



Music at Kohl Mansion The Heath Quartet | October 16, 2022



Photo: Marije Johnston

The Heath Quartet
October 16, 2022



Photo: Nikolaj Lund

Trio con Brio Copenhagen
February 5, 2023



40th Anniversary
Celebration
November 13, 2022

Photos: Cory Weaver, Shaleah Feinstein



Fauré Piano Quartett
with Frederica von Stade
March 12, 2023



Photo: Jeff Wilson

Miró Quartet
December 4, 2022



Curtis on Tour
with Ida Kavafian and Peter Wiley
April 16, 2022



Maxwell Quartet
January 22, 2023



Alexander String Quartet
May 7, 2023



Photo: Terry Lorant



Welcome to Music at Kohl's 40th Anniversary Season! The Miró Quartet, Honorary Chairs

*On the occasion of Music at Kohl's 30th Anniversary Season ten years ago,
musicologist Kai Christiansen wrote the following:*

The Music of Friends

Chamber music has often been called "the music of friends." A trio or quartet of musicians that gathers to lovingly render the musical designs of history's great masters represents an intimate, intense friendship, already multi-layered. Friends of the art, avid listeners, amateur or retired musicians, music lovers of many stripes gather, listen and follow, and we become not only friends with our favorite musicians or with fellow concertgoers, but we build a living friendship with apparent ghosts from the past: Mozart, Beethoven, Brahms.

Indeed, individual pieces become some of our closest friends: Schubert's String Quintet, the late Beethoven Quartets, the Brahms Clarinet Trio. No longer ghosts, but fully alive in the present, vital works of exquisite artistic expression accompany us through the years as we continually rediscover them. Over time, everything deepens, including ourselves. Chamber music becomes a cherished ritual, a nearly sacred enduring fellowship that grows essential to the fabric of our lives. [...]

May this magnificent music of friends continue for years to come. And may many new friends come to discover the great portal where the doors to Music at Kohl Mansion open to welcome them.

— Kai Christiansen

Excerpted from Notable Excitement: 30 Years of Music at Kohl Mansion by Liz Dossa, © 2013



Photo: Cory Weaver

Sunday, October 16, 2022

Dear Friends,

What a thrill it is to welcome you to the opening concert of our 40th Anniversary Season! We are deeply grateful to be back with you live in the beautiful and historic Kohl Mansion, celebrating four decades of stellar chamber concerts.

Each concert of our 40th Season holds special meaning as we reunite our loyal audiences with beloved ensembles from our glorious past and introduce long-awaited international artists for their live debuts on our stage.

We begin our journey tonight with England's celebrated Heath Quartet, offering classics by Haydn and Schubert and a string quartet by Fanny Mendelssohn, the first of several distinguished women composers to be featured this season.

For this Ruby Anniversary, we are proud to present on November 13th the world-premiere of acclaimed Bay Area composer Shinji Eshima's commissioned chamber work, entitled *Hymn for Her* for piano, marimba, clarinet, cello, and double bass – an homage to four decades of world-class music-making at Kohl Mansion.

Our cherished Miró Quartet - Honorary Chairs for this season – will return in December with award-winning American composer Kevin Puts' seminal piece for our time entitled *Home*. All season long, we will explore the many ways in which music provides a sense of home around the world. The Miró quartet writes: "We are proud and grateful to have been a small part of the great MAKM legacy that has unfolded over the last four decades, and we wish for many more years of music to come!"

Thank you for celebrating with us this evening and all season long!

Warmly,

Zerlina Chen Hayes
President

Patricia Kristof Moy
Executive Director

Music at Kohl Mansion - 2750 Adeline Drive, Burlingame, CA 94010
info@musicatkohl.org - 650.762.1130 - www.musicatkohl.org

Upcoming Events

Next on the Tom & Laura Gilman Stage at Kohl Mansion:

Sunday, November 13, 2022, 7:00 pm

40th Anniversary Celebration Concert

Karen Hutchinson, piano; **Haruka Fujii**, marimba; **José Granero**, clarinet

Roy Malan, violin; **Emil Miland**, cello; **Charles Chandler**, double bass

Shinji Eshima: *Hymn for Her* (40th Anniversary Commission and World Premiere)

Ernst Bacon: Excerpt from Piano Trio No. 2 (1st MAKM Commission premiered Feb. 1987)

