

CMS Chamber Music Society of Lincoln Center

SUNDAY AFTERNOON, MAY 3, 2026, AT 5:00 ▶ 4,716TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of the Chamber Music Society of Lincoln Center

Wu Qian, piano

Alexander Sitkovetsky, violin

Escher String Quartet

Adam Barnett-Hart, violin

Bryan Lee, violin

Pierre Lapointe, viola

Brook Speltz, cello

Verdi and Sibelius Quartets: Northern Lights, Southern Sun

Giuseppe Verdi
(1813–1901)

Quartet in E minor for Strings (1873)

- ▶ Allegro
 - ▶ Andantino
 - ▶ Prestissimo
 - ▶ Scherzo-Fuga: Allegro assai mosso
- BARNETT-HART, LEE, LAPOINTE, SPELTZ

Edvard Grieg
(1843–1907)

Sonata No. 3 in C minor for Violin and Piano, Op. 45 (1886)

- ▶ Allegro molto ed appassionato
 - ▶ Allegretto espressivo alla Romanza
 - ▶ Allegro animato
- SITKOVETSKY, WU QIAN

INTERMISSION

Enrique Granados
(1867–1916)

Romanza for Violin and Piano (c. 1909)

SITKOVETSKY, WU QIAN

Jean Sibelius
(1865–1957)

Quartet in D minor for Strings, Op. 56, “Voces intimae” (1909)

- ▶ Andante—Allegro molto moderato—
 - ▶ Vivace
 - ▶ Adagio di molto
 - ▶ Allegretto (ma pesante)
 - ▶ Allegro
- BARNETT-HART, LEE, LAPOINTE, SPELTZ

Jerome L. Greene Foundation is the 2025–2026 CMS Season Sponsor.

All CMS digital programming is supported by the **Hauser Fund for Media and Technology**.

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.

From the Artistic Directors

Dear Listener,

Our brochure's introduction to this program posed the question: "Does climate affect the way music is composed?" Purposely provocative, this question was more of a rhetorical statement. We fully expect this concert will provide an affirmative answer to our theory.

The great cellist Mstislav Rostropovich told us once that pianist Sviatoslav Richter, with whom he was rehearsing Brahms's doleful First Cello Sonata, asked him: "Slava, what do you think the weather was like when Brahms composed this first movement?" Rostropovich, referring to himself as "young and stupid" at the time, answered: "Well, I wasn't in Vienna in 1862, how should I know?" Whereupon Richter countered: "I'm sure, Slava, that when Brahms went to the window, he saw rain outside, with drops running down the window pane." Lesson learned: it's now impossible to think of anything else when we begin this sonata.

As we jump back and forth today between the south and the north, we are sure that you will agree that cold wind, ice, turbulent waters, and long dark nights had a lot to do with the sonata by Grieg and the quartet by Sibelius. Even if you have not been to Norway or Finland, you will feel the weather, see the fjords, and feel the pitching of the boat. Conversely, the warmth of Italy and Spain make the music of Verdi and Granados glow with the sensation of visiting those countries, with their friendly climates, relaxed lunches and siestas, and artistic wonders.

If you heard our concert on April 28, consisting of two contrasting piano quintets and a pair of duos for two violins, you experienced a program of similar design to today's. It is an obvious temptation to illustrate the breadth and depth of chamber music through parallels and juxtapositions that intensify our appreciation of the art.

Enjoy the concert,



David Finckel

Wu Han

ARTISTIC DIRECTORS



Notes on the Program

By Nicky Swett

Giuseppe Verdi

Quartet in E minor for Strings

► Born October 9 or 10, 1813, in Roncole, Duchy of Parma

► Died January 27, 1901, in Milan

Composed in 1873

► First CMS performance on November 4, 1973, by violinists Ani Kavafian and Jaime Laredo, violist Walter Trampler, and cellist Leslie Parnas

► Duration: 23 minutes

Boredom likely plagued Giuseppe Verdi in the winter of 1873, when a production of his opera *Aida* was unexpectedly delayed due to the illness of the lead soprano. Rather than twiddle his thumbs in his Naples hotel room, he used the extension of his stay to work on a musical diversion: his String Quartet in E minor, which turned out to be the composer's sole work of chamber music. It was premiered on April 1 of that year at a private concert in Verdi's lodgings by a quartet of players whose full names are not known, though it included the "Pinto Brothers" and a violist named Salvatore. The fact that it was first performed on April Fool's Day gives cause to wonder if the whole thing was a joke, and Verdi himself downplayed its seriousness, writing that he "had it performed one evening in my house, without attaching the least importance to it. . . . I don't know whether the quartet is beautiful or ugly, but I do know that it's a quartet!"

Though his primary medium was opera, Verdi vigorously studied the chamber music masterpieces of Joseph Haydn, W. A. Mozart, and Ludwig van Beethoven. His attempt at the genre is a synthesis of complex instrumental forms and operatic string writing. It is funny, singing, melodramatic, and yet at key moments, "it's a quartet"—an altogether thoughtful piece

that makes a unique contribution to the tradition of its Germanic antecedents.

The first movement is occupied with working out a conflict between a long, tense line played by the second violin at the opening and some driving, fluttering figuration introduced by the cello shortly after the first violin takes up the main theme. Eventually, the roiling action fades away on a chromatic descent straight from the *bel canto* opera tradition, and we hear a gushing chorale that serves as a secondary theme. In this movement, Verdi uses an efficient variant on sonata form in which the development and recapitulation are combined in a section that is of approximately equal length to the exposition. This highly balanced structural strategy was very common in keyboard sonatas and dance movements of the early- to mid-18th century, and it had a minor resurgence in the late Romantic era.

In the second movement, Verdi presents an almost drunkenly sweet tune that isn't quite in major or minor. The melody eventually spirals out of control in a swirling series of creative modulations and vivacious textures. The swashbuckling outer sections of the third movement enclose a confident aria for the cello. This interlude is a chance for the cellist to channel a tenor, belting out a tune that is up there with Verdi's greatest operatic hits.

The finale is a *Scherzo-Fuga* based on a chromatic theme that is (intentionally) a little bit ugly, to borrow Verdi's word. The composer chips away at the subject until it yields a beautiful and joyful melody toward the end of the movement, leading to a quick and humorous close. This ugly-to-beautiful

fugue form is reminiscent of Ludwig van Beethoven's magnificent but dense *Grosse Fuge*. Verdi also drops in quotations from the overture to *The Barber of Seville*, the light Italian opera by Gioacchino Rossini. Here, more than anywhere else in the work, Verdi can be heard combining elements of comic

opera with the formal seriousness of the genre of the string quartet. In this fugue, and in the piece as a whole, Verdi seems to offer commentary on the place of humor in music and suggest that even in the most serious of genres and compositions, we ought to look out for irony and playfulness.

Edvard Grieg

Sonata No. 3 in C minor for Violin and Piano, Op. 45

► Born June 15, 1843, in Bergen, Norway

► Died September 4, 1907, in Bergen, Norway

Composed in 1886

► First CMS performance on December 2, 1973, by violinist Jaime Laredo and pianist Charles Wadsworth

► Duration: 25 minutes

In his early 20s, Edvard Grieg wrote his first two violin sonatas, pieces that made liberal use of ideas from Norwegian folk music and received quick admiration from Franz Liszt. Grieg's former teacher, Danish composer Niels Gade, was more critical. After the 1867 premiere of the Second Sonata in G major, Op. 13, he wrote to Grieg insisting that "the next sonata you must really make less Norwegian." The young musician wrote back rather defensively, insisting that instead "the next will be more so!"

When he got around to writing his Third Violin Sonata, Op. 45, some two decades later, the urge to put his mentor in his place had cooled. He had at that point developed a consistent and internationally popular style of composition. Indeed, in a letter he wrote to a friend in 1900 looking back on his career, he expressed great pride in all three sonatas, and admitted that while the second had been written in nationalist mindset, the third is aimed at a "broader horizon."

