

90  
years

**CONCERTS** FROM THE **LIBRARY OF  
CONGRESS**

2015 • 2016

---

THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION  
IN THE LIBRARY OF CONGRESS

FOUNDER'S DAY WEEKEND

---

---

# POMERIUM

ALEXANDER BLACHLY, DIRECTOR

---

---

Saturday, October 31, 2015 ~ 2 pm  
Coolidge Auditorium  
Library of Congress, Thomas Jefferson Building

In 1925 ELIZABETH SPRAGUE COOLIDGE established the foundation bearing her name in the Library of Congress for the promotion and advancement of chamber music through commissions, public concerts and festivals; to purchase music manuscripts; and to support music scholarship. With an additional gift, Mrs. Coolidge financed the construction of the Coolidge Auditorium, which has become world famous for its magnificent acoustics and for the caliber of artists and ensembles who have played there.

ELIZABETH SPRAGUE COOLIDGE  
(1864-1953)

The Library of Congress observes the date of her birth, October 30th, as Founder's Day, and on that day regularly presents a concert in her honor.

**"LIKE" us at [facebook.com/libraryofcongressperformingarts](https://www.facebook.com/libraryofcongressperformingarts)  
[www.loc.gov/concerts](http://www.loc.gov/concerts)**

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or [ADA@loc.gov](mailto:ADA@loc.gov).

Latecomers will be seated at a time determined by the artists for each concert.

Children must be at least seven years old for admittance to the concerts.

Other events are open to all ages.



Please take note:

Unauthorized use of photographic and sound recording equipment is strictly prohibited.

Patrons are requested to turn off their cellular phones, alarm watches, and any other noise-making devices that would disrupt the performance.

Reserved tickets not claimed by five minutes before the beginning of the event will be distributed to stand-by patrons.

Please recycle your programs at the conclusion of the concert.

**The Library of Congress  
Coolidge Auditorium  
Saturday, October 31, 2015 — 2 pm**

THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION  
IN THE LIBRARY OF CONGRESS

FOUNDER'S DAY WEEKEND

**POMERIUM**  
**ALEXANDER BLACHLY, DIRECTOR**



**KRISTINA BOERGER, MARTHA CLUVER, MELISSA FOGARTY,**  
**MICHELE KENNEDY & DOMINIQUE SURH, SOPRANOS**  
**LUTHIEN BRACKETT, MEZZO-SOPRANO**  
**NEIL FARRELL, PETER GRUETT, MICHAEL STEINBERGER**  
**& CHRISTOPHER PRESTON THOMPSON, TENORS**  
**JEFFREY JOHNSON & THOMAS McCARGAR, BARITONES**  
**KURT-OWEN RICHARDS & PETER STEWART, BASSES**

# Program

## *The Golden Age of Polyphony*

JOSQUIN DESPREZ (c. 1450–1521)

Motet, *Benedicta es, celorum regina*, 6vv

JOHANNES OCKEGHEM (c. 1410–1497)

Introitus, *Requiem*, 3vv

GIOVANNI PIERLUIGI DA PALESTRINA (c. 1525–1594)

Gloria, *Missa Sine nomine*, 6vv

ORLANDE DE LASSUS (1532–1594)

Motet, *Regina caeli*, 5vv

ANDREA GABRIELI (1532–1585)

Motet, *O sacrum convivium*, 5vv

JOSQUIN DESPREZ

Agnus Dei, *Missa Malheur me bat*, 6vv

INTERMISSION

JOSQUIN DESPREZ

Motet, *Preter rerum seriem*, 6vv

ORLANDE DE LASSUS

Motet, *Ave verum corpus*, 6vv

JOSQUIN DESPREZ

Gloria, *Missa L'homme armé sexti toni*, 4vv

TOMÁS LUIS DE VICTORIA (1548–1611)

Hymn, *Vexilla regis prodeunt*, 4vv

GIOVANNI GABRIELI (1554–1612)

