

CERDDORION

vocal ensemble

with guest conductor
Peter Bagley

presents

101ST BIRTHDAY CELEBRATION

Saturday, February 26, 8:00 p.m.
Old First Reformed Church
7th Avenue
Park Slope, Brooklyn

Sunday, February 27, 4:00 p.m.
Church of St. Luke in the Fields
487 Hudson Street
New York, New York

CERDDORION

Sopranos

Prentice Clark[§]
Maria Hladczuk
Panny King
Marilyn Lenat
Amy Litt
Jeanette Rodriguez[†]
Maya Robinson
Ellen Schorr*

Altos

Alisa Biran
Susan Glass
Kate Troast Kurz[¶]
Cathy Markoff
Leonore Max[¶]
Myrna Nachman

Tenors

Thomas Cirillo
David J. Deschamps
Philip Gallo
Philip Hilton
Tim Hutfilz^{¶¶}
Togu Oppusunggu
Steve Parkey
Rick Scott^{¶¶}

Basses

Raphael Biran
Chris Calvosa
Peter Cobb[¶]
Norman Holman**
Peter Kurz
Tod Mijanovich

-
- * Soloist in the Schumann Mass
† Soloists in the Thompson Mass
‡ Soloist in Ellington's "Come Sunday"
§ Soloist in Ellington's "Mood Indigo"
¶ Soloists in Ellington's "It Don't Mean a Thing"
** Soloist in Parker's "My God is a Rock"
¶¶ Soloist in Whalem's "Who'll Be a Witness"

Instrumentalists

Myrna Nachman, Piano
Matt Kane, Drums
Ian Voss, Bass

101st Birthday Celebration

Heinrich Schütz (1585–1672)

Singet dem Herrn

Francis Poulenc (1899–1963)

Quatre motets pour le temps de Noël

O magnum mysterium

Quem vidistis pastores dicite

Videntes stellam

Hodie Christus natus est

Robert Schumann (1810–1856)

Missa sacra op. 147

Kyrie

Gloria

Agnus Dei

INTERMISSION

Randall Thompson (1899–1984)

The Best of Rooms

Kyrie (Mass of the Holy Spirit)

Alleluia

Edward "Duke" Ellington (1899–1974)

Arranged by Alice Parker

Arranged by Ed Lokeski

Arranged by Mark Brymer

Arranged by Mark Brymer

Come Sunday

Mood Indigo

Don't Get Around Much Anymore

It Don't Mean a Thing (If it Ain't Got
That Swing)

Afro-American Spirituals

Arranged by Peter Bagley

Arranged by Wendell Whalum

Arranged by Parker/Shaw

Arranged by Wendell Whalum

Live-A-Humble

The Lily of the Valley

My God Is a Rock

Who'll Be a Witness

There will be a reception after the concert. Please join us!

Notes and Texts

Poulenc, Thompson and Ellington: Celebrating 101 Years of the Millennium in Retrospect

Heinrich Schütz 1585–1672). The first important sacred work Schütz published, *Psalmen David* of 1619 is devoted to a form which up to that time had been cultivated more extensively in Venice than in Germany—the combination of texts of complete psalms with the polychoral, instrumentally supported *concertato* style or *cori spezzati*. Schütz's setting of Psalm 98 for the Reformation festival of 1617 begins the "new" song with a genuine tonal fugal subject and answer, in the manner of Giovanni Gabrieli. Two similar, normally keyed choruses carry the piece through—now in *tutti* now in antiphony. The instrumental technique of the day is illustrated in appropriate instrumental musical motives: "mit Harfen, mit Drommeten und Posaunen" (with harp, drum and trumpet). The "Brausen" (roaring) of the sea is painted in mighty overlapping melismas; the "Erdhoden" (world) has its deep place; the "Berge" (hills) have their high places in places in the represented tone space through which the "Wasserströme" (floods) flow—of course—downward. In the "Ehre sei dem Vater" (Gloria Patri), the opening fugal material returns—"as it was in the beginning"

