

The Smithsonian Associates Presents

21st CENTURY CONSORT

December 8, 2007

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

Peter Robinson, Manager

Mary Bonhag, Soprano

Lisa Emenheiser, Piano

Martin Goldsmith, Narrator

Susan Robinson, Harp

Sara Stern, Flute

Antonino D'Urzo, Recording Engineer

Curt Wittig, Director of Recording Emeritus

Saturday, December 8, 2007

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 2007—2008 Season is sponsored by The Smithsonian Associates and The Smithsonian American Art Museum and funded in part by generous contributions from The Argosy Foundation, The Cafritz Foundation, The Aaron Copland Fund for Music, The DC Commission on the Arts and Humanities, and the Board and Friends of the 21st Century Consort.



The Smithsonian Associates

Pre-Concert Discussion

Christopher Kendall with Martin Goldsmith

Program

- I. A Child's Christmas in Wales - Part I Dylan Thomas
Mr. Goldsmith
- Little Suite for Christmas: *The Visitation* George Crumb
Ms. Emenheiser
- Balulalow Peter Warlock
Ms. Bonhag, Ms. Emenheiser
- Little Suite for Christmas: *Berceuse for the Infant Jesus*
- II. Federico's Little Songs for Children. George Crumb
1. La Señorita del Abanico (Señorita of the Fan)
 2. La Tarde (Afternoon)
 3. Canción Cantada (A Song Sung)
 4. Caracola (Snail)
 5. ¡El Lagarto está Llorando! (The Lizard is Crying!)
 6. Cancioncilla Sevillana (A Little Song from Seville)
 7. Canción Tonta (Silly Song)
- Ms. Bonhag, Ms. Robinson, Ms. Stern
- III. Little Suite for Christmas: *The Shepherd's Noel* George Crumb
Adoration of the Magi
- A Child's Christmas in Wales - Part II Dylan Thomas

INTERMISSION

IV. Slovakian Children's Songs Paul Schoenfield

1. overture
2. hopfrog
3. lullaby
4. furiant
5. romanza
6. hopak

Ms. Emenheiser, Ms. Stern

V. A Child's Christmas in Wales - Part III Dylan Thomas

The First Mercy, Bethlehem Down Peter Warlock

Little Suite for Christmas: *Nativity Dance* George Crumb
Canticle of the Holy Night

A Child's Christmas in Wales - Part IV

Little Suite for Christmas: *Carol of the Bells*



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

Program Notes

A Child's Christmas in Wales

Dylan Thomas

Dylan Thomas (1914–1953) was born in Wales. His parents had both grown up speaking Welsh as their native language, but they insisted that Dylan and his older sister Nancy speak only in English. Dylan's father, David John Thomas, had had ambitions to be a poet himself, but had resigned himself to the more practical vocation of school teacher; he had taught English at Swansea Grammar School for 20 years when his son Dylan enrolled at age 10. Within weeks Dylan had his first 'published' poem (in the school magazine which his father supervised).

These simple bits of information illuminate tensions within Dylan Thomas' psyche:

- 1) to be Welsh and 'not-Welsh' (as a child both he and his sister took elocution lessons to erase the Welsh-influence of their parents—resulting in what Dylan called his 'cut-glass' accent);
- 2) to succeed as a poet when his father had abandoned the goal himself (consider this irony: when only 12, Dylan Thomas sold a poem, *His Requiem*, to the Western Mail newspaper in Cardiff—the poem has “since been identified as the work of another writer”).

It's quite literal truth to say that Dylan Thomas 'drank himself to death' at age 39. He was not a man at peace with himself. He found temporary solace in alcohol, and in his writing. As he described himself:

“I hold a beast, an angel and a madman in me, and my enquiry is as to their working, and my problem is their subjugation and victory, downthrow and upheaval, and my effort is their self-expression.

“I've written so much, and talked so much, on the wireless-air and into thin air, of my dull but cramfull childhood and my youth in the turbulent doldrums, that they have become to me like the childhood and youth of somebody quite else.”

