

90
years

CONCERTS FROM THE LIBRARY OF
CONGRESS

2015 • 2016

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

TALEA
ENSEMBLE

Friday, March 11, 2016 - 8:00 pm
Coolidge Auditorium
Library of Congress, Thomas Jefferson Building

THE DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC

Endowed by the late composer and pianist Dina Koston (1929-2009) and her husband, prominent Washington psychiatrist Roger L. Shapiro (1927-2002), the DINA KOSTON AND ROGER SHAPIRO FUND FOR NEW MUSIC supports commissions and performances of contemporary music.

"LIKE" us at [facebook.com/libraryofcongressperformingarts](https://www.facebook.com/libraryofcongressperformingarts)

[loc.gov/concerts](https://www.loc.gov/concerts)

The commissions and premieres on this evening's program will be available at q2music.org/libraryofcongress, as part of the ongoing collaboration between the Library of Congress and Q2 Music.

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or 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
Friday, March 11, 2016 — 8:00 pm**

THE DINA KOSTON AND ROGER SHAPIRO
FUND FOR NEW MUSIC

TALEA ENSEMBLE

BARRY CRAWFORD, FLUTE
STUART BRECZINSKI, OBOE
MARIANNE GYTHFELDT, CLARINET
RANE MOORE, CLARINET
ADRIAN MOREJON, BASSOON
JOHN GATTIS, HORN
ERIK CARLSON, VIOLIN
LAUREN CAULEY, VIOLIN
ELIZABETH WEISSER, VIOLA
CHRIS GROSS, CELLO
GREG CHUDZIK, DOUBLE BASS
STEPHEN GOSLING, PIANO
ALEX LIPOWSKI, PERCUSSION
MATTHEW GOLD, PERCUSSION
NUIKO WADDEN, HARP
DAVID ADAMCYK, ELECTRONICS

JANE SHELDON, SOPRANO
JAMES BAKER, CONDUCTOR

Program

ANTHONY CHEUNG (b. 1982)

SynchroniCities (2012)

Commissioned by the Serge Koussevitzky Music Foundation in the
Library of Congress

GEORGES APERGHIS (b. 1945)

Wild Romance (2013), U.S. Premiere

Jane Sheldon, soprano

JULIAN ANDERSON (b. 1967)

Van Gogh Blue (2015), U.S. Premiere

I. *l'Aube, soleil naissant*

II. *Les Vignobles*

III. *Les Alpilles*

IV. *Eygalières*

V. *la nuit, peindre les étoiles (le 25 mai 1889, 4:40 am)*

Co-commissioned by the Serge Koussevitzky Music Foundation in the
Library of Congress and dedicated to the memory of Serge and Natalie
Koussevitzky, Wigmore Hall with the support of André Hoffman,
president of the Fondation Hoffmann, a Swiss grant-making
foundation, and Casa da Música

INTERMISSION

BRIAN FERNEYHOUGH (b. 1943)

Contraccolpi (2015), World Premiere

Commissioned by the Dina Koston and Roger Shapiro Fund for New
Music in the Library of Congress

About the Program

ANTHONY CHEUNG, *SynchroniCities*

Note from the Composer:

SynchroniCities represents a kind of personal sonic travelogue over the last two years, one whose map is organized by similarities and differences of various sonic sources. I'm always struck by how concrete sounds in the world are both overwhelmingly chaotic and commonplace. In collecting and organizing field recordings during my travels, I've come to appreciate the overwhelming and often surprising common ground of sounds originating from disparate sources. I find the paradox of sounds related in timbre but connoting very different cultural or ritualistic practices symbolically and musically rich. And I wonder if semiotic associations and sonic significations can be redefined through the combination and juxtaposition of these differences. Through the use of sometimes subtle but noticeable processing and mutation, and a constant dialogue with the live instruments, I hope to confirm and challenge our sonic perceptions of time, place, and cultural practices.

