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WINDSYNC

Saturday, October 24, 2015 ~ 8 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

The CAROLYN ROYALL JUST FUND in the Library of Congress, established in 1993 through a bequest of the distinguished attorney and symphony musician Carolyn Royall Just, supports the presentation and broadcasting of classical chamber music concerts.

This evening's premiere of Paul Lansky's *The Long and Short of it* is presented with generous support from the RANDY HOSTETLER LIVING ROOM MUSIC FUND. Randolph "Randy" Hostetler (1963-1996) was a composer, pianist and performance artist, and his legacy is carried on by a dedicated group of colleagues, friends and admirers that form the Randy Hostetler Living Room Music Project. Hostetler was a student of Paul Lansky.

A live recording of the world premiere performance of Paul Lansky's commission will be available at q2music.org/libraryofcongress, as part of the ongoing collaboration between the Library of Congress and Q2 Music.

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The Library of Congress
Coolidge Auditorium
Saturday, October 24, 2015 — 8 pm

THE CAROLYN ROYALL JUST FUND
IN THE LIBRARY OF CONGRESS

WINDSYNC

MATTHEW ROITSTEIN, FLUTE

EMILY TSAI, OBOE

JACK MARQUARDT, CLARINET

TRACY JACOBSON, BASSOON

ANNI HOCHHALTER, HORN

*Special thanks to Matthew Roitstein for replacing Garrett Hudson,
who is unable to perform this evening due to unforeseen circumstances.*



Program

ANTON REICHA (1770-1836)

Wind Quintet in E-flat major, op. 88, no. 2 (1817-1818)

Lento—Allegro moderato

Menuetto—Trio I—Menuetto—Trio II et Coda

Poco Andante

Finale. Allegretto

WOLFGANG AMADEUS MOZART (1756-1791) | ARR. WINDSYNC

Adagio from Serenade no. 10 in B-flat major, K. 361

("Gran Partita") (1783-84)

PAUL LANSKY (b. 1944)

The Long and Short of it (2014-2015) (World Premiere)

1 - *Prelude* (flute)

2 - *Braided Counterpoint*

3 - *Interlude I* (bassoon)

4 - *The Joy of Bb Minor*

5 - *Interlude II* (oboe)

6 - *Long Short*

7 - *Interlude III* (horn)

8 - *LaDiDaDiDaDa DiDaDaDiDa DiDa*

9 - *Postlude* (clarinet)

*Commissioned by the Carolyn Royall Just Fund in the Library of Congress
and the Chamber Music Society of Lincoln Center*

INTERMISSION

SAMUEL BARBER (1910-1981)

Summer Music, op. 31 (1955)

ADAM SCHOENBERG (b. 1980)

Winter Music (2012)

DAVID MASLANKA (b. 1943)

Chaconne from Quintet for Winds, no. 2 (1986)



About the Program

By Nicholas Alexander Brown, Music Specialist, Library of Congress

ANTON REICHA, Woodwind Quintet in E-flat major, op. 88, no. 2

Anton Reicha (who also went by Antoine and Antonín) was born in Prague and spent the majority of his career as a composer, performer and pedagogue in Paris and Vienna, with brief stints in Bonn and Hamburg. His musical acumen was nurtured by his uncle, and adopted father, Josef Reicha, a well-known cellist, composer and music director who worked for members of the German nobility.¹ Josef Reicha facilitated Anton's training in violin, piano and flute. The family relocated to Bonn in 1785 from the Castle Harburg (and the court of the Öttingen-Wallersteins). Josef was appointed leader of the Hofkapelle of the Court of the Elector of Cologne, and he named Anton to a flute position in the court orchestra. It was in that orchestra that Reicha became acquainted with his contemporaries Beethoven, who played in the viola section, and Nikolaus Simrock, a horn player and later

¹ Reicha's father Simon died during the composer's infancy.

a famous music publisher.² While in Bonn Reicha also met Haydn, with whom he would keep in touch for several years. These early encounters and friendships with major figures in the classical music business set Reicha on a path of prominence within the industry.

Reicha's career as a teacher and composer blossomed after he left Bonn for Hamburg in 1795. There he was able to minimize working as a pianist and focus on studying composition pedagogy, which would serve him in subsequent years as he became an author of important composition treatises. Beginning in 1801 Reicha lived in Vienna, where he studied composition with Johann Albrechtsberger and Mozart's supposed rival Antonio Salieri. In Vienna Reicha received several important commissions, including an award from arts patron Prince Lobkowitz (who commissioned several Beethoven works). The composer's Viennese years produced upwards of fifty works, the majority of which were for chamber ensembles. Reicha also produced his first educational text, *Practische Beispiele* (1803), a collection of study compositions. He relocated to Paris in 1808 as the threat of Napoleon's invasion of Vienna was impending. From this point until 1818, when he was appointed to the faculty of the Paris Conservatoire, Reicha subsisted as a composer, had a few private students, and continued to crank out his treatises and musical texts, such as *Traité de mélodie* (1814) and *Cours de composition musicale* (1816-1818). Reicha's famous pupils in Paris included Hector Berlioz, Franz Liszt, Charles Gounod and César Franck.

