



Sunday, December 12, 2021, 7:00 pm

Music at Kohl Mansion presents

The Lee Trio

Lisa Lee, violin

Angela Lee, cello

Melinda Lee Masur, piano

Program

***Through Vanished Arches* (World Premiere)**

Edmund Finnis

Piano Trio No. 7 in B-flat Major, Op. 97, "Archduke"

Ludwig van Beethoven

Allegro moderato

Scherzo. Allegro

Andante cantabile ma però con moto

Allegro moderato

Intermission

Piano Trio No. 1 in D minor, Op. 63

Robert Schumann

Mit Energie und Leidenschaft

Lebhaft, doch nicht zu rasch

Langsam, mit inniger Empfindung

Mit Feuer

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

Please silence all cell phones and electronics.

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 take note of your nearest exit.

Sunday, December 12, 2021

Dear Friends,

We are overjoyed to welcome you to Music at Kohl Mansion's 39th season, once again live and in person! Many thanks to all those who joined us last season for our entirely virtual Season 38, and a very warm greeting to those who are with us live for the first time. Our Board of Directors, staff, and artists are thrilled to share with you the unique experience of chamber music in the warm and intimate setting of our Great Hall!

What a glorious season we have underway! Our *Seven Sundays at 7* bring you music of four centuries from multiple countries of origin, music by nine 20th and 21st Century composers, seven of them living, five of them women, and five of them composers of color.

Your enjoyment, safety and comfort are our primary concerns. Your Board and staff members have spent many months listening to your feedback, observing local, regional, and national trends, and preparing to offer you the greatest possible peace of mind as we return to the joy of gathering in person this season. Our safety protocols, including required proof of vaccination, mask-wearing, and a greatly-reduced venue capacity, will remain in place until conditions are significantly improved. We will always inform you in advance of any updates, and give you options that best meet your needs.

Please feel free to contact our office with any questions or concerns at info@musicatkohl.org or 650.762.1130, and check our website regularly for news and information at www.musicatkohl.org.

With great excitement, we wish you a magnificent evening of music, and a joyous holiday season!



Zerlina Chen Hayes
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COVID-19 PROTOCOLS - FOR YOUR SAFETY AND COMFORT:

MAKM safety protocols are stricter than state or county mandates in response to input from our patrons:

All persons present (artists, staff, and volunteers, as well as patrons) are required to show proof of full vaccination prior to entry.

All persons present (except artists on stage) must wear a well-fitted mask covering nose and mouth while inside Kohl Mansion. Masks with valves, gaiters, or scarves are not permitted.

The Great Hall is large and airy, but it is nevertheless an intimate space (making it ideal for chamber music!) Seating at a maximum 50-60% of capacity provides greater spacing for the comfort of all.

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.

We will continue to communicate with our community and will adapt our protocols as supported by both scientific evidence and public sentiment. 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.

Edmund Finnis (b. 1984)

***Through Vanished Arches* (2021 - World Premiere)**

Each of the four concise movements of this piece takes as its starting point some distinct element from Beethoven's "Archduke" Trio (Op. 97). Playing through that piece I lifted certain melodic shapes, chords, patterns and piano figurations that struck me as particularly alluring and then freely recomposed them, imagining them in new musical contexts.

I think of the outer movements of my piece as flowing, light, as if airborne, while the two inner movements are more elegiac in character.

The words of the title come from a moment in *Scenes from Comus* by Geoffrey Hill, in which the poet observes the motions of a flock of swifts in flight.

Through Vanished Arches is dedicated with affection to The Lee Trio.

~ Edmund Finnis

British composer Edmund Finnis is a "hugely gifted composer" (*Sunday Telegraph*) whose music has been hailed as "magical" (*The Times*), "iridescent, compelling" (*The Guardian*), "exquisite" (*BBC Radio 3*) and "ethereally beautiful" (*Herald Scotland*). His works are regularly performed and broadcast, both at home in the UK and internationally.

Finnis' multifaceted output ranges from intimate music for soloists and duets to immersive electronic pieces, music for film, ensemble music, and works for large orchestra. He has written music for some of the leading performers of the younger generation (Vikingur Ólafsson, Benjamin Beilman, Mark Simpson, Sheku Kanneh-Mason, Jess Gillam, Manchester Collective), and renowned ensembles such as Britten Sinfonia, BCMG and the London Sinfonietta. His orchestral works have been performed by orchestras including the London Symphony Orchestra, the BBC Scottish Symphony, and the Civic Orchestra of Chicago. *The Air, Turning* - an album of Finnis' music - was released to critical acclaim in February 2019. Several of his pieces appear on the soundtrack to the award-winning Icelandic film, *Hvítur, Hvítur Dagur* (*A White, White Day*) which premiered at the 2019 Cannes Film Festival.