Motet, *Exultavit cor meum*, 6vv

JOSQUIN DESPREZ

Agnus Dei, *Missa L'homme armé sexti toni*, 6vv

# About the Program

by *Alexander Blachly*

*Director, Pomerium*

Among the many treasures in the music collection of the Library of Congress are printed partbooks containing sixteenth-century Masses, motets, and madrigals, the sources for some of the greatest musical works of the “golden age of polyphony.” Today’s concert focuses on choral works from this repertoire, featuring music by Josquin Desprez, Palestrina, Lassus, Andrea Gabrieli, and Victoria, with one fifteenth-century work (the introit from Ockeghem’s Requiem Mass) as an example of what came before, as well as one work from the early seventeenth century (Giovanni Gabrieli’s motet *Exultavit cor meum*) as witness to what came after. Some of these source materials are on display today in the Coolidge Auditorium lobby.

The first polyphonic music printed from movable type dates from 1501. Following the lead of Ottaviano Petrucci in Venice, who pioneered the process, printers quickly set up music presses in France and Germany as well as in other cities in Italy. Instead of the large “choirbook format” of fifteenth-century music books that an entire choir could sing from, the printed books were small and limited to individual voice parts. Thus, a music print from the sixteenth century normally included between four and eight oblong partbooks, each one labeled by range, e.g., “Cantus,” “Altus,” “Tenor,” “Bassus,” with additional voices identified as “Quintus,” “Sextus,” etc.

The single most prominent feature in sixteenth-century polyphony, evident in nearly every musical genre, is “pervading imitation,” a style of composition in which one voice follows another, singing the same melodic motif or fragment, but normally starting on a different pitch. As one listens, it becomes apparent that all the voices in the choir participate in the imitative process (hence “pervading” imitation). As a result, imitative polyphony achieves a sonic depth akin to the visual depth in contemporaneous paintings with vanishing-point perspective. When judged by all the polyphonic music in the Western tradition, imitative polyphony statistically represents an unusual style of music, though it was copied from time to time by such later composers as Bach, Handel, Mozart, and Beethoven. Most music from before the sixteenth century had been hierarchical, with faster motion in the top voice(s), supported from below by notes in slower motion. Music from after the sixteenth century, too, tended to be non-homogeneous, nearly always featuring a single melody or duet accompanied by instrumental harmonic support. Unlike most later music, polyphony from the golden age could be and often was performed without instruments.

The earliest piece in today’s program is the introit from Ockeghem’s Requiem Mass. The plaintive quality of the simple three-voice texture results from the sound of the Lydian mode (final on F with many B-naturals) and the archaic double-leading-tone cadences. One becomes aware of Ockeghem’s trademark harmonic ambiguity almost immediately.

Next chronologically are the pieces by Josquin Desprez, whom his contemporary Martin Luther admired above all other composers, famously quipping that Josquin “could make the notes do as he wished, whereas others had to do what the notes required.” The two

imposing six-voice motets that start each half of our program, *Benedicta es, celorum regina* and *Preter rerum seriem*, most likely date from Josquin's time as a member of the papal choir in the Sistine Chapel in the 1490s, where monumentalism was the preferred style in all the arts. The *Missa L'homme armé sexti toni* (Mass based on the "L'homme armé" tune in the sixth tone) shows Josquin at the top of his form, writing masterful sequences and canons. Petrucci printed this work in his first volume of Josquin Masses in 1502. Agnus III ends the Mass with fireworks, expanding to six voices, with two two-voice canons at the minim above a slow-moving forward-backward canon in the lower voices (where one of the lower voices slowly sings the first half of the "L'homme armé" melody backwards in long notes, while the other lower voice slowly sings the second half of the melody forwards at the same time).

Petrucci printed the *Missa Malheur me bat* in his second volume of Josquin Masses of 1505. It, too, displays amazing contrapuntal artifice. Agnus II features a canon at the semibreve for two voices at the second (one voice beginning on D, the other on E, both singing the same melody in a close chase). The canon intensifies when it shifts into triplets. Like the *Missa L'homme armé sexti toni*, this Mass also ends with fireworks, with its Agnus III expanding to six voices, again with two two-voice canons at the minim accompanying the other voices, which slowly sing the melody and countermelody of the original "Malheur me bat" chanson.