"After 39 years, this is all I've done"—according to Jack Heliker, the last words spoken by Dylan Thomas before falling into a coma and dying 5 days later, on November 9, 1953. Of course, 'all he did' included writing the memorable lines:

"Do not go gentle into that good night;
Old age should burn and rave at close of day;
Rage, rage, against the dying of the light."

He didn't have time to wait for old age. But who can doubt the innate musicality, the flowing Welsh charm, the ebullience that glows in this opening segment of today's piece:

"All the Christmases roll down toward the two-tongued sea, like a cold and headlong moon bundling down the sky that was our street; and they stop at the rim of the ice-edged fish-freezing waves, and I plunge my hands in the snow and bring out whatever I can find. In goes my hand into that wool-white bell-tongued ball of holidays resting at the rim of the carol-singing sea...."

The BBC is currently featuring "A Child's Christmas in Wales" on their website. Here are a few of their comments:

A Child's Christmas in Wales was published in 1955. It is an anecdotal sketch of the festive season which emerged from a piece originally written for radio. It is an exercise in storytelling and Thomas recreates the experience of Christmas as though it were a fairy tale.

Like Thomas' poetry, the story does not follow a narrative structure: it contains a series of descriptive passages all designed to contribute to an overall effect. Illustrated by Edward Ardizzone in 1978 for a definitive edition, this is one of Thomas' most popular pieces of writing, demonstrating his poetic ability to create vivid impressions of events and to invoke emotions.

George Crumb

George Henry Crumb was born in Charleston, West Virginia, on October 24, 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950.

Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney.

George Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children. George Crumb's music is published by C.F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

George Crumb's reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. In the summer of 2004, to celebrate his 75th birthday, the 21st Century Consort mounted a series of four concerts at the Washington National Cathedral featuring major works by Mr. Crumb along with those by other composers who influenced him. Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

Two pieces by George Crumb are being presented today:

A Little Suite for Christmas, A.D. 1979

The idea of a set of piano pieces reflecting on different aspects of the Christmas event may remind the reader of the *Vingt Regards*

sur l'Enfant-Jésus (1944) of Olivier Messiaen, and one can point to certain general stylistic traits shared by Messiaen and Crumb. But Crumb's work is on a much more modest scale than the French composer's massive pianistic compendium. In fact, it is a "little" suite by comparison with several earlier piano works by Crumb. It does not call for the piano to be amplified to create the "larger-than-life" sound quality desired in the four volumes of *Makrokosmos* (1972, 1973, 1974, 1979). Nor does the piece involve "symbolic" notations (where the staves are arranged in shapes of a cross or circle), vocal effects from the performer, or the use of additional objects to modify the piano sound, all of which appear in the *Makrokosmos* series. However, in the *Little Suite*, Crumb does continue in his refined use of harmonics, muted tones, and pizzicati, using these in combination with material performed on the keyboard in the conventional fashion.

The music created with these means is sometimes contemplative in mood, as in the hushed reverence of the second movement, or the surreal setting of the 16th century "Coventry Carol" in the sixth; sometimes visionary, as in the solemn repeated chords and melodic patterns of the first movement or the exuberant cosmic dance of the fifth.

Crumb uses a curious example of self-reference in the fourth piece. In this movement, there appears twice, in pizzicati, a melodic fragment from the "Wanderer-Fantasy" movement of *Music for a Summer Evening*. A connection is thus made with the Magi who have "wandered" from afar to Bethlehem. Although this is a particularly private example of musical symbolism, it is consistent with Crumb's use of quotation to add an additional level of musical expressiveness.

