



The Stravinsky Project

APRIL 8-10, 2011



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CO-PRODUCED BY STRATHMORE AND POST-CLASSICAL ENSEMBLE
in collaboration with
Georgetown University and the Film Department of the National Gallery of Art



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A Message from Strathmore's Artistic Director



With The Stravinsky Project, Strathmore continues its commitment to presenting thematic programming. We are honored to produce this series of concerts and lectures centered on Igor Stravinsky and hope that this weekend's events broaden the scope of knowledge of even the most ardent Stravinsky enthusiasts.

The Stravinsky event brings together students, scholars, and musicians from around the world to explore the Russian-born composer's work in new depth. Re-imagining Stravinsky, we see with new eyes the humanity and passion of the canon of one of our favorite composers. We are extremely fortunate to be able to have the music brought to life by a tremendous group of musicians, including incredible Russian and Georgian pianists Alexander Toradze, Vakhtang Kodanashvili, Edisher Savitski, George Vatchnadze and Genadi Zagor, in partnership with Post-Classical Ensemble.

The Stravinsky Project is produced thanks to a coalition of supporters including the Strathmore Stars and Circles, National Endowment for the Arts, Andrew W. Mellon Foundation, D.C. Commission on the Arts and Humanities and Asbury Methodist Village. This program is developed by Post-Classical Ensemble, and the visionary partnership of Joseph Horowitz and Angel Gil-Ordóñez. We are pleased they have chosen Strathmore as their producing partner, along with Georgetown University and the Film Department of the National Gallery of Art.

Strathmore, under the leadership of CEO Eliot Pfanstiehl, is proud to produce artistic events at the highest level of scholarship for the students of the Washington area and the sophisticated, thoughtful audiences of Montgomery County.

It is with gratitude that I thank all of you who continue to support our work.

Shelley Brown
Artistic Director
Strathmore

Strathmore would especially like to thank the following organizations for their generous contributions to The Stravinsky Project

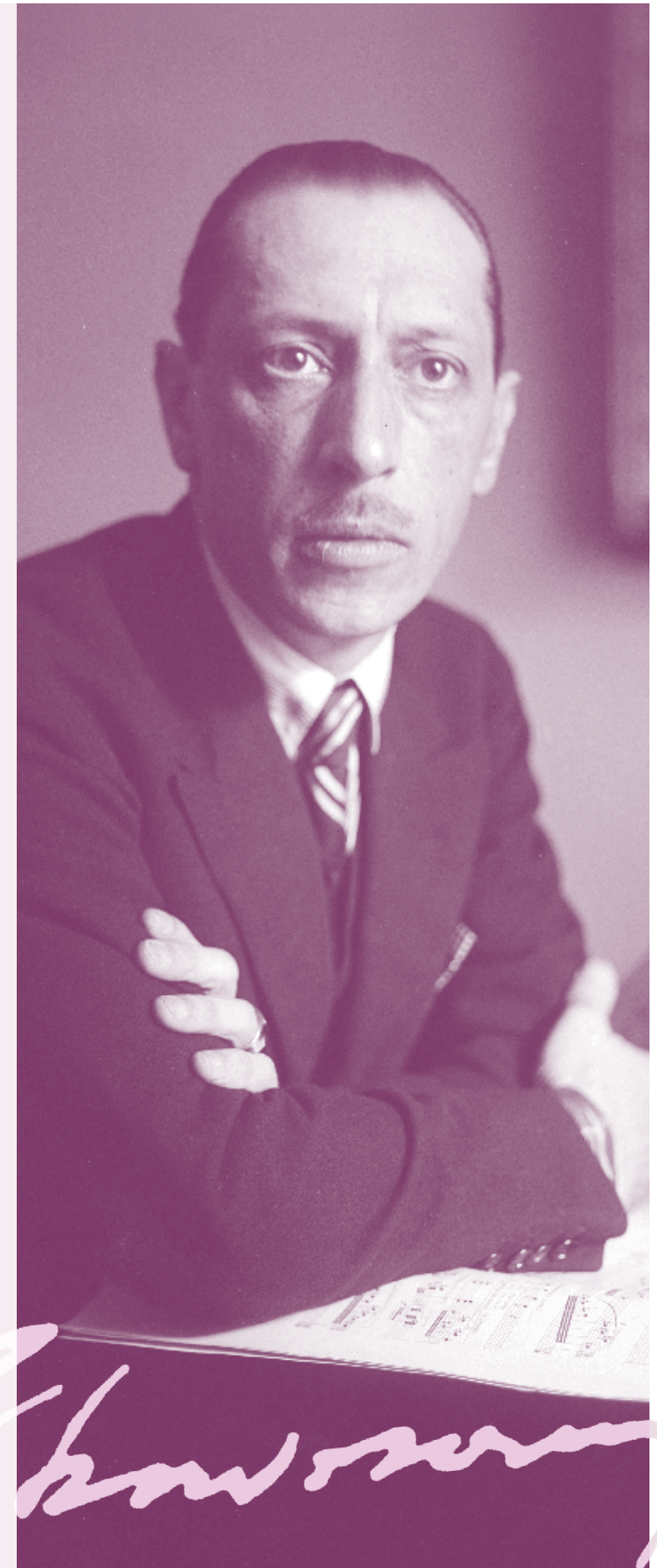


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About The Stravinsky Project

By Joseph Horowitz



For countless musicians, Igor Stravinsky looms as the dominant 20th century composer of “serious” music. But Stravinsky’s geographical and stylistic odysseys make him hard to place. Born in Russia in 1882, he lived abroad beginning in 1920. He became a French citizen in 1934. He settled in Hollywood in 1940 and became an American citizen in 1945. He died in New York in 1971. He is buried in the Russian corner of a Venetian cemetery.

Until recently, the dominant Western tendency has been to regard Stravinsky as an international modernist. “Music,” he once wrote,

“is given to us to establish an order in things; to order the chaotic and the personal into something perfectly controlled, conscious and capable of lasting vitality.” Transcending politics and race, his idiom—according to a conventional wisdom his many pronouncements supported—is essentially cosmopolitan, with strong roots in the French avant-garde. A 1937 Chicago headline reported, “Stravinsky, in German, Says He’s French.”

But this Stravinsky wisdom is rapidly changing. Current scholarship, with Richard Taruskin of the University of California at Berkeley in the lead, re-envision Stravinsky as “essentially Russian”—aesthetically, intellectually, musically, personally. What is more, Stravinsky himself discovered as much upon revisiting his homeland in 1962 at the age of 80. His amanuensis, Robert Craft, observing him in rehearsal with the Moscow National Orchestra, observed: “He is more buoyant than I have ever seen him.”