Grieg loved to write melodies that are addicted to one note. The lines might wander up or down, sing here or there, but inevitably

thud back down, with a kind of weighty force, to the same anchor pitch. Catchy tunes of this sort kick off works from across his oeuvre, including his famed A-minor Piano Concerto, his G-minor String Quartet, his Piano Trio movement, and most exaggeratedly, his Cello Sonata. So it's quite striking when, at the start of this Violin Sonata in C minor, we hear a furious, scurrying arpeggio with a wide range, which never rests on a single pitch for long. The composer has a trick up his sleeve: he saves his one-note-obsessed tendencies for a secondary, contrasting theme. But even here, it is the higher boundary of the melody that pulls the other notes upward. It is not gravity that we get from this Grieg tune, but a sense that the music has been puffed full of helium, floating up and touching the ceiling several times before moving to a different room.

The childlike keyboard opening of the *alla Romanza* second movement sounds like something from one of Grieg's many piano miniatures. When the violin takes the tune in a husky range, it lends the music a more sultry and serious quality. Grieg alternates this sweet idea with a saucy, running dance. "Romance" movements dating back to the 18th century, like those of Mozart and Beethoven, were often slightly sentimental, lyrical creations with alternate passages of diabolical action. The choice to use such a form is perhaps one feature of the "broader horizon" that Grieg recognized in this sonata.

In the finale, a leaping folk dance with numerous passages of unapologetic one-note fixation, the two main musical ideas are at first rhetorically split by a pause. It's an old-fashioned sonata caesura, which allows for anticipation of the contrasting theme

to come. But when Grieg effects a confrontation between the themes again at the end of the movement, there is no such break in the sound; lyrical and energetic sides of his music slide into one another in a logical, and ultimately exhilarating, fashion.

Enrique Granados

***Romanza* for Violin and Piano**

- ▶ Born July 27, 1867, in Lleida, Spain
- ▶ Died March 24, 1916, at sea, English Channel

Composed c. 1909

- ▶ This is the first CMS performance of this piece.
- ▶ Duration: 6 minutes

Like most Spanish composers of his generation, Enrique Granados traveled to France as a young man to take classes at the Paris Conservatoire. He stayed there for just two years, from 1887 to 1889, before returning to his hometown of Barcelona. In the early 1890s, he made a name for himself by widely performing his *Danzas españolas*, a collection of 12 original keyboard miniatures based on traditional Spanish dances. Granados was a prolific improviser, and he was known to surprise his colleagues by going off script during run-throughs of his own published compositions. Even when following the written notes carefully, there is something off-the-cuff about many of the melodies, rhythms, and gestures found in his works.

By the first decade of the 20th century, Granados was well established as a performer and composer in Barcelona, and he had also founded a music school and concert society where many of his pieces were played. He achieved international fame for his piano

suite *Goyescas* (1909–11), which was inspired by paintings of Francisco Goya and eventually became the material for an opera that was premiered at the Metropolitan Opera in New York. Although he was regularly occupied with bigger projects, he consistently produced shorter works for collaborations with friends and colleagues. Scholars suggest that he wrote his *Romanza* for Violin and Piano around 1909, though it wasn't published until 1971. Granados dedicated the piece to “my respected friend Lauro Clariana,” a math professor and amateur violinist in Barcelona.

The short *Romanza* sports a wistful melody with a consistent, rolling piano accompaniment. There are several fermatas that indicate a hold at the end of a phrase. These little pauses don't really give a sense of closure; rather, they suggest a performer waiting briefly to decide what to do next before continuing to play. In a few places, the piano bursts out of the texture with dreamy lines that one could imagine Granados inventing on the spot. In the middle of the *Romanza*, Granados writes a reverie in the warm, relatively subdued key of G-flat major. He marks this section *Andante religioso*, and it does indeed have the feeling of an intimate prayer that can only be exposed for a moment before it must be hidden away so that the sweet, Romantic song can return.

Jean Sibelius

Quartet in D minor for Strings, Op. 56, "Voces intimae"

- Born December 8, 1865, in Hämeenlinna, Grand Duchy of Finland
- Died September 20, 1957, in Järvenpää, Finland

Composed in 1909

- First CMS performance on April 21, 2004, by the Guarneri String Quartet (violinists Arnold Steinhardt and John Dalley, violist Michael Tree, and cellist Peter Wiley)
- Duration: 30 minutes

When Gustav Mahler visited Helsinki in 1907, he met the composer Jean Sibelius, and they struck up a conversation about the aims of symphonic writing. For Sibelius, a symphony was a taut, lively, and efficient structure, displaying "severity of form" and a "profound logic that create[s] an inner connection between all the motifs." In contrast, Mahler felt that "The symphony must be like the world. It must be all-embracing." For Mahler, writing instrumental chamber music must have felt like an undue constraint on these maximalist impulses, and so he didn't write anything for small ensembles other than songs and an incomplete piano quartet that he started as a student. Sibelius, on the other hand, finished three string quartets when he was young and returned to this most symphonic of chamber music genres in 1909, when he was at the height of his powers.

This interaction occurred during a challenging time for Sibelius. By 1908, he was starting to experience the health consequences of his lifelong alcohol addiction, and he was also shaken by a cancer scare. Though he was very respected in Finland and quite successful abroad, he was tortured by his standing in relation to composers in the rest of Europe. He wrote music that had a completely unique

formal and rhythmic language, but he also used appealing tonal triads and melodies as the basis for his works. This combination made it difficult to detect what was so radical and new in his strain of modernism when his style was compared to Arnold Schoenberg's decisive break from tonality or Igor Stravinsky's extravagant, theatrical orchestrations. Sibelius's 1909 String Quartet in D minor, which is subtitled "Voces intimae" or "Intimate Voices," represented a step toward the more subdued, fragmentary, and modern musical style that he would also employ in his tragic, somber Fourth Symphony (1910–11). With this quartet, Sibelius pushed his oeuvre in the opposite direction from that prescribed by Mahler. Rather than embracing the entirety of the world in his major works, he determined to go deep inside his own psyche and get as close as possible to his own sorrows.

The quartet begins with alternating fragments in the first violin and cello—ideas that are almost melodies but not quite. In these opening measures, Sibelius creates an effect akin to something that many listeners experience after returning from a concert. In the solitude of one's home, little traces and images of the sounds of a symphony crop up in the mind's ear, but they are thin and incomplete compared to the real thing—just a bit of a tune here or a patch of orchestration there that have some strange sense of distance and melancholy attached to them. When other members of the quartet join in, it creates a swarm of long steady lines, from which lonely motifs occasionally pop out. In the movement's coda, Sibelius gives the music the quality of a medieval chant that comes to an unstable, modal resting point. The quicksilver

second movement follows immediately, creating a broad, accelerating arc across the first part of the piece that is typical of his later symphonies. In the *Vivace*, Sibelius varies melodic motifs from the opening movement, disguising them in brisk, bubbly, doubled notes and skipping rhythmic gestures.

In the *Adagio molto*, we hear some of Sibelius's most desperate and most modern writing. Close to the end of the striking main theme, the first violin plays a simple, unassuming, measure-long figure on an offbeat that rises by three steps of the scale, leaps up, and then descends by three steps. Sibelius does something else for a few bars, and then instead of closing off the phrase, he goes back to that seemingly unimportant gesture and repeats it five times with only subtle modifications. After each iteration, it becomes more beautiful and meaningful. He returns to ruminating on this little idea several times over the course of the movement. This intricate obsessiveness is akin to

the radical concision that Schoenberg and his coterie promoted, but Sibelius's persistent, idiosyncratic uses of tonal harmony make his repeating fragments less austere and more transparently emotive.

