ORANGE COUNTY PERFORMING ARTS CENTER
RENEE AND HENRY SEGERSTROM CONCERT HALL
Thursday–Saturday, September 23–25, 2010, at 8:00 p.m.
Preview Talk with Alan Chapman at 7:00 p.m.

Pacific Symphony
CARL ST. CLAIR | MUSIC DIRECTOR
PRESENTS

2010–2011 HAL AND JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

CARL ST. CLAIR, conductor
JON KIMURA PARKER, piano

VON WEBER
(1786–1826)
Overture to *Euryanthe*

TCHAIKOVSKY
(1840–1893)
Piano Concerto No. 1 in B-flat minor
  Allegro non troppo e molto maestoso
  Andantino semplice
  Allegro con fuoco
  JON KIMURA PARKER

—INTERMISSION—

BRAHMS
(1833–1897)
Symphony No. 2 in D Major
  Allegro non troppo
  Adagio non troppo
  Allegretto grazioso (Quasi andantino)
  Allegro con spirito

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SEGERSTROM CENTER FOR THE ARTS
Overture to *Euryanthe*
CARL MARIA VON WEBER
(1786–1826)

When music lovers of the late 18th and early 19th century Europe said “grand opera,” they meant it. Performances in the great opera houses were expected to be lavish and to last all night, with spectacular effects and a big, high-romantic sound in the orchestra, championed by the popular, German-born Giacomo Meyerbeer. But Carl Maria von Weber, who also wrote popular, spectacularly plotted operas, was more of an all-around threat: composer, conductor, pianist, guitarist, critic, innovator. Weber’s popular “Invitation to the Dance” is probably the first concert waltz ever written; his opera *Der Freischütz* is considered the first important German Romantic opera, and influenced many of his successors — including the young Richard Wagner, who disdained Meyerbeer.

*Euryanthe* is not one of the familiar landmarks of Weber’s oeuvre, but its overture bears all the hallmarks of his operatic style, and it has remained popular since the opera’s premiere in 1823. The orchestra is opulent and colorfully scored; tense, rapid string passages alternate with delicate statements of love and fidelity in the woodwinds. But what makes this overture a joy to hear is its sure-footed sense of dramatic exposition: the intensity flares and subsides like a brushfire. Intrigue and conflict are compounded by one complication after another, all giving rise to themes that chase each other into triumphant resolution. Audiences quickly lost track of the amorous perils of Adolar and Euryanthe. But even today, just one hearing of the overture to *Euryanthe* tells us everything we need to know about their story: they overcome their enemies and live happily ever after.

Piano Concerto No. 1 in B-flat minor
PIOTR ILYICH TCHAIKOVSKY
(1840–1893)

It begins with a musical figure of indelible grandiloquence and drama: four notes falling in a stentorian, brassy blare that you know as well as any melodic figure in all of classical music. You hear it once, then twice, then a third time before this provocatively unstable minor-key sequence resolves itself into a major-key theme in the orchestra. It is accompanied by chords that ring out in rising octaves so iconic you’d recognize them with the sound off: the pianist with both arms held high, hands poised like leopards set to pounce on the keyboard and devour it. The sound is triumphant, moving with propulsive force from bass to treble — one, two, three, one two three. This is Tchaikovsky’s Piano Concerto No. 1.

Tchaikovsky’s First is one of the best-known and most deeply loved of all concertos. And as we listen to its familiar, monumental opening, its status as one of the quintessential romantic statements of the concerto repertoire seems only natural. After all, it’s all here: Tchaikovsky’s unique richness of melodic invention pouring forth in heroic, sweeping gestures; extreme dynamic contrasts that heighten the sense of drama and moodiness; virtuosic displays of instrumental technique; and the struggle of the lone pianist against the arrayed forces of the orchestra.