At his first Moscow concert, responding to applause, Stravinsky returned to the stage in his overcoat to tell the insatiable audience, “You see a very happy man.” At a gala reception, he rose to say, “A man has one birthplace, one fatherland, one country—he can have only one country—and the place of his birth is the most important factor in his life. I regret that circumstances separated

me from my fatherland, that I did not give birth to my works there and above all, that I was not there to help the new Soviet Union create its new music.” Craft wrote in his journal from Moscow: “I.S. does regret his uprooting and exile more than anything else in his life... to be recognized and acclaimed as a Russian in Russia, and to be performed there, has meant more to him than anything else in the years I have known him.” All his life Stravinsky thought in Russian and spoke other languages in translation; upon returning from Russia, he preferred to speak Russian almost exclusively for a period of months.

But perhaps the most dramatic Stravinsky revisionism is currently being practiced by Soviet-born performers who are only now reclaiming their native son. For such leading Russian-trained instrumentalists as the pianist Alexander Toradze—a featured artist in our “Stravinsky Project”—Stravinsky was long forbidden fruit. Of course, they knew the early Stravinsky—*The Firebird*, *Petruška*, *The Rite of Spring*. But the bulk of his output was unperformable in the Soviet Union. They are performing it now, belatedly, with the fervor of fresh converts to a cause rightfully their own. And Stravinsky sounds different—more “Russian”—as they purvey it.

A torrential conversationalist, Toradze recalls that such music as the Piano Concerto, the Piano Sonata and the Concerto for Two Solo Pianos—all to be heard at Strathmore—was in Soviet Russia “reserved for the extreme few.” According to Toradze:

The musical establishment knew this music, but it was definitely not liked. Even my esteemed teacher at the Moscow Conservatory, Lev Naumov, wasn't keen about anything after A Soldier's Tale [1918]. One of the most important recollections of my childhood was a private performance in Tbilisi of the Stravinsky Piano Concerto [1924] by Maria Yudina—a legendary artist. I was sitting on the floor of the stage—which I was allowed to do as the son of a well-known composer. It was my father himself who invited Yudina to perform for composers and musicologists. After this particular performance, the Georgian Minister of Culture, Otar Taktakishvili, said to Yudina, “Maria you are such a great pianist, why are you playing this stupid music? Why don't you play for us Beethoven, Schumann, or Chopin?” And Yudina replied, “Because I am sick and tired of Beethoven, Schumann, and Chopin. I want to play today's music—and I will play it.”

Toradze performs the Stravinsky Concerto at Strathmore on Friday, April 8.



No present-day concert artist is more intensely original than Toradze. Alongside a major international career he founded the Toradze Piano Studio, an entourage of students and former students (mainly Russian or, like Toradze, from Georgia) that tours ambitiously, presenting marathon programs at Europe’s leading international festivals. The studio’s 2005 Stravinsky piano marathon in St. Petersburg was so revelatory (many of the works performed were new to Russian listeners) that it had to be repeated days later. (A shortened version of the Stravinsky piano marathon will be heard at Strathmore on Sunday afternoon, April 10.)

For Toradze and his musical progeny, Stravinsky is at all times a Russian composer. The notion of a neo-classical Stravinsky without his Russian roots—of Stravinsky as Parisian or cosmopolitan, transcending national identity—is not for them. Toradze’s reading of the Stravinsky Concerto, like George Vatchnadze’s interpretation of the Piano Sonata that we hear April 10, is more colorfully and emotionally robust than what Americans or Europeans are accustomed to.

As a religious anti-Communist expatriate, Stravinsky distanced himself from Russia and its music as anarchic. And yet he drew on Russian folk song and ritual. His father had been a leading opera singer in St. Petersburg. Though he emphatically denied the possibility of extra-musical content in his “absolute” compositions, his grounding in the theater, his fascination with ritual and physical movement were lifelong. What George Balanchine termed the “dance element” in Stravinsky is a prevailing feature.

It would take a psychiatrist to fathom Stravinsky’s various exercises in self-denial. Taruskin has called Stravinsky an inveterate liar who in his various self-misrepresentations revealed “an astonishing, chronic sense of cultural inferiority.” One does not have to fully agree with this combative assessment to recognize that the Piano Concerto and other works from the 1920s and 1930s are more layered and culturally complex than their usual niche —“neo-classical”—implies.

Toradze and his keyboard colleagues, who both perform and speak at our festival, will have a lot more to say.



Katya Chilingiri, Stravinsky Family Estate in Ukraine

FRIDAY, APRIL 8, 1:15–2:15PM
 GU Friday Music Series
Stravinsky Remixed

Apex Winds
 Elisabeth Plunk, flute
 Shawn Welk, oboe
 Kathleen Mulcahy, clarinet
 Geoffrey Pilkington, horn
 Christopher Jewell, bassoon
 Ralitza Patcheva, piano
 Vasily Popov, cello

The Rite of Spring (arranged for woodwind quintet)

Igor Stravinsky
 (1882–1971)

Suite Italienne (*Pulcinella*)

Stravinsky

FRIDAY, APRIL 8, 2:30–5:30PM
**Stravinsky and the Theater
 Symposium**

Mitchell Morris: Stravinsky’s Symbolist Re-Visions

Jann Pasler: Stravinsky’s *The Flood* and T.S. Eliot’s *Four Quartets*: Time and Symbolic Structure

Robynn Stilwell: Dancing the Past: Stravinsky’s Ballets and the Re-Imagining of Historical Dance

Georgetown University
 McNeir Hall

FRIDAY, APRIL 8, 8–10PM
Stravinsky’s Russian Accent

Alexander Toradze, piano
 Vakhtang Kodanashvili, piano
 Edisher Savitski, piano
 George Vatchnadze, piano
 Genadi Zagor, piano

Washington Bach Consort Chorus (J. Reilly Lewis, Music Director)

Post-Classical Ensemble
 Angel Gil-Ordóñez, music director
 Joseph Horowitz, artistic director

The audio clips heard this evening are extracted from Tony Palmer’s film *Stravinsky: “Once Upon a Border…”* (1982)

Symphonies of Wind Instruments (1920)

Igor Stravinsky
 (1882–1971)

Concerto for Piano and Winds (1924)

Stravinsky

Largo; Allegro
 Largo
 Allegro

Alexander Toradze, piano

INTERMISSION

Les Noces (The Wedding) (1923)

Stravinsky

First Tableau: The Braid
 Second Tableau: At the Groom’s
 Third Tableau: Seeing Off the Bride
 Fourth Tableau: The Wedding Feast

Vakhtang Kodanashvili, Edisher Savitski, George Vatchnadze, Genadi Zagor, pianists

Colleen Daly, soprano

Cynthia Hanna, alto

Rolando Sanz, tenor

Aleksey Bogdanov, bass

Encore: “Danse Sacrale” from *The Rite of Spring*

Stravinsky

DC premiere of four-piano version.

