

Composer Portraits

Oliver Knussen

Ensemble Signal

Brad Lubman, *conductor*

—◆◆◆—
Thursday, April 18, 8:00 p.m.
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Rachel Calloway, *mezzo-soprano*

Jamie Jordan, *soprano*

Courtney Orlando, *violin*

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Ophelia Dances, Book 1 (1975)

Oliver Knussen (b. 1952)

Brad Lubman, *conductor*

Secret Psalm (1990)

Courtney Orlando, *violin*

Hums and Songs of Winnie-the-Pooh (1970/1983)

I. Aphorisms:

1. Inscription
2. Hum
3. The Hundred Acre Wood (Nocturne)
- 3a. Piglet Meets a Heffalump
4. Hum, continued, and Little Nonsense Song
5. Hum
6. Vocalise (Climbing the Tree)
7. Codetta

II. Bee Piece

III. Cloud Piece

Jamie Jordan, *soprano*
Brad Lubman, *conductor*

INTERMISSION

Onstage discussion with Oliver Knussen and Brad Lubman

Songs without Voices (1991-92)

- I. Fantastico (Winter's Foil)
- II. Maestoso (Prairie Sunset)
- III. Leggiero (First Dandelion)
- IV. Adagio (Elegiac Arabesques)

Brad Lubman, *conductor*

Requiem – Songs for Sue (2005-06)

Rachel Calloway, *mezzo-soprano*
Brad Lubman, *conductor*



This program runs approximately one hour and 20 minutes, including a brief intermission.

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Please note that photography and the use of recording devices are not permitted. Remember to turn off all cellular phones and pagers before tonight's performance begins.

Miller Theatre is wheelchair accessible. Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799.

About the Program

Introduction

The son of an orchestral bass player, Oliver Knussen was born in Glasgow in 1952, studied composition in London with John Lambert from 1963, and conducted the London Symphony Orchestra in his own First Symphony when he was 15. He then studied with Gunther Schuller at Tanglewood in the early 1970s, initiating strong connections, personal and musical, with the United States. (Three of the five works on this evening's program were written for U. S. institutions.)

Emerging in the 1980s as a conductor with striking gifts for clarity and form, especially in music from Stravinsky on, he began an association with the Aldeburgh Festival in 1983 (he later moved to the area) and became artistic director of the London Sinfonietta (1998-2002). He has also worked regularly with the Birmingham Contemporary Music Group and the BBC Symphony Orchestra, and as a guest conductor with the Cleveland Orchestra, the Chicago Symphony, and the New York Philharmonic.

His precocity as a composer was deceptive: many of his works have taken a long time to complete—not because they are long in duration, for often they are not, but by reason of his extreme fastidiousness, which has the beneficial effect of resulting in music that is exact and brilliant as well as intensely colored and fantastical. A startling cascade of pieces from his teens, including his Second Symphony (1970-71), with solo high soprano, was followed by much slower progress on his Third Symphony (1973-79), which, however, proved his command of large-scale continuity, backed by non-standard but still powerfully functioning harmonic energies. During the next decade or so he was largely occupied with two operas after children's books by Maurice Sendak: *Where the Wild Things Are* (1979-83) and *Higglety Pigglety Pop!* (1984-90). Since then his biggest works have been concertos for horn (1994) and violin (2002).

Ophelia Dances, Book 1, Op. 13 (1975)

Commissioned by the Koussevitzky Foundation for the Chamber Music Society of Lincoln Center, this eight-minute score is headed with some of the lines from *Hamlet* in which Gertrude describes the death of Ophelia, decked with “fantastic garlands” and

singing “snatches of old tunes.” The garlands are certainly there in the braids of lively instrumental filigree, while the tunes are those that lay behind Schumann’s *Carnaval*. Knussen prefaces the score with two of the “sphinxes” Schumann placed over his work: mottos comprising the notes A-E flat-C-B and A flat-C-B (or in German nomenclature A-Es-C-H and As-C-H, representing Asch, the home town of the Romantic composer’s sweetheart of the time). These are the essential harmonies—the hums—out of which the garlands grow.