Palestrina, Lassus, and Andrea Gabrieli were almost exact contemporaries, each a master of contrapuntal *suavité*. If Gabrieli's style seems less arresting, it is only because Palestrina's magisterial transcendence and Lassus's rhetorical energy overshadowed all others' efforts. The Kyrie and Gloria of Palestrina's six-voice *Missa Sine nomine* ("without a name," meaning that the motet or chanson it took as its model, if there was one, is not known) deserve special notice as works that Johann Sebastian Bach performed in Leipzig in the eighteenth century, supplying them with a figured bass for continuo instruments.

Victoria mastered his art in Rome but spent the last twenty-four years of his life first as choirmaster, then as organist, in his native Spain at the royal convent in Madrid. Although his most prolific years were in Rome, where it is thought that he knew and may have studied with Palestrina, Victoria never relinquished the affective harmonies of his Spanish heritage.

The latest piece in our program is by Giovanni Gabrieli, nephew of Andrea and like him a musician at St. Mark's Cathedral in Venice, where he composed many works for double and triple choirs, often accompanied by organs, cornetti, and sackbuts. *Exultavit cor meum*, from a collection printed in 1612, is for a single six-voice choir. Even when sung *a cappella*, it reveals a quasi-instrumental quality because of its many fast repeating notes and the advanced harmonic language, where voices moving toward cadences sometimes collide. Though some remnants of the sixteenth-century (from now on known as the "stile antico") survive, Gabrieli's music belongs spiritually to a new era that capitalized on the emerging language of functional harmony and idiomatic writing for instruments.

## Texts and Translations

### Josquin Desprez

#### *Benedicta es, celorum regina*

Benedicta es, celorum regina,  
Et mundi totius domina,  
Et egris medicina,

Blessed are you, Queen of Heaven,  
Lady of all the world,  
healer of the sick.

Tu preclara maris stella vocaris,  
Que solem iustitiae paris,  
A quo illuminaris.

You are called the shining star of the sea,  
who gave birth to the Sun of Justice,  
by whom you are illumined.

Te deus pater, ut dei mater  
Fieres et ipse frater,  
Cuius eras filia,

God the Father—in order that  
you might become the Mother of God,  
whose daughter you were—

Sanctificavit sanctam servavit,  
Et mittens sic salutavit:  
Ave plena gratia.

Sanctified you and kept you holy,  
and, sending [his messenger], greeted you thus:  
Hail, [Mary], full of grace.

Per illud ave prolatum,  
Et tuum responsum gratum  
Est ex te verbum incarnatum,  
Quo salvantur omnia.

By the speaking of that Ave,  
and by your gracious reply,  
was made incarnate through you the Word,  
By whom all is saved.

Nunc mater exora natum,  
Ut nostrum tollat reatum,  
Et regnum det nobis paratum  
In celesti patria. Amen.

Now, Mother, pray your Son  
to remove our sin  
and to give us the kingdom prepared for us  
in the heavenly fatherland. Amen.

### Johannes Ockeghem

#### **Introitus, Requiem**

Requiem eternam dona eis, Domine,  
et lux perpetua luceat eis.  
Ps. Te decet hymnus, Deus in Sion,  
Et tibi reddetur votum in Jerusalem.  
Exaudio orationem meam:  
Ad te omnia caro veniet.

Eternal rest grant them, O Lord,  
and let perpetual light shine upon them.  
Ps. You are to be praised, God in Zion,  
and homage will be paid to You in Jerusalem.  
Hear my prayer:  
To you all flesh will come.