Vakhtang Kodanashvili, Edisher Savitski,
 George Vatchnadze, Genadi Zagor, pianists

Listen and Learn! Please join us for a free post-concert discussion with the artists, filmmaker Tony Palmer and Stravinsky scholars Mitchell Morris, Jann Pasler and Robynn Stilwell.

Music Center at Strathmore
 Marriott Concert Stage

Notes On The Program

By Joseph Horowitz

Symphonies of Wind Instruments

I can remember hearing Lukas Foss (a distinguished conductor of Stravinsky, and a musician who personally knew Stravinsky) eloquently introduce the *Symphonies of Wind Instruments* as an embodiment of neo-classical Stravinsky, wonderfully praising its “cool colors” (and wonderfully conducting, it, too). Stravinsky himself called this the first of his “so-called classical works.”

In a program note he described it as an arrangement of “tonal masses... sculpted in marble... to be regarded objectively by the ear.” At the same time, this unclassifiable nine-minute, one-movement composition was explicitly composed (in 1920) in memory of Debussy. As Richard Taruskin writes in his path-breaking *Stravinsky and the Russian Traditions* (1996):

The composition powerfully conveys an impersonal hieratic calm. In the most literal and self-evident sense it is a chant. And that is what could only have been expected from Stravinsky, the re-inventor of rites. Not from him a spontaneous lament from the ephemeral heart. He could be counted on to make his beloved friend and mentor a properly liturgical obsequy... Stravinsky [also spoke] of the *Symphonies* as “an austere ritual which is unfolded in terms of short litanies.”

Examining the Russian Orthodox office of the dead (the *panikhida*), Taruskin surmises:

In its general outlines, and in a surprising number of details... the *panikhida* service is also a description of the *Symphonies*. The strange shape of Stravinsky’s composition...conforms to that of the service...Even the halting mode of performance... has a correlative in the Slavonic liturgy.

In short: the “Russian accent” of this music depends on the ear of the beholder.

Concerto for Piano and Winds

The Stravinsky Piano Concerto wears a formal, even severe Apollonian countenance. It self-consciously pays homage to Bach: the universal master, neutral and non-descriptive. And yet the church and the nightclub are not so far away.

Stravinsky wrote this short three-movement concerto for his own use, and he performed it, as piano soloist, more than 40 times in the five years following the premiere under Serge Koussevitzky

(who had requested such a work). Of the piquant scoring—the orchestra comprises piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, and double bass—Stravinsky wrote: “The short, crisp dance character of the toccata [the first movement], engendered by the percussion of the piano, led to the idea that a wind ensemble would suit the piano better than any other combination. In contrast to the percussiveness of the piano, the winds prolong the piano’s sound as well as providing the human element of respiration.”

The concerto begins with a processional of enormous gravity (*Largo*). The ensuing toccata (*Allegro*) explodes with a high trumpet blast. The soloist enjoys a hurtling cadenza, after which the coda ignites at a torrid clip. A *Maestoso* reprise of the opening comes last. Movement two (*Largo*) is stately and chordal; there are two stirring cadenzas. The finale (which ensues without pause) is a propulsive *Allegro*. A *Lento* interlude, near the close, recalls the *Largo* with which the concerto began.

Richard Taruskin finds lurking “Russianisms” in this music, including subliminal allusions to Tchaikovsky. He cites Leonard Bernstein’s report that when the New York Philharmonic performed the Stravinsky Piano Concerto in Soviet Russia (when it was little known there), audiences responded with tears of nostalgia. To hear Alexander Toradze in the concerto is to discover an unsuspected gravitas and intensity, punctuated by syncopated jazz blasts equally intense. Toradze comments: “I have no doubt that the opening processional is liturgical. In fact, I hear both Western Catholic and Slavic religious elements in collision; the same is true in Stravinsky’s *Symphony of Psalms*. The second movement, which was originally marked *Larghissimo*, is a continuation of this mood. I have no proof of the Slavic and Russian elements—it’s something that you feel or you don’t feel. It’s something that’s true for me.”

Les Noces

Stravinsky’s grounding in the theater (his father was a leading singer at the Mariinsky), his fascination with ritual and physical movement, were lifelong. What George Balanchine termed the “dance element” in Stravinsky is a prevailing feature. “Pulse,” Balanchine wrote, “is steady, insistent yet healthy, always reassuring... It holds together each of [Stravinsky’s] works and runs through them all.” The dance element in Stravinsky, its motion and physicality, is a constant.

If as a result virtually all of Stravinsky is danceable, certain works are designated for dance and others not. The categories so intermingle that, today, the Stravinsky works we see danced—including the Violin Concerto, as unforgettably rendered by Balanchine (the topic of Robynn Stilwell’s talk at Saturday’s “Stravinsky and Film” event)—are by no means necessarily the

“ballets.” In fact, Stravinsky’s best-known compositions are early ballets we now encounter almost exclusively in concert: *The Firebird*, *Petrushka* and *The Rite of Spring*. *Les Noces* (*The Wedding*), composed as a ballet for Serge Diaghilev’s Ballets Russes, is a similar case.

This riotous score narrates a rustic wedding in four “tableaus” (please see the accompanying Synopsis). In the bride’s house, there is hysterical wailing—a ritual of separation. In the groom’s house, there is militaristic ceremony. The parents bless the couple. The mothers weep. A wild wedding feast ensues. The newlyweds depart for bed—one of Stravinsky’s great “timeless” codas.

Stravinsky was known to call *Les Noces* the favorite of all his compositions. Diaghilev—like Stravinsky, an exile—wept when he first heard it; he called it the most beautiful and “purest” Russian creation for dance. The Russian folk element pervades both story and music. Even here, however, the degree of Stravinsky’s “Russianness” is today newly understood. In Soviet Russia, the late Dmitri Pokrovsky undertook field research into the sources of *Les Noces*, and discovered Stravinsky was more of a “folklorist” than had previously been imagined:

The biggest surprise to me, in my research into rural folk music, was that Stravinsky obviously knew the differences between melodic patterns in different parts of a village wedding ceremony. He obviously came into contact with authentic oral tradition. Unlike Bartók in Hungary, he never undertook expeditions in to the countryside specifically to collect folk tunes. But he definitely encountered authentic folk singers, and transcribed what he heard. We know that he visited parts of southern and western Russia around the turn of the century, and I am certain that the musical style of these regions was in his ear when he composed *Les Noces*. He wasn’t just quoting folk songs he found in collections, the way Rimsky-Korsakov did. And, unlike Rimsky and other previous nationalist composers, Stravinsky understood that folk singers don’t perform “songs” with fixed melodies. What they do is combine short musical cells, and also short segments of text. And these combinations and re-combinations are spontaneous and unrehearsed. Stravinsky did this exactly: he combined and recombined different musical and text patterns.