A brief introduction, “Tranquillo ma scorrevole,” sets the sphinxes out for two groups: piano with flute and clarinet, and strings plus celesta. The hitherto silent English horn then leads the first dance-song, “Calmo, quasi improvvisando,” after which the flute has principal position in an “Allegretto leggiero.” With a change more of tone than tempo, the horn then interrupts to begin a sequence as long as the previous two, “Andante scherzando.” Exploding out of the climax comes a cadenza for the celesta, followed by a horn song remembering the sphinxes.

Secret Psalm (1990, revised 2003)

This short piece for solo violin was originally written, Knussen has said, “for a memorial concert for Michael Vyner (1943-1989), Artistic Director of the London Sinfonietta, who for many years promoted new music with great flair. He began life as a violinist, and privately confessed that his favorite music was the slow movement of one of the great war horses of the concerto repertory—the starting point for the three ‘verses’ of this short meditation, which also sets, wordlessly, an appropriate text.” The three verses all rhyme, and the rhyme is included also in the middle of the last, which goes on into a few measures of adagio melody that transform the cadence.

Hums and Songs of Winnie-the-Pooh, Op. 6 (1970, revised 1983)

Long before he set tales by Maurice Sendak to music, Knussen had proved himself an expert composer of music for former children with this revisiting of the classic by A. A. Milne. It is, he has said, “a sequence of faded snap-shots and reflections, by an unwilling grown-up, on things remembered from the book, and on what those things meant to him as a child. So the piece is whimsical: it hops back and forth between Pooh-like expressions and the inner world of a child just after the light is switched off, following no particular pattern—I allowed the music to take itself where it wanted to go. The two worlds meet in the last song during which, perhaps, the child falls asleep.”

The subject of the reverie is the episode in which Pooh, with the aid of a balloon, lifts off in an effort to raid the Hunny Tree. His two songs are included in the second and third movements, with music respectively apian and nebulous. The first movement travels toward the scene with musings on Mr. Sanders (the presumed previous occupant of Pooh's house), hums, and songlets, and miniature tone poems featuring the contrabass clarinet to evoke the Hundred Acre Wood and a heffalump.

Songs without Voices, Op. 26 (1991-92)

The first work Knussen wrote for the Chamber Music Society of Lincoln Center was the one that opens this evening's concert. A second commission, for almost the same instrumental formation, resulted in music with a different voice in the background: Walt Whitman's. Three short nature lyrics by the poet are sung now by instruments and small groups. The first piece looks forward from winter's "icy ligatures" to the time when "a thousand forms shall rise," "the delicate miracles of earth" that are flowers, grass, and birdsong. Next comes a study in color, seeing the sky filled with "shot gold, maroon and violet, dazzling silver, emerald, fawn." Third is another spring image: the first dandelion, "simple and fresh and fair." The finale—leaving Whitman's world, and taking as long as the three previous songs together—is a memorial to the Polish-British composer Andrzej Panufnik.

The work is dedicated to two New York friends, Fred Sherry and Virgil Blackwell, who both took part in the first performance, at Alice Tully Hall in 1992.

Requiem – Songs for Sue, Op. 33 (2005-06)

Knussen's touching and delicate memorial to his former wife, who died in 2003 at the age of fifty-three, is a garland of songs where themes of time and remembrance are given the immediate presence of music.

Sue Knussen, who was born and raised in the U. S., was involved closely and warmly with music, not only as the wife and mother of musicians (the Knussens' daughter Sonya is a singer) but also in her professional career, which took her from producing music documentaries in London to working as education director of the Los Angeles Philharmonic. She was a source of cheer wherever—outgoing, good-humored and concerned—and Knussen's work registers the close of such a life with a puzzled surprise that is more poignant than sadness.