The Critics

But for the hypersensitive Tchaikovsky, who seemed to find conflict and self-doubt wherever he looked, this popular work had an agonizing birth. He began writing the concerto in November of 1874, when he was 34 and had already experienced some success as a composer. His correspondence displayed increasing sureness, and he was beginning to explore the possibilities of composition for solo instrument with orchestra. But he still looked to his musical mentors for validation. To them the surface appeal of this first large-scale essay in the concerto form was not so obvious, and its boldness of construction — for example, the introductory theme boldly stated in a major key that does not return — seemed puzzling.

The Creation

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Rubinstein’s name as dedicatee after hearing his reaction.

What actually happened? The only surviving firsthand account of the meeting was written by Tchaikovsky to his patroness, Mme. von Meck, three years after the fact and with a hyperbolic sense of drama. Still, it is persuasive in its detail. In it, Tchaikovsky interprets every silence during an awkward dinner as a blistering expression of hostility, contempt, and general antipathy to the concerto as a whole. Regarding Rubinstein’s feelings on specific musical features, Tchaikovsky reports comments on the composition characterizing it as vulgar, derivative and (famously) unplayable. Taken at face value, this letter adds dimension to Tchaikovsky’s decision to bring the concerto to the German composer and pianist Hans von Bülow for its premiere, symbolically ripping it from the hands of an uncomprehending Rubinstein.

CLIBURN

Bülow was enthusiastic and Tchaikovsky was vindicated, though his triumph seemed anticlimactic after such bitter disappointment. The concerto’s first performance took place in Boston in the fall of 1875, with Bülow at the keyboard and Benjamin Johnson Lang conducting. Following its speedy popular success, Rubinstein revised his opinion. So the very popularity of the Tchaikovsky Piano Concerto No. 1 was, in a way, born here in America. But our special relationship with this work goes far deeper than the occasion of its premiere; in fact, this concerto played a role in the Cold War that is unique in the annals of classical music. That role dates back to 1958 and to a 23-year-old pianist from Texas named Van Cliburn.

With a different geopolitical climate and a different set of security threats facing us in the 21st century, the fearsome competition that prevailed between the U.S. and the U.S.S.R. after World War II seems very distant to us now. But it was a competition in which our cultural differences could cast long strategic shadows that darkened daily life. In October 1957, when the Soviet Union launched the first satellite to orbit the earth, it seemingly vaulted far ahead of the U.S. in space technology. Suddenly every aspect of life was grounded in a competition to achieve, with our respective ways of life judged in the balance and the nuclear arms race playing out in the background.

Into this tense cultural landscape the U.S.S.R. introduced a quadrennial piano competition, the International Tchaikovsky Competition, as part of a broader policy of demonstrating superiority in all matters including matters cultural. Russia did, after all, have a great tradition of virtuoso pianists and classical music, and under the Soviet system it had developed an advanced system of state-supported music education that was producing musicians of enormous technical proficiency, such as the great Sviatoslav Richter.

Van Cliburn, twenty years Richter’s junior, was a product of a very different kind of musical education based on private instruction and private conservatory study. At Juilliard, under the tutelage of Rosina Lhevinne, Cliburn benefited from a tradition of piano pedagogy that traced its lineage back to the great Russian romantics. That connection proved fateful when he entered the Tchaikovsky Competition and performed the Tchaikovsky Piano Concerto No. 1 and the Rachmaninoff Piano Concerto No. 3 — two of the most technically challenging and aesthetically spectacular favorites in the Russian repertoire.

THE CONQUEROR

Accounts of those performances and their aftermath have been written and rewritten for more than half a century, and apparently no writer has yet succeeded in capturing the emotional intensity of Cliburn’s performances and the audience reaction. It’s not enough merely to note that listeners jumped from their seats and cheered for eight or ten minutes. Many were weeping as if they had been reunited with lost family members — which, in a sense, is what happened.