### Giovanni Pierluigi da Palestrina

#### **Gloria, Missa Sine nomine**

Gloria in excelsis deo. Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te.  
Benedicimus te. Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter

Glory be to God on high, and on earth  
peace to men of good will.  
We praise you.  
We bless you. We worship you.  
We glorify you.  
We give thanks to you for

magnam gloriam tuam. Domine Deus, rex caelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, agnus dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam Tu solus sanctus. Tu solus dominus. Tu solus altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.	your great glory. Lord God, heavenly King, God the Father omnipotent. O Lord, the only begotten Son, Jesus Christ. O Lord God, Lamb of God, Son of the Father. Who take away the sins of the world, have mercy on us. Who take away the sins of the world, hear our prayer. Who sit on the right hand of the Father, have mercy on us. For you only are holy. You only are the Lord. You only are the most high, Jesus Christ. With the Holy Ghost, in the glory of God the Father. Amen.
--	---

**Orlande de Lassus**

***Regina caeli***

Regina caeli laetare, alleluya: Quia quem meruisti portare, alleluya: Resurrexit sicut dixit, alleluya. Ora pro nobis Deum, alleluya.	Queen of heaven, rejoice, alleluia: For He whom you were worthy to carry, alleluia: Has arisen as He said, alleluia. Pray for us to God, alleluia.
--	---

**Andrea Gabrieli**

***O sacrum convivium***

O sacrum convivium, in quo Christus sumitur: recolitur memoria passionis eius: mens impletur gratia: et futurae gloriae nobis pignus datur. Alleluia.	O sacred banquet, in which Christ is received: the memory of His passion is renewed: the mind is filled with grace; and a pledge of future glory is given to us. Alleluia.
--	---

**Josquin Desprez**

***Agnus Dei, Missa Malheur me bat***

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who take away the sins of the world: have mercy on us. Lamb of God, who take away the sins of the world: have mercy on us. Lamb of God, who take away the sins of the world: grant us peace.
---	--

**Josquin Desprez**

***Preter rerum seriem***

Preter rerum seriem parit Deum hominem virgo Mater. Nec vir tangit virginem nec prolis originem novit pater. Virtus Sancti Spiritus opus istud celitus operatur. Initus aut exitus partus tui penitus quis scrutatur? Dei providencia que disponit omnia tam suave,	Beyond the order of nature, the virgin Mother gives birth to God and man. No man touched the Virgin, nor did the father [Joseph] know the origin of his child. The heavenly power of the Holy Spirit brought about this event. The in's and out's of your birth: who can fully understand them? The providence of God, which disposes all things so sweetly,
--	---

Tui puerperia transfer in misteria.  
Mater ave.

transforms your childbearing into a  
mystery. Hail, Mother!

### **Orlande de Lassus**

#### *Ave verum corpus*

Ave verum corpus, natum  
de Maria Virgine,  
vere passum immolatum  
in cruce pro homine:  
cuius latus perforatum,  
unda fluxit sanguine.  
esto nobis praegustatum,  
in mortis examine.  
O dulcis, o pie,  
o Jesu, Fili Mariae:  
miserere mei. Amen.

Hail, true body, born  
of the Virgin Mary,  
which truly suffered, having been  
sacrificed on the cross for man;  
whose side was pierced,  
pouring forth water and blood.  
Be for us a foretaste  
in the judgment of death.  
O sweet, O holy,  
O Jesus, Son of Mary:  
have mercy on me. Amen

### **Josquin Desprez**

#### *Gloria, Missa L'homme armé sexti toni*

(see above)

### **Tomás Luis de Victoria**

#### *Vexilla regis prodeunt*

Vexilla regis prodeunt,  
Fulget crucis mysterium,  
Quo carne carnis conditor  
Suspensus est patibulo.

The banners of the king proceed:  
now gleams the mystery of the cross,  
that gibbet which upon was hung,  
in flesh, the maker of all flesh.

Quo vulneratus insuper  
Mucrone diro lancee,  
Ut nos lavaret crimine,  
Manavit unda et sanguine.

The cross on which he, wounded  
by the dreaded lance's point,  
blood and water forth did bleed  
to cleanse us of our sin.

Impleta sunt que concinit  
David fidelis carmine,  
Dicendo nationibus:  
Regnavit a ligno deus.

Now see fulfilled the prophecy  
that faithful David sang,  
saying to the nations this:  
Our God upon a tree has reigned.

