quartet has studied with Eberhard Feltz and the Alban Berg Quartet and collaborated with partners such as Sabine Meyer and Menahem Pressler.



CLAUDIA HANSEN

TONY ARNOLD

► Tony Arnold is internationally acclaimed as a leading proponent of contemporary music in concert and recording: a "convincing, mesmerizing soprano" (*Los Angeles Times*) who "has a broader gift for conveying the poetry and nuance behind outwardly daunting contemporary scores" (*Boston Globe*). Her unique blend of vocal virtuosity and communicative warmth, combined with wide-ranging skills in education and leadership, was recognized with the 2015

Brandeis Creative Arts Award, given in appreciation of "excellence in the arts and the lives and works of distinguished, active American artists." Her extensive chamber music repertory includes major works written for her by Georges Aperghis, Eric Chasalow, George Crumb, Nathan Davis, Brett Dean, Jason Eckardt, Gabriela Lena Frank, Fredrick Gifford, David Gompper, Jesse Jones, Josh Levine, David Liptak, Philippe Manoury, Carlos Sanchez-Gutierrez, Christopher Theofanidis, Ricardo Zohn-Muldoon, and John Zorn. She is a member of the intrepid International Contemporary Ensemble and enjoys regular guest appearances with leading ensembles and presenters worldwide. With more than 30 discs to her credit, she has recorded a broad segment of the modern vocal repertory with esteemed chamber music colleagues. She received a 2006 Grammy nomination for her recording of George Crumb's *Ancient Voices of Children* (Bridge Records). She is a first-prize laureate of the Gaudeamus International and the Louise D. McMahon competitions. A graduate of Oberlin College and Northwestern University, Ms. Arnold was twice a fellow of the Aspen Music Festival as both a conductor and singer. She currently teaches at the Peabody Conservatory and the Tanglewood Music Center.

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.

Administration

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

ADMINISTRATION

Michael Solomon, *Director of Administration*

Greg Rossi, *Controllor*
Mert Sucaz, *Executive and Development Assistant*

ARTISTIC PLANNING & PRODUCTION

Beth Helgeson, *Director of Artistic Planning and Administration*

Kari Fitterer, *Director of Artistic Planning and Touring*
Laura Keller, *Editorial Manager*
Nicky Swett, *Temporary Editorial Manager*

Sarissa Michaud, *Production Manager*
Yumi Tamashiro, *Operations Manager*
Schuyler Tracy, *Touring Coordinator*
Arianna de la Cruz, *Artistic and Administrative Assistant*

DEVELOPMENT

Marie-Louise Stegall, *Director of Development*

Fred Murdock, *Associate Director, Special Events and Young Patrons*
Elana Grossman, *Assistant Director, Institutional Giving*

Joe Hsu, *Development Officer, Operations and Research*
Julia Marshella, *Development Officer, Individual Giving*

Taylor Peterson, *Campaign Manager*
Morgan Hayes, *Development Associate*

EDUCATION

Bruce Adolphe, *Resident Lecturer and Director of Family Concerts*

Matthew Tommasini, *Director of Education*

MARKETING/SUBSCRIPTIONS/ PUBLIC RELATIONS

Emily Graff, *Director of Marketing and Communications*
Trent Casey, *Director of Digital Content*
Melissa Muscato, *Assistant Director, Marketing and Digital Content*

Natalie Dixon, *Assistant Director of Audience and Ticketing Services*
Kate Merlino, *Public Relations Manager*
Sara Norton, *Marketing Associate*

Jesse Limbacher, *Audience and Ticketing Services Associate*
Joshua Mullin, *Digital Content Assistant*

Joel Schimek, *Audience and Ticketing Services Assistant*

ARTISTS OF THE 2019–20 SEASON

Tony Arnold, *soprano*
Joëlle 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/harpsichord*
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*
Arnau Sussmann, *violin*
Danbi Um, *violin*
Angelo Xiang Yu, *violin**
Misha Amory, *viola*
Che-Yen Chen, *viola*
Mark Holloway, *viola*