The fourth movement begins with a solid, heavy-stepped folk dance. Sibelius doesn't stick with this idea for long before introducing winding, anxious triplets and some whining cries exchanged by the violin and cello that sound like a grotesque reflection of the opening statements of the piece. In the fifth and final movement, Sibelius occasionally arrests the frantically fast bouncing of the bows for a quick pause or for two longer, repeated notes, marking phrases in the manner of a brusque fiddler. Eventually, the prevailing sixteenth notes get faster and faster until the pulse can't increase anymore, and so the composer switches to triplets, dashing to the end in a breathless sweep.

Program notes © Nicky Swett



CMS Chamber Music Society
of Lincoln Center

**SUMMER
EVENINGS**

**JULY
7-25**

**SINGLE TICKETS ON SALE
TUESDAY, MAY 5**

ALL TICKETS \$20

(212) 875-5788

CHAMBERMUSICSOCIETY.ORG

About the Artists



PHOTOGRAPH BY JENNIFER

Alexander Sitkovetsky

Violinist Alexander Sitkovetsky was born in Moscow into a family with a well-established musical tradition. Since his concerto debut at the age of eight, he has performed as soloist and chamber musician in many of the major venues around the world including Vienna's Musikverein, Amsterdam's Concertgebouw and the Wigmore Hall in London. This season he will make his subscription debut with the Budapest Festival Orchestra, among other engagements. He is the Artistic Director of the NFM Leopoldinum Chamber Orchestra in Wrocław, Poland, and

is a founding member of the Sitkovetsky Trio, which regularly performs throughout Europe, Asia, and the Americas and is recognized as one of the most important ensembles performing today. Sitkovetsky is an alum of CMS's Bowers Program and plays the 1679 "Parera" Antonio Stradivari violin, kindly loaned to him through the Beare's International Violin Society by a generous sponsor.



Wu Qian

Winner of a 2016 Lincoln Center Emerging Artist Award and first prize in the Trio di Trieste Duo Competition, pianist Wu Qian has performed worldwide for over two decades. As soloist she has appeared with the Konzerthaus Orchester in Berlin, the Netherlands Philharmonic Orchestra, the Brussels Philharmonic, Hong Kong Sinfonietta, the London Mozart Players, I Virtuosi Italiani, the European Union Chamber Orchestra, and the Munich Symphoniker. She is a founding member of the Sitkovetsky Piano Trio with which, in addition

to performing in major concert halls and series around the world, she has released critically acclaimed and prize-winning recordings on the BIS and Wigmore Live labels. Wu Qian is an alum of CMS's Bowers Program and is the Artistic Director of the Surrey Hills International Festival in Surrey, UK.



Escher String Quartet

The Escher String Quartet has received acclaim for its profound musical insight and rare tonal beauty. A former BBC New Generation Artist and recipient of the Avery Fisher Career Grant, the quartet has performed at the BBC Proms at Cadogan Hall and is a regular guest at Wigmore Hall. In its hometown of New York, the ensemble appears regularly at the Chamber Music Society of Lincoln Center.

The quartet achieved critical success in their performances of the entire cycle of string quartets by Béla Bartók in single-concert format, both at Chamber Music Society of Lincoln Center and the Santa Fe Chamber Music Festival. Recordings of the complete Mendelssohn quartets and beloved Romantic quartets of Dvorák, Borodin, and Tchaikovsky were released on the BIS label in 2015–18 and were received with the highest critical acclaim.

Beyond the concert hall, the quartet is proud to announce the creation of a new non-profit, ESQYRE (Escher String Quartet Youth Residency Education). ESQYRE's mission as a non-profit classical music organization is to provide a comprehensive educational program through music performance and instruction for people of all ages. In addition to their non-profit work, the quartet has also held faculty positions at Southern Methodist University and the University of Akron.

Within months of its inception in 2005, the ensemble came to the attention of key musical figures worldwide. Championed by the Emerson String Quartet, the Escher String Quartet was invited by both Pinchas Zukerman and Itzhak Perlman to be Quartet in Residence at each artist's summer festival: the Young Artists Program at Canada's National Arts Centre, and the Perlman Chamber Music Program on Shelter Island, New York. The quartet was part of CMS's Bowers Program from 2007 to 2010.

The Escher String Quartet takes its name from the Dutch graphic artist M. C. Escher, inspired by Escher's method of interplay between individual components working together to form a whole.

About the Chamber Music Society

Founded in 1969, the **Chamber Music Society of Lincoln Center (CMS)** brings the transcendent experience of great chamber music to more people than any other organization of its kind worldwide. Under the artistic leadership of cellist David Finckel and pianist Wu Han, the multi-generational and international performing artist roster of 140 of the world's finest chamber musicians enables us to present chamber music of every instrumentation, style, and historical period.

Each season, we reach a global audience with more than 150 performances and education programs in our home at Lincoln Center's Alice Tully Hall and on tour with residencies worldwide.

We offer a wide range of learning formats and experiences to engage and inform listeners of all ages, backgrounds, and levels of musical knowledge through our education programs. The Bowers Program, our competitive three-season residency, is dedicated to developing the chamber music leaders of the future and integrates this selection of exceptional early-career musicians into every facet of CMS activities.

Our incomparable digital presence, which regularly enables us to reach millions of viewers and listeners annually, includes our weekly national radio program, heard locally on WQXR 105.9 FM on Saturday and Monday evenings; radio programming in Taiwan and mainland China; and appearances on American Public Media's *Performance Today*, the monthly program *In Concert with CMS* on the PBS ALL ARTS broadcast channel, and SiriusXM's Symphony Hall channel, among others. The PBS documentary film *Chamber Music Society Returns* chronicles CMS's return to live concerts at Lincoln Center's Alice Tully Hall and on a six-city national tour. It is currently available to watch on PBS Passport. Our website also hosts an online archive of more than 1,700 video recordings of performances and education events free to the public.

Directors and Founders

Robert Hoglund, CHAIR
Susan S. Wallach, CHAIR ELECT
Peter W. Keegan, VICE CHAIR
Tatiana Pouschine, TREASURER
Richard Prins, SECRETARY

Steven M. Berzin
Sally Dayton Clement
Joseph M. Cohen
Linda S. Daines
Peter Duchin
Judy Evnin
Robert S. Feldman
Catherine A. Gellert
Phyllis Grann
Paul B. Gridley
Martha Hall
Walter L. Harris
Matthew D. Hoffman
Priscilla F. Kauff
Vicki Kellogg
John L. Lindsey
Beatrice A. Liu
David W. Niemiec
James P. O'Shaughnessy
Peter Reed

Joseph A. Stern
James Styne
Suzanne E. Vaucher
Kathe G. Williamson

CHAIR EMERITI

Peter Frelinghuysen
(IN MEMORIAM)
Elinor L. Hoover
James P. O'Shaughnessy
Donaldson C. Pillsbury
(IN MEMORIAM)

DIRECTORS EMERITI

Anne Coffin
Charles H. Hamilton
Helen Brown Levine
Andrea Walton
Alan G. Weiler

FOUNDERS

Miss Alice Tully
William Schuman
Charles Wadsworth,
FOUNDING ARTISTIC DIRECTOR

GLOBAL COUNCIL

Brett Bachman, CO-CHAIR
Kathe G. Williamson, CO-CHAIR
Enid L. Beal
Andrea Fessler
Judi Flom
Sharon Gurwitz
Rita Hauser
Frederick L. Jacobson
Kenneth Johnson
Linda Keen
F. Gary Knapp
Judy Kosloff
Seunghee Lee
Katie Lemire
Irene R. Miller
Sassona Norton
Seth Novatt
Morris Rossabi
Michael Singer
Alfred Z. Spector
Paul Weislogel
Linda Williams
Shannon Wu

Administration

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

ADMINISTRATION

Michael Solomon DIRECTOR OF
ADMINISTRATION
John Ruiz ADMINISTRATIVE ASSOCIATE
Joe Krieg STAFF ACCOUNTANT