Today, Reicha is best-known among wind players for his twenty-four woodwind quintets. Composed between 1810 and 1820 for the now-traditional woodwind quintet instrumentation (flute, oboe, clarinet, bassoon and horn), the quintets are divided into four collections of six quintets each (opp. 88, 91, 99, and 100). Reicha's works mark a formalization of the woodwind quintet genre, though he was not the first composer to use this modern organization of instruments, as he claimed in his autobiography, *Notes sur Antoine Reicha* (1824). At least two composers, Nikolaus Schmidt and Giuseppe Cambini, used the instrumentation ahead of Reicha. Individual parts for Reicha's quintets were published throughout Europe (including by Nikolaus Simrock) during his lifetime, though full scores for the works were not issued until later editions. The editors of the Henle critical edition of op. 88, no. 2 hypothesize that Reicha did not advance the quintets for publication in score form because he was "dissatisfied" with the works.³ It is also important to note that he did not necessarily compose the quintets for publication as collections of six, but rather they were grouped in that manner at the time of publication. The first six quintets were combined to form op. 88 between 1817 and 1818. Existing evidence suggests that two quintets from the op. 88 collection were performed privately in 1811, with two quintets receiving public performances on April 17, 1814, at the Paris Conservatoire. It is possible that op. 88, no. 2 was performed on either or both of these occasions. The holograph manuscript of op. 88, no. 2 is not known to exist presently and the current critical edition is based on the three different 1817-1818 publications of the quintet's parts (the Boieldieu, Simrock and Schott editions).⁴ Reicha dedicated op. 88, no. 2 to "Monsieur le Marquis de Louvois, Pair de France." This gentleman was a peer

² Simrock would later publish many of Reicha's compositions, including eighteen of his twenty-four woodwind quintets.

³ "Preface" in Anton Reicha, *Bläserquintett E-flat major, op. 88, no. 2*, Henrik Wiese and Norbert Müllermann, eds. (Munich: G. Henle Verlag, 2011), vi.

⁴ Ibid.

of France and a member of the hereditary aristocracy. He was a patron of the arts and sat on the Commission de Surveillance that oversaw government-supported institutions like the Paris opera.⁵

The op. 88, no. 2 quintet is set in the key of E-flat major. Reicha structures the quintet in four movements, in a sequence that is common for string quartets. The opening movement, *Lento—Allegro Moderato*, begins with a short and slow four-bar introduction. This fragment serves to draw the listener into the sound world of the quintet, a compressed introductory phrase that is deployed similarly in Classical era works by Haydn, Beethoven and others. Reicha establishes the E-flat major tonality and transitions into the main exposition material via a sustained B-flat major chord that serves as the first half of an authentic cadence into the E-flat major tonic in the *Allegro moderato* section. The bassoon offers the light and expressive opening theme that spans two octaves in range, with the four remaining instruments entering at the tail end of the phrase. The clarinet takes on a lyrical solo that emphasizes some of the rhythmic principles of the movement (dotted rhythms, sixteenth-note runs, ornaments, etc.), with an unobtrusive accompaniment from the higher and lower instruments. The bassoon repeats the opening theme, this time with accompaniment from the outset. Reicha assigns a lyrical second theme in the clarinet that is echoed in the horn and surrounded by short flourishes in the oboe and bassoon. The harmony pretends to shift to C minor for a brief transition phrase that is marked by a strong tutti arpeggio, but nudges back to E-flat major through a recurring syncopated motive. At bar sixty-nine the clarinet begins a repetitive sixteenth-note pattern that exists underneath the flute's introduction of a third theme, which subsequently alternates with the bassoon's statement of the same theme in a lower octave. A fourth, regal theme is played by the flute in a section with roving harmonies (notice the chromaticism in the repeating eighth-notes of the lower three voices). A transition section follows with sixteenth-note runs that sound after the downbeat of each bar, eventually turning into a *forte* climax and closing cadence to the dominant key of B-flat major.

Reicha pivots on B-flat major, as he did at the end of the introduction, and jumps into a new theme (in what would be the development section in a sonata form work). Ultimately, this movement is structured in ternary form. Essentially everything up to this new, martial theme comprises the opening "A" section. The "B" section contains two new themes. First you hear a military march in the clarinet and horn (with the support of the bassoon's bass range), and it is repeated by the flute and oboe (this time with the clarinet serving as the bass). The second theme in this section is heard in the flute above persistent fragments from the march theme. Reicha does not develop the harmony in this section. He instead stays within the realm of E-flat major, except for a short tonicization of G major and D major. Reicha transitions through an authentic cadence from B-flat major to E-flat major for a reprise of the "A" section that is signaled by a repeat of the very opening bassoon theme. The reprise begins with the exact same pitch and instrumentation configurations, but quickly strays to repeat condensed versions of several of the themes from the "A" section. In the closing moments Reicha marks *serrez* ("press forward") to culminate with a burst of E-flat major energy.

5 Jane Fulcher, *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge, UK: Cambridge University Press, 2002), 104.

The second movement is structured in four sections, *Menuetto—Trio I—Menuetto—Trio II et Coda*. Reicha establishes an *Allegro* tempo for the *Menuetto*, which is divided into two repeating phrases. The first part of the *Menuetto* features a bright theme in the oboe with a mischievous series of arpeggios in the clarinet that transitions into a scalar run with the bassoon. Reicha assigns the second theme to the oboe and clarinet, comprised of a four-bar descending scale and a four-bar bit of frill to round things out. This second theme is followed by a repeat of the first theme, but with the tune doubled in the flute and clarinet. Reicha appears to follow the same basic structure for *Trio I*, except that there is no distinct second theme. He develops the *Trio*'s principal theme harmonically, exploring F major, C major, and B-flat major. The music quickly returns to a clear E-flat major statement of the *Trio I* theme. He repeats the *Menuetto* after *Trio I* concludes. *Trio II* imitates the first trio, in that the entire section is based on one thematic subject that can be heard in the flute and the oboe at the outset. Reicha closes the movement with a restatement of the *Menuetto*, however it is written out with subtle changes (for example, the flute now doubles the second theme with the oboe supporting, whereas the original iteration featured the oboe and clarinet as a duo).

