

The Smithsonian American Art Museum

presents

21st Century Consort

Christopher Kendall, Artistic Director

Boyd Sarratt, Manager

Richard Barber, Bass

Paul Cigan, Clarinet

Mahoko Eguchi, Viola

Lisa Emenheiser, Piano

Dan Foster, Viola

Joel Fuller, Violin

Sue Heineman, Bassoon

Lee Hinkle, Percussion

Susan Midkiff, Violin

Alexandra Osborne, Violin

Char Prescott, Cello

Susan Robinson, Harp

Lucy Shelton, Soprano

Sara Stern, Flute

Jane Stewart, Violin

Danny Villanueva, Percussion

Rachel Young, Cello

Mark Huffman, Recording Engineer

Mark Wakefield, Stage Manager

Saturday, February 15, 2014

Pre-Concert Discussion 4:00 p.m.

Concert 5:00 p.m.

Nan Tucker McEvoy Auditorium

Smithsonian American Art Museum

The 21st Century Consort's 2013 - 2014 activities are sponsored by the Smithsonian American Art Museum and funded in part by generous contributions from The Morris and Gwendolyn Cafritz Foundation, National Endowment for the Arts and the Board and Friends of the 21st Century Consort.

www.21stcenturyconsort.org

The Smithsonian American Art Museum

presents

Pre-Concert Discussion
Christopher Kendall, Evan Chambers

Program

Just Folks

Perfect Storm Shulamit Ran
Mr. Foster

Folk Songs Luciano Berio
Ms. Shelton, Mr. Cigan, Mr. Foster, Mr. Hinkle, Ms. Robinson, Ms. Stern,
Mr. Villanueva, Ms. Young

INTERMISSION

“Now Winter, Wi’ His Cloudy Brow” Evan Chambers
from Three Tannahill Songs
Ms. Shelton, Ms. Emenheiser

Appalachian Spring Aaron Copland
Mr. Barber, Mr. Cigan, Ms. Eguchi, Ms. Emenheiser, Mr. Foster, Mr. Fuller,
Ms. Heineman, Ms. Midkiff, Ms. Osborne, Ms. Prescott, Ms. Stewart, Ms. Stern,
Ms. Young, Mr. Kendall

*The audience is invited to join the artists in the lobby for conversation,
cash bar and refreshments following the program.*

Program Notes and Texts

Perfect Storm

Shulamit Ran

Shulamit Ran, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel's most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

In addition to receiving the Pulitzer Prize in 1991, Ran has been awarded most major honors given to composers in the U.S., including two fellowships from the Guggenheim Foundation, grants and commissions from the Koussevitzky Foundation at the Library of Congress, the National Endowment for the Arts, the Fromm Music Foundation, Chamber Music America, the American Academy and Institute for Arts and Letters, first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, and many more. Her music has been played by many of the world's leading orchestras, conductors and chamber ensembles. Between 1990 and 1997 she was Composer-in-Residence with the Chicago Symphony Orchestra, and between 1994 and 1997 she was also Composer-in-Residence with the Lyric Opera of Chicago, where her residency culminated in the performance of her first opera, "*Between Two Worlds (The Dybbuk)*." She was the Paul Fromm Composer in Residence at the American Academy in Rome, September-December 2011.

Ran served as Music Director of "Tempus Fugit," the International Biennial for Contemporary Music in Israel in 1996, 1998 and 2000. Since 2002 she is Artistic Director of Contempo (Contemporary Chamber Players of the University of Chicago). In 2010 she was the Howard

Hanson Visiting Professor of Composition at Eastman School of Music. Shulamit Ran is an elected member of the American Academy of Arts and Letters, where she was Vice President for Music for a 3-year term, and of the American Academy of Arts and Science. The recipient of five honorary doctorates, her works are published by Theodore Presser Company and by the Israeli Music Institute and recorded on more than a dozen different labels.

The composer writes:

When violist Melia Watras approached me about composing a solo viola piece for her, she presented an idea that added an intriguing extra dimension to this commissioning project. Her hope was to have me create a work that, in some way, alluded to, or made use of, an existing work of my choice from the viola repertoire, enabling both works to be performed side by side.

As I began reviewing, in my head, an imaginary strip of “famous viola licks” (harder to do than with violin or cello...), along with some favorite 19th century music I found myself returning time and again to the central motif, played by viola, from the first song of Luciano Berio’s *Folk Songs* for singer and instruments. This gesture was playing in my mind also through another “filter” – an instrumental ensemble work composed in 1985 by my friend, the Israeli composer Betty Olivero, who was a student and protege of Berio’s and who made recurring use of that particular fragment in her composition *Presenze*. My memory of her rendition, though quite faint now, seems to have helped etch that lovely little “viola moment” into my mind.

It is always an interesting experience, composing music that aims, from the start, in a pre-determined direction – in this case the Berio motif – yet also aspires to have its own life, quite independently from the source of the quotation.

In the resulting solo viola work I composed for Melia, *Perfect Storm* (2010), the Berio motif serves as a focal point that, once established, is used as a “return” moment and the point of departure for extended new elaborations. The architectural sweep of the piece may suggest to some a “ritornello” form. In addition to the lyricism and sweetness of the opening materials – mine and

Berio's – the landscape covered in the piece includes stretches of music that are intense, dance-like, ferocious, and for a while even suggesting, to its composer at least, “fiddle” playing style.

At the end, I believe that the borrowed materials, the “found object,” is thoroughly integrated into my composition, spawning music not readily suggested by the original point of inspiration, yet obviously enabled by that miraculous alchemy that is part of the process of creating music.

