

CMS

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
Fall 2009 Newsletter

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Photo: Christian Steiner

From the Executive Director

It would be difficult to name a cultural institution that is not seriously grappling with the question of its long-term viability in the face of the changes brought about by the widespread economic crisis. It is interesting to note that the word “viable” refers both to being *able to survive* and also to *have real meaning and pertinence*. At the Chamber Music Society, we have confidence in the survival our art form; we can look back over its history, noting that it has endured not only financial crises, but social upheavals, wars, and epidemics. And we know that this could not have happened without its carrying real meaning and pertinence for those who sought it out, whether for inspiration, stimulation, comfort, or pleasure.

The challenge comes when we look forward rather than back, and try to foresee the real meaning and pertinence of chamber music as we face our own, new versions of social change and financial woes. Has chamber music ever had to compete with the appearance of 250 million new books being published each year? Or face the rivalry of over a thousand movies being released each year? Or react to \$6 billion worth of video games being purchased in a year? Or tried to catch the attention of hordes of text messengers absorbed in e-conversation, most likely not about chamber music? And how are our profoundly inspirational artistic statements of some twenty to forty minutes in length pertinent to people accustomed to quick tweets of 140 characters?

There is no question that classical music plays a different role in the world today than it did in the days of J.S. Bach, when entire communities heard his music regularly, and the court heavily endorsed his creativity, or in the era of Mozart and Beethoven, when the hunger for their music developed beyond the nobility to the middle classes. Today we are faced with interesting new puzzles as to how to find and communicate with a new generation of potential chamber music fans. And indeed, we have phenomenal tools for attracting them out of their cyberspace. The rest is arithmetic. There were some 700,000 people alive in Bach’s day, and now the world population is 6.8 billion. For what percentage of the human race was/is classical music meaningful and pertinent—then, and now? The question of whether we are ahead or behind loses some of its power as we put one foot ahead of the other with continued devotion to our work. No one can quantify what comprises “real meaning and pertinence”—but we all seem to know it when we experience it at Alice Tully Hall and when we sense a community of people sharing the same response.

Norma Hurlburt

2009-2010 Opening Night: A Viennese Evening

On Wednesday, September 23, 2009, The Chamber Music Society of Lincoln Center (CMS) hosted *Opening Night: A Viennese Evening*, celebrating 40 years of chamber music performances at Alice Tully Hall. With 200 guests in attendance, the benefit honored long-time philanthropists and chamber music aficionados, Jamie and Maisie Houghton.

The glamorous evening included cocktails, a seated dinner, a Viennese-inspired concert program, and private reception. Chairman of the CMS Board Peter Frelinghuysen and Opening Night Co-chair Harry Kamen gave warm introductions to the evening's Honorees Jamie and Maisie Houghton who shared personal anecdotes with the crowd about their love for chamber music and how they were introduced to the art by their family member, the late, legendary Alice Tully.

Immediately following the concert program, guests were treated to a private reception where they enjoyed delectable desserts and mingled with the CMS musicians. The evening's Gala Co-chairs included: Barbara and Harry Kamen, Barrett and Peter Frelinghuysen, and Elizabeth W. Smith. The Benefit Committee included: Carol and Richard Miller, Barbara and Bob Erskine, Melissa and James O'Shaughnessy, Carol and Chuck Hamilton, and Priscilla F. Kauff.



