

The Smithsonian Resident Associate Program Presents

## 21st CENTURY CONSORT

December 10, 2005

Marion and Gustave Ring Auditorium,  
Hirshhorn Museum and Sculpture Garden

The Smithsonian Resident Associate Program  
presents

# 21st Century Consort

Christopher Kendall, Artistic Director  
Christopher Patton, Managing Director

Lisa Emenheiser, piano  
Audrey Andrist, piano

Curt Wittig, Electronics  
Kevin McKee, Stage Manager

Saturday, December 10, 2005  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Marion and Gustave Ring Auditorium  
Hirshhorn Museum and Sculpture Garden



The 21st Century Consort's 2005–2006 Season is sponsored by  
The Smithsonian Resident Associate Program and funded in part by generous  
contributions from The Cafritz Foundation, the National Endowment for the  
Arts, the Aaron Copland Fund for Music, and the Board and Friends of  
the 21st Century Consort. Piano courtesy of Yamaha Artist Services and The  
Piano Place of Fairfax, Virginia



Smithsonian  
Resident Associate Program

## Pre-Concert Discussion

Christopher Kendall and guests

## Program

**"4 Hands, 14 Feet"**

Sonata for Two Pianos in One Movement . . . . . William Bolcom

1. Gaia
2. Night Diversion
3. Ancient Dances

Sonata for Two Pianos . . . . . Francis Poulenc

- I. Prologue, Extrêmement lent et calme
- II. Allegro Molto, Très rythmé
- III. Andante Lyrico, Lentement
- IV. Epilogue, Allegro giocoso

### *INTERMISSION*

Natai Boogie. . . . . Kari Henrik Juusela

Stepping Stones . . . . . Joan Tower

- I. Introductions
- II. Meeting
- III. Alone
- IV. Interlude
- V. Love and Celebration

Paganini Variations . . . . . Witold Lutoslawski

The audience is invited to join the artists in the Plaza Lobby for an informal  
post-concert reception, sponsored by the Friends of the 21st Century  
Consort, catered by World Cuisine.

# Program Notes

## WILLIAM BOLCOM

### *Sonata for Two Pianos in One Movement (1993)*

Composer/pianist William Bolcom was born in Seattle, Washington, in 1938. Exhibiting musical talent while still very young, he began (at age 11) private composition studies with John Verrall and piano lessons with Berthe Poncy Jacobson at the University of Washington. He continued to perform extensively in the Seattle area and throughout the Northwest. Bolcom earned his B.A. from the University of Washington in 1958, studied with Darius Milhaud at Mills College in California and at the Paris Conservatoire de Musique, and earned a doctorate in composition in 1964 from Stanford University, where he worked with Leland Smith. Returning to the Paris Conservatoire, he won the 2e Prix in Composition in 1965. While in Europe he began writing stage scores for theaters in West Germany, continuing at Stanford University; in Memphis, Tennessee; at Lincoln Center/New York; and the Yale Repertory Theater. He has won many awards throughout his distinguished career, including two Guggenheims, several Rockefellers, and numerous NEA grants. He has received commissions from most of America's major orchestras and many European ones as well. His *Eleventh String Quartet* was premiered by the Mendelssohn Orchestra in 2003, and his opera *A View from the Bridge* opened at the Lyric Opera of Chicago in 1999 and has subsequently been performed by the Metropolitan and the Portland Operas. His extremely long list of recordings include many that feature him as a pianist, including his well-known collaborations with his wife, mezzo-soprano Joan Morris, with whom he frequently performs.

The premiere performance of the *Sonata for Two Pianos in One Movement* took place on April 6, 1994 at Purdue University. The work was co-commissioned for Anthony and Joseph Paratore by the Department of Convocations, Purdue University; and the Wisconsin Union Theater, University of Wisconsin-Madison. For the premiere, the composer wrote the following:

The sonata is a very organized—or such was the purpose — three-movement work in one, played without interruption.