Ludwig van Beethoven (1770-1827)

Piano Trio No. 7 in B-flat Major, Op. 97, "Archduke" (1811)

As with nearly every genre he touched, Beethoven radically transformed the piano trio through a series of evolving works culminating in a grand utterance of vast proportion and emotional depth. He completed his seventh and final multi-movement piano trio in 1811 at the age of forty-one, the Trio in B-flat major, Op. 97 known as the "Archduke" after Beethoven's dedication of the work to Archduke Rudolph, the emperor's brother and a regular piano student of Beethoven's. But this "Archduke" epithet seems to encompass more than merely its dedicatee: the music is grand and noble, broad and beneficent, the composition itself one of the great aristocrats among piano trios. Though this would be Beethoven's last piano trio, it falls within his middle "heroic" period characterized by many of these same traits and, here, his contribution to the genre ends. Inaugurating his published catalog with a set of trios in 1795 and "peaking" with the "Archduke" some sixteen years later, Beethoven would leave the piano trio behind during his final "late"

period explorations. The "Archduke" is thus the magnificent end of a dynasty, yet another fruitful association with its multi-layered nickname.

The "Archduke" is characterized overall by what Melvin Berger calls a new "gemütlichkeit" in Beethoven's work, a "warm, emotional style with broadly sung, moderately paced melodies and appealing dance rhythms." There are no epic fugues, no jarring disruptions, no transcendent tangents and no relentless dismantling of music to its fundamental core. Instead, there is bountiful beauty, genial vitality and humor.

The first and third movements occupy most of the trio and represent some of the noblest music ever penned regardless of the ensemble. The opening Allegro features the signature glowing theme by which the trio is immediately known, followed by a secondary theme that just temporarily stalls a further flowering of grandeur with a stuttering three-note motive that eventually gives way to a flowing, exalted cadence. The development is absorbed with a fragmentation of the main theme, first a "head" motive, then a "tail" motive and then a combination, each time deferring the complete, full theme until crucial points of catharsis and the ultimate elaborated recapitulation. The third movement Andante is one of Beethoven's finest conceptions, representing two areas in which he consistently reigned supreme: the poignant, expansive slow movement and the theme and variations form. A broad, noble theme sets the mood and a series of variations display Beethoven's inexhaustible invention, his full exploration of piano trio textures, and an overarching dramatic design that continually expands the simple, heartfelt tune into an elevated poem.

The other pair of movements - the second and the fourth - find Beethoven indulging his sparkling, good-natured humor, first with a lively scherzo, then a rosy-cheeked rondo where silliness meets high art. Typical for Beethoven, his scherzo theme is little more than a punctuated scale that, when adorned with variation and counterpoint, becomes a superior entertainment. The trio is deliciously odd and eventually raucous. An eerie scrap of undulating chromaticism triggers a ponderous little canon that is abruptly barnstormed by a loudly leaping Chopin-like Mazurka. The return of the scherzo only compounds the hilarity with a few more unexpected pratfalls still to come. The finale is equally ebullient. In a similar stunt, the slow movement segues directly into the last movement as the lively rondo theme abruptly crashes into the serene meditation of the last variation. Strong, pouncing accents, whisper-and-shout dynamics, laughably simple scale-like themes and a kind of snickering back and forth between the strings make for a rollicking ride. The tempo flies off the handle while the music keeps abruptly shouting "boo" and the whole thing ends with a big, fat grin.

~ Kai Christiansen

Robert Schumann (1810-1856)

Piano Trio No. 1 in D minor, Op. 63 (1847)

Despite his frustrated and aborted attempts to become a concert pianist – he permanently injured his fingers in an overzealous attempt to practice using a mechanical invention of his own faulty design – Schumann retained an instinctive and idiomatic genius as a composer for the instrument, making him one of the most important of the central romantic composers for the piano. Schumann's greatest music generally comprises his compositions involving the piano: the vast array of distinctive music for solo piano, art songs and the chamber works featuring the piano quintet, piano quartet and three piano trios. Of the three piano trios all composed between 1847 and 1851, the first in D minor is the most well-known. As Schumann was the quintessential romantic composer, so this composition might well be regarded as one

of the definitive romantic trios. The musical language is brooding, idiosyncratic and frequently tangential in the manner of Schumann's multi-character musical fairy tales. The piano writing definitely occupies a mid-18th century fantastical niche with the entire ensemble sometimes swelling into symphonic proportions. While there is a definite classical structure to the work including a four-movement plan and great deal of clever craftsmanship in the scherzo, the trio is quite individualistic. It has been stated that Schumann was the first to interject the formally established piano trio with a strongly personal style.

