



Sunday, January 16, 7:00 pm

**Music at Kohl Mansion presents the
Mesa-Yakushev Duo**

Thomas Mesa, cello Ilya Yakushev, piano

Program

Sonata for Cello and Piano in E minor, Op. 38

Allegro non troppo
Allegretto quasi Menuetto - Trio
Allegro

Johannes Brahms

Nocturne in C-sharp minor, Op. posth.

Lento con gran espressione (for solo piano)

Frédéric Chopin

Seven (for solo cello)

Andrea Casarrubios

Spanish Suite (Seguida Española) (excerpts)

Vieja Castilla
Murciana

Joaquín Nin

Prelude for Cello and Piano Op. 47, No. 12

Lera Auerbach

Intermission

Sonata for Cello and Piano in G minor, Op. 19

Lento - Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Sergei Rachmaninoff

Thomas Mesa and Ilya Yakushev appear by arrangement with Lisa Sapinkopf Artists, www.chambermuse.com

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, January 16, 2022

Dear Friends,

We welcome the New Year with the marvelous duo of pianist Ilya Yakushev and cellist Thomas Mesa, as Music at Kohl Mansion's 39th season continues. Rising Coronavirus cases have compelled us to redouble our efforts to keep the music playing under the most prudent conditions possible. Thus we're pleased to host our live audience this evening in our concert hall, and at the same time, are delighted to greet our online audience in the comfort of their own homes.

Safety protocols for our in-person patrons include required proof of vaccination, the wearing of tight-fitting and well placed 3-ply masks, and a greatly-reduced venue capacity, allowing for distanced seating. We will always inform you in advance of any updates, and give you options that best meet your needs.

Our *Seven Sundays at 7* this season 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.

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 Happy New Year!



Zerlina Chen Hayes
President



Patricia Kristof Moy
Executive Director

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. **At this time, we highly recommend that all patrons update their status to include a COVID Booster vaccine.**

All persons present (except artists on stage) must wear a well-fitted mask covering nose and mouth while indoors. Fabric masks, valves, gaiters, or scarves are not permitted. **N95 or KN95 masks are recommended.**

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.

Program notes:

Johannes Brahms (1833-1897)

Sonata for Cello and Piano in E minor, Op. 38

Sonata No. 1 begins with an expansive sonata-form first movement. The quiet and expressive first theme in the cello is supported by a simple chordal piano accompaniment. The forte second theme is built of an arpeggiated chord. This exposition section closes softly. Motives from both themes are explored in the development section. The recapitulation brings a return of the two principal themes in minor, and the coda concludes in major.

The Allegretto quasi Menuetto is in typical minuet form. A stately dance in the minor mode is followed by several variants. This section ends with pizzicatos in the cello. A contrasting trio possesses some qualities of music by Robert Schumann, Brahms's mentor. The minuet music returns exactly as before.

Brahms's finale is a fugue marked "Allegro". The piano introduces the subject in the bass register. This is answered first in the cello and then in the treble register of the piano. Melodic similarities between this fugue subject and one composed by Bach in his *Art of Fugue* have been noticed by several scholars. This subject is developed by means of several fugal techniques, including inversion and *stretto* (close imitation of the fugue subject). —Antoine Lederlin

Frédéric Chopin (1810-1849)

Nocturne in C-sharp minor, Op. posth. *Lento con gran espressione* (for solo piano)

Chopin's nocturnes span almost his entire creative career – the earliest were written in the late 1820s, when the composer was still in his teens, the last in 1846, three years before his death. That period also coincided with massive advances in the technology of the piano itself; the instruments that Beethoven and Schubert wrote for – the kind that Chopin would have known in his youth – were very different in their tonal capabilities and power from those that he was able to play and compose on in the last decade of his life.