The first movement, *Gaia*, an extremely bright-textured work exploiting the orchestral colors possible in the medium, explores theme-groups much as in a symphonic first movement, with a surprisingly tranquil third theme setting up a conflict that proves to be irresolvable except by continuing into the other two movements. In *Night Diversion*, two strong pedal-tones in the first *Gaia* lead to a third one, B flat; this note sets off two musical fragments, by Schoenberg (a musical example from his *Harmonielehre*) and Debussy (the first ten notes from the opening of the second book of Preludes, *Brouillards*). *Ancient Dances*, which follow the second movement, spring from an early fragment of a piano duet from c. 1960. The conflicts in the first two movements begin to resolve tonally, eventually reaching D major at the end. With ancient Greek rhythms colliding with a blues dance, I am reminded of Theodore Roethke's poem "I Knew a Woman": imagine the Graecophone English poets in soft-shoe chorus! The tranquil theme from the opening movement returns transformed to end the piece.

## FRANCIS POULENC

### *Sonata for Two Pianos (1953)*

Francis Poulenc lived at the epicenter of French music and culture for much of his life, counting among his friends many of the most famous French artists, composers, and performers of the 20<sup>th</sup> century. In 1920, he and five other composers, Louis Durey, Arthur Honegger, Germaine Tailleferre, Georges Auric, and Darius Milhaud, joined with the avant-garde poet and dramatist Jean Cocteau to form *Les Six*, a group dedicated to redefining French music. The direct simplicity of Poulenc's music, particularly in the first half of his career, led many critics to dismiss him as not serious enough; however, in the 1950's, although struggling with ill health and, later, an addiction to barbiturates, he created works of genuine depth and profundity, including choral music that reflected his devotion to Catholicism, such as his *Stabat Mater* (1951), as well as the powerful and moving opera *Dialogues des Carmélites* (1956). Today he is considered one of the most important French composers of the 20<sup>th</sup> century.

In July 1952, Poulenc's friend, the critic Claude Rostand, famously described the composer in an article in *Paris-Presse* as

“le moine et le voyou” (“half monk, half ruffian”). In these few words Rostand captured something of the essence not only of the man, but also of his music. There is a dichotomy between the ethereal and the mundane, at times between the sublime and the ridiculous, in much of Poulenc’s work. This dichotomy is audibly present in his *Sonata for Two Pianos*, with its sudden shifts of mood and style. The first of these shifts takes place at the very beginning of the work, which opens with an austere, modern, astringent sound, floating in an ambiguous tonality, which transforms itself without warning into a triadic French romanticism. These juxtapositions are an important element of Poulenc’s style of the period; the various themes, rather than developing linearly in conventional sonata form, are developed in discreet episodes that come and go throughout the work.

The *Sonata* was commissioned for a pair of American pianists, Arthur Gold and Robert Fitzdale, affectionately referred to in musical circles as *les Boys*, who requested that he write an introduction to the piece for American audiences. In it, the composer states:

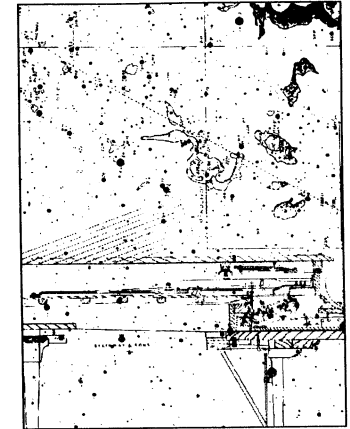
“I began with the *Andante*, knowing already the overall architecture of the work. Framed by a *Prologue*, an *Allegro molto* and an *Epilogue*, for me this *Andante* is the very heart of the work... a lyrical, profound burst. Sometimes drawing inspiration from my choral music writing, I have striven in places for great purity of line... The first movement is not conceived like that of a classic sonata, but as a genuine Prologue. The second theme, *animé*, is merely a rhythmic progression intended as a foil for the lyricism of the melody—*extrêmement lent* in C major—which forms the middle section. The *Allegro molto* is a scherzo whose main interest lies in its central section—*extrordinairement paisible*. The *Epilogue* is not, strictly speaking, a finale, but a recapitulation of the other three movements, preceded by a fresh theme.”

