

**PERSPECTIVES ENSEMBLE AND
JUDSON ARTS PRESENT**

MUSIC OF THE MOUNTAINS

**AARON COPLAND'S *APPALACHIAN SPRING* AND THE
TRADITIONAL MUSIC THAT INSPIRED IT**

Sato Moughalian, *artistic director and flute*
Cornelius Dufallo, Robin Zeh, Orlando Wells,
Keats Dieffenbach, *violin*
Nardo Poy, Jessica Meyer, *viola*
Wendy Sutter, Alberto Parrini, *cello*
Brian Ellingsen, *double bass*
Todd Palmer, *clarinet*
Monica Ellis, *bassoon*
Stephen Gosling, *piano*

GUEST ARTISTS

Jay Ungar, *fiddle and vocals*
Molly Mason, *vocals, guitar, and bass*
Dale Paul Woodiel, Jr., *fiddle*
Ira Bernstein, *solo percussive dancer*
Mike Merenda, *banjo and vocals*
Members of the West Village Chorale and
Judson Choir – Michael Conley, *music director*

Judson Memorial Church

55 Washington Square South, NYC
July 8, 2012 at 7 P.M.

This concert is made possible through the generous support of the Jarvis and Constance Doctorow Family Foundation, Mr. Jarvis Doctorow, and Robert & Suzanne Larson in celebration of the life of Danièle Doctorow.

Additional support is generously provided by the Catskill Mountain Foundation, the Hegardt Foundation, and Judson Arts, Michael Conley, Director.

Judson Memorial Church has been a beacon for free spirits in the arts and politics, and a leader among progressive faith communities for over 100 years.

Please join the artists for a reception following the concert.

FREE ADMISSION

PROGRAM

Simple Gifts (Shaker song, 1848)
Tombigbee Waltz

Joseph Brackett
(trad. USA)

The preceding two works are performed without pause.

Dinah (trad. USA, Southwestern Pennsylvania)
June Apple (trad. USA, Virginia)

The preceding two works are performed without pause.

Old Paint (trad. USA, Oklahoma)
Grey Eagle (trad. English)

The preceding two works are performed without pause.

Zion's Walls (1853) John G. McCurry
Jefferson (1779) John Newton

Midnight On The Water/Bonaparte's Retreat
Miss Mcleod's Reel (trad. Irish)
Leather Britches/Chinkapin Hunting/Jeff Sturgeon

The preceding works are performed without pause.

Appalachian Spring Suite (1944) Aaron Copland (1900-90)

Members of the West Village Chorale and the Judson Choir
Michael Conley, Music Director
Elena Belli, Pianist and Assistant Director

Soprano

April Darcy
Katie Ghilain
Beth Gilroy
Maureen McCarthy
Sarah Morrow
Katie Sanborn-Price
Michele Rosenthal
Mary Sheridan
Carolyn Swartz
Gail Williams

Alto

Kathy Armitage
Renée Cafiero

Allison Easter
Grace Goodman
Sara Kate Heukerott
Lydia Jordan
Susan Leicher
Christina Longo
Juliet Milhofer
Hiie Saumaa
Loren Silber
Joette Warren
Renaë Willer

Tenor

Steven Bizzell

Andrew McDonough
John A. Onderdonk
Sam Ruiz
Edward Shiner

Bass

Bob Baechtold
Peter Fisher
John Herzfeld
Michael Koehn
Warren Moore
Sean Murray
Timothy Rooney
Lewis Warshauer

Danièle Doctorow (1952-2010) cellist, entrepreneur, breast health advocate, Perspectives Ensemble board member, and the first Executive Director of the Jarvis and Constance Doctorow Family Foundation, which she and her siblings helped establish in 2004, was a great and beloved friend to whom we dedicate our performance this evening. Danièle will be remembered not only for her warm-hearted musicianship, but also for her personal resolve, maturity and wisdom, her optimism and boundless enthusiasm for both music and life. In recent years she discovered as well a love of the stage, participating as an actor in a number of local theater companies. She was an ever gracious colleague and a generous, supportive presence whose sharp intelligence, wide-ranging perspective, easy laugh and radiant smile are sorely missed.