Lines are chosen from four poets—first Emily Dickinson, in a sequence of excerpts put together by the composer. Startlingly, the long-dead poet addresses the person being memorialized, though, of course, Dickinson’s “Sue” was the sister-in-law to whom she was devoted. The Antonio Machado poem introduces a note of humor, while W. H. Auden’s “Villanelle” provides opportunities for recurrence and evanescence to be considered both in the repetitions of lines and in the passing detail. Rainer Maria Rilke at the end—a fragment from the poet’s “Requiem,” which he wrote on the early death of his friend the painter Paula Modersohn-Becker—links back in mention of dawn and in horn-glow to the work’s beginning.

Knussen’s settings—real songs—have recurrent patterns tilting toward popular melody, luminously accompanied, illuminated, and illustrated by the homogeneous but colorful ensemble he chose for “the overall sound of the piece to be autumnal”: flutes, clarinets, horns, and low strings with harp, marimba, and piano (doubling celesta). The piece plays for eleven minutes or so, and was first performed in Chicago in 2006.

Program notes by Paul Griffiths

Song Texts

Hums and Songs of Winnie-the-Pooh, Op. 6 (1970, revised 1983)

I. Aphorisms

1. Inscription: Mm...
Mm – a...
Sanders, Mr. Sanders.

2. Hum: A – mm...
A -er-mm...
Mi – Mr. Sanders.
Humm...

3. Hundred-acre wood (Nocturne):
Ssing – ho!

- 3a. Piglet meets a heffalump:
(*Variation on “Inscription”*):

4. Hum, continued, and a little nonsense song:
Humm...
Ru, Tum Rumtum
Rumtum de diddle rumtum
Trala tiddle-um
Rumtum
Tralala, tralala,
Rumtum tiddle-um tum
Tiddle-iddle, piddle-iddle, etc.
Rumtumtum tiddle-um
Tralala, tralala.
Rum-tum tiddle-um tum
Tiddle-iddle, etc.
Rum-tum-tum tiddle-um

5. Hum (Variation 2 on “Inscription”):
Tree.
Hum.



6. Vocalise (Climbing the Tree):

Climbing, climbing
Climbing and climbing
He climbed and climbed
Climbing and climbing and...

7. Codetta (Variation 2 concluded):

And as he climbed
he sang a little song to himself,
and it went like this:

II. Bee Piece and Cadenza (The Fall of Pooh):

Isn't it funny
How a bear likes honey?
Buzz! Buzz! Buzz!
I wonder why he does? (etc.)
Isn't it funny
How a bear likes honey?
Funny!
Buzz! Buzz! Buzz!
I wonder why he does.
It's a very funny thought that,
If bears were bees
They'd build their nest
at the bottom of the trees
and that being so
(if bees were bears)
We shouldn't have to climb up
All those stairs!

III. Cloud Piece:

How sweet to be a cloud
Floating in the blue!
Ev'ry little cloud
Always sings aloud:
"How sweet to be a cloud!"
It makes him very proud
To be a little cloud.

Requiem – Songs for Sue, Op. 33 (2005-06)

1

Is it true, dear Sue?

Of whom so dear
The name to hear
Illumines with a Glow –
As intimate – as fugitive
As Sunset on the snow –
On such a night, or such a night ...

On such a dawn, or such a dawn –
Would anybody sigh
That such a cherish'd figure
Too sound asleep did lie ...
So quiet – Oh how quiet ...

As quiet as the Dew – she dropt
As softly as a star –
For what are stars but Asterisks
To point a human life?

I see thee better – in the Dark –
I do not need a light –
But spill the dew
And take the moon –
And choose this single star
From out the wide night's numbers –

Sue – for evermore!

from poems of Emily Dickinson

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I

Cuando murió su amada
pensó en hacerse viejo
en la mansión cerrada,
solo, con su memoria y el espejo
donde ella se miraba un claro día.
Como el oro en el arca del avaro,
pensó que guardaría
todo un ayer en el espejo claro.
Ya el tiempo para él no correría.