Reicha offers a beautiful counterbalance to the incessant dance-motion of the second movement with the third movement, *Poco Andante*. He marks this music *Grazioso* ("gracefully") and gives the four-bar theme to the oboe, which develops the principal subject through two extended phrase groups. Reicha sets this movement in B-flat major. At bar twenty-four he introduces a new theme, comprised of rapid syncopated figures in the upper three voices. The harmony is shifted to G minor and the music easily find a home with an organ grinder and his mascot. The next section is transitory and recycles material from the principal and secondary themes. Reicha brings the harmony back to B-flat major from G minor in time for a variation on the principal theme. While this music is all lovely and wonderfully put together, the fugal section that follows the main section of the movement is of greater interest. Reicha marked the fugal section as optional for the performers. He asks for the music to imitate the sound of an organ. As such, the bassoon kicks things off, followed by the clarinet, horn, flute, and lastly the oboe. A virtuosic solo is featured in the flute part, above rapid-fire sixteenth notes in all four lower voices. Fragments of the fugue subject continue to develop, giving way to a glorious horn solo that brings the movement to a close.

The *Finale—Allegretto* opens with a series of thematic statements that feature sudden shifts between *piano* and *forte* dynamics. The first theme is comprised of two short motives (of two bars each) that engage in a playful manner. Reicha has the second motive act as a response to the first motive, setting the tone for the entire movement as a game of cat and mouse. He also infuses the music with the bouncy quality of country dances. The second theme, heard in the clarinet and horn, is particularly pastoral sounding. Reicha builds upon this theme by transferring the upper thematic line to the oboe and giving the clarinet a countermotive that adds a folk flavor. This section shifts to a developmental section that expands the dramatic potential of the pastoral theme. Reicha eventually introduces a third theme that is also bubbly, first in the clarinet and then in the oboe. Throughout the remainder of the movement the composer cycles through the themes.

Reicha keeps the harmony firmly in E-flat major, with occasional forays to related keys like C minor. In the closing section you hear a false closing. Reicha sets up an authentic cadence that could close the movement, but instead surprises the listener and delves into a boisterous coda section that begins with a sudden dynamic shift down to *piano* with a pulsing bassoon ostinato. The instruments combine for a jubilant rush to the final extended E-flat major cadence.



MOZART, Serenade no. 10 in B-flat major, K. 361 ("Gran Partita")

Mozart's Serenade no. 10 in B-flat major, K. 361 ("Gran Partita") is an important work in wind repertoire from the Classical era. It is scored for two oboes, two clarinets, two basset-horns, two bassoons, four horns and double bass. The "Gran Partita" was likely premiered in Vienna between 1783 and 1784. Clarinetist Anton Stadler (1753-1812) is known to have led a performance of the Serenade on March 23, 1784, but it is unknown if this was the actual premiere. Stadler is credited with having invented an early bass clarinet (conveniently called "Bassklarinette" in German). This model is more in line with what we call the basset clarinet today. Stadler was one of Mozart's go-to clarinetists and he premiered Mozart's Clarinet Concerto in A major, K. 622 (1791). A differing theory of the Serenade's origin suggests that it was composed in 1781-1782 for Mozart's wedding on August 4, 1782.⁶

K. 361 is one of three serenades that Mozart composed for wind instruments. He also composed eight divertimentos and two adagios for large wind chamber ensemble and several duos for wind instruments. The serenade in B-flat major is comprised of seven individual movements. Lasting approximately fifty minutes, Mozart puts on display his ability to compose delightful melodies and offers a test of endurance to the listener. Throughout the movements he makes use of various musical forms, including those that Haydn standardized for orchestral works (sonata, minuet and trio, and theme and variations).

This afternoon's program features a woodwind quintet arrangement of the third movement of Mozart's "Gran Partita," the *Adagio*, which inspired Paul Lansky's *The Long and Short of it*.⁷ You may recognize the *Adagio* from its use in the play *Amadeus* by Peter Shaffer: Antonio Salieri hears the *Adagio* and what ensues is, according to Nicholas Kenyon, "...one of the great musical descriptions in drama..."⁸ The more popular film version of *Amadeus* alters the use of the *Adagio* and instead of being faithful to the play's instructions, conflates two movements of the K. 361 serenade, much to the horror of scholars.