Perspectives Ensemble

gratefully acknowledges the generosity
of the following individuals, foundations, and corporations:

Yves Abel
Sara Bong
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Jarvis and Constance Doctorow Family Foundation
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Neal Goren
The Hegardt Foundation
Kraft Foods Foundation
Suzanne & Robert Larson
Nardo Poy
Samuel I. Newhouse Foundation
Stuart Stein & Teresa Snider-Stein

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and generous participation in this evening's program.

ARTISTS' BIOGRAPHIES

Perspectives Ensemble was founded by its Artistic Director **Sato Moughalian** in 1993 as the resident ensemble for the series Perspectives in Music and Art at Columbia University. The ensemble has presented thematic concerts as well as programs on subjects that bridge the visual, musical, and literary arts, consistently receiving the highest critical accolades. Among those concerts were *Familiar Strangers: Gypsy Musical Heritage*; *The 19th & 20th Century Melodrama*; *Under the Influence - Popular Culture and the Arts in 1920s Europe*; *Charles Tomlinson Griffes - An American Original*; and *The Prairie and the Search for an American Style*. Praise from The New York Times includes "first-rate performances by accomplished musicians," "a superb recital by the Perspectives Ensemble," and "rhythms were remarkably precise, supple and subtle."

Perspectives Ensemble collaborates with some of the most dynamic and visionary conductors today, including its new Principal Guest Conductor Angel Gil-Ordóñez, Paul Haas, Rob Kapilow, Roger Nierenberg, Francisco Nuñez, and George Steel, in concerts and recordings that feature the works of living composers and historic figures, shedding new light on their work through explorations of their music in the context of their time and place. It has collaborated with IberArtists in programs of Spanish and Catalan music of the Modernist movement & for world premieres of music by Vadillo, Artero, Sotelo, & Erkoreka, and with The Foundation for Iberian Music for a program entitled *Suriñach and the Creation of Modern Dance in New York*. The New York Times called the ensemble's performance of *El Amor Brujo* "stunning. Perspectives Ensemble worked [without a conductor], yet gave a performance that was remarkably polished, fastidiously balanced and full of electricity."

Perspectives Ensemble has been presented in Stern Auditorium of Carnegie Hall, the 92nd Street Y, Lincoln Center, Columbia and New York Universities, the Rubin Museum, Ethical Culture Society, and Morgan Library, and has recorded for Sony Classics, Newport Classics and New World Records, among others. It was the resident ensemble for the Young People's Chorus of NY's *Transient Glory* commissioning program, and has served as a resident ensemble for the Miller Theatre's groundbreaking Pocket Concerto Project and Composer Portraits.

Recordings include *Sonnets to Orpheus* by Richard Danielpour (Sony), *Recollections* by Karl Husa (New World), and *Charles Tomlinson Griffes: Goddess of the Moon* (Newport), of which *The New York Times* wrote: "The performances by the Perspectives Ensemble, an outstanding aggregation based in New York are first-rate, with particularly fine playing by the flutist Sato Moughalian." The Perspectives Ensemble / MAYA Commissioning Project began in 2005, and Perspectives Recordings, featuring music of emerging

composers, was launched in December 2007 with the release of its debut CD *MAYA In The Spirit*. Perspectives Ensemble will release a CD of chamber ensemble works of Xavier Montsalvatge with soloists Timothy Fain, violin, and Sasha Cooke, mezzo, Todd Palmer, clarinet, Monica Ellis, bassoon, and Wendy Sutter, cello, in 2013 on the Naxos label.

Jay Ungar & Molly Mason are exceptional musicians and exemplars of American roots music, familiar to the public from their many appearances on A Prairie Home Companion, from their own live radio program Dancing on the Air on WAMC in Albany, and from film soundtracks such as Legends of the Fall and Brother's Keeper. Millions were entranced by the music they recorded for Ken Burns' PBS documentary *The Civil War*, including Jay's haunting composition "Ashokan Farewell" and this earned the couple international acclaim. "Ashokan Farewell" was nominated for an Emmy and the soundtrack won a Grammy. This simple but powerful tune was inspired by the Fiddle and Dance Camps that Jay and Molly run in the Catskills for musicians and lovers of traditional American music and dance. Since joining forces in the late 1970s, Jay and Molly have become one of the most celebrated duos on the American acoustic music scene. With their comfortable sense of fun and love of music, they make each concert a musical journey, and their incomparable warmth and wit, coupled with consummate musicianship, have delighted audiences worldwide.

