



The Smithsonian Associates Presents

# 21st CENTURY CONSORT

March 13, 2010

Nan Tucker McEvoy Auditorium,  
Smithsonian American Art Museum

The Smithsonian Associates and  
The Smithsonian American Art Museum  
present

# 21st Century Consort

Christopher Kendall, Artistic Director  
Boyd Sarratt, Manager

Elisabeth Adkins, Violin  
Lisa Emenheiser, Piano/Synthesizer  
Tom Jones, Percussion  
Christopher Kendall, Conductor  
Jennifer Mondie, Viola  
Sara Stern, Flute  
Daniel Villanuova, Percussion  
Rachel Young, Cello

Mark Huffmann, Recording Engineer

Saturday, March 13, 2010  
Pre-Concert Discussion 4:00 p.m.  
Concert 5:00 p.m.  
Nan Tucker McEvoy Auditorium  
Smithsonian American Art Museum



The 21st Century Consort's 2009–2010 Season is sponsored by  
The Smithsonian Associates and The Smithsonian American Art Museum and  
funded in part by generous contributions from Gloria Hamilton,  
The National Endowment for the Arts, the estate of Jeanette Albert, and  
the Board and Friends of the 21st Century Consort.



The Smithsonian Associates

## Pre-Concert Discussion

Christopher Kendall with Natalie Angier, Robert Adams  
and composer Scott Wheeler

## Program

### “Flora and Fauna”

- Music from a Tree ..... Diego Stocco
- The Barnacle and the Nautilus ..... Evan Chambers  
Ms. Mondie, Ms. Young
- Book of Imaginary Beings. .... Robert Parris
- I. Amphisbaena
  - II. The Rain Bird
  - III. A King of Fire and His Steed
  - IV. A Bao a Qu
  - V. The Satyrs
  - VI. The Double
  - VII. Sirens
  - VIII. Amphisbaena Retroversa
- Ms. Adkins, Ms. Emenheiser, Mr. Jones, Ms. Stern, Mr. Villanuova, Ms. Young
- INTERMISSION*
- Chicken Speak to Duck, Pig Speak to Dog ..... Zhou Tao
- Zuzu's Petals ..... Paul Moravec  
Ms. Adkins, Mr. Jones

Dragon Mountain..... Scott Wheeler

- I. Dragon Song
- II. Dragon Flight
- III. The Dragon and the Mirror

Ms. Adkins, Ms. Emenheiser, Ms. Mondie, Ms. Young



The audience is invited to join the artists in the Kogod Courtyard for an informal post-concert reception, sponsored by the Board and Friends of the 21st Century Consort.

## Program Notes

The 21st Century Consort would like to dedicate this evening's concert to noted author and *New York Times* science columnist Natalie Angier. As an expert in matters of flora and fauna, and a writer of extraordinary insight and wit about the denizens of this world, Natalie was the inspiration for a program of "fantastical forays into the plant and animal life of our minds." As it happens, the composers' imaginations have taken naturalistic images far afield; there is hardly a recognizable, earthly form of flora or fauna to be found on the program! For this we apologize to Natalie.

**Diego Stocco** is a composer, sound designer and performer who creates eclectic musical experiences by using his own custom-built instruments and experimental recording techniques. Mr. Stocco discovers hidden sounds produced by organic sources, objects and materials; his unorthodox musical curiosity allows him to produce music with sounds not heard before.

The composer has found several ways to introduce his distinctive ideas into the musical universe. As a producer for Spectrasonics, he's one of the principal sound designers for the award-winning virtual instruments Atmosphere, Stylus RMX and the new Power Synth Omnisphere. He created for Epic Score/APM the "Epic Textures" series of CDs which have been licensed for film trailers like

"Terminator: Salvation," "2012," "Eagle Eye," "Lady in the Water," and many other video games and television applications.

Mr. Stocco collaborated with Composer Paul Haslinger on films "Into the Blue," "Crank," and "Takers," and with Emmy Award-winning Composer Trevor Morris on Showtimes' "The Tudors" and CBS' "Moonlight."

Recently, thanks to his custom built Experibass, he attracted the attention of Oscar-winning Composer Hans Zimmer. Diego is one of the soloists performing on the score of "Sherlock Holmes."

