



PALM SPRINGS
FRIENDS OF PHILHARMONIC

PROUDLY PRESENT

Pinchas Zukerman, Violin
and
Shai Wosner, Piano

*Sponsored by
Lois Nehring Darr, Bernice E. Greene
and JoAnn G. Wellner*

Tuesday, February 22, 2022 at 7:30 pm

McCallum Theatre for the Performing Arts

Pinchas Zukerman, Violin

and

Shai Wosner, Piano

Sponsored by

Lois Nehring Darr, Bernice E. Greene and JoAnn G. Wellner

February 22, 2022

PROGRAM

WOLFGANG AMADEUS MOZART **Sonata for Piano and Violin in B-flat Major, K.454**
(1756-1791) *Largo: Allegro* (22 minutes)
Andante
Allegretto

LUDWIG VAN BEETHOVEN **Sonata in C Minor for Violin and Piano, Opus 30, No. 2**
(1770-1827) *Allegro con brio* (25 minutes)
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

— INTERMISSION —

ROBERT SCHUMANN **Intermezzo from the F.A.E. Sonata** (3 minutes)
(1810-1856)

JOHANNES BRAHMS **Violin Sonata No. 3 in D Minor, Opus 108** (23 minutes)
(1833-1897) *Allegro*
Adagio
Un poco presto e con sentimento
Presto agitato

PROGRAMS AND ARTISTS SUBJECT TO CHANGE

AS A COURTESY TO THE ARTISTS ...

Please remain seated until the performers leave the stage at intermission and at the end of the program. Also, please do not applaud between movements of any musical composition. Friends of Philharmonic audiences are known for the warm and courteous welcome extended to visiting performers. Please help maintain this fine reputation. THANK YOU.

Photography and recording of any kind is strictly prohibited. Please remember to silence your cell phone.

Program Notes

Sonata for Piano and Violin in B-flat Major, K.454

WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg

Died December 5, 1791, Vienna

Mozart wrote this sonata in Vienna in April 1784 for a series of concerts given by the violinist Regina Strinasacchi, a twenty-year-old Italian woman. Mozart played the piano at the first performance, which was attended by the emperor, and that occasion produced one of those unbelievable—but apparently quite true—Mozart anecdotes. Rushed for time, Mozart wrote out just the violin part and at the concert set only a blank sheet of paper before him; he then proceeded to play the entire piano part from memory. The manuscript shows the violin part written out in ink. Beneath it, the piano part—written in a different color ink—has been squeezed in later to fit the violin part. Even given Mozart's extraordinary memory, playing a premiere from out of thin air is an act of stunning bravado.

It is even more impressive when one sees how intricate and difficult this score is. Mozart's early sonatas had been largely piano sonatas with violin accompaniment, and the violin could almost be eliminated with no loss of musical content. But Mozart gradually began to give more of the musical interest to the violin, and one of the glories of the *Sonata in B-flat Major* is the equal partnership of the two instruments, particularly in their easy exchange of phrases.

The first movement opens with an elegant *Largo* introduction, and the *Allegro* erupts after the slow introduction reaches a moment of repose; the development grows easily out of the cadence that ends the exposition. By contrast, the *Andante* is a long flow of melody. Mozart did not mark this movement *cantabile*, but he might well have, for it sounds like a long aria for the two instruments, which again share duties evenly. An ornate development leads to the quiet close. The concluding *Allegretto* opens with one of those seemingly never-ending themes, but almost instantly a melodic second idea

occurs, and only when it has passed does one realize that Mozart has derived that idea from the opening. This movement is full of vigor and sweep, much of it propelled by powerful triplet rhythms. Together, the two instruments stamp out the powerful concluding cadence.

One wonders what was going through Mozart's mind as he stood—before his blank sheet of paper—to acknowledge the applause at that first performance.