Dale Paul Woodiel, Jr., fiddler and program artistic advisor, was described by Leonard Bernstein as "a first-class performer – one who combines spirituality with intellect." A busy New York-based purveyor of a broad range of violin and fiddle styles, he has been a featured recitalist at the 92nd St. Y, the Miller Theatre at Columbia University, and the New York Festival of Song at Carnegie Hall, and has appeared as soloist at music festivals from Bard College in New York to the red rocks of Moab, Utah. A three-time New England Fiddle Contest champion, he is a widely celebrated exponent of traditional fiddle styles, and teaches traditional fiddle at Wesleyan University. Also in the traditional vein, he performs across the US and abroad with the Scottish dance band Local Hero. Other collaborations include tours, performances and recordings with Steve Reich and Musicians, piano wizard Dick Hyman, Marin Alsop's Concordia, Vince Giordano's Nighthawks, the American Composers Orchestra, and the Grammy Awards Orchestra. As a studio player, his fiddling appears in myriad contexts including Woody Allen films, Dixie Chicks releases, and advertisements for controversial weight-loss medications.

Ira Bernstein, Appalachian step dancer, has performed in concerts and at festivals all across the United States, as well as in Japan, England, Scotland, Wales, Ireland, France, Holland, Switzerland, Germany, Austria, Turkey, Israel, Poland, Hungary, Slovakia, and Canada. A few selected performances include the Queen Elizabeth Hall in London, England, the Edinburgh Jazz Festival in Scotland, Maison de la Danse in Lyon, France, the Carre Theater in Amsterdam,

Holland, the Alte Oper in Frankfurt, Germany, the Ataturk Cultural Center in Istanbul, Turkey, the Suzanne Dellal Center in Tel Aviv, Israel, the Colorado, Boston, and Portland Jazz Tap Festivals, Town Hall and Lincoln Center in New York City, the Chautauqua Institution in NY, and the Smithsonian Institution in Washington, DC. Ira Bernstein has shared the stage with many of the world's greatest tap and step dancers, including tap dancers Gregory Hines, Savion Glover, Charles "Honi" Coles, Chuck Green, Jimmy Slyde, Lon Chaney, Howard "Sandman" Sims, Buster Brown, LaVaughn Robinson and Brenda Bufalino; Irish step dancers Donny Golden and Jean Butler; Canadian step dancers Benoit Bourque, Normand Legault, Harvey Beaton; Cape Breton step dancers Mr. Beaton and Mr. Pellerine; and South African boot dancer Tsepo Mokone.

Mike Merenda, banjo, travels with the internationally acclaimed string band, The Mammals. His song compositions include “Quiver,” “Holiest of Ghosts” and “In the Flickerin’ Light,” which are staples of the indie string band circuit in the folk festival scene.

Michael Conley has earned a notable reputation in the United States and abroad for his multi-faceted career as conductor, pianist, organist, singer and composer. In addition to serving as Music Director of the new Hudson Chorale, he served as music director of the Choral Arts Society and is currently in his 11th season as Music Director of the West Village Chorale. Since 2006 he has been the Music Director of Judson Memorial Church.

ABOUT THE PROGRAM

Appalachian Spring stems from the collaboration of two great twentieth-century artists, composer Aaron Copland (1900-90) and choreographer Martha Graham (1894-1991). Like many masterpieces that have entered the canon, *Appalachian Spring* appears to have come into existence fully formed, like the adult Athena bursting out of the head of Zeus. It presents to us a musical language that we now consider to be iconically American. Aaron Copland's genius was to weave together seamlessly, out of his own imagination and inspired by the traditional works that preceded it, all these musical strands, creating from them a new but immediately recognizable whole—a sonic language that conveys the characteristic qualities of independence and individualism associated with the American movement west and the idealism and sense of renewal that accompanied those pioneers. Copland came of age after The Great War, at a time when American artists were looking to create forms, languages, and ideas that were distinctly American.

