



**KALLOS
CHAMBER
MUSIC
SERIES**

New Haven Lawn Club
Preservation Trust presents
Kallos Chamber Music Series

SOUNDS OF NATURE

Wednesday, March 29, 2023 at 7:30 pm
New Haven Lawn Club



SOUNDS OF NATURE

‘From the earliest moments in history, music has been a direct reflection of nature and its surroundings. So much so, even our beloved composer Claude Debussy once said, “music is the expression of the movement of the waters, the play of curves described by changing breezes.” With guest musicians from the esteemed CMS Lincoln Center, Kallos presents an all French program of harp chamber music. Composers Debussy, Françaix, Roussel, and Tournier take us on a scenic journey of the pastoral and naturesque settings of 20th century rural France.

PROGRAM

MARCEL TOURNIER (1879-1951)

Suite op.34 for flute, harp,
violin, viola and cello

- I. Soir
- II. Danse
- III. Lied
- IV. Fête



ALBERT ROUSSEL (1869 - 1937)

Sérénade for Flute, String
Trio and Harp, Op.30

- I. Allegro
- II. Andante (G major)
- III. Presto

CLAUDE DEBUSSY (1862-1918)

Syrinx for solo flute



JEAN FRANÇAIX (1912-1997)

Quintet for Flute, Harp
and String Trio

- I. Allegro
- II. Scherzo
- III. Notturmo. Adagio molto
- IV. Rondo. Allegro molto



CLAUDE DEBUSSY (1862-1918)

Sonata for Flute,
Viola, and Harp

- I. Pastorale. Lento, dolce rubato
- II. Interlude. Tempo di minuetto
- III. Final. Allegro moderato ma risoluto



Performance by:

Bridget Kibbey, harp; Sooyun Kim, flute; Kate Arndt, violin;
Tanner Menees, viola; Christine J. Lee, cello

PROGRAM NOTE

BY JOHN MATTHEWS

This evening's program offers an opportunity to enter the distinctive sound world of harp, flute and strings, and the aesthetic world of 20th century French music, a world of lucid elegance the more striking for the contrasting musical traditions, and the political violence, that surrounded it. It is as if these composers' loyalty to the French manner is an assertion that this is how it should be; clarity of expression is paramount, the deepest emotions are not necessarily the most complicated ones, and if the music is enjoyable, there's no harm in that. At the same time, it is important not to underestimate the substance and variety of this often elusive music. The ideal of an anti-Romantic clarity, charm and economy of expression appeals to the baroque traditions – already very colourful – of Couperin and Rameau, and to a rich tradition of regional folk and dance music. As in several of this evening's pieces, the pastoral idiom was especially popular among them.

The modern chromatic harp, descended from the simpler instruments of many historical cultures and periods, including the Greek cithara and the medieval psalter, came into its own in the nineteenth century, the refinements introduced by the French manufacturer Érard making it possible by the cunning use of pedals to play each note of the diatonic scale a semitone flat or sharp of its natural pitch to produce a fully chromatic scale. A rival system to that of Érard introduced by the piano and harpsichord maker Pleyel, generated a commission for Debussy's rather distant *Danse sacrée et danse profane* of 1904, with an immediate response from the rival manufacturer in Ravel's lovely *Introduction and Allegro* of 1905, written for the Érard instrument with chamber group of flute, clarinet and string quartet. Saint-Saëns and Fauré also composed substantial works for the instrument, taking full advantage of its sonorities.