Jamie and Maisie Houghton, Honorees



Jamie Houghton and CMS Board Chairman Peter Frelinghuysen



Maisie Houghton, CMS Board Treasurer Harry P. Kamen and Jamie Houghton



CMS Board Member and Gala Co-Chair Elizabeth W. Smith and daughter Elizabeth



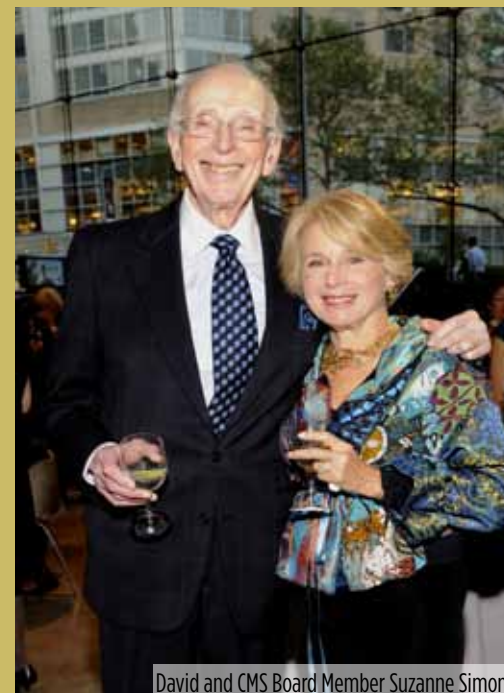
Pat and John Rosenwald



Barbara and Bob Erskine



CMS Executive Director Norma Hurlburt, Erwin and Pearl Staller



David and CMS Board Member Suzanne Simon



CMS Board Member Dr. Annette Rickel
and Soprano Dawn Upshaw

photos: Greg Partanio

The Chamber Music Society of Lincoln Center
cordially invites you to

SAVE THE DATE
Opening Night 2010
September 21, 2010



First-ever CMS Patron Cruise: *An Aegean Sea Festival*

CMS is very pleased to announce the details of its first-ever Patron Cruise. From June 17-27, 2010, the all-suite, 57-cabin Corinthian II (accommodating only 114 guests) will sail from Athens to Turkey and various Greek Islands with CMS musicians David Finckel, Wu Han, Philip Setzer, and Arnaud Sussmann.

The voyage will take you to the great sites of Greek civilization where music was an essential part of daily life, and our CMS artists will perform on the ship and ashore at such memorable venues as the ancient Odeon outside the walls of Troy.

If you have not received your brochure with complete information on program inclusions and costs, please call Sharon Griffin at 212-875-5782. Early booking guarantees your best choice of cabins.



5 Questions: The Escher String Quartet



The Escher String Quartet, a member of CMS Two, performed a riveting program of diverse works this month on October 28 in Alice Tully Hall. Join us in finding out more about the Eschers in this Q&A session:

1) How long have you been together as an ensemble, and how did you decide to form a quartet?

Pierre Lapointe, viola - Almost 5 years. We formed the quartet while we were still students at the Manhattan School of Music. The decision of keeping the quartet together after one semester came from us and was reinforced later on by established artists such as David Soyer, Pinchas Zukerman, and the Orion String Quartet.

2) Is there a piece of music that made you decide to be a professional musician?

Adam Barnett-Hart, violin - When I was younger, my absolute favorite music to practice and perform were the unaccompanied Bach sonatas and partitas. Unfortunately, Bach didn't write any quartets!

3) What has been the highlight of your career so far?

Andrew Janss, cello - Playing the Brahms Clarinet Quintet with David Shifrin [CMS Rose Studio Concert, Nov. 29, 2007] will always be a highlight for me. He is truly an inspiring musician.

4) What piece on the upcoming program on October 28 are you most excited about?

Adam Barnett-Hart, violin - The Zemlinsky quartets, especially the 2nd, are great pieces, and deserve to be performed. I am excited that we can share such an intricate, complex, beautiful piece with people that probably have never heard it.

5) If you were on a desert island and could only listen to one recording, what would it be?

Wu Jie, violin - Heifetz's recording of the Korngold Violin Concerto.

[Click here to read each member's complete answers.](#)

Support CMS with a gift to the Annual Fund

Our 40th Anniversary would not be possible without the ongoing support of our Annual Fund donors.

