

The Smithsonian Associates Presents

20th CENTURY CONSORT

February 8, 2003

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, Violin
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Paul Schoenfield, Piano
Adria Sternstein, Flute
Rachel Young, Cello

Susan Schilperoort, Manager
Curt Wittig, Electronics
Mark Wakefield, Stage Manager



Saturday, February 8, 2003
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.

Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

The 20th Century Consort's 2002-2003 performance series is sponsored by The Smithsonian Associates and funded in part by generous contributions from The Cafritz Foundation, the Aaron Copland Fund for Music, the Dimick Foundation, and the Friends of the 20th Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Mark Kuss, Goerge Rochberg, Paul Schoenfield

Program "Popcycle"

Second Sonata for Violin and Piano. William Bolcom

- I Summer Dreams
- II Brutal, fast
- III Adagio
- IV In Memory of Joe Venuti
Ms. Adkins, Ms. Emenheiser

Elektrikaliedoscope George Rochberg

- I Double Canon Overture
- II Blues Rock (A)
- III Adagio
- IV Blues Rock (B)
- V Tag Finale

Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Ms. Sternstein, Ms. Young

Intermission

Ten American Folksongs Mark Kuss

- 1. Roto-Rooter (Sewer-Drain Service). Trope
- 2. Winston Cigarettes (Winston Tastes Good)
Theme "Les Adieux"
Variation 1 Allegro "L'Absence"
Variation 2 Andante
Variation 3 Presto
Variation 4 Andante "Le Retour"
- 3. Intel (Pentium)
- 4. State Farm Insurance (Like A Good Neighbor)
- 5. Bumble Bee Tuna (Yum, Yum, Bumble Bee) Trope
- 6. The Union Label Trope
- 7. Nestles Chocolate

- 8. Old Spice (Shaving Lotion)
- 9. Oscar Mayer (The Wiener Song) Trope
- 10. Delta Airlines (Delta Is Ready When You Are) Trope
Ms. Young, Ms. Emenheiser

- Four Music Videos Paul Schoenfield
 - I Rock Song
 - II Bossa Nova
 - III Film Score
 - IV Samba
 Ms. Adkins, Mr. Schoenfield, Ms. Young



The audience is invited to join the artists in the Plaza Lobby
for an informal post-concert reception, sponsored by
the Friends of the 20th Century Consort

Program Notes

by Steven Ledbetter

WILLIAM BOLCOM (b. 1938)
Violin Sonata No. 2

For many years William Bolcom was best known to the general public as a performer. He played a major role in the rediscovery of ragtime and made some of the finest recordings of classic piano rags. He tours regularly as the accompanist to his wife, mezzo-soprano Joan Morris, giving lively performances of the great songs of the American musical theater from the height of vaudeville in the “Gay Nineties” through World War II, and recently they have included more contemporary cabaret songs in their repertory as well. But a spate of performances of new works, to some degree sparked by his winning the 1988 Pulitzer Prize for composition for his *Twelve New Etudes* for solo piano, and the fact that he has had an increasingly impressive line of symphonies, concertos, and operas (most recently *A View from the Bridge*, performed with great success at the Metropolitan

Opera) has finally brought to the attention of the musical public the central fact that he is, primarily, a composer.

Bolcom (b. 1938, Seattle) entered the University of Washington at the age of eleven to study composition with John Verrall and George McKay. Later he studied extensively with Darius Milhaud, both in California and in Paris. In 1964 he received the first Doctor of Musical Arts degree to be granted by Stanford University. Among other honors, he has received two Guggenheim fellowships, a Koussevitzky Foundation grant, and an award from the American Academy of Arts and Letters. Such a recital of academic and professional accomplishments would seem to fit a composer destined to take his place in the groves of academe, turning out ivory tower works at a genteel pace. And though he has found academic positions (since 1973 on the composition faculty of the School of Music of the University of Michigan), Bolcom’s musical life has engaged him in a wide array of musical activities and the creation of works ranging from cabaret songs (which have been happily taken up by singers everywhere) and exquisite piano rags in the modern vein to the larger works mentioned above. Even within a given piece, the musical style may range from twelve-tone to ragtime, a reflection of his openness to musical expression of all kinds.

