

The Smithsonian Associates Presents

20th CENTURY CONSORT

November 1, 2003

Marion and Gustave Ring Auditorium,
Hirshhorn Museum and Sculpture Garden

The Smithsonian Associates
presents

20th Century Consort

Christopher Kendall, Artistic Director

Elisabeth Adkins, Violin
Paul Cigan, Clarinet
Lisa Emenheiser, Piano
Thomas Jones, Percussion
Glenn Paulson, Percussion
Susan Robinson, Harp
Lucy Shelton, Soprano
Sara Stern, Flute
Rachel Young, Cello

Susan Schilperoort, Manager
Curt Wittig, Electronics
Mark Wakefield, Stage Manager

Saturday, November 1, 2003
Pre-Concert Discussion 4:00 p.m.
Concert 5:00 p.m.
Marion and Gustave Ring Auditorium
Hirshhorn Museum and Sculpture Garden

The 20th Century Consort's 2002-2003 performance series is sponsored by
The Smithsonian Associates and funded in part by generous contributions
from The Cafritz Foundation, the Aaron Copland Fund for Music, the
Dimick Foundation, and the Friends of the 20th Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with David Froom, Tom Jones and Arthur Hayes

Program

"What Comes Round"

Gyroscope Arthur Hayes/Tom Jones
Mr. Jones

Circling. David Froom
Tête-à-Tête
Pas de deux
Duettino
Mr. Cigan, Ms. Stern

Circles. Luciano Berio
I. stinging gold swarms
II. riverly is a flower
III. n(o)w
IV. riverly is a flower
V. stinging gold swarms
Mr. Jones, Mr. Paulson, Ms. Robinson, Ms. Shelton

Intermission

Sequenza III Luciano Berio
Ms. Shelton

Come Round Jacob Druckman
I. Variations 1-3
II. Ritornello - Piu Mosso - Variation 4
III. Ritornello - Piu Mosso - variations 5 & 6
Ms. Adkins, Mr. Cigan, Ms. Emenheiser, Mr. Jones, Mr. Kendall,
Ms. Stern, Ms. Young

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

Program Notes

by Steven Ledbetter

ARTHUR B. HAYES IV / TOM JONES

Gyroscope

Tom Jones is one of the area's leading freelance percussionists, conversant in a remarkable range of musical styles. He graduated from the University of Maryland and plays drums and percussion at Ford's Theater, Wolf Trap, and the National Theater. He has been an extra percussionist with the National Symphony since the Kennedy Center opened in 1971, is the percussionist of the 20th Century Consort and performs on drum set with the Susan Jones Quartet.

Arthur B. Haynes IV is an artist in the Washington area and a part-time percussionist who studied with Tom Jones in 1972 and retains his interest in contemporary music in the area. A 1986 graduate of Goddard College, he has been producing art work in the region for over thirty years.

Gyroscope is a new piece planned as a collaboration between artist and percussionist under the following circumstances, as described by Tom Jones:

The idea for a percussion-sculpture had been rolling around in my head for twenty years, since I played a piece for 4 percussionists and a mobile made by Alexander Calder for the composer Earle Brown. Each player would take turns leaving his set-up of traditional instruments to play the plates and rods of the mobile to keep it moving. I invited Arthur to make a sculpture that I could play, including "as many round things as possible." Christopher suggested the bicycle wheel and actual gyroscope motion. Arthur's imagination did the rest.

DAVID FROOM

Circling

David Froom was born in California in 1951. He 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.

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.

David Froom has enjoyed a relationship with the Twentieth-Century Consort going back to 1990. The ensemble has performed eight of his compositions (two of which were commissioned), has recorded his music on the Arabesque label, and is in the midst of a project that will lead to an all-Froom CD. Of *Circling*, he writes:

The three short movements of *Circling* explore various ways two different characters can "circle" round each other. "Tête-à-tête" is jaggedly contrapuntal, evoking an animated conversation between two people who like each other, but don't really have much in common. The two try on each other's arguments, but circle back around, ending as they began. "Pas de deux" is a kind of love duet. The instruments take turns leading or supporting: when one moves slowly, the other circles lovingly around. They also join together, and when intertwined, they spin in circles together, sometimes in quick flutters, sometimes in big soars. "Duetto" began life as a birthday card for the New York New Music Ensemble's twenty-fifth anniversary. It plays with how well flute and clarinet blend while

still projecting individual personalities. It spins and dances, the two characters swirled together into a kind of unified “super” instrument, using unisons, homophonic doublings, hocket, and heterophonic imitation to create a “super” instrument that acts like a third presence, dominating but not completely overshadowing the distinct qualities of the two voices.