Francis Poulenc (1899–1963) *Quatre Motets pour le temps de Noël.* Francis Poulenc combines the worldly and mystical sides of French culture. He began as an arch-sophisticate, playing a leading role in *Les Six*, a group of Parisian composers who after World War One set out to debunk all pompous seriousness in music, offering instead a witty and whimsical fusion of pre-Romantic styles and the latest popular music. A new dimension entered his music in 1936, however, when, following the death of a friend, he made a visit to the famous black statue of the Virgin Mary at Rocamadour, and there rediscovered his childhood faith. Poulenc's output includes a large quantity of distinguished sacred choral music; the set which make up the Christmas motets (composed in 1951–52) is among the very best of it. The four motets are all settings of well-known liturgical texts, all marked by Poulenc's highly individual, vocal style—short phrases (or sometimes longer ones punctuated by prominent rests), the more pronounced because of the mainly non-contrapuntal chordal texture. The choral writing is rich and sometimes highly dissonant with extreme changes of dynamics and phrasing and a demand for strict pulse. Each motet invokes a striking atmosphere, ranging from the stillness of the introduction to "O magnum mysterium" to the breathless vigor of "Hodie Christus natus est."

Robert Schumann (1810–1856) *Missa sacra* Op. 147. Schuman's musical memory, and that of his generation, was relatively short. For Schumann, Bach was the first of a series of great composers whose personal contributions comprised the genesis of an inevitable line of progress leading to his own time. From Bach the progression continued with Mozart, Beethoven and Schubert down to Schumann's own generation. Though Schumann saw Bach as the central focus of the main German musical tradition, he occasionally sought to evoke a pre-baroque musical period by exploring the *stile antico*, a specific type of counterpoint associated with the sixteenth-century polyphony of Palestrina. Whether he was encouraged in this endeavor by his studies of Bach remains unclear. In the 1820's he had met Justus Thibaut, whose monograph *Über Reinheit der Tonkunst* (1825), had reaffirmed for the Romantic generation the viability of the Palestrinian ideal; and it may be that Thibaut led Schumann to examine sixteenth-century polyphony. For Schumann the *stile antico* was distinguished by three stylistic features: imitative writing, recalling the Palestrinian point of imitation; careful control of dissonance, in keeping with the "pure" style of Palestrina, as exemplified in the celebrated Pope Marcellus Mass; and rhythmic motion with the half note as the basic tactus, and experimentation with

"antique" meters such as 2/2, 3/2, 6/4 and 4/2. In the "Kyrie" and "Agnus Dei" of his *Missa sacra*, both movements are in three parts in meters of 4/2 (Kyrie) or 6/4 (Agnus Dei) and contain imitative writing. But its severely chromatic style and use of fugue-like stretto and diminution also point to the richly affective music of Bach. In contrast the "Gloria" is more symphonic in style and structure, harking to the through-composed mass settings of Mozart, Beethoven and Schubert with the fugal finale as a triumphant finish.

Randall Thompson (1899–1984). Caroline Cegin Benser and David Francis Urrows write in the Introduction of their *Bio-Bibliography* of Randall Thompson, "Randall Thompson was born in New York in the penultimate year of the nineteenth century, and died in Boston eighty-five years later. Between those dates, he composed the single most popular piece of American choral music, *Alleluia*, (1940) and established himself as the primary American figure in the world-wide renaissance of choral composition and performances to which the twentieth century has been witness". In response to a private commission from Nicolas Brown of Providence, Rhode Island, Thompson wrote his *Mass of the Holy Spirit* at his chalet in Gstaad during the summers of 1955–56. An English mass or communion service, it is an outstanding example of Thompson's assimilation of Italian and English Renaissance style reworked neoclassically into "audible contemporary idiom." Benser and Urrows summarize that Randall Thompson, "...was deeply interested in things indigenously (that is, socially rather than politically) American: the traditional shape-note hymnody of the southern states, spirituals, dance tunes, and ragtime and jazz. *He was a great Duke Ellington fan.*" [italics mine].