Some paradoxes of synchronous sounds that struck me: the almost granular rhythmic jitters of subway card swipes are mechanical in their omnipresence, yet very distinctive in pitch and pattern, depending on situation and place. The electronic-sounding hum of cicadas and their blankets of white noise are region and time specific, yet almost universally alike. The hushed near-silence of visitors moving through the sacred spaces of the world resonates and amplifies itself quite audibly with the right filters, leaving artifacts of physical movement and speech not intended to be revealed. And I address these interspersed cultural dialogues in the instrumental writing as well. With the piano, for instance, the standard equal-tempered tuning is "auto-tuned" in real-time to collide with tuning systems from ancient and non-western cultural legacies. What to make of this perceptive dissonance, and how can it be made to sound consonant and even pleasing within its newly-formed identity?

- Anthony Cheung



GEORGES APERGHIS, *Wild Romance*

Note from the Composer:¹

In this piece the instrumental ensemble plays a revelatory role. It provokes the

1 The notes for *Wild Romance* have been translated from the original French.

memory of the voice. Fragments of buried memory are recovered—painful memories to be sure, given the increasing tensions between the singer and the ensemble. There is no specific story, just fragments of lost memory: we can imagine that something very violent happened, something that is best quickly forgotten.

Throughout the piece we witness the gradual emergence of sonic images and attempt to reconstruct the fractured memory, but little by little it fades away into silence.

Wild Romance was commissioned by the Talea Ensemble, funded by the Ernst von Siemes Music Foundation.

~ Georges Aperghis



JULIAN ANDERSON, *Van Gogh Blues*

Note from the Composer:

Vincent Van Gogh was not only one of the most prolific and original painters of his day, he was also a brilliant letter writer: his correspondence reveals a huge and sympathetic personality, alert and always lively, naïve in the best sense—unselfconscious, spontaneously enthusiastic, remarkably lacking in self-pity. These letters are not mad, and in all probability neither was he. It is one of many ironies in Van Gogh's life that of the most famous incidents within it—the damage to his ear and his long-supposed suicide—neither are now thought to have been self-inflicted. (Gauguin was probably responsible for the ear wound in a brawl; whilst Van Gogh's death was almost certainly manslaughter inflicted by a holidaying teenager playing with a pistol).

The starting point for the present work was both a few of his paintings and above all several of his most stimulating letters, with their vivid but very practical descriptions of his artistic projects in wonderfully transparent language, avoiding the superficially 'arty.' Many letters testify to his intense love of colour for colour's sake. Painting subjects are repeatedly chosen for their sheer colour alone. Describing his current projects, Van Gogh writes to his brother (25th June 1888): "The wheatfields offered almost as good an opportunity to work as the orchards in bloom. And I only just have time to prepare for my next campaign, the vineyards. The orchards stand for pink and white; the wheatfields for yellow; the seascapes for blue; perhaps next I'll go in search of some greens. Now, autumn gives you the complete spectrum of colours." Blue—cobalt blue, sky blue, deep blue, turquoises, azures, etc.—was a particular love, and receives more enthusiastic mention than any other colour. Linking this with my two immediately preceding pieces, both preoccupied with the colour blue—*In lieblicher Blaue* (composed after Holderlin's magical prose poem 'In Lovely Blueness')

for violin and orchestra, and the guitar solo work *Catalan Peasant with Guitar* (after an intense blue canvas by Miró)—I decided to compose *Van Gogh Blue* as the last in a trilogy of ‘blue’ works.

Precise renditions of colour in music are famously impossible, or at any rate highly subjective. Yet music can attempt the evocation of the images or contexts in which colours occur. Whilst the five movements of *Van Gogh Blue* may be heard as purely abstract music from start to finish, listeners may find it helpful to know what I had in mind whilst composing the work. In *Van Gogh Blue* I wished to pay homage to this most deeply human of artists. The title evokes the moods and colours of the work whilst suggesting that a shade of blue should have been named after Van Gogh, if any painter. Since none was, my piece does duty for that task as well.

The five movements progress from dawn to night. The titles, like Van Gogh’s letters, are in French.