LUCIANO BERIO

Circles, for female voice, harp, and two percussionists
Sequenza III, for solo voice

To Luciano Berio (1925–2003), music came as a birthright. Both his father and grandfather were composers and church musicians, and he began studying piano and composition with his father while still a schoolboy. After the war, Berio went to Milan, where he studied law briefly but also attended the composition classes of Ghedini at the conservatory. Italy’s musical life was conservatively eclectic for the most part. The sole exception among leading composers was Luigi Dallapiccola, whose influence on Berio was significant, though, ironically, the two Italian composers had to travel to Massachusetts to meet. In the summer of 1951 Berio held a fellowship in composition at Tanglewood; that same summer Dallapiccola was composer-in-residence. Dallapiccola introduced Berio to the twelve-tone technique, and some of his first compositions following that summer, such as the orchestral piece *Nones*, made use of serialism in various ways.

By this time he had already married the late American singer Cathy Berberian, for whom he wrote many of his vocal works (including *Folk Songs*). While in the United States he was introduced to the whole range of American music-making, which led to his creation of the first electronic music studio in Italy. Berio spent most of the 1960s teaching in the United States at Mills College, Harvard, and the Juilliard School, where he remained from 1965 to 1971. It was during that period that he investigated the reworking of musical ideas from one piece to another, seeking out different directions that may be taken from a specific musical gesture. During this time he wrote his single best-known work, *Sinfonia*, which created a sensation when it was performed by the New York Philharmonic and the Swingle Singers

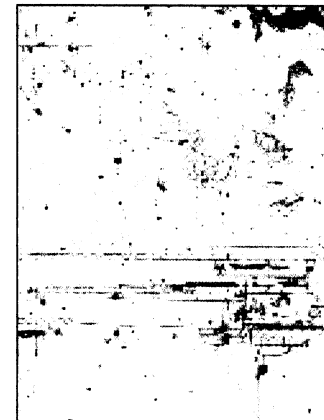
under the direction of Leonard Bernstein.

Berio’s work in the Studio di Fonologia, the electronic music studio of RAI, the Italian radio in Milan, was to have important consequences for his treatment of texts in vocal music, even in non-electronic media. While working at RAI, he became a close friend of the writer Umberto Eco. The two men pursued a deep interest in linguistics and literature which led to a close study of one passage from James Joyce’s *Ulysses*, and this culminated in work that allowed Berio to elements of musical structure from the very text. He taped Cathy Berberian’s reading of the passage and, by means of cutting and overdubbing, created a kind of polyphony of vocal sonorities that employed Joyce’s text, while at the same time undermining any straightforward meaning the text might have projected, or, as David Osmond Smith has written, “he hoped to lead the listener step by step over the border between sense and sound.” By combining and repeating sounds produced by the voice in tape in ways that could never be reproduced by a human being in the normal acoustical world, Berio fragmented the text into abstract sounds, out of which individual works might occasionally emerge.

Later on, when creating “normal” vocal works for Cathy Berberian, he continued to analyze the texts as a play of phonetic materials which could be treated as pure sonority or as sense-bearing projection of words. As Berio himself wrote, with reference to his plan for *Sequenza III*,

The voice always carries with it an excess of connotations, from the most insolent noise to the most exquisite song... To exercise control over so vast a range of vocal behavior I had to break up and seemingly lay waste to the text, so as to be able to recover fragments from it that are no longer discursive but musical.

This approach is the basis for both *Circles* of 1960 and *Sequenza III* of 1965-6. Both works make use—to a slight degree in the former, and extensively in the latter—of the recently developed International Phonetic Alphabet (IPA) developed by students of



human speech in analyzing how the mouth, teeth, tongue, and palate interact in producing all the speech sounds of which the human being is capable.

In *Circles*, Berio chose three poems by e.e. cummings, each of which is more discontinuous in semantic meaning than the one before. These he set in arch form over five movements, with the first poem forming the basis for movements I and V, the second poem for II and IV, and the third standing alone in the center. To accompany the voice, he chose a harp and a vast array of percussion, divided between two players, each of whom has wood, skin, and metal instruments, and a full range from instruments of specific pitch to those of indefinite pitch. The singer, too, must range between singing on specific pitches to approximate pitch to speech.