*When his beloved died
he thought he'd grow old
in the closed house
alone with his memories and the mirror
into which she had looked one clear day.
Like the gold in a miser's chest
he thought he would hold onto
the past in the clear mirror.
Time, for him, would pass no more.*

II

Mas pasado il primer aniversario,
¿cómo eran – preguntó – , pardos o negros,
sus ojos? ¿Glaucos? ... ¿Grisés?
¿Cómo eran, ¡Santo Dios!, que no recu-
erdo?...

*But after the first anniversary had passed
Were they – he asked himself – brown or
black,
her eyes? Green? ... Grey?
How were they, Holy God! I don't remem-
ber?...*

III

Salió a la calle un día
de primavera, y paseó en silencio
su doble luto, el corazón cerrado ...
De una ventana en el sombrío hueco
vio unos ojos brillar. Bajó los sujetos
y siguió su camino ... ¡Como éstos!

*Setting out on the street one day
in spring, he carried in silence
his double loss, his heart closed ...
From a window in a dark hollow
he saw a flash of eyes. Lowering his glance
He continued his walk ... Like those!*

Antonio Machado ('Los ojos')

Time will say nothing but I told you so,
Time only knows the price we have to pay;
If I could tell you I would let you know.

If we should weep when clowns put on their show,
If we should stumble when musicians play,
Time will say nothing but I told you so.

There are no fortunes to be told, although,
Because I love you more than I can say,
If I could tell you I would let you know.

The winds must come from somewhere when they blow,
There must be reasons why the leaves decay;
Time will say nothing but I told you so.

Perhaps the roses really want to grow,
The vision seriously intends to stay;
If I could tell you I would let you know.

Suppose the lions all get up and go,
And all the brooks and soldiers run away;
Will Time say nothing but I told you so?
If I could tell you I would let you know.

W. H. Auden

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Bist du noch da? In welcher Ecke bist
du?
Du hast so viel gewusst von alledem
und hast so viel gekonnt, da du so hing-
ingst
für alles offen, wie ein Tag, der
anbricht...

Are you still there? In what corner are
you? –
You knew so much of all these things
could do so much, as you went forth

open for everything, like a day, which
dawns.

from Rainer Maria Rilke's 'Requiem for a friend'

Translated by Alexander Goehr. Used by kind permission.

About the Artists

Brad Lubman, conductor/composer, has played a vital role in contemporary music for more than two decades. A frequent guest conductor of the world's leading ensembles, he has gained widespread recognition for his versatility, commanding technique, and insightful interpretations. Conducting a broad range of repertoire from classical to contemporary works, Lubman has led major orchestras in Finland, France, Germany, the Netherlands, Taiwan, and the U.S. Among these are the St. Paul Chamber Orchestra, Bayerische Rundfunk, Dresden Philharmonic, DSO Berlin, RSO Stuttgart, WDR Symphony Cologne, National Symphony Orchestra Taiwan, Orchestre Philharmonique de Radio France, Finnish Radio Symphony, and the Netherlands Radio Chamber Philharmonic. In addition, he has worked with some of the most important European and American ensembles for contemporary music, including Ensemble Modern, London Sinfonietta, Klangforum Wien, Musik Fabrik, ASKO Ensemble, Ensemble Resonanz, Los Angeles Philharmonic New Music Group, Chicago Symphony MusicNOW, and Steve Reich and Musicians. Lubman has conducted at new-music festivals across Europe, including those in Lucerne, Salzburg, Berlin, Huddersfield,