Folk Songs

Luciano Berio

Luciano Berio was born in Oneglia (now part of Imperia). He was taught the piano by his father and grandfather who were both organists. During World War II he was conscripted into the army, but on his first day he injured his hand while learning how a gun worked, and spent time in a military hospital. Following the war, Berio studied at the Milan Conservatory where, since he was unable to continue studying the piano because of his injured hand, he instead concentrated on composition. In 1947 came the first public performance of one of his works, a suite for piano. Berio made a living at this time accompanying singing classes, and it was in doing this that he met the American mezzo-soprano Cathy Berberian, whom he married shortly after graduating (they divorced in 1964). Berio wrote a number of pieces exploiting her distinctive voice.

In 1951, Berio went to the United States to study with Luigi Dallapiccola at Tanglewood, from whom he gained an interest in serialism. He later attended the Internationale Ferienkurse für Neue Musik at Darmstadt, where he met Pierre Boulez, Karlheinz Stockhausen, György Ligeti and Mauricio Kagel. He became interested in electronic music, co-founding the Studio di Fonologia in Milan with Bruno Maderna in 1955. He invited a number of significant composers to work there, among them Henri Pousseur and John Cage and produced an electronic music periodical, *Incontri Musicali*.

In 1960, Berio returned to Tanglewood, this time as Composer in Residence, and in 1962, on an invitation from Darius Milhaud, took a teaching post at Mills College in Oakland, California. In 1965 he began to teach at the Juilliard School, and there he founded the Juilliard

Ensemble, a group dedicated to performances of contemporary music. In 1966, he again married, this time to the noted philosopher of science Susan Oyama (they divorced in 1972). His students included Louis Andriessen, Steven Gellman, Steve Reich, Luca Francesconi, Giulio Castagnoli, Flavio Emilio Scogna and Phil Lesh of the Grateful Dead.

All this time Berio had been steadily composing and building a reputation, winning the Prix Italia in 1966 for *Laborintus II*. His reputation was cemented when his *Sinfonia* was premiered in 1968. In 1972, Berio returned to Italy. From 1974–80 he acted as director of the electro-acoustic division of IRCAM in Paris, and in 1977 he married the musicologist Talia Pecker. In 1987 he opened Tempo Reale, a centre for musical research and production based in Florence. In 1988 he was made an Honorary Member of the Royal Academy of Music, London. In 1989 he received the Ernst von Siemens Music Prize. He was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 1994. The same year, he became Distinguished Composer in Residence at Harvard University, remaining there until 2000. In 1993–94 he gave the Charles Eliot Norton lectures at Harvard, later published as *Remembering the Future*. He was active as a conductor and continued to compose to the end of his life. In 2000, he became Presidente and Sovrintendente at the Accademia Nazionale di Santa Cecilia in Rome. Luciano Berio died in 2003 in a hospital in Rome.

The first two of the *Folk Songs* are not actual folk songs. "Black Is the Colour (Of My True Love's Hair)" and "I Wonder as I Wander" were both written by the Kentucky folk singer and composer John Jacob Niles. There is a traditional tune for "Black is the Color..." but, because his father thought it was "downright terrible," Niles recalled, "I wrote myself a new tune, ending it in a nice modal manner." Berio's suite opens with the viola instructed to play "like a wistful country dance fiddler," free of bar lines and rhythmically independent of the voice. "I Wonder as I Wander" was developed by Niles out of the mere three lines he was able to extract from a revivalist preacher's daughter, "a tousled, unwashed blond, and very lovely." Harmonics from the viola, cello and harp contribute toward the "hurdy-gurdy sound" Berio wanted to accompany this second song. The extended bird-song postlude for flute and clarinet in Berio's version seems to have been suggested by the passing reference to the "bird on the wing."

Armenia, the country of Berberian's ancestors, provided the third of the *Folk Songs*, "Loosin yelav," which describes the rising of the moon. In the French song "Rossignolet du bois," accompanied only by the clarinet at first but later by the harp and crotales,[2] a nightingale advises an inquiring lover to sing his serenades two hours after midnight, and identifies the "apples" in his garden as the moon and the sun. A sustained chord colored by the striking of automobile spring coils bridges this song to the next one, the old Sicilian song "A la feminisca," sung by fishermen's wives as they wait at the docks.

Like the first two songs, the sixth, "La Donna Ideale," and the seventh, "Ballo," come not from anonymous folk bards but from Berio himself (see background section above). The old Genoese dialect folk poem "The Ideal Woman" says that if you find a woman at once well-born, well-mannered, well-formed and with a good dowry, for God's sake don't let her get away. "The Ball," another old Italian poem, says that the wisest of men lose their heads over love, but love resists the sun and ice and all else.

"Motettu de tristura" comes from Sardinia and apostrophizes the nightingale: "How you resemble me as I weep for my lover... When they bury me, sing me this song."

The next two songs are also found in Joseph Canteloube's *Chants d'Auvergne* and are in the Occitan language. "Malurous qu'o uno fenno" poses the eternal marital paradox: he with no spouse seeks one, and he with one wishes he had none. A cello echoing the improvisation at the opening of the suite introduces "Lo Fiolairé," in which a girl at her spinning wheel sings of exchanging kisses with a shepherd.

Berberian discovered the last song, known in the suite as "Azerbaijan Love Song," on a 78 RPM record from the Azerbaijan Soviet Socialist Republic, sung in the Azerbaijani language except for one verse in Russian, which a Russian-speaking friend told her compared love to a stove. Berberian sang, purely by rote, the sounds she transcribed as best she could from that scratchy old record. She knew not one word of Azerbaijani.