The massive opening movement is built from a searching chromatic theme, restless and unresolved as it tumbles its way through canonic imitations, rumbling figurations and rhythmic feints. This is music that follows a long, subtle narrative without the strongly articulated cadences of the crisp classical style. A turbulent passage of striding chords makes way into a second, literally uplifting theme that still moves with indefinite, undulating gestures, another leg in the romantic's unending wanderlust. The exposition rounds out with the first theme briefly transformed into a major tonality, a renewed sense that this probing journey might be making progress after all. Schumann freely intermixes all these elements in the development, along with a brand new theme that appears at first like a strange apparition in distant soft colors, draws briefly closer with greater majesty, but ultimately is swallowed up by the prevailing, irresolute gloom.

The scherzo is deceptively simple in its musical means, captivating in its effect. The strings join in unison to play a game of follow-the-leader with the piano moving up and down simple scale passages in canonic imitation. A dotted rhythm with an intermittent delirious swirl maintains the momentum of music that is less than monothematic, it is essentially non-thematic: a narrative of vectors and gestures. The entertainment intensifies through imitations in contrary motion and the delightful irony that while the strings join as one, the lone pianist splits in two with each hand becoming a separate, divergent part. Astonishingly, the trio only continues this minimalist play providing a contrast through a smooth rather than dotted rhythm and the split of the string unison into separate musical threads.

The third, slow movement is the definite center of gravity. Intimate, lonely, vulnerable, a protracted lament gives the appearance of a violin sonata. Entering in its higher register, the cello softly joins in aching reply then intertwining conversation with gentle, long lines, a pervasive aspect of the entire trio. The music gains momentum as the duet soars to brighter prospects which, alas, prove only fleeting. The lament returns, darkening into tragedy, dirge and devastation. The music hangs dejected on an unresolved cadence.

Schumann resolves this lugubrious standstill with a bright, high-spirited romp of colorful characters in a bold march of courage, triumph and orchestral textures. This multi-faceted parade is a Schumann specialty. In this case, he is particularly effective in crafting an organic whole using rich thematic variations that all derive from the initial material. In spite of (or precisely because of) the erstwhile angst, the music steadily builds to a glorious ending that, like other Schumann conclusions, may propel you to your feet with an energetic shout of glory. The composite work is a definitive study in bi-polarity, perhaps a personal reflection of Schumann's own soul.

~ Kai Christiansen

The Lee Trio

Lisa Lee, violin; **Angela Lee**, cello; **Melinda Lee Masur**, piano

Since its critically acclaimed Wigmore Hall debut in 2002, The Lee Trio's "gripping immediacy and freshness" and "rich palette of tone colours" [The Strad] continue to move audiences and critics around the globe. The Trio's awards include the Recording Prize at the Kuhmo International Chamber Music Competition in Finland and the Gotthard-Schierse-Stiftung grant in Berlin for rising international artists. The Trio has given recitals and masterclasses in cities from Shanghai, Hong Kong, Taipei, San Francisco, New York and Toronto to London, Copenhagen, Berlin, Hamburg, Paris, Kiev, Cluj-Napoca and Leipzig. The Lee Trio has performed as soloists with orchestras such as the Shanghai Philharmonic, Kiev Symphony Orchestra and Chorus, Shenzhen Symphony and the Macao Youth Symphony. The Trio's tours of China have included recitals in Hong Kong, Macao, Shenzhen, Hangzhou and Shanghai, at the Zhongshan Culture and Art Center, Hong Kong's City Hall Theatre and Lee Hysan Concert Hall, recordings for RTHK4, Hong Kong's classical broadcast radio, and a guest appearance on the televised program, *Music of Friends*.