Edward "Duke" Ellington (1899–1974). Duke Ellington's *Come Sunday* was one of the many pieces written for the "Sacred Concerts" that he performed around the country in the 1960's, encouraged therein by his friend and colleague Alec Wyton, who was organist and choirmaster of the Cathedral of St. John the Divine, here in New York City. The other tunes, *Mood Indigo*, *Don't Get Around Much Anymore* and *It Don't Mean a Thing (If It Ain't Got That Swing)* included in this set are tasteful arrangements of well-known secular songs arranged for the choral medium and performed for this celebratory concert. Gunther Schuller wrote in 1974: "In truth, Ellington's compositions are, as compositions, so durable that they can be played by others sensitively re-creating the original notes, pitches, rhythms, timbres, etc. But what is most astonishing is that they can, in performances by fine musicians with fine ears, not only re-create the original, but bring to it an excitement and drive that has its own validity, even though it may not be precisely the excitement that Ellington and his men got. This is, of course, an exact parallel to classical repertory, where no two interpretations of a Brahms or Tchaikovsky symphony are the same, despite the fact that conductors and performers will be playing from the same notated parts and score. It is in that same sense that much of Ellington's music can be preserved—and must be. It is too important a part of our American musical legacy [to lose]." ("The Case for Ellington's Music as Living Repertory," *High Fidelity*.)

The Negro Spiritual: A Proud Legacy. Negro spirituals chronicle and comment on the lives of African-American slaves, expressing their dreams and hopes for the future and reflecting their determination to survive slavery and live as freed people. Ever since the slave songs emerged from the closed society of the plantation, they have appealed to people all over the world. The spiritual arrangements made in the 1870's for the Fisk Jubilee Singers helped to preserve the songs by translating them into an idiom that could be shared with a wider audience in a concert setting. The arrangers who followed perpetuated the spiritual's expressiveness and exciting innovations in rhythm, texture, form, and sonority. This genre—unaccompanied arrangements of Negro spirituals—now stands as the largest single body of folk-song arrangements in Western choral art literature.

—Peter Bagley

Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied; denn er tut Wunder.

Er sieget mit seiner Rechten und mit seinem Heiligen Arm.

Der Herr lässt sein Heil verkündigen; vor den Völkern lässt er seine Gerechtigkeit offenbaren. Er gedenket an seine Gnade und Wahrheit dem Hause Israel.

Aller Welt Enden sehen das Heil unsers Gottes.

Jauchzet dem Herren, alle Welt, singet, rühmet und lobet!

Lobet den Herren mit Harfen und Psalmen; mit Drommeten und Posaunen jauchzet vor dem Herrn, dem Könige.

Das Meer brause und was drinnen ist, der Erdboden und die drauf wohnen.

Die Wasserströme frohlocken, und alle Berge sind fröhlich vor dem Herrn.

Denn er kommt, das Erdreich zu richten; er wird den Erdboden richten mit Gerechtigkeit und die Völker mit Recht.

Ehre sei dem Vater und dem Sohn, und auch dem Heiligen Geiste, wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit.

Amen.

Sing a new song to the Lord; for he does wonders.

His right hand and holy arm win him victory.

The Lord makes his victory known; he displays his righteousness to all the nations.

He remembers his mercy and constancy for the house of Israel.

All the ends of the earth see the victory of our God.

Rejoice in the Lord, all men on earth, extoll and praise!

Praise the Lord with harps and psalms; with trumpet and echoing horn rejoice before the Lord, the king.

Let the sea roar and all its creatures, the dry land and those who dwell on it.

The rivers applaud, and every mountain is happy before the Lord.

For he comes to judge the earth; he will judge the world with righteousness and the peoples in justice.