Marcel Tournier: Suite op.34 for flute, harp, violin, viola and cello

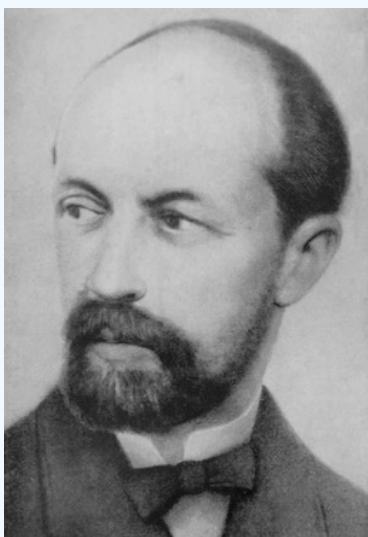
It is fitting to begin a concert featuring the harp with a composition by Marcel Tournier (1879-1951). Tournier was born into a musical family; his father was a maker of instruments who insisted that his children (seven altogether) learn one, and young Marcel's gifts were quickly apparent. His career coincided with the development of the modern chromatic harp as just described; the great majority of his compositions were written for the instrument, and offer a great expansion of its repertoire and technical possibilities. Tournier was professor of harp at the Paris Conservatoire from 1912. The Suite for Flute, Harp, Violin, Viola and Cello, of 1929, is one of his few compositions for an ensemble rather than for solo harp. It is in four short movements, alternately lyrical and rhythmic in manner.



**Marcel Tournier
(1897-1951)**

Albert Roussel: Sérénade for Flute, String Trio and Harp, Op.30

Unlike Tournier and Jean Françaix, who showed early talent and were born to be composers, Albert Roussel turned to musical composition after embarking on a naval career, during which served on the last French sailing warship, the Melpomène, which apparently had a piano on board, on which he was allowed to practise and pursue composition. In 1894 he resigned his



**Albert Roussel
(1869-1937)**

commission and devoted himself to his musical training – under private teachers since, born in 1869, he was too old to enter the Paris Conservatoire. He is best known for his ballet scores, the elegant though at the same time ominous Spider's Banquet of 1913 and, reminiscent Ravel's Daphnis et Chloë though less seductive, Bacchus and Ariadne, of 1931, and for four powerful symphonies, of which the Third especially is remarkable for its driving rhythms and the directness of its musical language; but he wrote in many formats, including chamber, instrumental and choral music.

Roussel stands rather apart from this evening's other composers, being more inclined to a symphonic classicism and to a contrapuntal style, with the density of texture and harmonic dissonance that may result from this. The Serenade for Flute, String Trio and Harp, written for the same combination of instruments as the works of Tournier and Françaix that appear in this evening's program, is from the mid-point of Roussel's career. First performed in Paris in 1925, it is in a conventional fast-quite slow-very fast sequence of movements (Allegro, Andante, Presto), and shows the instruments, especially the harp and flute, in many of their colours.

Claude Debussy: Syrinx for solo flute

The original version of Debussy's Syrinx for solo flute, originally entitled La Flute de Pan, was as part of a dramatic scenario staged by a friend of the composer. It was to be played as if by Pan offstage while a group of nymphs reflects on the beauty of the music. First performed in 1913, it was only published in 1927 on account of the possessiveness of its first performer. The Greek myth tells how the nymph Syrinx escapes the sexual threats of the notoriously carnal satyr god by her transformation into a reed (Greek syrinx), from which Pan makes the instrument on which he plays his music. Debussy's piece, just three minutes and 36 bars long, is a miracle of melodic and harmonic concentration, that has produced commentaries many times its length (and arrangements for some very unlikely solo instruments). The music is in some ways reminiscent of some of the fashionably fragmentary utterances of Debussy's contemporary Erik Satie. The myth is taken up in very different fashion in Carl Nielsen's stunning orchestral tone poem, Pan and Syrinx, of 1918.

Claude Debussy: Sonata for Flute, Viola, and Harp

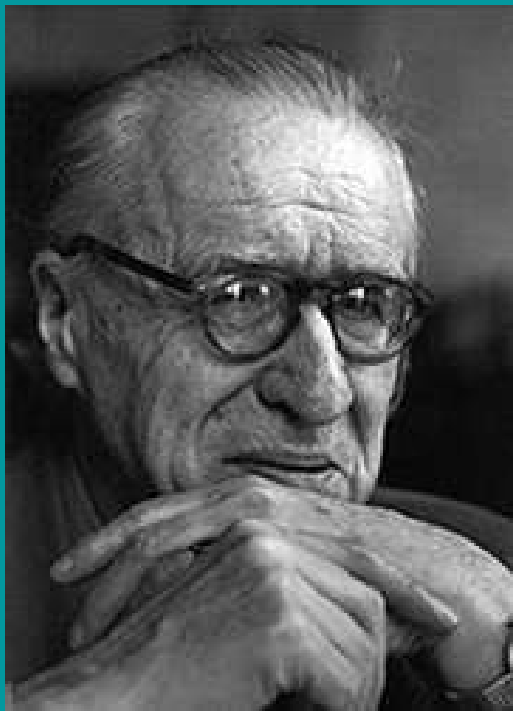
The Sonata for Flute, Viola and Harp is the second of a set of six sonatas that Debussy planned in the last years of his life, employing various instrumentations that were to be combined in the last of the set. At the time of his death early in 1918, he had written only the first three, a cello sonata that is firmly established in the repertoire, a violin sonata, his last work, and the present Sonata.