David Carlson: Excerpt from Sonata for Cello and Piano (2nd MAKM Commission premiered Jan. 1993)

Mendelssohn: Piano Trio No. 1 in D minor, Op. 49

Sunday, December 4, 2022, 7:00 pm

Miró Quartet

Haydn: String Quartet in B-flat Major, Op. 64, No. 3

Kevin Puts: *Home* for String Quartet (Bay Area Premiere)

Beethoven: String Quartet in C-sharp minor, Op. 131

Tickets and information: 650.762.1130 ~ www.musicatkohl.org

In the Community

Saturday, October 22, 3:00 pm

Brass Over Bridges

Family Concert at the San Mateo Public Library

One-hour concert appropriate for all ages. Great fun for the whole family!

San Mateo Public Library, Oak Room; 55 W. 3rd Avenue, San Mateo

Free admission, free parking.

COVID-19 PROTOCOLS - FOR YOUR SAFETY AND COMFORT:

Music at Kohl continues to require proof of up-to-date vaccination against COVID-19 for all patrons – and strongly recommends booster shots.

If you are ineligible for a COVID-19 vaccination, Music at Kohl requires proof of a negative antigen test (home test) taken on the day of the concert, to be presented before entry.

While it is no longer mandated by the county, Music at Kohl still requires well-fitting, properly worn masks for patrons and staff at all times while inside the Concert Hall. Our custodial team ensures that all public spaces are cleaned and serviced in readiness to welcome you. Hand sanitizer is available at several locations throughout the venue.

The safety and well-being of everyone involved with Music at Kohl remains our highest priority. If you have any questions, please contact us at 650.762.1130 or info@musicatkohl.org.



Music at Kohl Mansion

presents

The Heath Quartet

Sara Wolstenholme, Marije Johnston, *violins*
Gary Pomeroy, *viola* – Christopher Murray, *cello*

Program

String Quartet in F minor, Op. 20, No. 5, "Sun"

Joseph Haydn

- I. Allegro moderato
- II. Menuetto - Trio
- III. Adagio
- IV. Finale. Fuga a 2 soggetti

String Quartet in E-flat Major

Fanny Mendelssohn

- I. Adagio ma non troppo
- II. Allegretto
- III. Romanze
- IV. Allegro molto vivace

Intermission

String Quartet No. 14 in D minor, D. 810 "Death and the Maiden"

Franz Schubert

- I. Allegro
- II. Andante con moto
- III. Scherzo. Allegro molto - Trio
- IV. Presto

The Heath Quartet is represented by Colbert Artists Management, Newark, N.J.

Music at Kohl Mansion is presented in collaboration with
Mercy High School, Burlingame – Natalie Cirigliano Brosnan, Head of School.

Kindly keep your mask over your nose and mouth at all times in the Kohl Mansion.
No photography, video, or audio recording of the stage or artists without advance written permission.
Please silence all cell phones and electronics, and take note of your nearest exit.

Program Notes

Joseph Haydn

1732-1809

String Quartet in F minor, Op. 20, "Sun", No. 5, Hob. III:35, 1772

According to a list Haydn compiled of those works he considered his "true" string quartets, Op. 20 was his third set of six quartets, preceded by Op. 17 and Op. 9. All three sets were composed between 1769 and 1772, a period of merely three years in which the pioneering Haydn produced eighteen quartets. This burst of creative effort might well be regarded as the most important in the history of the string quartet. Showing a steady progress through Op. 9 and Op. 17 that yielded more than a few outstanding early works in the form, Haydn realized the full bounty of his exploration with Op. 20, six masterpieces conceived as an integrated set immediately regarded as a towering achievement, the very first crucial landmark in the history of the string quartet. The cover of the first printed version of Op. 20 featured an illustration of the sun and so they have been known as the "Sun" quartets ever since.

The legendary British musicologist Donald Tovey referenced this nearly prescient visual symbolism by writing that Op. 20 was "a sunrise over the domain of sonata style and quartets in particular." Tovey continues with an astonishing assessment: "Every page of the six quartets of Op. 20 is of historic and aesthetic importance; and though the total results still leave Haydn with a long road to travel, there is perhaps no single or sextuple opus in the history of instrumental music which has achieved so much or achieved it so quietly... With Op. 20 the historical development of Haydn's quartets reaches its goal;

and further progress is not progress in any historical sense, but simply the difference between one masterpiece and the next."

