

**P C M F**  
||:PIEDMONT CHAMBER MUSIC FESTIVAL:||

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THE INAUGURAL 2016 SEASON





# WELCOME

The idea came in a daydream in early January.

"There's this place in Piedmont, a small hall perfect for chamber music with a beautiful piano," mused Wayne. "What if we organized some great chamber music concerts there during the summer?"

"Mm-hmm," responded Juliana, absently-mindedly. "That'd be great."

A few days later, we called Gray Cathrall – Piedmont Center for the Arts board member, Piedmont Post editor, and Piedmont community leader – and presented a ten-page proposal. He immediately and enthusiastically pledged whatever support the festival would need. Thus the idea became a goal.

Eight months later, your presence here, together with our stellar 2016 PCMF musicians, is the realization of that goal. This week's festival represents the culmination of lots of planning, dreaming, discussing, and shaping by the festival co-directors, Gray Cathrall, and PCA board president Nancy Lehrkind. It is also, in a huge way, the result of all of the financial and in-kind donations, advice, assistance, moral support, and encouragement that you have contributed along the way. Thank you.

We're excited to present the first-ever summer chamber music festival in the East Bay, featuring an exciting set of programs and the finest talent we know. We hope you will enjoy the music and that you will join us for many more summers to come.

Yours truly,

Juliana and Wayne  
Co-Directors of PCMF

Friday, August 5, 2016 at 7:30 PM

# FOLK TRADITIONS

**Béla Bartók**  
(1881-1945)

*Romanian Folk Dances*

Jocul cu bâță (Dance with Sticks)  
Brâul (Waistband Dance)  
Pe loc (In One Spot)  
Buciumeana (Hornpipe Dance)  
Poarga Românească (Romanian Polka)  
Mărunțel (Fast Dance)

ARRANGED AND PERFORMED BY  
THE MUSICIANS OF PCMF 2016

**Robert Schumann**  
(1810-1856)

*Fantasy Pieces for clarinet and piano, Op. 73*

Zart und mit Ausdruck  
(Tender and with expression)  
Lebhaft, leicht  
(Lively, light)  
Rasch und mit Feuer  
(Quick and with fire)

CAROL MCGONNELL, CLARINET  
JULIANA HAN, PIANO

**Antonín Dvořák**  
(1841-1904)

*Gypsy Songs*

My song resounds with love  
Ay! How my triangle marvelously rings!  
The forest is quiet all around  
Songs my mother taught me  
The strings are tuned  
Freer is the gypsy  
If the winged falcon

CLARISSA LYONS, SOPRANO  
JULIANA HAN, PIANO

- *intermission* -

**Felix Mendelssohn**  
(1809-1847)

String Quartet in D major, Op. 44 No. 1  
Molto allegro vivace  
Menuetto. Un poco Allegretto  
Andante espressivo ma con moto  
Presto con brio

JASMINE LIN, VIOLIN  
WAYNE LEE, VIOLIN  
ROBERT MEYER, VIOLA  
DEBORAH PAE, CELLO

## ***Gypsy Songs***

Music by Antonín Dvořák

Poetry by Adolf Heyduk

### **1. My song resounds with love**

Mein Lied ertönt, ein Liebespsalm,  
beginnt der Tag zu sinken,  
und wenn das Moos, der welke Halm  
Tauperlen heimlich trinken.

My song resounds with love  
when the old day is dying;  
it is sowing its shadows  
and reaping a collections of pearls.

Mein Lied ertönt voll Wanderlust,  
in grünen Waldeshallen,  
und auf der Pussta weitem Plan  
lass' frohen Sang' ich schallen.

My song resonates with longing  
In green halls of the woods,  
And on the Hungarian wide plain  
I let happy songs ring out.

Mein Lied ertönt voll Liebe auch,  
wenn Heidestürme toben;  
wenn sich befreit zum letzten Hauch  
des Bruders Brust gehoben!

My song reverberates with love  
while unplanned storms hasten.  
I rejoice in the freedom that I no  
longer have a part in the dying of a  
brother.

## 2. Ay! How my triangle marvelously rings!

Ei! Ei, wie mein Triangel  
wunderherrlich läutet!  
Leicht bei solchen klängen in den  
Tod man schreitet!  
In den Tod man schreitet beim  
Triangelschallen!  
Lieder, Reigen, Liebe, Lebewohl dem  
Allen!