1: *L’Aube, soleil naissant*. Van Gogh’s adoration for the sun and his fascination for the growing light of dawn inspired this opening movement featuring gradually expanding harmonies, melodies and sound spectra. The sense of the world being discovered as if for the first time, which Van Gogh so valued in dawn, is also evoked here, as many melodic and harmonic figures which will feature in the rest of the work emerge for the first time.

2: *Les Vignobles*. Van Gogh valued the grape harvest for its liveliness, vitality and rich colours. This movement is polyrhythmic, with both the harvesting of grapes (layers of dance-like ostinatos) and their transformation into wine (the flowing melodies at the end of the movement) evident in the music.

3: *Les Alpilles*. The mountainous hills which undulate in the countryside near Arles and Saint-Remy are evoked in many of Van Gogh’s paintings. He captures their curiously blue aspect in juxtaposition with the Provençal sky, whose colour they seem to intensify. Capricious, flowing figures separated by pauses at the start and end of the movement evoke the distant undulation of the Alpilles; the increasingly energetic central part corresponds to their rugged, vigorous interaction with sky, trees and above all the mistral wind.

4: *Eygalières*. Outside the small village of Eygalières lies a serene landscape Van Gogh painted many times in some of his most celebrated canvases (such as *Wheatfield with Cypresses* in the National Gallery, London). This movement seeks to evoke the state of ‘undisturbed rest’ mentioned repeatedly by Van Gogh as one of his artistic goals. It is a primarily harmonic piece with a very focussed surface.

5: *la nuit, peindre les étoiles (le 25 mai 1889, 4:40 am)*. Van Gogh’s paintings of starry skies were for him a form of spiritual worship: ‘When I have a great need of religion, I go out at night to paint the stars.’ He was an avid reader of popular astronomy and

prided himself on precision in his placement of stars, planets and moon. Recently it has been discovered by the astro-physicist Jean-Pierre Luminet that Van Gogh's *Starry Night* was sketched at Saint-Remy on the date and at the precise time mentioned above. The painting, which is far from restful, is astronomically accurate and includes depictions of nebulae which had recently been discovered. My movement opens with fragments of sound like isolated points of light, also evoking the cicadas and crickets singing in the Provençal night—sounds Van Gogh cherished. It develops into a sort of 'cosmic dance' in non-standard tuning—musical figures rotate in and around each other joyously as if linked on a revolving orrery. The dance becomes increasingly obsessive and brutal, catapulting into the slowly darkening coda which ends *Van Gogh Blue* with a sustained lament.

- Julian Anderson



BRIAN FERNEYHOUGH, *Contracolpi*

Note from the Composer:

What are program notes? There was a time, in the 1960s, when such texts took on a status almost equal to that of the compositions themselves. In retrospect, we can sympathize with embattled composers attempting to win the approval of music historians and musicologists for their aesthetic positions; in another sense, it was composers dialoguing with themselves. Composition was always more akin to alchemy than to science. Naming a piece lends it a similar aura of legitimacy, I imagine, as declaring a substance emanating from the alchemical retort 'gold.'

Hence, *Contracolpi* (counter-blows or recoils) signals the device of obstinately pitting two aggressively distinct musical character types against each other. Although both are based upon identical initial materials, each is proclaimed through a clearly distinct approach to timbre, texture and variational technique. In particular, the first type, which emerges brusquely after a lengthy slow introduction, is assigned almost exclusively to the piano—not as a soloist, but as a constant substrate around which other, constantly changing instrumental combinations are unpredictably accreted. Subject to kaleidoscopic changes of tempo and register, these sections are nevertheless united by the employment of 'micro-canonic' procedures in the form of constant but irregular modification of the ratios in which pairs of voices are pitted against one another. If these sections may be seen as all relating to diversity in unity, then the second group of sections might represent unity in diversity, in that the very contrasted textures encountered attempt, through the application of a communal body of discursive plays, to persuade the ear of their rhetorical plausibility.