The Op. 20 quartets were essentially the first to achieve a prized balance of ensemble by granting the cello a melodic role within a partnership of equals. More groundbreaking, three of the quartets end with a fugue: Op. 20 represents the first important fusion of the gallant, dramatic sonata with learned counterpoint, a blend that would further promote the equality of instruments and define a new dynamic, hybrid *texture* as the *sine qua non* of Viennese classicism. Finally, within a set of unusual consistency of excellence, Haydn offers a breathtaking variety of forms, styles, topics and moods such that no two movements or quartets are alike. Each quartet is a unique and complex individual within a diverse community. Unusual among Haydn's quartet sets, Op. 20 includes two in a minor key, a further example of variety and perhaps a reflection of the weight with which even Haydn regarded the set.

The String Quartet in F minor, Op. 20, No. 5 is among Haydn's most intense quartets due to its dark and occasionally violent mood and its culmination in a severe fugue based on a terse, jagged subject. Probably the most frequently played of the group, it was placed first in the ordering of the Op. 20 quartets in Haydn's original handwritten catalog of works. As such, it stands as a memorable sentinel at the portal opening unto the history of string quartet masterworks.

The quartet opens with taut sonata that, typical of those in a minor key, has readily discernible components: a first theme in a minor key, a second theme in a major key, and a recapitulation that

vividly recasts the second back into the dominating minor. Haydn adds even greater clarity and impact to his dramatic transitions through a calculated use of silence. He breaks, suspends and delays the music to marvelous effect. Even in such an early quartet, Haydn crafts his sonata form with great flexibility. The recapitulation differs significantly from the exposition with a good deal of additional "development", and the movement is famous for its sizable coda in which Haydn further intensifies the grave conclusion with a daring series of key changes that prepare the hushed ending with unsettling obliqueness. The coda's material is drawn from the once bright second theme, here brought over to the dark side and paraded as a dour trophy of conquest.

As in half of the Op. 20 quartets, the

Menuetto comes second. A little sonata itself, it maintains the stern face of F minor until its trio brings relief with the parallel key of F Major, smooth melodic contours and a noticeable lightening of texture that recalls the traditional origin of the word "trio": a trio of soloists in contrast to the full orchestra. Haydn uses silence again, this time for a light-hearted effect that highlights the final six bars of luscious texture, a final flourish before returning to the somber minuet. Serious relief from the serious arrives with the slow movement *Adagio*, a wonder of refreshing charm featuring still newer textures, an exquisite aria for the first violin, a little canon for violin duo and a delightful display of one of Haydn's greatest powers: his imagination for variation. The movement is a *siciliano*, a moderately paced graceful Italian dance with dotted rhythms in a 6/8 meter and the mood of a *pastorale*.

Back This Season: *Harmonious Pairings*

A special opportunity to make a personal connection with an ensemble or performer

We are delighted to bring back Music at Kohl Mansion's **Harmonious Pairings** sponsorship program. Harmonious Pairings fosters special relationships between musicians and their sponsors.

By sponsoring a Music at Kohl guest artist or ensemble, you play a critical role in maintaining the extraordinary quality of music on our stage and in our community at our local schools, libraries and community centers.

We are deeply grateful to our Harmonious Pairings Partners this season:

David and Judy Preves Anderson

Bernice Lindstrom

Tori and Terry Rosen

Four concerts are still available for Harmonious Pairings this season.

*To learn more or become a **Harmonious Pairings Partner**, please contact*

Executive Director Patricia Kristof Moy or Development Manager Amy Leung at 650.762.1130.



It was often used for opera arias or instrumental pieces featuring a simple, singing melody with a gentle lilt and clear, directly felt harmonies.

The finale is the first of three in Op. 20 that are fugues, one of Haydn's chief innovations in this historic set. He proudly featured this new approach with a systematic design. With Haydn's initial ordering, the Op. 20 quartets start with No. 5 followed by No. 6 and No. 2, so that the first three quartets each end with a fugue in a series of increasing density of unique themes, namely, 2, then 3, then 4 concurrent subjects (i.e. *soggetti*). The fugue is a technique of strict contrapuntal imitation that dates back to the mid-15th century. Culminating in the music of Bach, it subsequently fell out of favor with the new style of simplified expression that characterized the pre-Classical era. Haydn's re-introduction of fugue added new intellectual, textural and dramatic dimensions to the music, which, along with and within the sophisticated development of sonata form defined the new era of Classical music. Within the context of chamber music, the contrapuntal demands of fugue immediately render all players equal as the music becomes not a melody with accompaniment, but a simultaneous progression of four independent melodies. The magnificent classical fugues of Mozart and Beethoven find their origins in this historical moment.

