

The Smithsonian Associates Presents

# 20th CENTURY CONSORT

January 24, 1998

Eugene and Agnes E. Meyer Auditorium,  
Freer Gallery of Art

The Smithsonian Associates  
presents



# 20th Century Consort

Christopher Kendall, Artistic Director

David Hardy, cello  
Thomas Jones, percussion  
Lisa Emenheiser Logan, piano  
Rebecca Ocampo, soprano  
Sara Stern, flute

Susan Schilperoort, manager  
Curt Wittig, electronics  
Marcus Wyche, stage manager

Saturday, January 24, 1998  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Eugene and Agnes E. Meyer Auditorium  
Freer Gallery of Art



The 20th Century Consort's 1997-98 performance  
series is funded in part by the Smithsonian Office of the Provost



## Pre-Concert Discussion

Christopher Kendall, Artistic Director, 20th Century Consort  
David Froom and Robert Gibson, composers

## Program

### "East-West Epigram"

Itinerant .....	Toru Takemitsu
	Ms. Stern
4 Haiku .....	Robert Gibson
	Mr. Hardy, Ms. Logan
Paganini Personal .....	Toshi Ichiyanagi
	Mr. Jones, Ms. Logan

### Intermission

To Dance to the Whistling Wind .....	David Froom
	Ms. Stern
Peccadilloes .....	Paul Schoenfield
	Ms. Logan
13 Ways of Looking at a Blackbird .....	Lukas Foss
	Mr. Jones, Ms. Logan, Ms. Ocampo, Ms. Stern



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

# Program Notes

by Steven Ledbetter

## TORU TAKEMITSU

*Itinerant*—in memory of Isamu Noguchi, for solo flute

Toru Takemitsu was probably the best-known of all contemporary Japanese composers, both at home and in the West, at the time of his death in February 1996. His work is widely performed all over the world. Takemitsu's musical career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it, he caught pneumonia, and he was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became a private pupil of Kosuji Kiyose at the age of eighteen, he was largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichihyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. His rhythms are characteristically irregular and very flexible. His harmonies are not functional. For the most part, he has been interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence.

Moreover, Takemitsu frequently criticized the isolation of contemporary musical life from other aspects of human life and particularly the other arts. One artist who was particularly important to him was the Japanese-American sculptor Isamu Noguchi (1904-1989), whose peripatetic life—moving from Japan to the United States to India to Italy and France—Takemitsu found to be an encouraging guide to the essence of being a cosmopolitan artist in modern society. Soon after Noguchi's death, Takemitsu composed *Itinerant* as a memorial tribute, the title referring to the artist's constant wandering from place to place, which is also reflected in the music, as the composer noted:

"[Noguchi] remained a traveler throughout his life, and this music keeps on changing as it passes through some places, just like Noguchi's journey."

## ROBERT GIBSON

*Four Haiku*, for cello and piano

Robert Gibson (b. 1950, Atlanta) is on the faculty of the University of Maryland, where he is Associate Professor of Theory and Composition and Associate Director of Administrative Affairs in the School of Music. He studied double bass with Lucas Drew at the University of Miami, then composition with Steven Strunk (Catholic University) and Lawrence Moss (University of Maryland). He is a composer member of the Contemporary Music Forum of Washington, D.C. and performs actively in new music and jazz performances. His works, which have been presented throughout the United States, as well as in South America and Europe, are recorded on Golden Crest and Spectrum Records, including the Spectrum release, *Music of Robert Gibson*. Last year critic William Zagorski in *Fanfare* listed a CD of Gibson's music (Chamber Music, on the Capstone label) as his choice for one of five "notable recordings of the year."

The influence of the Japanese poetic form of haiku has been profound on 20th-century American poets and musicians, who are challenged and captivated by the rigorous demand of the form, to compress much in the tiniest possible space. Though Robert Schumann and Anton Webern (in their very different ways) also anticipated this kind of potent miniature, it is the lyrical tension of haiku that has caught the attention of composers all over the world. Regarding his *Four Haiku*, the composer writes:

Four Haiku (1976), for violoncello and piano, was written as a Christmas gift for my youngest sister, who was a young cellist at the time. The piece was revised in 1992 to refine my original ideas and to reflect my sister's standing as an accomplished professional performer. The desire for a musical parallel to haiku was based on my admiration of the rich imagery which can be expressed in such a short form. Since each of the pieces is an impression of one of the seasons, the four taken together comprise a miniature cycle which was inspired by the haiku below.