Over the course of the entire work, Berio sets up a series of “circling” elements, ranging from recapitulation of texts (in reverse order) and pitch collections to actual circular physical movement of the performers.

Movements I and V:

stinging
gold swarms
upon the spires
silver
 chants the litanies the
great bells are ringing with rose
the lewd fat bells
 and a tall
wind
is dragging
the sea
with
dream
-S

Movements II and IV:

riverly is a flower
gone softly by tomb
rosily gods whiten
befall saith rain
anguish
of dream-send is
hushed
in
moan-loll where
night gathers
morte carved smiles
cloud-gloss is at moon-cease
soon
verbal mist-flowers close
ghosts on prowl gorge
sly slim gods stare

Movement III:

n(o)w
the
how
dis(appeared cleverly) world
is Slapped:with;liGhtninG
!
at
which (shaL)Ipounceupcrackw(ill) jumps
of
ThuNdeRB
LoSSo!M iN
-visablya mongban(gefrag--
ment ssky?wha tm)eani ngl(essNessUn
rolli)ngl yS troll s(who leO v erd)oma insCol
Lide.!high
n,O;w :
theraIncomIng
o all the roofs roar
drownInsound(
&
(we(are like)dead
)Whoshout(Ghost)atOne(voiceless)O
ther or im)
pos
sib(ly as
sleep)
But I!look—
s
U
n;starT birDs(IEAp)Openi ng
t hing ; s(
-sing
)all are aLI(cry aLL See)o(ver All)Th(e grEEEn
?earth)N,ew

Sequenza III is one of an extended series of solo works composed throughout Berio's career, each of which exploits the technical and expressive possibilities of a different instrument—flute, harp, female voice, piano, trombone, viola, oboe, violin, clarinet, trumpet, guitar, bassoon, accordion, and alto saxophone—to a high degree. Of course Berio composed the vocal *Sequenza* for

Cathy Berberian. For this work, he asked Markus Kutter for a text: "Give me a few words for a woman to sing." The result is a brief text (beginning with the actual words of Berio's request) which can be read as a single sentence, but which the composer treats as the raw material of sound for all its phonetic possibilities. Consonants may be isolated into rapidly-repeated percussive passages; vowels can be isolated, too, with an even wide range of expressive effect when combined with Berio's precise indications for whispers or speech, sung or muted tones, and "noises" such as laughter, coughing, or sighs. Here and there individual words can be heard, but at no point is Kutter's text simply "sung."

Berio notates the rhythm spatially (closer elements move quickly, those spread out more slowly). Each spatial unit represents ten seconds of time, and fifty-two of these make up the work. In addition to normal pitch indications, Berio calls for relative vocal level of high, middle, and low, and he specifies forty-four different emotional indications (coy, dreamy, giddy, noble, urgent, whining, and so on).

The resulting work, requiring an extraordinary focus and virtuosity from the performer, is highly controlled, though it gives the impression of being a spontaneous improvisation.

Give me	a few words	for a woman
to sing	a truth	allowing us
to build a house	without worrying	before night comes.

JACOB DRUCKMAN

Come Round

Jacob Druckman (1928-1996) hailed from Philadelphia. He began an active musical life early, studying piano and violin, as well as playing trumpet in jazz ensembles. By the age of fifteen he was already composing, and in the summer of 1949, he studied composition at Tanglewood with Aaron Copland. That fall he entered the Juilliard School, where he worked with Vincent Persichetti, Peter Mennin, and Bernard Wagenaar, returning to Tanglewood for a second summer with Copland in 1950. Following further studies in Paris, he joined the faculty at Juilliard, where he taught from 1956-1972. Following four years on the faculty of Brooklyn College, he became chairman of the composition department and director of electronic music at Yale.

Many of his works in the 1950s were for small instrumental ensembles, often with voice. He began to get interested in electronic music in the early 1960s and by 1965 he became associated with the Columbia-Princeton Electronic Music Center. In 1972 his orchestral piece, *Windows*, received the Pulitzer Prize; from that time on, he wrote extensively and successfully for orchestra, developing a reputation as one of the great masters of instrumental color of his generation, while continuing to produce chamber and vocal music of great imagination as well. *Come Round* was composed in 1992.

The composer provided the following commentary:

The title *Come Round* refers to insistent, perhaps obsessive cyclic returnings both in the small sense of musical materials within the work itself and in the larger sense of musical milestones in my life.