Paris, Cologne, Frankfurt, and Oslo. He has recorded for BMG/RCA, Nonesuch, Koch, and New World, among other labels. His own music has been performed in the USA and Europe, and can be heard on his CD, *insomniac*, on Tzadik. Brad Lubman is particularly noted for his ability to master challenging new scores in a variety of settings, a skill honed during his tenure as Assistant Conductor to Oliver Knussen at the Tanglewood Music Center from 1989-94. That aptitude has earned him the opportunity to premiere works by a wide range of composers, including Michael Gordon, Jonny Greenwood, David Lang, Helmut Lachenmann, Meredith Monk, Michael Nyman, Steve Reich, Augusta Read Thomas, Julia Wolfe, Charles Wuorinen, and John Zorn. Lubman is Music Director of the new music ensemble Signal, founded in 2008. With critically praised performances at the Bang on a Can Marathon, (le) Poisson Rouge (NYC), and the Ojai Music Festival, Signal has rapidly become a vital force in the American new music scene. Brad Lubman is on faculty at the Eastman School of Music and the Bang on a Can Summer Institute. He is represented by Karsten Witt Musik Management.



Mezzo-soprano **Rachel Calloway** has been praised by the *New York Times* for her “considerable depth of expression” and by the *Pittsburgh Post Gazette* for her “emotional characterizations and sumptuous voice...and remarkable sensitivity.” She makes her Latin American debut this season at the Festival Internacional Cervantino and sings the world premiere of Gabriela Frank’s *Holy Sisters* with the San Francisco Girls’ Choir and Joana Carneiro. This January she created the title role in Mohammed Fairouz’s *Sumedia’s Song*. With the contemporary vocal ensemble Ekmeles, Ms. Calloway will perform at Princeton University, Roulette, and in a large scale collaboration with Talea Ensemble in Beat Furrer’s *FAMA* at the Bohemian National Hall. Last season, she made her European debut as Mrs. Grose in Benjamin Britten’s *The Turn of the Screw*. Ms. Calloway has appeared with the Metropolitan Opera in workshops of Nico Muhly’s *Two Boys* and Michael Torke’s *Senna*, and in concert at Zankel Hall, Cornell University, (le) Poisson Rouge, Yale University, Depauw University, and Glimmerglass Opera. Ms. Calloway has appeared in recital at the Kennedy Center, Steinway Hall, Alice Tully Hall, and Philadelphia’s Academy of Music. A proponent of contemporary and lesser-known music, Ms. Calloway gave the world premiere of *New Andean Songs* by Gabriela Lena Frank on the Los Angeles Philharmonic’s Green Umbrella series at Walt Disney Concert Hall. Last spring she sang Harrison Birtwhistle’s *Corridor* in Merkin Hall and the world premiere

of Nico Muhly’s *Stabat Mater*, both with Ensemble Signal. She has performed Schoenberg’s *Pierrot Lunaire* at Alice Tully Hall, Columbia University, and the Juilliard School and has appeared in the FOCUS! Festival of New Music. Ms. Calloway is a founding member of Shir Ami, an ensemble dedicated to the preservation and performance of Jewish art music suppressed by the Nazis and Soviets. Ms. Calloway has received awards from the Metropolitan Opera National Council and first prize in the Arts Recognition and Talent Search sponsored by the National Foundation for Advancement in the Arts. A native of Philadelphia, Ms. Calloway holds degrees from the Juilliard School and Manhattan School of Music and maintains an active teaching studio.

Praised for her “alluring clarity” (*New York Times*), **Jamie Jordan** is a sought-after interpreter of contemporary classical music. She has performed at the Brooklyn Museum for the Brooklyn Philharmonic Chamber Music Series; Bruno Walter Auditorium as a Joy in Singing Finalist; the Detroit Institute of Art; Disney Hall with the Los Angeles Philharmonic New Music Group; The Harvard Club NY; June in Buffalo with Ensemble Signal; The Liederkrantz Foundation; Massachusetts Museum of Contemporary Art for the Bang on a Can Festival Marathon; PASIC with Bob Becker; and Symphony Space with Encompass Opera Theatre. Jamie Jordan has been a guest artist at Columbia University, Cornell University, Eastman School of Music, Ithaca College,