6 Robert W. Gutman, *Mozart: A Cultural Biography* (New York: Harcourt Brace & Company, 1999), 585.

7 The arrangement was completed by WindSync.

8 Nicholas Kenyon, *The Faber Pocket Guide to Mozart* (London: Faber and Faber, 2005), 218.

Sequentially, the *Adagio* follows the *Largo—Molto allegro* and *Menuetto* movements. The four subsequent movements include the *Menuetto: Allegretto*, *Romance: Adagio—Allegretto*, *Tema con 6 variazioni: Andante*, and the *Finale*. Mozart begins the *Adagio* with four signal chords that outline the E-flat major tonality. He implements one instrumentation change for this movement, eliminating the third and fourth horns. The opening chords are followed by two bars of introduction that set forward two motives that are integral throughout the movement: the constant flow of the bass line (similar to a basso continuo) and a repeating sixteenth note figure that slurs from pitch-to-pitch. Both motives evoke a perpetual sense of motion. In the original scoring the oboe enters in the fourth bar with an absolutely ravishing first theme, launching the first expository section of the movement (which is in ABA' form). The first clarinet picks up the theme, expands it, and passes off the melodic baton to the first bass horn. A transition phrase follows, with snippets of melodic glory shared amongst the first oboe, first clarinet and first bass horn. Mozart nudges away from the home key of E-flat major, which he reaffirmed at the outset of the transition phrase, and explores A minor (as the secondary dominant of D, the subtonic chord in the E-flat major tonality). From A minor he moves into an extended moment of a diminished E (natural) chord and transitions back to E-flat major via F major and B-flat major. Constant throughout this whole section, and ultimately the entire movement, are the sixteenth-note and basso continuo motives.

The "B" section of the movement introduces a new thematic section, originally in the second oboe, second clarinet and second bass horn. The first oboe takes the theme for a lyrical turn, and the music becomes an amalgamation of thematic fragments and motives suspended above and within a bed of the sixteenth-note and basso continuo figures that persist. Mozart noodles around with the harmony and these shifts are foreshadowed with chromatic changes in the repeating motives. In the transition to the reprise of the opening section, Mozart adds two *sfp* (*sforzando piano*) markings that accent the anticipated return to the home key. He reduces the reiteration of the introductory three bars to just one bar and launches into an exact repeat of the opening thematic phrases. The material is only changed from the third bar of the phrase, where Mozart shifts away from his previous harmonic pattern. Much of the contour remains the same from this point on, however the subtle changes of pitches within the similar statements of thematic fragments sound fresh. While the harmony settles back to E-flat major, Mozart emphasizes it with a five-bar closing phrase or codetta. This movement displays Mozart's melodic prowess and his clearly deep appreciation of wind instruments. Each thematic and motivic element is enhanced by its placement in the instrumentation, from the soaring lines in the oboe to use of the horns to outline the introductory phrase in the form of a horn call.

The Library of Congress Music Division holds the holograph manuscript of K. 361 in the Gertrude Clarke Whittall Foundation Collection. A facsimile of the manuscript was published by the Library in 1976, with an introduction (written in 1946) by renowned musicologist Alfred Einstein. You can peruse the digital version of the Mozart manuscript by visiting: <https://www.loc.gov/item/2010456645/>. The *Serenade* was most recently performed at the Library of Congress by "The President's Own" United States Marine Band on April 12, 2013, as part of the Oliver Knussen Residency. Colonel Michael J. Colburn conducted.

PAUL LANSKY, *The Long and Short of it*

Composer Paul Lansky is highly regarded as a major force in the establishment of computer music as a genre and is frequently described as a "pioneer." After studying with the likes of George Perle and Milton Babbitt, Lansky developed a 40+ year career in electronic music that landed him professorships at Mannes College of Music (part of the New School), Swarthmore College, and Princeton University. His background in performing music, prior to his career as a composer, is as a horn player. For a time Lansky played with the Dorian Wind Quintet, which was founded in 1961 and still exists today. He began teaching at Princeton (where he received an MFA and PhD) in 1969 and now serves as the William Shubael Conant Professor of Music Emeritus.

Lansky became interested in computer synthesis during his studies with Babbitt, who exposed him to the possibilities of dodecaphonic music. He sought to use electronic tools to advance beyond serialism and expand the boundaries of what could be defined as music.⁹ His early computer works include *Mild und leise* (1973), *Artifice* (1975-1976), and *Six Fantasies on a Poem by Thomas Campion* (1978-1979). Elliott Antokoletz describes the latter work as Lansky's first major computer work.¹⁰ Several of Lansky's electronic works are based on or incorporate sounds from everyday life, like *Night Traffic* (1990), which "...is a musical filter on the noises of a local four-lane highway" that Lansky recorded in 1990. He also explored using recordings of the human voice in musical works. *Now and Then* (1991) is based on phrases from children's books and stories that Lansky's wife Hannah MacKay recorded. The composer posits that he supplies "musical continuity and decoration" to the musical qualities of speech, that have a powerful effect on children.¹¹ At this point in 2015 there are countless examples of composers working with electronics in this fashion. If you are the (dance-) clubbing type, just think of how DJs or major recording artists sample bits of other songs or spoken word in their music. Lansky was one of the first people to do this successfully in the realm of computer music. His achievements, and those of others like him, facilitated the emergence of techno and electronica as genres. To give Lansky's work further popular culture context, it is worth noting that the band Radiohead had the honor of sampling the composer's song *Idiotique* for part of their 2000 album *Kid A*, which won a GRAMMY Award for Best Alternative Album.

In recent years Lansky has reinvented himself by shifting his compositional energies towards traditional acoustic art music. In the 1960s and 1970s he composed a fair amount of solo and chamber instrumental music, including his first two string quartets (from 1967 and 1971/rev. 1977). In an interview with the *Pittsburgh Post-Gazette*, Lansky divulges how he felt upon returning to non-computer music: "I felt like a real beginner. I still have that experience of how much I have to learn, but a lot of lessons I learned in computer music come up and help."¹² His refocus on traditional art music composition

9 The text of Lansky's speech, "Reflections on Spent Time" (the keynote address at the International Computer Music Conference in Montreal, 8/18/09) is a great introduction to the composer's career in computer music. It is available for reading at <http://music.princeton.edu/%7Epaul/lansky-icmc-keynote.pdf>.