Poulenc, who frequently spoke of the inspiration he derived from modern art, elsewhere has stated that the “purity of line” he strove for in the *Andante* was specifically inspired by the drawings of Henri Matisse.

## KARI HENRIK JUUSELA

### *Natai Boogie* (1997)

Kari Henrik Juusela is a Finnish/American composer, performer and educator who presently serves as the Dean of the Professional Writing Division at Berklee College of Music in Boston, Massachusetts. Prior to his work at Berklee College of Music, Juusela was the Associate Dean, Director of Composition and Almand Chair of Composition at Stetson University in DeLand, Florida. Juusela’s compositions have won awards in numerous competitions including the 1995 Vienna International Full-Length Opera Competition directed by Claudio Abbado; First Prize, 2005 International Trumpet Guild Composition Competition; First Prize, 2003 International Red Stick Composition Competition; First Prize for mixed ensemble, London Chamber Groups 2003 “Piece of the Year Competition”; Second Prize, 2004 San Francisco American Art Song Competition, Established Professional Category; First Prize, 1989 GASTA String Quartet Composition Competition; Grand Prize and First Prize in 1998, and five awards in both the 1996 and 1990 Composer’s Guild Composition Contests; and numerous awards from ASCAP. He was awarded the 1997 Stetson University Hand Award for Faculty Research and Creativity, received a 1997-98 Florida Council for the Arts Individual Artists Music Composition Fellowship, and has been the recipient of many other composition awards and honors. Recent works include: *Smoke, Fog, Mirrors* for solo trumpet and brass ensemble, premiered in Bangkok at the 2005 International Trumpet Guild Conference; *String Theory*, for electric cello and video commissioned in 2004 by the *Daytona Beach News Journal*; *Varjot*, a work for orchestra chosen by the Jacksonville Symphony for its 2002 *Fresh Ink* readings; *Night Calls*, cello dodecanet commissioned by *Cellobration 2002*; and *Myths of the Sub-Tropics*, a multi-media theater work commissioned by the CORE Ensemble. Recent recordings include: *An American Prelude and Fugue*, for wind trio, on *Tres Vientos*, (Lakeside Records); *Crossing Twilight*, for



computer-generated tape, on *Stages*, a University of Maryland CD; *Ilta Pala(a)*, for solo guitar, on *Chamber Works*, (Capstone Records); and *Mill Town Johnny*, for Chorus, cello, bass and piano, on *Tip O' the Hat II*, a Stetson University School of Music CD. His works have been performed internationally by ensembles and organizations including the Cuartetto Latinoamericano, The CORE Ensemble, London Chamber Group, Jacksonville Symphony, violinist Beth Newdome, guitarist Stephen Robinson, organist and harpsichordist Boyd Jones, Contemporary Composers Forum, College Music Society, Florida Electro-Acoustic Festival, Society of Composers Inc., SEAMUS, Southeastern Composers League, and many professional and university orchestras and chamber ensembles. Dr. Juusela holds degrees from The University of Maryland, Georgia State University and Berklee College of Music. His composition teachers include Mark Wilson, Tom Delio, Charles Knox and T.J. Anderson. Juusela has studied African music with Komla Amoaku, Indonesian music with Lewis Peterman, Indian music with Nandkishor Muley and Rusty Gillete, and improvisation with Wadada Leo Smith.

Juusela's music is published by ISG Publications and Yelton Rhodes Music. He serves as the SCI/ASCAP Student Commission and Grants Coordinator for the Society of Composers, Inc. and is on the Board of Directors of the Asian Cultural Society of Orlando. About *Natai Boogie* the composer writes:

*Natai Boogie* was commissioned by the Stetson University School of Music for the centennial rededication of Elizabeth Hall in 1997. It is a joyous celebration mixing musical styles and cultures. The primary scale used is the Indian Natai raga, which, like the Western melodic minor scale, has both an ascending and descending form. The piece's motivic development is based on the unfolding of the Alap in an Indian raga. The rhythmic underpinning of the work is the coexistence of two patterns. The first pattern is grouped in eighth notes 5-4-3 against a second pattern grouped 4-3-2. The polymetric interaction of the accents creates a jazz-like syncopation. Pitch strata (layers) are employed to create contrasting variations. The various compositional elements are then laid on the framework of an elongated straight-eighth boogie-woogie blues progression.