Ay! How my triangle  
marvelously rings!  
Easily accompanied by such sounds  
into death one walks!  
Into death one walks accompanied  
by triangle sounds!  
Songs, dances, love, farewell to them  
all!

## 3. The forest is quiet all around

Rings ist der Wald so stumm und still,  
das Herz schlägt mir so bange;  
der schwarze Rauch sinkt tiefer stets,  
die Träne trocknend meiner Wange.

The forest is quiet all around;  
only the heart disturbs the peace.  
Like black smoke gushing,  
tears flow down my cheeks and so  
they dry.

Ei, meine Thränen trocknen nicht,  
musst and're Wangen suchen!  
Wer nur den Schmerz besingen kann,  
wird nicht dem Tode fluchen.

They need not dry –  
let other cheeks feel them!  
The one who can sing in sorrow  
will not die, but lives and lives on.



#### 4. Songs my mother taught me

Als die alte Mutter mich noch lehrte  
singen,  
Thränen in den Wimpern gar so oft  
ihr hingen.  
Jetzt, wo ich die Kleinen selber üb'  
im Sange,  
rieselt's in den Bart oft,  
rieselt's von der braunen Wange.

When my old mother taught me  
to sing,  
Tears so often hung in her  
eyelashes.  
Now that I teach the little ones  
to sing,  
The tears often flow into my  
beard, down my brown cheeks.

#### 5. The strings are tuned

Reingestimmt die Saiten,  
Bursche, tanz' im Kreise!  
Heute froh und morgen?  
Trüb' nach alter Weise!

The strings are tuned –  
young man, dance in a circle!  
Today happy, and tomorrow?  
Sad in the old way!

Nächster Tag' am Nile,  
an der Väter Tische  
reingestimmt die Saiten,  
in den Tanz dich mische!

The following day on the Nile,  
At the father's table,  
The strings are tuned –  
Join in the dance yourself!

Reingestimmt die Saiten!  
Bursche, tanz' im Kreise!

The strings are tuned –  
young man, dance in a circle!

## 6. Freer is the Gypsy

In dem weiten, breiten,  
luft'gen Leinenkleide  
freier der Zigeuner  
als in Gold un Seide!

Jaj! der gold'ne Dolman  
schnürt die Brust so enge,  
hemmt des freien Liedes  
wanderfrohe Klänge.

und wer Freude findet an der Lieder  
Schallen, lässt das Gold, das  
schnöde, in die Hölle fallen.

In wide, broad,  
airy linen clothes  
Freer is the Gypsy  
than in gold and silk!

Ah! The robe of gold  
constricts the chest so tightly,  
it hinders the happy traveling song's  
free melodies.

And whoever finds joy  
in the song's sound,  
lets loathsome gold go to hell.

## 7. If the winged falcon

Darf des Falken Schwinge  
Tatrahö'h'n umrauschen,  
wird das Felsennest  
er mit dem Käfig tauschen?

Kann das wilde Fohlen  
jagen durch die Heide,  
wird's am Zaum und Zügel  
finden seine Freude?

Hat Natur, Zigeuner,  
etwas dir gegeben?  
Jaj! zur Freiheit schuf sie  
mir das ganze Leben!

If the winged falcon  
can soar above Tatra's heights,  
would it exchange  
its rocky nest for a cage?

If a wild foal can  
race through the moorland,  
would it on bridle and rein  
find its happiness?

Has nature, gypsy,  
given something to you?  
Ha! It has given me freedom  
for my entire life!

Saturday, August 6, 2016 at 7:30 PM

# LOCALLY GROWN

**Anthony Cheung**  
(1982- )

Sonata for Violin and Piano (2000-02)

Maestoso con molto rubato

Andante

Allegro con moto

WAYNE LEE, VIOLIN

JULIANA HAN, PIANO

**William Bolcom**  
(1938- )

*Second Piano Quartet* (1995)

Rhythmic, relentless

Scherzo scuro; everything in shadow

Semplice e ben trattenuto

Absolutely inflexible; hip-hop tempo

CAROL MCGONNELL, CLARINET

JASMINE LIN, VIOLIN

DEBORAH PAE, CELLO

JULIANA HAN, PIANO

- *intermission* -

**Jake Heggie**  
(1961- )

*Newer Every Day: Songs for Kiri* (2014)