Folk Songs (1964) - texts and translations

1. Black is the color of my true love's hair (USA)

Black is the color of my true love's hair
His lips are something rosy fair,
The sweetest smile and the kindest hands;
I love the grass whereon he stands.

I love my love and well he knows,
I love the grass whereon he goes;
If he no more on earth will be
'Twill surely be the end of me.

2. I wonder as I wander (USA)

I wonder as I wander out under the sky
How Jesus our Savior did come for to die
For poor orn'ry people like you and like I
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow stall
With wise men and farmers and shepherds and all
But high from the heavens a star's light did fall
And the promise of ages it then did recall.

If Jesus had wanted of any wee thing,
A star on the sky or a bird on the wing,
Or all of God's angels in heaven for to sing,
He surely could've had it, 'cause He was the King.

3. Loosin yelav (Armenia)

Loosin yelav en sareetz
Saree partzor gadareetz
Shegleeg megleeg yeresov
Porvetz kedneen loosni dzov.
Jan a loosin, jan ko loosin
Jan ko golor sheg yereseen.

Xavarn arten tchokatzav
Oo el kedneen tchogatzav
Loosni loosov halatzvadz
Moot amberi metch monadz.
Jan a loosin, jan ko loosin
Jan ko golor sheg yereseen.

3. The moon has risen

Moon rising above yon mountain,
Above the high summit.
Its red rosy face smiling
Says hello to the earth.
O lovely bright moon
O your sweet, rosy face!

Wheat no longer seen
Spread upon the earth;
Moonlight has chased it
Into the dark clouds.
O lovely bright moon,
And your sweet rosy face!

4. Rossignolet du bois (France)

Rossignolet du bois,
Rossignolet sauvage
Apprends-moi ton langage,
Apprends-moi-z-a parler,
Apprends-moi la maniere
Comment il faut aimer.

Comment il faut aimer,
Je m'en vais vous le dire,
Faut chanter des aubades
Deux heures apres minuit.
Faut lui chanter:
La belle, c'est pour vous rejouir.

On m'avait dit, la belle,
Que vous avez des pommes,
Des pommes de renettes
Qui sont dans vot' jardin.
Permettez-moi, la belle,
Que j'y mette la main.

Non, je ne permettrai pas
Que vous touchiez mes pommes,
Prenez d'abord la lune
et le soleil en main,
Puis vous aurez les pommes
Qui sont dans mon jardin.

5. Alla femminisca (Sicily)

E Signuruzzu miu faciti bon tempu
Ha iu l'amanti miu 'mmezzu lu mari
L'arvuli d'o ru e li'ntinni d'argentu
La Marunnuzza mi l'av' aitari.

Chi pozzanu arrivori 'nsarva mentu
E comu arriva 'na littra
Ma fari ci ha mittri du duci paroli
Comu ti l'ha passatu mari mari

4. Little nightingale of the wood

Little nightingale of the wood,
wild little nightingale,
Teach me your language,
teach me to speak,
Show me the way
teach me how to love.

How to love,
I can tell you right away.
You must sing serenades
two hours after midnight .
You must sing to her:
'Pretty one, this is for your delight.'

They told me, pretty one,
that you have some apples,
Some rennet apples
growing in your garden.
Allow me, my pretty one,
to hold them in my hands.

No, I won't permit you
to touch my apples,
First hold the moon
and the sun in your hands,
Then you may have the apples
that grow in my garden.

5. From the Feminine Perspective

May the Lord send fine weather
for my sweetheart is at sea.
His mast is gold, his sails are silver,
may Our Lady help him for me.

Let them arrive back safely,
And if a letter arrives
may there be two sweet words written
telling me how he fared at sea.

6. La donna ideale (Italy)

L'omo chi mojer vor piar
De quatro cosse de espiar.
La primiera e com' el e naa,
L'altra e se l'e ben accostumaa,
L'altra e como el e forma,
La quarta e de quanto el e dotaa.
Se queste cosse ghe comprendi
A lo nome de Dio la prendi.

7. Ballo (Italy)

Amor fa disviare li piu saggi
E chi piu l'ama meno ha in
se misura
Piu folle quello che piu
s'innamora.

Amor non cura di fare suoi
dannaggi
Co li suoi raggi mette tal calura
Che non puo raffreddare per
freddura.

8. Mottettu de tristura (Sardinia)

Tristu passirillanti comenti
massimbillas
Tristu passirillanti e puita
mi consillas
A prangi po s'amanti.

Tristu passirillanti cand' happess
interrada
Tristu passirillanti faimi custa
cantada
Cand' happess interrada.

6. The ideal woman

The man who wants a wife
hopes for four things:
the first is that she be well-born,
the second is that she be well raised,
the third is that she be well-formed,
the fourth is how much dowry she has!
If satisfied with these matters,
then in the name of God, take her!

7. Dance

Love makes the wisest go astray
for he who loves less has the least
self regard
and the most insane is the one most
in love.

Love is careless of the damage
he causes.
With his darts brings such a fever
that not even iciness can
cool it.

8. Song of sadness

Sorrowful nightingale, how like me
you are.
Sorrowful nightingale, you can
console me
as I weep for my lover.

Sorrowful nightingale, when I am
buried,
sorrowful nightingale, sing this
song
When I am buried.

**9. Malurous qu'ò uno fenno
(Auvergne)**

Malurous qu'ò uno fenno,
Malurous que n'ò cat!
Que n'ò cat n'en bou uno,
Que n'ò uno n'en bou pas!
Tra la la...