Pokrovsky’s own performances of *Les Noces*, with his Pokrovsky Ensemble, accentuated the coarseness of peasant voices—and equally pursued Stravinsky’s description of *Les Noces* as “perfectly homogeneous, perfectly impersonal, and perfectly mechanical.” Initially, Stravinsky had planned to incorporate pianolas (player pianos) in the *Les Noces* ensemble. At our festival, we hear Rex Lawson perform Stravinsky’s final version of *Les Noces*, for pianola, on Sunday afternoon.

Les Noces Synopsis

PART ONE:

First Tableau: “The Braid” (the bride’s house; the morning of the wedding)

Les Noces opens with the lament of the bride, a hysterical, haunting wailing. Surrounded by her maiden friends and family, she is ritually prepared for the ceremony. These are the bride’s last hours in her house before her groom takes her away, perhaps forever. The mother of the bride calls to the Virgin Mary to help. The tableau closes with the bride crying for her scarlet ribbon (a symbol of virginity) and her friends repeating, almost mechanically, words of consolation.

Second Tableau: “At the Groom’s”

A different mood: the groom and his friends prepare for the wedding the way an army prepares for a dangerous battle. The groom’s hair is combed and charmed to insure victory. He asks for his troops to be blessed.

Third Tableau: “Seeing Off the Bride” (house of the bride)

The bride and groom are blessed by their parents. Well-wishers accompany the betrothed as they leave for the church ceremony. The tableau ends with the two crying mothers, who according to tradition are not allowed to attend the wedding ceremony.

PART TWO

Fourth Tableau: “The Wedding Feast” (house of the groom)

The guests are seated at a large table as the feast unravels. Scraps of conversation grow wilder and more provocative. The curtain closes as the groom leads his wife to the bed; the guests sit quietly in front of the bedroom.

Saturday, April 9, 1-6:30PM
Stravinsky and Film

Joseph Horowitz, host

Tango (1940)

Alexander Toradze, piano

Igor Stravinsky
(1882-1971)

Stravinsky: "Once Upon a Border..." (1982)—the classic Stravinsky biography by Tony Palmer

INTERMISSION

Colloquy: "Interpreting Stravinsky"

Angel Gil-Ordóñez
Joseph Horowitz
Tony Palmer
Alexander Toradze

Including a "visual presentation" of the finale of Stravinsky's *Symphony in Three Movements* by Peter Bogdanoff and Joseph Horowitz

A Stravinsky Portrait by Richard Leacock (1966) – DC premiere
(Restored digital master by Frazer Pennebaker)

Stravinsky Violin Concerto (1977)

The Balanchine ballet, as danced by the New York City Ballet, with commentary by Robynn Stilwell.

Discussion (including Stravinsky scholars Mitchell Morris and Jann Pasler)

National Gallery of Art
East Building Auditorium

SUNDAY, APRIL 10, 12-3:45PM
Interpreting Stravinsky

Katya Chilingiri, photographer
Rex Lawson, pianola
Alexander Toradze, piano
George Vatchnadze, piano

Part One: Stravinsky's final pianola version of *Les Noces* (American premiere)

Part Two: The Stravinsky Odyssey, films and photographs

Part Three: What is Stravinsky's Music About?

Exploring the recordings of Igor and Soulema Stravinsky
Exploring Soulema Stravinsky's 1978 edition of the Stravinsky Piano Sonata

Discussion with the artists, Angel Gil-Ordóñez, Jann Pasler, Mitchell Morris, Tony Palmer, Robynn Stilwell; Joseph Horowitz, host



Katya Chilingiri, *The Church of the Most Holy God Near St. Petersburg*

Mansion at Strathmore
Shapiro Music Room

SUNDAY, APRIL 10, 4-6PM
Stravinsky and the Piano

Alexander Toradze, piano
 George Vatchnadze, piano
 Genadi Zagor, piano
 Joseph Horowitz, host

Scherzo from Piano Sonata in F-sharp Minor (1903–04)
 DC Premiere

Genadi Zagor, piano

Igor Stravinsky
 (1882–1971)

The Rite of Spring (1911–13)
 (transcribed for piano by the composer)

George Vatchnadze and Genadi Zagor, pianists

Stravinsky

INTERMISSION

Tango (1940)

Alexander Toradze, piano

Stravinsky

Piano Sonata (1924)
 [quarter note] = 112
 Adagietto
 [quarter note] = 112

George Vatchnadze, piano

Stravinsky

Concerto for Two Solo Pianos (1935)
 Con moto
 Notturmo
 Quattro Variazioni
 Preludio e Fuga

George Vatchnadze and Genadi Zagor, pianists

Stravinsky

A Stravinsky Improvisation

Genadi Zagor, piano

Listen and Learn! Please join us for a free post-concert discussion with the artists, Angel Gil-Ordóñez and Stravinsky scholars Mitchell Morris and Robynn Stilwell.

Music Center at Strathmore
 Marriott Concert Stage

Notes On The Program

By Joseph Horowitz

This afternoon’s concert uses the piano (Stravinsky’s instrument) to illuminate his stylistic odyssey as a composer. At the same time, our performers (a Russian and two Georgians, all initially Soviet-trained) illustrate in different ways and to varying degrees an approach to Stravinsky different from what Western listeners have come to know. For them, Stravinsky is essentially “Russian.” The Parisian, “neo-classical” Stravinsky—favoring a dry palette, abjuring “interpretation”—is not for them.

As members of the Toradze Piano Studio, our three pianists have previously participated in Stravinsky piano marathons in Russia and Italy, comprehensively surveying the composer’s keyboard output. Tonight’s program adopts and abridges that format.

Sonata in F-Sharp Minor

The Sonata in F-sharp minor, of which we hear the Scherzo, dates from 1903-04, when Stravinsky was barely 20 years old. In other words, it originates during the period of Stravinsky’s studies with Rimsky-Korsakov. The sonata received a single public performance, in 1905. Though Stravinsky assumed it was lost and forgotten, the manuscript was preserved in the State Public Library in Leningrad. The F-sharp minor sonata was published, posthumously, in 1973. We hear the second of its four movements. Alexander Toradze comments:

When we gave our first Stravinsky marathon, in St. Petersburg in 1995, we included the first two movements of the F-Sharp Minor Sonata. It was completely unknown there. Even leading Stravinsky scholars, like Valery Smirnov, had never heard it. He wept. And he brought with him a copy of the autograph, which had been kept all those years at the library. Rimsky-Korsakov definitely had a hand in this music, “correcting” and assisting the young Stravinsky.