Chopin dedicated his Nocturne in C-sharp minor to his older sister as an exercise to prepare for the study of his second concerto. It was first published posthumously in 1875. The Nocturne was famously played by Holocaust survivor Natalia Karp for a Nazi concentration camp commandant, leaving him so impressed that he spared her life. The piece was featured in many films, the most popular being *The Pianist*.

Andrea Casarrubios (b.1988)

***Seven* (for solo cello)**

Spanish cellist and composer Andrea Casarrubios was born in San Esteban del Valle, a small village in the province of Ávila, in Castille, Spain, in 1988.

Praised by *The New York Times* for having "traversed the palette of emotions" with "gorgeous tone and an edge-of-seat intensity" and described by *Diario de Menorca* as an "ideal performer" that offers "elegance, displayed virtuosity, and great expressive power," Spanish cellist and composer Andrea Casarrubios has played extensively as a soloist and chamber musician throughout Europe, Asia, Africa, and the Americas. First Prize winner of numerous competitions and awards, Andrea has collaborated with Ida Kavafian, Soovin Kim, Ralph Kirshbaum, Daniel Phillips, and Jeremy Denk, often appearing at Carnegie Hall, Walt Disney Concert Hall, Lincoln Center, the Piatigorsky International Cello Festival, Ravinia, Casals, Schleswig-Holstein, and the Verbier Festivals.

Andrea's recent album, *Caminante*, presents some of her own works. Released in 2019 on Odradek

Records, it was chosen as one of the "Best 2019 Classical Music Albums" by Australia's *ABC Classic*. She has written works for Carnegie Hall's Ensemble Connect, Trio Appassionata, Boccherini Music Festival, cellist Thomas Mesa and Astral Artists, violinist Emily Dagget Smith and the Andy Warhol Foundation, Manhattan Chamber Players, and members of the Boston Symphony and Orpheus Orchestras. Andrea's performances have been broadcasted internationally, including NPR, WFMT Chicago, CKIA in Canada, and RTVE National Spanish Radio. As a guest soloist at Auditorio Nacional in Madrid, she recently performed her own Concerto for Cello and Orchestra, *Mirage* (2019), among other works.

Andrea currently lives in New York City, where she works as an advisor for Ensemble Connect at Carnegie Hall. She has taught at The Juilliard School, Lake Champlain Music Festival, Festival de Febrero, Skidmore College, Eastman School, University of Southern California, as well as masterclasses on tour.

"Superhumans come in all forms. In this case, they have arrived in the form of Andrea Casarrubios, Shostakovich and Van Gogh" —*ABC Classic, Best Classical Music Albums 2019*

Seven (2020) for solo cello, "a searching, intense, and elegiac tribute to the essential workers during the pandemic" (*New York Times*) was commissioned by Mr. Mesa, and presented at Carnegie Hall in 2021 among other venues. Thomas says, "I have never heard a more beautiful solo cello piece," and the *New York Times* said "Mesa played it magnificently."

Joaquín Nin (1879-1949)

Spanish Suite (Seguida Española) (excerpts)

Pianist and composer Joaquín Nin y Castellanos was born in Cuba and taken to Spain as a child. After studies in Barcelona, he went to Paris in 1902 to continue piano studies with the Polish-German composer-pianist Moritz Moszkowski. Returning to Havana in 1910 to start a concert society and music periodical, he then left for tours of Europe and South America as a pianist. In 1939, a long period in Europe was interrupted by World War II. Eventually, he returned to Cuba, where he died in 1949.

When he started writing music, he mainly produced short pieces in the typical Spanish style, often making use of folk music from the various regions of the country. In the tradition of Spanish characteristic music of this type, going back to Isaac Albéniz, Nin used folk music from different parts of the country as the basis of this suite and named each movement after its folkloric source.

The first movement, "Vieja Castilla" (Old Castille), has a relaxed feeling that brings back the age of chivalry in Spain or at least as imagined, since the melody originated in the sixteenth century (the time of Cervantes). The second movement, "Murciana," is a dance from Murcia, a southern province whose main seaport is Cartagena. This is a strong, stamping dance and the cello uses strummed strings to imitate the guitar.