Sonata in C Minor for Violin and Piano, Opus 30, No. 2

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna

Beethoven's *Violin Sonata in C Minor* is one of the sets of three that he wrote in the small village of Heiligenstadt outside Vienna during the summer and fall of 1802. This was a period of extraordinary distress for the composer, for it was during the months at Heiligenstadt that Beethoven was finally forced to accept the inevitability of his deafness. The choice of key for this sonata is important, for C minor was the key Beethoven employed for works of unusual intensity. The recently completed "*Pathétique*" *Sonata*, *Fourth String Quartet*, and *Third Piano Concerto* were in C minor, and in the next several years Beethoven would use that key for the *Funeral March of the Eroica*, the *Fifth Symphony*, and the *Coriolan Overture*. The musical conflict that fires those works is also evident in this sonata, which is—with the *Kreutzer Sonata*—the most dramatic of Beethoven's ten violin sonatas.

The opening movement is marked *Allegro con brio*, the same indication Beethoven would later use for the opening movements of the *Third* and *Fifth Symphonies*, and the sonata's first movement has a dramatic scope like those symphonies. It opens quietly with a recurrent brooding figure that ends with a sudden turn, like the quick flick of a dragon's tail. The violin soon picks this up and has the second subject, which marches along clipped dotted rhythms.

There is no exposition repeat, and Beethoven slips into the development quietly, but soon the energy pent up in these simple figures is unleashed—this dramatic music features massive chording by both instruments and drives to a huge climax.

By contrast, the *Adagio cantabile* opens with a melody of disarming gentleness, once again announced by the piano, and much of this movement sings gracefully. As it develops, however, the accompaniment grows more complex, and soon these murmuring runs begin to take over the music; Beethoven makes sharp dynamic contrasts before bringing the movement to a quiet close. The brief *Scherzo: Allegro* is full of stinging accents and rhythmic surprises; its trio section is a subtle variation of the movement's opening theme, here treated in canon.

The *Finale* returns to the mood of the opening movement—again there is a quiet but ominous opening full of suppressed energy that will later explode to life. This movement is in modified *sonata-rondo* form, and despite an occasional air of play and some appealing lyric moments, the movement partakes of the same atmosphere of suppressed tension that has marked the entire sonata. Beethoven brings it to a suitably dramatic close with a blazing coda marked *Presto* that remains resolutely in C minor.

Intermezzo from the F.A.E. Sonata

ROBERT SCHUMANN

Born June 8, 1810, Zwickau

Died July 29, 1856, Eendenich

In the final years of his brief life, Robert Schumann served as mentor to several talented young musicians, among them the violinist Joseph Joachim. In the fall of 1853 Joachim was on a concert tour and was scheduled to give the premiere of Schumann's *Fantasie for Violin and Orchestra* in Düsseldorf on October 27. In anticipation of that visit, Schumann proposed an unusual project for two of his protégés, Albert Dietrich (1829-1908) and Johannes Brahms, then only twenty years old: the three of them would write a collaborative violin sonata for Joachim, basing its themes on the notes F-A-E. Those three letters

came from Joachim's personal motto "Frei aber einsam": "Free but lonely." Dietrich wrote the first movement, Schumann the second and fourth, and Brahms the third. Presented with the sonata on his arrival in Düsseldorf, Joachim was asked to play the four movements of what was now called the *F.A.E. Sonata* and to identify the composer of each. He is reported to have played the music easily at sight (Clara Schumann played the piano on that occasion) and to have correctly guessed the composer of all four movements.

The subsequent history of this collaborative sonata was varied. Dietrich's movement essentially vanished. Brahms set his movement, a *scherzo*, aside, and it was not published until after his death. For his part, Schumann recognized that his two movements constituted half a violin sonata. He discarded the movements by Dietrich and Brahms and very quickly wrote two more movements of his own, and by October 31 he had completed what now became his *Third Violin Sonata*. This sonata, one of Schumann's final compositions, has never become a part of the repertory; four months later, Schumann attempted suicide and was placed in the asylum where he would spend the final two years of his life. The original *F.A.E. Sonata* was not published until 1935, long after everyone involved in the project was dead.

This recital presents the *Intermezzo* from the *F.A.E. Sonata*—and from Schumann's *Third Sonata*. Very brief (just over three minutes in length), this movement might almost serve as a textbook example to illustrate the term "romantic." Over quietly rippling piano accompaniment, the violin sings the main theme, built on three-note phrases. Schumann's music is rich, expressive, gentle, and dark, and it soon draws to a quiet close.