Silence  
I'm Nobody! Who are You?  
Fame  
That I did always love  
Goodnight

CLARISSA LYONS, SOPRANO  
JULIANA HAN, PIANO

**John Adams**  
(1947- )

*John's Book of Alleged Dances* (1994)

Rag the Bone  
Toot Nipple  
Dogjam  
Pavane  
Stubble Crochet  
Habanera  
Judah to Ocean

WAYNE LEE, VIOLIN  
JASMINE LIN, VIOLIN  
ROBERT MEYER, VIOLA  
DEBORAH PAE, CELLO

## ***Newer Every Day***

Music by Jake Heggie

Poetry by Emily Dickinson

### **1. Silence**

Silence is all we dread.  
There's Ransom in a Voice -  
But Silence is Infinity.  
Himself have not a face.

### **2. I'm nobody! Who are you?**

I'm Nobody! Who are you?  
Are you - Nobody - too?  
Then there's a pair of us!  
Don't tell! they'd advertise - you  
know!

How dreary - to be - Somebody!  
How public - like a Frog -  
To tell one's name - the livelong  
June -  
To an admiring Bog!

### **3. Fame**

Fame is a bee.  
It has a song-  
It has a sting-  
Ah, too, it has a wing.

### **4. That I did always love**

That I did always love  
I bring thee Proof  
That till I loved  
I never lived-Enough-

That I shall love always-  
I argue thee  
That love is life-  
And life hath Immortality-

This-dost thou doubt-Sweet-  
Then have I  
Nothing to show  
But Calvary-

## 5. Goodnight

Some say goodnight—at night—  
I say goodnight by day—  
Good-bye—the Going utter me—  
Goodnight, I still reply—

For parting, that is night,  
And presence, simply dawn—  
Itself, the purple on the height  
Denominated morn.

Look back on Time, with kindly eyes—  
He doubtless did his best—  
How softly sinks that trembling sun  
In Human Nature's West—

Sunday, August 7, 2016 at 3:00 PM

# FINAL CONCERT

**Claude Debussy**     *Première Rhapsodie*  
(1862-1918)

CAROL MCGONNELL, CLARINET  
JULIANA HAN, PIANO

**Ernest Chausson**     *Chanson Perpétuelle*  
(1855-1899)

CLARISSA LYONS, SOPRANO  
WAYNE LEE, VIOLIN  
JASMINE LIN, VIOLIN  
ROBERT MEYER, VIOLA  
DEBORAH PAE, CELLO  
JULIANA HAN, PIANO

**Pauline Viardot**  
(1821-1910)

Songs

Haï Luli  
Havanaise  
Les Filles de Cadix

CLARISSA LYONS, SOPRANO  
JULIANA HAN, PIANO

- *intermission* -

**Johannes Brahms**  
(1833-1897)

Clarinet Quintet in B minor, Op. 115

Allegro  
Adagio  
Andantino  
Con moto

CAROL MCGONNELL, CLARINET  
JASMINE LIN, VIOLIN  
WAYNE LEE, VIOLIN  
ROBERT MEYER, VIOLA  
DEBORAH PAE, CELLO



## ***Chanson Perpétuelle***

Music by Ernest Chausson

Poetry by Charles Cros

Bois frissonnants, ciel étoilé,  
Mon bien-aimé s'en est allé,  
Emportant mon cœur désolé!

Trembling trees, starry sky  
My beloved has gone away  
Bearing with him my desolate heart.

Vents, que vos plaintives rumeurs,  
Que vos chants, rossignols  
    charmeurs,  
Aillent lui dire que je meurs!

Winds, let your plaintive noises  
Let your songs, charming  
    nightingales,  
Tell him that I die.

Le premier soir qu'il vint ici  
Mon âme fut à sa merci.  
De fierté je n'eus plus souci.

The first night he came here,  
My soul was at his mercy;  
I no longer cared about my pride.

Mes regards étaient pleins d'aveux.  
Il me prit dans ses bras nerveux  
Et me baisa près des cheveux.

My glances were full of promise.  
He took me into his trembling arms  
And kissed me near the hair.