ARTISTIC PLANNING & PRODUCTION, LINCOLN CENTER

Thomas Novak DIRECTOR OF
ARTISTIC PLANNING, PRODUCTION &
ADMINISTRATION
Sarissa Michaud ASSOCIATE DIRECTOR,
PRODUCTION & VENUE RELATIONS
Dimitri Papadimitriou ARTISTIC
ADMINISTRATIVE MANAGER
Colin Roshak ARTISTIC PLANNING &
SPECIAL PROJECTS MANAGER
John Sherer EDITORIAL MANAGER

ARTISTIC PLANNING & PRODUCTION, TOURING

Rebecca Bogers DIRECTOR OF TOURING
& ARTISTIC PLANNING
Jonathan Hummel ASSISTANT DIRECTOR
OF TOURING
Susanna Lee McNatt TOURING
MANAGER

DEVELOPMENT

Marie-Louise Stegall DIRECTOR OF
DEVELOPMENT
Katherine Heberling ASSOCIATE
DIRECTOR OF DEVELOPMENT
Travis Calvert DEVELOPMENT OFFICER,
OPERATIONS
Karen Dumonet DEVELOPMENT OFFICER,
INDIVIDUAL GIVING
Polly Ellman DEVELOPMENT OFFICER,
INSTITUTIONAL GIVING
Léa Goigoux DEVELOPMENT MANAGER,
INDIVIDUAL GIVING
Olivia Laskin SPECIAL EVENTS MANAGER
Lilly McGrath DEVELOPMENT ASSISTANT

DIGITAL CONTENT

Benjamin M. Shapiro DIRECTOR OF
DIGITAL CONTENT
Andrew Alden SENIOR VIDEO MANAGER
Allison Kraus DIGITAL VIDEO PRODUCER/
EDITOR
Winston Cook-Wilson SOCIAL MEDIA
MANAGER
Jesse Jennings DIGITAL CONTENT
MANAGER

EDUCATION & COMMUNITY ENGAGEMENT

Bruce Adolphe RESIDENT LECTURER &
DIRECTOR OF FAMILY PROGRAMS
Emily Harper DIRECTOR OF EDUCATION
& COMMUNITY ENGAGEMENT
Richard Adger ASSISTANT DIRECTOR,
EDUCATION & COMMUNITY ENGAGEMENT
Rachel Lee SCHOOL PROGRAMS
MANAGER

MARKETING & COMMUNICATIONS

Tamara Vallejos DIRECTOR OF
MARKETING & COMMUNICATIONS
Joel Schimek ASSOCIATE DIRECTOR,
MARKETING & AUDIENCE SERVICES
Reid Shelley SENIOR MANAGER,
AUDIENCE SERVICES
Eric McMillan MARKETING & AUDIENCE
ENGAGEMENT MANAGER
Devon Scalisi, DIGITAL MARKETING &
SYSTEMS MANAGER
Erin Gallagher MARKETING ASSOCIATE
Cat Champlin AUDIENCE SERVICES
ASSISTANT

Annual Fund

The Chamber Music Society of Lincoln Center is tremendously grateful to the following individuals, foundations, corporations, and government agencies for their generous gifts. Their contributions to the Annual Fund and Gala provide vital support for CMS's wide-ranging artistic, educational, and digital outreach programs, and have ensured that this inspiring art form will continue to flourish. Thank you.

Updated on February 28, 2026

Leadership

Estate of Ann S. Bowers
The Chisholm Foundation
Judy and Tony Evnin
Robert Feldman and Katherine Vorwerk
The Fan Fox and Leslie R. Samuels Foundation, Inc.
Marion F. Goldin Charitable Fund
Jerome L. Greene Foundation
Martha Hall
Rita E. and Gustave M. Hauser
The Hearst Foundations
Lincoln Center Corporate Fund
Beatrice A. Liu and Philip Lovett
New York City Department of Cultural Affairs
Mrs. Robert Schuur
Susan S. and Kenneth L. Wallach Foundation

Steven and Ann Berzin
Thomas Brenner and Inbal Segev-Brenner
Sally D. and Stephen M. Clement, III
Diamonstein-Spielvogel Foundation
Judi Sorensen Flom
Sidney E. Frank Foundation
Catherine A. Gellert
Howard Gilman Foundation
Mrs. Phyllis Grann
Mr. and Mrs. Paul B. Gridley
Gail and Walter Harris
Matthew Hoffman and Donald R. Crawshaw
Robert and Suzanne Hoglund

Christopher Hughes and Sean Eldridge
Estate of Thomas F. Jambois
Jane and Peter Keegan
Ann Kempner
The Lehoczy Escobar Family
Ann Moore
Melanie and David W. Niemiec
Mr. and Mrs. James P. O'Shaughnessy
Judith Pizar
Peter Reed and Alden Warner
Blanchette Hooker Rockefeller Fund
Photeine Anagnostopoulos and James Stynes
Linda and Robert Williams
Anonymous (1)

Julie Allen and Robert Burke
Alphadyne Foundation
The John Armitage Charitable Trust
Enid L. Beal and Alan Wolfe
Geoffrey Bible
Colburn Foundation
Valerie Cooke
Joyce B. Cowin
Linda S. Daines
Roberta and Gerard H. Davis Charitable Foundation
The Gladys Krieble Delmas Foundation
David Finckel and Wu Han
Nancy Friday Foundation
Inger G. and William Ginsberg
Sharon Gurwitz
Frederick L. Jacobson

Kenneth Johnson and Judy Tobey
Vicki and Chris Kellogg
F. Gary Knapp
The Kovner Foundation
Marsha and Henry Laufer
Helen Brown Levine
Jane and Mary Martinez
Irene R. Miller
The Millstream Fund
Musicians Advocacy Fund
New York State Council on the Arts
Sassona Norton and Ron Filler
Marnie S. Pillsbury
Richard T. Prins and Connie Steensma
Rockefeller Brothers Fund
Ned and Emily Sherwood
Bonnie Ward Simon
Alfred Z. Spector and Rhonda G. Kost
Tiger Baron Foundation
US-China Cultural Institute, in memory of Shirley Young
Suzanne E. Vaucher and William R. Stensrud
Mark Luis Villamar and Esther Milsted
Elaine and Alan Weiler
Earl D. Weiner and Suzanne Davidson
Neil Westreich
The Family of Constance Wiley
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn
Anonymous (1)

Partner

James A. Attwood and Leslie K. Williams
Brett Bachman and Elisabeth Challenger
Dr. Georgette Bennett, in honor of David and Wu Han
Jonathan Brezin and Linda Keen
Joseph M. Cohen
Emily L. Grant
Dr. Leonard C. Groopman
Sally and Alfred Jones
Priscilla F. Kauff
Judy and Alan Kosloff
Dr. Nancy Maruyama and Mr. Charles Cahn Jr.
Dot and Rick Nelson
Samuel I. Newhouse Foundation

Judith Schlosser
The Shubert Foundation
Joseph A. Stern
Shining Sung
Gary L. Wasserman/Wasserman Projects Fund
Paul and Judy Weislogel
Polly Weissman

Benefactor

Ronald and Anne Abramson
William and Julie Ballard, in honor of ALL who have kept CMS music alive
William and Lisa Bullock
Nathalie and Marshall Cox
Howard Dillon and Nell Dillon-Ermers

Andrea Fessler
Galena Yorktown Foundation
Rosalind and Eugene J. Glaser
Irving Harris Foundation
Frank and Helen Hermann Foundation
Michael Jacobson and Trine Sorensen
Evalyn and Richard Lambert
Seunghye Lee and SK Kang
Jonathan E. Lehman
Katherine A. Lemire
Leon Levy Foundation
Dr. and Mrs. Michael N. Margolies
Terence and Marion Martin
Mr. and Mrs. H. Roemer McPhee, in memory of Catherine G. Curran