Hsin-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*
Mihai 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*
Nathaniel West, *double bass*
Sharon Isbin, *guitar*
Sooyun Kim, *flute*
Tara Helen O'Connor, *flute*
Adam Walker, *flute**
Ransom Wilson, *flute*
Randall Ellis, *oboe*
James Austin Smith, *oboe*
Stephen Taylor, *oboe*
Romie de Guise-Langlois, *clarinet*
Alexander Fiterstein, *clarinet*
Jose Franch-Ballester, *clarinet*
Tommaso Lonquich, *clarinet*
Sebastian Manz, *clarinet**
Anthony McGill, *clarinet*
Ricardo Morales, *clarinet*
David Shifrin, *clarinet*
Marc Goldberg, *bassoon*
Peter Kolkay, *bassoon*
Angela Anderson Smith, *bassoon*

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

CALIDORE STRING QUARTET*

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

DANISH STRING QUARTET

Frederik Øland, *violin*
Rune Tonsgaard Sørensen, *violin*
Asbjørn Nørgaard, *viola*
Fredrik Schøyen Sjölin, *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, *violin*
Liisa Randalu, *viola*
Mark Schumann, *cello*

* designates a Bowers Program Artist

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 Duchin
Judy W. 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 Frelinghuysen
(1941–2018)
Marit Gruson
Charles H. Hamilton
Harry P. Kamen
Paul C. Lambert
Donaldson C. Pillsbury
(1940–2008)
Dr. Annette U. Rickel
William G. Selden
Andrea W. Walton

GLOBAL COUNCIL

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

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
Founding Artistic Director

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
The Fan Fox and Leslie R. Samuels
Foundation, Inc.

LEADERSHIP (\$50,000 and above)

American Express
Thomas Brener and Inbal
Segev-Brener
The Chisholm Foundation
Sally D. and Stephen M. Clement, III
Joyce B. Cowin
Howard Gilman Foundation

William B. and Inger G. Ginsberg
Dr. and Mrs. Victor Grann
Mr. and Mrs. Paul B. Gridley
Irving Harris Foundation
Elinor and Andrew Hoover
Jane and Peter Keegan
National Endowment for the Arts

New York State Council on the Arts
Mr. and Mrs. James P. O'Shaughnessy
Blanchette Hooker Rockefeller Fund
Ellen Schiff
Susan S. and Kenneth L. Wallach
Foundation
Elaine and Alan Weiler

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

Estate of Anitra Christoffel-Pell
Joseph M. Cohen
Linda S. Daines
Jenny and Johnsie Garrett
Gail and Walter Harris
Frank and Helen Hermann Foundation
Robert and Suzanne Hoglund
Harry P. Kamen
Vicki and Chris Kellogg
Judy and Alan Kosloff
Bruce and Suzie Kovner

MetLife Foundation
New York City Department of
Cultural Affairs
New York Presbyterian Hospital
Marnie S. Pillsbury in honor of
Donaldson C. Pillsbury
Richard T. Prins and Connie Steensma
Dr. Annette U. Rickel
Dr. Beth B. and Mr. Jeffrey Cohen
Charles S. Schreger
Elizabeth W. Smith

Pearl F. Staller
William R. Stensrud and
Suzanne E. Vaucher
Steven R. Swartz
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)

Anonymous
Nasrin Abdolali
Dr. Sander M. Abend and
Dr. Carol Lindemann Abend
Ronald D. Abramson
Mr. James A. Attwood and
Ms. Leslie K. Williams
Brett Bachman and Elisabeth Challener
William and Julie Ballard
The Jack Benny Family Foundation
Jonathan Brezin and Linda Keen
Betsy Cohn, in honor of
Suzanne Davidson
Colburn Foundation
Con Edison
Nathalie and Marshall Cox
Richard and Barbara Debs
The Gladys Kriebel Delmas Foundation

Robert and Karen Desjardins
Howard Dillon and Nell Dillon-Ermers
Ms. Carole G. Donlin
The Lehoczy Escobar Family
Judy and Tony Evnin
David Finckel and Wu Han
Judi Flom
John and Marianne Fouhey
Sidney E. Frank Foundation
Ann and Gordon Getty Foundation
Francis Goelet Charitable Lead Trusts
The Marc Haas Foundation
Leo Hindery and Patti Wheeler
Christopher Hughes and Sean Eldridge
Frederick L. Jacobson
Priscilla F. Kauff
Marsha and Henry Laufer