## JOAN TOWER

### *Stepping Stones, a Ballet* (1994)

Joan Tower is one of the best-known composers of our time, and, according to *The New Yorker*, "one of the most successful woman composers of all time." She was born on Sept. 6, 1938 in New Rochelle, NY, but grew up in Bolivia, where her life-long love of complex and compelling rhythms was born and nurtured. She received a B.A. from Bennington College and M.A. and D.M.A. degrees from Columbia University. She has received fellowships from the National Endowment for the Arts, Guggenheim Foundation, and others. She won the Grawemeyer and Alfred I. Dupont Award for Distinguished Composers and Conductors and received commissions from the New York Philharmonic; St. Louis, Chicago, Pittsburgh, and Houston Symphonies; and from Carnegie Hall and Lincoln Center Chamber Society, among many others. Her CDs have been released on Koch International, Delos, and d'Note Records. Tower was elected to the American Academy of Arts and Letters in 1998. She was composer in residence at St. Luke's Orchestra from 1999 to 2002. She is the Asher B. Edelman Professor of Music at Bard College.

Tower composes exclusively instrumental music; her oeuvre includes no vocal works. Rhythmic energy propels much of her music: her melodies often rely more on rhythmic content than on pitch, yet remain pungent and memorable. Generalizations about her work are risky at best, however, as it has changed and evolved, sometimes dramatically, over the course of her career, a process that shows no signs of abating even as the composer approaches her 70<sup>th</sup> birthday. Her compositions from the '60s are angular and serial, often based on complex mathematical pre-compositional structures. In 1974, having composed the first movement of *Breakfast Rhythms I and II* for clarinet and five instruments, she stopped composing for a year. When she resumed work on the second movement, her style had evolved into something more intuitive, colorful, and impressionistic, reflecting the influence of, among others, Olivier Messiaen. In the past decade, a melodic lyricism has begun to find its way into her work.

*Stepping Stones*, which received its premiere in 1993, was commissioned by choreographer Kathryn Posin for the Milwaukee Ballet. The “stepping stones” of the title are the stages of a woman’s development, represented in performance by a series of steps and platforms. In an interview with the *Milwaukee Journal* before the premiere, Tower said, “As a composer, I’ve always thought of myself as a closet choreographer. Texture, space, speed, direction, all the words that apply to dance also apply to music.” About how she created the score, the composer stated: “I’m intuitive. I don’t trust systems at all. Even A-B-A can be a straitjacket. I composed serial music for 10 years, but I’ve gone totally the other way. We have this vague suspicion that intuition has no real depth. That’s a dangerously wrong idea.”

The composer took a few minutes from her busy schedule (she is conducting the Arizona premiere of *Made in America* in Tucson today) to share some thoughts about the piece:

*Stepping Stones* is about 6 women from young to old. (The youngest is on the right of the stage and has the shortest platform and they get higher as they get older.) The youngest woman is the most lively and moves the fastest generally, as the opposite is true of the oldest. The leader is in the middle platform and the other three are usually together. The themes for the four of these are introduced in the beginning starting with the oldest with the upward tritone. The swirling figure arriving is the young theme and the three together start after that. In *Meeting*, the women are playing a young dreamlike version of hopscotch which later gets quite aggressive. The male theme comes in after this and gets developed throughout the work. These feminine/masculine themes interact differently and the women struggle to maintain their own identity. But in the first half of *Love and Celebration*, a man and woman fall in love and do a slow-moving love duet up the platforms (very beautifully done!) *Celebration* is a kind of celebration of the woman’s independence in a man’s world—hence the dedication to Hilary Clinton. We did this at the White House with an old woman’s service band for Hilary and 400 women leaders from around the world—it was quite an event!!