Rochester Institute of Technology, SUNY Fredonia, Syracuse University, University of Maryland, University of South Florida, University of Wisconsin-Stevens Point, Unruly Music Festival, and Wisconsin Flute Festival. She has performed in concerts sponsored by Ethos New Music Society, Society for New Music (Syracuse), and as a soloist with Alia Musica Pittsburgh and Southern Tier Symphony (Poulenc's *Gloria* and Rachmaninoff's *Vocalise*). Other performances include one-woman cabaret shows at Rose's Turn and the role of Romilda (*Xerxes*) with the Connecticut Early Music Festival. A passionate music educator, Jamie Jordan has sung in numerous pre-concert lectures for the New York Philharmonic, and worked as a teaching artist and archivist for the orchestra. For eight summers she was a clinician for Summer Sounds Music Festival in Washington. She has taught at Arizona State University, Eastman School of Music, and University of Wisconsin Stevens Point, as well as public and private schools throughout Michigan and New York. Upcoming engagements include the 2013 MATA Festival with Talea Ensemble and a world premiere by Steven Rice at University of Wisconsin-Stevens Point. She grew up in suburbs of Chicago and Washington, D.C., and earned degrees in jazz studies, opera performance, and music education.

Heralded by *The New York Times* as a violinist of "tireless energy and bright tone", **Courtney Orlando** specializes in the performance of contemporary and cross-

over music. She is a founding member of the acclaimed new music ensemble Alarm Will Sound, which has premiered works by and collaborated with some of the foremost composers of our time, including John Adams, Steve Reich, Wolfgang Rihm, Meredith Monk, Michael Gordon, David Lang, Augusta Read Thomas, Martin Bresnick, Steven Stucky, and Donnacha Dennehy. Courtney is also a member of the new music ensemble Signal. Among other composers, Signal collaborates extensively with Steve Reich; the group recorded *Music for 18 Musicians* and the first entirely live version of *Double Sextet* in the spring of 2011. In 2008, Courtney took part in the premiere of Michael Gordon and Ridge Theatre's *Lightning at our feet*, a multi-media song cycle on poems of Emily Dickinson. In this work, she was able to explore her interest in simultaneously singing and playing the violin, and since then, other composers have written music that highlights this combination. She is an ongoing collaborator with Meredith Monk, with whom she recorded *Songs of Ascension*. She has also had the good fortune of working with experimental jazz musicians Theo Bleckmann, Uri Caine, and Michael Formanek. Other performances and recordings include those with Joshua Redman, Dirty Projectors, Grizzly Bear, Sigur Ros's Jonsi, and Arcade Fire's Richard Parry. In addition to Nonesuch, Courtney has recorded for Bridge, Cantaloupe, Chandos, ECM, Sonabilis, Tzadik, and Winter and Winter. She is currently on the faculty of the Peabody Conservatory, where she is an



Ear Training and Sight Singing teacher and a chamber music coach. Prior to her appointment at Peabody, she received her doctorate from and taught at the Eastman School of Music, and also taught at Syracuse University.

Ensemble Signal is a large NY-based ensemble dedicated to offering the broadest possible audience access to a diverse range of contemporary works through performance, commissioning, recording, and education. Its artist roster includes some of most gifted and innovative young musicians working in New York. Signal performs with conductor Brad Lubman, who founded the group along with cellist and co-artistic director Lauren Radnofsky. To form what *The New York Times* has described as “one of the most vital groups of its kind,” Lubman and Radnofsky assembled a “new music dream team” (*Time Out New York*) of independent artists who have worked closely with one another and Lubman over the last decade. Signal is flexible in size and instrumentation, enabling it to meet the demands of its diverse repertoire that ranges from Steve Reich to Helmut Lachenmann. Signal made its debut in Spring 2008 at the Bang on a Can Marathon in NYC and the Ojai Music Festival in California, earning praise for “deeply committed performances” (*Musical America*) of “gripping vehemence” (*Los Angeles Times*). At home in concert halls, clubs, and international festivals alike, Signal has performed at venues including Carnegie Hall’s Zankel Hall,