- Join us today as a Friend and experience chamber music up close at intimate Open Rehearsals in the Rose Studio.
- Join us as a Patron and enjoy intermission receptions in the Hauser Patron Salon at Alice Tully Hall, and post-concert receptions with CMS Artists, among other benefits.

For more information on member benefits or to make your gift over the phone or online, call our membership office at 212-875-5780, or visit us at www.chambermusicsociety.org/support.



CMS2 violist David Kim instructs a music enthusiast at the Meet the Music instrument petting zoo

Photo: Tristan Cook

Inside Schubert and Beethoven's Chamber Music

The long-running *Inside Chamber Music* lecture series takes a classical turn this season. Resident lecturer, composer, author, radio personality, and performer Bruce Adolphe delves into the chamber music masterworks of Schubert and Beethoven in two series: *Joy and Despair: The Music of Schubert*, and *Beethoven's Struggle: Emotion and Reason*.

The music explored in *Joy and Despair* is centered on the CMS festival *Schubert Ascending*, which takes place in Alice Tully Hall November 6, 8, and 10. Bruce investigated the Quartet in G major for Strings, D. 887, Op. 161; the Quintet in C major for Two Violins, Viola, and Two Cellos, D. 956, Op. 163; and the Fantasy in C major for violin and piano, D. 934, Op. 159 all before sold-out audiences in the Rose Studio. The series concluded with the songs of Schubert on November 4.

In the spring series, Bruce explores how Beethoven struggles to allow for artistic freedom, while adhering to the discipline of the classical forms. Recent neuroscience findings have shown that reason and emotion do not function completely separately in the brain. Through his collaboration with the Brain and Creativity Institute, Bruce will explore how this finding may manifest itself in Beethoven's chamber music, which is featured in the CMS Winter Festival—Beethoven Cycles.

Bruce Adolphe - Did You Know?

1. Bruce's weekly radio spot "Piano Puzzlers" has been part of *Performance Today* for six years and until this summer it was not aired in New York City. During the summer, WQXR picked up *Performance Today*, and they are still broadcasting it now. It's also available from iTunes as a podcast.
2. Bruce recently received a commission from the Fondazione Palazzo Strozzi in Florence to compose a piece using poetry by the great Renaissance painter Agnolo Bronzino. The Palazzo Strozzi is collaborating with the Metropolitan Museum of Art here in New York in the presentation of a comprehensive exhibit of Bronzino's paintings and poetry manuscripts. His piece, scored for madrigal choir, viola da gamba, harpsichord, and vibraphone, will receive its premiere at the Metropolitan Museum of Art this spring.