Arbor decora et fulgida,  
Ornata regis purpura,  
lecta digno stipite chosen,  
Tam sancta membra tangere.

O lovely, shining tree, adorned  
with purple of the King,  
with your worthy trunk,  
such sacred limbs to touch.

Beata, cujus brachijs  
Secli pependit precium,  
Statera facta corporis,  
Predamque tulit Tartari.

Blessed tree, whose branches held  
the treasure of the world:  
a balance from his body made  
to bear the prize of Tartarus.

O crux, ave, spes unica,  
Hoc passionis tempore,  
Auge pijs iustitiam,  
Reisque dona veniam.

Te summa, deus, trinitas,  
Collaudet omnis spiritus  
Quos per crucis mysterium  
Salvas: rege per secula. Amen.

—Latin poem by  
Venantius Fortunatus (6th cent.)

**Giovanni Gabrieli**

***Exultavit cor meum***

Exultavit cor meum in Domino,  
Et exaltatum est cornu meum  
in Deo meo.  
Dilatatum est os meum super  
inimicos meos,  
Quia laetatus sum in salutari meo.  
Non est sanctus ut est Dominus,  
neque enim est alius extra te,  
et non est fortis sicut Deus noster

—I Samuel 2:1-2

**Josquin Desprez**

***Agnus Dei, Missa L'homme armé sexti toni***

(see above)

Hail, O cross, our only hope,  
at this passiontide:  
to the just give justice more,  
and mercy sinners grant.

To you, O God, the highest Trinity,  
may every spirit sing forth praise,  
whom by the mystery of the cross  
you'd save: now ever be our King! Amen.

—Trans. A.B.

My heart exults in the Lord,  
And my horn (strength) is exalted  
in my God.  
My mouth derides  
my enemies,  
Because I rejoice in my salvation.  
There is no Holy One like the Lord,  
nor is there any besides you,  
and none is as strong as our God.

## About the Artists

**Pomerium** was founded by Alexander Blachly in New York in 1972 to perform music composed for the famed chapel choirs of the Renaissance. (The name—medieval Latin for “garden” or “orchard”—derives from the title of a treatise by the 14th-century music theorist Marchettus of Padua, who explained that his book contains the “fruits and flowers” of the art of music.) Widely known for its interpretations of Du Fay, Ockeghem, Josquin, Palestrina, and Lassus, Pomerium is currently recording a series of compact discs of the masterpieces of Renaissance *a cappella* choral music, of which its most recent, the fourteenth, is *Music for the Tudor Queens: Tallis, Sheppard, White, Byrd*, released on the Old Hall Recordings label in February 2015.

**Alexander Blachly**, the 1992 recipient of the Noah Greenberg Award given by the American Musicological Society to stimulate historically aware performances and the study of historical performing practices, has been active in early music as both performer and scholar since 1972. He earned his post-graduate degrees in musicology from Columbia University and assumed the post of Director of Choral Music at the University of Notre Dame in 1993. In addition to Pomerium, Blachly directs the University of Notre Dame Chorale and Festival Orchestra. [www.pomerium.us](http://www.pomerium.us)

### Coming Soon

Visit [loc.gov/concerts](http://loc.gov/concerts) for more information

**Wednesday, November 4, 2015 – 8:00 pm**

#### **Bach Collegium Japan**

Works by Handel, Vivaldi and J.S. Bach

Coolidge Auditorium (Tickets Required)

*Pre-Concert Lecture – 6:30 pm*

"An Archive of Legendary Performances: Recording the Library's Concerts"

Michael Turpin, Recording Engineer, Music Division

Whittall Pavilion (No Tickets Required)

*Post-Concert Nightcap Conversation*

with Masaaki Suzuki

Coolidge Auditorium (directly following performance)

**Saturday, November 7, 2015 – 2:00 pm**

#### **Michelangelo String Quartet**

Works by Haydn, Shostakovich and Beethoven

Coolidge Auditorium (Tickets Required)