The Tanglewood Music Festival, The Guggenheim Museum (NYC), Miller Theatre, and (le)Poisson Rouge. Signal’s recordings include Philip Glass’s *Glass-works* and *Music in Similar Motion* (Philip Glass’s Orange Mountain label); and Sarah Kirkland Snider’s *Penelope* (New Amsterdam Records). 2012-13 recording releases include a CD and surround-sound DVD of music by Lachenmann, with the composer as soloist in *Zwei Gefühle* (Mode); Michael Gordon, David Lang, and Julia Wolfe’s *Shelter* (Cantaloupe); and Reich’s *Music for 18 Musicians* and Pulitzer Prize-winning *Double Sextet* (Cantaloupe).

Kelli Kathman, *flute*
Jessica Schmitz, *alto flute*
Jackie LeClair, *english horn*
Eileen Mack, *clarinet*
Adrián Sandí, *clarinet*
Ken Thomson, *clarinets*
David Byrd-Marrow, *horn*
Kate Sheeran, *horn*
Courtney Orlando, *violin*
Victor Lowrie, *viola*
Christopher Otto, *viola*
Kevin McFarland, *cello*
Lauren Radnofsky, *cello*
Greg Chudzik, *double bass*
Nuiko Wadden, *harp*
David Friend, *celeste*
Oliver Hagen, *piano*
Bill Solomon, *percussion*
Brad Lubman, *conductor*

About Miller Theatre

Miller Theatre at Columbia University is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

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Argento Chamber Ensemble
Marilyn Aron
Arno Austin
Roger Bagnall
Barbara Batcheler
Michelle Becker
Elaine Bernstein
Alexandra Bowie
Adam and Eileen Boxer
Susan Boynton
Louise Bozorth
James Buckley
Moshe Burstein
Gerard Bushell
Dino Capone
Charlotte Catto
Mike Coble
Gregory Cokorinos
Herbert Cohen and Daniel Cook
Astrid Delafield
Kristine DelFausse
R. H. Rackstraw Downes

Carol Eisenberg
Peter and Joan Faber
Julie Farr
Stephanie French
June Goldberg
Lauren and Jack Gorman
Robert Gunhouse
Maureen Gupta
James Hanbury
Barbara and Gerald Harris
Bernard Hoffer
Frank Immler and Andrew Tunnick
L. Wilson Kidd, Jr.
Sandra Kincaid
Stephen and Bonita Kramer
Barbara and Kenneth Leish
Arthur S. Leonard
Peter Lincoln
Stephen Leventis
Richard H. Levy and Lorraine Gallard
Sarah Lowengard
Anthony and Caroline Lukaszewski
Gerard Lynch and Karen Marisak
Marc Maltz

Michael Minard
Jack Murchie
Maury Newburger
Susan Newman
Mary Pinkowitz
Miriam Pollett
Trevor Rainford
Carol Robbins
Eliisa Salmi-Saslaw
James Schamus
Carol O. Selle
Anita Shapolsky
Fran Snyder and David Voremberg
Gilbert Spitzer and Janet Glaser Spitzer
Gayatri Spivak
Peter Strauss
Jim Strawnhorn
Richard Tucker
Janet Waterhouse
C. Dennis and Ila Weiss
Robert Zipf
Anonymous



Upcoming Events

Tuesday, April 23, 6:00 p.m.

POP-UP CONCERTS

New Music by Laura Kaminsky

Ensemble Π

Cassatt String Quartet

Saturday, April 27, 8:00 p.m.

BACH, REVISITED

The Baroque Vanguard

Ensemble Signal

Kristian Bezuidenhout, *harpsichord*

Brad Lubman, *conductor*

Sunday, April 28, 7:00 p.m.

SPECIAL EVENT

Helmut Lachenmann DVD Screening

Ensemble Signal

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