Claude Debussy
(1862-1918)

Debussy composed it in Normandy in 1915, responding as a “French artist” to the beginnings of the First World War. It was a year in which, given his progressive illness, Debussy was unexpectedly prolific (it also saw the extraordinary Twelve Studies for piano). It was first performed in Boston in 1916 and in Paris and London in the following year. The brevity of the sonata, whose three movements, Pastorale, Interlude (in the manner of a minuet) and Finale, take up only fifteen minutes, is typical of Debussy’s late music in its economy, spare textures and emotional understatement. The style is at an extreme of contrast with the rich sonorities of *Images* and *La Mer*, and of the intricate configurations of the piano *Préludes*, though some of the latter do foreshadow it.

Jean Françaix: Quintet for Flute, Harp and String Trio

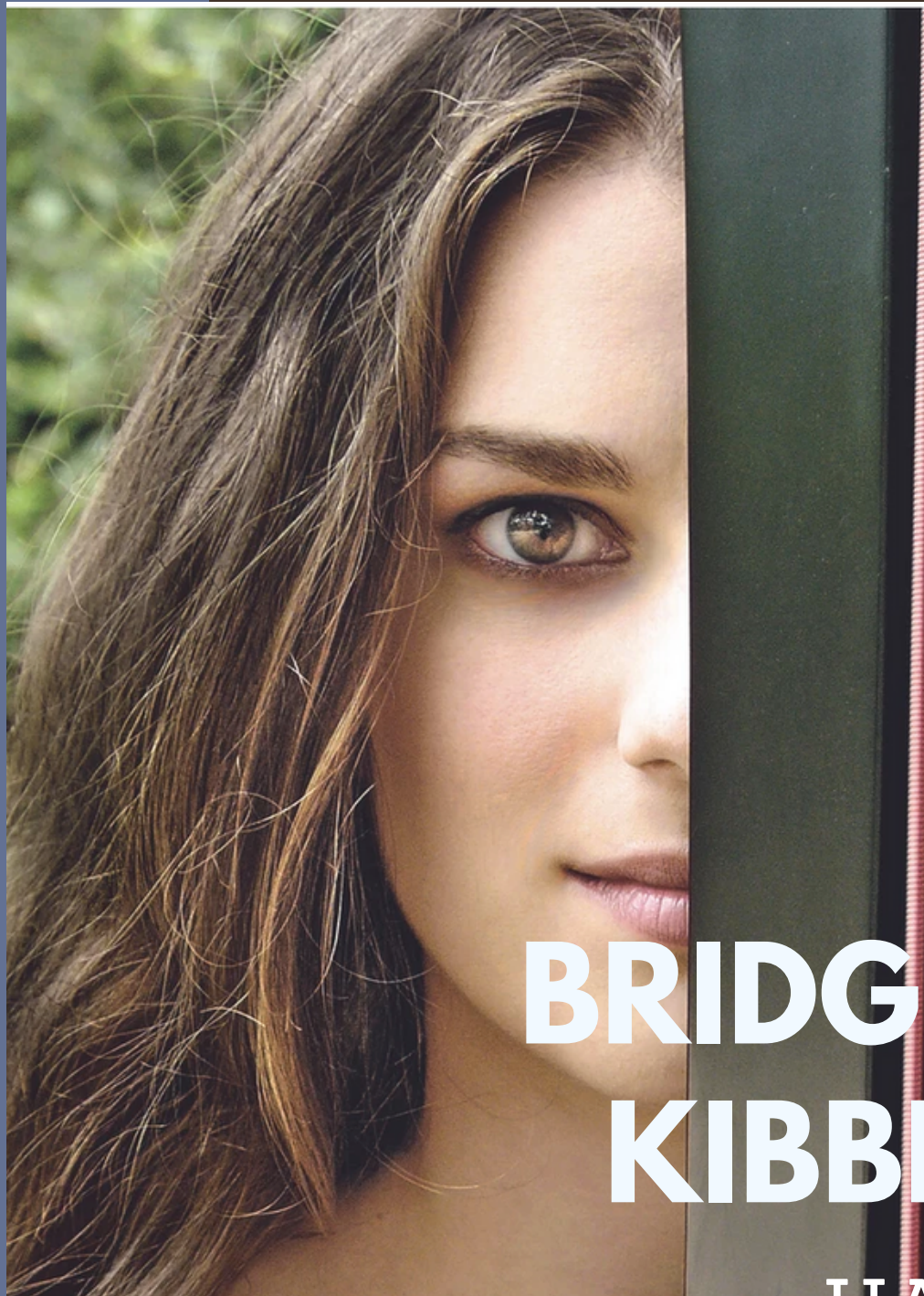


Jean Françaix
(1912-1997)

The immense output of Jean Françaix, who was born at Le Mans in 1912 and died at Paris in 1997, spans most of the twentieth century, during which he remained loyal to the lucid, very French style of his early career. He was a prolific and versatile composer, among whose works are film scores and ballets, chamber pieces in various combinations, a symphony, concertos and works in concertante form for many solo instruments including violin, flute, bassoon, double bass, harpsichord, two harps, trombone and accordion. As pianist, he performed Poulenc’s *Concerto for Two Pianos* with the composer, and with his own daughter recorded his own *Double Concerto*. His works do not often show

up on concert platforms, but broadcasts and recordings show a composer of consistent style and taste, his music beautifully finished and entirely enjoyable. The *Quintet for Harp, Flute and String Trio*, written in his early twenties, is composed in three short movements, the lyrical first and third movements contrasting with the lively second and fourth.

ABOUT MUSICIANS



**BRIDGET
KIBBEY**