The Rite of Spring

Pierre Boulez, in an influential 1953 analysis, exhaustively diagramed the organization of “rhythmic themes” in *The Rite of Spring* and discovered intimations of serialism. This compositional method, beginning in Vienna and Berlin with Schoenberg’s 12-tone rows and proceeding in gathering waves of density to Boulez himself, carried modernist complexity to a hermetic extreme. And it is true that Stravinsky himself after World War II became an exceptionally communicative serialist composer—an astonishing accommodation to Germanic music that the Francophile Stravinsky had previously disdained.

More recent Stravinsky scholarship, however, does not focus on the incipient serialism of *The Rite of Spring*. Rather, it stresses the prevalence of Russian folk sources—music and ceremony—in this seminal Stravinsky ballet. And conductors like Valery Gergiev purvey this music much differently than Boulez does. Its roughness and grit, its hedonistic colorfulness, its indebtedness to the fantasy world of Rimsky-Korsakov all become vividly apparent. The four-hand version of *The Rite of Spring* we hear this evening was prepared by the composer and first published in 1913, the same year as the work’s tumultuous premiere, and eight years before the first publication of the full score.

Tango

Stravinsky’s first music with explicit jazz connotations was the little “Ragtime” in *The Soldier’s Tale* (1918). A *Ragtime* for 11 players (1918) came next, then the *Piano Rag Music* (1919). Though Stravinsky later wrote that his first knowledge of jazz was “exclusively derived from copies of sheet music,” ragtime—punctuating the syncopations and dotted rhythms of Stravinsky’s rags—was chic in Paris by 1918. And Stravinsky began collecting phonograph records of American “popular” music as early as 1914. A year after that, he said of the music of American music halls: “it is veritable art and I can never get enough of it.” The conductor Ernest Ansermet heard jazz (presumably Dixieland) in America on tour with the Ballet Russes in 1916; he brought back sheet music, and possibly recordings, for Stravinsky. The delicious Stravinsky *Tango* we hear this evening was composed in Hollywood in 1940. A transcription by Felix Gunther was performed by Benny Goodman’s band a year later.

Piano Sonata and Concerto for Two Solo Pianos

The remaining works on our program, the Piano Sonata and Concerto for Two Solo Pianos, exemplify the “neo-classical” Stravinsky. As such, they were virtually unknown in Soviet Russia. Toradze never heard the Sonata until he came to the United States in 1983; he first encountered the Concerto when his students in South Bend learned it for him.

Stravinsky’s three-movement, 10-minute Piano Sonata dates from 1924. Like the Concerto for Piano and Winds (performed Friday evening), it was composed for the composer’s own use. Like the Concerto, it is “neo-classical.” Stravinsky said he used the term “sonata” without “wishing to give it the classical form that we find in Clementi, Haydn and Mozart... I used [it] in its original meaning, as being derived from *sonare*, in contrast to *cantare* and its derivation *cantata*. Consequently I did not feel myself restricted to the form that has become customary since the end of the eighteenth century.” The middle movement, an *Adagietto*, is influenced by a composer Stravinsky had heretofore disavowed. In his autobiography, he recalled renewing his acquaintance with Beethoven and acknowledging his genius:

In our early youth we were surfeited by his works, his famous *Weltschmerz* being forced upon us at the same time, together with his “tragedy” and all the commonplace utterances

voiced for more than a century about this composer... Like many other musicians, I was disgusted by this intellectual and sentimental attitude... It alienated me from Beethoven for many years. Cured and matured by age, I could now approach him objectively so that he wore a different aspect for me.

The music historian Richard Taruskin also finds “Russianisms” in the Stravinsky Piano Sonata.

Stravinsky composed the Concerto for Two Solo Pianos (1935) as a “concerto” he and his son Soulima could perform where no orchestra was at hand. Though today the work is little-known or heard, it is a strikingly ambitious exercise, original in structure, ingenious in two-piano texture and repartee. Its weight and muscle make it feel bigger than its allotted 20 minutes. The first of the Concerto’s four movement is a pulsating sonata form, the second an insouciant Notturmo. The pithy “four variations,” coming next, are acutely differentiated (it would be futile to extrapolate their “theme”). Variation number four pounds to a triple-forte climax; a brief, subdued coda secures closure. The final Preludio e Fuga follows without pause, the former heraldic, the latter strenuously argued in four voices. To end: the Preludio is briefly reprised; the fugue resumes in inversion and swiftly drives to a marcatissimo coda (Largo).

Pertinent to both the Sonata and the Concerto is a brief note Soulima wrote for his 1978 edition of the former work, in which many dynamic markings are added:

In the 1920s, when most of Stravinsky’s piano music was written, the composer took a very strong stand against “over-interpretation,” and also against the “expressivity” of late 19th and early 20th century music, which had often led to an excess of indications of dynamic and expressive nuances. He therefore limited such indications in his own score to an absolute minimum.

But what had seemed to him a legitimate protection against possible abuses soon revealed serious disadvantages. Afraid of betraying the composer’s intentions or allowing their own initiative to take over, performers often gave the impression that a “truthful” Stravinsky performance was a colorless one. This was by no means the composer’s own view.

I have had the unique privilege of learning all Stravinsky’s piano music under his guidance and direction, and maintained a longtime professional contact with him. It seemed to me that I had an imperative obligation to transmit this precious tradition to future pianists and musicians.

George Vatchnadze, who performs the Stravinsky Sonata and, with Genadi Zagor, the Concerto for Two Solo Pianos, comments:

Though Soulima and his father recorded the Concerto for Two Solo Pianos, I didn’t want to listen to it. I wanted to steer clear of the composer’s influence. It’s not the same as, say,

listening to Rachmaninoff’s recordings of his concertos. With Rachmaninoff, you know you can’t do it the way he did, it’s just not pianistically possible. But Stravinsky’s influence would be harder to shake off.

I think one should be very cautious about stylistic presumptions—just what Soulima is saying. Once you think “This is neo-classical music and it has to be played a certain way,” then you’re in trouble, you’re limiting yourself. Stravinsky’s music can be very dry if you don’t bring imagination and color to it. Look at Stravinsky’s orchestral writing from the twenties and thirties, it’s so interesting. It’s not dry. I hear woodwinds in the Piano Sonata, especially bassoons. I think you have to “orchestrate” this music, just as you have to orchestrate Beethoven’s sonatas.