—Robert Gibson

## I MAPLE LEAVES

Envied by us all,  
turning to such loveliness—  
red leaves that fall.

—SHIKO

## II WINTER

Mountains and plains,  
all are captured by the snow—  
nothing remains.

—JOSO

## III THE SOUND

Here... there...  
the sound of waterfalls is heard  
young leaves everywhere.

—BUSON

## IV SUMMER NIGHT

Summer night:  
from cloud to cloud the moon  
is swift in flight.

—RANKO

[Excerpts from *An Introduction to Haiku* by Harold G. Henderson, copyright © 1958 by Harold G. Henderson. Used by permission of Doubleday, a division of Bantam, Doubleday, Dell Publishing Group, Inc.]

## TOSHI ICHIYANAGI

### *Paganini Personal*, for percussion and piano

As noted above, Toshi Ichiyanagi was associated with Toru Takemitsu and Seiji Ozawa in the founding of the Japanese new-music group Orchestral Space. He was slightly younger than Takemitsu (born in 1933), but he found his musical vocation earlier and pursued formal studies in Japan with Kishio Hirao (composition) and Chieko Hara (piano). Already at the age of 16 and again at 18, he was awarded the first prize in the Mainichi/NHK Composition Contest. In 1952 he came to the United States, studying at Juilliard, where his piano teacher was Beveridge Webster (a strong advocate of new music). There, too, he made the acquaintance of John Cage, and was deeply influenced by his ideas. He remained in New York through the 1950s, continuing his studies at Juilliard and at the New School for Social Research. He spent the summers from 1953 through 1956 at Tanglewood; in the final year he won the Koussevitzky composition prize.

He returned to Japan in 1961, organized many new-music activities there, often in partnership with Takemitsu. Under the influence of Cage, he created many early works with tape or electronic instruments such as oscillators and ring modulators, combined with traditional instruments, and works with titles like "Environmental Music" are part of the "Cagean" side of his output. But he also grew increasingly interested in some of the oldest Japanese musical traditions, such

as the *gagaku*, the imperial court music, and he was recently commissioned by the National Theater of Japan to compose *gagaku*. He is now the music director of the "Tokyo International Music Ensemble - The New Tradition," a traditional Japanese orchestra with Buddhist chanting.

*Paganini Personal* was composed as a kind of "welcome home" present to the conductor Hiroyuki Iwaki upon his return to Japan after some twenty years working abroad. Iwaki's musical training was as a percussionist, so Ichiyanagi wrote a work for percussion with piano based on the famous 24th caprice of Paganini's caprices for unaccompanied violin (which had already been used as the basis of variations by Paganini himself, Brahms, Rachmaninoff, and others). The composer has explained:

It required me time and courage in its own way to choose this theme, but in the process of considering the problem of contemporary music and classical music through percussion, it may be regarded as a work in which a new development is attempted upon my own composition. Percussion instrument is no more an object to emphasize foreignness, but I would rather reckon it as an existence open to infinite possibility of music.

The dedicatee gave the first performance of this work, with pianist Kaori Kimura, in the summer of 1982. Later Ichiyanagi created an orchestral version; for its world premiere in Sapporo in July 1984, Iwaki was both soloist and conductor.

## DAVID FROOM

### *To Dance to the Whistling Wind*

David Froom was born in California in 1951. His music has been performed by numerous ensembles, including the Seattle and Utah Symphonies, Speculum Musicae, the Champ String Quartet, Music Today, the New York New Music Ensemble, and the Twentieth Century Consort. His *Piano Quartet*, *Piano Sonata*, and *Down to a Sunless Sea* are recorded on Centaur and his *Ballade for Fender Rhodes and Piano* for Opus One. A solo CD on Arabesque Records, with his *Chamber Concerto*, *String Quartet*, *Oboe Quintet*, *Piano Suite*, and *Whistling Wind* (for solo flute) will be released in spring 1998. Also forthcoming on CD (on Delos) is his *Serenade for Trumpet and Strings*, recorded by Jeff Silberschlag with the Seattle Symphony, conducted by Gerard Schwarz. He is currently writing a work commissioned by the Fromm Foundation for the Louisville Symphony, to be premiered in April 1998. His music is published by

Norruth, a subsidiary of MMB Music, Inc.