While Haydn seemed to use fugue to assert the ultimate equality of parts in the string quartet, equality of strict imitation does not promote expressive independence. Future developments in the string quartet from Haydn, Mozart and especially Beethoven would leaven this fugal impulse with techniques for a more organic interplay, the give and take of independent parts where, equal

or not, there is a balanced cooperation for stimulating musical dialog.

— Kai Christiansen

Fanny Mendelssohn Hensel

1805-1847

String Quartet in E-flat Major, 1834

Like her brother Felix, Fanny Mendelssohn Hensel showed remarkable gifts at a very young age. By age 13, she had memorized all 24 Preludes and Fugues of Bach's Well-Tempered Clavier. Fluent in four languages and adept at drawing, Fanny received the very best education from an early age. She was an exceptional pianist –even surpassing her brother, by his own admission. When asked about her keyboard skills, her composition teacher Carl Zelter offered a classic retort, saying she “plays like a man”.

The Mendelssohns were one of the most distinguished Jewish families in all of Europe. Fanny's grandfather Moses was the most influential Jewish thinker since Spinoza. Known as the founder of Reform Judaism, Moses Mendelssohn reinterpreted the Talmud much the same way Martin Luther reinterpreted the Bible. His son Jacob, Fanny's uncle, founded the Mendelssohn & Co Bank - one of the largest banks in Europe until the Nazis forced it to merge with Deutsche Bank. Of course, Fanny's brother Felix achieved world-renowned status by his late teens and been a household name ever since.

Like all fathers, Fanny's father Abraham wanted the best for his children. For him, this meant assimilation. All four of his children were baptized in a Christian

(continued on p. 10)



Photos: Rick Gydesen

MUSIC AT KOHL MANSION

Honors

Kai Christiansen

Resident Musicologist, Lecturer, Program Annotator

Kai Christiansen has been Music at Kohl's resident musicologist, lecturer, program annotator since 2004. He is the founder of earsense.org, an extensive online chamber music resource and research database.

Music at Kohl wishes to express our sincere gratitude and appreciation for Kai's many years of dedication to our mission of presenting world-class chamber concerts at the historic Kohl Mansion. Kai has given us a deeper understanding and a more meaningful concert experience in the Great Hall, and has made us all more intelligent in our music appreciation.

As we celebrate Kai this evening, we wish him good health, happiness, and of course, an abundance of music in his retirement. We look forward to his delightful presence in our concert hall for many seasons to come!



Young Chamber Musicians in Residence - Master Classes



Free Public Master Classes

Partners in music education since early 2011, Music at Kohl Mansion and Young Chamber Musicians join forces once again to offer a series of admission-free public master classes on concert Sundays. Patrons may arrive early and watch musicians in the making as Music at Kohl's distinguished ensembles coach and mentor advanced student players in the intimate setting of the Kohl Mansion Library. The Master Classes are introduced by Young Chamber Musicians Director Susan Bates.

Master Classes take place on Sundays at 5:00 pm prior to all concerts except Nov. 13 and May 7. Space is limited. Attendance is free and advance registration is required for admission. Call 650.762.1130 for details.

Join us for these brief and revealing peeks at what it takes to become a great chamber musician!

For more information about the multiple-award winning Young Chamber Musicians, visit youngchambermusicians.org

church with the name Bartholdy. In the end, however, Fanny was buried next to her parents in a section of the *Dreifaltigkeit Kirsche* cemetery reserved for Christian converts. This thinly veiled Bartholdy disguise seemed more significant to Fanny's father than anyone else.

Germany was rife with antisemitism throughout the 19th century but the Mendelssohns enjoyed the highest status possible for Jews at the time. Unlike others, they were entitled to buy and sell land, as well as pass inheritance on to their children. Not long after Fanny's death, Richard Wagner insisted on conducting Felix's music with gloves on. Much later, of course, the Nazis banned Mendelssohn's music altogether.