Seth Novatt and Priscilla Natkins
 Baerbel O'Haire
 David and Tracey Scheer
 Patricia Kopec Selman and Jay E.
 Selman, MD
 Dr. Michael C. Singer
 Dr. Edith Carol Stein
 Richard Vogel and Donna
 Weinberg
 Andrea W. Walton
 Robert H. Wilder Jr.
 Robert Zhang
 Anonymous (4)

Platinum

Mimi and Barry Alperin
 Bradley and Francesca Anderson
 Susan B. Plum and James H.
 Applegate
 Paul and Jayne Becker
 Deborah and James W. Breznay
 New York City Council Member
 Gale A. Brewer
 Bob & Susie Case
 Myrna Chao
 The Aaron Copland Fund for
 Music
 Mr. and Mrs. Rohit Desai
 Melvin and Rachel Epstein
 Fiona Morgan Fein
 Irvine and Elizabeth Flinn
 Andrew Freedman and Arlie
 Sulka
 Lois Gaeta, in honor of David
 Remember Baker
 Elisabeth and Max Gitter
 Anne and Paul Grand
 Charles Hamilton and Miriam
 Lockhart
 Lawrence and Sharon Hite
 Frank and Kristin Hohmann
 The Jana Foundation
 Floy and Amos Kaminski
 Sylvie Kimché, in memory of
 Caryl Baron
 Frederick and Ivy Kushner
 Thomas L. Levine Fund
 Stephen C. Malamud
 Sheila Avrin McLean and David
 McLean
 Joyce F. Menschel
 Linda and Bill Musser
 Anju and Deepak Narula
 Thomas Novak
 Stephen Parahus
 Barbara Pelson
 Eva Popper
 Tatiana Pouschine
 Lorna Power
 The Rea Charitable Trust
 Mary Ellen and James Rudolph
 Jennifer Russell
 Sari and Bob Schneider
 Peter and Sharon Schuur
 Rick and Monica Segal
 Dr. Barbara Stallings
 Susan and Warren Stern
 Andrea and Lubert Stryer
 Jim Lindheim and Jim Tharp
 Leo J. Tick
 Ruby Vogelfanger
 Sally Wardwell
 Honey Weintrob
 Kenneth Weisshaar and Susan
 Lee
 Nick Williams
 Anonymous (1)

Gold

Elaine and Hirschel Abelson
 Alan Agle
 American Chai Trust
 Peter and Kathi Arnow
 Linda Wasserman Aviv
 Dr. Anna Balas, in memory of
 Drora Arnon
 Ken and Debbie Baron
 Mr. and Mrs. T.G. Berk
 Dr. Beverly Hyman and Dr.
 Lawrence Birnbach
 Susan Braddock
 Eric S. Braverman and Neil R.
 Brown
 Nikki Brown
 Robert Reiss and Fern Budow
 Martine and Ralph Calder
 Allan and Carol Carlton
 Lisa and David Carnoy
 Dale C. Christensen, Jr.
 Kathleen Roberts and Howard
 Clyman
 Anne and John Coffin
 Marilyn and Robert Cohen
 The Betsy and Alan Cohn
 Foundation
 Con Edison
 Valerie Rubsamen and Cedimir
 Crnkovic
 Robert J. Cubitto & Ellen R. Nadler
 Irene Rosner David, in memory of
 Dr. Raphaël David
 Marsha Diamond
 The Alice M. Ditson Fund of
 Columbia University
 Helen W. DuBois
 Terrence and Peggy Dugan
 Mrs. Beatrix Etzold
 Frederick and Martha Farkouh
 John and Marianne D. Fouhey
 Dr. and Mrs. Fabius N. Fox
 Mr. and Mrs. David Frankel
 Diana G. Friedman
 Gerald and Sheree Friedman,
 in honor of Steven and Ann
 Berzin
 Sanford J. Friedman M.D. and
 Ginny Howsam Friedman
 Lisa A. Cutler and David J. Grais
 The Grodzins Fund
 Mr. Eric Gronningsater
 Jan M. Guifarro
 John A. Hargraves and Nancy
 Newcomb
 Kris Heinzelman
 Marjorie Hirshberg
 Nancy Hoppin
 Felisa Berman Kaplan
 Stephen and Belinda Kaye
 Mr. and Mrs. Hans Kilian
 Min Kim and Preston Henske
 Chloë A. Kramer
 Ms. M. Leanne Lachman
 Dr. Gregory D. Landweber
 Donald Layton and Sandra Lazo
 Rebecca A. Lee
 Craig Leiby and Tom Valentino
 Harriet and William Lembeck
 Edward Mafoud
 Chris and Claire Mann
 Ned and Françoise Marcus
 Stuart Meiklejohn
 Catherine S. Michaelson
 Seth and Anne Milliken
 Judith and Frederick Mopsik
 Arnold Moss
 Martin and Lucy Murray
 Jessica Nagle

Valerie Coleman-Page and
 Jonathan Page
 Jackie and Terence Paré
 Steven Pesner, in memory of his
 deceased wife, Michele
 Mr. and Mrs. John Pocreva III
 Andrew M. Poffel
 Mr. and Mrs. Brian Robbins
 Mr. and Mrs. Joseph Rosen
 Syddell Roth, in memory of Joseph
 Roth
 Dede and Michael Rothenberg
 Drs. Eslee Samberg and Eric
 Marcus
 David and Lucinda Schultz
 Maryanne Schwallier
 Stephen and Louise Schwebel
 Dr. M. Lana Sheer
 Judith and Morton Sloan
 Barbara M. Smith
 Jennifer and Jonathan Allan Soros,
 in memory of Analiese Soros
 Claudia and Michael Spies
 Margaret Ewing Stern
 Sherman Taishoff
 Susan Porter Tall
 Judith and Michael Thoyer
 Phyllis Tobin
 Dr. Diane Vacca
 Mr. and Mrs. Jean-Paul G.
 Vonsattel
 Nora Ann Wallace
 Sedgwick A. Ward
 Dr. Judith J. Warren, in Memory
 of Dr. Harold K. Goldstein
 Patricia Weinbach
 Larry Wexler and Walter Brown
 Michèle Witt
 Cecil and Gilda Wray
 Anonymous (6)

Producer

Rose Anderson
 Eleanor S. Applewhaite
 David Asch
 Leon and Joan Ashner
 Dr. Sherry Barron-Seabrook and
 Mr. David Seabrook
 Ariane Batterberry
 William Benedict and Dorothy
 Sprague
 Mitchell Berg and Leni Klaimitz
 Catherine and Robert Brawer
 Derek Brumley
 Michele Brustin
 Charles and Barbara Burger
 Judith G. Churchill
 Jonathan Dodge
 Margaret and Howard Fluhr
 Mr. Charles A. Forma
 Jason R. Gettinger
 David Gikow and Sarah Reid
 Dorothy F. Glass
 Mr. Paul Graf
 Robert and Ida Kowitz
 Eugene S. Krauss, MD and
 Carmel Krauss
 Peter Kroll
 Fernand Lamesch
 Bishop Alexis LaRue, in memory
 of Maryjane Mahoney
 Joanna Maravel
 Anders and Carlene Maxwell
 Laurel McKee
 The David Minkin Foundation
 Jane and Saleem Muqaddam
 James and Sharon Paley
 Michael and Inmo Parloff

Arthur and Susan Rebell, in honor
of Peter and Jane Keegan
Judith and Gary Richter
Wayne J. Riniker
The Ida and William Rosenthal
Foundation
Joshua M. Rubins and Jan C.
Grossman
Alan E. Salz and Brad Whitehurst
Glenn and Grace Sarno
Michael Shattner
Linda and David Sicher
Paula Silver
Harold and Jann Slapin, in
memory of Edwin and Helen
Finckel
Jill S. Slater
Sarah Solomon
Gayatri Spivak
Marie-Louise Stegall
Debra and DeJuan Stroud
David P. Stuhr
Marcy Syms
Annette Weeks
Dr. Harvey J. Weiss
Robert Wertheimer and Lynn
Schackman
Alice White
Anonymous (2)