J'en eus un grand frémissement;  
Et puis, je ne sais plus comment  
Il est devenu mon amant.

I felt a great quivering.  
And then, I don't know how  
He became my lover.

Je lui disais: « Tu m'aimeras  
Aussi longtemps que tu pourras! »  
Je ne dormais bien qu'en ses bras.

I said to him: "You will love me  
As long as you are able."  
I never slept as well as in his arms.

Mais lui, sentant son cœur éteint,  
S'en est allé l'autre matin,  
Sans moi, dans un pays lointain.

Puisque je n'ai plus mon ami,  
Je mourrai dans l'étang, parmi  
Les fleurs, sous le flot endormi.

Sur le bord arrêtée, au vent  
Je dirai son nom, en rêvant  
Que là je l'attendis souvent.

Et comme en un linceul doré,  
Dans mes cheveux défaits, au gré  
Du vent je m'abandonnerai.

Les bonheurs passés verseront  
Leur douce lueur sur mon front;  
Et les joncs verts m'enlaceront.

Et mon sein croira, frémissant  
Sous l'enlacement caressant,  
Subir l'étreinte de l'absent.

But he, feeling his heart fade,  
Left the other day  
Without me, for a foreign land.

Since I no longer have my friend,  
I will die in this pool, among  
The flowers under the sleeping  
current.

Arriving on the shoreline,  
I will speak his name to the wind,  
In a dream that I await him there.

And like in a gilded shroud  
With hair tousled at the wind's whim,  
I will let myself go.

The happy hours of the past  
will glimmer on my face,  
And the green reeds will entrap me.

And my breast, shuddering under the  
caress of their entwinement,  
will believe it submits to the embrace  
of the one who left.

## ***Haï Luli***

Music by Pauline Viardot

Poetry by Xavier de Maistre

Je suis triste, je m'inquiète,  
Je ne sais plus que devenir!  
Mon bon ami devait venir,  
Et je l'attends ici seulette.  
Haï luli! Haï luli! Haï luli!  
Où donc peut être mon ami?

Je assieds pour filer ma laine,  
Le fil se casse dans ma main...  
Allons, je filerai demain;  
Aujourd'hui je suis trop en peine!  
Haï luli! Haï luli! Haï luli!  
Qu'il fait triste sans mon ami.

Si jamais il devient volage  
S'il doit un jour m'abandonner,  
Le village n'a qu'à  
    brûler  
Et moi-même avec le village!  
Haï luli! Haï luli! Haï luli!  
À quoi bon vivre sans ami?

I am sad, I am troubled,  
I no longer know what will happen!  
My lover ought to come,  
And I await him here alone.  
Hai luli [a sad "tra la"]  
Where indeed can my love be?

I sit down to spin my wool,  
the thread breaks in my hand...  
Let's go, I'll spin tomorrow;  
Today I am in too much pain!  
Hai luli!  
How sad it is without my love.

If ever he becomes fickle,  
If one day he should abandon me,  
The only thing is for the village to  
    burn  
And myself with the village!  
Hai luli!  
What use is it to live without my love?

## ***Havanaise***

Music by Pauline Viardot

Poetry by Louis Pomey

Sur la rive le flot d'argent  
En chantant brise mollement,  
Et des eaux avec le ciel pur  
Au lointain se confond l'azur.  
Quel doux hymne la mer soupire!  
Viens c'est nous que sa voix attire,  
Sois, ô belle! moins rebelle,  
Sois, ô belle! moins cruelle,  
Ah! Ah! A ses chants laisse-toi  
    charmer!  
Viens, c'est là que l'on sait  
    aimer.  
O ma belle, la mer  
    t'appelle.  
A ses chants laisse-toi charmer,  
C'est en mer que l'on sait  
    aimer,  
oui c'est là que l'on sait aimer!

On the shore the silvery water  
Breaks while singing softly  
And the water and the blue sky  
Merges in the distance.  
What a sweet hymn the sea sighs!  
Come, its voice is calling to us,  
Be, oh beautiful one, less rebellious,  
Be, oh beautiful one, less cruel,  
Ah! Ah! In its songs let yourself be  
    charmed!  
Come, it is there that one learns  
    to love.  
Oh my beautiful one, the sea is  
    calling you.  
In its songs let yourself be charmed!  
It is through the sea that one learns  
    to love.  
Yes it is there that one learns to love.