Glory to the father and the son, and also the holy spirit, as it was in the beginning, now and forever, and from eternity to eternity.

Amen.

O magnum mysterium

O magnum mysterium, et admirabile sacramentum,

Ut animalia viderent Dominum natum jacentem in praesepe.

Beata virgo cujus viscera meruerunt portare Dominum Christum.

O how great the mystery, and how ineffable is the covenant

That simple beasts behold the Christ Child as a babe newborn and lying in a manger stall.

O blessed virgin hallow'd is thy womb that it could hold flesh and blood of Christ our Lord.

Quem vidistis pastores dicite

Quem vidistis pastores dicite: annuntiate nobis in terris quis apparuit:

Natum vidimus et choros Angelorum collaudantes Dominum.

Dicite quidnam vidistis et annuntiate Christi Nativitatem.

Whom did you see? Shepherds say! Who was there? Pray tell us who came down to the earth, tell us who appeared!

We saw the Infant Child, and angels sang in chorus glorifying God on high.

Tell us then! Say what you saw there! Tell the glad tidings that Christ was born to save us!

Videntes stellam

Videntes stellam Magi gavisii sunt gaudio magno:
et intrantes domum obtulerunt Domino aurum,
thus et myrrham.
Osanna in excelsis.

Beholding the star, with joy the Wise Men
came and with great gladness: and they enter'd
in the house, and there offer'd the Lord gold
and myrrh and incense.

Hodie Christus natus est

Hodie Christus natus est: hodie Salvator apparuit:
hodie in terra canunt Angeli, laetantur Archangeli:
hodie exsultant justii dicentes: Gloria in excelsis
Deo, alleluia.

Born today is Christ, born for us: Comes
today, lol To us the Savior comes: Songs today
angels sing, sing to men on earth, And their
praise Archangels bring: Loud today the just
men cry out, exulting: Glory be, glory to God
on high, alleluia.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy upon us,
Christ have mercy upon us,
Lord have mercy upon us.

Gloria

Gloria in excelsis Deo
et in terra pax omnibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te,
glorificamus te.
Gratias agimus tibi propter magnam gloriam
tuam.
Domine Deus, Rex coelestis, pater omnipotens.
Domine fili unigenite Jesu Christe!
Agnus Dei, filius patris.
Qui tollis peccata mundi, miserere nobis:
Suscipe deprecationem nostram.
Qui sedes ad dexteram patris, miserere nobis.

Glory be to God on high,
and in earth peace to men of goodwill.
We praise You, we bless You, we worship You,
we glorify You.
We give thanks to You for Your great glory.

Quoniam tu solus sanctus, tu solus Dominus, tu
solus altissimus, Jesu Christe!
Cum Sancto Spiritu in gloria Dei patris. Amen!

O Lord God, heavenly King, Father Almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lamb of God, Son of the Father,
who takes away the sins of the world,
receive our prayer,
who sits at the right hand of the Father, have
mercy upon us.
For you only are holy. You only are most high,
Jesus Christ.
With the Holy Spirit, in the glory of God the
Father. Amen.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere
nobis.
Dona nobis pacem.

Lamb of God, who takes on the sins of the
world, pray for us.
Grant us peace.

The Best of Rooms

Christ, He requires still, wheresoe'er He comes, To feed, or lodge, to have the best of rooms:
Give Him the choice; grant Him the nobler part Of all the house: the best of all's the heart.
—Robert Herrick, "Christ's Part" (1647)

Come Sunday

Come Sunday, Sunday, that's the day. I believe that God put sun and moon up in the sky.
I don't mind the gray skies 'Cause they're just clouds passing by.
Lord, dear Lord above: God Almighty God of Love, Please look down and see my people through.
I believe God is now, was then, and always will be. With God's blessing, we can make it thro' eternity.