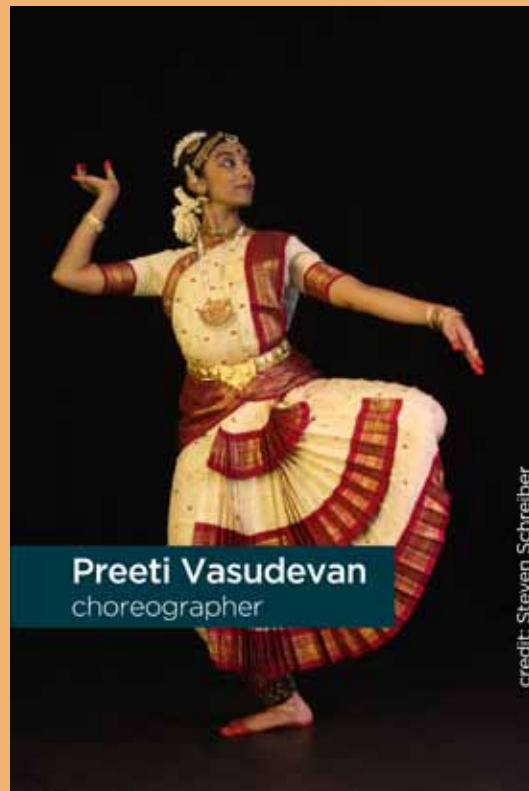


Photo: Tristan Cook

Meet the Music! Drumming a Dream – Choreographer’s Notes

Storytelling is the most effective way of communicating events of the past, present, and the future, all in one nut-shell. I come from India (Chennai, in southern India) where oral traditions through ancient stories, myths, and rituals combine with modern lives forming an unbroken continuum of life. Stories we have heard from childhood have been specifically part of our arts, both classical and folk. Like all stories, the end usually has some outcome – a moral, a lesson that we take with us and apply into our daily modern lives. It also keeps a community creatively active and forms a social bond that keeps a sense of rooted-ness alive, no matter where you live in this world.

My specialization is Indian classical dance, *Bharatanatyam*, which is from Southern India. The dance is a highly stylized form with a strict movement grammar and a vast vocabulary using different parts of the body in isolation to create unique expressions. As a whole the dance is a storytelling form having its links with ancient rituals of Hindu temples. The dancer is a medium of communication, when the temple was a place of gathering (today’s TV), providing education to all who came.



Preeti Vasudevan
choreographer

credit: Steven Schreiber

Today with the art form having migrated all over the world, stories have started growing, adapting and reaching out to a larger population inviting new thoughts, exchanging vocabulary with other dance forms and music to create a more global creative community.

With CMS, I see this as a wonderful opportunity for two cultures to come together, keeping their individual identities, yet forming a wonderful weave - a new tapestry of expression between western classical music and Indian classical dance. With the focus being on family, I feel the interactive approach will create a wonderful opening in understanding the foundations of the two forms while enjoying an adventure-filled folk tale from India, giving it a unique palette. The story is about a young underprivileged girl never giving up on her dreams to find her magical talking drum. Through her quest, she meets varied people helping each one and gaining from that experience – something we all need to learn in our world today.

Bruce Adolphe has been a wonderful collaborator and composer, a marvelous child at heart with an unbeatable curiosity about other cultures. I personally think the show is for all age groups. Both adults and children will find a common age to get creative, enjoy participating and go out adding to the tapestry of storytelling!

- Preeti Vasudevan

Preeti Vasudevan is the Artistic Director of Thresh, a performing arts collaborative in New York City, who’s work is exploring and developing a new dance-theatre language drawn from traditional Indian dance and contemporary global genres.
www.threshdance.org; www.dancingforthegods.org

***Alice Tully Circle* – Planned Giving Meeting Future Challenges Today**

On the occasion of the Chamber Music Society’s 40th Anniversary and the first full season in its beautifully renovated home, it is a deeply poignant moment to reflect on those whose vision, guidance, and generosity have all contributed to the Society’s compelling history.

At the same time, CMS looks ahead with a strong commitment to this beautiful art form in its performances, commissioning, and outreach. The next forty years will require the vision, guidance, and generosity of another generation. Members of the *Alice Tully Circle* are those guardians, and CMS is especially thankful for each of the legacy gifts they have pledged.

Members of the *Alice Tully Circle*

Anonymous	Dr. and Mrs. Thomas C. King
Ms. Marilyn Apelson	Ms. Jane Kitselman
Mrs. Marguerite S. Bedell	Mr. and Mrs. William Lembeck
Dr. Jerome Bruner	Dr. and Mrs. Martin L. Nass
Eliane Bukantz	Eva Popper
Ms. Carlotta Eisen	Mrs. Susan Schuur
Mr. Stuart M. Fischman	Mrs. Ruth C. Stern
Mr. and Mrs. Arthur Giron	Mr. and Mrs. Joseph E. Stockwell Jr.
Ms. Dalia Carmel Goldstein	Ms. Rose Weinstein
Mrs. Mary Scott Guest	

It is important that the *Alice Tully Circle* continues to grow, and during this Anniversary year, the Development office will be sending you information about including CMS in your long-range planning. If you have any questions regarding bequests and other deferred gifts, please call Sharon Griffin, Director of Development, at 212-875-5782.