## ***Les filles de cadix***

Music by Pauline Viardot

Poetry by Louis Charles Alfred de Musset

Nous venions de voir le taureau,  
Trois garçons, trois fillettes.  
Sur la pelouse il faisait beau,  
Et nous dansions un boléro  
Au son des castagnettes:  
Dites-moi, voisin,  
Si j'ai bonne mine,  
Et si ma basquine  
Va bien, ce matin.  
Vous me trouvez la taille fine?...  
Ah! ah!  
Les filles de Cadix aiment assez cela.

Et nous dansions un boléro  
Un soir, c'était dimanche.  
Vers nous s'en vint un hidalgo  
Cousu d'or, la plume au chapeau,  
Et la poing sur la hanche:  
Si tu veux de moi,  
Brune au doux sourire,  
Tu n'as qu'a le dire,  
Cet or est à toi.  
Passez votre chemin, beau sire...  
Ah! Ah!  
Les filles de Cadix n'entendent pas  
cela.

We just saw the bull,  
Three boys, three little girls  
On the lawn it was a beautiful day,  
And we were dancing a bolero  
To the sound of castanets;  
Tell me, neighbor,  
If I look well,  
And if my bodice  
Goes well, this morning,  
Do you find my waist slim?  
Ah! Ah!  
The girls of Cadix rather like that.

And we were dancing a bolero  
One evening, it was Sunday,  
Toward us came a dashing Spaniard  
Extremely wealthy, a plume in his hat,  
And his hand on his hip:  
"If you want me,  
Brunette with the sweet smile,  
You have only to say it,  
And this gold is yours."  
Pass on your way, good sir.  
Ah! Ah!  
The girls of Cadix don't listen to that.

# BIOGRAPHIES



**JULIANA HAN**, born in Cincinnati, Ohio, is an active collaborative pianist, chamber musician, and soloist. Ms. Han’s recent appearances include Carnegie Hall’s “The Song Continues” series, Alice Tully Hall, the Music Academy of the West, Norfolk Chamber Music Festival, and Kneisel Hall Chamber Music Festival. She is currently a doctoral fellow at The Juilliard School, where her teachers include Jonathan Feldman, Margo Garrett, Andrew Harley, and Brian Zeger. Ms. Han also holds degrees in biochemistry and law, both from Harvard University, and has worked as a biotech specialist at L.E.K. Consulting and as a corporate attorney at Cravath, Swaine & Moore.

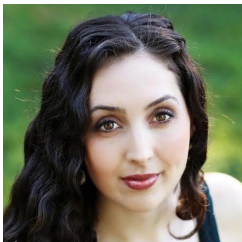


**WAYNE LEE**, a violinist originally from San Francisco, is an active chamber musician. Since 2012, he has been a member of the Formosa Quartet, which serves as ensemble-in-residence for The Art of Élan and as faculty string quartet-in-residence for the National Youth Orchestra of Canada. The members of the Formosa Quartet are also founders and faculty members of the annual Formosa Chamber Music Festival in Hualien, Taiwan. A member of the Manhattan Piano Trio since 2008, Mr. Lee has performed prolifically with the group throughout the United States and Europe. As a recitalist, he has in recent years performed complete cycles

of the Beethoven violin sonatas and the Bach Sonatas and Partitas. With fortepianist Mike Lee, his frequent duo partner, he has explored sonatas of Beethoven, Mozart, Schumann, Brahms, and Bach on early instruments. He has recorded for Marquis Classics, New World Records, and Delos Records. A graduate of and former teaching assistant at The Juilliard School, he currently lives in New York City.



**"JASMINE LIN** is a magnificent player with superb tone and strong interpretive powers" and "a violinist of remarkable intensity", maintain American Record Guide and Chicago Tribune. As a member of Formosa Quartet and Trio Voce, faculty member at Roosevelt University and Music Institute of Chicago, Curtis Institute of Music alumna, confidante to a Cremonese violin, arranger of Grappelli tunes, prizewinner in the Naumburg and Paganini competitions, Grammy nominee, and recording artist on Con Brio, EMI, and New World Records, Jasmine likes to solicit magnificence and intensity while leaving raindrops on her nose unwiped-off. Her biography contains precisely one hundred words.