Given the seemingly hopeless task of reconciling the irreconcilable, each material

tries to trump the other by recourse to ever more florid re-yarnings of its original premise, even to the extent, on occasion, of falling prey to centrifugally induced dissolution or marginal incoherence. Sometimes the work itself seems not entirely sure of when and where and how the underlying rules of order have been transgressed.

Nevertheless, in keeping with the long tradition of tall tales, *Contraccolpi* essays several alternate forms of provisional conclusion in which a tenuous link is re-established with the fragile web of tentative event-resonance situations of the introduction.

- Brian Ferneyhough



About the Artists

Talea Ensemble has been labeled “...a crucial part of the New York cultural ecosphere” by *The New York Times*. Recipient of the 2013 CMA/ASCAP Award for Adventurous Programming, the ensemble has given many important world and US premieres of new works by composers including Pierre Boulez, Tristan Murail, Olga Neuwirth, John Zorn, Unsuk Chin, Rand Steiger, Beat Furrer, and Fausto Romitelli. Talea has performed at Lincoln Center Festival, Internationales Musikinstitut Darmstadt, Wien Modern, Contempuls, Newport Jazz Festival, La Ciudad de las Ideas (Mexico), Art Summit Indonesia (Jakarta), and the International Contemporary Music Festival (Peru). Radio broadcasts of performances have been heard on ORF (Austria), HRF (Germany), and WQXR’s Q2 Music. As an active collaborator in new music Talea has joined forces with the Austrian Cultural Forum, Consulate General of Denmark, Korean Cultural Service NY, Italian Cultural Institute, and the Ukrainian Institute. Assuming an ongoing role in supporting and collaborating with student composers, Talea has served as ensemble in residence at Harvard University, Columbia University, Stanford University, Ithaca College, Cornell University, and New York University. Talea has recorded works on the Living Artists Label, Gravina Musica, Tzadik, Innova, and New World Records. Recently commissioned composers include Anthony Cheung, Oscar Bettison and Georges Aperghis.



Conductor **James Baker** is Principal Percussionist of the New York City Ballet Orchestra, Music Director and conductor of the Composers Conference at Wellesley College, and Director of the Percussion Ensemble at the Mannes College of Music. He is Guest Conductor of the Slee Sinfonietta at the Institute for 21st Century Music in Buffalo and the principal conductor of the Talea Ensemble. He has led concerts across North America, Europe, and Asia at festivals including the Beijing Modern Festival, Monday Evening Concerts, U.S. Library of Congress, Internationales Musikinstitut Darmstadt, Wien Modern, and the TRANSIT Festival. He has collaborated with composers on

hundreds of world and American premieres including John Cage, Pierre Boulez, Earl Brown, Charles Wuorinen, Mario Davidovsky, Hans Werner Henze, Roger Reynolds, Hans Abrahamsen, Milton Babbitt, Donald Martino, Elliott Carter, Stefano Gervasoni, David Felder, George Crumb, Beat Furrer, Olga Neuwirth, and Georges Aperghis. An active composer of electroacoustic music, Baker has won a Bessie award for composition for dance. He has written extensively for the theater and for various ensembles with electronics and has written a number of pieces for long time collaborator, choreographer Tere O'Connor. Recent commissions include the Opera Ballet de Lyon, BAM Next Wave, The Dublin Dance Festival, and the Abbey Theater in Dublin.



Praised by *The New York Times* for singing “sublimely” and described as “superb, with a voice of penetrating beauty, precision and variegated colours” (*Sydney Morning Herald*), New York-based Australian soprano **Jane Sheldon** has sung under the direction of William Christie, Charles Dutoit, Antony Walker, and Reinbert de Leeuw. Specializing in early music and active in the creation and performance of new works, she has performed with the London Philharmonic Orchestra, Pinchgut Opera, Boston Camerata, Sydney Symphony, Halcyon, The Song Company, Synergy Percussion, Sydney Chamber Opera, and the Australian Brandenburg Orchestra. She has appeared in New York City Opera’s Vox Festival (2012), and in the MATA Festival (2014) as a member of Ekmeles. She is a member of the acclaimed touring ensemble for composer John Zorn, and has also appeared with Boston’s Sound Icon and Firebird Ensemble, and New York’s Wet Ink. In 2011 Sheldon was awarded Performance of the Year at the Australian Art Music Awards for *The Origin Cycle*, a work she co-commissioned. Her recent album, *North + South*, was nominated for Best Classical Album of 2013 at Australia’s ARIA awards.