These listeners had heard Tchaikovsky’s First in a Russian concert played as it had not been played there in generations: in a style combining the speed, power and accuracy that Russian concertos demand with an intensely personal sense of romantic expressiveness and grandness of gesture that were a lost Russian tradition. In the U.S., where classical music is often ghetto-ized as a “high” art lacking in mass appeal and reserved for special occasions, we can hardly imagine just how personally Cliburn’s listeners took his performance: he had restored a universally cherished part of their cultural patrimony that had been eclipsed but not forgotten under Soviet rule.

In the pandemonium that followed, chagrined competition judges asked Soviet premier Nikita Khruschev what
they should do. It was one of those moments that earned him his reputation for bluntness. “Is he the best?” he asked. “Then give him the prize!”

But just as we cannot really understand how Russians feel about Tchaikovsky and his interpreters, Russians cannot really know what it meant to us, a year after Sputnik’s launch, for a rangy young pianist out of Texas to win a music prize in Moscow and march in a ticker-tape parade down Broadway, America’s “canyon of heroes.” Van Cliburn remains the only classical musician ever to be so honored. No one would ever mistake his interpretation of Tchaikovsky’s First for anyone else’s, and that, in a way, is the point: his highly personal style of playing re-established a valued performance tradition. Full of bravura and individuality as well as authoritative technique, it paved the way for the equally personal rendition we hear tonight.

Symphony No. 2 in D Major

JOHANNES BRAHMS
(1833–1897)

Energy and complexity are always apparent with Brahms — the technical confidence, the masterful flow, the infallible sense of what note comes next. Especially in this symphony, with its serene opening and glowing aura, it’s almost as if the usually fretful Brahms finally relaxed, sat by the side of a lake, and composed without fear. Which is essentially what he did… almost. But not quite.

Despite his undisputed place in the history of classical music and his early recognition as a musician of rare gifts, the burden of expected greatness weighed heavily on Johannes Brahms throughout his life, especially when composing his symphonies. Beethoven, the symphonist who changed everything, had died in 1827, six years before Brahms was born; Beethoven's Ninth Symphony, the “Choral,” had transformed all conceptions of what the symphony could do. While Haydn had turned out more than a hundred symphonies and Mozart more than forty, Beethoven composed only nine, endowing the form with a monumentality of scope that reached its apogee in the ninth. No longer would composers turn out symphonies by the dozens, even in the course of a long, productive career; after the “Ode to Joy,” a profound, expansive statement was expected of any symphony, and the entire music-loving public wanted to know where Beethoven’s symphonic heir would appear.

The natural choice was Brahms — the composer who had given solo concerts at age 15 and had been declared a genius by Schumann, and who at the age of 22 was soloist in the premiere of his own Piano Concerto No. 1 under the baton of Josef Joachim. Clearly, Brahms was a heavyweight composer from an early age, and even his youthful compositions have a symphonic gravitas. But it was not until 1876, when he was 43, that Brahms finally introduced his first symphony, the great No. 1 in C minor to critical acclaim, allowing him to breathe easier… at least a little. Hans von Bülow — the very same composer, pianist and critic who premiered Tchaikovsky’s Piano Concerto No. 1 — dubbed it “Beethoven’s tenth.” Once he became a symphonist, the youthful, rather dashing Brahms disappeared and the elder-statesman Brahms — formidable and bush-bearded — took his place. Now he was self-consciously a great composer with a unique musical voice and looking every inch the part, but still laboring in the shadow of Beethoven.

Nothing Brahms wrote ever sounded trivial, but his second symphony does have a more serene, relaxed mood than does the first; in fact, the familiar lullaby theme of his “Wiegenlied” recurs throughout the symphony’s first movement, and the overall mood has been compared to that of Beethoven’s “Pastoral” Symphony. The second movement takes a more somber, contemplative turn, but it gives way to graceful, dancing rhythms in the third movement and an energetic, even joyful conclusion; throughout the work, major themes predominate. Listening to the consummate craftsmanship of this and all four of Brahms’s symphonies — in which late-19th-century subjects are braided in sonata form, with a mastery of earlier, formal techniques of thematic development — one has the sense that Brahms gracefully passed along the dilemma of his youth to future composers. Where could the symphony go next? Today, we know: the unhinged harmonics and structural expansiveness of composers such as Mahler were already emerging.