The Lee Trio is passionate about working with and performing the music of living composers. As a recipient of the San Francisco Friends of Chamber Music Musical Grant, the Trio commissioned and premiered Nathaniel Stookey's Piano Trio No. 1 in 2009. Other works by Uljas Pulkkis, Philip Lasser, Laurence Rosenthal, Jerry Bilik, Julian Yu, Sylvie Bodorova and Richard Pantcheff have been given their world, American and European premieres by The Lee Trio. The Trio served as the first Ensemble-in-Residence of the Chelsea Music Festival in New York City, giving the world-premiere performance of Jane Antonia Cornish's "Duende" there in 2010 and releasing *Duende* on the Delos label in 2014 to critical acclaim. The Trio's recording of D. J. Sparr's "Lost in the Old South Tower" was recorded at Skywalker Sound and released in an album entitled HARD METAL CANTÜS on Innova Records in 2020. In 2022, The Lee Trio will premiere David Conte's "Songs of Consolation" with soprano Marnie Breckinridge.

Educating the next generation of musicians is integral to the Trio's mission. In addition to giving masterclasses at schools and universities at home and abroad, the Trio regularly performs outreach and concerts in areas where the arts have little or no exposure, partnering with organizations like BRAVO Youth Orchestras and Music Camp International. The Trio was the first classical ensemble to perform for students at the Andre Agassi College Preparatory Academy located in the heart of Las Vegas' most at-risk neighborhood. Other schools visited in recent years include the Duke Ellington School of the Arts in Washington, D.C. and the Oakland School for the Arts. Humanitarian trips to teach music and work with underserved youth have taken the Trio to Ukraine and Romania. Each member of The Lee Trio is a recipient of the California State Assembly Recognition for Exemplary Service to the Community and have served on the faculty of institutions such as San Francisco Conservatory of Music, Boston University, the BU Tanglewood Institute, San Francisco-based Young Chamber Musicians, MasterWorks Festival, and the Zephyr International Chamber Music Academy in Italy. The ensemble taught and performed at University of Utah as its 2017 Resident Chamber Music Ensemble as well as the Gheorghe Dima Music Academy in Cluj, Romania. The Trio also had the pleasure of serving as the Distinguished Visiting Scholars in the Performing Arts at Gordon College in 2018.

The Lee Trio took part in the worldwide celebration of Ludwig van Beethoven's 250th birthday in 2020 with its debut at the Beethoven-Haus Bonn, Germany and with commissions inspired by LVB's piano trios by composers Edmund Finnis, Richard Pantcheff, David Conte, Uljas Pulkkis and Aaron Jay Kernis. The Trio had the distinguished honor to perform for German Chancellor Angela Merkel at the Leo Baeck Institute during her official visit to New York City in 2010 as well as for former Chancellor Helmut Schmidt in 2014 at Leipzig's historic Peterskirche in celebration of the 25th anniversary of the peaceful revolution and reunification of Germany.

To stay in touch with The Lee Trio, please visit [youtube.com/theleetrio](https://www.youtube.com/theleetrio), [facebook.com/theleetrio](https://www.facebook.com/theleetrio) or IG @theleetrio3.

LISA LEE - A graduate of The Curtis Institute of Music and the Guildhall School of Music and Drama, violinist Lisa Lee is a Fulbright Scholar and top prizewinner in the Tadeusz Wronski International Violin Competition (Poland), Sheffield International Violin Competition (United Kingdom), and Irving M. Klein International String Competition. With the Mahler Chamber Orchestra, Norwegian Chamber Orchestra and Camerata Nordica, she has toured throughout Europe and the United Arab Emirates, working with Terje Tønnesen and Claudio Abbado. She has also performed as first violinist with the Mark Morris Dance Group in England and the United States, premiering Morris' choreographed work, "V", set to Schumann's Piano Quintet. Ms. Lee has performed at the Ravinia, Marlboro, Garth Newel, Caramoor, IMS Open Chamber, and Lucerne Festivals. Her chamber music partners have included Gary Graffman, Nobuko Imai, Andras Schiff, David Soyer, Yo-Yo Ma, Donald Weilerstein, and Arnold Steinhardt.

Most recently, Lisa Lee and the founders of the Valley of the Moon Festival received the 2020-2021 San Francisco Classical Voice Audience Choice Awards for Best Streaming Instrumental Ensemble performance for Les Sentiments concert: Fauré Piano Quartet No. 2 in G Minor, Op. 45. She is featured in "Double Echo", a new release on Naxos, performing Aaron Jay Kernis' *Lullaby* with guitarist David Tanenbaum and can also be heard on the Delos, Koch and Innova recording labels.