Brian Ferneyhough is widely recognized as one of today’s foremost living composers. Since the mid-1970s, when he first gained widespread international recognition, his music has earned him an enviable reputation as one of the most influential creative personalities and significant musical thinkers on the contemporary scene.

Ferneyhough was born in Coventry, England, in 1943 and received formal musical training at the Birmingham School of Music and the Royal Academy of Music, London. In 1968 he was awarded the Mendelssohn Scholarship, which enabled him to continue his studies in Amsterdam with Ton de Leeuw, and the following year obtained a scholarship to study with Klaus Huber at the Basel Conservatoire.

Following Ferneyhough’s move to mainland Europe, his music began to receive much wider recognition. The Gaudeamus Composers’ Competition in Holland awarded

Ferneyhough prizes in three successive years (1968–70) for his *Sonatas for String Quartet*, *Epicycle* and *Missa Brevis* respectively. The Italian section of the ISCM at its 1972 competition gave Ferneyhough an honorable mention (second place) for *Firecycle Beta* and two years later a special prize for *Time and Motion Study III* which was considered the best work submitted in all categories.

Ferneyhough has taught composition at the Musikhochschule in Freiburg, the Civica Scuola di Musica, Milan, the Royal Conservatoire of The Hague and the University of California, San Diego. In January 2000 Ferneyhough joined the faculty at Stanford University and was named William H. Bonsall Professor in Music there shortly afterwards. Students from all over the world have benefited from his classes at, among others, the biennial Ferienkurse für Neue Musik in Darmstadt and at the Fondation Royaumont near Paris.

In 2004 Ferneyhough's first opera, *Shadowtime*, was premiered at the Munich Biennale to great acclaim. Based on the life and work of Walter Benjamin, *Shadowtime* explores some of the major themes of Benjamin's work, including the nature of language, the possibilities for a transformational leftist politics, and the role of materiality in art. An orchestral work *Plötzlichkeit*, was written shortly afterwards and premiered in 2006 at the Donaueschinger Musiktage. Prior to *Contraccolpi*, some of his most recent works include *Schatten aus Wasser und Stein* (2013), *Silentium* (2013) and *Inconjunctions* (2014).



Upcoming Events

Visit loc.gov/concerts for more information

Tuesday, March 15, 2016 – 12:00 pm [Lecture]

MY IRISH SONG OF SONGS:

Irish-American Identity in Popular Song and Musical Theater

Janet McKinney of the Music Division explores the evolution of Irish ethnic stereotypes in song lyrics, sheet music cover art and plot narratives from the pre-Civil War era through the early 20th century.

Whittall Pavilion (Registration Suggested)

Thursday, March 24, 2016 – 7:00 pm [Lecture]

LISTENING TO STONE:

The Art and Life of Isamu Noguchi

Noguchi biographer Hayden Herrera will lecture on the acclaimed artist who contributed important scenic designs to Martha Graham's dance projects, including *Appalachian Spring*.

Coolidge Auditorium (Tickets Required)

Part of the "Martha Graham at the Library" Festival, March 24-April 2, 2016

Saturday, March 26, 2016 – 11:00 am [Lecture]

**#DECLASSIFIED:
October 30, 1944:**

Witness to the World Premiere of *Appalachian Spring*

Join Nicholas Alexander Brown of the Music Division in an exploration of *Appalachian Spring* and the people who were there to experience its premiere. Studio LJ-G32 (Tickets Required)

Part of the "Martha Graham at the Library" Festival, March 24-April 2, 2016

Saturday, March 26, 2016 – 2:00 pm [Films]