Mr. Froom was educated at the University of California at Berkeley, the University of Southern California, and Columbia University. His main composition teachers were Chou Wen-Chung, Mario Davidovsky, and William Kraft. Among the many awards, grants, and fellowships he has received are commissions from the Fromm and Koussevitzky Music Foundations, first prize in the Kennedy Center Friedheim Awards, a Charles Ives Scholarship, a Fulbright grant for study with Alexander Goehr at Cambridge University, a grant from the National Endowment for the Arts, and fellowships to the Tanglewood Music Center and the MacDowell Colony. He teaches at St. Mary's College of Maryland, where he is associate professor of music. He describes *To Dance to the Whistling Wind* as follows:

The title for this seven-and-a-half-minute work comes from Shakespeare's *Midsummer Night's Dream*. The context for its use in the play is nostalgic: Titania (the Queen of the Fairies) uses it in reference to a happier, carefree past. The line seemed appropriate because it evokes for me a feeling similar to the musical mood I was trying to create: that of free, imaginary dancing—sometimes floating, sometimes whirling—as if unrestricted by the bounds of gravity.

*Whistling Wind* is four movements compressed into one. There is a moderately-paced first section, gradually becoming agitated; next a slow, gentle section intended to convey a sense of longing; then a playful Scherzo with a mocking Trio; and finally a reprise of the Trio that slowly transforms itself into a peaceful coda. These four “movements” are played without a pause between them.

Throughout, the harmonic language drifts freely between atonal, modal, and tonal, in an attempt to find passages between worlds that, until recently, were separated by yawning chasms. *To Dance to the Whistling Wind* was commissioned by and is dedicated to Laurel Zucker.

## PAUL SCHOENFIELD

### *Peccadilloes*, for solo piano

Paul Schoenfield was born in Detroit on January 24, 1947, and lives in Israel. He is one of an increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the “normal” historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to

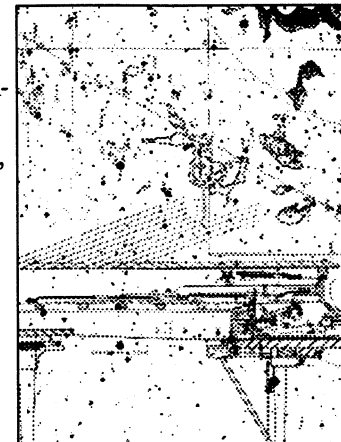
speak, and delighting in the surprises their interaction evokes. (Who would imagine Wagner's *Tannhäuser* turning up in a country fiddle piece? But it happens, in one of Schoenfield's earliest works to be recorded, *Three Country Fiddle Pieces* for violin and piano.) Schoenfield is a pianist and composer who, he says, “ran away at 16” from his native town; he studied at Carnegie-Mellon Institute and the University of Arizona.

After living in Minnesota for about six years, he moved to Ohio, where he joined the faculty of the University of Akron before moving, a few years ago, to Israel. Schoenfield's shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Vaudeville*, and *Café Music*—and longer pieces such as a recent piano concerto—often refer to popular styles of entertainment music, often also reflecting his own Hasidic tradition, even though Schoenfield transmutes them clearly into concert works—serious compositions with a sense of humor.

This humor, sometimes self-deprecating, is clearly apparent in this commentary on *Peccadilloes*, which he composed on a commission from the Schubert Club of St. Paul, and which was inspired, in a sense, by a negative criticism he happened to read of a recently deceased famous composer-conductor, “Mr. B”; it doesn't take much thought to realize that “Mr. B.” is Leonard Bernstein, who was perhaps uniquely successful among recent American composers in straddling the line between serious and popular. As the composer explains:

I was greatly honored when the Schubert Club asked me to write a jazz suite for solo piano. Perhaps, because the members know that I have written several jazz-based works, and that I have kept up my own piano playing over the years, they considered the project a natural choice for me. However, despite these so-called credentials, I found the idea intimidating. It was not due to lack of time that I hadn't written a solo piano work since college days, but due to a conviction that the solo-piano medium had written itself out decades ago. What more could be added to the cluster of Bartók, Ives, and Cowell, the ultra-serialism of Schoenberg's followers, or the inside-of-the-piano composers like George Crumb?