Advocate

Karen and Greg Arenson
Ann and Mal Barasch
Anthony Belinkoff
Elaine Bernstein
Fritz Beshar and Peter Lehner
Edith Bjork
Kenneth P. Browne
Michael Bulman and Ronnie
Janoff-Bulman
Mr. and Mrs. John Bush
Gerald Caporicci
The Casaly and Parent Charitable
Fund
Dr. and Mrs. David J. Clain
Joseph Colofiore
Ms. Lauren Cowles
Jamie Craft
Toby Crystal
Patrick Cussimano
Marie and Gaston Daumy
Jerome Day, in honor of Jay and
Julie Lindsey
Jennie DeScherer
Martha and David Dunkelman
Douglas and Marcia Dworkin
Connie Foote
Bill and Lesleigh Forsyth
Susan Friedland
Mr. and Mrs. Jeffrey Friedman
Daniel and Maria Gerrity, in
honor of Sally Dayton Clement
Monica Gold
Mr. and Mrs. Marc Granetz
Bill and Jane Greenlaw
Dr. Joann Habermann
Robin Hamilton
Conrad and Marsha Harper
Peter S. Heller
Ms. Abigail K. Holland
Harry Gross & Nancy E. Keegan
Charles H. King
Tom and Jill King
Ms. Phyllis Klein
Edith Kubicek
Carol and Stuart Kuller
Elizabeth Lamm
Jo Leffingwell and Mott Greene
Harris I. Lehrer

Joan M. Leiman
Leslie Hsu and Richard Lenon
Kenneth and Grace Logan
Jane and John Loose
Jayne Maerker
Thomas Mahoney and Emily Chien
Gregory and Susan Marks
James D. Marver and Shirin
Kaufman
Gail Mattia
Karen McLaughlin and Mark
Schubin
Barbara Mensch & Mark Evans
Susan and Frank Merrick
James and Janet Merrill
Miranker Charitable Foundation
The Morse Family Foundation
Leslie and Mitchell Nelson
Ms. Marilyn Nissenson
Emily Nissley
Roberta G. Olsen
Daniel Pinello
Dana and Richard Reimer
John Rhee
Suzanne Rice
Martin G. Ruckel
Win and Mary Rutherford
Lisa and Jonathan Sack
Elisabeth Sapery
Dr. Philip E. Sarachik
Patricia Sawyer
The Schneierson Family
Foundation
Patricia Schoenfeld
Monique and Robert Schweich
Mr. and Mrs. Anthony Scotto
Michael Sekus
Mr. and Mrs. George E. Shea
Matsuko Shibuya and Michael
Hahn
Ms. Roberta Shinaberry
Peter and Susan Solomon
The Sam Spiegel Foundation
Lauren and Julia Stiles
Peter Straus & Katherine
Gardella, in honor of David
Finckel & Wu Han
Sung Ping Sun
Carolyn & Bill Thornton
Alden Toews & Judi Wolf, in honor
of Judy Evnin & Robert Hoglund
Beverly Benz Treuille and
Philippe Treuille
Camilla Trinchieri and Stuart
Greenspon
Randolph Trumbach
Betsy Vandeventer
Eric Keefe and Osmo Vanska
Nancy Wadeldon, in honor of
David and Melanie Niemiec
Janet Wallach
Albert Watson
Thomas and Anne Weinstock
Harriet S. Wetstone
Noam Wiener
Gro V. and Jeffrey S. Wood
Lawrence and Carol Zicklin, in
honor of Suzanne Davidson
William C. Zifchak
Burton and Sue Zwick
Anonymous (15)

Associate

Sophia and Tod Ackerly
Dan and Emily Adler
Michael C. Alcamo
Ina Avrich
Mr. and Mrs. Jaromir Babicka
Spencer Baim and Mary Patterson

Lindy Barocchi
Michael and Sheila Berke
Janet F. Bernstein
Susan Berresford
Stephen Blum
Dr. Thomas and Mrs. Shelley
Bock
MaryJane Boland and Daniel
Picard
Ms. B. M. Bomze, in memory of
Herman/Chaim Leib Bomze
Peter Brest
Leo and Frances Bretter
Rita Brody
Pericles and Diane Caminis
Yen Po Chiu
Lisa Aber-Cohen
Rhea Cohen
Laura Coleman and Gerald Mack
Willem de Bruijn
Beverly Dolinsky
Pamela Drexel
Ida Lee Elliott
Thyra Elliott
Peter Faber
Dr. Hilary Ronner and Mr. Ronald
Feiman
Linda and Geoffrey Field
Albert and Harriet Fishlow
John Fishman
Judy Flannery
Ellen Gogolick Freeman and
David Freeman
Freudenberg Arts Foundation
Barbara and Catherine Futter
Mr. and Mrs. Mark Gamell
Claudia Ganz
Rosa and Robert Gellert
Philip Genty and Judith
Waksberg
Alberto and Hilda Goldbarg
Daniel Goldhagen
Harriet Goldman Kaplan
Mrs. Arianne Golub
Drs. Jack and Lauren Gorman
Emily Granrud and Roger
McDonald
Mr. and Mrs. Daniel Greenberger
Bruce M. Greenwald
Amy Greer
Frances and Daniel Hamermesh
Ms. Lee A. Hebner and Mr.
Kenneth Nassau
Janet and Joseph Heiserman
Anne and John Herrmann
Robert Louis Hogue
Craig and Vicki Holleman
Judy Honig & Stephen Robb
Mary I. Hull
Charles Huntley
Mark M. and Cathy Kaufman Iger
Marcie and Fred Imberman, In
Honor of Wu Qian
David Ingraham
Mr. Tamuz Itai
Mark Jacobson
Mr. and Mrs. Peter Jacobson
Ms. Jill Jaroff
Mrs. and Mr. Leila L. Javitch
Paul and Melissa Kerbel
Mr. and Mrs. Richard G. Ketchum
Jill Kidwell
Ada Kugajevsky
Christopher M. Laico
Justine Leguizamo
Mary Ellen Lenahan & Paul Clarke
James and Louise Lessersohn
Nicholas Lobenthal, in memory
of Shirley W. Lobenthal

Stanley E. Loeb
 Selma Lotenberg
 Andrew Love
 Nancy Lupton
 William Marane and Evie Miller
 Dr. Julie J. Marcuse
 Peter Margulies
 Ms. Margaret Mastrianni
 Sally and Bruce McMillen
 Mary Mendenhall
 Anna and Hays Mershon
 Deborah Mintz
 Rebecca A. Moody
 Alex Nagel
 Pamela and Paul Ness
 Marta Nottebohm
 Jeanne Pape
 Michael Peng
 Ms. Diana Phillips
 Wendy and Rich Pia
 Debra Pincus
 Lev Pudayev
 Anthony Quintavalla
 Allen Radin, MD
 Katherine Ramage
 Marc Rauch
 Mr. and Mrs. Kennedy Richardson
 Jonathan E. Richman
 Frederick S. Roden, Ph.D.
 Al and Roberta Romano
 Verdery A. Roosevelt
 Ingrid Sarapuu
 Ed Scarcelle and Dante Reyes
 Michael Sekus
 Patricia Sheridan
 James Siokos
 Marilyn Skony Stamm
 Louise K. Smith
 Dr. and Mrs. Jerome P. Spivack
 Don and Elizabeth Straszhheim
 Drs. Ira and Nancy Sussman
 Bill Thurston
 Anthea Tillyer
 Thomas Toce
 Dr. Harold Varmus
 Leon Vieland & Leslie Tatz
 George and Lynn Vos
 Mr. & Mrs. George J. Wade
 Marian M. Warden
 CS Weed
 Laurence Weller
 Nadine and Steven Wenner
 TJ Westfall
 Forrest Williams
 Jill and Roger Witten
 Catherine Yarensky
 Susan Zohn
 Anonymous (20)