**TRIPLE FEATURE:
Films about Graham and Noguchi**

Includes *Isamu Noguchi: The Sculpture of Spaces* (Hayashi, 1995), *A Dancer's World* (Glushanok, 1957), and *Isamu Noguchi* (Blackwood, 1972). Mary Pickford Theater, Madison Building (Tickets Required)

Part of the "Martha Graham at the Library" Festival, March 24-April 2, 2016

Additional Festival Events:

3/30 - 7:00 pm *Cave of the Heart: Noguchi's Set for the Graham Ballet* [Lecture]
3/31 - 7:00 pm *Sculpting Beyond the Pedestal: Noguchi's Sets for Dance* [Lecture]
4/2 - 5:00 pm *Composing for Dance at the Library of Congress* [Panel]

loc.gov/concerts/marthagrahamweek.html

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
CURATOR OF THE COOLIDGE FOYER DISPLAY	Raymond A. White
BOX OFFICE MANAGER	Anthony Fletcher
PROGRAM DESIGN	David H. Plylar
PROGRAM PRODUCTION	Michael Munshaw

Special thanks to Steinway Technician Rodney Butler
for his preparation of the piano used this evening

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. We acknowledge the following contributors to the 2015-2016 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 and Dr. Ryuji Ueno
Adele M. Thomas Charitable Foundation,
Inc.

Guarantor (\$5,000 and above)
Mallory Walker and Diana Walker

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
Rommel 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

Benefactor (Continued)

Joyce E. Palmer
Dr. Judith C. and Dr. Eldor O. Pederson
Mace Rosenstein and Louise de la Fuente
S&R Foundation
June H. Schneider

Patron (\$500 and above)

Anonymous
The Hon. Morton I. and Sheppie
Abramowitz
Mr. and Mrs. David Alberts
William D. Alexander
Daniel J. Alpert and Ann H. Franke
Devora and Samuel Arbel
Agatha and Laurence Aurbach
Bill Bandas
Leonard N. Bechick
The Hon. Anthony C. and Delores M.
Beilenson
Peter and Ann Belenky
David and Judith Bernanke
Sandra J. Blake,
In memory of Ronald Diehl
Marc H. and Vivian S. Brodsky
Richard W. Burriss and Shirley Downs
Dr. Susan Canning and Dr. Adam Lowy
Doris N. Celarier
William A. Cohen
Herbert L. and Joan M. Cooper
Ella Fitzgerald Charitable Foundation
Becky Jo Fredriksson and Rosa D. Wiener
Fred S. Fry, Jr.
Geraldine and Melvin C. Garbow
Howard Gofreed
The Richard & Nancy Gould Family Fund
Wilda M. Heiss
Frederic and Lucia Hill Charitable Fund
Sheila and John Hollis
Harold F. Kendrick
Sandra D. Key, *In memory of Dr. James W. Pruett*
Rainald and Claudia Lohner
Mary Lynne Martin
Winton E. Matthews, Jr.
Donogh McDonald
John and Eileen Miller
Undine A. and Carl E. Nash
Morton and Ruth Needelman
John P. O'Donnell

Patron (Continued)

Arthur Purcell
Robert Roche and Nancy Hirshbein
Rebecca and Sidney Shaw,
In memory of Dr. Leonard G. Shaw
Christopher Sipes
Beverly and Philip Sklover
Maria Soto,
In memory of Sara Arminana
Elaine Suriano
James C. Tsang
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
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
Carol Ann Dyer
Lawrence Feinberg
Ronna L. and Stanley C. Foster
Elizabeth A. Fulford
Roberta A. Gutman,
In memory of David Gutman
Margaret F. Hennessey,
In memory of Edward Schmeltzer
Zona Hostetler
R. Bruce Johnston
In honor of Carolyn and Bob Johnston
Phyllis C. Kane
Kay and Marc Levinson
Eileen Mengers,
In memory of Charles and Eileen Mengers
George P. Mueller
Victor Roytburd
Irving L. and Juliet A. Sablosky
Linda Sundberg
Ianina J. Tobelmann
Jan Wolff



LIBRARY OF CONGRESS