In 1943, Martha Graham received a commission from Elizabeth Sprague Coolidge, the well-known patron of many mid-twentieth century composers, to choreograph three works, each with a newly composed score, for a festival to be held at the Library of Congress in Washington, D.C. Graham approached Copland with the intent of creating an “American” work. They corresponded, trying to create a story with the right balance of elements. Graham wrote in a letter to Copland: “It is hard to do American things without becoming pure folk or a little like a mural in a middle western railway station or post office.” She suggested the possibility of including an Indian girl “on whose parents’ land the frontiersman have settled. She was to represent a dream...the legend of American land, youth and country. It was a meeting of frontiersman and Indian. But it didn’t work.” They also discussed and then rejected the possibility of including an episode from *Uncle Tom’s Cabin*. Graham said of the completed work, “*Appalachian Spring* is essentially a dance of place. You choose a piece of land, part of the house goes up. You dedicate it. The questioning spirit is there and the sense of establishing roots.” The final story outline describes “a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century.” It is perhaps the fact that the two creators finally chose a very abstracted plot which only suggests, in Copland’s words, “youth and spring, with optimism and hope,” that explains the universal popularity of this work. They succeeded in distilling the essence of human aspiration and clothing it in the personae of American pioneers. Copland described Martha Graham as “unquestionably very American. There’s something prim and restrained, a strong quality about her, that one tends to think of as American. Her dance style is seemingly, but only seemingly, simple and extremely direct.” Graham said of Copland’s score: “It now has an independent existence apart from the dance. It is a symbol for many people of the central part of America. They see distances which, perhaps, exist no longer.” And it is ironic that the title, which has proved to be so evocative, was almost an afterthought. The work was originally called “*Ballet for Martha*.” Some time before the first performance, Graham suggested using a phrase from the first line of a Hart Crane poem “The Dance.” And so, without Copland ever having

considered the Appalachian spring of Crane's poem while writing the piece, an enduring American icon was born.

By the end of the 1800s, European composers, after centuries of shifting borders and political structures, were deep into an attempt to create nationalistic styles of music. Composers looked to the folk musics of their own countries and incorporated them and took them as inspiration--melodically, rhythmically, and in terms of orchestral colors and instrumentation. In Hungary and Spain, the influence of the Roma culture was strongly evident. In Russia, monumental works like *Boris Godunov* (Mussorgsky), *Ruslan and Ludmilla* (Glinka), *Scheherazade* (Rimsky-Korsakov), *Little Russian Symphony* (Tchaikovsky), *The Firebird*, and *Petrushka* (both by Stravinsky) were created in the nineteenth century and into the early twentieth. And composers followed suit in every other European country. During Antonín Dvořák's years as the Director the National Conservatory of Music of America, he urged his students likewise to seek inspiration in the traditional music of their own country. By the 1890s, with the closing of the frontier, it was apparent that the United States needed to develop non-emulative schools of art. The method that Dvořák preached was that used with great success by the Slavic and European nationalist composers—namely, the incorporation of folk elements into newly composed works. This tradition was initiated by Glinka, Balakirev, Borodin, Mussorgsky, and Rimsky-Korsakov in Russia and was adopted elsewhere most memorably by Sibelius, Smetana, Grieg, Janáček, and Dvořák. Dvořák advocated the incorporation of African-American and Native American melodies into works, and numerous classically-trained composers including Edward MacDowell, Charles Griffes, Louis Moreau Gottschalk, Henry F. B. Gilbert, Victor Herbert, and Arthur Farwell actively followed his lead. Dvořák's own *Symphony No. 9 "From the New World"* presented original themes with which Dvořák sought to evoke Native American music, the most famous of which is often mistakenly thought to be an African-American spiritual. Copland frequently stated his belief that American composers could not create a national music without a body of folk music as a background. His definition of folk music included jazz, hymn tunes, and cowboy songs. Despite this worldwide trend, many American composers continued to study in the Germanic tradition until World War I, when political conditions made such training impossible.