Lisa Lee serves on the violin faculty at the San Francisco Conservatory of Music and coaches chamber music for Young Chamber Musicians, a program for advanced pre-college string players and pianists in the Bay Area. Her violin, modeled after the Stradivarius "Allard", was made by the French luthier Jean Baptiste Vuillaume of Paris in 1872.

ANGELA LEE - Since giving her Carnegie Hall debut in 1994, Angela Lee's "amazing finesse, control and coloration" [San Francisco Chronicle] and "astonishingly rich tone" [San Francisco Examiner] has been celebrated with recitals in Alice Tully Hall at Lincoln Center and Victor Borge Hall at Scandinavia House in New York, Chicago's Cultural Center, The Phillips Collection and Kennedy Center in Washington, D.C., Copenhagen's Nationalmuseet and the Purcell Room at the South Bank Centre in London. As a guest artist at St. Petersburg's Revelations, IMS at Prussia Cove, Taipei Summer Festival, Pontino Festival, La Musica, Marlboro Music Festival, Annenberg Festival, Chelsea Music Festival, Music Mountain, and Mahler-Jihlava Festival, she has collaborated with Nobuko Imai, Bruno Giuranna, Frans Helmerson, Isabelle Faust, Cho-Liang Lin, Alexander Lonquich, Franco Petracchi, Andras Schiff, Stephen Prutsman, and members of the Beaux Arts Trio, St. Lawrence and Guarneri quartets, Canadian Brass and Berlin Philharmonic.

As a theater and ballet enthusiast, Angela Lee was the solo cellist in Harris Yulin's production of *Don Juan in Hell* starring Ed Asner, Cherry Jones and René Auberjonois. She has worked with Eliot Feld at Ballet Tech, premiering *The Last Sonata*, set to Claude Debussy's Cello Sonata. She has also collaborated with writer Mark Salzman in *Music & Story*, performing J.S. Bach Suite No. 3 for Solo Cello. Using music to foster peace and goodwill, Angela Lee has made numerous humanitarian trips to the Republic of the Philippines and the former Yugoslavia. While on a U.N.-sanctioned tour of six war-torn cities throughout Bosnia-Herzegovina, she performed for American and NATO troops and displaced civilians. In partnership with the Chinatown Merchants Association, she organized a chamber concert in the spring of 2021 to support Asians and the AAPI community in the heart of San Francisco's Chinatown.

Angela Lee is a Fulbright scholar to the U.K. and a graduate of The Juilliard School and Yale University School of Music. She performs on a 1762 Nicolo Gagliano cello from Naples. In addition to coaching chamber music at the San Francisco Conservatory of Music, she currently serves on the Board of [The Resonance Project](#) and the San Francisco Symphony Youth Orchestra Alumni Leadership Council.

MELINDA LEE MASUR - Lauded for her “impeccable technique and artistic interpretation” [The Columbian], pianist Melinda Lee Masur has performed on all three stages of Carnegie Hall, at London's Wigmore Hall and Purcell Room, the Berliner Philharmonie, at the Ravinia Festival, Festival Les Muséiques Basel and in Boston’s Symphony Hall. As chamber musician, she has performed with such artists as Augustin Hadelich, Alban Gerhardt, Fanny Clamagirand, Adrian Brendel and Thomas Quasthoff.

Melinda graduated with honors from Harvard University, concentrating on Asian-American psychology and graduate studies in solo piano at the Hochschule für Musik und Theater Hannover. She serves as Director of Piano Chamber Music and Co-Director of the Young Artist Piano Program at the Boston University Tanglewood Institute, where she teaches each summer.

Together with her husband, Ken-David Masur, she is Artistic Director of the Chelsea Music Festival, an annual summer music festival in New York City praised by The New York Times as a “gem of a series” and frequently featured amongst its Best Classical picks of the season. The Chelsea Music Festival has commissioned over 65 new works over the course of its twelve seasons and in 2019, celebrated the 200th birthday of Clara Schumann by commissioning ten female composers to write pieces inspired by Clara’s life and legacy. “The Clara Schumann Ten” included composers such as Binna Kim, Helen Grimes, and Augusta Read Thomas.

Melinda Lee Masur is a Steinway Artist.