Violin Sonata No. 3 in D Minor, Opus 108

JOHANNES BRAHMS

Born May 7, 1833, Hamburg

Died April 3, 1897, Vienna

Brahms spent the summer of 1886 at Lake Thun in Switzerland. He had just completed his *Fourth Symphony*, and now—in a house from which he had a

view of the lake and a magnificent glacier—he turned to chamber music. That summer he completed three chamber works and began the *Violin Sonata in D Minor*, but he put the sonata aside while he wrote the *Zigeunerlieder* (“Gypsy Songs”) and *Double Concerto for Violin and Cello*, grumbling that writing for stringed instruments should be left to “someone who understands fiddles better than I do.” He returned to Lake Thun and completed his final violin sonata in the summer of 1888.

Despite Brahms’ customary self-deprecation, his writing for stringed instruments could be very convincing, and the *Third Violin Sonata* is brilliant music—not in the sense of being flashy but in the fusion of complex technique and passionate expression that marks Brahms’ finest music. The violin’s soaring, gypsy-like main theme at the opening of the *Allegro* is so haunting that it is easy to miss the remarkable piano accompaniment: far below, the piano’s quiet syncopated octaves move ominously forward, generating much of the music’s tension. Piano alone has the second theme, with the violin quickly picking it up and soaring into its highest register. The development of these two ideas is disciplined and ingenious: in the piano’s lowest register Brahms sets a pedal A and lets it pound a steady quarter-note pulse for nearly 50 unbroken measures—beneath the powerful thematic development, the pedal notes hammer a tonal center insistently into the listener’s ear. Its energy finally spent; this movement gradually dissolves on fragments of the violin’s opening melody.

The heartfelt *Adagio* consists of a long-spanned melody (built on short metric units—the meter is 3/8) that develops by repetition; the music rises in intensity until the double-stopped violin soars high above the piano, then falls back to end peacefully. Brahms titled the third movement *Un poco presto e con sentimento*, though the sentiment he had in mind remains uncertain. In any case, this shadowy, quicksilver movement is based on echo effects as bits of theme are tossed between the two instruments. The movement comes to a shimmering close: piano arpeggios spill downward, and the music vanishes in two quick strokes.

By contrast, the *Presto agitato* finale hammers along a pounding 6/8 meter. The movement is aptly titled: this is agitated music, restless and driven. At moments it sounds frankly symphonic, as if the music demands the resources of a full symphony orchestra to project its furious character properly. Brahms marks the violin’s thematic entrance *passionato*, but he needn’t have bothered—that character is amply clear from the music itself. Even the noble second theme, first announced by the piano, does little to dispel the driven quality of this music. The complex development presents the performers with difficult problems of ensemble, and the very ending feels cataclysmic: the music slows, then suddenly rips forward to the cascading smashes of sound that bring this sonata to its powerful close.

Program notes by Eric Bromberger

Pinchas Zukerman

Violin

With a celebrated career encompassing five decades, Pinchas Zukerman reigns as one of today's most sought after and versatile musicians - violin and viola soloist, conductor, and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone, and impeccable musicianship, which can be heard throughout his discography of over 100 albums for which he gained two Grammy® awards and 21 nominations.

Highlights of the 2021-2022 season include performances with the Israel Philharmonic, Barcelona Symphony Orchestra, Orchestre National de Lyon, and Dallas Symphony Orchestra, in his new position as artistic and principal education partner. With the Zukerman Trio, he visits the Ravinia, Aspen and Amelia Island Chamber Music Festivals, as well as Parlance Chamber Concerts in New Jersey, and Washington & Lee University in Lexington, Virginia. With cellist Amanda Forsyth, he appears with the English Chamber Orchestra, MAV Symphony Orchestra in Budapest, Prague Symphony Orchestra, Polish National Radio Symphony Orchestra, Reading and New Bedford Symphonies. He and Forsyth also perform on a November tour with the Jerusalem String Quartet, with stops in both the U.S. and Canada.

The 2020-2021 season included performances with the Pittsburgh, Dallas, Utah, Palm Beach, and Stamford Symphonies, Rhode Island Philharmonic, and WDR Symphony Orchestra Cologne. With the Zukerman Trio, he performed at Philharmonic Society of Orange County, Armstrong Auditorium in Edmond, OK, and on tour in Spain, as well as a virtual recital presented by Peoples' Symphony Concerts. Additional performances included a virtual recital with Shai Wosner for Chamber Music Society of Detroit and appearances at the Casals Festival and Mariinsky Theatre.