In the early twentieth century, Béla Bartók and Zoltán Kodály roamed the Hungarian countryside collecting and transcribing Magyar folk music. In Anatolia, Komitas Vartabed did the same, recording and studying the Armenian, Kurdish, Azeri, and Turkish traditional songs and dances. And in the United States, Alan Lomax and others began the great work of collecting American folk music for the Library of Congress. Lomax was one of many musicologists and composers who maintained a great interest in what was thought of as indigenous music, a portion of which was later determined to have been carried over from the Old World. Appalachian fiddle and banjo tunes and dances were recorded, transcribed and studied, and today the collection known as the Alan Lomax

Collection in the Library of Congress comprises 6,500 linear feet of manuscripts, 6,400 sound recordings, 5,500 graphic images, and 6,000 moving images of ethnographic material, all collected by Lomax and others who were united in the belief that traditional music and dance forms were as worthy of preservation as more academic and “composed” forms. And in the case of all these folklorists, they often succeeded in preserving a culture and oral tradition which had been transmitted by people who themselves perished during the world wars and strife. A collection of Lomax tunes, transcribed by the composer and musicologist Ruth Crawford Seeger, was published with the title *Our Singing Country* (1941). “Bonaparte’s Retreat,” a fiddle tune commonly played in the southern United States, which one anecdote describes as having been derived from the improvisation of a Scots regiment bagpiper at the Battle of Waterloo, was incorporated note for note in Copland’s famous “Hoedown” from *Rodeo*, possibly one of the most commercially licensed pieces of “classical” music ever.

Aaron Copland, born in 1900 in Brooklyn, NY into a family of Lithuanian Jewish descent, had a great interest in music from an early age. Like many middle-class immigrant families of that era, the Coplands nurtured an interest in music in their children, taking them to symphonic concerts and the opera. His teachers trained him in the Germanic style prevalent in the US in the late nineteenth and early twentieth centuries, but when the time came for him to go to Europe for advanced training, he went to France, studying with Nadia Boulanger, who was also instrumental, like Dvořák, in encouraging composers to develop their own nationalistic styles. Upon Copland’s return to the States in the 1920s, his music reflected a “modernist” or “international” style, but he began to befriend a circle of artists in New York who set out to discover and create a distinctly American approach. At the same time, he developed what proved to be a lifelong interest in helping discover and support other composers, both from the US and Mexico, and also began lecturing on musical and cultural subjects. Some of these talks were subsequently published in the collection *What to Listen for in Music*. In the 1930s he began to write ballets, works which are now among the most performed of his broad repertoire. *Billy the Kid* (1939) and *Rodeo* (1942), both major successes, evoked the culture of the west through the use of popular idioms including cowboy songs and fiddle music. *Appalachian Spring* (1944) used an actual Shaker song, “Simple Gifts,” and more of the jazzy rhythms prevalent in popular music of the 1930s and later that had worked so successfully in his previous ballets.

The traditional works we present tonight are either directly or indirectly related to Copland’s work. We begin the program with a rendition of the Shaker song “Simple Gifts.” The Shaker sect was established in England and its members fled to the American colonies in 1774 to escape religious persecution. They lived in communal groups according to strong ideals of hard work, frugality, chastity (to the point of refraining from procreation), revelations, and separation from the world. The sect is also renowned for their production of

exquisite furniture. The pervasive value of simplicity was reflected in many aspects of their lives and in the large amount of music composed within their communities. "Simple Gifts" was written in 1848 by Elder Joseph Brackett, a member of the Shaker society in Maine. Like many works which have come to be considered traditional, it was actually composed. "Tombigbee Waltz" is named for a river that flows from northeast Mississippi into the Alabama River. The word Tombigbee was traditionally said to mean "coffin maker" in a Native American language. A version of this waltz was published as a song in 1909, although the song is much older and may also have minstrel origins. A vocal version of "Dinah" was collected in southwestern Pennsylvania, in the Appalachian region, where it also existed separately as a fiddle tune. "June Apple," which like many of these tunes, bears close resemblance to other fiddle tunes of different origins, has been collected in North Carolina and Virginia and is in the mixolydian mode. "Old Paint," a famous song from Oklahoma, bears strong resemblance to the old-time Texas waltz "Midnight on the Water," which is also attributed to Texas fiddler Luke Thomasson, although it is not known which one may have influenced which. "Grey Eagle" is derived from an English hornpipe or reel, and was published in a notated version both in a publication from central Pennsylvania and in the collection *English Country Dance Tunes*. "Miss McLeod's Reel" was apparently first printed in Gow's *Fifth Collection of Strathspey Reels* of 1809, with the description "An original Isle of Skye Reel." This piece was also popular in Ireland as far back as the third quarter of the eighteenth century.