Bolcom composed his *Second Violin Sonata* for Sergiu Luca. He described the origin and character of the work in his notes for the Nonesuch recording:

From a composer’s point of view, voice people and violinists seem often maddeningly conservative on questions of technique or style. Many are prone to the fallacy that “there is only one way” to play or sing, and consequently their familiarity with alternate approaches is often slight. “Play as if you were Joe Venuti,” I counseled another violinist about a passage in a different work of mine. “Who?” he said. It need not be emphasized that Joe Venuti was incontestably the greatest jazz violinist of his (and our) time, who coupled an extremely developed classical technique with a wonderful, nuanced swinging style that was copied by everyone else in detail. Perhaps the Art Tatum of the violin, Joe kept his technique and flawless intonation up to his death in his eighties. When Sergiu told me that he had become friends with the grand old renegade from the Detroit Symphony, I was overjoyed—finally I wouldn’t have to explain what I meant to a violinist when I wanted this or

that kind of slur or smear, or that special throwaway quality Joe so often had—and one evening in April 1978 at New York's Michael's Pub, first Serge, then Joan [Morris, Bolcom's mezzo-soprano wife] and I, were invited to sit in with the master. An unforgettable experience!

The McKim Fund of the Library of Congress had given Sergiu a commission for me—a piece for us to play—and that June I began the *Second Sonata* (the *First* is a juvenile effort that I still like and want to revise some day) in Ann Arbor and New York. While working on the *Sonata* at Aspen later that summer, I received a newspaper clipping and a note from Serge: Joe Venuti had died, just before he was to play at Chamber Music Northwest in Portland. The *Second Sonata* became in part a farewell to Joe; although there is little in it that refers directly to his playing style, it is necessary for the violinist to know, and have well-rooted in the ear, the special world of Venuti.

The first movement, *Summer Dreams*, is built on a modified blues format, with a contrasting middle section. *Brutal, fast*, which succeeds it, is constructed out of a small intervallic cell, and the following *Adagio*, free and recitative in style, ends with a hymnlike passage *segue*-ing directly into the final movement, *In Memory of Joe Venuti*. The work was premiered on January 12, 1979, at the Library of Congress's Coolidge Auditorium, by Serge and myself.

GEORGE ROCHBERG (b.1918)

Elektrikaleidoscope

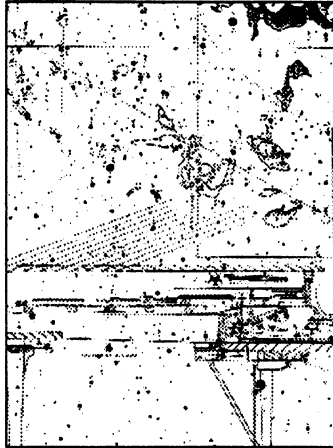
For a good part of his career, George Rochberg was one of the leading composer/teachers of the highly rational technique of composition pioneered by Arnold Schoenberg and passed to his brilliant students Berg and Webern. Born in Paterson, New Jersey, in 1918, he studied composition at the Mannes School of Music and then, after the interruption of wartime military service, completed his studies at the Curtis Institute in Philadelphia. Thus Rochberg came of age as a composer just about the time that serialism was making its first real impact on American composers, all but a handful of whom had belittled or simply ignored that approach to composition in the years before World War II. But the decades following the war were a time when the twelve-tone technique really took root in this country and attracted the attention of a great many composers.

Rochberg found his way to this approach by way of Italy, not Germany or Austria. A Fulbright Fellowship in 1950 took him to Italy, where he came into contact with Luigi Dallapiccola, who aroused his interest in serial music. Turning from the idioms of Stravinsky and Hindemith that had dominated his early compositions, Rochberg accepted serialism wholeheartedly as the inevitable culmination of the development of music and as a liberating force. In 1960 he was named chairman of the music department at the University of Pennsylvania, where he remained until his retirement. During these years he quickly established himself among the coterie of serial composers and was highly regarded in professional circles for his *Chamber Symphony*, *Symphony No. 2*, and the *String Quartet No. 2* of 1962. After his Piano Trio of 1963, Rochberg left strict serialism, broadening his musical palette to include occasional quotations from the works of other composers, often tonal composers.