Friend

Catherine Abbott
 Dr. Graciela Abelin
 Sandra Abramson
 Daniel Aharoni
 Donald Aibel and Elizabeth
 Herries
 David and Melanie Alpers
 Joseph Anscher
 Sari Anthony
 Stephanie Banks
 Peter Banyasz
 Dave Barbor
 Mr. & Mrs. Robert Barrett, in
 memory of Mr. Paul C. Lambert
 Monette and Geoffrey Basson
 Prof. Ronald Bayer
 John Beaumont
 Andrea Behrens
 P. L. Bein

James Benham
 Burton Benjamin
 Ellie and Bob Berlin
 Kathi and Robert Berson
 Teris Binder
 Mr. and Mrs. Charles Bleiberg
 Mr. Alfred Blomquist, Jr. and Ms.
 Elisabeth Mannschott
 Barbara Bluestone
 Barbara Moss Blum
 Michael Bosnick
 Michele A. Bracco
 James E. and Beth B. Branigan
 Chuck Brannon
 Helene Brenner
 Ms. Jean S. Brenner
 Dr. and Ms. Eric Brooks
 Anne Brooks
 Marda Buchholz
 Joanne Evans Burns and Doug
 Burns
 Mary Jane Burns
 Nicholas Butterworth
 Antonia Canero
 Karen and George Carteris
 Douglas and Paula Chang
 Chahee Chei
 Monica Chen
 Karen Chisolm
 Blanche Lark Christerson
 Constance Christopher
 Bette Cohen
 Donn I. Cohen
 Ms. Reva M. Cohen
 David Conyers
 Barbara Ann Cook
 Stan and Kim Corfman
 Stephen and Karen Corrigan
 Carol Crawford
 Betty Crowley
 Staige Davis
 Mr. and Mrs. Thomas DeFrank
 Jay Dias
 Joseph and Phyllis DiBianco
 William and Mary Ann Dilla
 Ms. Caryn Doktor
 Deneen Donnelly
 Jan and Mary Douglas
 Karen and Jean-Louis Dumonet
 Amanda Eckler & César Martinez
 Judith Edison
 Jeffrey Englander
 Gloria Euben and Bob Marzulli
 James F. Evans
 June Fait & Herbert Coles
 Malva E. Filer
 Eugene and Leslie Fine
 Marc Fink
 Joseph J. Fins, MD
 Katherine Fischer
 Andrew Fitch
 Herbert Fixler, in memory of
 Susan Marber
 Paul and Susan Francis
 Lisa Frazzetta
 Howard and Kathleen Fuhr
 William Gaden
 Dana C. Gallo
 Alvin and Gay Gamage
 Mendelsohn Gantzhorn
 Edward Geffner and Suzanne
 Spinrad
 Linda George, in honor of Wu
 Han and David Finckel
 Stephen Gilbert and Geraldine
 Staadecker
 Joan Gilbride
 Marcia Gillette
 Harriet Goldberg

Lynn Goldberg
 Marc Goldberg and Janet Arms
 Alice Goldman
 Michael Gomez and Susan Peck
 Dr. Barry Goozner
 Mari Gotteddiener
 Naomi Grabel
 The Graham Family
 Susan Green
 Abner S. Greene
 Michael Haberkorn
 Mr. Russel T. Hamilton
 Joseph Robert Hanc
 Van Harriman
 Timothy and Sharon R. Harris
 John and Susan Hartnett
 Ron Hartwig
 Deborah S. Hasin
 Andree Hayum, in honor of
 Debra Pincus
 Stephen V. Heller
 Emita B. Hill
 Dr. Irma Hilton
 Natalie and Paul Hilzen
 Dr. Jonathan Himmelfarb
 Carolyn Ho
 Ross H. Hoff
 Elayne Horn
 Harrison Howard
 Neal Howard
 Jerry Howett
 Anthony Hume
 Anne Humpherys
 Dr. Gerald Hurowitz and Dr.
 Michele Press
 Mimi Hyman
 Howard Isaacs
 Misako Ishimura
 Anne H. Jacobson
 Helen I. Jessup
 Dr. Roberto Jodorkovsky and
 Alicia Guttman
 Mike Johannsen and Susan
 Himborg
 Betsy Joyce
 Andrea G. Julian
 Dr. Vera L. Junkers
 Ira Kass
 Geoffrey Katin
 James and Bonnie Kaufman
 Ruth Kaye
 Fred and Whitney Keen
 Christopher Kelly
 Pat and Philip Kennedy-Grant
 Karen Kinahan
 Sandra Kincaid
 Andrew W. King
 Linda Kleinhenz
 Pete Klosterman
 Avis and Robert Kniffin
 Andrea Koeppel
 Beatrice Kovaszny
 Jerome Kraus
 Douglas Kruse
 Louise Lamphere
 James Large
 Stephanie Lasher
 Rachel and Benjamin Lebwohl
 Isabelle J. LeCun
 Jonathan S. Lee
 Daniel Lefell
 Carol and Charles Leiwant
 J. Mia Leo and Richard
 Kuczkowski
 Arthur S. Leonard
 Sue-Ellen Levay
 J.P. and Ellen Leventhal
 Fred and Lynn Levine
 Joslyn Levy and David Spector

Marny Lichtenstein
 Laraine Lippe
 Eugene Lowenkopf
 John and Marcia Lowenstein
 Marilyn Z. Lubell
 David and Sylvia Luber
 Wendy Luck
 Robin A. Ludwig
 Anne Luzzatto
 Joe and Nina Malkevitch
 Douglas Mao
 Maeva Marcus
 Lenny Markovitz, in memory of
 Ruth Helen Feinberg Markovitz
 Glenn and Judy Marlowe, in
 honor of Chloë Kramer
 James Martinek
 W. Fleming and R. Mass
 Gabriella Maurer
 Clint McCrory
 Harriet McMaster
 Judith L. McNatt
 Lisa Mediodia
 Susan G. Meeker
 Jerome Meites
 Faith A. Menken, MD
 William Meyers
 Roberta Miksad
 Dana Mooney
 Jane and Bob Moss
 Hon. Laura Moss
 Laura and James Myers
 Judith N. Nadelson
 Emily Nammacher
 Kenneth Nichols
 Torben Nielsen and Lynn Nelson
 Kathleen and Peter Nowicki
 Barbara F. Nye
 Carol L. Obermann
 Daniel and Rebecca Okrent
 Isobel and Jack Olcott
 Kathleen and Michael Oldfather
 Judith Oliver
 David Olstein
 Stephen and Joanne Oppenheim
 Fran Orrok
 Harriet and Ron Papa
 Lois and Joe Parks
 Faith G. Paul
 Paul Rodman
 Ilka M. Peck
 Ms. Bobbie Pepper
 Matilda Perkins
 Alex Perlin
 Barbara Phillips, in memory of
 Mrs. Rita Feller
 David Pierce
 Judy and Don Pinals
 Dr. Elizabeth Shane and Dr. Louis
 Pizzarello
 Mario Ponce
 Susan Qualtrough