Fanny played hundreds of private *Sonntagskonzert* (Sunday afternoon

house concerts) many of which featured Felix's and her own compositions. Sadly, Abraham Mendelssohn never supported Fanny performing in public. The same high social station which propelled Felix's career, kept Fanny confined to private salons. She only performed in public three times in her short 41-year life.

In 1829, Fanny married Prussian court painter Wilhelm Hensel. Hensel greatly admired his wife's talents and was hugely supportive of her work. They traveled to Italy together where she met Charles Gounod. He instantly recognized her talent and encouraged her to write more. She wrote her one and only string quartet in 1834. It draws on material from an unfinished piano sonata she began in 1829. This quartet was performed only once during her life – at a house concert. She veered

away from the expected sonata form. Felix wasn't a fan. She never attempted revisions or another quartet.

Shortly after completing this quartet, Fanny wrote to Felix: *I lack the ability to sustain ideas properly and give them the needed consistency. Therefore lieder suit me best, in which, if need be, merely a pretty idea without much potential for development can suffice.*

In fact, more than half of her 500 works are *Lieder*. She felt more comfortable with the shorter, more direct format. Unlike her brother, Felix she never studied the violin. This might explain some of her unease in writing for strings. Despite his reservations about this piece, Felix and Fanny were lifelong advisors to one another. He nicknamed her *Minerva*, goddess of wisdom, as he treasured her advice most of all.

Shortly before her untimely death, Fanny met a kindred spirit in Clara Schumann. Both were remarkable pianists and gifted composers in their own right; both women struggled with societal constraints and the looming legacy of the men in their lives. Clara and Fanny instantly liked each other, studying each other's recent piano trios. In fact, Clara may have originally intended to dedicate her trio to Fanny.

Sadly, however, their friendship was short lived. Fanny suffered a fatal stroke several weeks later while rehearsing one of Felix's cantatas, *Die Erste Walpurgisnacht*. (Felix died under similar circumstances just six months later.) Sadly, we will never know how Fanny's gifts might have developed, had she lived longer or enjoyed her brother's acclaim.

— Robert Howard

Franz Schubert

1797-1828

String Quartet No. 14 in D minor, D. 810, "Death and the Maiden", 1824

With the powerful *Quartettsatz in C minor* of 1820, Schubert began his final run of mature string quartets, all masterworks of the genre. From the pithy, violent twelfth to the sprawling, transcendent fifteenth, Schubert seemed to traverse an arc of intense emotional expression describing a single mountain range of music. At the central peak lies the magnificent *String Quartet No. 14 in D minor* of 1824, posthumously titled "Death and the Maiden" after Schubert's lied of the same name informing the second movement. But for its frightening single-mindedness, the D minor quartet is Schubert's greatest quartet, among the finest in the entire quartet literature. Other works provide a greater range of emotional tenor; "Death and the Maiden" is nearly monothematic in mood. But it is the very uniformity of focus that makes this quartet stand alone. And its obsessive qualities encompass more than mood. Triplets and dotted rhythms agitate every movement and programmatic subtexts evoke a common conceptual theme. In general, it is a compositional *tour de force*. Throughout, the part writing is breathtaking, the textures clear, colorful and ever changing. Schubert's lyrical themes abound, his rhythms rock and his formal schemes are more taut than in any of the late chamber works. All ample arguments for its rank as Schubert's most popular quartet.

The first movement quickly establishes a pattern that runs throughout the quartet. A dark and powerful opening gesture is quickly answered by a soft lyrical contrast, a dichotomy that oscillates back and forth as each episode intensifies the contrast. The tension

escalates through elaboration and development in a rondo-sonata hybrid found throughout Schubert's oeuvre. Whether or not Schubert's intensions were programmatic here, the musical episodes easily suggest a dialog among characters: a grim apparition of death confronting a tender maiden, or, perhaps more precisely, a terrified maiden and the gentle wooing of death:

The Maiden:

Oh! Leave me! Prithee, leave me! thou grisly man of bone! For life is sweet, is pleasant. Go! Leave me now alone! Go! leave me now alone!

Death:

Give me thy hand, oh! maiden fair to see, For I'm a friend, hath ne'er distress'd thee. Take courage now, and very soon Within mine arms shalt softly rest thee!"

The dialog escalates and a battle begins to rage. Defiance and frantic flight relentlessly charge from beginning to end. Death and the Maiden, the Earl king and boy, and Schubert, the mortified witness, beholding it all.