HARP



Called the "Yo-Yo Ma of the harp," by Vogue's Senior Editor Corey Seymour, harpist Bridget Kibbey "... makes it seem as though the instrument had been waiting all its life to explode with the energetic figures and gorgeous colors she was getting from it [The New York Times]."

With the harp as her muse, Kibbey is in demand for her virtuosic and soulful performances –excavating centuries of music as a soloist and alongside today's top performing artists – from the French Belle Époque, to the Baroque, to Persian Modes, to Latin Jazz traditions and beyond.

This season, Kibbey is the artist in residence at Minneapolis/St. Paul's The Schubert Club, bringing in three projects, three genres! She curates and tours her own program *Ming via series* across North America – from Portland Ovarations, to Calgary's Pro Musica, to the Phillips Collection and beyond. She appears as featured soloist with the Wisconsin Chamber Orchestra for 40,000 attendees in their "Concert on Capital Square," launching her own transcription of Rodrigo's *Concierto Aranjuez*, finishes world-premiere performances of Joao Luiz's new harp concerto, exploring the sounds of Brazilian Carnival on the harp, as well as various Mozart Flute and Harp and Handel Harp Concerto appearances. This season, Kibbey curates a six-concert season for MOSA Concerts, based in her Northern Manhattan neighborhood- pairing the concert harp with harp traditions from around the world –from the African Kora to the Turkish Kanun. By featuring musicians who call Uptown Manhattan

home, she's establishing hyper-local performing arts at its best, while illuminating cultural narratives from the stage. Kibbey shares her passion for hosting her neighbors while sharing the origin stories that evolved into the classical music we love today.

In short, from the nation's top concert halls to night clubs, Kibbey is illuminating the powerful expressive range of the harp by placing it center stage, as soloist or alongside today's top performing artists.