The composer writes of *Music from a Tree*:

One day, on a sunny afternoon, I turned my curiosity to a nice and odd-looking tree that sits in the backyard. I started thinking about the possibility of extracting sounds from the twigs, cortex, branches and leaves, conducting some preliminary experiments. After a short time I found a way to "play" the tree as an instrument, by bowing the twigs with a cello and double bass bow, by shaking the leaves, playing rhythms on the cortex and so on. To tune the tree I picked a fundamental note and tuned the twigs by trimming them with a pencil sharpener. To record it, I also customized a microphone by combining it with a stethoscope. One part at a time, without using any synthesizer or sampler, I recorded the tree as a rhythmic and tonal instrument. The result can be seen and heard in my video "Music from a Tree."

**Evan Chambers** (b.1963, Alexandria, Louisiana) was raised in Dayton, Ohio. His compositions bear the stamp of his early exposure to the emotion and immediacy of folk song and community music-making. He is also a traditional Irish fiddler, and appeared as a soloist in Carnegie Hall with the American Composers Orchestra, performing his Concerto for Fiddle and Violin.

His compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, Binghamton and Albany Symphonies among others. He has been recognized by the American Academy of Arts and Letters and the Luigi Russolo Competition, and has been a resident of the MacDowell Colony and Yaddo.

Chambers is currently Chair of the Composition Department at the University of Michigan. His solo chamber music disk *Cold Water, Dry Stone* is available on Albany records, and his orchestral song-cycle *The Old Burying Ground* is due to be released in June of 2010 on Sono Luminus. He can be found most Sundays with his fiddle in a circle of musicians at Conor O'Neill's pub in Ann Arbor, Michigan.

The composer writes of *The Barnacle and the Nautilus*:

The name of the town of Doolin, County Clare, Ireland is still shown on some maps simply as Fisherstreet—when I first visited the place there did indeed remain some confusion as to whether or not it was a small village or merely a road from the ferry dock inland, with a few houses, a couple of shops, and three pubs along it. Now of course, it has become a famous destination for lovers of traditional music.

The first movement, *Lament for JaFran* was written in memory of my friend and teacher, JaFran Jones, who directed the gamelan at Bowling Green State University. The second movement, *The Barnacle and the Nautilus*, consists of two jigs with nautical titles; the first one is a slow jig evocative of some crusty old soul (with a blues slant), and the second a more self-consciously angular, tightly wound and circular fast tune.

Robert Parris, a composer of chamber, orchestral and vocal works and a professor of music, received national attention at the premiere of his *Trombone Concerto* by the National Symphony in 1958. Also among his more than 80 works were a *Symphony* (1952), a *Piano Concerto* (1954), a *Viola Concerto* (1956), a *Violin Concerto* (1958), a *Flute Concerto* (1960), the *Trombone Concerto* (1964) and "Rite of Passage," for clarinet, electric guitar and chamber orchestra (1978). His *Symphonic Variations* were commissioned by the National Symphony and performed in 1987.

Mr. Parris was born in Philadelphia in 1924. After earning bachelor's and master's degrees in music education in 1945 and 1946 at the University of Pennsylvania, he studied composition with Peter Mennin and William Bergsma at the Juilliard School. He also studied with Aaron Copland and Jacques Ibert at Tanglewood, and in 1952 he

won a Fulbright fellowship to study with Arthur Honegger at the Ecole Normale de Musique in Paris.

He taught at Washington State College, in Pullman, Wash., and the University of Maryland before joining George Washington University in 1963. He wrote articles about contemporary music for *The Juilliard Review* and *The Kenyon Review*, and contributed reviews to *The Washington Post* and *The Washington Star*.

Besides writing orchestral works and concertos, Mr. Parris composed for chamber ensembles and was fond of unusual instrumental combinations. Among his chamber scores were "Lamentations and Praises" (1962), "St. Winifred's Well" (1967), and two volumes called "The Book of Imaginary Beings" (1972, 1983), heard on this evening's program.