And here is Toradze:

Soulima’s preface shows how much passion and exuberance Stravinsky was demanding in his Sonata. So he was contradicting his many statements about not “interpreting” his music. These statements have their own value. It was something Stravinsky had to do because traditional piano pedagogy teaches older styles. The prevailing traditions at the time were extremely Romantic—rubato, singing pinkies and all of that. This definitely was not what Stravinsky was after. He wanted more contrast, much stricter discipline, rhythmic rigor, vigor, and accentuation. There is no piano school that teaches you that, really. So the restrictions he placed on performers were once appropriate. He didn’t trust performers. He didn’t want his music beautified. He wanted its acidity to come through undiluted.

Stravinsky Improvisation

All three of tonight’s performers play jazz, an accomplishment common among Soviet-trained pianists. Not unlike Stravinsky, jazz was forbidden fruit in the Soviet Union. Its freedoms came to symbolize American freedoms. Toradze remembers listening to jazz clandestinely over the Voice of America. He also secretly collected treasured LPs smuggled from abroad: Oscar Peterson, Count Basie, Billy Holliday, Dave Brubeck, Stan Kenton and Ella Fitzgerald. Stravinsky, too, was of course greatly influenced by jazz. As an émigré, he absorbed it not surreptitiously, but first-hand both in France and the United States. Toradze’s interpretation of the jazz influence in Stravinsky is pervasive—as his reading of the Concerto (heard Friday night) makes apparent. He considers his piano style, with its edgy rhythmic vigor and improvisatory bent, to be like a school in American jazz, as he absorbed it from recordings.

Within the Toradze Studio, Genadi Zagor is the star jazz pianist and improviser. His impromptu impressions of Chopin and Prokofiev are the hilarious high point of many a late night gathering at Toradze’s South Bend home. In recent seasons, Zagor has begun improvising in public performance. Today, he offers a Stravinsky improvisation to close our three-day festival.

About The Participants



STRATHMORE

Strathmore is a 27-year-old arts presenter and cultural destination that nurtures art, artists and community through creative and diverse programming of the highest quality.

In addition to presenting performing artists and fine art, Strathmore commissions and creates new works of art and music, including original productions. Strathmore productions include *eLLAbration Live: A Tribute to Ella Jenkins*, released nationally on DVD by Smithsonian Folkways; (2006) *Free to Sing* (2008) and *Take Joy!* (2009). Strathmore commissions of new works of art and music include the world premiere musical compositions *The Father Book* by Aaron Grad, *Emergence: A Cicada Serenade* by David Kane, *Strathmore Sonata* by Garrison Hull, *Bling Bling* by Scott McCalister and a new work by every Strathmore Artist in Residence. Strathmore also commissioned the sculptures *The Music of Light* by Meryl Taradash, *Tetra con Brio* by Roger Stoller, *Schubert’s Trout Quintet* by Murray Stein and *Little Temple* by Stefan Saal. From 2003–2005 Strathmore produced the Washington Area Music Timeline Concert Series, an “ambitious” (*The Washington Post*) series of 64 concerts

tracing Washington, D.C.’s music history. During the 2007–2008 season Strathmore celebrated the piano with 18 concerts linking period instruments with relevant repertoire, curated and developed with noted Smithsonian musical instrument experts Cynthia Hoover and Edwin Good. This season’s Guitar Festival features 27 events that explore the history of, making, playing and listening to the guitar.



POST-CLASSICAL ENSEMBLE

Since its formal debut on May 1, 2003, Post-Classical Ensemble (P-CE) has presented more than four dozen concerts and has been greeted as a “welcome, edgy addition to the musical life of Washington” by *The Washington Post*. Reviewing “Song of the Earth” (March 2005), juxtaposing Mahler with pertinent Chinese traditional music and poetry, *The Washington Post* wrote: “Horowitz... said that crossing boundaries is what this group is about and may be a key to the future of classical music. This program showed exactly what he meant.” Reviewing “Falla and the Music of Faith” *The Washington Post* wrote, “Classical music may be dying a slow death, but not if Joseph Horowitz has anything to say about it... Horowitz has been dragging classical music out of its High Cultural sickbed and giving it a series of healthy kicks. And on Tuesday night the Ensemble did just that...and it was brilliant.”

In June 2005, in association with the American Film Institute and Naxos Records, P-CE presented two classic American documentaries—“The Plow that Broke the Plains” and “The River”—whose scores, by Virgil Thomson, were performed live. These presentations

generated a Naxos DVD (released Jan. 2007 and called “revelatory” by Philip Kennicott, *The Washington Post*) and a CD (Oct. 2007). It subsequently presented “The City” in similar fashion, with the Aaron Copland score performed live; another Naxos DVD (the topic of an hour-long radio special produced for national distribution by WFMT/Chicago) resulted. The Ensemble made its sold-out Kennedy Center debut in the Fall 2005 in “Celebrating *Don Quixote*,” featuring a commissioned production of Manuel de Falla’s sublime puppet opera *Master Peter’s Puppet Show*.

In a partnership supported by the Andrew W. Mellon Foundation, P-CE is a Producing Partner of Strathmore, an Educational Partner of Georgetown University and regularly collaborates with the Film Department of the National Gallery of Art. Next season, P-CE and Strathmore present “Celebrating Ives;” in 2012–2013, the partners present “Mexican Revolution.” P-CE’s 2012-2013 season will also include new productions of Falla’s *El Amor Brujo* and Stravinsky’s *A Soldier’s Tale* (a double bill at Georgetown University with a National Gallery film component) and “Schubert Uncorked” (also at Georgetown University and the National Gallery).



ANGEL GIL-ORDÓÑEZ

The former Associate Conductor of the National Symphony Orchestra of Spain, P-CE Music Director Angel Gil-Ordóñez

has conducted symphonic music, opera and ballet throughout Europe, the United States and Latin America. In the United States, he has appeared with the American Composers Orchestra, Opera Colorado, the Pacific Symphony, the Hartford Symphony, the Brooklyn Philharmonic, the Orchestra of St. Luke’s and the National Gallery Orchestra in Washington. Abroad, he has been

heard with the Munich Philharmonic, the Solistes de Berne, at the Schleswig-Holstein Music Festival and at the Bellas Artes National Theatre in Mexico City. In summer of 2000, he toured the major music festivals of Spain with the Valencia Symphony Orchestra in the Spanish premiere of Leonard Bernstein's *Mass*.

Born in Madrid, Mr. Gil-Ordóñez has recorded four CDs devoted to Spanish composers, in addition to Post-Classical Ensemble's Virgil Thomson and Copland CD/DVDs on Naxos. In 2006, the King of Spain awarded Mr. Gil-Ordóñez the country's highest civilian decoration, the Royal Order of Queen Isabella, for his work in advancing Spanish culture around the world, in particular for performing and teaching Spanish music in its cultural context.