Kibbey recently made her solo NPR Tiny Desk Debut, is a winner of a prestigious Avery Fisher Career Grant, a Salon de Virtuosi SONY Recording Grant, the only harpist to win a place in the Chamber Music Society of Lincoln Center's Bowers Program, Premiere Prix at the Journées de les Harpes Competition in Arles, France, among others. She has toured and recorded with luminaries Placido Domingo, Dawn Upshaw, Kathleen Battle and Gustavo Santaolalla for SONY Records and Deutsche Grammophon; and, her own debut album, *Love is Come Again*, was named one of the Top Ten Releases by Time Out New York. Ms. Kibbey's solo performances have been broadcast on NPR's Performance Today, New York's WQXR, WNYC's Soundcheck, WETA's Front Row Washington, WRTI's Crossover, and on television in A&E's Breakfast with the Arts. She has been profiled in Vogue, Time Out New York, The Harp Column, and UK's MUSO Magazine.

This season, Kibbey is the 2022/23 Artist in Focus at the Schubert Club in Minneapolis, Minnesota, bringing three programs of her own creation to the city via performances, engagement and educational activities. She appears as soloist with Artists of the Chamber Music Society of Lincoln Center, presents a newly-commissioned concerto by Brazilian composer Joao Luiz Rezende with the Atlantic Classical Orchestra, and presents her own programming at the Phillips Club, Portland Ovation, Chamber Music Columbus, Calgary Pro Musicis, Chattanooga's String Theory, among others.

She presents duo recitals with violinist Alexi Kenney, in works of Saint-Seans, Bach, Biber, Currier, Messiaen, Clark, Schumann, and Rodrigo. She launches her newest project, *Persia to Iberia*, alongside Persian singer Mahsa Vahdat and percussionist John Hadfield, traversing the sounds of the Islamic Golden Era, up through the Maghreb to 16th

century Spain; and, continues her project, Bach to Brazil, alongside Latin-Grammy winning percussionist/composer Samuel Torres and clarinetist Louis Arques, in works of Jacob de Bandolim, Jose Barros, Paquito d’Rivera, Samuel Torres, and Juan Manuel Plaza. Finally, she presents an all French-masterworks program, in works of Debussy, Ravel, Boulanger, and Caplet, alongside the Calidore Quartet.

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CHRISTINE J. LEE

CELLO

Praised for her inexhaustible curiosity, Christine is one of most versatile artists of her generation who performs extensively as a soloist and a chamber musician. She is the first prizewinner of the International Isang Yun Competition and a top laureate of the Queen Elisabeth Competition among her numerous competition victories. Her debut album, *Voyage* was released in May 2021 through the recording label, Outhere, where she invites her listeners on a journey of self-discovery and building cultural bridges.

In her hopes to make classical music a more relevant force in our society, she has launched Christine's Notes on Youtube and carries out her bi-weekly live interview series with the top musicians of her generation on Instagram. She is also the creative director for "We've got your Bach" project during the first months of the COVID-19 pandemic, bringing music and comfort to people and providing a platform for the musicians to continue creating and performing during a challenging period.

Christine began playing the cello at the age of seven, and she made her debut with the Seoul Philharmonic only two years later. She was accepted to The Curtis Institute of Music at the age of ten. Since then, she has



performed around the globe as a soloist and a chamber musician. She has appeared in many prestigious venues, such as the Alice Tully Hall, Carnegie Hall, Musée du Louvre, and the Victoria Hall. As a musician of versatility and diverse interest, she has worked with contemporary music ensembles like eighth blackbird and Juilliard AXIOM. Christine also enjoys playing Baroque, especially the Bach Cantatas, and has worked with Anner Bylsma and Roel Dieltiens. In addition to exploring and performing different styles of classical music, she is one of the original members of “CelloPointe”, whose performances combine classical ballet and music in an intimate setting with music encompassing from Baroque through contemporary works and genres. She is currently living her dream of traveling around the world educating and communicating through music. She especially loves working with other musicians from different backgrounds in a chamber music setting, and her passion has led to appearances in prestigious festivals such as La Musica Festival, Music@Menlo, La Jolla Summerfest, Caramoor Center for Music and the Arts, Music@Angelfire, and Marlboro Festival. Christine studied with Orlando Cole, Peter Wiley, and Carter Brey at the Curtis Institute of Music where she received a B.M. and with Joel Krosnick at The Juilliard School, where she completed her M.A.