## Upcoming Counterpoints Programs

Visit [loc.gov/concerts](http://loc.gov/concerts) for more information

**Tuesday, November 10, 2015 – 7:00 pm**  
**"Berlioz, the Boston Symphony Orchestra  
and Charles Munch"**

D. Kern Holoman, PhD

*Distinguished Professor of Music Emeritus, University of California, Davis*  
Montpelier Room, Madison Building (Tickets Required)

**Monday, November 16, 2015 – 7:00 pm**  
**"Debussy's Fascination with the Exotic—  
from China to Spain"**

Marie Rolf, PhD

*Senior Associate Dean of Graduate Studies and Professor of Music Theory,  
Eastman School of Music*

Montpelier Room, Madison Building (Tickets Required)

**Wednesday, December 2, 2015 – 7:00 pm**  
**"Sam Phillips: The Man Who Invented Rock 'n' Roll"**

Peter Guralnick, author

Montpelier Room, Madison Building (Tickets Required)

### Boulez on Screen

**Thursday, November 12, 2015 – 7:00 pm**  
**Pierre Boulez & the Lucerne Festival Academy:  
Inheriting the Future of Music (2009)**

A film by Günter Attehn and Angelika Stiehler

Featuring music by Stravinsky, Boulez, Adamek and Stockhausen

+ Concert excerpts from Lucerne Summer Festival 2009

Pickford Theater, Madison Building (Tickets Required)

**Saturday, November 14, 2015 – 2:00 pm**  
**Boulez: Éclat (1994), directed by Frank Scheffer**  
**Sur Incises (2000), directed by Andy Sommer**  
Pickford Theater, Madison Building (Tickets Required)

*If an event is listed as sold-out in advance,  
RUSH passes are available at the door beginning two hours prior to the start time. While we  
cannot guarantee seating, we encourage patrons to come as they will likely be accommodated.*

**[loc.gov/concerts](http://loc.gov/concerts)**

# Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from ELIZABETH SPRAGUE COOLIDGE, has been the venue for countless world-class performers and performances. GERTRUDE CLARKE WHITTALL presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



## Concert Staff

CHIEF, MUSIC DIVISION	Susan H. Vita
ASSISTANT CHIEF	Jan Lauridsen
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
MUSIC SPECIALISTS	Nicholas A. Brown David H. Plylar
ADMINISTRATIVE OFFICER	Donna P. Williams
RECORDING ENGINEER	Michael E. Turpin
TECHNICAL ASSISTANT	Sandie (Jay) Kinloch
PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
BOX OFFICE MANAGER	Anthony Fletcher
PROGRAM DESIGN	David H. Plylar
PROGRAM PRODUCTION	Michael Munshaw

# Support Concerts from the Library of Congress

Support for Concerts from the Library of Congress comes from private gift and trust funds and from individual donations which make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution please call (202-707-5503), e-mail (jlau@loc.gov), or write to Jan Lauridsen, Assistant Chief, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. All gifts will be acknowledged online. Donors can also make an e-gift online to Friends of Music at [www.loc.gov/philanthropy](http://www.loc.gov/philanthropy). We acknowledge the following contributors to the 2014-2015 season. Without their support these free concerts would not be possible.



## GIFT AND TRUST FUNDS

Julian E. and Freda Hauptman Berla Fund  
Elizabeth Sprague Coolidge Foundation  
William and Adeline Croft Memorial Fund  
Da Capo Fund  
Ira and Leonore Gershwin Fund  
Isenbergh Clarinet Fund  
Irving and Verna Fine Fund  
Mae and Irving Jurow Fund  
Carolyn Royall Just Fund  
Kindler Foundation Trust Fund  
Dina Koston and Robert Shapiro Fund for  
New Music  
Boris and Sonya Kroyt Memorial Fund  
Wanda Landowska/Denise Restout  
Memorial Fund  
Katie and Walter Louchheim Fund  
Robert Mann Fund  
McKim Fund  
Norman P. Scala Memorial Fund  
Karl B. Schmid Memorial Fund  
Judith Lieber Tokel & George Sonneborn  
Fund  
Anne Adlum Hull and William Remsen  
Strickland Fund  
Rose and Monroe Vincent Fund  
Gertrude Clarke Whittall Foundation  
Various Donors Fund