Mood Indigo

You ain't been blue, till you've had that mood indigo, That feelin' goes stealin' down to my shoes,
While I sit and sigh: "Go 'long blues."
Always get that mood indigo, Since my baby said goodbye.
In the evenin' when lights are low, I'm so lonesome I could cry.
'Cause there's nobody who cares about me, I'm just a soul who's bluer than blue can be.
When I get that mood indigo, I could lay me down and die. "Go, Go 'long blues," Goodbye!

Don't Get Around Much Anymore

Missed the Saturday dance, Heard they crowded the floor,
Couldn't bear it without you, Don't get around much anymore.
Thought I'd visit the club, Got as far as the door,
They'd have asked me about you, Don't get around much anymore.
Darling, I guess my mind's more at ease, But nevertheless, Why stir up memories?
Been invited on dates, Might have gone, but what for,
Awf'ly diff'rent without you, Don't get around much anymore.

It Don't Mean A Thing (If It Ain't Got That Swing)

It don't mean a thing if it ain't got that swing. Doo wah ...
It don't mean a thing all you got to do is sing. It makes no difference if it's sweet or hot,
Just give that rhythm ev'rything you've got. Oh, what good is melody, What good is music
If it ain't possessin' somethin' sweet. It ain't the melody, It ain't the music.
There's somethin' else that makes the tune complete.

Live-A-Humble

Live-a-humble, Lord, live-a-humble, Lord, humble yourselves. Oh well, the bell done rung!
Glory and Honor. Praise the Lord. Praise King Jesus, And we will praise the Lord!
Some go to church to put on pretent, until the day of grace is spent.
The ol' man Adam had never been out; when the sermon commence, he jump up and shout.
Some people say they's goin' above the sky; I know very well they's tellin' a lie.
If my Lord, Christ Jesus, had set them free, They would always let their neighbor's bus'ness be.
I've never been to heav'n, but I've been told that the streets up there are paved with gold.
And I'll be list'nin' all the day long to the glorious sounds of all the angel songs.

My God is a Rock

My God is a rock in a weary land,
Shelter in a time of storm.

Stop 'n' let me tell you 'bout de Chapter One,

When de Lord God's work was jes' begun,

Stop 'n' let me tell you 'bout de Chapter Two, When de Lord God's written His Bible
through.

Stop 'n' let me tell you 'bout de Chapter Three, When de Lord God died on Calvary!

Stop an' let me tell you 'bout de Chapter Four, When de Lord God visit 'mong de po',

Stop an' let me tell you 'bout de Chapter Five,

When de Lord God brought de dead alive,

Stop an' let me tell you 'bout de Chapter Six,

He went in Jerusalem an' healed de sick.

Stop, let me tell you 'bout de Chapter Sev'n, died and ris'n an' went to Heav'n,

Stop, let me tell you 'bout Chapter Eight, John seen Him standin' at de Golden Gate.

Stop 'n' let me tell you 'bout de Chapter Nine,

Lord God turned de water to wine,

Stop 'n' let me tell you 'bout de Chapter Ten, John says He's comin' in de world again.

The Lily of the Valley

He's the Lily of the valley, Oh, my Lord.

I've never been to heaven but I've been told, That the streets up there are paved with gold.

What kind of shoes are those You wear? That You can walk up on the air.

These shoes I wear are gospel shoes And You can wear these if You choose.

Who'll Be a Witness

My soul is a witness for my Lord?

Who'll be a witness for my Lord?

I'll be a witness for my Lord.

He'll be a witness for my Lord.

You read in the Bible an' you understan', Methuselah was de oldes' man.

He lived nine hundred an' a sixty nine. He died an' went to heaven, Lord, in due time.

Methuselah was a witness for my Lord.

You read in the Bible an' you understan', That Samson was the strongest man.

An' Samson went out, it was at one time, An' he killed about a thousan' of the Philistine.

Delilah fooled Samson we all know, For the Holy Bible tells us so.