Then I remembered having read an article by a living widely-known composer/conductor. His comment on one of this country's most beloved composers, that “Mr. B's later works showed a lack of



taste" was an incentive. If Mr. B's works show a lack of taste, think what I could do, I mused. And thus was born my *Peccadilloes*, in which each one of six movements is based on a particular "bad taste" motif. From the opening *Allemande* (an attempt to write music à la the opening credits of a Hollywood romantic comedy) to the final *Boogie* (patterned after the ostentatious Harlem Stride competition pieces of the 1920s), each movement of this suite was inspired by and is en clothed within an element of what is generally considered "bad taste" or "inferior culture."

Of course I wrote these movements with the same sort of guilt and pleasure that accompany one while eating a large chocolate sundae, and would ask of the listener only to share in this sort of unsophisticated cuisine for a brief twelve minutes or so. After all, as Hermann Hesse once wrote, "Life is a mere eternity, just long enough for a joke." And while we all hope that life is not just a mere joke, verily we all could occasionally benefit from a few playful antics.

—Paul Schoenfield

#### LUKAS FOSS

##### *Thirteen Ways of Looking at a Blackbird*, for soprano, flute, piano, and percussion

Lukas Foss (b. Berlin, 1922) demonstrated precocious musical gifts when he began studying piano and theory as a child in his native Berlin. After moving to Paris in 1933 his family came to America in 1937, and the talented teenager continued his studies at the Curtis Institute. He developed as a triple threat—pianist (working with Isabella Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. In 1944, when he was twenty-two, his cantata *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award. For the next six years, he was the pianist of the Boston Symphony Orchestra, an appointment Koussevitzky made in order to give him plenty of time to work on his own music.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music. He has been conductor of the Buffalo Philharmonic,

the Milwaukee Symphony Orchestra, and the Brooklyn Philharmonic, from which he recently retired. With all three orchestras he oversaw an adventurous program.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and—more than that—the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious and romantic rhetoric, with the composer of *Time Cycle*, for soprano and orchestra, with its improvised interludes; or to find the rather Stravinskyan *Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the *Third String Quartet*, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as "living myself into an era." These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

*Thirteen Ways of Looking at a Blackbird* sets a 1923 poem by Wallace Stevens, one of the most frequently set of all modern American poems. It consists of thirteen short sections, each containing a concrete image involving a blackbird. In many respects, the sections resemble Japanese haiku, in that the imagery is drawn from the natural world with penetrating precision and that often seemingly unrelated images are set against one another as if to invite the reader to find a connection.

The impetus for the Foss's composition came in 1978 from the Chicago radio station WFMT, which commissioned a series of song cycles from American composers. Foss decided to write his work for a distant flutist (visible or invisible), a pianist who would play in the normal manner on the keyboard but also inside the instrument "à la autoharp," and a percussionist, who would play mostly inside the piano with triangle beaters, but also cowbells, Japanese bowls, and other objects. He had already studied the possible sounds produced by these instruments in an earlier work for two pianos and percussion (*Ni bruit ni vitesse*) and in a song cycle, *Three Airs for Frank O'Hara's Angel*. "Perhaps," says Foss, "this is a typical pattern of the stylistic development of a composer: one work contains the seeds of the next. Stylistically, *Thirteen Ways of Looking at a Blackbird* is an odd combination of the tonal lyricism of my early music and the

experimental sonorities and procedures of my recent work." And though he doesn't say as much, the cycle seems to be as much a reflection of Japanese musical aesthetic as Stevens's poem is of the haiku element—sparse, coolly evocative, built up of precise events that often seem juxtaposed as if to invite (or demand) the invention of a link between them. At the same time, the music is filled with mysterious effects and humorous touches echoing these elements in the poem.

—Steven Ledbetter

I

Among twenty snowy mountains,  
The only moving thing  
Was the eye of the blackbird.

II

I was of three minds,  
Like a tree  
In which there are three blackbirds.

III

The blackbird whirled in the autumn winds.  
It was a small part of the pantomime.

IV

A man and a woman  
Are one.  
A man and a woman and a blackbird  
Are one.

V

I do not know which to prefer,  
The beauty of inflections  
Or the beauty of innuendoes,  
The blackbird whistling  
Or just after.

VI

Icicles fill the long window  
With barbaric glass.  
The shadow of the blackbird  
Crossed it, to and fro.  
The mood  
Traced in the shadow  
An indecipherable cause.

VII

O thin men of Haddam,  
Why do you imagine golden birds?  
Do you not see how the blackbird  
Walks around the feet  
Of the women about you?

VIII

I know noble accents  
And lucid, inescapable rhythms;  
But I know, too,  
That the blackbird is involved  
In what I know.