Jonathan E. Lehman
Philip and Cheryl Milstein
Sassona Norton and Ron Liller
Mr. Seth Novatt and
Ms. Priscilla Natkins
Scully Peretsman Foundation
Farzad and Neda Rastegar
Gilbert Scharf Family Foundation
Judith and Herbert Schlosser
Mrs. Robert Schuur
The Shubert Foundation
Michael Jacobson and Trine Sorensen
The Speyer Family Foundation
Joe and Becky Stockwell
Virginia B. Toulmin Foundation
Mrs. Andrea W. Walton
Earl Weiner

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 Cowin in honor of
Joyce Cowin and Tom Vecchione
The Dana Foundation
Ernst & Young
Mrs. Barbara M. Erskine
Irvine and Elizabeth Flinn
The Frelinghuysen Foundation
Naava and Sanford Grossman
Marlene Hess and James D. Zirin,
in loving memory of
Donaldson C. Pillsbury
The Hite Foundation
Kenneth Johnson and Julia Tobey
Alfred and Sally Jones
Leon Levy Foundation
Helen Brown Levine
Jane and Mary Martinez

Mr. and Mrs. H. Roemer McPhee in
memory of Catherine G. Curran
Morgan Stanley
Anju Narula
Linda and Stuart Nelson
Barbara A. Pelson
Mr. and Mrs. Howard Phipps, Jr.
Eva Popper
Tatiana Pouschine
Amanda Reed and Frances Wood
Richard J. Reiss Jr.
Christine Rona
Thomas A. and Georgina T. Russo
Family Fund
Sydney and Stanley S. Shuman
Mark and Glynn Snow Family
Foundation
Lynn G. Straus
Enzo Viscusi
Ruby Vogelfanger
Gary Wasserman
Alex and Audrey Weintrob
Paul and Judy Weistogel
Neil Westreich

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
Argos Fund of the Community
Foundation of New Jersey
Scott Asen
John and Darcy Beyer
Julia Rea Bianchi
Constantin R. Boden
Ernie and Rita Bogen
Marilyn and Robert Cohen
The Aaron Copland Fund for Music
Robert J. Cubitto and Ellen R. Nadler
Suzanne Davidson
Pierre and Ellen de Vegh