Credit by Cheryl Mazak

A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for over 25 years and has taught at prominent institutions throughout the United Kingdom, Israel, China and Canada, among others. This fall, he proudly joins Dallas Symphony Orchestra as their new Artistic & Principal Education Partner for the next two seasons. He will collaborate with DSO in partnership with Southern Methodist University's Meadows School of the Arts, where he will provide intensive coaching and tutoring sessions for Meadows's music students.

As a mentor he has inspired generations of young musicians who have achieved prominence in performing, teaching, and leading roles with music festivals around the globe. Mr. Zukerman has

received honorary doctorates from Brown University, Queen's University in Kingston, Ontario, and the University of Calgary, as well as the National Medal of Arts from President Ronald Reagan. He is a recipient of the Isaac Stern Award for Artistic Excellence in Classical Music.

Mr. Zukerman has recorded for Decca, Analekta, CBS Masterworks, Philips, Angel, Deutsche Grammophon,

CBC Records, Altara, Biddulph Recordings, Sony, and BMG Classics/RCA Victor Red Seal.

Exclusive Representation:
Kirshbaum Associates, Inc.
307 Seventh Avenue Suite 506
New York, NY 10001
www.kirshbaumassociates.com

Shai Wosner

Piano

Pianist Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity, and creative insight into a broad range of repertoire—from Beethoven and Schubert to Ligeti and the music of today. He is Resident Artist of the New York-based Peoples' Symphony Concerts (PSC) from 2020 to 2023, and this season he premieres the PSC-commissioned *Variations on a Theme of FDR* by Derek Bermel, Anthony Cheung, John Harbison, Vijay Iyer, and Wang Lu. He also performs the work in Beverly Hills. In spring 2022, Mr. Wosner curates a festival at Bard College devoted to the music of György Kurtág, his influences, and composers whom he influenced. Titled "Signs, Games & Messages," it marks the launch of a new annual festival at Bard College Conservatory of Music, where Mr. Wosner is on faculty. Additional highlights of his season include performances with East Coast Chamber Orchestra (ECCO) in Philadelphia and New York; Beethoven's "Emperor" Concerto at the Metropolitan Museum of Art with The Orchestra Now; a week-long residency at the San Francisco Conservatory of Music; concerts of the Chamber Music Society of Lincoln Center, the Albany and Princeton Symphonies; and performances around the U.S. as part of the Zukerman Trio with violinist Pinchas Zukerman and cellist Amanda Forsyth. A recipient of Lincoln Center's Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award, he has appeared in North America with the orchestras of Atlanta, Baltimore, Chicago, Cleveland, Dallas, Los Angeles, Milwaukee, Philadelphia, Pittsburgh, San Francisco, St. Paul, and Toronto, among others, as well as in Europe with ensembles ranging from the BBC orchestras to the Vienna Philharmonic. He records for Onyx Classics,



Credit by Marco Borggreve

and his most recent release on the label comprises four late sonatas by Schubert. Released in March 2020, this double album marked the completion of his recorded series of the composer's final six piano sonatas. Born in Israel, Mr. Wosner studied piano with Opher Brayer and Emanuel Krasovsky and composition, theory, and improvisation with André Hajdu. He later studied at The Juilliard School with Emanuel Ax.

PALM SPRINGS FRIENDS OF PHILHARMONIC

FOUNDED 1973

Dr. Mimi Rudolph, Founder – Mrs. Nancy Adler Thornton, Founding Benefactor

OFFICERS

Kenneth A. Turner, *President*

Lucinda Schissler, *Vice-President – Artist Selection*

Joseph H. Stein, *Vice-President – Subscriptions*

Anne Holland, *Recording Secretary*

Gary Schahet, *Immediate Past President – Parliamentarian*

DIRECTORS

Lois Nehring Darr

John Fox

Barbara Fremont

Norman Gorin

Bernice Greene

Anne Holland

Roberta Holland

Dean Kauffman

Dr. David B. Ko

Carol S. Lewis

Larry Pitts

Gary Schahet

Lucinda Schissler

Gloria Scoby

Joseph H. Stein

Douglas G. Stewart

Paul M. Symons

Kenneth A. Turner

JoAnn Wellner

Marnie Duke Mitze, *Executive Director*

Michael Flannigan, *Ticketing and Administrative Coordinator*

DIRECTORS EMERITUS

Henry Freund, Jeanne Hilb, Robert Rose, Eleanor Sidenfaden, Lynn Zimmer

IN MEMORIAM

The Board of Directors pays tribute to the following board directors who have recently passed, but whose wisdom, passion and commitment to classical music will continue to inspire and guide us in the decades to come.