IX

When the blackbird flew out of sight,  
It marked the edge  
Of one of many circles.

X

At the sight of blackbirds  
Flying in a green light,  
Even the bawds of euphony  
Would cry out sharply.

XI

He rode over Connecticut  
In a glass coach.  
Once, a fear pierced him,  
In that he mistook  
The shadow of his equipage  
For blackbirds.

XII

The river is moving.  
The blackbirds must be flying.

XIII

It was evening all afternoon.  
It was snowing.  
It was going to snow.  
The blackbird sat  
In the cedar-limbs.

—Wallace Stevens

[from *The Collected Poems of Wallace Stevens* (New York: Alfred A. Knopf, copyright 1954)]

# About the Artists

DAVID HARDY, cello, achieved international recognition in 1982 as the top American prize winner at the Seventh Annual Tchaikovsky Cello Competition in Moscow. Mr. Hardy is a graduate of the Peabody Conservatory of Music. He has studied with Laurence Lesser, Stephyn Kates, Berl Senofsky and Mstislav Rostropovich, making his solo debut with the Baltimore Symphony at the age of 16. In 1981 he became the Assistant Principal Cellist of the National Symphony and the youngest member of that organization, and in 1994 he was appointed Principal Cellist. Mr. Hardy is the cellist of the Opus 3 Trio, and his playing can be heard on recordings under the Melodia, Educo, and Delos labels.

THOMAS JONES, percussion, graduated from the University of Maryland and is a freelance musician who enjoys playing many styles of music. He plays drums and is percussionist at the Kennedy Center, National Theater and Wolf Trap. He is the timpanist with the Smithsonian Chamber Orchestra, percussionist with the 20th Century Consort and works regularly as the drummer in a variety of bands. He has long experience in recording studios as a drummer and percussionist.

CHRISTOPHER KENDALL, Artistic Director and Conductor, is Director of the School of Music at the University of Maryland and founder and lutenist of the Folger Consort. From 1987 to 1992, he was Assistant, then Associate Conductor of the Seattle Symphony, and from 1993-1996 directed the music programs at Boston University and the Boston University Tanglewood Institute. Guest conducting engagements include the Chamber Music Society of Lincoln Center, the Da Capo Chamber Players, Boston's Collage and Dinosaur Annex, New York Chamber Symphony, Annapolis Symphony, Dayton Philharmonic, Santa Fe Chamber Music Festival and the Symphony, Orchestra and Chamber Orchestra of the Juilliard School. His performances can be heard on the Delos, CRI, Bard, ASV, and Smithsonian Collection labels.

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

REBECCA OCAMPO, soprano, is an emerging artist already involved in performances of recital, oratorio, and opera repertoire throughout the mid-Atlantic region of the United States. She has appeared with the Washington Opera, the Friday Morning Music Club, the Concert Artists and Choral Arts Society of Baltimore, the Brevard Music Center and the Florentine Opera Company. Among her numerous roles have been Queen of the Night in *The Magic Flute*, Gilda in *Rigoletto*, Marzelina in *Fidelio* and Sophie in *Der Rosenkavalier*. A finalist in the Metropolitan National Council Regional Auditions and the Bel Canto Competition, Ms. Ocampo received her Masters degree from the School of Music at the University of Maryland where she is currently working toward her doctorate, studying with François Loup.

SARA STERN, flute, has performed much of this century's most important solo and chamber music and has premiered and recorded significant new compositions as solo flutist with the 20th Century Consort. Other positions she currently holds are Principal Flute with the Virginia Chamber Orchestra and the Washington Concert Opera. Ms. Stern's musical evolution has included such diverse turns as the Afro-Cuban "Kwane and the Kwanditos," the San Francisco street trio "Arcangelo," recitals at Carnegie Hall and the Terrace Theater, and guest artist appearances with the Emerson String Quartet and the American Chamber Players. She is also a member of the flute and harp duo "Stern and Levalier" with NSO Principal Harpist Dotian Levalier, and solo flutist with the woodwind-based "Eastwind Consort."



The 20th Century Consort gratefully acknowledges the generous support of the Friends of the 20th Century Consort:

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## 20th Century Consort 1997-98 Concert Series Upcoming Concert

February 28, 1998

### JACOB'S LADDER

4:00 pm Pre-Concert

5:00 pm Concert

Meyer Auditorium

Freer Gallery of Art

MAW: Sonata

WOLOSOFF: Bodhisattva

DRUCKMAN: Counterpoise