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

Sunday, January 16 - **Mesa-Yakushev Duo**

Rachmaninoff ~ Brahms ~ Chopin ~ Joaquín Nin ~ Andrea Casarrubios

Sunday, February 13 - **Ida Kavafian and Peter Wiley with Curtis on Tour**

Schubert ~ Richard Danielpour

Sunday, March 6 - **Musicians from the San Francisco Symphony**

Dvořák ~ Rossini ~ Florence Price ~ Jessie Montgomery

Sunday, April 10 - **Quatuor Danel**

Tchaikovsky ~ César Franck

Tickets and information: www.musicatkohl.org ~ 650.762.1130

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.*

SUPPORTERS:

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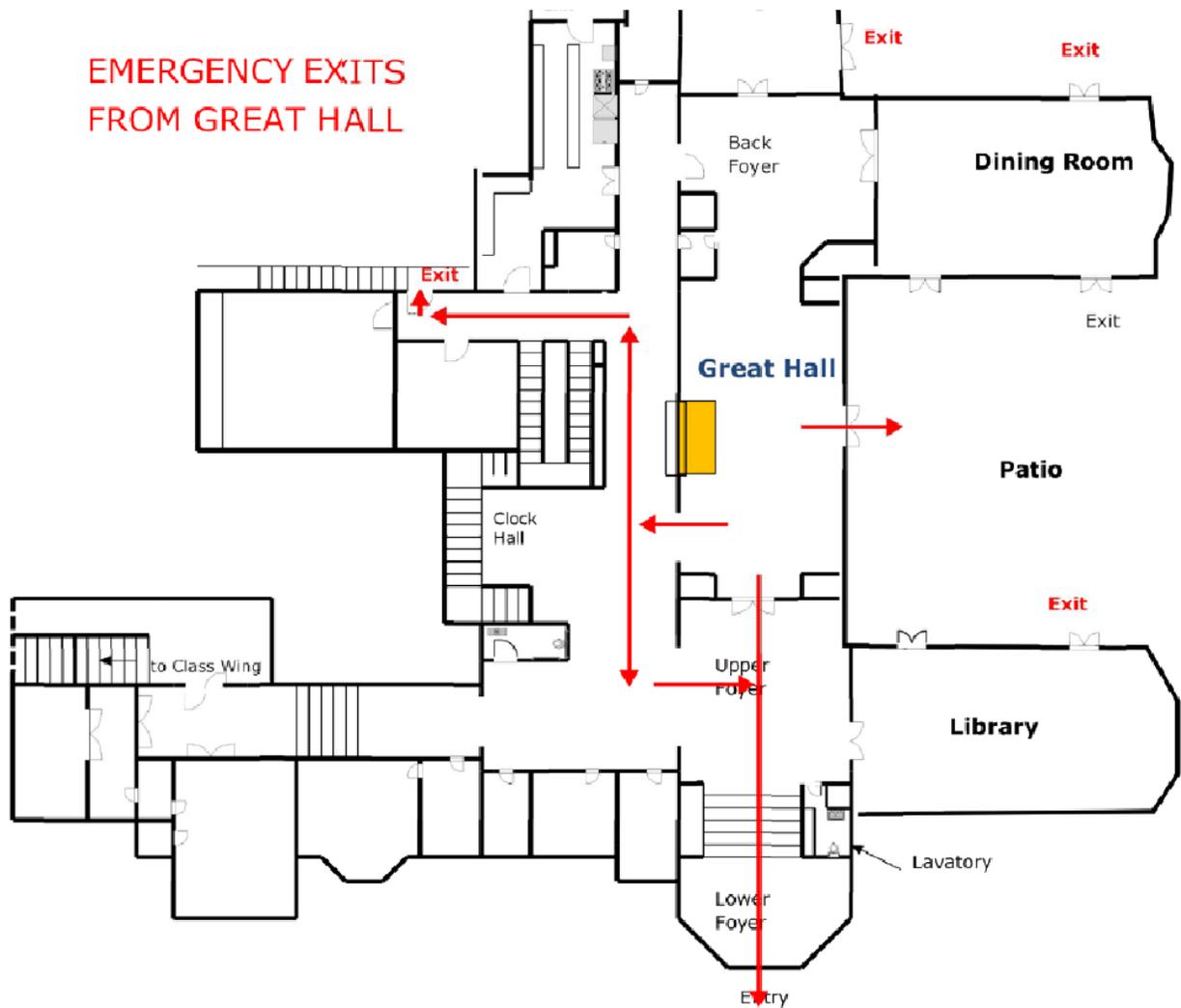
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