Urouzo lo fenno
Qu'ò l'ome que li kau!
Urous inquero maito
O quello que n'ò cat!
Tra la la...

10. Lo Fiolaire (Auvergne)

Ton qu'ere pitchounelo
Gordave loui moutous.
Lirou lirou lirou...

Obio n'ò counoullheto
e n'ai pres un postrou.
Lirou lirou lirou...

Per fa lo biroudeto
Me domond' un poutou.
Lirou lirou lirou...

E ieu soui pas ingrato,
En liet d'un nin fav dous.
Lirou lirou lirou...

9. Unhappy the man with a wife

Unhappy the man with a wife,
Unhappy he who has none!
He who has none, wants one,
He who has one, doesn't!
Tra la la...

Happy the wife
Who has a good husband!
But happier still
She who has none!
Tra la la...

10. The Spinning Girl

When I was a little girl,
I tended my sheep
Lirou lirou lirou...

I had a spindle
And I called a shepherd to me.
Lirou lirou lirou...

For watching the flock
He demanded a kiss
Lirou lirou lirou...

But I'm not ungrateful,
Instead I gave him two.
Lirou lirou lirou...

11. Azerbaijan Love Song (Azerbaijan)

Da mosden bil de monos
Di dilam nanai ai naninai
Go shadomo hey ma nomos yar,
Sen ordan choxman boordan, hey,
Tcholoxo mo dish ma nomos yar,
Kozbe li nintche dira i nintche
Lebleri gontcha dera i gontcha.

Na plitye korshis sva doi
Ax kroogomshoo nyaka mo shi
Ax pastoi xanom pastoi
Jar dooshima nie patooshi
Go shadomo hey ma nomos yar,
Sen ordan choxman boordan, hey,
Tcholoxo mo dish ma nomos yar,
Kozbe li nintche dira i nintche
Lebleri gontcha dera i gontcha.

Nie dizhdom ik diridit
Boost ni dietz stayoo zaxadit
Oo tchto boodit ai palam,
Syora dielim tchesti snova, papalam!

Now Winter, Wi' His Cloudy Brow
from Three Tannahill Songs

Evan Chambers

Dedicated to Nicholas C.K. Thorne, who taught me to trust in unabashed lyricism.

Evan Chambers (b 1963, Alexandria, Louisiana) is currently Professor of Composition and Chair of the Composition Department at the University of Michigan. Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records. His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminous.

Robert Tannahill was born in Paisley, Scotland in 1774, and died in 1810 at the age 36. He is primarily known for his numerous songs, some of which have entered the folk repertoire, and are still performed today. Most of these were lyrics written to extant melodies, and lyrics for which his friends often supplied music. A younger contemporary and a great admirer of Robert Burns, Tannahill founded one of the first Burns societies, writing a number of anniversary odes to commemorate Burns' birthday. He achieved some fame during his life as a songwriter, but was known as a gentle and retiring man who had in him "no grain of self assertion." Later in his life he was given to deep depres-

sions that led him to attempt to destroy his work, and to drown himself in despair.

The text was adapted from *The Songs and Poems of Robert Tannahill*, published in 1911 by J. and R. Parlane, Paisley, with John Menzies and Co, Edinburgh and Glasgow, and Houlston and Co, London. Some of the adaptations were made in order to translate Scots dialect words which would be opaque to many listeners, while others were, in the spirit of the folk process, made to suit the expressive, musical, and textual needs of the interpreter.

Now Winter, Wi' His Cloudy Brow

Now winter, with his cloudy brow,
Is far beyond the mountains
And spring reveals her azure sky reflected in the fountains.

Soon on the budding hawthorn bank
She spreads her early blossom
And woos the mirly-breasted birds
To nestle in her bosom.

O let us leave the town my love,
And seek our country dwelling,
Where waving woods and spreading flowers
On eery side are smiling-

We'll tread again the daisied green
Where first your beauty moved me.
We'll trace again the woodland scene
Where first you said "I love you!"

But lately all was clad in snow
So darksome, dull, and dreary,
Now birds all sing to hail the spring
And Nature all is cheery.

We soon shall view the roses tall
In all the charms of fancy,
But not for me these pleasures all,
Except with you, my Nancy.

Appalachian Spring

Aaron Copland

Aaron Copland's desire that his compositions become recognizably "American" led at first to an encounter with jazz elements (though never with actual jazz composition) in the *Organ Symphony*, *Music for the Theater*, and the *Piano Concerto*. Though these works identified Copland as a composer to keep track of and hinted at the path of things ahead, they were considered by many to be "difficult" scores. His style became still more complex at the beginning of the 1930s with the *Symphonic Ode*, the *Short Symphony*, and the *Piano Variations*. The social changes of the 1930s inspired leftist artists and thinkers to reach for a wider audience than ever before, addressing the common man and expressing his hopes, dreams, and desires by artistic means. Copland shared this desire; he accomplished the change of viewpoint with notable success, simplifying his style for broad accessibility, while remaining utterly individual in sound and approach. The simplicity heightened certain elements that had not been apparent in his earlier music, including a tenderness that manages to avoid sentimentality, while retaining its liveliness, its sense of space and color. His musical voice is immediately recognizable no matter what its style.

Copland had already written two ballets based on western themes—a remarkable achievement in imagination for a city-born and city-bred composer. Both *Billy the Kid*, written for Eugene Loring, and *Rodeo*, for Agnes de Mille, had been popular successes, so it followed that when Martha Graham asked him to compose a ballet for her, she presented him with a related, frontier scenario. Copland scored it for thirteen instruments, all that could be accommodated in the Coolidge Auditorium at the library of Congress, where the premiere was to take place.