Lera Auerbach (b.1973)

Prelude for Cello and Piano Op. 47, No. 12

Lera Auerbach is a polymath in the original sense of the word. Apart from being a successful composer and concert pianist, she's a painter, sculptor, librettist and author of several books of poetry and prose. For Auerbach, all art forms are interconnected, and nourish and sustain each other.

Auerbach was born in 1973 in the Russian city of Chelyabinsk, near the border with Siberia. Prodigiously talented, she studied piano at the local music school, and after successfully participating in a number of national competitions, she was invited at the age of 17 to give a short tour of the US. The tour ended with a concert in New York City, and instead of heading back home, she insisted on staying in New York,

enrolling at the Manhattan School of Music and then at the Juilliard School, where she studied composition with Milton Babbitt and Robert Beaser. Other than a year studying music in Germany, she has remained in New York ever since. Auerbach is the youngest composer on the roster of the prestigious international Sikorski music publishing company, home to Shostakovich, Prokofiev, and Schnittke.

Auerbach has been exploring the 24 Prelude format throughout her career. In addition to the set for cello and piano, she produced sets for violin and piano, as well as transcribing Shostakovich's 24 Piano Preludes both for cello and piano and for viola and piano. The Preludes for Cello and Piano, composed in 1999, range from just 40 seconds to 5 minutes in length, and are considered to be among Auerbach's finest compositions. The San Francisco Chronicle said, "Each of these short pieces . . . is a lyric poem in music, creating a mood, a melodic notion, or a completely imagined microcosm. . . . The range of Auerbach's inspiration is phenomenal."

Sergei Rachmaninoff (1873-1943)

Sonata for Cello and Piano in G minor, Op. 19

Around the turn of the 20th century, Sergei Rachmaninoff was still going through the serious crisis of confidence which had been triggered by the disastrous 1897 premiere of his Symphony No. 1. The composer was unable to write almost anything in the following three years, until he began a course of hypnotherapy which eventually helped him overcome his block.

Among the first major works to emerge after his recovery was the Sonata for Cello and Piano in G minor Op. 19, completed in November 1901. Unfortunately for this piece, Rachmaninoff had only just premiered his mighty second Piano Concerto the month before, and that work's huge success eclipsed the less ambitious sonata that followed soon afterwards.

Rachmaninoff dedicated the sonata to the eminent Russian cellist Anatoliy Brandukov, who gave the first performance in Moscow with the composer himself playing the terrifyingly difficult piano part. Brandukov, some 14 years older than the composer, was Rachmaninoff's best man at his wedding and the two of them gave numerous concerts together.

In four movements, and like the Piano Concertos, the sonata is filled with the character so typical of Russia's Romantic era. Few composers before Rachmaninoff could have so deeply explored the cello's capacity for expressive tenderness and intensity. And doubtless Brandukov's playing brought every nuance and feeling out of the page.

When he wrote this marvellous sonata, Rachmaninoff surely could not have known that this would be his last chamber music work. From that time on, however, he would only dedicate his skills to solo piano pieces, and the larger scale orchestral and choral pieces. So this is a piece to be discovered and treasured as representing both a beginning and an end to a phase of Rachmaninoff's career—and a testimony to a musical friendship.

Program Notes courtesy of Lisa Sapinkopf Artists.

Meet the Musicians

Mesa-Yakushev Duo

The Mesa-Yakushev Duo is Cuban-American cellist Thomas Mesa, winner of the \$50,000 First Prize in the 2016 Sphinx Competition, and Russian pianist Ilya Yakushev, with many awards and honors to his credit. The duo's career was launched in part by their extremely successful showcase for presenters at Weill/Carnegie Recital Hall, the result of winning APAP's highly competitive 2017 Young Performers Career Advancement audition.