In addition to her performances, Christine is an avid advocate for charitable and philanthropic causes. In January 2017, she organized a charity concert as well as coat & backpack drive for the refugee children in Brussels. This season, she will be participating in community projects with Chapelle Musicale Reine Elisabeth and Nativitas and organize concerts for homeless people in Brussels.

She plays on a Francesco Stradivarius on a generous loan from an anonymous sponsor.

TANNER MENEES

VIOLA



BBorn in Orange, CA in 1993, Violist Tanner Menees is forging an enviable career as a chamber musician. Mr. Menees has collaborated in chamber music performances with a range of notable artists including Miriam Fried, Lynn Harrell, Frans Helmerson, Gary Hoffman, Kim Kashkashian, Laurence Lesser, Danny Phillips, Marcy Rosen, Mitsuko Uchida, and Donald Weilerstein.

Tanner Menees has performed internationally at festivals such as the Marlboro Music Festival, Ravinia's Steans Music Institute, Caramoor Evnin Rising Stars, Chamberfest Cleveland, Menuhin Festival String Academy, Edinburgh Music Festival, Juilliard String Quartet Seminar, and with NEXUS Chamber Music Chicago. Menees has performed as a soloist with the Colburn Orchestra under maestro Thierry Fischer and with Symphony New Hampshire. Menees is featured in Mike Grittani's video, *Dreaming of Boccherini*, shot in Guarneri Hall as part of the NEXUS Chamber Music Festival in 2019.

Tanner received his Bachelor of Music degree and Artist Diploma from the Colburn School, where he studied with Paul Coletti. Later he studied with Kim Kashkashian at the New England Conservatory where he earned a Master of Music degree. Tanner plays on a viola of the Tarasconi school made in Milan, Italy c. 1880 courtesy of Guarneri Hall NFP and Darnton & Hersh Fine Violins.



KATE ARNDT

VIOLIN

Violinist Kate Arndt, from Boston, Massachusetts is currently pursuing her Doctor of Musical Arts degree under Ani Kavafian. Kate holds Masters degrees from Yale in both Music and Musical Arts and completed her undergraduate studies at New England Conservatory of Music under Miriam Fried. Kate has performed as a featured soloist with several orchestras, at venues such as Boston's Symphony Hall, Fordham University and New England Conservatory's Jordan Hall. In recent years, Kate has been active in Europe, including participation in the Gstaad Menuhin Festival in Switzerland and in the Kronberg Master Classes and Concerts in Germany as an active participant. Kate also performed in the IMS Prussia Cove Masterclasses in Cornwall, UK. In the US, Kate has attended several prestigious summer programs, including Music@Menlo, with renowned artistic directors Wu Han and David Finckel, Norfolk Chamber Music Festival, performing alongside David Schifrin and Frank Morelli, the Taos School of Music, where she worked with the Shanghai, Miro, Brentano and Borromeo string quartets, the Perlman Music Program, studying with Itzhak Perlman, Catherine Cho, Li Lin and Merry Peckham, and the Sarasota Music Festival, where she was featured in 2019 as a guest soloist with the festival orchestra. In 2021, Kate received first prize at the CSU Bakersfield

Competition for her recording of Michael Friedmann's Fantasy for Solo Violin. A passionate chamber musician, Kate has performed at venues such as Carnegie Hall, New York's Metropolitan Museum of Art, as well as the Curtis Institute of Music and the University of New Orleans with her current group, the Vera Quartet. In addition to premiering a commissioned piece by Alexis Lamb on the Indian Hill Music Chamber Series, the Vera Quartet recently premiered a new work by Elise Arancio, in addition to performances at Music from Angel Fire and the Colorado Music Festival as a quartet-in-residence this summer. As a recurring artist in the Mellon Music Festival, Kate regularly performs in Davis, CA. Kate also attended the Four Seasons Winter Workshop at East Carolina University, where she collaborated with artists such as Robert McDonald, Ida Kavafian, Colin Carr, Misha Amory, Hye-Jin Kim and Ara Gregorian. Her former group, the Isolde Quartet, received an honorable mention at the Fischhoff National Chamber Music Competition. Kate has collaborated with several existing chamber ensembles, including the Calidore, Callisto and Kodak String Quartets, and as winner of several chamber competitions, she was selected to perform as a guest artist with the Borromeo String Quartet and with the Boston Trio.