The quartet's nickname comes not from this strikingly apt metaphor for the first movement, but the musical content of the second. The slow movement is a set of variations on a theme taken from the piano part of Schubert's own lied from 1817. The theme is somber and chaste as a funeral dirge slowly marches in four-part unison. The long theme is a full-fledged two-part song form, simple but richly articulate in its full narrative. A series of five variations develops the elegy into a brilliant set of verses through a kaleidoscope of textures, moods, rhythmic figurations and featured soloists. The fourth variation brings a major key with its magical relief while the fifth variation reasserts

the shadow with an even darker vengeance. The chaste hymn returns transformed, high, soft and gently hopeful, but a moment of repose before the next wave.

The scherzo restores the rhythmic drive as a heavy, bi-polar texture splits the quartet in two. Syncopated call and response between twin-powered treble and bass is just one of many designs Schubert uses to achieve some of the most powerful quartet writing imaginable. The trio is another rare graceful refuge within this great storm. Lilted and lyrical, delicate and warm, it waltzes away like a feather on a breeze until the bluster of the scherzo blows again.

Schubert caps the quartet with a break-neck rondo, a frantic leaping dance called the tarantella traditionally said to ward off the effects of a fatal spider bite. Once again the music evokes a frantic flight from death. A dotted gallop features some of the most fiery passages in the quartet: brusque imitations, wild gypsy descants, rustic drones and Elvin textures that suggest Beethoven and Mendelssohn folded into Schubert's own voice. Again, the episodes rapidly juxtapose the severe and the suave in a swirling deadly embrace. The tempo quickens into a manic pace until the last leap meets a fatal blow. As abruptly as it began, the quartet meets its end. As Schumann said of another Schubert piece, "an angry comet races across the sky."

— Kai Christiansen

Meet the Musicians

The Heath Quartet

Sara Wolstenholme, *violin*

Marije Johnston, *violin*

Gary Pomeroy, *viola*

Christopher Murray, *cello*

The Telegraph calls the “delicate perfection” of their sound “a marvel,” with “an exquisite tenderness,” and *The Washington Post* praises their “winsome blend of impetuosity and discipline.”

The dynamic and charismatic **Heath Quartet** is one of the most exciting British chamber ensembles of the moment, steadily building a reputation for their upbeat and integrated sound. Their recording of Sir Michael Tippett’s string quartets (Wigmore Live) received widespread acclaim and won the 2016 Gramophone Chamber Disk of the Year. A subsequent, critically acclaimed release on Harmonia Mundi of Tchaikovsky’s Quartets Nos. 1 and 3 was selected as Disk of the Week by both *The Sunday Times* and BBC Radio 3. The Quartet’s complete Bartók cycle (recorded live at the Wigmore Hall) was released by Harmonia Mundi (June 2017). The Heath Quartet became the first ensemble in fifteen years to win the prestigious Royal Philharmonic Society’s

Young Artists Award (2013). Formed in 2002 at the Royal Northern College of Music they were selected for representation by YCAT, awarded a Borletti-Buitoni Special Ensemble Scholarship, and in 2012 won the Ensemble Prize at the Festspiele Mecklenburg-Vorpommern where they are now regular invitees.

Champions of contemporary music, the Quartet has worked with numerous leading composers including Hans Abrahamsen, Louis Andriessen, Brett Dean, Anthony Gilbert, Sofia Gubaidulina, Steven Mackey, and John Musto.

With a deep commitment to education, the Heath Quartet members are Professors of Chamber Music at the Guildhall School of Music and Drama, individually holding instrumental teaching posts on the faculty. Education and outreach work are very important parts of the Quartet’s life.

In August 2021, the Heath Quartet announced that Marije Johnston will become the ensemble’s new joint leader, alongside Sara Wolstenholme, replacing departing founder Oliver Heath. Marije joins fellow Heath’s Sara Wolstenholme (violin), Gary Pomeroy (viola) and Christopher Murray (cello).

*No photography, video, or audio recording of the stage or artists
without advance written permission.*

Please silence all cell phones and electronics, and take note of your nearest exit.

Latecomers will be seated at the first convenient break.

Please locate the emergency exits as indicated on the map at back of program.

Thank you for your support!