Mr. and Mrs. Joseph W. Donner
 Helen W. DuBois
 Dr. Egidio Farone
 Mr. Ronald Feiman & Dr. Hilary Ronner
 Dr. and Mrs. Fabius N. Fox
 Mr. Andrew C. Freedman and
 Ms. Arlie Sulka
 Stephen and Helen Freidus
 Freudenberg Arts Foundation
 Diana G. Friedman
 Joan and Jeremy Frost
 Egon R. Gerard
 Mr. and Mrs. James Gillen
 John and Rita Hirsch
 Mr. and Mrs. Philip Howard
 Janet Yaseen and the
 Honorable Bruce M. Kaplan,
 Janet Yaseen Foundation
 Steven Kaplan and
 Shari Melamed-Kaplan
 Paul Katcher
 Ed and Rosann Kaz
 Mr. and Mrs. Hans Kilian
 Chloë A. Kramer
 Jill and Peter Kraus
 Shelly Lazarus
 Harriet and William Lembeck
 Edward S. Loh, M.D.
 Dr. and Mrs. Michael N. Margolies
 Sheila Avrin McLean and
 David McLean
 Mr. and Mrs. Leigh Miller
 Martin and Lucille Murray
 The Honorable Frank and
 Elizabeth Newman
 Brian and Erin Pastuszewski
 Suzanne and Kresimyr Penavic
 Susan B. Plum
 Jane Reisen and Melvyn Bergstein
 Ellen and Ken Roman
 Mr. and Mrs. Joseph Ross
 The Alfred and Jane Ross Foundation
 Mary Ellen and James Rudolph
 Delia and Mark Schulte
 David and Lucinda Schultz
 Peter and Sharon Schuur
 Michael W. Schwartz
 Carol and Richard Seltzer
 Dr. Michael C. Singer
 Gary So, in honor of Sooyun Kim
 Annaliese Soros
 Margaret Ewing Stern, M.D.
 Leo J. Tick
 Laurie M. Tisch Illumination Fund
 Mr. Joe Valenza & Ms. Patricia Frost
 Margo and Anthony Viscusi
 Sally Wardwell
 Patricia and Lawrence Weinbach
 Larry Wexler 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 (2)
 Alan Agle
 Harry E. Allan
 Lawrence H. Appel
 Dr. Anna Balas
 Betsy Shack Barbanell
 Mr. and Mrs. William G. Bardel
 Caryl Hudson Baron
 Lawrence B. Benenson
 Mr. and Mrs. T.G. Berk
 Don and Karen Berry
 Adele Bidersee
 Dr. Beverly Hyman and
 Dr. Lawrence Bimbach
 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
 Dr. Harold K. Goldstein
 Alberta Grossman, in honor of
 Lawrence K. Grossman
 Judith Heimer
 Dr. and Mrs. Wylie C. Hembree
 Bill and Jo Kurth Jagoda, in honor of
 David Finckel and Wu Han
 Al Kamen
 Dr. Felisa B. Kaplan
 Stephen and Belinda Kaye
 Thomas C. King
 Dr. and Mrs. Eugene S. Krauss
 Edith Kubicek
 Richard and Evalyn Lambert
 Dr. Donald M. Levine
 Walter F. and Phyllis Loeb Family Fund
 of the Jewish Communal Fund
 Kenneth Logan
 Thomas Mahoney and Emily Chien,
 In Honor of Paul and Linda Gridley
 Dr. Ned and Françoise Marcus
 Ilse Melamid
 Merrick Family Fund
 Edwin Mevlensteen
 Alan and Alice Model
 Linda and Bill Musser
 Charles B. Ragland
 Mr. Roy Raved and Dr. Roberta Leff
 Mark and Pat Rockkind
 Joseph and Paulette Rose
 Dede and Michael Rothenberg
 David and Sheila Rothman
 Drs. Eslee Samberg and Eric Marcus
 Robert Wertheimer and
 Lynn Schackman
 Sari and Bob Schneider
 Delia and Mark Schulte
 Dr. Sherry Barron-Seabrook and
 Mr. David Seabrook
 The Susan Stein Shiva Foundation
 Jill S. Slater
 Judith and Morton Sloan
 Diane Smook and Robert Peduzzi
 Barbralee Diamonstein-Spielvogel
 and Hon. Carl Spielvogel
 Warren and Susan Stern
 Deborah F. Stiles
 Alan and Jacqueline Stuart
 Michael and Judith Thoyer
 Carlos Tome and Theresa Kim
 Herb and Liz Tulchin
 Gertje Utley
 Mr. and Mrs. Salvatore Vacca
 Marei von Saher
 Jill and Roger Witten
 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. Avins
 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
 Gail and Milton Cooper
 Ana Daniel
 Florence A. Davis

Dr. and Mrs. Larry DiFabrizio
 Paul and Frances Elston
 Allyson and Michael Ely
 Mr. Stephen M. Foster
 Dorothy and Herbert Fox
 Mr. David B. Freedlander
 Lisa A. Genova, in honor of
 Suzanne and Robert Hoglund
 Robert M. Ginsberg Family Foundation
 Sharon Gurwitz
 John R. Hall
 Kris and Kathy Heinzelman
 Mr. and Mrs. James R. Houghton
 Thomas Frederick Jambos
 Frederick and Ivy Kushner
 Jane and John Loose
 Cordelia Manning
 Lynne and Burt Manning
 Adam W.R. McKee
 Ina Meibach
 The David Minkin Foundation
 Dot and Rick Nelson
 Sheila and Sara Perkins Fund
 Kalman and Linda Post
 Lorna Power
 Joan R. Rall
 Arthur and Susan Rebell
 Mr. David Ritter
 Dr. Robert Silver
 Esther Simon Charitable Trust
 Anthony R. Sokolowski
 Anne G. K. Solomon
 Ms. Claudia Spies
 Andrea and Lubert Stryer
 Mr. David P. Stuhr
 Ms. Jane V. Talcutt
 Patsy and Jeff Tarr
 Thomas Vecchione
 Jane Wait
 Tricia and Philip Winterer
 Frank Wolf