Kate's academic interests focus on studying the contributions of women in classical music, an area she hopes to expand through featuring works by female composers in future performances.



"A rare virtuoso of the Flute"

-Libération

SOOYUN KIM FLUTE



Praised as “a rare virtuoso of the flute” by Libération, Sooyun Kim has established herself as one of the rare flute soloists on the classical music scene. Since her concerto debut with the Seoul Philharmonic Orchestra, she has enjoyed a flourishing career performing with orchestras, including the Bavarian Radio Symphony, Munich Philharmonic, Munich Chamber Orchestra, and Boston Pops. She has been presented in recital in Budapest’s Liszt Hall, the Kennedy Center, Sibelius Academy in Helsinki, and Kobe’s Bunka Hall. Her European debut recital at the Louvre was streamed live on medici.tv. A winner of the Georg Solti Foundation Career Grant, she has received numerous international awards and prizes including the third prize at the ARD International Flute Competition. Her summer appearances include the Music@Menlo, Spoleto USA, Yellow Barn, Rockport, Olympic, Charlottesville, Ravinia, and Tanglewood festivals. Her special interest in interdisciplinary art has led her to collaborate with many artists, dancers, and museums around the world such as Sol Lewitt, the Isabella Stewart Gardner Museum, and Glassmuseet Ebeltoft in Denmark. An alum of Bowers Program (formerly CMS TWO), she studied at the New England Conservatory under tutelage of Paula Robison. She is currently on the faculty of the Longy School of Music of Bard College and teaches summer courses at Orford Musique. Kim plays a rare 18-karat gold flute specially made for her by Verne Q. Powell Flutes.

WHAT'S NEXT?



New Haven Lawn Club Preservation Trust presents
Kallos Chamber Music Series

THE ROOTS OF OUR CULTURE

COPLAND / SUK / BRAHMS

**WED, APR 26, 2022
AT 7:30PM**

NEW HAVEN LAWN CLUB

193 Whitney Ave, New Haven, CT 06511



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the partnership and support from WMNR Fine Arts Radio.**

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New Haven Lawn Club Preservation Trust

The **New Haven Lawn Club Preservation Trust** was founded in 2017 by the New Haven Lawn Club Association Board of Governors.

The Trust was awarded 501 (C) (3) nonprofit designation in 2017, with the focus of historic preservation of the building at 193 Whitney Avenue, a National Historic Landmark. In addition, the Trust may provide educational and historic programming open to the public and efforts to promote urban revitalization and combat urban decline.

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ABOUT US

Founded in January 2019, Kallos Chamber Music Series's mission is to cultivate a thriving community around a vital, intimate, and profound chamber music experience. Hailed "resonant with the time, and offering understanding, catharsis, and consolation" by New Haven Independent, KCMS is a destination for captivating programs, extraordinary music, and wonderful moments with friends and family.

It enriches the lives of its audiences through eclectic musical performances of the highest quality. Specializing in live performances, KCMS hosts remarkable young professional musicians from all of the world in our artists-in-residence venue, the historic New Haven Lawn Club.

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WAYS TO HELP KALLOS



As a small nonprofit organization, we have no staff and need the help of interested volunteers for concerts, marketing, and promotions. Do you have a passion for live music? Are you looking for a way to give back to the New Haven community? Are you looking for a flexible, fun and engaging volunteer opportunity? Kallos has many opportunities for you to get involved! Whether you have just a few hours to spare, or are looking for a rewarding new endeavor, there is a place for you with KALLOS. Visit our website (www.kalloscms.org) if you can give us a hand!



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Word-of-mouth is one of the best ways to help us get the word out to the community about our events. Here are few ways you can help!

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