Robert Armstrong, Marshall Gelfand, Barbara Pitts, Gloria Rosen, John Shevlin

**THE BOARD OF DIRECTORS OF
THE PALM SPRINGS FRIENDS OF PHILHARMONIC**

wishes to express its gratitude to the following annual donors:

**DISTINGUISHED
MAESTRO**

\$10,000 and above

Barbara Fremont
Mr. & Mrs. Henry L.
Freund
Gother Family Trust
Dr. & Mrs. David Leshner
Corinne & Victoria
Nevinny in Honor of
Dagmar Nevinny
Charles & Yvonne Pigott

MAESTRO

\$5000 – \$9999

Laura & Wayne Bellows
Lynda & Charles Biggs
Sallie & Allan Bulley
Dean L. & Rosemarie
Buntrock Foundation
John & Katherine Fox
Hirschmann Family
Foundation
Nancy & George Maas
Dr. Myron & Joanne Mintz
Peggy & Peter Preuss
Mr. & Mrs. Joseph Stein

**DISTINGUISHED
BENEFACTOR**

\$3000 – \$4999

*Betty & Jerry Abeles
Yvonne & Derek Bell
Ellie Bennett
Norman Gorin
Rich & Judy Guggenhome
Elissa Hepner
Patti & Brian Herman
Anne Holland
Dr. Robert & Sharon
Lesnik

Jeanne S. Levitt
Carol S. Lewis
Phillip Mathewson &
Robert Griffith
Mattlin Foundation
Joseph Noren & Marnie
Miller
Larry & Cathy Pitts
Judy & Jerry Potthoff
William Rutherford &
Joan Lamb
Phyllis & Gary Schahet
Michael & Pat
Schumaecker
Gloria & Michael Scoby
Mr. Douglas G. Stewart
Sheila & Ira Stone
Kyle Thorpe
Ken Turner & Mark
Albertson
Jane Witter & Fred
Delanoy

BENEFACTOR

\$1500 – \$2999

Barbara & Alan Abrams
Don Alexander
Richard Alther
Dr. Judith Bensinger
Claudia Bjeere & Andrea
E. Senich
John & Christine Blair
Linda Blank & Mark
Jacobs
Nancy Breighner
The Robyn & Norman
Brooks Charitable
Foundation
Dr. & Mrs. Austin G.
Buffum
Dr. Robert & Sandra
Carroll

John & Nicki Conti
Susan E. Cooper
Peggy Cravens
Jeaninne Daniel
Lois Nehring Darr
Gennaro DeVito
Isabelle Diamond
The Allen & Marilyn
Eager Charitable Fund
Arturo Fernandez &
Derek Gordon
Joann & John H. Firmage
Shirley Fitterman
Dr. Robert J. & Janice
Flamer
Mr. & Mrs. Robert J.
Fraiman
Natalie Freeman
Barbara & Bernie Fromm
Jeannette & Raymond
Galante
Mrs. Karlene Garber
Carl Geist
Diane & Harold
Gershowitz
Cora Ginsberg
Buzz & Peg Gitelson
Muriel & Ron Goldberg
Joseph D. Gole
Bernice E. Greene
Carol & Carl Gregory
Rosalind & Stanley F.
Hack, Esq.
Toni Hafey
Richard Halton & Jean-
Marc Frailong
David & Carole Hatcher
Mary Sue & Bob Hawk
Judy & Mel Hecktman
Mr. & Mrs. Rodney Hill