The composer writes of *The Book of Imaginary Beings*:

Just as imaginary beings are, almost by definition, symbols of inner reality, the eight pieces that constitute "The Book of Imaginary Beings" are expressions of elusive, vague, mysterious and occasionally mystical states of feeling evoked by associative imagery. Its literary source is the book of the same name by Jorge Luis Borges—a compendium, really, of the more illustrious creatures of the mind. The work was written in 1971-72 and premiered on May 7, 1972 at the National Gallery of Art in Washington DC during the American Music Festival under the direction of Richard Bales. Tom Jones was among the performers on that occasion. Here are the superscriptions to the several movements (and occasional bracketed remarks by the composer), adapted from Borges' *Bestiary*:

- I. *Amphisbaena*. "The amphismaena is a serpent having two heads, the one in its proper place and the other in its tail; and it can bite with both.... Amphisbaena, in Greek, means "go both ways." [The ferocious amphisbaena's end is not really its beginning; its shape is a line, not a circle. But since this opening movement reappears in retrograde as No. 8, it is a musical palindrome as well as a bestial one, which is, after all, a very good reason for being an imaginary being.]

II. *The Rain Bird*. “When rain is needed, Chinese farmers have at their disposal...the bird called the ‘shang yang’...The tradition runs that the bird drew water from the rivers with its beak and blew it out as rain on the thirsting field.”

III. *A King of Fire and his Steed*. “This almost unimaginable fancy was attempted by William Morris in the tale “The River Given to Venus”....

As a white flame his visage shown,  
Sharp, clear-cut as a face of stone;  
But flickering flame, not flesh it was;  
And over it such looks did pass  
Of wild desire, and pain, and fear,  
As in his people’s faces were,  
But tenfold fiercer...”

IV. *A Bao A Qu*. “There has lived since the beginning of time a being sensitive to the many shades of the human soul. It lies dormant...until at the approach of a person some secret life is touched off in it, and deep within the creature an inner light begins to glow.” [The poetical source for the almost constant drumbeat lies in the inanimate being brought to life—its heart made to pulsate. The more prosaic source was the beating in my clogged ears during a bad cold.]

V. *The Satyrs*. “Satyrs were thickly covered with hair and had short horns, pointed ears, active eyes, and hooked noses. They were lascivious and fond of their wine. They set ambushes for nymphs...and their instrument was the flute.”

VI. *The Double*. “The ancient Egyptians believed that the Double, the ‘ka,’ was a man’s exact counterpart, having his same walk and his same dress. Not only men, but gods and beasts...had their ‘ka.’ In Yeats’s poems the Double is...the one who complements us, the one we are not nor will ever become.” [This piece is a gloss on a pretty piece by Saint-Saens: his music represents the bird’s superficial beauty;

mine, its latent inner ferocity, both aspects in collage. The white swan and the black swan, as it were.]

VII. *Sirens*. “The Odyssey tells that the Sirens attract and shipwreck seamen, and that Ulysses, in order to hear their song yet remain alive, plugged the ears of his oarsmen...and had himself lashed to the mast...in the sixth century, a Siren was caught and baptized in northern Wales...”

VIII. *Amphisbaena Retroversa*.

Guangzhou artist **Zhou Tao** produced “Chicken Speak to Duck, Pig Speak to Dog” in 2005. The six-minute video represents three generations of farmers, artists in their own right, from a common rural village. They are now employed as migrant construction workers in one of the innumerable new satellite cities sprouting up all around China.

Robert Adams, a faculty member at the University of Michigan Taubman College of Architecture and Urban Planning, met Mr. Tao at a conference in China. Mr. Adams has been an advocate and curator of his work in several exhibitions over the past three years, and has very helpfully obtained Mr. Tao’s gracious permission for us to show *Chicken Speak to Duck, Pig Speak to Dog* in tonight’s concert. Christopher Kendall first viewed the work in connection with a conference at Michigan called “Arts and Minds” sponsored by Arts on Earth, of which he is a Director.