10 Elliott Antokoletz, "Lansky, Paul" in *Grove Music Online. Oxford Music Online* (Oxford University Press), <<http://www.oxfordmusiconline.com/article/grove/music/42944>>.

11 Paul Lansky, *Homebrew* liner notes (Bridge Records 9035, 1992) <http://paul.mycpanel.princeton.edu/liner_notes/homebrew.html>.

12 Andrew Druckenbrod, "Composer Paul Lansky's early work inspired the likes of Radiohead" in *Pittsburgh*

has resulted in several high profile projects, including the Library of Congress commission being premiered this evening by WindSync. He has recently composed for the Brentano Quartet (*Ricercare Plus*), horn player Bill Purvis (of the New York Woodwind Quintet), Sō Percussion (*Threads*), and guitarist David Starobin (*With the Grain*, a guitar concerto). Lansky's orchestral repertory has grown in recent years, in part through a residency with the Alabama Symphony (2009-2010) that resulted in *Imaginary Islands*, a 2012 CD of his orchestral works that was released commercially. His 2014 cantata, *Contemplating Weather*, was composed for the 100th anniversary of the Western Michigan University School of Music, resulting in a new recording (released in 2015). The recording also includes the composer's *Travel Diary* (for percussion ensemble) and *It All Adds Up* (for piano duo). Bridge released *Paul Lansky: Textures and Threads* in 2014, featuring his major work (of the same title) for two pianists and two percussionists. Lansky was commissioned by the Koussevitzky Music Foundation in the Library of Congress for *As It Grew Dark* (1983), a work for computer synthesized tape.¹³

From the composer:

The Long and Short of it was inspired by the third movement *Adagio* of Mozart's Serenade for winds K. 361. I've long felt that the throbbing accompaniment was the ultimate expression of breath in music. Nothing else quite captures the same sense of wind instruments inhaling and exhaling as only winds can. The work consists of nine movements, a *Prelude*, a *Postlude* and three short *Interludes*, each consisting of Mozart's rhythm accompanying a solo for a different instrument in the quintet. There are four short main movements, each of which is more abstractly 'about' a musical concept: rhythm, harmony, counterpoint. The work lasts 25 minutes.

—Paul Lansky (2015)



SAMUEL BARBER, *Summer Music*, op. 31

Samuel Barber is generally recognized as one of the great American composers of the twentieth century. He hailed from West Chester, Pennsylvania and studied at the Curtis Institute of Music (in its early years), beginning at the age of fourteen. At Curtis, Barber studied composition, conducting, voice and piano. His conducting teachers included Fritz Reiner, George Szell, and Nikolai Malko, though his career as a conductor failed to take flight. Barber did have a modicum of success as a singer in the 1930s—he was a baritone—and appeared on weekly broadcasts of the NBC Music Guild series for a time. He returned to his alma mater for a brief teaching stint between 1939 and 1942.

As a composer Barber operated within the label-realm of romanticism, impressionism and modernism, keeping a distance from serialism. He composed many orchestral and choral works, in addition to an array of songs. He also completed several operas and ballets, including *The Cave of the Heart* (originally called *Medea*) (1946-1947), a dance

Post-Gazette April 1, 2010 < <http://www.post-gazette.com/ac/music/2010/04/01/Composer-Paul-Lansky-s-early-work-inspired-the-likes-of-Radiohead/stories/201004010359>>.

¹³ The holograph manuscript and sketches of *As It Grew Dark* are available in the Music Division's Koussevitzky Music Foundation Collection. The call number is ML30.3c L26 no.1.

collaboration with the Martha Graham Dance Company.¹⁴ Barber's music was recognized with two Pulitzers (for the opera *Vanessa*, op. 32 and the Piano Concerto, op. 38), and the Gold Medal for Music at the American Academy and Institute for Arts and Letters. Throughout his career as a composer Barber received many notable commissions. While he served in the U.S. Army Air Forces (1942-1945), Barber was commissioned by the Army for his Symphony no. 2, op. 19 (1944). He also composed commemorative works for the opening of Lincoln Center and was commissioned by major orchestras and presenters throughout the United States.

The Library of Congress has maintained a long, storied association with Samuel Barber and his music since the early 1930s when the composer developed a professional relationship with Elizabeth Sprague Coolidge, the founding patron of *Concerts from the Library of Congress*. Though the Music Division does not have a formal Samuel Barber Collection, it holds many holograph music manuscripts, as well as some correspondence and other documents. Among the manuscripts that the Library holds are *Knoxville: Summer of 1915*, op. 24 (1947) and the *Adagio* from the String Quartet no. 1 in B minor, op. 11 (1936) (also known in Barber's arrangement for string orchestra as *Adagio for Strings*).¹⁵ The Koussevitzky Music Foundation in the Library of Congress commissioned Barber's cantata *Prayers of Kierkegaard*, op. 30 (1942-1954) and *Die Natali*, chorale preludes for Christmas, op. 37 (1960).