Music at Kohl Mansion is dependent on donations for a significant percentage of its operations. Ticket revenues cover less than 30% of the cost of presenting world class performances at Kohl Mansion and visits by artists to San Mateo County Schools.

The balance is covered by your generous contributions, sponsorships from local businesses, and grants from private foundations.

Music at Kohl Mansion gratefully acknowledges the support received from the individuals and institutions listed below between July 1, 2021 and October 5, 2022. (Please bring to our attention any errors or omissions. Thank you.)

SILVER CIRCLE

(\$25,000 and above)

Mervyn L. Brenner Foundation

CHAIRMAN'S CIRCLE

(\$15,000 - \$24,999)

Kenneth Gundry
& Susan Kasdan Gundry

PRESIDENT'S CIRCLE

(\$10,000 - \$14,999)

David & Judy Preves Anderson
Bernice Lindstrom
Victoria & Terry Rosen

DIRECTOR'S CIRCLE

(\$5,000 - \$9,999)

Katherine & Roy Bukstein
Carlstrom Productions
Tom & Laura Gilman
Abby S. Rumsey

ANGEL

(\$2,500-\$4,999)

Karin Albright
Liz & Al Dossa
Zerlina Chen Hayes &
Thomas Hayes
Sue Kubly
Y & H Soda Foundation

BENEFACTOR

(\$1,000-\$2,499)

Renee Castagnola
Kimberley Chiu
Dr. Michael Condie
Chad Dyer
Steve Epstein &
Tomas Zillmann, MD
Mark & Marlo Faulkner

John & Jean Fiske
Anneke & Gene Gaenslen
Anita Galeana & Juan Jaen
George & Janet Gardiner

Google*
Nancy Jalonen
Larson Family Fund
Didier LeGall
Valerie & Daniel Meyer
Jay Sato
Nadine Stocklin
Phillip Trujillo & Jennifer Taylor
Jessica Yang

SPONSOR

(\$500-\$999)
Mary Bianco
Renee Chevalier
Kai Christiansen
Nicolas De Lancie &
Caroline Moody
James Kleinrath
Patricia Kristof Moy
Marcia Leonhardt
The Ruth M. McGee Family Trust
Alice Morison
Angela Murray
Katie Ruggs & John Witte
Susan Stoehr
Shihua Wang & Grant Davidson

DONOR

(\$300-\$499)
Susan Bates
Mary-Mignon Mitchell
Pauline Roothman
Mary Hays & Nicola Zeuzem

CONTRIBUTOR

(\$150-\$299)

Lois Aldwin
Lou Caputo & Rose Eufinger
Charitable Fund
Martin Cohn
Anne Dahle
Philip De Lancie &
Deirdre Murphy
Arathi Govind
David & Mary Louise Meckler
Kim Mortyn
Kenneth Moy
Maija Reznick
Bill & Sherreen Rundberg

FRIEND

(Up to \$149)
Marilyn Bancel & Rik Myslewski
Annabel Boissevain
Ida Braun
Susan Burns
Sin-Tung Chiu
Carol Eggers & Dan Gruzd
Corty & Alf Fengler
Patty Fisher & Robert Ryan
Kay K. Johnson
Michael & Edith Kimbell
Pam Lampkin & Robert Zipkin
Marcia Lazer
Pam & Fred Matthews
Holde Muller
Bruce Mussell
Gilda Poliakin
Nancy B. Ranney
Molly Reidy
Kenneth Schwartz, MD

Gifts in Memory

**Davey Krockat &
Kristofur Katlumbus**
Kay K. Johnson
Kathleen Johnson
Mary-Mignon Mitchell
Masako Sato
Jay Sato

Gifts in Honor

David & Judy Preves Anderson
Marcia Leonhardt
Patricia Kristof Moy
Steve Epstein

Special thanks to Paul Friedman and StreetLight Data for giving the Music at Kohl offices a much-needed makeover with his generous gift in kind!

Music at Kohl programs are funded in part by San Mateo County Arts Commission-Arts Grants Program.



* Matching Gift

Our Mission:

Inspired by the belief that the arts strengthen communities, Music at Kohl Mansion presents world-class chamber concerts in the historic Kohl Mansion and music education in public schools on the San Francisco Peninsula. Our outreach programs provide access to interactive musical experiences for diverse populations of all ages.