The work is a large set of six variations divided into three movements. (There is no "thema" in the sense of a central or original form from which the others spring, but rather six equal incarnations of the same musical materials coexisting like the parallel truths of the film *Rashomon*.)

In each variation there are two mysterious recurrences of an emblematic motive consisting of three successive trochees, long-short iterations of major tenths yielding the bitter-sweet quality of "false relation."

The series of variations is twice interrupted by a *ritornello* which appears in almost identical form at the beginning of the second and third movements.

In the larger sense of cyclic returnings, this form seems to crop up in my life every dozen years as though in response to some large biorhythmic wave. It seems to be accompanied by the need to write a work of considerable substance and weight.

—Jacob Druckman

About the Artists

ELISABETH ADKINS, violin, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. She is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Springfield Symphony, and the Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which gave its debut concert in 1993 and has completed a CD recording. Ms. Adkins is on the faculty of the University of Maryland School of Music.

PAUL CIGAN, clarinet/bass clarinet, began his musical education at the San Francisco Conservatory of Music studying under David Breeden and David Neuman, both of the San Francisco Symphony. After transferring to Temple University, he received a Bachelors degree under Anthony Gigliotti, former principal clarinetist of the Philadelphia Orchestra. While in Philadelphia, Paul performed with the Concerto Soloists Chamber Orchestra. He has performed as principal clarinetist with the San Antonio Symphony, Colorado Symphony, Virginia Symphony, and the Sarasota Opera. Other orchestras he has performed with include the National Repertory Orchestra, New World Symphony, and the Spoleto Festival USA Orchestra. Currently a member of the National Symphony Orchestra, Mr. Cigan has also performed as chamber musician with members of the National Symphony and National Musical Arts.

LISA EMENHEISER, 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 served as acting principal pianist for the National Symphony Orchestra, and has appeared as soloist with both the Baltimore and Richmond Symphonies. As an established chamber musician, Ms. Emenheiser 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. Emenheiser is the pianist of the Opus 3 Trio.

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. Recent guest conducting engagements include a concert on the Seattle Symphony Orchestra's New Music Series, Boston's Dinosaur Annex at Jordan Hall, and the Da Capo Chamber Players in tributes to composer Stephen Albert at Bard College and in New York City. His performances can be heard on the Delos, CRI, Bard, ASV, innova, and Smithsonian Collection labels.

GLEN PAULSON, percussion, has performed throughout the United States as well as in Canada, France, Germany, Japan, Korea, Spain and Switzerland, having played with the New York Philharmonic, Rochester Philharmonic, The Syracuse Symphony, the American Symphony, Orpheus Chamber Orchestra, New York Chamber Symphony, The Royal Ballet, and the Little Orchestra Society. He can also be heard on recordings with the Barcelona Symphony (where he was the principal timpanist), The New Jersey Symphony, the Bronx Arts Ensemble, and the EOS Chamber Orchestra. His appearances with Broadway shows include *The King and I*, *The Music of Andrew Lloyd Webber*, *Falsettoland*, and *The World Goes 'Round*. A graduate of the Eastman School of Music and The Juilliard School, Mr. Paulson is at the present a member of "The President's Own" United States Marine Band and this summer will be his eleventh season at the Bard Music Festival.

SUSAN ROBINSON, harp, is in her seventh season as the principal harpist of the Kennedy Center Opera House Orchestra; she is also acting as principal harpist of the Boston POPS Esplanade Orchestra. Susan has served as the principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. A Boston native, she performs frequently with the Boston Symphony and Boston POPS orchestras, and is an avid performer of chamber music both in the Boston and Washington, DC areas. Ms. Robinson is a graduate of Harvard University and studied harp with Lucille Lawrence.

LUCY SHELTON, soprano, is an internationally recognized exponent of 20th century repertory. Numerous works have been composed for her by leading composers, including Stephen Albert, Joseph Schwanter, Oliver Knussen and Elliot Carter. She has performed widely in the U.S. and Europe with orchestras such as the Chicago Symphony, Los Angeles Philharmonic and London Symphony Orchestra, and has appeared in performances of chamber music with András Schiff, the Guarneri and Emerson String Quartets, the Da Capo Chamber Players, and Lincoln Center Chamber

Music Society among many. Her performances can be heard on Bridge Records, Deutsche Grammaphone, Virgin Classics and others.

SARA STERN, flute/piccolo, 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."