Mrs. Coolidge commissioned Barber's *Hermit Songs*, op. 29 (1952-1953), which was premiered in the Coolidge Auditorium during the Founder's Day Concert on October 30, 1953 (performed by the composer and Leontyne Price). Barber had previously been commissioned by the Coolidge Foundation for a second string quartet that was to have been completed by October 1948. Unfortunately, Barber was unsuccessful in completing the work, citing his discomfort with the string quartet genre (ironic, considering that several years earlier he produced the *Adagio for Strings*, which has entered the standard repertoire). Barber donated the manuscript of *Summer Music*, op. 31 to the Library on November 5, 1955. The quintet was most recently performed at the Library during the Samuel Barber Centenary Celebration of March 2010. The performance was given by members of Curtis 20/21, an ensemble comprised of students from the Curtis Institute of Music.

Summer Music was commissioned by the Chamber Music Society of Detroit as part of a then-novel crowd-funding campaign. The Society gave a guarantee of \$2,000 for the commission and then took up a collection from its patrons. Most of the individual donations ranged between \$1-5. The scheme was successful as a public relations stunt for the presenter, but it also increased the community's emotional investment in the commissioning project and the promotion of contemporary composers.¹⁶ Barber's commission also happened to be the society's first commissioned work, though they previously presented several premieres of new works. The world premiere was given on March 20, 1956 at the Detroit Institute of Arts by principals of the Detroit Symphony Orchestra: James Pellerite, flute; Arno Mariotti, oboe; Albert Luconi, clarinet; Charles

14 *Cave of the Heart* is being remounted by the Martha Graham Dance Company in the Coolidge Auditorium on April 1-2, 2016.

15 Barber donated several of his manuscripts to the Library directly.

16 Barbara Heyman, *Samuel Barber: The Composer and His Music* (Oxford: Oxford Univ. Press, 1992), 354.

Sirard, bassoon; and Ray Alonge, horn. While this Detroit-based quintet performed the premiere, it was actually with the New York Woodwind Quintet that Barber developed the composition. He first heard the quintet perform in 1954 in Maine (performing a program that included Irving Fine's *Partita for Wind Quintet*) and would shortly thereafter sit-in on some of the quintet's rehearsals. His aim was to gain greater familiarity with wind instruments, their respective sound palettes and their various ranges. Barber came back to the quintet on November 14, 1955 for a reading session of *Summer Music*. The quintet's ecstatic response was largely a result of the fact that Barber channeled their individual strengths (as they had conveyed to him in rehearsals) into the composition. The quintet once remarked: "We were completely gassed! What a wonderful new quintet conception."¹⁷ Because of the exclusivity agreement with the Detroit Chamber Music Society, the New York-based quintet had to wait until after the March 1956 premiere before they could perform *Summer Music*. Their first public performance of the work was at Harvard on April 27, 1956.

Barber's only woodwind quintet is comprised of a single movement. A portion of the music is derived from an earlier (unpublished) composition for orchestra called *Horizon* (1945), which was written for a radio program on NBC radio, "The Standard Oil Hour." According to Barber biographer Barbara Heyman, *Horizon* was based on "Arabian themes." Barber thematically repurposed the first seven bars of his orchestral work in *Summer Music*, making only slight melodic modifications. This recycled bit does not form the entire thematic and harmonic basis of *Summer Music*, but Heyman describes both compositions as "...rhapsodic in character...and somewhat French in style."¹⁸ The opening phrase is Debussy-esque, with a slithery duet in the horn and bassoon. Their chromatic triplet-duple-triple motive will be a key rhythmic motive throughout the piece. Extravagantly dainty runs follow in the flute, then clarinet, and finally the bassoon. A three-bar transition phrase follows, based on the opening rhythmic motive, giving way to a new thematic statement (also based on the rhythmic motive) in the oboe. Barber marks the part *cantando* ("singing") and "unhurried." The horn lies underneath with a staggered rhythm that moves in and out of sync with the melody. The bassoon offers a subdued and stable outline of the harmonic contour of the music. Barber gives the oboe new thematic phrase that is woven into a thicker ensemble texture when the flute enters. After another "unhurried" transition phrase (also of three-bars), Barber suddenly launches into a new thematic section that is faster and rhythmically vigorous (in a peckish way, featuring staccato markings, wedge accents and off-beats¹⁹). Throughout the first peckish phrase there is no clear melody, though the flute has the most likeable line. In the second phrase the oboe introduces a new swell figure that is used to lead into new bars. This swell adds an exotic tinge to the music.

In the next thematic group Barber steps on the accelerator, marking the section "Lively, still faster." The peckish vibe is eased into a more gentle *leggiero* ("nimble") instruction. Up to this point the meter has been stable, but the new section drives through several shifts in meter, obliterating the sense of a dominant beat. In fact, the score is riddled with

17 Ibid., 365.

18 Ibid., 361.

19 Barber clearly had some empathy for horn players, as he gave the off-beats to every instrument except the horn in this moment. Perhaps he felt bad for the horn players in the Army Air Forces who were largely stuck playing off-beats in marches.

accent markings, none of which are on the strong beats. The sense of time is distorted in a good way. A sustained, muted note in the horn clears the path at the end of this thematic section for a reprise of the peckish thematic group, with several modifications (most prominently a recurring drone in the horn). This section transitions, via the horn again, to a section based on the first theme group. The oboe again sings Barber's beautiful memory while the remaining instruments add color layers to the sound. Following this section, the bassoon enters with a new, supple and sensual theme (that is somehow Stravinsky-like). The clarinet takes over the solo line and Barber marks the part "freely, with arrogance," in what could be a hilarious inside joke about some clarinetist colleague.