A breakthrough—certainly a shock to his admirers in the serial camp—came with the two pieces composed in 1972, *Elektrikaleidoscope* and the String Quartet No. 3, which offered a dramatic and expressive synthesis of Beethovenian and Mahleresque gestures and tonal centers in a contemporary work. The change had been coming gradually, particularly when, after the tragic death of a son, Rochberg realized he could not express everything he wanted to say in the serial language of his early works. First he experimented with collage compositions, in which mingled quotations of passages from older music with newly composed material. Ultimately, though, he chose to draw, broadly and freely, on the vast range of the tonal language. The two 1972 compositions just mentioned involved original music throughout, but cast in specific styles drawn from the music a century or more ago. Rochberg's change of view, his new interest in connecting with the historical tradition and with listeners who came to hear his music, is treated at length in a volume of his essays, *The Aesthetics of Survival: a Composer's View of Twentieth-Century Music*. In making this change, Rochberg became one of the leaders of a return to tonality, "the new romanticism," so that he could draw upon the widest possible resources of music "from the purest diatonicism to the most complex chromaticism."

Elektrikaleidoscope follows, consciously or unconsciously, a

favorite shaping tactic of Bartók's, the arch form in which the movements of a work are balanced on either side of a central point. Of the five movements, the second and fourth explicitly evoke popular musical genres both through their content and the use of amplification, while the other movements are acoustic and grow from musical gestures that are more characteristic of the classical-music tradition. The opening Double Canon Overture is a bouncy, cheerful expression of kind of lithe athleticism. Blues-Rock (A) is propulsive in its energy. The central Adagio, the longest movement of the piece, is basically lyrical and seems to grow out of melodic and harmonic ideas characteristic of the classical and early romantic eras, though with a sensibility of our time. The middle section recalls for a brief time the "popular" character of the amplified movements. The following Blues-Rock (B) is more "down and dirty" than the first, while the Tag Finale returns to the physical athleticism of the beginning to close this arch of strongly contrasting ideas.



MARK KUSS (b. 1960)
Ten American Folksongs

Mark Kuss grew up in New England and studied at the New England Conservatory, then moved to Seattle, where he took his master's degree at the University of Washington. While there he was President and Artistic Director of the Seattle Composers Forum (during that time, his *L'homme armé* was performed by the Twentieth-Century Consort). Since then, other works, including *Contralumina*, *Leaves*, *Power Synth*, *Folk (and pseudo folk) Songs*, and Piano Trio have also been heard on this series. He earned his doctorate at Duke University in North Carolina and, after teaching for a time St. Augustine's College in Raleigh, North Carolina, moved to the University of Southern Connecticut in New Haven. In addition to being regularly heard in the programs of the Twentieth Century Consort, Kuss's music has been performed by the Tanglewood Music Center Orchestra, the Folger

Consort, the Yale University Wind Ensemble, and at the MacDowell Colony, the Swannanoa Music Festival and the Monadnock Music Festival. A solo CD of his work will appear from Gasparo Records this fall.

Kuss is a member of a generation of musicians for whom music history classes included excellent recordings and performances of the whole historical realm of European music and also began to extend to non-Western and folk traditions, to say nothing of the artefacts of popular culture, which reveal themselves particularly in his new piece. The "folksongs" to which his title refers are tunes that we are likely to hear often, and subconsciously, because they are designed in the first instance to penetrate our minds for the purpose of persuasion. But Kuss takes these tunes and treats them to the panoply of musical techniques, just as he might a theme from, say, J.S. Bach.