Roberta Holland
Boyd & Dody Hopkins
Frances Horwich
Loreen Jacobson &
Bertel Lewis
Michael Jaworski
Mrs. George E. Jones
Professor & Mrs. Ken
Jowitt
Dean Kauffman & Carlos
Andrés Mosquera
Nora Kaufman
Ruth & Malvin Kaufman
John Knoebel & Ira Helf
Dr. David Ko & Dr. Sara
Azar
Robert Kohl & Clark
Pellett
Bud Krause
Linda Lechlitner
Norman J. Lewis & Myra
L. Gordon
Helen Louden
Jeffrey Louis
Susan & Rodney D.
Lubeznik
John Marksburly & Chuck
Steinman
Mrs. Ogniana Masser
Eunice & Jerry Meister
William & Jane Melzer
Tom & Marnie Mitze
Audrey & Courtney Moe
Andre & Julie Molnar
John P. Monahan
Constance & John Nyhan
Cydney Osterman
Jacqueline & Barry
Panter, M.D.

**In Memoriam*

Georganne Papac Beth & Larry Peerce Nora Rado Vicki M. Rauscher Gail Richards Robert Richards Rella & Monty Rifkin Theodore & Carol Robinson Frank M. Ryan, M.D. Elise Sacks Sherry & Howard Schor Jane & Larry Sherman Mrs. John C. Shevlin Evelyn & David Simon Sheila Sloan Robert & Shelia Snukal Donald Stein Robert & Carlyn Stonehill Kory & Betty Teoman Rosemarie Vacano Helen Varon Jean Baur Viereck David Weigel & Mark Yacko Jesse & Alice Weinger JoAnn G. Wellner Dr. Jane Woolley	Roger G. Bensinger & Robin Groth Barbara & Sandy Berliner Marlene & Bert Bilsky Richard & MaryJeanne Burke Anne Camil Elizabeth M. Campbell Joe Cantrell Janice & Clayton Carmean Dr. David B. Carroll Bruce Cervone & Kathleen Delaney Paul R. Christen Joanne & Bill Chunowitz Johnathan & Doria Cobb J. Patrick Cooney & Karl Buchberg Joel T. Cutler Perry Datwyler Christopher Davidson in memory of James Watterson Mrs. Dorothy Deming Svanhild Dolin Joan & Hillary Don Melinda Douglas Bob Drake & Gary Wentworth Martha Drake Sheila Dulin Joy Dunlevie & Ted Humphrey Janice Dunn Andy Duvall James Eisenberg & Jane Woldenberg Phyllis Mintz Eisenberg Larry Fechter & Tom Stansbury Mrs. Ruth E. Fiden Arthur & Carol Freeman Ariela Gallen & Stephen Tahal	Mrs. Deane T. Garrison Betty Davis Gates Linda Gazecki Joe Giarrusso & Charlie Paglia Mike Gibson & Beata Pater Tom & Alix Goodman Joyce Gorney Helen & Alan Greene Diane & Cynthia Gunn Ann Hart Rod & Diane Hassett Robert & Peggy Henley MaryEllen Herman Michael & Nancy Herman Michael & Joan Hirsch Harvey Hoepfner Burton & Libby Hoffman Robert & Lorna Houck John Hoyda Kathy Intihar & Fran Campbell Bill Jaffe Carl Johnson & Lawrence Seeger Dr. & Mrs. Ernest Johnson Al Jones Dick Kahn & Sue Freeman James Kampas Sherwin Kaplan and Patricia Sullivan Harriet R. Karmin Carolyn Kiser Arline & Seymour Kreshek Robert Lehman & Christopher Mathews Mr. & Mrs. James Levitas Lisa & Erik Lindauer Harriet Litt Dick Luechtefeld Donna J. MacMillan	Bill Mainzer & Ruth Gelbart Marliyn Malkin Jerome Marshak Judith & Jonathan Marshall Nicky & Lester Mayber Pamela & Eugene McGuire Allan McMurray & Judy Kaffka Jim & Marianne Millican Les Modie Marvin Morgenstein & Ann Van Balen Colonel & Mrs. Dave Mueh Frances Muir Judy & Mike Musiker Jane Ullman Nadler Dr. Marsha & William Pachter Susan & Jim Palm Dean & Marilyn Park Laurie & Mark Parkin James Parry John & Gayle Perl Norman Perlmutter Norma Person Rita & Robert Philip Jo R. Pond Nancy Rapoport & Mal Rudner Susan & Arthur Rebell Gisela & Nelson Reid Molly Ross Susan & John Rothschild Marcella Ruble Judith Schurr Anneruth Serman Richard & Nurit Sheehan Sue & Marty Sherman Mike & Lynn Shields Nancy & Stan Sibell
PATRON \$500 – \$1499 Dinesh & Raj Agrawal Debbie Allen William & Patricia Anton Judith L. Appelbaum Jane T. Arthur Miles Auslander & Karen Dennis Noyes & Elizabeth Avery Janet Ball Nora & Guy Barron Cash & Betty Baxter Diane & Mike Beemer			