-Notes by James Primosch

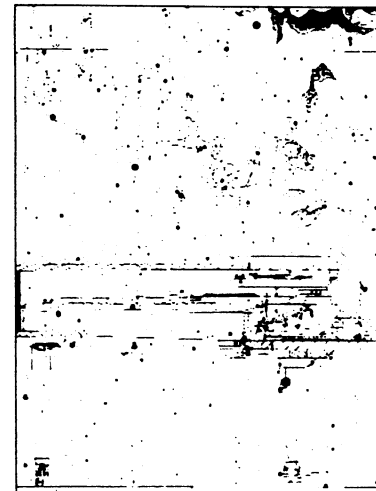
Federico's Little Songs for Children

Federico's Little Songs for Children was completed during the summer of 1986. In 1970, after the composition of *Ancient Voices of Children* (the eighth work of a Lorca cycle initiated in 1963 with *Night Music I*), I felt that I had exhausted the potential of Lorca's poetry as a catalytic agent for my own music. I therefore turned my attention towards traditional Latin texts (in *Lux Aeterna* and *Star-Child*); and then followed settings of Walt

Whitman (in *Apparition*) and Edgar Allan Poe (in *The Sleeper*). However, there remained a number of Lorca's poems which I eventually hoped to treat musically, should inspiration return. Among these, the *Canciones para Niños* (*Songs for Children*) especially intrigued me, perhaps because the light-hearted and whimsical character of these little poems contrasted so sharply with the more somber poetry I had chosen for my earlier settings. And thus, after a hiatus of sixteen years, I found myself once again immersed in Lorca's magical imagery.

The seven little poems constituting the *Canciones para Niños* reflect many different aspects of a child's fantasy world. The mood can be reflective, playful, mock-serious, gently ironic, or simply joyous. At an early stage in the sketching process I decided to include all four instruments of the flute family so that I might associate an appropriate timbre with the innate character of each poem. Of course the varied treatment of voice and harp, together with purely compositional choices likewise help delineate the desired mood.

The opening song, *Señorita of the Fan* (*Vivace, giocosamente*; scored with piccolo), is set for the most part in a quintuple measure. The reference to "crickets" is illustrated by a chirping piccolo motif. *Afternoon* (*Andantino quasi barcarola*; with flute in C) is delicate and idyllic throughout. *A Song Sung* (*Molto moderato, poco bizzarramente*; with alto flute) is set in a very capricious style. The alto flute personifies Lorca's "Griffon bird." The central song of the cycle, *Snail* (*Lento, languidamente*; with bass flute), projects a sense of timelessness and wonder. The soprano whispers the opening and concluding lines of the poem; for the central portion, the soprano sings in "Sprechstimme style," combined with a highly coloristic use of the harp. In *The Lizard is Crying!* (*Lentamente e lamentoso*; with alto flute), the singer alternates between a quasi-cadenza style of declamation and rhythmically articulated spoken pas-



sages. The alto flute participates in the general sobbing! *A Little Song from Seville* (*Tempo di Habanera; scherzando, un poco buffo*; with flute in C) parodies a well-known type of Spanish popular music (and contains references to Debussy's *La Puerta del Vino*). The concluding piece, *Silly Song* (*Prestissimo* [and alternately: *molto più lento*]; with piccolo), is...just a silly song!

—Notes by George Crumb

Peter Warlock

Philip Heseltine was born in London in 1894. In his short life (died 1930), writing under the pseudonym Peter Warlock, he won public acclaim and is acknowledged as the composer of some of the finest of all English solo songs, remarkable for their intensity, memorable tunes, and harmonic individuality. He received little formal musical training, being mainly influenced by other composers—Delius, van Dieren, Quilter, Colin Taylor and the Elizabethans. He had deep poetic insight, with particular affinity for Yeats, and was strongly influenced by the Celtic culture. Heseltine/Warlock pursued alternating vocational tracks: journalism and music composition.

His musical activities fall into three time periods. The earliest mature works were written in Ireland 1917-18, after which there was a 3-year lull in composition while he concentrated on journalistic activities. He was the editor of *The Sackbut* from 1920 to 1921. Then a 3-year period (1922-24) followed, which was considered to be the most settled and prolific of his life. He returned to Cefn-Bryntalch, his family home in Wales, to complete *The Curlew*, to produce some of his finest songs, to make hundreds of transcriptions, and to write the Delius biography (combining his vocational pursuits).