Shape note singing, also called *fasola* singing (after the solfège syllable names), and Revivalist singing, was a popular form of singing established in New England by the early pioneers, and found its way into becoming a deeply-held tradition in the rural south. A common name for this practice is Sacred Harp singing, after the most widely used shape-note songbook *The Sacred Harp*, published in 1844. Shape notes were a simplified method of notation that made it easier for untrained musicians to follow along while singing these hymns and anthems. There were many collections of shape note hymns that were written and published beginning in the eighteenth century. The earliest records of this practice come from New England, but with the widespread distribution of published collections by John Wyeth, from Harrisburg, Pennsylvania around 1800, the tradition seems to have begun a southward migration. Aaron Copland arranged "Zion's Walls" in the second set of his *Old American Songs* (1952). Shape note singing remains a popular everyday practice in some southern churches, with a major annual gathering in Georgia. A fascinating documentary film, *Awake My Soul: The Story of the Sacred Harp*, released in 2009 and available on DVD, follows the path of the tradition today. Shape note hymns are characterized by rhythmic monody and parallel intervals, which one can easily hear echoed in *Appalachian Spring*. The style of singing is often passionate and filled with an intense sense of faith, devotion, and continuity with the community of amateurs who have practiced this type of singing continuously for almost 250 years in America, making it one of our oldest artistic traditions.

The version of *Appalachian Spring* that we present tonight is the original orchestration of the piece. Martha Graham had asked Copland to write for ten players; he chose to add three winds. The composition of the ballet took place in 1943-44, and in 1944 Copland produced this suite, omitting several minutes of music created for the needs of the ballet. In 1945, he wrote the full symphonic version, which is frequently played today, and received the Pulitzer Prize for his score in the same year. The persistent popularity of this work, in its three versions, and the stream of royalties from its many performances continue to support Copland's lifelong mission of supporting the work of living composers: grants from the Copland Fund support the commissions of new works, recordings, and ensembles that perform contemporary music.

So what are the musical elements that make *Appalachian Spring* sound "American"? There is, of course, the score's mixture of diverse influences - a mixture not unlike the makeup of the country itself. More specifically, *Appalachian Spring* is characterized by its use of open intervals, extremely long lines which seem to stretch time, wide spacing of instrumental parts, sections of great rhythmic energy and jazzy, displaced accents contrasted by sections of great plainness and simplicity, diatonic (and sometimes modal) harmonies reminiscent of the traditional songs and fiddle tunes (some inherited from England and Ireland), the incorporation of a Shaker tune, and a quality of directness. It also has clear and distinct sections, in contrast to the through-composed music of many German Romantic and early twentieth-century composers, and American composers trained in that tradition. It evokes an idealized image of the frontier and its eternal sense of opportunity and promise while synthesizing a musical language that, like the best of our national efforts, transforms the myriad threads which form our collective community into an integrated and astoundingly beautiful whole.

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Founded in 1993, Perspectives Ensemble creates musical events that present the works of composers in cultural or historic context. Its programs offer interpretations informed by the influences prevailing upon composers at the time of composition, and often bridge and integrate the musical, visual, and literary arts. The Ensemble maintains the highest standards of preparation and performance in order to produce intellectually stimulating events that provide its artists and audiences opportunities to gain new insights into particular works of art.

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Perspectives Ensemble is a 501(c) (3) not-for-profit organization, incorporated and registered in the State of New York.

**Perspectives Ensemble performs *Homage to Catalonia: In Celebration of the Centenary of Xavier Montsalvatge*
Friday, September 28, 2012 7:30p.m. at the Morgan
Library and Museum**

All contributions are gratefully accepted.

Perspectives Ensemble will record 5 major works of Xavier Montsalvatge in September. Please contact us for more details about this project, or if you are interested in helping support this work.

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Sato Moughalian, *Artistic Director*
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Beth Kopecky Barnes, *Production Assistant*

CDs available for purchase after this evening's concert.