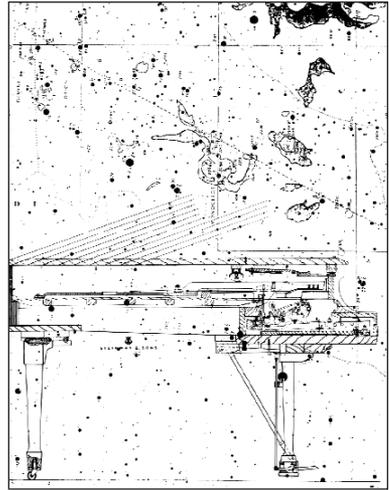
Copland had no title in mind during composition; it was Graham who suggested *Appalachian Spring*, a phrase from poet Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, and on the recurring regeneration of spring. It is set in the Pennsylvania hills early in the nineteenth century.

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of

the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

Following the premiere, Copland arranged a suite for full orchestra that contains much the music for the ballet, and, eventually the suite in the original scoring became available. It is in this version that tonight's performance will be heard.

Though all of Copland's three major ballet scores make use of old folk melodies, *Appalachian Spring* uses the least; the only tune pre-dating the ballet's composition is the well-known Shaker hymn "Simple Gifts," the basis of a set of variations near the end of the work. The tune also plays a background role in unifying the entire score; from the introduction onward, we frequently hear the three-note motive that is recognizable as the outline of first five notes of "Simple Gifts." From this motive grows the entire triadic sound-world of the ballet. This diatonic sound, even in dissonant chords, sounds fresh and clean compared to the dense chromaticism of late romantic music. When used by Copland to evoke a new, open frontier settled by hardy individuals, it is by turns strong, assertive, even acerbic, or delicate and tender. Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep foundation of faith and hope that he considered characteristic of the American experience.



About the Artists

RICHARD BARBER, Assistant Principal Bassist of the National Symphony, was born into a musical family, beginning piano studies at age seven and double bass at age nine. His decision to pursue music (and not science) as a career was made at age eighteen. That decision took him to Baltimore, where he studied with former National Symphony Orchestra Principal Bassist Harold Robinson, earning a Bachelor of Music degree in three years from the Peabody Conservatory of Music. Winning his first audition two weeks after graduation, Mr. Barber moved to Arizona to join the Phoenix Symphony. After three seasons in Phoenix and two summers touring Europe with the Schleswig-Holstein Music Festival Orchestra, he joined the National Symphony Orchestra in 1995 as a section bassist, and was promoted to Assistant Principal in 1996. Since then he has been particularly active in the Orchestra's chamber music and education programs. He also appears regularly at the Smithsonian with the 21st Century Consort. He plays a double bass made ca. 1620 in Italy by the Brescian master Giovanni Paolo Maggini.

PAUL CIGAN, 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, he 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. Mr. Cigan is currently second clarinetist of the National Symphony Orchestra. He has performed as chamber musician with members of the National Symphony and National Musical Arts, Theatre Chamber Players and Eclipse Chamber Orchestra. Mr. Cigan is currently on the faculty of The Catholic University of America, a returning coach for the National Orchestral Institute at the University of Maryland, and former member of the clarinet faculty at the Peabody Institute of Music.

MAHOKO EGUCHI, viola, has performed throughout the United States and Japan, as well as in France, Italy, Austria, and Switzerland. As a member of the Arianna String Quartet, she was a finalist at the first International String Quartet Competition of Bordeaux. She has appeared in performances at festivals such as Strings-in-the-Mountains, Tanglewood, Taos, Spoleto, Norfolk, and Moonbeach (Japan), and in chamber music series such as Japan Airline Young Artists Series, MIT Chamber Music Series, Fermilab Chamber Music Series, Chicago's Mostly Music Series, Premiere Performance Series in St. Louis, the Chamber Music Society of Williamsburg, Doheny Soiree Series in Los Angeles, and Fortas Chamber Music Series at Kennedy Center. Ms. Eguchi

has been heard in live broadcast performances in Osaka, Japan, on Chicago's prestigious Dame Myra Hess Series, and on NPR's Performance Today program. Her recording of George Frederick McKay's *Suite for Viola and Piano* was released in 2002 on the Naxos label. She received her D.M.A., M.M.A., and M.M. degrees from Yale University and B.M. from Indiana University, studying with Henryk Kowalski, Josef Gingold, Syoko Aki, and Richard Young. Prior to joining the National Symphony, she served on faculty of the University of Missouri-St. Louis, Eastern Michigan University, and University of Michigan School of Music. She joined the National Symphony Orchestra in September 2001.

LISA EMENHEISER, pianist, has been performing with the National Symphony Orchestra for the past 20 years, and appears as both their Pops pianist and acting principal keyboardist. A graduate of the Juilliard School, Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in many venues in DC, including the National Gallery, Phillips Collection, Smithsonian Institution, and the Kennedy Center. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, the McLean Orchestra, and was one of the featured piano soloists at the Kennedy Center's Piano 2000 Festival. She was also a soloist for the Kennedy Center's "Journey to America" Festival, and the NSO's *Composer Portrait: Mozart*. Most recently, Lisa performed as soloist at Wolf Trap with the National Symphony Orchestra, premiering Tan Dun's "Banquet" Concerto. An established chamber musician, Ms. Emenheiser has performed across the United States, as well as many international venues, including performances with some of the world's most renowned artists. She is also an avid performer of contemporary music, and is pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. She has appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." A committed teacher, she holds a private studio in her home.