**Paul Moravec**, recipient of the 2004 Pulitzer Prize for Music, has composed more than a hundred works in the orchestral, chamber, choral, lyric, film, and operatic genres. His music has earned numerous other distinctions, including the Rome Prize Fellowship from the American Academy in Rome, as well as many prestigious commissions. In many ways, Moravec’s work builds upon ‘The Great Tradition’ of Western Europe, reconfiguring some of its bedrock gestures into an aesthetic that is thoroughly of our day. Dubbed a ‘New Tonalist’ by critic Terry Teachout, Moravec writes with depth but does so with a light touch. He draws on craftsmanship so virtuosic it seems easy. All this adds up to a composer who is simultaneously learned and accessible, tradition-based and imaginative, profound and a heck of a lot of fun.

In an era when pundits worry over the fate of the concert world as a whole, Moravec's music—and its deep-down integrity—speak of confidence and hope.

Forthcoming premieres include works for Orpheus Chamber Orchestra, Santa Fe Opera, Jeremy Denk and the Lark Quartet, and Opera Omaha. His extensive catalog of recordings includes two other Naxos American Classics CDs: *Tempest Fantasy* (Pulitzer Prize-winner), *Mood Swings, B.A.S.S. Variations*, and *Scherzo* performed by Trio Solisti and clarinetist David Krakauer; and *The Time Gallery*, performed by eighth blackbird, paired with works for violin/piano duet performed by Peter Sheppard Skaerved and Aaron Shorr. A graduate of Harvard University and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the special rank of University Professor at Adelphi University. In 2006-07, he was Composer-in-Residence at Mannes College of Music, and in 2007-08, he served as Artist-in-Residence with the Institute for Advanced Study in Princeton, NJ.

The composer writes of *Zuzu's Petals*:

George Bailey: Zuzu's petals... Zuzu... [checking his pocket]  
There they are! Bert, what do you know about that! Merry Christmas!

Ten years ago, Anthea Kreston and Ingrid Gordon asked me to compose a violin/marimba piece for their duo, *Zuzu's Petals*. The duo's name comes from the 1946 American film, *It's a Wonderful Life*. In the context of the film, his daughter's flower petals symbolize a return to life for the protagonist George Bailey, after he emerges from a nightmarish, alternative-reality vision of what the world would have been had he never existed. In this virtuoso piece, I try to project something of the exuberance and wonder of life re-discovered. Anthea and Ingrid premiered it at the Opera House of Hudson, NY in 2000.

Scott Wheeler's opera *Democracy* was commissioned by Plácido Domingo and premiered by Washington National Opera. His first opera, *The Construction of Boston*, is available on the Naxos American Classics series. His most recent commission is for an opera for the Metropolitan Opera and Lincoln Center Theatre. Scott is the recipient

of the Stoeger Prize from the Chamber Music Society of Lincoln Center, as well as various other awards. His music has been performed by conductor Kent Nagano, sopranos Renee Fleming and Lauren Flanigan, and many orchestras in the US and Europe. His teachers include Virgil Thomson, Lewis Spratlan, Peter Maxwell Davies and Olivier Messiaen. As a conductor, Scott has appeared with Deutsches Symphonie-Orchestra Berlin, the Chamber Ensemble of St. Luke's in New York, and Dinosaur Annex, of which he is a founding director. He teaches at Emerson College in Boston.

Performances in the spring of 2009 include the premiere of *Spirit Geometry* by cellist Joshua Gordon and pianist Randall Hodgkinson, a concerto for string orchestra called *Crazy Weather* with Boston Modern Orchestra Project conducted by Gil Rose, and the premiere of *Granite Coast* as part of the dedication of the Shalin Liu Performance Center at the Rockport Chamber Music Festival.

The composer writes of *Dragon Mountain*:

*Dragon Mountain* is in some ways a spinoff of my musical-theater piece *The Little Dragon*, which was based on a story by Jay O'Callahan and written for the chamber ensemble Tales and Scales. In musicalizing O'Callahan's tale, I drew on music from the Celtic folk tradition. When I started this piano quartet, that folk music still danced in my head, finding its way into this non-narrative concert work. The first movement, "Dragon Song," begins with an abstracted version of one folk tune but develops its own dramatic impetus. "Dragon Flight," the scherzo, contains a complete statement of a jig, along with some contrasting episodes. The title of the third movement, "The Dragon and the Mirror," derives from O'Callahan's story but follows its own path, quite independent of the original dramatic sequence. Despite these connections with folk music and with storytelling, *Dragon Mountain* is neither a "folk" quartet nor a piece of program music.