For the remainder of the piece, Barber explores different combinations and sequences of the various thematic motives that comprise the first three thematic groups. New sections are delineated by tempo shifts, through moments of rubato elasticity. During an interview with critic and writer Allan Kozinn, Samuel Barber conveyed his intentions with *Summer Music* and his disapproval of performers' tempi in the work:

"It's supposed to be *evocative* of summer—summer meaning languid, not [clapping hands loudly] killing mosquitoes...Just about the only performance I can recall hearing at the right speed was by the New York Woodwind Quintet at the University of Missouri."²⁰

Barber is very clear with his tempi and offers metronome markings. This complaint about performance tempi may have resulted from poor pacing in performances and too much discretion (on the part of players) in the elastic transition moments. He offers many indications of when to increase or decrease speed gradually, but it is quite possible that performers go too far with these indications. Overall, Barber's quintet has a rightful place at the top of American woodwind quintet repertoire. His treatment of each instrument's strengths, whether in melodic, contrapuntal or accompaniment situations, is exemplary. The melodic material is exquisite and shows each instrument at its finest.



SCAN HERE

"Samuel Barber: Serendipitous Discoveries"

Library of Congress-American Musicological Society Lecture

Barbara Heyman, PhD

Webcast Recorded Live, Coolidge Auditorium Library of Congress (October 2, 2012)

²⁰ Allan Kozinn, "Samuel Barber Interviewed by Allan Kozinn" in *Samuel Barber Remembered: A Centenary Tribute*, Peter Dickinson, ed. (Rochester: University of Rochester Press, 2010), 48.

ADAM SCHOENBERG, *Winter Music*

Adam Schoenberg²¹ is currently the composer-in-residence for the Fort Worth Symphony Orchestra and is on the faculty of Occidental College, where he leads the school's composition and film scoring programs. He received a DMA and an M.Mus from Juilliard, studying with John Corigliano and Robert Beaser, as well as a B.Mus from Oberlin. His 2015-2016 season features projects with orchestras such as the Los Angeles Chamber Orchestra and Phoenix Symphony, plus the release of a Kansas City Symphony recording of his orchestral music. His works can be heard in performances by the New York Philharmonic, the Buffalo Philharmonic Orchestra, the San Diego Symphony, and soprano Alyson Cambridge, among other ensembles and artists. Previous composer-in-residence posts have included those at the Lexington Philharmonic (2013-2014), Kansas City Symphony (2012-2013), and the Blair School of Music at Vanderbilt University (2012).

Schoenberg's output includes several orchestral works, an array of chamber works, solo instrumental music, and several film scores. His music has been commissioned by the Atlanta Symphony Orchestra, Los Angeles Philharmonic, and the Aspen Music Festival. His score for the film *Jenny & Lalo* (2014)—a collaboration with his wife Janine Salinas Schoenberg, its writer and director—received the 2014 Nancy Malone Award from the American Film Institute. His other awards include two MacDowell fellowships, first prize for best brass quintet at the 2008 International Brass Chamber Music Festival, and the Morton Gould Young Composer Award from ASCAP.

From the composer:

Winter Music was commissioned by Quintet of the Americas, and is approximately 6 minutes in duration.²² Barber's *Summer Music* proved to be the main source of inspiration, as I have always considered his woodwind quintet to be one of the best ever written for the medium. He was a true-American composer who, along with Ives, Gershwin, Copland, and Bernstein, helped define the sound of American classical music. I have always felt connected to these composers, so I wanted to write a quintet that feels American in spirit. The theme that the Quintet of the Americas proposed to me was our universe, images of galaxies, planets, and stars. With this in mind, I thought about what it would be like to be on another planet. This led me to think about my New England roots, and how I am now living in Los Angeles and experiencing my first winter. Combining all of these thoughts, images, and experiences into one artistic idea, I have come up with *Winter Music*—a companion piece to the first part of Barber's *Summer Music*, and my idea of life on a single planet in one of the 170 billion galaxies located millions of light-years away from earth. That is, a fantasy world somehow paralleling and reflecting my first winter in Los Angeles: magically-warm, fairy-tale like, whimsical, light, airy, and full of love. The work is dedicated to Sarah, Carter, and my little niece. —Adam Schoenberg (2012)²³

21 Adam Schoenberg is not related to Arnold Schoenberg.

22 Quintet of the Americas gave the world premiere of *Winter Music* on March 31, 2012 as part of the Queens New Music Festival.

23 Adam Schoenberg, *Winter Music* program note (2012) <adamschoenberg.com/wp-content/uploads/2012/06/winter.pdf>.

DAVID MASLANKA, *Chaconne* from Quintet for Winds, no. 2

Composer David Maslanka is based in Missoula, Montana and has produced over one hundred and thirty works, including forty wind ensemble compositions, seven symphonies, fifteen concertos, as well as choral and chamber works. He studied at the New England Conservatory, Oberlin, the Mozarteum and Michigan State University. After teaching for twenty years, in posts at institutions such as Sarah Lawrence College and New York University, Maslanka devoted himself to composing full-time. He is widely known in the wind and band communities, due to his large output for relevant instrumentations. His four woodwind quintets set him apart from most twentieth century composers, many of whom disregard the genre entirely (much to their loss). Maslanka suggests "...the hazard that most composers shy away from is the fact that there are so many clashing colors within the ensemble...[the genre] is lacking in a true soprano voice of any flexibility and character."²⁴ It is also possible that composers shy away from woodwind quintet composition due to a lack of widespread demand from commissioners and performers.