RACHEL YOUNG, cellist with the National Symphony Orchestra, has appeared as soloist with the National Chamber Orchestra, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra and founder of the Isosceles Duo. Ms. Young has presented recitals at Strathmore Hall, the German and Austrian Embassies, New England Conservatory, and the Anderson House Museum, as well as solo appearances at the Corcoran Gallery of Art and the John F. Kennedy Center. She has appeared as a chamber artist with the Twentieth Century Consort, the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGMS Radio and at the White House. Ms. Young received the Bachelor of Music degree from the New England Conservatory of Music where she studied with Laurence Lesser, and her master's degree is in cello performance with Stephen Kates at the Peabody Conservatory.

20th Century Consort

2003-2004 SEASON

DECEMBER 13, 2003

Keys to the Future

Guest Lambert Orkis performs Washington premieres of two major works composed especially for him: Richard Wernick's *Piano Sonata #2* and James Primosch's *Sonata-Fantasia for piano and electronic keyboard*.

FEBRUARY 7, 2004

Dylan

...Thomas, not Bob. Intensely lyrical music by Elizabeth Lutyens, Charles Wuorinen, Daniel Kellogg, and John Corigliano, inspired by the intoxicating poetry of the great 20th-century Welsh writer.

MARCH 13, 2004

Running Backwards

A timely nod to the Hirshhorn's exhibition of Scottish artist Douglas Gordon, featuring *Metamusic* by Toshio Mayuzumi, *Flashbacks* by Mario Davidovsky, and works by Lucas Foss and Bernard Herrmann.

APRIL 17, 2004

Trip

The Canadian Artist Janet Cardiff's peripatetic art experience is the jumping-off point for Andrew Frank's *Points of Departure*, Carl Voss' *Trip*, and music by Currier and Cage, along with other moving music.

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

The Jeanette and Sidney G.	Francine & Winslow	Victoria O'Reilly
Albert Foundation	Hayward	Patricia Orend
American Composer's	Courtney Howland &	Eric Ottinger
Forum	Michael Singer	Mary Paxton
Thomas Anastasio	Nichole & Stephen Jaffe	Alyce Rideout
Margaret Appleman	Stephen Jaffe	James Keith Peoples
Richard Bellin	Joseph Keiger	Virginia Peters
John A. Bjerke &	Christopher Kendall &	Constance B. Price
Carolyn E. Dowling	Susan Schilperoort	John D. Reilly
Beatrice Bobotek	John and Catherine Kendall	Ronald Rendell
Renan & Rene Bonnel	Prudence Kline	Elliott & Sue Roberts
Mary Ann Cameron	Mary Grace Kovar &	Carole & G. Nicholas
Alice Chalifoux	Earl Pollack	Rogentine, Jr.
Shirley Cherkasky	Jeanne Krohn & Robert	Paula & Steven Schuman
Judith and Jennifer Coats	Wade	Robert & Carol Schwartz
Nancy Dalzell	Patricia Kvochak	Peter & Claudia Sherman
Dennis Deloria & Suzanne	Kay Logan	Henry S. Shields
Thouvenelle	Heidi Lynch	Diane Smart
Peter & Margo Dunn	Sherry & Wilbert Mahoney	David & Louise Smeltzer
Ronald and Diane Eichner	Ellen Mansueto	Molly & Louis Stern
David Elliott & Pauline Tang	Dorothy Marschak	Sara Stern and David
Lisa Emenheiser	Joseph & Ilene Mason	Bragunier
William & Nancy Foster	Nicholas Maw & Maija Hay	Sally Stockdale
David Froom & Eliza Garth	David S. McCullough	Michael Toman
Renee Gien	Frances McKay	Robert & Margaret Ward
Jane and Gerard Gold	Marjorie Merryman &	Edward Weismiller
Hilton Lee Graham	Edward Cohen	Richard & Beatrice Wernick
Michael Greene	Andrew & Janice Molchon	Jean McC. Wilkins
Stefanie K. Greene	Lawrence and Gradon Moss	James Willey
Gloria S. Hamilton	Gretchen Mueller	Frances Wright
J. Michael Hamilton &	Thomas and Jane Myers	Wendel Yale & Louise
Myung Hee Nam	Phyllis F. Namrow	Scirmarco-Yale
Pamela Hamilton	Eric and Nancy Neff	Stanley Zimmerman
Adriana & Douglas Havnaer	Alan & Diana Neidle	Compiled October 2003
Mones & Eunice Hawley	Hugh O'Neill	

Piano Courtesy of

Harl Pianos

717 N Saint Asaph Street • Alexandria, VA
(703) 739-2220