## DONOR CONTRIBUTIONS

*Producer (\$10,000 and above)*  
The Reva and David Logan Foundation  
Dr. Sachiko Kuno  
Adele M. Thomas Charitable Foundation,  
Inc.  
*Guarantor (\$5,000 and above)*  
Brandeis University Alumni Association  
*Underwriter (\$2,500 and above)*  
British Council USA  
George Sonneborn  
Ruth, Carl and Beryl Tretter  
*Benefactor (\$1000 and above)*  
Susan Clampitt and Dr. Jeremy P. Waletzky  
Dr. Ronald M. Costell and Marsha E. Swiss  
*In memory of Dr. Giulio Cantoni and Mrs.  
Paula Saffiotti*  
Remmel T. Dickinson  
Diane Dixon  
Milton J. Grossman,  
*In memory of Dana Krueger Grossman*  
Randy Hostetler Living Room Music Project  
and Fund  
Dexter M. Kohn  
David A. Lamdin,  
*In memory of Charles B. and Ann C. Lamdin*  
Egon and Irene Marx  
John Mineto Ono  
Joyce E. Palmer  
S&R Foundation  
June H. Schneider

*Patron (\$500 and above)*

Anonymous  
Mr. and Mrs. David Alberts  
William D. Alexander  
Daniel J. Alpert and Ann H. Franke  
Samuel Arbel  
Agatha Auerbach  
Bill Bandas  
Leonard N. Beichick  
The Hon. Anthony C. and Delores M.  
Beilenson  
Peter and Ann Belenky  
Sandra J. Blake,  
*In memory of Ronald Diehl*  
Marc H. and Vivian S. Brodsky  
Richard W. Burris and Shirley Downs  
Doris N. Celarier  
Herbert L. and Joan M. Cooper  
Ella Fitzgerald Charitable Foundation  
Becky Jo Fredriksson and Rosa D. Wiener  
Louise de la Fuente  
Fred S. Fry, Jr.  
Geraldine and Melvin C. Garbow  
Howard Gofreed  
Nancy and Robert Gould  
Wilda M. Heiss  
Frederic and Lucia Hill Charitable Fund  
Sandra D. Key, *In memory of Dr. James W. Pruett*  
Rainald and Claudia Lohner  
Adam Lowy  
Mary Lynne Martin  
Winton E. Matthews, Jr.  
Donogh McDonald  
Undine A. and Carl E. Nash  
John O'Donnell  
Dr. Judith C. and Dr. Eldor Pederson  
Arthur Purcell  
Robert Roche and Nancy Hirshbein

*Patron (Continued)*

Rebecca and Sidney Shaw,  
*In memory of Dr. Leonard G. Shaw*  
Christopher Sipes  
Beverly and Philip Sklover  
Maria Soto Joan Undeland,  
*In memory of Richard E. Undeland*  
Harvey Van Buren  
Linus E. and Dolores R. Wallgren,  
*In memory of Dana Krueger Grossman*  
Sidney Wolfe and Suzanne Goldberg

*Sponsor (\$250 and above)*

Anonymous (2)  
Henry and Ruth Aaron  
The Hon. Morton I. and Sheppie  
Abramowitz  
Eve E. Bachrach,  
*In memory of Laurel and Linda Bergold*  
Elena Bloomstein  
Jill D. Brett  
The Caceres-Brown Family,  
*In memory of Beryl A. Brown & Frances Rowan*  
Gerald Cerny  
Edward A. Celarier and Gail Yano  
Lawrence Feinberg  
Ronna and Stanley Foster  
Robertta Gutman, *In memory of David Gutman*  
Margaret F. Hennessey,  
*In memory of Edward Schmeltzer*  
Zona Hostetler  
Eileen Mengers,  
*In memory of Charles and Eileen Mengers*  
George P. Mueller  
Linda Sundberg  
Elaine Suriano  
Ianina J. Tobelmann  
Jan Wolff



LIBRARY OF CONGRESS