J. Robert Sillonis &
Michael D. Welter
Mr. & Mrs. David Smerling
Danforth M. Smith
Nora & Jay S. Spak
Sally Sproat & Roger
Scullion
Elaine & Claude
Steinberger
Anne Swindells
Dr. & Mrs. Gerald Trostler
Bonny R. Tucker & Robert
Keigher
Vicki & Michael Turoff
André van Niekerk &
Steven Rogers
Marsha & David Veit
Craig & Junior Vickers
Robert Walker & Ken
Beville
James & Lucy Wang
Mitzi Webber
David & Marlyne Weiner
Douglas & Hilda Young
Eileen & Lawrence Zoll

SUPPORTER

\$250 – \$499

Michael & Lee Bard
Dr. & Mrs. Michael Baskin
Darryl K. Beach
Donald Beck
Nicolas & Joan Behrmann
Harriet K. Bernstein
Jim & Martha Blackburn
Steven & Carol Bloch
Barbara & Ronald Borden
Dr. Sigrun Braverman
Mr. & Mrs. Alfred Bryman
Dr. Rich Cansdale
Dr. & Mrs. Robert Corne
Marion & Eric Cowle
Phillip Cram

Michael Danoff
John Martin Deely
Jill & Robert DeMaster,
Ph. D.
Sally Cherry Dempsey
John & Barbara Earle
Selma Edelstone & *Ron
Kramer
James & Louise Evidon
Jeffrey & Suzanne Feder
Jack & Linda Finkelstein
Ann Fishman
Larry Fox & Gail Baum
Patti Freed & Elaine
Patton
Barbara Gleissner
Philip & Carol Goldsmith
Judy & Phil Goldstein
Donald C. Graham
Dr. Robert & Maxine
Greenstein
Dr. & Mrs. Donald Hall
Larry D. Harper
George & Libby Henrich
Deon Hilger & Jerry
Delaney
Murray & Barbara Hirsch
Bruce M. Jewett
Saune Jonsson
Sherry Kaplan
Susan Karsen
Fran Kaufman
Retha Keenan
Sheila W. Keeshin
Sheldon & Barbara Kent
Maxine & Joe
Kirshenbaum
G.P. Paul Kowal
Marty & Judy Krasnov
Richard & Dena Krown
Mr. & Mrs. Julian Levy
Tom & Judy Lewis
Rick & Roseve Mainzer

Dr. Robert B. & Suzanne
J. Martin
Joe & Shirley McEvoy
Mr. Thomas Miller
Jeanie Mills
Martha & Mark Moench
David Norgard & Joseph
Oppold
Gary L. Nudell & Craig
Heywood
Rob & Jason Ollander-
Krane
Jack & Sharin Orr
Harold & Miriam Paley
Elizabeth Parese
W. Stuver Parry
David Peck & Dennis
Duca
Dan & Trudy Pekarsky
Lynn & Jim Philpot
Diane Rader
Melinda Raphael
Goodman
Genia & Warren Richard
Michael Romberg & Meir
Klapper
Rabbi Yaacov & Mrs. Nina
Rone
Ellen & William Sachs
John Sanders & Lin
Richard
Robert G. Sanderson
Sanford Seplow & Susan
Walpert
Warren D. Shifferd, Jr.
Dr. Paul & Sybil
Silverstein
Kevin L. Smith & Beverly
J. Zimmer
Barbara Spencer
Marie Staudhammer
Diane D. Stauffer
Eileen & Marv Stern
Dr. Tom & Sherry Stevens

Jane Townsend & *Alan
Gross
Joseph A. Trunk
Leslie & Dr. Barry Usow
Judy Wallis
Marvin & Robbie Winick
David Winton & Brian
Yaklich