ALLEGRO FRIENDS

(\$600 to \$999)

Anonymous
 Sophia Ackerly and Janis Buchanan
 Mrs. Margherita S. Frankel
 Mr. and Mrs. Jeffrey Friedman
 Dorothy F. Glass
 Barry Waldorf and Stanley Gotlin
 Abner S. Greene
 Ms. Kaori Kitao
 Peter Kroll
 Barbara and Raymond LeFebvre
 Kathy Mele
 Merrill Family Fund
 Deborah Mintz, In Memory of
 Nancy Rosenthal
 Mark Morrow & Jeff Chaddock
 Gil and Anne Rose Family Fund
 Joshua M. Rubins and
 Jan C. Grossman
 Lisa and Jonathan Sack
 Monique and Robert Schweich
 Charles R. Steinberg and
 Judith Lambert Steinberg
 Sherman Taishoff
 Susan Porter Tall
 Mr. and Mrs. George Wade
 Alden Warner and Peter Reed

YOUNG PATRONS

(\$500 to \$2,500)

Anonymous
 Jordan C. Agee
 David F. Caracta
 Louis Chiappetta
 Jamie Brooke Forseth
 Susanna Goldfinger
 Lawrence Greenfield
 Robert J. Haley
 Jane Kang
 Yoshiaki David Ko
 Matt Laponte
 Brian P. Lei
 Liana and Joseph Lim
 Shoshana Litt
 Lucy Lu and Mark Franks
 Zack and Katy Maggio
 Katie Nojima
 Jason Nong
 Andrew Poffel

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

ALICE TULLY CIRCLE

(Planned Giving)

Aimee B. Anderson
Leon and Joan Ashner
Mrs. Marguerite S. Bedell
Eliane Bukantz
Michael and Esther Bushell

Joanne Castellani and
Michael Andriaccio
Robert J. Cubitto and Ellen R. Nadler
Jon Dickinson and Marlene Burns
Howard Dillon and
Nell Dillon-Ermers
Ms. Carlotta Eisen
Mizzi Filson
Mr. Stuart M. Fischman
Mr. and Mrs. Arthur Giron
Ms. Dalia Carmel Goldstein
Paul B. Gridley
Mrs. Mary Scott Guest
Warren Ilchman
Frederick L. Jacobson
Thomas Jambois
Harry P. Kamen
Hans and Donna Kilian
Dr. Thomas C. King

Chloë A. Kramer
Harriet and William Lembeck
Helen Brown Levine
Seth Novatt and Priscilla Natkins
Eva Popper
Carol Shoshkes Reiss
Martin Riskin
Mrs. Robert Schuur
Mr. and Mrs. Joseph E. Stockwell, Jr.
Kenny Tan
Suzanne E. Vaucher and
William R. Stensrud
Ruby Vogelfanger
Sally Wardwell
Alan G. Weiler
Janet and Peter White
John S. Wilson
Roger and Jill Witten

For information about making a gift to CMS, please call 212-875-5782.

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 Clarinet Chair
Fan Fox & Leslie R. Samuels
Violin Chair
Mrs. William Rodman Fay Viola Chair
Alice Tully and Edward R. Wardwell
Piano Chair
Estate of Robert C. Ackart
Estate of Marilyn Apelson
Mrs. Salvador J. Assael
Estate of Katharine Bidwell
The Bydale Foundation
Estate of Norma Chazen
Estate of Anita Christoffel-Pell
John & Margaret Cook Fund
Estate of Content Peckham Cowan
Charles E. Culpeper Foundation
Estate of Catherine G. Curran

Mrs. William Rodman Fay
Marion Goldin Charitable Gift Fund
The Hamilton Foundation
Estate of Mrs. Adriel Harris
Estate of Evelyn Harris
The Hearst Fund
Heineman Foundation
Mr. and Mrs. Peter S. Heller
Helen Huntington Hull Fund
Estate of Katherine M. Hurd
Alice Ilchman Fund
Anonymous
Warren Ilchman
Estate of Peter L. Kennard
Estate of Jane W. Kitzelman
Estate of Andrea J. Klepetar-Fallek
Estate of Charles Hamilton Newman
Estate of Emiko Okawa
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.

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

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

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

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

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



Council on
the Arts