**CLARISSA LYONS**, soprano, is a member of The Metropolitan Opera's Lindemann Young Artist Development Program. She will make her Metropolitan Opera debut as Karolka in Janacek's *Jenufa* and sing Countess Ceprano in Verdi's *Rigoletto* during the 2016-2017 season. This year, she returns to Carnegie Hall for a Spotlight Recital in Weill

Hall; sings the role of Lisa in The Met + Juilliard production of Bellini's La Sonnambula; and plays Stronatrilla in Wolf Trap Opera's presentation of Florian Gassmann's L'opera seria. Her operatic repertoire also includes Donna Elvira, Mimì, Blanche de la Force, and Elaine O'Neill in John Musto's Later the Same Evening. In recital, she has appeared at Opera America's National Opera Center, the WMP Concert Hall in New York City, and the Sunset Center for the Carmel Music Society. Ms. Lyons has been a soloist with the U.C. Berkeley University Chorus, the Vermont Philharmonic, and the San Francisco Choral Society at Davies Symphony Hall in Mendelssohn's Elijah. She holds a B.A. with Honors from U.C. Berkeley, a M.M. in Classical Voice from The Manhattan School of Music, and a Master of Vocal Arts from Bard College Conservatory.



**CAROL MCGONNELL**, a clarinetist originally from Dublin, is a founding member of the Argento Chamber Ensemble and Artistic Director of Music for Museums in association with the National Gallery of Ireland. She has been involved in the commissioning of over 100 new works, ranging from solo pieces to clarinet concerti. She has performed at the Marlboro, Mecklenburg, Santa Fe and Charlottesville Chamber Music Festivals. From 2013-2015, she was in residence with Trio Ariadne at Weill Hall at the Green Music Center in Sonoma, California. An alumni of the Carnegie-Juilliard Academy and a member of the Carnegie affiliate ensemble Decoda, she is currently on faculty at the Aaron Copland School of Music at CUNY and auxiliary faculty for contrabass clarinet at The Juilliard School.





**ROBERT MEYER** has performed in chamber music and recital throughout the United States and abroad. While violist of the acclaimed Arianna Quartet, he collaborated with members of the Tokyo, Juilliard, and Vermeer Quartets, and was featured on the cover of Chamber Music Magazine. During his five-year tenure with the quartet, they performed extensively throughout North America, including performances of the complete cycle of Beethoven string quartets, and recorded works of Ravel and Mendelssohn. In recent years, Mr. Meyer has been a guest artist with many chamber music series and festivals, including Strings in the Mountains, Camerata San Antonio, and the Chelsea Music Festival. Currently, he lives in New York, where he performs frequently in the viola section of the New York Philharmonic.



Hailed by Gramophone Magazine as “exceptionally gifted” and “breathtaking,” cellist **DEBORAH PAE** is captivating audiences with her “superb tone...high level of interpretative intelligence” and “tremendous technical assurance” (Transcentury Blog). Since her orchestral debut at age sixteen with the New Jersey Symphony Orchestra, Ms. Pae has enjoyed concert appearances with Sinfonia Varsovia of Poland, Orchestre Philharmonique Royal de Liège (with whom she recorded Saint-Saëns Cello Concerto No. 2 on Zig-Zag Territoires label), Orchestre Royal de Chambre de Wallonie, Ensemble Orchestral de Bruxelles, and Westchester Philharmonic with conductors Vassily Sinaisky, Thomas Wilkins, Christian Arming, Augustin Dumay, and Itzhak Perlman. A devoted chamber musician, Ms. Pae is the newest member of the

Formosa Quartet, a member of Trio Modetre, and has been a featured artist at renowned international festivals including Marlboro, Ravinia, Crans-Montana Classics, and Amsterdam Cello Biennale. Ms. Pae is former Artist-in-Residence at the Queen Elisabeth Music Chapelle in Belgium and plays a Vincenzo Postiglione (c. 1885) generously on loan from the Arts and Letters Foundation.

# ACKNOWLEDGEMENTS

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## DONORS

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Dan Chen	Leonora Gillard Sleeter

## VOLUNTEERS

Mary Ann Benson	Janice Kim
Gray Cathrall	Edward and Sophia Lee
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# ADS