Regarding this piece, the composer explains:

If a few of the attributes of a folksong consist of:

- 1 an anonymity of authorship
- 2 tunefulness
- 3 a sense of the common "ownership" of the material (that it's part of the culture at large),

then I guess advertising tunes could be construed as folksongs. Sure, most of them are the created by of a system of musical managerial elites—teams of people writing to sell "product"; yet how many of us at this point haven't internalized the "pentium" motto, and does the system of creating the music make its folk-like status less legitimate?

Some tunes have been used by corporations for decades Roto-Rooter, State Farm Insurance or Oscar Mayer come to mind. Others last only for a limited campaign. Delta Airlines pushed convenience and availability with its "Delta is ready when you are" slogan for less than a year.

The ten tunes I've appropriated are handled in a variety of musical styles neo-romantic, minimalist, etc. Many of the advertising melodies are stated first as cello solos followed by "tropes" or treatments of the tunes. If you don't know the tunes don't worry. How many of us really know a "Jocul Cu Bata" or a "Buciumeana" when we hear one in Bartók's works?

PAUL SCHOENFIELD (b. 1947)

Four Music Videos

Paul Schoenfield is one of an increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the “normal” historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes. For example, themes from Wagner’s *Tannhäuser* turn up in his evocation of country fiddle music, the *Three Country Fiddle Pieces* for violin and piano, one of his first works to be recorded. Similarly in *Carolina Reveille* we find elements of the 1922 song *Carolina in the Morning*, which Gus Kahn [words] and Walter Donaldson [music] wrote for a revue called *The Passing Show of 1922*.

Schoenfield is a pianist and composer who, he says, “ran away at 16” from his native Detroit. He studied at Carnegie-Mellon Institute, where he became assistant to Nikolai Lopatnikoff; later he studied with Robert Muczynski at the University of Arizona. After living in Minnesota for about six years, he moved to Ohio, where he spent several years on the faculty of the University of Akron before moving to Israel. He recently returned to Ohio.

Schoenfield’s shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Vaudeville*, *Cafe Music*, and *Elegy*, *Rag*, and *Boogie*—and longer pieces such as the piano concerto often refer to popular styles of entertainment music, often reflecting his own Orthodox Jewish tradition, even though Schoenfield transmutes them clearly into concert works—serious compositions with a sense of humor.

Regarding *Four Music Videos*, the composer writes:

Four Music Videos had its inception during a short meeting I had in the spring of 1999 with Angella and Maria Ahn [who comprise two-thirds of the Ahn Trio]. The kernel of the session was:

PS: What kind of piece would you like?

AHNS: Possibly a rock piece— (tentatively) we were thinking of something for MTV

PS: It would be difficult to write such a work without amplification, drums, and a singer.

AHNS: Do what you can.

An E-mail from Angella came later in the year asking if I had seen the film, *The Buena Vista Social Club*, and if I would be willing to include Latin-American music in the new trio. Happily I obliged, and the result became my fourth piano trio.

I. (ROCK SONG) Although the music was written without any quotations, one might hear some casual reference to the 50’s classic, “Get A Job” (Yip, yip, yip, yip, yip, yip, yip, yip, baw GET A JOB) and the famous Korean folk song, “Arirang,” *Arirang, Arirang Arariyo. Gogaero numu ganda*. (Arirang Pass* is the long road you go).

II. (BOSSA NOVA) and IV. (SAMBA) are both inspired by the “*batuque*,” an Afro-Brazilian folk dance. This highly syncopated group dance (the group frequently being in a circle) which is accompanied by percussion and responsive singing between soloist and chorus.

III. (FILM SCORE) has no program, but the textures and harmonic language are appropriate for Hollywood feature films. The movement is formally amorphous, all material being an unfolding of a four-note motive initiated by the violin.

Four Music Videos was commissioned for the Ahn Trio by Hancher Auditorium, The University of Iowa, and the Performing Arts Society of Acadiana, Lafayette, LA. Funding for the commission was provided by the Hancher Auditorium Millennium Festival Fund through the University of Iowa Foundation; the Performing Art Society of Lafayette, LA; The National Endowment for the Arts; and Chamber Music America’s Musical Celebration of the Millennium (The National Endowment for the Arts, the Josephine Bay Paul and C. Michael Paul Foundation, Susan W. Rose Fund for Music, The Helen F. Whitaker Fund and CMA Endowment Fund.)