Since then, they have performed across the U.S., receiving reviews such as this in the *Palm Beach Daily News*: "The pair's playing was grounded in storytelling, as great musical performances often are . . . Mesa and Yakushev always played on equal footing, never with the piano serving as the accompanist to the cello . . . a musical performance that encapsulates the best that good drama has to offer."

After the pandemic caused the cancellation of two dozen of their 2020-21 concerts, their first live performance, at the Wildflower Festival in PA, received this presenter feedback:

"THOMAS AND ILYA WERE STUPENDOUS! I cannot say enough good things about these two superlative musicians and how much the audience loved them. They had the audience eating out of their hands from the moment they walked on stage until the last note. Not only are they wonderful performers, they are terrific to work with.

The audience was mesmerized by their musicianship and their amazing synergy. Each one enhances the other's playing, and they have such wonderful charisma both on stage and off. I love that both of them have great rapport with the audience and a wonderful sense of humor. Everyone enjoyed their comments and their good natured kidding with each other. As people were leaving the venue, they were all saying wonderful things about how terrific the concert was — exactly what any presenter wants to hear." —Judi Mortensen, Director

Thomas Mesa

The brilliant young Cuban-American cellist Thomas Mesa is quickly establishing himself as one of the most charismatic and engaging performers of his generation. Mr. Mesa was the winner of the \$50,000 First Prize in the 2016 Sphinx Competition; the Thaviu Competition for String Performance (Chicago); and the Alhambra Orchestra Concerto Competition. His performances of Tchaikovsky's *Rococo Variations* with the Los Angeles Philharmonic at the Hollywood Bowl were seen by an audience of over 30,000, and his performance with the Cleveland Orchestra received this rave review from the *Cleveland Plain Dealer*: "A listener with closed eyes would have been hard pressed to distinguish [Mesa's] shapely, expressive performance from that of another gifted artist two or three times his age."

As a driving force in the Sphinx Virtuosi orchestra, Thomas has been featured as soloist on tour in the concerto *Dance for a New Day* by jazz trumpeter-composer Terence Blanchard. The Sphinx Organization, in conjunction with Carnegie Hall and the New World Symphony, has also commissioned for Mesa a solo concerto by Jessie Montgomery.

As a recording artist, Mr. Mesa was featured on the GRAMMY-nominated album, "Bonhoeffer" with the multiple GRAMMY-winning ensemble, The Crossing Choir. He has appeared with them as soloist at The Metropolitan Museum of Art in NYC, Longwood Gardens, The Winter Garden (broadcast on WNYC) and the Theological Seminary in New York City. Mr. Mesa and The Crossing also collaborated on the American premiere of *Astralis* for choir and solo cello by Wolfgang Rihm, with more collaborations and premieres scheduled for future seasons.

Other recordings in progress include the piano and cello music of Brahms and Beethoven; an album dedicated to the music of Debussy; and a special project in collaboration with PARMA Recordings in a "Call for Scores" that will bring together and record new works for solo cello and cello/piano. This project will include an album release concert at The DiMenna Center in New York City and the album will be available on all commercial streaming platforms.

Mr. Mesa tours with the Orpheus Chamber Orchestra and is the cellist of the renowned St. Petersburg Piano Quartet. He has toured with Itzhak Perlman and Protegés both nationally and internationally. Other appearances have included the Mainly Mozart Festival (San Diego), Bargemusic (NYC), Dame Myra Hess Memorial Concert Series (Chicago), Columbia University, Carnegie Hall, the U.S. Supreme Court, The Heifetz Institute, Meadowmount School of Music, Strad for Lunch Series (NYC), and the International Beethoven Project.