JOSEPH HOROWITZ

P-CE Artistic Director Joseph Horowitz has previously curated Stravinsky festivals for the Brooklyn Philharmonic, the Kansas City Symphony, and Stanford University. Long a pioneer in classical music programming, he received national attention as Executive Director of the Brooklyn Philharmonic Orchestra for "The Russian Stravinsky" and other festivals exploring the folk roots of concert works. Now an artistic advisor to various American orchestras, he has created more than three dozen interdisciplinary music festivals since 1985. In 2008, he inaugurated the New York Philharmonic's "Inside the Music" series, writing, hosting, and producing a program about Tchaikovsky's *Pathétique* Symphony; his subsequent Philharmonic productions explored Dvořák, Brahms and Stravinsky.

Called "our nation's leading scholar of the symphony orchestra" by Charles Olton, former President of the American

Symphony Orchestra League, Mr. Horowitz is also the award-winning author of eight books mainly dealing with the institutional history of classical music in the United States. Both his *Classical Music in America: A History* (2005) and *Artists in Exile: How Refugees from 20th Century War and Revolution Transformed the American Performing Arts* (with a chapter on Stravinsky; 2008) were named best books of the year by *The Economist*. As Project Director of an NEH National Education Project, he is the author of a book for young readers on Dvořák in America, linked to a state-of-the-art DVD. His honors and awards include a Guggenheim Fellowship, two NEH fellowships, and a commendation from the Czech Parliament for his many festival projects exploring "Dvořák in America." Website: www.josephhorowitz.com/Blog; www.artsjournal.com/uq

APEX WINDS

Apex Winds is a dynamic ensemble dedicated to expanding the traditional repertoire of the woodwind quintet. Composed of musicians from the Kennedy Center Opera House Orchestra, Marine Band and Richmond Symphony, the group has toured the US, Asia and Europe and have performed with orchestras such as the National and Baltimore Symphonies as well as the Florida Orchestra and Buffalo Philharmonic.



KATYA CHILINGIRI

The photographs of Katya Chilingiri, a native of St. Petersburg, have been exhibited in Baltimore at Meyerhoff Symphony Hall, the Decker Gallery, the Mattin Center at Johns Hopkins University and the Holtzman Art Gallery in Baltimore.



VAKHTANG KODANASHVILI

This season, Vakhtang Kodanashvili has performed Gershwin's Concerto in F with the Mariinsky Theatre Orchestra in St. Petersburg and with Post-Classical Ensemble in Washington, DC, as well as taking part in a Pittsburgh Symphony Tchaikovsky festival and a Stravinsky/Prokofiev festival in Strasbourg. He participated in the Pittsburgh Symphony's Rachmaninoff festival two seasons ago and has also performed as soloist with the BBC Philharmonic in Manchester. He frequently performs throughout Europe and the U.S. as a member of the Toradze Piano Studio. A graduate of the University of Indiana at South Bend, he is currently studying with George Vatchnadze at Michigan State University. He is a native of Tbilisi, Georgia (former USSR).



REX LAWSON

Rex Lawson made his major international debut as a pianist performing the world premiere of Stravinsky's *Les Noces* (1919 version) in Paris in 1981. During the 1980s he helped to found the Pianola Institute, a non-profit educational charity that publishes an annual scholarly journal and occasional CD recordings and promotes pianola and reproducing piano concerts. He makes his own perforated music rolls, and has around two hundred titles, mainly classical, to his credit. He is widely regarded as the world expert on Stravinsky and the pianola.



MITCHELL MORRIS

Mitchell Morris teaches in the Departments of Musicology and Music at UCLA. He has spoken and written on a range of topics, including American popular song; Russian and Soviet Music; opera; music, gender and sexuality; music, film and video; problems of musical ethics; and eco-musicology. Forthcoming publications include *The Oxford Handbook of the American Musical* (co-editor) and *The Persistence of Sentiment: Essays on Display and Feeling in Pop music of the '70s*. A frequent public speaker, his most recent large-scale involvement in public scholarship was at the 2010 Ring Festival in connection with the Los Angeles Opera.

TONY PALMER

Tony Palmer's vast filmography of over 100 films ranges from early works with The Beatles, Cream, Jimi Hendrix and Frank Zappa to portraits with and about William Walton, Benjamin Britten, Igor Stravinsky, Maria Callas, John Osborne, Margot Fonteyn, and Yehudi Menuhin. His 7 hour 45 minutes film on Wagner, starring Richard Burton, Laurence Olivier and Vanessa Redgrave, was described by the *Los Angeles Times* as "one of the most beautiful films ever made." Among over 40 international prizes for his work are 12 Gold Medals at the New York Film & Television Festival.



JANN PASLER

Jann Pasler is a distinguished musicologist, pianist and documentary filmmaker. Her work focuses on contemporary American and French music, modernism and post-modernism, interdisciplinary, intercultural transfer (including between Russia and France) and especially cultural

life in France and the French colonies in the 19th and 20th centuries. Pasler has served as Professor of Music at the University of California, San Diego since 1981 where she founded and directed the graduate program, Critical Studies and Experimental Practices (CSEP), from 1991 to 2007. She previously served as a visiting professor at UCLA and Case Western Reserve University. This spring, she is Directeur d'études invité at the Ecole des Hautes Etudes en Sciences Sociales in Paris.

VASILY POPOV AND RALITZA PATCHEVA

Husband and wife duo Vasily Popov and Ralitz Patcheva are co-founders of the annual Levine Summer Chamber Music Festival in Washington, DC and co-directors of the Brown Bag Music Series at the Martin Luther King Jr. Memorial Library. Mr. Popov keeps an active concert schedule, performing in some of the world's finest venues, including Gasteig, Santory Hall, St. Petersburg Philharmonic Hall, and Rachmaninoff Hall. He was a member of the St. Petersburg Philharmonic Orchestra from 1995-1999, and holds an Artist Diploma from the Hochschule für Musik und Theater in Munich, Germany. He currently serves as Chair of the Chamber Music Program and Artistic Director of the Levine Chamber Orchestras at the Levine School of Music. Called a "phenomenon" by *The Washington Post*, pianist Ralitz Patcheva has performed with the National Symphony Orchestra, the Haydn Orchestra and Arlington Symphony as well as in recitals at the Kennedy Center, the Phillips Collection, the Embassy Series and in major international concert venues around the world. Mrs. Patcheva holds advanced degrees in piano performance from the University of Maryland, the Hochschule für Musik in Munich, Germany and the Peabody Conservatory. She is an adjunct professor in Georgetown University's Department of Performing Arts, where she serves as Director of the Chamber

Music Ensembles Program. She is also on the faculties of the Levine School of Music and the Catholic University of America.