Yosef Qureshi
 Beth Rabinove
 Saul D. Raw
 Jerry and Marisabel Raymond
 Gavriel Reisner
 Peter J. Remch
 Florence Reif Richman
 Martha Richmond, in memory
 of Imidée Amos-Pesenti,
 Grandmother of Gilles
 Vonsattel
 Michael Rinehart and Shirley Aiker
 Stephen and Barbara Ritchie
 Ellen Robbins
 Janet Robusto
 James Rocco
 Martha Rochelle
 David & Joanne Rodgers
 Nancy Rosanoff
 Colin Roshak
 Harvey and Barbara Rothenberg
 Nancy Brilliant Rubinger
 Francisca Sabadie
 Susan L. Sabatino
 Frank and Alice Sadowski
 Lynne Sagalyn and Gary Hack
 Richard J. Salamone
 Jeffrey B. Samuels
 Asani Sarkar
 Jean Savanyu
 Bruce Schackman
 Katherine Hanson and Michael
 Schick
 Christine A. Schilling
 Dr. Anna Schwartz
 Marilyn G. and Joseph B.
 Schwartz
 Judith Abby Schwartz
 Stephanie and Douglas Sears
 Jane Sease
 Harriet Seiler
 Janet Shanks
 Sharon and Lew Sibert
 John Siffert & Goldie Alfasi-Siffert
 Jill Silverman
 Jo Ann and Samuel Silverstein
 Dr. Joe Leigh Simpson
 Bruce Smith & Paul Castellano
 Mr. and Mrs. Gerald Sobel
 Sandra Sokoloff
 Mark Solomon
 Jean Sorabella
 Siobhan Southern
 Margaret Spier
 David M. Starr
 Sharon G. Stearns
 Peter and Abbe Steinglass
 Marion Stewart & Christine Eng
 Natasha P. Stowe
 Jonathan Strauss
 Henry and Jo Strouss
 Daniel Susmano

Naomi Sussis and Peter Simpson
 Jephtha Tausig and Alex Valcic
 Charles and Suzanne Thomas
 Jerry Thornburg
 Joanne C. Tremulis
 Lynn Vassar
 Ernie Vickroy
 Anthony Viola
 Floyd & Jane Warren
 Maron L. Waxman
 Scott Weiner & Beth Siegel
 Donna Welensky
 Jerry Wetherall
 Joan M. Wetherell
 Mr. and Mrs. Benjamin S. White
 Edward and Valerie Whittaker
 Patricia & Jonathan Wiggins
 Nancy Wight, in memory of
 Rowenna Wight White
 Patricia L. Winks
 Victoria Wion
 Dr. David I. Wollner and Julia
 Dubno-Wollner
 Roger Yee
 Isun Yoon
 Bruce Young
 Judith Zaborowski
 Stephen Zeller
 Ellen Zetcher
 Diane Zimmerman, in memory of
 Dr. Cavin Leeman
 Carol Zitrin
 Ceren Zorlu
 Ruth Zowader
 Anonymous (57)

Young Patrons

Mohammed Shaik Hussain Ali
 Sean Baxter
 Benjamin Blinken
 Rebecca Bogers
 William Bolton
 Alyssa Bowlby
 Alexandra Chtchedrina
 Charles deBoisblanc, MD
 John Demos
 Suleyman Kahyaoglu and
 Delaney Kerrigan D'Amore
 Shoshana Litt
 Sophia Liu
 Peyton Mader
 Eren Erdemgil Sahin & Erdem
 Sahin
 Dr. Binita Shah
 Semih Sogutlu
 Liza Steele and Romain Fardel
 Alexander Synkov Garcia
 Jonathan Wang
 Anne Wright
 Fanhao Yang
 Huanjie Yuan
 Anonymous (5)

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

CMS extends a special thanks to the lawyers associated with Skadden, Arps, Slate, Meagher & Flom for their great generosity and expertise in acting as pro bono Counsels.

This season is supported by public funds from 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 the Office of the Governor and the New York State Legislature.

Somm Cellars Wine & Spirits — Official Wine and Spirit Sponsors



Council on
the Arts

NYC Cultural
Affairs

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.

Ann S. Bowers, The Bowers Program
Rita E. and Gustave Hauser, Hauser
Fund for Media and Technology
Susan S. and Kenneth L. Wallach,
Wallach Artists Fund
Lila Acheson Wallace Flute Chair
Mrs. John D. Rockefeller, III Oboe
Chair
Charles E. Culpeper Clarinet Chair
Fan Fox & Leslie R. Samuels Violin
Chair
Mrs. William Rodman Fay Viola Chair
Alice Tully and Edward R. Wardwell
Piano Chair
Nasrin Abdolali
Estate of Robert C. Ackart
Estate of Marilyn Apelson
Mrs. Salvador J. Assael
Estate of Katharine Bidwell
The Bydale Foundation
Estate of Norma Chazen
The Chisholm Foundation
Estate of Anita Christoffel-Pell
Sally D. and Stephen M. Clement, III
Dr. Beth B. and Mr. Jeffrey Cohen
John & Margaret Cook Fund
Estate of Content Peckham Cowan
Joyce B. Cowin
Charles E. Culpeper Foundation
Estate of Catherine G. Curran
Linda S. Daines
Judy and Tony Evnin
Mrs. William Rodman Fay
Jenny and Johnsie Garrett

William B. and Inger G. Ginsberg
Marion Goldin Charitable Gift Fund
Mrs. Phyllis Grann
Mr. and Mrs. Paul B. Gridley
The Hamilton Foundation
Estate of Mrs. Adriel Harris
Estate of Evelyn Harris
Gail and Walter Harris
The Hearst Fund
Heineman Foundation
Mr. and Mrs. Peter S. Heller
Robert and Suzanne Hoglund
Elinor and Andrew Hoover
Mr. and Mrs. Philip Howard
Helen Huntington Hull Fund
Estate of Katherine M. Hurd
Alice Ilchman Fund
Warren Ilchman
Harry P. Kamen
Priscilla F. Kauff
Jane and Peter Keegan
Estate of Peter L. Kennard
Estate of Jane W. Kitselman
Estate of Andrea J. Klepetar-Fallek
Helen Brown Levine
Estate of Charles Hamilton Newman
Estate of Emiko Okawa
Mr. and Mrs. James P. O'Shaughnessy
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
Herbert and Judith Schlosser
David Simon
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.
Joost and Maureen Thesseling
Mrs. Frederick L. Townley
Miss Alice Tully
Suzanne E. Vaucher and
William R. Stensrud
Lila Acheson Wallace
Lelia and Edward Wardwell
Elaine and Alan Weiler
Elizabeth Weinberg Smith, Sidney J.
Weinberg, Jr. Foundation
The Helen F. Whitaker Fund
Mr. and Mrs. Jarvis Wilcox
Kathe and Edwin Williamson
Shannon Wu and Joseph Kahn
Estate of Richard S. Zeisler
Henry S. Ziegler
Anonymous (2)

ALICE TULLY CIRCLE

The Chamber Music Society of Lincoln Center is deeply grateful to the visionary members of the Alice Tully Circle. We thank all of you who have made CMS part of your estate plan. For more information about leaving an important legacy on our cultural community, please call (212) 875-5782.

Aimee B. Anderson
Robert Ardini
Leon and Joan Ashner
Brett Bachman and Elisabeth Challener
Michael and Esther Bushell
Ms. Dalia Carmel Goldstein
Joanne Castellani and
Michael Andriaccio
Robert J. Cubitto and Ellen R. Nadler
Jon Dickinson and Marlene Burns
Howard Dillon and Nell Dillon-Emers
Marguerite B. Mitzi Filson
Mrs. Phyllis Grann
Paul B. Gridley

Frederick L. Jacobson
Thomas Jambois
Hans and Donna Kilian
Dr. Thomas C. King
Chloë A. Kramer
Alfred W. Lees
Harriet and William Lembeck
Phyllis Loeb
Seth Novatt and Priscilla Natkins
Carol L. Obermann
Debra Pincus
Eva Popper
Martin Riskin
Mrs. Robert Schuur

Roberta Shinaberry
Susan Stempleski
Abby Stuthers
Leo J. Tick
Suzanne E. Vaucher and
William R. Stensrud
Ruby Vogelfanger
Sarah (Sally) Wardwell
Alan G. Weiler
Janet and Peter White
John S. Wilson
Roger and Jill Witten
Anonymous (3)