DANIEL FOSTER, violin, has had a varied career encompassing orchestral, chamber and solo playing, as well as teaching. After capturing the First Prize in both the William Primrose and Washington International Competitions, Mr. Foster became a member of the National Symphony's viola section in 1993, and was appointed Principal by Music Director Leonard Slatkin in 1995. Mr. Foster has appeared frequently as soloist with the National Symphony since his appointment. Mr. Foster is a member of the critically acclaimed Dryden Quartet, along with his cousins Nicolas and Yumi Kendall and National Symphony Concertmaster Nurit Bar-Josef, and is also a founding member of the Kennedy Center Chamber Players. Mr. Foster is on the faculty at the Uni-

versity of Maryland and has given master classes at Oberlin and Peabody Conservatories, the University of Michigan and the Cleveland Institute of Music. He has been a faculty member for the National Orchestral Institute, and is a member of the “International Principals” faculty at the Pacific Music Festival in Sapporo, Japan.

JOEL FULLER is a member of the second violin section of the National Symphony Orchestra of Washington DC. He was appointed by Christophe Eschenbach in 2009 after serving four years as the Assistant Principal Second Violin of the Kennedy Center Opera House Orchestra. Mr. Fuller has degrees from the University of Wisconsin at Madison and the University of Michigan where his principal teachers were Vartan Manoogian and Paul Kantor. As a student, Joel won both schools’ concerto competitions and was the Grand Prize winner of the ASTA competition in Michigan. A lover of chamber music, Joel is a founding member of the Last Stand Quartet with members of the National Symphony, and a member of the IBIS Chamber music Society. Recent solo engagements include concerto performances with the Londontowne Symphony, the Central Wisconsin Symphony Orchestra and the Eclipse Chamber Orchestra. Joel Plays on a violin made in Cremona, Italy by Omobono Stradivari in 1724 named the “ex-Powell.”

SUE HEINEMAN has been Principal Bassoonist of the National Symphony Orchestra since September 2000. Prior to joining the NSO, she held positions with the New Haven, Memphis, New Mexico, and New Zealand Symphony Orchestras. Ms. Heineman has performed as guest Principal Bassoonist of the Los Angeles Philharmonic and is a frequent soloist at conferences of the International Double Reed Society. A former member of the Aspen Wind Quintet, she has performed with the American Chamber Players, Chamber Music Society of Lincoln Center, and Santa Fe Chamber Music Festival. As a student she participated in festivals at Tanglewood, Banff, National Repertory Orchestra, and Los Angeles Philharmonic Institute. Originally from Philadelphia, Ms. Heineman holds a Bachelor of Music degree from Eastman and a master’s degree from Juilliard. She also completed a Bachelor of Arts degree at the University of Rochester, graduating summa cum laude with Phi Beta Kappa honors, and was the recipient of a Fulbright Scholarship to Salzburg. Her teachers include Shirley Curtiss, David Van Hoesen, Milan Turkovic, Judith LeClair, and Stephen Maxym. A frequent guest clinician at conservatories and festivals throughout the US and Canada, Ms. Heineman is on the faculty of the University of Maryland School of Music.

LEE HINKLE is a percussionist and classically trained baritone vocalist. He holds degrees from the University of South Florida, summa cum laude and the University of Maryland. His performance highlights have included performances with the National Symphony Orchestra, Florida Orchestra, Left Bank Concert Society, Congressional Chorus, and the Taipei Philharmonic Orchestra, among others. He has toured with several performers and groups, including

Bebe Neuwirth, Bernadette Peters, and the American Wind Symphony Orchestra. A recording studio musician, Dr. Hinkle has several CDs to his credit. An active percussion recitalist, he has presented solo recitals and master classes at universities and festivals across the Eastern U.S. Dr. Hinkle has served as the music director of the University of Maryland Percussion Ensemble since the fall of 2007. Dr. Hinkle is currently a Lecturer of Percussion at the University of Maryland in College Park, MD, where he has been studio teaching, presenting master classes, and directing the percussion ensemble since 2007. He was invited to join the adjunct faculty in August 2009.

CHRISTOPHER KENDALL, conductor and artistic director of the 21st Century Consort since 1975, has been Dean of the University of Michigan School of Music, Theatre & Dance since 2005, following nine years as Director of the University of Maryland School of Music. At Michigan, he has initiated "Arts Engine," an interdisciplinary project involving the arts and engineering schools, which recently launched a national initiative involving leading U.S. academic institutions, Alliance for the Arts at Research Universities (A2RU). He is overseeing a \$25 million building/renovation of U-M music facilities, and has recently inaugurated a project to create a complete, definitive edition of the works of George and Ira Gershwin at U-M. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) before taking the position of Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library, with whom he has performed, toured and recorded since 1977. He has guest conducted widely throughout the U.S. in repertoire from the 18th to the 21st century, and his performances as conductor and lutenist can be heard in recordings on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

SUSAN MIDKIFF, violin, was born in Oxford, England and received her undergraduate degree from the Royal Northern college of music. She won several scholarships and prizes including the prestigious Muster Award which enabled her to come to America to study with Shmuel Ashenasi of the Vermeer Quartet. Susan has held Associate concertmaster positions with both the Naples Philharmonic and the Roanoke Symphony and one year positions with Lyric Opera of Chicago and the National Symphony Orchestra. Susan is currently a member of Washington National Opera.

ALEXANDRA OSBORNE, violin, was appointed to The National Symphony Orchestra by Christoph Eschenbach as the youngest member of the violin section in 2009. Prior to this, she performed as a regular substitute with The Philadelphia Orchestra, including invitations for the 2006 Florida/Puerto Rico tour and its own chamber music series. She has also appeared with The Pittsburgh Symphony Orchestra for two recent European Festivals tours, playing at the BBC Proms and the Lucerne, Bonn and Grafenegg Festivals.