She shaved off his head just as clean as yo' han', An' his strength become like a natchal man.

Samson was a witness for my Lord.

Daniel was a Hebrew child, He went to pray to his God for a while.

The king at once for Daniel did send, An' he put him right down in the lion's den.

God sent His angels the lion's for to keep, An' Daniel laid down an' he went to sleep.

Daniel was a witness for my Lord.

Who'll be a witness for my Lord?

ABOUT US

CERDDORION (the name means "musicians" in Welsh) is a chamber ensemble comprising some of New York City's finest choral singers.

Founded by Susanne Peck in 1995, Cerddorion is dedicated to setting new standards for extraordinary choral performance. As the group's name suggests, Cerddorion aspires to musicianship in its fullest sense, using the human voice to explore and fulfill the expressive potential of the art. Audiences have quickly come to know Cerddorion for its interpretive depth as well as its technical excellence.

Cerddorion's repertoire spans the choral literature, from the early Renaissance to new works. Past programs have focused on Josquin Desprez; Monteverdi; early American hymns and spirituals; double-choir works by Bach and Schütz; Brahms, Schubert, and Rheinberger; Delius, Elgar, and other post-Romantics; Hindemith and his contemporaries; and 20th-century New York City composers.

Since its foundation, Cerddorion has attracted significant recognition. In August 1998 and August 1999 the group served as the resident teaching ensemble for the Dennis Keene Choral Festival in Kent, Connecticut. Other prestigious invitations include collaborations with the acclaimed early music ensemble Concert Royal in performances of Bach's *Cantata 140* and Purcell's *Dido and Aeneas*. Since October 1997, Cerddorion has been Artist-in-Residence at the New York Public Library's Tompkins Square branch.

Gannet Newspapers critic Francis Brancaleone called Cerddorion's Fall 1997 program "a connoisseur's concert, tastefully rendered [...] The success of the performance was a product not only of technique and preparation but of understanding." And Robert Page, Director of the Mendelssohn Choir of Pittsburgh and professor of Music at Carnegie Mellon University, has said: "Cerddorion is a chamber ensemble where 'ensemble' is the key word. The sheen, the matching of sounds is a joy to hear ... whether it be Poulenc, Britten, Hindemith, Elgar or Victoria."

Cerddorion is in the process of searching for a new permanent conductor. Its November, 1999 concert (*Gentle on the Spirit: Romantic English Fare*) was led by guest conductor Paula Biran. The concerts of May 14 and May 20 will be conducted by Gareth Morrell.

ABOUT PETER BAGLEY

Peter Bagley, Professor of Music at the University of Connecticut, received his B.S. in Music Education at the Crane School of Music, State University of New York at Potsdam, and his D.M. in Choral Conducting under Julius Herford at Indiana University.

Dr. Bagley has been invited as guest conductor and choral clinician for numerous festivals and all-state choirs throughout the country. Among many engagements, he recently conducted the M.E.N.C. All-Eastern Division Chorus in Pittsburgh, Pennsylvania and launched his international career as choral clinician for various choirs in a ten-city tour of New Zealand sponsored by the New Zealand Choral Federation. Other engagements include an appointment to the faculty of master conductors for the Dennis Keene Choral Festival in Kent, Connecticut. Together with the University of Connecticut Festival Chorus and Orchestra, Dr. Bagley made his Carnegie Hall debut in June, 1997 conducting Maurice Duruflé's *Requiem*.

Dr. Bagley is an active member of the American Choral Directors Association, and was honored in October, 1990 by the Connecticut chapter as "... the Connecticut Choral Educator of the Year." He also serves on the boards of Chorus America and the Hall Johnson Institute. His professional achievements are recognized in *Who's Who in the East* and *Who's Who Among Black Americans*.

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Our concerts would not be possible without the financial assistance from our supporters. CERDDORION would like to thank all those acknowledged on the following page, who, in addition to various of our members, have generously contributed to our group during 1999.

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