Quintet for Winds no. 2 was composed in 1986 and is comprised of three movements. The Manhattan Wind Quintet commissioned the quintet and they performed its world premiere on January 31, 1987 at Weill Recital Hall in Carnegie Hall. This afternoon's program closes with the third movement of the quintet. Maslanka's only instruction at the top of the movement is the metronome marking, quarter note=ca. 96. The movement takes the form of a *chaconne*. This traditional European dance form is comprised of a series of variations on a short theme. Maslanka employs a three bar thematic subject (based on a three-chord harmonic sequence) in the *chaconne*. He introduces it in the clarinet, horn and bassoon, and the oboe enters in the eighth bar to put forth a more melodic variation of the theme. Maslanka switches the clarinet to a rocking eighth-note figure that sounds like birds' wings flying through the air when combined with the soaring melody in the oboe. The effect of this motive is to create a sense of oscillation, like the sound of a fan rotating in the thick of summer somewhere in the south or the tropics. The flute is the next instrument to enter, with a new variation on the original thematic subject. In the horn you can hear a constant drone of the opening thematic fragment. It is eventually joined by the bassoon for a time. The bassoon then takes the figure while the horn breaks out into a rich soloistic passage.

In combination with the building of rhythmic motives in the various instruments, the horn leads the quintet to a large climax. Maslanka gradually relaxes the music again and leads into a closing reprise of the opening section, with the oboe playing the melody. He tapers the music down to just the clarinet and horn, pauses briefly, and launches into a slower and more contemplative chorale section that serves as a coda. The composer instructs the players to use "warm vib." in the chorale, serving to further differentiate its character from the main body of the movement. The chorale slows to quarter note=ca. 60 and Maslanka marks the closing phrase "ad lib.," with "no vib." A free digital perusal score of the quintet and a streaming recording are available via the composer's website, davidmaslanka.com.

²⁴ Russell Peterson, "Interview with David Maslanka" November 30, 1998 <<http://davidmaslanka.com/interview-with-russell-peterson-1998/>>.

About the Artists

Hailed by *The Houston Chronicle* as “revolutionary chamber musicians,” **WindSync** is a fresh and energetic wind quintet internationally recognized for dramatic and engaging interpretations of classical music. A winner of the 2012 Concert Artists Guild Victor Elmaleh International Competition, this dynamic ensemble focuses on building a connection with audiences through adventurous programming and charismatic stage presence. Critics and audiences alike rave about programs that expand the wind quintet repertoire with newly commissioned works written for WindSync as well as a wide array of original arrangements of classical masterworks.

WindSync’s 2014-15 season featured a cross-continental journey with more than sixty performances spread over thirty states in the U.S. and Canada. Selected highlights include: holiday concerts in New York at the Metropolitan Museum of Art and the Caramoor Center for Music and the Arts; a family concert for the Midland Symphony (Michigan); and combination concert/educational residency engagements for the University of Nevada/Reno, Adelphi University (Garden City, New York), Joplin Pro Musica (Missouri), Pamlico Musical Society (North Carolina) and a return to the Chamber Music Festival of Lexington, Kentucky.

Houston Public Radio’s *The Front Row* called WindSync “innovative...unconventional and exciting,” and other recent radio appearances include *Performance Today* of American Public Media, Minnesota Public Radio and The McGraw Hill Financial Young Artists Showcase program on WQXR in New York. In 2014, Houston Public Media released the group’s new CD, *Play Different*, which is comprised of the group’s unique arrangements, and a second new recording of standard wind quintet repertoire was released by CAG Records during the 2014-15 season.

WindSync was selected by Concert Artists Guild for the 2012 Sylvia Ann Hewlett Adventurous Artist Prize, and also received numerous performance prizes from the CAG competition, including the ensemble’s November 2013 New York debut at Weill Recital Hall at Carnegie Hall. Other recent engagement highlights include: Shanghai Oriental Arts Center in China, the Grand Teton Music Festival, Chautauqua Institution, Washington Performing Arts Society, The Schubert Club’s Music in the Park Series (St. Paul, MN), and the Hobby Center for the Performing Arts in Houston, where the group has been based since its inception in 2009.

WindSync is strongly committed to educational enrichment and promoting arts engagement, featuring outreach performances specifically designed for various constituencies—including students, community audiences and people with disabilities. Set in diverse spaces including museums, outdoor venues, hospitals and schools, WindSync has been presented in educational performances by the Seattle Symphony, Rockport Chamber Music Festival, Chamber Music Festival of Lexington, Kentucky, Orcas Island Chamber Music Festival, Music for Autism, and the Canucks Autism Network in Canada. The group has also performed lecture recitals, workshops and master classes presented by Stanford University, CSU Long Beach, Drexel University, and the University of Minnesota. WindSync’s latest initiative is *The Play Different Project*, a campaign against

bullying, launched in spring 2013, which teaches tolerance and friendship through music and poetry. In 2011-12, the group was selected as ensemble-in-residence for the Da Camera of Houston Young Artist Program and held the position of ensemble-in-residence with the Grand Teton Music Festival during the summers of 2012 and 2013.

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