EDISHER SAVITSKI

Edisher Savitski this season took part in a Pittsburgh Symphony Tchaikovsky festival, having previously performed in the same orchestra's Rachmaninoff festival in 2008. He has performed with such orchestras as the Minnesota Orchestra, the Mariinsky Theatre Orchestra, the Pacific Symphony and the Utah Symphony, and at such venues as New York's Carnegie Zankel Hall, London's Wigmore Hall, Salzburg's Mozarteum and St. Petersburg's Mariinsky Theater. A native of Tbilisi, Georgia (former USSR) he joined the Toradze Piano Studio at Indiana University South Bend in 1998 and is currently pursuing a Doctor of Musical Arts degree in performance at Michigan State University under the guidance of George Vatchnadze.



ROBYNN STILWELL

Robynn Stilwell is Associate Professor of Musicology in the Department of Performing Arts at Georgetown University, where she also serves as Academic Coordinator of Dance and core faculty for Film & Media Studies. The way that music interacts with other arts and media has been a central concern of her work since her PhD dissertation (UMich), an interdisciplinary analysis of Stravinsky's music and Balanchine's choreography for the ballet *Agon* (1957), and has wound its way through her work, which ranges over Beethoven and cinematic violence; musical form and dramatic structure in Jane Austen; the performance of gender, race and

class in rockabilly; the implications of psychoanalytic film theory for sound and for the female subject-position; and ice dancing.



ALEXANDER TORADZE

Born in Tbilisi, Georgia (former USSR), Alexander Toradze graduated from the Tchaikovsky Conservatory in

Moscow. He achieved both fame and notoriety at the International Van Cliburn Competition in 1977. In 1983 he moved permanently to the United States and in 1991 was appointed the Martin Endowed Professor of Piano at Indiana University South Bend, where he has created a unique teaching environment. Members of the multi-national Toradze Piano Studio have become a worldwide touring ensemble, presenting piano and chamber works of Rachmaninoff, Prokofiev, Dvorak, Scriabin, Shostakovich and Stravinsky in Russia, Europe and the U.S. The Studio's many festival appearances abroad include Salzburg, Stresa, White Nights and Edinburgh. Mr. Toradze has appeared with all the major North American orchestras. Abroad and on tour, he appears regularly with Gergiev and the Mariinsky Theatre Orchestra. Other conductors with whom he has long been closely associated include Esa-Pekka Salonen, Yukka-Pekka Saraste, Mikko Frank, Paavo Jarvi, Vladimir Jurowski and Gianandrea Noseda. His recordings of the five Prokofiev concertos with Valery Gergiev are widely acclaimed; their version of No. 3 was named by *International Piano Quarterly* as "historically the best on record" (from among over seventy recordings. He has also recorded (on DVD) the Stravinsky Concerto with Mr. Gergiev.



GEORGE VATCHNADZE

George Vatchnadze, native of Tbilisi, Georgia (former USSR), previously appeared with Post-Classical

Ensemble at Strathmore in 2008. His many engagements as a member of the Toradze Piano Studio included the 2008 Stravinsky Project at Stanford University. His European engagements have included performances with the Kirov Orchestra in St. Petersburg and London, and an opening night appearance with the Moscow Tchaikovsky Symphony at the 2000 Stresa Festival. He is currently on the piano faculty at Michigan State University's College of Music, where he presided over a Stravinsky festival earlier this season. Next fall, he becomes Associate Professor of Piano at Chicago's DePaul University.



WASHINGTON BACH CONSORT CHORUS

Founded in 1977 by J. Reilly Lewis, the Washington Bach Consort is a professional chorus and orchestra noted for its performance of 18th-Century music on period instruments. Its mission is to perform to the highest artistic standards the music of J.S. Bach and his Baroque contemporaries.

As one of the nation's critically acclaimed and widely recognized performing arts institutions, it has appeared at numerous festivals and has made three European tours. Recordings include Bach's complete motets, both J.S. and C.P.E. Bach's *Magnificats*, the first American recording of the *F Major* and *G Minor*

Masses and recently released three solo soprano cantatas featuring opera superstar Elizabeth Futral.

The chorus has been singled out for its superb ensemble work and its facility with a wide range of repertoire in addition to works by Bach. All of its members pursue professional careers as soloists and while many are alumni of Peabody and Shenandoah, the ensemble includes European-trained voices.

GENADI ZAGOR

A native of Krasnodar, Russia, Genadi Zagor has previously performed with Post-Classical Ensemble at Strathmore and at the Clarice Smith Performing Arts Center. Earlier this season, he performed *Rhapsody in Blue* in St. Petersburg with the Mariinsky Theatre Orchestra. He studied at the Moscow State Conservatory, at Jerusalem's Rubin Academy of Music and as a member of the Toradze Piano Studio, with which he has toured internationally. He participated in Stanford University's "Stravinsky Project" of 2008, alongside George Vatchnadze and Alexander Toradze. An avid jazz pianist, he frequently improvises in concert.

Musician Rosters

WASHINGTON BACH CONSORT CHORUS

Soloists

Colleen Daly, soprano
Cynthia Hanna, alto
Rolando Sanz, tenor
Aleksy Bogdanov, bass

Soprano

Joellen Brassfield
Laura Choi Stuart
Rachel Carlson
Rebecca Kellerman Petretta

Alto

Jennifer Beattie
Grace Gori
Victoria Bright
Keely Rhodes

Tenor

Gerald Kavinski
Jason Rylander
Gary Glick
John Wiggins

Bass

Scott Auby
Mark Duer
Jim Shaffran
David Brundage*
Steven Combs
Richard Giarusso

*2nd bass soloist in the *Les Noces*, First Tableau, Scene 2

POST-CLASSICAL ENSEMBLE

Flute

Sara Stern
Nicolette Oppelt

Flute/Piccolo

Jon Baumgarten

Oboe

Igor Leschisin
Wes Nichols

English Horn

Carole Libelo

Clarinet

Dave Jones
Garrick Zoeter
Kathy Mulcahey

Bassoon

Don Shore
Ben Greanya

Bassoon/Contrabassoon

Chris McFarlane

Horn

Greg Drone
Mark Hughes
Ted Peters
Chandra Cervantes

Trumpet

Tim White
Mike Bosch
Matt Harding
Dennis Ferry

Trombone

Chuck Casey
Mark Mauldin
Steve Dunkel

Tuba

Mike Bunn

Timpani

Bill Richards

Percussion

John Spirtas
Greg Akagi
Chris de Chiara
Gerald Novak
Tom Maloy

Bass

Ed Malaga
Jeff Koczela
Marta Bradley

Personel Manager

Sue Kelly