Mr. Mesa is a sought-after educator for his ability to connect with students and teach them to teach themselves. He recently joined the faculty of the SUNY Purchase School of Music, and has given masterclasses at institutions such as UC Berkeley, Boston Conservatory, Northwestern University, DePaul University, University of Nevada-Las Vegas, University of Miami, Meadowmount School of Music, Walnut Hill School and has held faculty positions at Sphinx Performance Academy, The Heifetz Institute, Music Mountain Festival and School, Brooklyn Conservatory of Music, Montecito International Music Festival, St. Petersburg International Music Academy, and the Mozart Academy at John Jay College in New York City.

Thomas Mesa received his BM from The Juilliard School and his MM from Northwestern University, and he is a doctoral candidate at the Manhattan School of Music. His principal teachers were Timothy Eddy, Julia Lichten, Hans Jorgen Jensen, Mark Churchill, Ross Harbaugh, and Wells Cunningham.

He plays a gorgeous cello made by Richard Tobin in 1820, an instrument that was used in soundtracks for the first movies ever made.

Ilya Yakushev

Russian pianist Ilya Yakushev, with many awards and honors to his credit, continues to astound and mesmerize audiences at major venues on three continents.

In 2014, the British label Nimbus Records released Yakushev's CD, "Prokofiev Sonatas Vol. 1" CD. *The American Record Guide* wrote, "Yakushev is one of the very best young pianists before the public today, and it doesn't seem to matter what repertoire he plays – it is all of the highest caliber." Volume 2 was published in 2017, as was an all-Russian CD.

Highlights of Ilya's '21-22 season include appearances as soloist with the Wisconsin Philharmonic, La Crosse Symphony, and Fort Wayne Philharmonic, as well as recitals in PA, CA, CT, TN, AZ, MD, FL and CO.

In past seasons, he has performed in various prestigious venues worldwide, including Great Philharmonic Hall (St. Petersburg), Victoria Hall (Singapore), Weill Recital Hall at Carnegie Hall (New York), Davies Symphony Hall (San Francisco), and Sejong Performing Arts Center (Seoul, Korea). His performances with orchestra include those with the Mariinsky Theatre Orchestra, St. Petersburg Philharmonic, San Francisco Symphony, BBC Concert Orchestra, Boston Pops, Rochester Philharmonic, Utah Symphony, and many others.

Winner of the 2005 World Piano Competition which took place in Cincinnati, OH, Mr. Yakushev received his first award at age 12 as a prizewinner of the Young Artists Concerto Competition in his native St. Petersburg. In 1997, he received the Mayor of St. Petersburg's Young Talents award, and in both 1997 and 1998, he won First Prize at the Donostia Hiria International Piano Competition in San Sebastian, Spain. In 1998, he received a national honor, The Award for Excellence in Performance, presented to him by the Minister of Culture of the Russian Federation in Moscow. Most recently, Mr. Yakushev became a recipient of the prestigious Gawon International Music Society's Award in Seoul, Korea.

Mr. Yakushev attended the Rimsky-Korsakov College of Music in his native St. Petersburg, Russia, and subsequently came to New York City to attend Mannes College of Music, where he studied with legendary pianist Vladimir Feltsman.

A sampling of critical praise for Mr. Yakushev includes:

"In Familiar Music, a Pianist Shows What He Can Do [HEADLINE]: Mr. Yakushev can do just about anything he wants . . . superb." —New York Times

"Yakushev was little short of heroic." —New York Times

One of the Top 10 Classical Music Events of the Year:

"The young Russian pianist made an astounding triple debut as part of the [San Francisco] Symphony's Prokofiev Festival, playing the First Concerto, the Fourth Concerto and the Seventh Sonata with vigor and virtuosity." —San Francisco Chronicle

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

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

Schubert ~ Richard Danielpour [THIS CONCERT WILL BE RESCHEDULED. STAY TUNED FOR UPDATES.]

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:

Music at Kohl Mansion is dependent on donations for a significant percentage of its operations. Ticket revenues cover only 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, 2020 and December 31, 2021. (Please bring to our attention any errors or omissions. Thank you.)