CONTRIBUTOR

\$100 – \$249
Janet Abrams
Irwin Alexander
Helen Astleford
Rhona Bader
Dr. Danuta Batorska
Dr. John Benfield
Zeev & Shoshanna
Berger
Melinda & Harvey
Bernstein
Nadine C. Bicher
Shelley Ann Birenbaum
Eleanor & Bruce Blank
Al Bloch & Fefe Passer
Andy Brancuccio & Ken
Sandacata
Dr. Janet Hartzler Braslow
Ann Broadwell
Richard E. Brown
Mary Carlson
Richard & Renee Carman
Bonnie Carmell
Penny Carpenter
Gregory Casserly
Joseph Cifarelli
Corinne & Roger Coplan
Dr. Gerald & Marianne
Corey
Frances & Gregg Corwin
Rev. Donald R. Craig
Larry Da Silva
James V. Daber & Robin
L. Goode

Keith & Donna Jean Darby	Roanne L. Gotthelf	Dr. & Mrs. Robert Marcus	Steven Shaer
Anneke Delen	Robert & Bambi Granovsky	Mark McGowan & Didona Marcinkevicius	Ronald & Kim Marie Singer
Jesse Dorsey	Bridget Gray	Dr. Raymond M. Mnich	Peter Steele & Daniel Wirth
Sarah & Mark Douglas	Arline Greenblatt	Michael H. Motherway	Linda Stewart
Jane Effress & Harvey Lambert	Richard & Ilene Harris	Susan & Doug Myrland	Ron & Natalie Tambor
Robert Elmore & Paul Zak	Doris Burke Heckerman	Andrew Nelson	Barbara W. Thormann, Ph. D.
Karen Engman	Gwen Herron	Mr. & Mrs. Frederick Olsen	James & Linda Tjaden
Louise Escoe	Mr. & Mrs. Roy E. Hofer	Raymond Price & Esmé Ryan	Pauline Trimarco
Robert Feferman & Steven Bing	John F. & Judith C. Hon	Bob & Susan Pristave	Julie Tybout
William Fisher Ph. D.	Maralyn Howard	Richard Proctor & Ronald Childers	Charmaine Urban
Robert Fitzgerald & Jorge Herrero	Penny Hudnut & Stephen Schoenfeld	Marsha Reed Nall	Tate Varela & Paul Shaw
Frances & John Fleckenstein	Mike Hussey	Paul Reid & Tom Hartnett	Paula & Daniel Voorhees
Sally Frank	Bob & Tonia Hutton	Klaus & Coleen Roggenkamp	Arlene & Bill Wadsworth
Sidney & Jacqueline Freedman	Jim Karpiak	Dr. Joan Rubane	Susan & John Walker
Jacob Frick & William Pape	Jack Keller	Pamela Ruehrdanz	Steven L. Washington
Sally Gessford	Karen Klein	Dario Sacramone & John Pariseau	Stuart & Marysia Weiss
Evelyn Gilligan	Dr. & Mrs. George H. Koenig	Vince Samons	Sandra Wetrich & Max Davis
Ken & Marilyn Glassman	Allison Kozak	Dr. & Mrs. Andrew Sanderson	John Whitfield
Thorey & Barry Goldstein	Mr. & Mrs. Walter Kregel	Mariana Scarcella & James Slagter	Charlene Williamson
Carol Goldwasser	Sharon Lazier	Dennis Schroeder	Mary Wilson
Dr. & Mrs. Edward E. Gordon	Dr. & Mrs. Robert Levine	Louise E. Schulz	Ellen Yuracko
	Richard & Merle Lewis		Judith B. Zacher, M.D.
	Sandy Lewis		Maxine Ziebarth
	Bonny & Drew Link		<i>*In Memoriam</i>
	Madeleine Maniar		

Special thanks to this season's concert sponsors for their additional support:

\$15,000	Barbara Fremont
\$10,000	Phyllis & Gary Schahet, Helene Galen & Jamie Kabler
\$7,500	Roberta Holland, Gloria & Michael Scoby
\$5,000	Lois Nehring Darr, Eisenhower Health Foundation, Norman Gorin, Bernice E. Greene, Gail Richards, Rella & Monty Rifkin, Jane & Larry Sherman, JoAnn G. Wellner