*Dragon Mountain* was commissioned and first performed by Razoumovsky + Larsen, with the support of the North Carolina School for the Arts, in 1992. The work was revised in 1993 and recorded by the Gramercy Trio on the Newport Classic cd *Shadow Bands*.

## About the Artists

ELISABETH ADKINS, violin, is Associate Concertmaster of the National Symphony Orchestra. She received her doctorate from Yale University, where she studied with Oscar Shumsky. She is active as a recitalist, concerto soloist, and chamber musician. Recent appearances include concertos with the National Symphony, the Baltimore Symphony, the Dallas Symphony, and Eclipse Chamber Orchestra, and recitals at the Kennedy Center, the National Gallery, and the Phillips Collection. She is a founding member of the American Chamber Players; her recordings with the group can be heard on Koch International Classics. The daughter of noted musicologists, she and her seven siblings comprise the Adkins String Ensemble, which presents a concert series in Dallas and has recorded several CDs. Ms. Adkins is on the faculty of the University of Maryland School of Music.

LISA EMENHEISER, pianist, has been performing for the National Symphony Orchestra for the past 20 years as their Pops pianist and as acting principal keyboardist. A graduate of the Juilliard School, where she earned both Bachelor's and Master's of Music degrees, Ms. Emenheiser is a past winner of the "Young Artist in Recital" and "National Arts Club" competitions. Ms. Emenheiser has performed in recital at Alice Tully Hall, Avery Fischer Hall, Carnegie Recital Hall and has appeared in concerts at the National Gallery, Phillips Collection, Smithsonian Institute, Kennedy Center and at the embassies of France, Austria, Germany, Britain, Slovenia, and Spain. Ms. Emenheiser has appeared as soloist with the National Symphony Orchestra, the Baltimore Symphony Orchestra, the Richmond Symphony, the Kennedy Center Opera House Orchestra, the Virginia Chamber Orchestra, the Fairfax Symphony, and was one of the featured soloists at the Kennedy Center's Piano 2000 Festival. Ms. Emenheiser was also a soloist for the Kennedy Center's "Journey to America" Festival held in 2002. Lisa was a featured soloist and commentator for the National Symphony Mozart Portrait concert series and also appeared on national television as an expert artist commentator and performer in the PBS documentary entitled "Exploring Your Brain." An established chamber musician, Ms. Emenheiser is the pianist for the 21st Century Consort and Opus 3 Trio. Ms. Emenheiser has recorded for the Pro Arte, VAI Audio, Centaur, Arabesque, Delos, AUR, and Cascades labels. A committed teacher, Lisa holds a private studio in her home.

TOM JONES, percussion, was a founding member in 1968 of the University of Maryland Twentieth Century Chamber Ensemble. He continues to enjoy playing music during the "Golden Age" of percussion. His experiences performing "multi-percussion" music include solo recitals and concerts with all of Washington's new music groups: The 21st Century Consort in residence at the Smithsonian American Art Museum, the Contemporary Music Forum, the American Camerata for New Music, National Musical Arts at the Academy of

Sciences, and the Theatre Chamber Players of Kennedy Center. He is the baroque timpanist in the Smithsonian Chamber Orchestra and The Violins of Lafayette. As percussionist and drummer he has played at the National Theatre, Ford's Theatre, Wolf Trap and the Hippodrome Theatre in Baltimore. He enjoys playing drums in various bands and drums and percussion in the studio.

CHRISTOPHER KENDALL, conductor, is Dean of the University of Michigan School of Music, Theatre & Dance, following nine years as Director of the University of Maryland School of Music from 1996-2005. Prior to 1996, he was Associate Conductor of the Seattle Symphony (1987-1993) then Director of the Music Division and Tanglewood Institute of the Boston University School for the Arts. He is also founder and lutenist of the Folger Consort, early music ensemble-in-residence at the Folger Shakespeare Library. He has guest conducted widely in repertoire from the 18th to the 21st century, with ensembles including the Dayton Philharmonic, the Santa Fe Chamber Music Festival, the Kitchener-Waterloo Symphony (Ontario), the San Francisco Chamber Orchestra, the New York Chamber Symphony, the Chamber Music Society of Lincoln Center, Collage and Dinosaur Annex, and the Orchestra, Symphony and Chamber Orchestra of The Juilliard School. His performances can be heard in recording on the Bridge, ASV, Centaur, Bard, Delos, CRI, Nonesuch, and Smithsonian Collection labels.