*(The Arirang Pass is an imaginary place where lovers rendezvous.)

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About the Artists

ELISABETH ADKINS, violin, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. She is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Springfield Symphony, and the Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which gave its debut concert in 1993 and has completed a CD recording. Ms. Adkins is on the faculty of the University of Maryland School of Music.

PAUL CIGAN, clarinet/bass clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony and National Musical Arts.

LISA EMENHEISER, piano, is a graduate of the Juilliard School, where she received both Bachelor and Master of Music degrees as a student of Ania Dorfmann. She has performed in recitals at Alice Tully Hall, Avery Fisher Hall, Carnegie Recital Hall, and appears frequently at the Kennedy Center and National Gallery. She has served as acting principal pianist for the National Symphony Orchestra, and has appeared as soloist with both the Baltimore and Richmond Symphonies. As an established chamber musician, Ms. Emenheiser has performed across the globe with such artists as Julius Baker, Eugenia Zucherman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg. She has recorded for Pro Arte Records, VAI Audio, and Delos. Ms. Emenheiser is the pianist of the Opus 3 Trio.

CHRISTOPHER KENDALL, Artistic Director and Conductor, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs at Boston University and the Boston University

Tanglewood Institute. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

PAUL SCHOENFIELD, piano, whose compositions are performed frequently by the 20th Century Consort, is a native of Detroit born in 1947, where he began musical training at the age of six, eventually studying piano with Julius Chajes, Ozan Marsh, and Rudolf Serkin. He holds a degree from Carnegie-Mellon University, as well as a Doctor of Music Arts degree from the University of Arizona. A man of broad interests, he is also an avid student of mathematics and Hebrew. He held his first teaching post in Toledo, Ohio; lived on a kibbutz in Israel; was a free-lance composer and pianist in the Minneapolis-St. Paul area; and ultimately moved to Cleveland and then to Israel. He and his family currently have homes in Israel and the United States. Mr. Schoenfield has toured the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. Among his recordings are the complete violin and piano works of Bartok with Sergiu Luca. His compositions can be heard on the Angel, Decca, Innova, Vanguard, EMI, Koch, BMG, and New World labels.

ADRIA STERNSTEIN, flute, has been the Principal Flutist of the Kennedy Center Opera House Orchestra since 1994. Ms. Sternstein has appeared as Guest Principal Flute with the New York Philharmonic and as Guest Assistant Principal Flute with the Boston Symphony. As a soloist, Ms. Sternstein has appeared with both the Kennedy Center Opera House Orchestra and the National Symphony Orchestra. Chamber music appearances have included the Mohawk Trail Concerts; the Bowdoin, Alpenglow and Grand Teton Music Festivals; and the Kennedy Center Millenium Stage. A graduate of the Juilliard School, Sternstein has studied with Bonnie Lichter, Jeanne Baxtresser and Julius Baker.

RACHEL YOUNG, cellist with the National Symphony Orchestra, has appeared as soloist with the National Chamber Orchestra, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra and founder of the Isosceles Duo. Ms. Young has presented recitals at Strathmore Hall, the German and Austrian Embassies, New England Conservatory, and the Anderson House Museum, as well as solo appearances at the Corcoran Gallery of Art and the John F. Kennedy Center. She has appeared as a chamber artist with the Twentieth Century Consort, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music

Forum, on WGMS Radio and at the White House. Ms. Young received the Bachelor of Music degree from the New England Conservatory of Music where she studied with Laurence Lesser, and her master's degree is in cello performance with Stephen Kates at the Peabody Conservatory.



20th Century Consort

2002-2003 SEASON



MARCH 15, 2003


Cries and Whispers

Music by Cacioppo, Webern, Currier,
Crumb and Kellogg

APRIL 26, 2003

About the Bard

Music by Rorem, Peyton, Wheeler, and Primosch
Lucy Shelton, soprano



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