## WITOLD LUTOSLAWSKI

### *Paganini Variations for Two Pianos* (1941)

Witold Lutoslawski was born in Warsaw in 1913, and displayed extraordinary musical and intellectual talent from an early age. Following World War II, he developed his own system of 12-tone serialism, related to, but distinct from, Schoenberg’s. With *Venetian Games* (1961) and many later works, he introduced a technique he referred to as “aleatoric counterpoint,” the introduction of free choice for the performers within controlled parameters, which he believed gave the music a depth and complexity unavailable through conventional notation techniques. *Paganini Variations*, however, hails from a much earlier period, and its story is inextricable from the tragic tale of Poland in World War II.

In 1939, thanks to the infamous Secret Protocol of the Nazi-Soviet Non-Aggression Pact, Germany unleashed the Blitzkrieg on Poland. Shortly afterwards, the Russians invaded Poland from the East. Lutoslawski was an Officer Cadet in the Signal Corps at the time, and was taken prisoner by the Germans. During the forced march to a prisoner-of-war camp, he managed to escape, and, with several others, made his way on foot hundreds of miles back to Warsaw, traveling mostly through the woods under cover of darkness. His status was precarious upon his return: on the one hand, he needed work, which meant continuing to establish his reputation as composer and performer; on the other hand, it would have been dangerous to draw too much attention to himself. He and fellow composer Andrzej Panufnik began performing duo piano pieces, which they composed and arranged themselves, at small clubs and venues where the Polish intelligentsia gathered but where they were unlikely to encounter German occupying forces. For this duo, Lutoslawski arranged and composed hundreds of pieces. *Paganini Variations* is one of the few that survived the war. During the Warsaw Uprising in 1944, the Germans destroyed the city while the supposedly “liberating” Red Army sat within the city limits cynically watching the destruction. Lutoslawski escaped, but was only able to carry with him his sketches for the *First Symphony*, a few student works, and the *Paganini Variations*. All his other scores went up in

smoke, as did most of the city of Warsaw.

*Paganini Variations*, on the famous theme from the *Caprice No. 24* for solo violin, is an immediately appealing work. In it, the composer unhesitatingly invites himself to be compared with the other great composers who had composed variations on this theme, a daunting list that included Liszt, Brahms, Schumann, Busoni, Szymanowski (a strong influence on the composer at this time), and Paganini himself, whose own variations Lutoslawski followed quite closely in the creation of this piece. The piece displays many of the features that would become hallmarks of the composer's more mature work: a keen musical intellect, manifested in particular in the ingenious and delightfully surprising contrasts between the brief variations; a profound understanding of instrumentation in his use of the two pianos; and a Bartokian delight in bracing dissonances. It is a glittering showpiece and a genuine technical tour-de-force for the performers.

Program notes by Christopher Patton

## About the Artists

AUDREY ANDRIST grew up on a farm in rural Saskatchewan, Canada. While still in high school, she commuted three hours one-way for piano lessons with William Moore, himself a former student of famed teachers Rosina Lhevinne and Cécile Genhart. A graduate of Juilliard's doctoral program, where she studied with Herbert Stessin, Ms. Andrist is the winner of numerous competitions, including the San Antonio International, Mozart International, and Canada's Eckhardt-Gramatté Competition for new music. Hailed by critics as "a stunning musician with incredible dexterity" (*San Francisco Classical Voice*), she has appeared as soloist with the Juilliard Orchestra, the National Arts Center Orchestra (Ottawa) and CBC Vancouver Symphony, with which she premiered a piano concerto written for her by Andrew MacDonald. A truly adventurous musician, Ms. Andrist has performed on piano, harpsichord, harmonium and synthesizer in many of North America's most prestigious venues, including Alice Tully Hall, Chicago's Ravinia Festival, and Place des Arts in Montreal. A member of the Stern/Andrist Duo with her husband, violinist James Stern, and the critically acclaimed trio, Strata, with Stern and clarinetist Nathan Williams, Ms. Andrist has recorded for Albany, Summit, CRI, AUR and Capstone records, and NPR's "Performance Today." For NPR she presented a live broadcast recital with internationally acclaimed violinist Anne Akiko Meyers. Her recent CD with Canadian violinist Jasper Wood garnered "Best Classical Disc of the Year" awards from the East Coast Music Association and the Independent Record Producers in Canada. Ms. Andrist and the ensembles with which she plays are deeply committed to outreach, and perform wonderfully engaging, memorable concerts for children of all ages throughout the country. Ms. Andrist currently resides in the Washington, DC area with her husband and their son, Kenneth. In Washington, she has appeared with the Kennedy Center Chamber Players, the 21st Century Consort, Theater Chamber Players and the Left Bank Concert Society.