JENNIFER MONDIE, viola, joined the National Symphony viola section in 1995. Prior to joining the NSO, she was a member of the Colorado Symphony for two years after finishing her undergraduate degree at the Cleveland Institute of Music and Northwestern University.

SARA STERN, a Washington, D.C. native, began playing the flute on a dare from her father, Louis Stern, an amateur flutist. He continued to nurture her playing, along with classes in flute offered at that time by D.C. Public School music programs. As she took to the flute quite naturally, lessons with National Symphony Orchestra flutist Richard Townsend followed for several years. After high school, Sara's path veered away from the expected, and instead found her improvising with a variety of ensembles in the San Francisco Bay area. After several years of this, she resumed serious pursuit of classical playing and subsequently attended master classes given by Julius Baker and Marcel Moyse. After returning to the East Coast, she began her first professional playing job as Principal Flutist with the National Ballet. In the years that followed, she has performed with many fine groups, playing operas, ballets and orchestral repertoire as well as chamber music, and has presented solo recitals in various venues including the Kennedy Center for the Performing Arts and Carnegie Weill Recital Hall in New York, among others. In addition to being solo flutist with the 21st Century Consort, she is also solo flutist with the American Chamber Players, with whom she tours the United States and beyond, playing many concerts each year.

DANIEL VILLANUEVA is a freelance percussionist/drummer who performs and teaches in the Washington DC area. He has performed with the National Symphony Orchestra, the Annapolis Symphony, the Richmond Symphony, the Florida Orchestra, the 21st Century Consort, the New York Festival of Song, the Master Chorale of Washington, The Washington Chorus, and the Alexandria Symphony. Mr. Villanueva has had the privilege of working under some of the world's leading conductors including Mstislav Rostropovich, Leonard Slatkin, Michael Stern, Roberto Minczuk, Ivan Fischer, André Previn, Hugh Wolff, Lorin Maazel, JoAnn Falletta, and Hans Graf. Career highlights include performing in Carnegie Hall with the National Symphony Orchestra and performing with Stevie Wonder at the Library of Congress. With various groups and ensembles he has performed at the Kennedy Center, Disney Hall, Carnegie Hall, Blues Alley, Lincoln Center, and Ford's Theatre. Internationally he has performed in Spain, Russia, Italy, and Korea with various ensembles. He received his B.M. in Percussion Performance from the University of South Florida and his M.M. from the University of Maryland where he is currently pursuing his Doctor of Musical Arts in Percussion.

RACHEL YOUNG, cello, a member of the National Symphony Orchestra, enjoys a varied career of orchestral, chamber and solo playing. Prior to her appointment to the National Symphony she was the Principal Cellist of the Kennedy Center Opera House Orchestra. Her solo and chamber playing have taken her across the country and abroad to Europe and the Middle East. She has appeared as soloist with the National Philharmonic, the Peabody Symphony Orchestra, the New England Conservatory Chamber Orchestra, and the National Symphony Orchestra's Summer Youth Ensemble. She has appeared as a chamber artist at the Garth Newel Music Center, with the National Musical Arts Society, the Embassy Series, the Washington Music Ensemble, the Contemporary Music Forum, on WGBH and WGMS Radio and at the White House. In addition, Ms. Young has added her sound to a short film, a CD of bluegrass music, and a DVD of works of Schoenberg. She also serves on the Board of the Kindler Cello Society.

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### Upcoming Program

May 8, 2010 ❖ **CHARACTERS**

The universal language of music plays with the language of letters and numbers, their form, meaning and creation, including the world premiere of Thomas Albert's setting of poetry of Amy Young with projection design by Wendall Harrington.

Sebastian Currier – *Clockwork*  
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