Again there was a lull while he negotiated with various publishers until he moved to Eynsford, Kent, in 1925. Three years emphasizing song composition followed. The few compositions of his last years were mostly due to his friendship with journalist and poet Bruce Blunt.

Altogether, within the space of two decades, he wrote about 150 songs, two dozen part-songs, a dozen items of vocal chamber music, and half a dozen instrumental works. His transcriptions

number well over six hundred, some of them vast undertakings. His journalistic writing—books, articles, prefaces, reviews, and program notes, amount to around 300,000 words.

The First Mercy and *Bethlehem Down* both were composed in 1927 and are collaborations with Bruce Blunt. *Balulalow* is from an earlier period (1919), with text by Martin Luther.

Slovakian Children's Songs Paul Schoenfield

Paul Schoenfield was born in Detroit in 1947 and lives in Cleveland. He is one of the increasing number of composers whose music is inspired by the whole world of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the “normal” historical traditions of cultivated music-making, often treated with sly twists. He frequently mixes in a single piece ideas that grew up in entirely different worlds, making them talk to each other, so to speak, and delighting in the surprises their interaction evokes. (Who would imagine Wagner's *Tannhäuser* turning up in a country fiddle piece? But it happens, in one of Schoenfield's earliest works to be recorded, *Three Country Fiddle Pieces* for violin and piano.)

Schoenfield is a pianist and composer who, he says, “ran away at 16” from his native town; he studied at Carnegie-Mellon Institute and the University of Arizona. After living in Minnesota for about six years, he moved to Ohio, where he joined the faculty of the University of Akron before moving to Israel, from which he has since returned.

Schoenfield's shorter chamber works with characteristic titles—*Three Country Fiddle Tunes*, *Vaudeville*, and *Café Music*—and longer pieces often refer to popular styles of entertainment music, frequently reflecting his own Hasidic tradition, even though Schoenfield transmutes them clearly into concert works—serious compositions with a sense of humor.

The composer explains the origin of the *Slovakian Children's Songs* and the ideas behind the work:

Slovakian Children's Songs were composed in 1993 as a result of a close collaboration with flutist Carol Wincene and my great friends from Minnesota, Jack and Linda Hoeschler. Carol and I

met over 30 years ago when we were both students at Chautauqua and have enjoyed a close musical association ever since. I have had the pleasure of accompanying her several times in concert, and it was for Carol that I wrote the flute concerto, *Klezmer Rondos*. We share a common love of folk music, and Carol, being of Slovak descent, had frequently discussed my composing a flute and piano work based on Slovakian folk elements.

Several years ago, Linda Hoeschler (née Lovas), who is also of Slovak descent, had asked that I compose something in honor of the Lovas family. The Hoeschlers have commissioned four works from me and have long admired Carol's playing since her days at the Saint Paul Chamber Orchestra. When they heard Carol's idea, they encouraged me to write the sonata. The birth of Carol's child, Nicola, nourished the decision to base the work on children's music, and in the end, this suite, *Slovakian Children's Songs*, was the result.

In technical terms, these pieces fall between arrangements and original compositions. Certain folk tunes are quoted verbatim, but more often than not, isomorphic images are presented, or the tunes are simply imbedded in an overall texture which masks their presence.