Board of Directors

Officers

Zerlina Chen Hayes

President

Jay Sato

Vice President

Valerie Meyer

Vice President

Jessica Yang

Secretary

Victoria Rosen

Treasurer

Patricia Kristof Moy*

Executive Director

Liz Dossa

Immediate Past President

Nancy Jalonen

Chair

Ernest L. Littauer

Chairman Emeritus

Members

Amy Bayley, RSM

Natalie Cirigliano Brosnan*

Kimberley Chiu

Chad Dwyer

Steve Epstein

Arathi Govind

Phillip Trujillo

**ex officio*

Board Committees

Artistic Advisory

Judy Preves Anderson

Katherine Bukstein (chair)

Christopher Costanza

Debra Fong

Anneke Gaenslen

Eric Gaenslen

Kenneth Gundry

Patricia Kristof Moy

Education & Outreach

Ling-Yee Gibney, *Co-Chair*

Katie Riggs, *Co-Chair*

Katherine Bukstein

Liz Dossa

Lauren Estes

Anneke Gaenslen

Natalie Griffin

Nancy Jalonen

Patricia Kristof Moy

Pam Matthews

Akane Ota

Andrea Polites

Molly Reidy

Yvonne Wun

Jessica Yang

Administration

Patricia Kristof Moy

Executive Director

Molly Reidy

Program Administrator

Amy Leung

Development Manager

Filiz Kohli

Finance & Accounting

Lauren Estes

Education & Outreach

Jon Fink

Publicity

Saskia Lee

Production Manager

Richard Links

Recording Engineer

Brandon Gregg

House Manager

Mike Popa

Box Office

Rafael Garcia

Facilities

Michael Kimbell

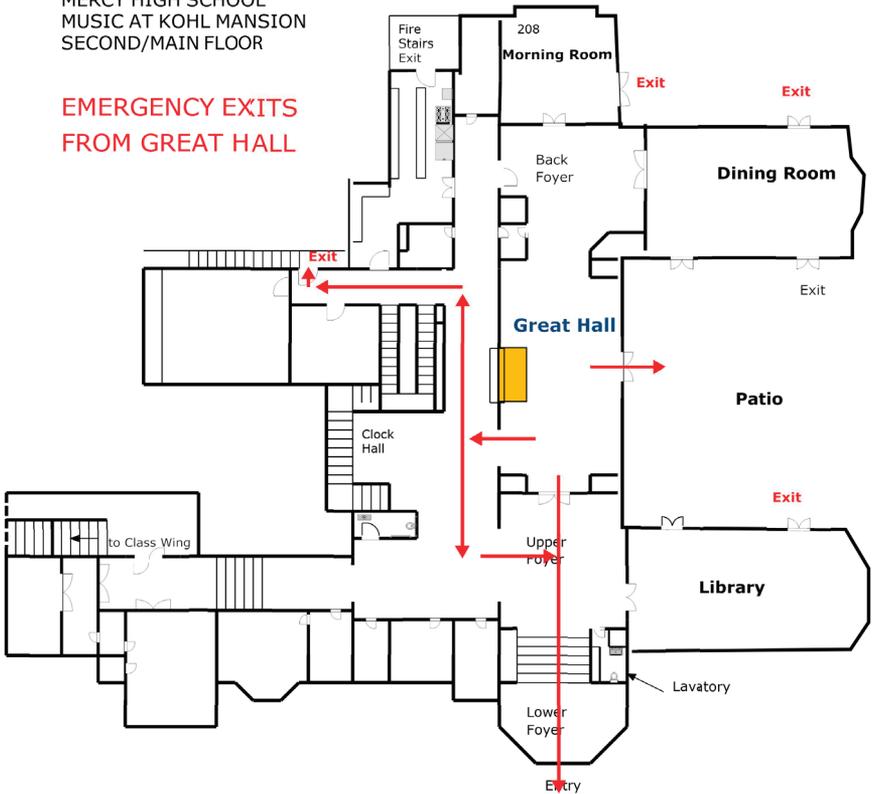
Piano Service

Yvonne Wun

Graphic Design

MERCY HIGH SCHOOL
MUSIC AT KOHL MANSION
SECOND/MAIN FLOOR

EMERGENCY EXITS
FROM GREAT HALL



Music at Kohl Mansion
2750 Adeline Drive, Burlingame, CA 94010
650.762.1130 Fax: 650.343.8464
www.musicatkohl.org info@musicatkohl.org