LISA EMENHEISER, piano, is widely recognized as a leading keyboard artist. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a winner of The Young Artist in Recital and The National Arts Club competitions. Additionally, she was a Helena Rubinstein Foundation grant winner, a Lilly Folles Fund winner, and was recognized with the William Petshek Award.

Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and appears frequently in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain and Spain. Ms. Emenheiser has appeared as soloist with the National Symphony

Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, and was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002.

An established chamber musician, Ms. Emenheiser has performed across the globe with Julius Baker, Eugenia Zukerman, Ransom Wilson, Jean-Pierre Rampal and Nadja Salerno-Sonnenberg, as well as with principal members of the New York Philharmonic, The Cleveland Symphony and the National Symphony Orchestra. She has appeared in solo and chamber performances in virtually every major U.S. city as well as internationally, including performances in London, Manchester, Berne, Haifa, Nice, and Mexico City. Ms. Emenheiser has performed in numerous summer music festivals, including Aspen, Strings in the Mountains, Snake River Chamber Players, Penn-Alps, and Masterworks. Her orchestral performances are equally as extensive, including tours of Europe, and American residencies in Alaska, Maine, Wyoming, Montana, Nebraska, Texas, Alabama, Vermont, Oklahoma, and North Dakota.

Currently, Ms. Emenheiser is adjunct pianist for the National Symphony Orchestra under the direction of Leonard Slatkin, as well as pianist for the 21st Century Consort and Opus 3 Trio. She was recently featured on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain," in which she performed Ginastera's *Piano Sonata No. 1* and discussed the topic of memory.

Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, and Cascades labels.

## Upcoming Performances by 21st Century Consort

SATURDAY, FEBRUARY 11, 2006

### *Of Time and Memory*

In conjunction with the Hirshhorn Museum's  
Hiroshi Sugimoto exhibit,  
and in honor of Mozart's 250<sup>th</sup> birthday

Schnittke *Moz-Art: Praeludium  
In Memoriam Dmitri  
Shostakovitch*

John Cage *String Quartet in 4 Parts*

Arvo Pärt *Mozart-Adagio*

David Froom *Down to a Sunless Sea*

Scott Wheeler *Dream Palace*  
WORLD PREMIERE

SATURDAY, APRIL 29, 2006

### *Near Myth*

Tom Flaherty *When Time Was Young*

Jacob Druckman *Lamia*

Jon Deak *Rapunzel*



The 21st Century Consort gratefully acknowledges the generous support  
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David Froom & Eliza Garth	Andrew & Janice Molchon	Diane Smart
Renee Gier	Frederick & Judith Mopsik	Barbara Spangenberg
Hilton Graham	Gregory Murad & Jeanne Allegra	Anne Sprague
Stefanie K. Greene	Thomas & Jane Myers	Louis & Molly Stern
Michael Greene	Ki Nam & Patricia Gvozdoch	Doris Tennyson
Gloria Hamilton	Phyllis Namrow	Michael Toman
J. Michael Hamilton & Myung Nam	Eric & Nancy Neff	Edward Weismiller
Pam Hamilton	Anne O'Reilly	Richard & Beatrice Wernick
Mary Frances Hardison	Victoria O'Reilly	Curt Wittig
Mones & Eunice Hawley	Patricia Orend	James Willey
Winslow & Francine Hayward	Janet Palmer	Frances Wright
	Patricia Parce	John W. Wrigley
	Chris & Vivienne Patton	Stanley Zimmerman

Compiled October 2005