Ms. Osborne, herself Australian, has appeared as soloist with all of the major Australian orchestras, the Auckland Philharmonia, the SBS Radio & Television Orchestra, the University of Melbourne Symphony and the Eclipse Chamber Orchestra. She made her US solo debut in 2004 with The South Bend Symphony. In 2012 she was a featured soloist with The National Symphony with Steven Reineke and performed the Dvorak *Piano Quintet* with Maestro Eschenbach on the Kennedy Center's Millennium Stage. An active chamber musician, she has appeared at the Taos, Pan Pacific, Kneisel Hall, Sarasota and Colorado Music Festivals, the Philadelphia Chamber Music Society and has been named a featured artist in Symphony Magazine. Ms. Osborne is a laureate of the 2001 Michael Hill International Violin Competition and a gold medalist of the Symphony Australia Young Performers Award. She has performed as Assistant Concertmaster at the Colorado Music Festival and recently was Guest Concertmaster with the Auckland Philharmonia.

Ms. Osborne graduated with Bachelor and Master of Music degrees from The Curtis Institute of Music and The Juilliard School. She frequently performs with The Last Stand Quartet and is a teaching artist for the American Youth Philharmonic Orchestra as well as a half marathoner.

CHAR PRESCOTT is a soloist, chamber musician, and orchestral cellist in Washington, D.C. Currently she serves as the newest cellist in "The President's Own" United States Marine Chamber Orchestra. Ms. Prescott received her Master's degree from the Manhattan School of Music, studying with Alan Stepansky, and completed her undergraduate education at Northwestern University with Hans Jensen. She is also a graduate of the National Symphony Orchestra Fellowship Program, studying with Rachel Young. Recently, Ms. Prescott gave a solo recital as a part of the Overtures Concert Series in the Terrace Theater at the John F. Kennedy Center in Washington, D.C. She has also performed at Radio City Music Hall, Carnegie Hall and the National Arts Centre in Ottawa, CN. In 2009, she was a featured soloist for the World Trade Center September 11th Memorial. Her awards include the S&R Foundation's Washington Award Grand Prize; the Karl Zeise Memorial Cello Award from the Tanglewood Music Center; the Vincent R. Bastien Cello Scholarship Award from the WAMSO Young Artists Competition; and the Lena and Jules P. Flock prize at the Klein International String Competition. Ms. Prescott has performed with the New York String Seminar Orchestra under Jamie Laredo and has been principal cellist of orchestras at the Tanglewood Music Center, Music Academy of the West, Manhattan School of Music, and Northwestern University. She is also the principal cellist of the Chamber Orchestra of San Antonio. An active chamber musician, Ms. Prescott has performed all over the United States and Canada, including a recent performance with the American String Quartet in New York City.

SUSAN ROBINSON, harp, has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995, and serves as the principal harpist of the

Boston 'POPS' Esplanade Orchestra, with whom she frequently tours the Far East and the US. A Boston native, she performs with the Boston Symphony Orchestra and is an avid performer of chamber music in the Boston and Washington, DC areas. She and her husband, violinist Joseph Scheer, are the founders of the IBIS Chamber Music Society, and together they have released the CD "Souvenir: Music for Violin and Harp" on their IBIS Records label. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. Susan is a cum laude graduate of Harvard University and also holds an Artist Diploma in Harp Performance from the Boston University School for the Arts.

LUCY SHELTON, soprano, winner of two Walter W. Naumburg Awards—for chamber music and solo singing—enjoys an international career generously marked by prestigious performances. As one of the foremost interpreters of today's composers, Ms. Shelton has premiered over 100 works, including Elliott Carter's song cycle *Of Challenge and Of Love*, Oliver Knussen's *Whitman Settings*, Joseph Schwantner's *Sparrows and Magabunda*, Poul Ruders' *The Bells*, Stephen Albert's *Flower of the Mountain* and Robert Zuidam's opera *Rage d'Amours*, all of which were written for her. She has premiered Grisey's *L'Icone Paradoxiale* with the Los Angeles Philharmonic; sung Boulez's *Le Visage Nuptial* under the composer's direction in Los Angeles, Chicago, London and Paris; appeared in London, Vienna and Berlin with Kurtag's *The Sayings of Peter Bornemisza* with pianist Andras Schiff; and made her Aldeburgh Festival debut in the premiere of Goehr's *Sing, Ariel*. Ms. Shelton has exhibited special skill in dramatic works, including Berio's *Passaggio* with the Ensemble InterContemporain, Tippett's *The Midsummer Marriage* (for Thames Television), Dallapiccola's *Il Prigioniero* (her BBC Proms debut), Rands' *Canti Lunatici* and staged performances of Schoenberg's *Pierrot Lunaire* (with Da Camera of Houston and eighth blackbird). Her diverse recordings showcase works of Adolphe, Albert, Benson, Carter, Crawford Seeger, Del Tredici, Goehr, Karchin, Kim, Knussen, Messiaen, Rands, Schoenberg, Schwantner, Stravinsky and Ung. Ms. Shelton coaches privately at her studio in New York City, and is on the vocal faculty of the Tanglewood Music Center and the Manhattan School of Music's Contemporary Performance Program. Her primary mentor was the legendary mezzo soprano, Jan de Gaetani.

SARA STERN, a Washington, D.C. native, studied flute with National Symphony Orchestra flutist Richard Townsend. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups,

playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours each year.