About the Artists

MARY BONHAG, soprano is a 2007 winner of the University of Michigan Concerto Competition. She is an avid supporter of new music and is equally at home on the concert and operatic stages. Mary has performed in Italy, Germany, South Africa, Hawai'i, and much of the continental U.S. She has soloed with the University of Michigan Chamber Choir, University Choir, and Arts Chorale as well as the Lehigh University Orchestra, University (of Michigan) Symphony Orchestra, the U-M Contemporary Directions Ensemble, and the Superior Chamber Orchestra. She has performed as part of the Fontana Chamber Arts Festival of Kalamazoo, MI, the Maui Classical Music Festival, Strings in the Mountains, and Cactus Pear Music Festival, among others. Last summer, she premiered a new chamber opera by Evan Premo as part of the Pine Mountain Music Festival called "The Diaries of Adam and Eve," and also premiered a new chamber piece by Curtis Curtis-Smith. Currently living in Ann Arbor, she has become an active performer in the Detroit area. Mary is co-founder of "Duo Borealis" with double bassist/composer Evan Premo, performing eclectic concerts of folk, classical, and original music. A recent graduate from the University

of Michigan with a B.M. in vocal performance, she studies with Carmen Pelton.

LISA EMENHEISER, pianist, is one of Washington DC's most recognized performing artists. She has been performing for the National Symphony Orchestra for the past 20 years, and appears as their Pops pianist and as acting principal keyboardist when necessary. 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.

MARTIN GOLDSMITH, narrator, is the Program Director of XM Classics at XM Satellite Radio in Washington, DC. For ten years, from 1989 to 1999, he served as the host of Performance Today, National Public Radio's daily classical music program. During Mr. Goldsmith's tenure as host, PT won the coveted Peabody Award for broadcasting. In September, 1998, Mr. Goldsmith was awarded a Cultural Leadership Citation from Yale University "in recognition of service to the cultural life of the nation." He joined NPR in 1986; before that he worked at member station WETA-FM in Washington, DC, for a dozen years, serving as producer, announcer, music director and, eventually, program director. Martin Goldsmith is also the author of *The Inextinguishable Symphony: A True Story of Music and Love in Nazi Germany*. Hailed by *The Washington Post* as "a literary journey reminiscent of Art Spiegelman's in *Maus*," the book tells the riveting story of the Jewish Kulturbund, an all-Jewish performing arts ensemble maintained by the Nazis between 1933 and 1941, an ensemble that included Mr. Goldsmith's parents. Mr. Goldsmith's newest book, part of the "Turning Points" series published by John Wiley & Sons, is called *The*

Beatles Come to America. Mr. Goldsmith has also written the popular Composer Portrait series for Washington's National Symphony Orchestra. From 2003 to 2007, he wrote portraits of Tchaikovsky, Beethoven, Brahms, Mozart, and Dvorak, and narrated them on stage at the Kennedy Center Concert Hall with Music Director Leonard Slatkin conducting the NSO. Mr. Goldsmith began his career at classical music radio station WCLV in Cleveland, where his mother was a violist in the Cleveland Orchestra. Mr. Goldsmith was born in St. Louis, where his mother spent 21 years as a member of the St. Louis Symphony Orchestra. A graduate of the Johns Hopkins University in Baltimore, he has sung in the chorus of the Baltimore Opera Company and made a guest appearance with the Washington Opera. He has also acted in many roles in Washington-area theaters, including Arena Stage. Goldsmith began his radio career at commercial classical station WCLV.

SUSAN ROBINSON has been the principal harpist of the Kennedy Center Opera House Orchestra since 1995. She is also acting as the principal harpist of the Boston 'POPS' Esplanade Orchestra, with whom she has toured the Far East and the US, and even performed at Super Bowl XXXVI! A native of Boston, Susan performs frequently with the Boston Symphony, and plays chamber music as frequently as possible, in both the Boston and DC areas. Previously, Susan served as the acting principal harpist of Tampa's Florida Orchestra and the Sarasota Opera Festival. In 1996, Susan appeared with KCOHO principal flutist Adria Sternstein and the Opera House Orchestra under Heinz Fricke in a performance of Mozart's *Concerto for Flute and Harp* in the Kennedy Center Concert Hall. She and her husband, violinist Joseph Scheer, run IBIS, a chamber ensemble of harp, flute and strings. They have recently released a CD, "Souvenir: Music for Violin and Harp," and are the parents of Lillie and Nathanael.

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.

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