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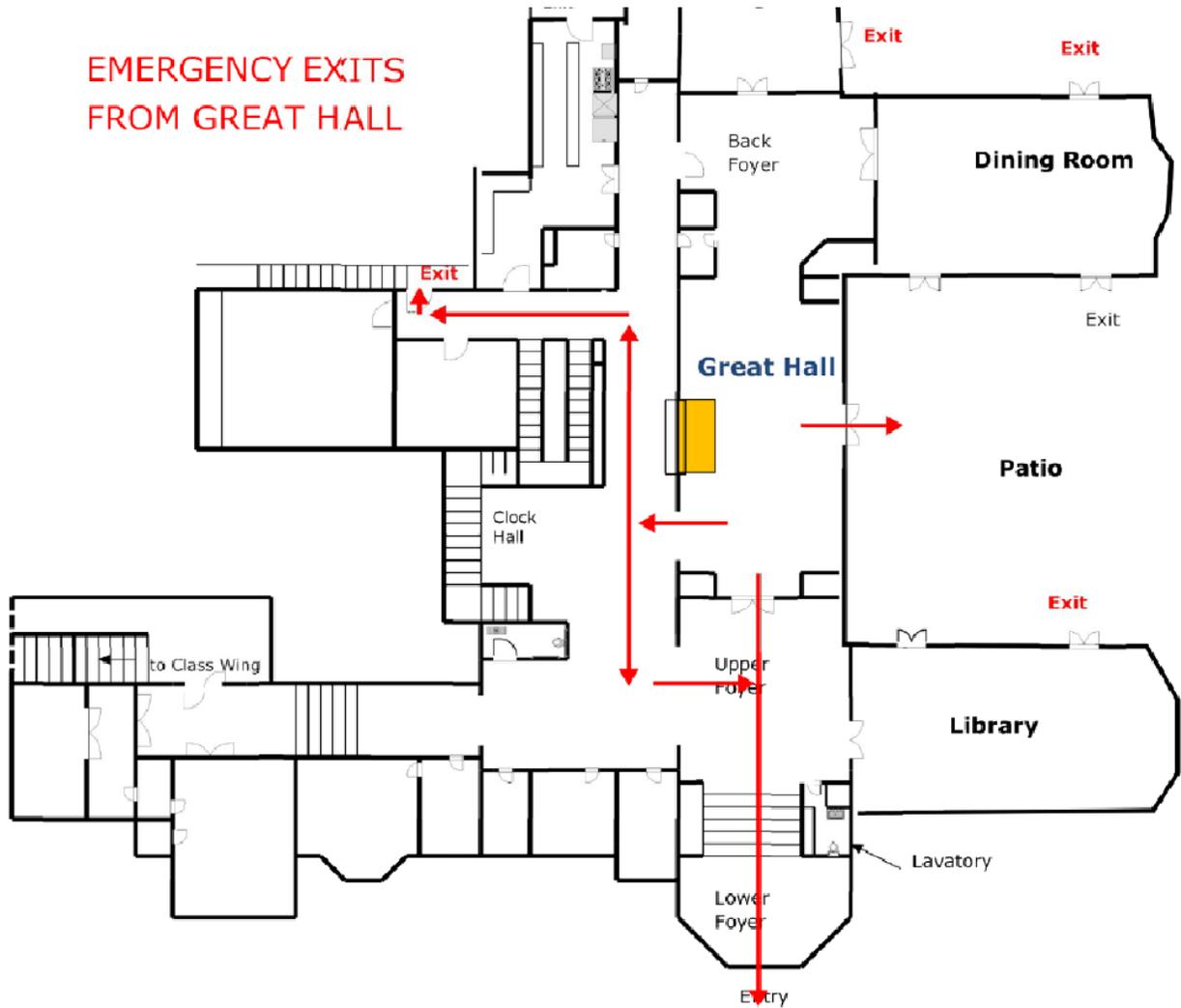
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