JANE BOWYER STEWART, violin, has been a first violinist with the National Symphony since 1981. She earned both her Bachelor of Arts (summa cum laude, Phi Beta Kappa) and Master of Music degrees from Yale University. A devoted chamber musician, Ms. Stewart has performed frequently at the Terrace Theater, the Phillips Collection, the Corcoran Gallery, the World Bank, and the Library of Congress. She has been a member of the Chamber Soloists of Washington, the U.S. Holocaust Memorial Museum Chamber Ensemble, and the Manchester String Quartet. A regular guest artist with the 21st Century Consort, she is currently a member of the Eclipse Chamber Orchestra and the Kennedy String Quartet. In addition, she coaches chamber music, teaches classes on audition preparation, and gives pre-concert lectures. Her several chamber music CDs include one Grammy nominee. As a concerto soloist, Ms. Stewart has appeared with the National Symphony, the New Jersey Symphony, and the Eclipse Chamber Orchestra. Her violin is made by the Venetian master Matteo Goffriller and dates from 1691.

DANNY VILLANUEVA, percussion, is a freelance percussionist/drummer who performs and teaches in the Washington, D.C. area. He has performed with the National Symphony Orchestra, the Annapolis Symphony, the Richmond Symphony, the Florida Orchestra, the 21st Century Consort, the Folger Consort, the New York Festival of Song, The Master Chorale of Washington, The Washington Chorus, and The Alexandria Symphony. Danny has had the privilege of working under some of the world's leading conductors including Mstislav Rostropovich, Christoph Eschenbach, Yannick Nezet-Seguin, Leonard Slatkin, Michael Stern, Roberto Minczuk, Iván Fischer, André Previn, Hugh Wolff, Lorin Maazel, JoAnn Falletta, Mark Elder, and Hans Graf. Career highlights include performing in Carnegie Hall with the National Symphony Orchestra and performing with Stevie Wonder at the Library of Congress. With various groups and ensembles he has performed at the Kennedy Center, Disney Hall, Carnegie Hall, Blues Alley, Lincoln Center, Arena Stage, and Ford's Theatre. Internationally he has performed in Spain, Russia, Italy, and Korea with various ensembles. He has shared the stage with Stevie Wonder, Josh Groban, Ben Folds, John Mayer, The Civil Wars, Phillip Phillips, Quincy Jones, Yo Yo Ma, Smokey Robinson, Idina Menzel, Chris Botti, Branford Marsalis, Morgan Freeman, NAS, and Dave Brubek.

RACHEL YOUNG, a National Symphony cellist since 1998, brings a deep and diverse musical background to her work, ranging from an avid engagement in chamber music to teaching cello and recording film scores and bluegrass

albums. She is a member of the Kari Quartet, the 21st Century Consort and the cello quartet 4in Correspondence. Prior to joining the Symphony, Ms. Young was principal cellist of the Kennedy Center Opera House Orchestra. She has performed with many groups, including the Smithsonian Chamber Players, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, and the Contemporary Music Forum. She has appeared on WGMS and WGBH radio broadcasts, at the Garth Newel Music Center, the John F. Kennedy Center and at the White House. Ms. Young has enjoyed solo appearances with the National Philharmonic, the Peabody Symphony Orchestra, and the New England Conservatory Chamber Orchestra. Ms. Young was born and raised in Washington, D.C. She earned a Bachelor of Music degree from the New England Conservatory of Music, where she studied with Laurence Lesser, and her Master's degree in cello performance with Stephen Kates at the Peabody Conservatory. She was a Fellow at the Tanglewood Music Center and attended the Britten-Pears School for Advanced Musical Studies in England where she studied with William Pleeth. Young now teaches a small studio of cellists and serves on the board of the Kindler Cello Society.

2014-2015 Season Preview

Birdz of a Feather

OCTOBER 25, 2014

Tweeting the Smithsonian American Art Museum exhibition “The Singing and the Silence: Birds in Contemporary Art” with works by Dana Brayton, Olivier Messiaen and Thomas Albert

A Little Suite for Christmas

DECEMBER 6, 2014

Return by popular demand of the new classic for the season by Jon Deak with other works by George Crumb and Dylan Thomas

New York Nights

FEBRUARY 21, 2015

Inspired by the Smithsonian American Art Museum exhibition “Richard Estes’ Realism” with works by Charles Wuorinen, Shulamit Ran, Eugene O’Brien and Robert Paterson

A Rose by Any Other Name

APRIL 18, 2015

Celebrating the Smithsonian American Art Museum exhibition of works from the Rose/Walters Collection with works by Bela Bartok, Luciano Berio and Eugene O’Brien

For Consort news and concert information, please visit the 21st Century Consort website at www.21stcenturyconsort.org and AmericanArt.si.edu/calendar.

21st Century Consort

Founded in 1975, the Consort became the resident ensemble for contemporary music at the Smithsonian Institution in 1978. In its annual series at the Smithsonian American Art Museum, the Consort presents concerts frequently related to the museum's exhibitions, featuring music by living composers—often world premieres—along with 20th century classics. In 1990, the Consort was awarded the Smithsonian Institution's Smithsonian Medal in honor of their long, successful association...and that was almost a quarter century ago! Under the direction of its founder and conductor, Christopher Kendall, the Consort's artists include leading players from the National Symphony Orchestra, along with other prominent chamber musicians from Washington, D.C. and elsewhere. In addition to its many recordings of contemporary American music, 38 years of live concerts with hundreds of works are archived and can be heard on the Consort's web site at 21stcenturyconsort.org.

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