Michael Clive is a cultural reporter and critic who lives in the Litchfield hills of Connecticut.
ABOUT THE MUSIC DIRECTOR

CARL ST. CLAIR

In 2010–11, Music Director Carl St.Clair begins his 21st season with Pacific Symphony. During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. St.Clair’s lengthy history with the Symphony solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony’s future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 40 years—due in large part to St.Clair’s leadership.

The 2010–11 season, the “Year of the Piano,” features numerous masterworks for keyboard performed by a slate of internationally renowned artists. The season also features three “Music Unwound” concerts highlighted by multimedia elements and innovative formats, two world premieres, and the 11th annual American Composers Festival, featuring the music of Philip Glass.

In 2008–2009, St.Clair celebrated the milestone 30th anniversary of Pacific Symphony. In 2006–07, he led the orchestra’s historic move into its home in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. The move came on the heels of the landmark 2005–06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses. The Symphony received rave reviews from Europe’s classical music critics—22 reviews in total.

He recently concluded his tenure as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he recently led Wagner’s “Ring Cycle” to great critical acclaim. St.Clair was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest orchestras in Europe. He has also served as the general music director of the Komische Oper Berlin.

St.Clair’s international career has him conducting abroad numerous months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio-Sinfonieorchester Stuttgart from 1998–2004, where he successfully completed a three-year recording project of the Villa–Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand, and South America, and summer festivals worldwide.

St.Clair’s commitment to the development and performance of new works by American composers is evident in the wealth of commissions and recordings by Pacific Symphony. St.Clair has led the orchestra in numerous critically acclaimed albums including two piano concertos of Lukas Foss on the harmonia mundi label. Under his guidance, the orchestra has commissioned works which later became recordings, including Richard Danielpour’s An American Requiem on Reference Recordings and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio on Sony Classical with cellist Yo-Yo Ma. Other composers commissioned by St.Clair and Pacific Symphony include William Bolcom, Philip Glass, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (the Symphony’s principal tubist), Christopher Theofanidis and James Newton Howard.

In North America, St.Clair has led the Boston Symphony Orchestra, (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto, and Vancouver symphonies, among many. Under St.Clair’s dynamic leadership, the Symphony has built a relationship with the Southern California community by understanding and responding to its cultural needs. A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the symphony education programs including Classical Connections, arts-X-press and Class Act.
ABOUT THE GUEST ARTIST

JON KIMURA PARKER
PIANO

Internationally acclaimed concert pianist Jon Kimura Parker’s extraordinary career has taken him from Carnegie Hall and London’s Royal Festival Hall to Baffin Island and Zimbabwe. A true Canadian ambassador of music, Parker has given two command performances for Queen Elizabeth II, special performances for the U.S. Supreme Court, and has performed for the Prime Ministers of Canada and Japan. He is an Officer of The Order of Canada, his country’s highest civilian honor.

In recent seasons, Parker has performed as guest soloist with the New York Philharmonic, The Cleveland Orchestra, The Philadelphia Orchestra, the Warsaw Philharmonic, the NHK Tokyo Orchestra, and with major orchestras in Atlanta, Baltimore, Boston, Chicago, Cincinnati, Dallas, Houston, Los Angeles, Minneapolis, Montreal, Phoenix, San Diego, Salt Lake City and Toronto. Last season, Parker performed at the Beijing Music Festival, and the Iceland Symphony, and as concerto soloist with twelve symphony orchestras in North America with conductors including James DePreist, William Eddins, Carlos Kalmar, Jahja Ling, Andrew Litton, and Gerard Schwarz. Jon Kimura Parker has also performed this season in duo recital with James Ehnes, Lynn Harrell, and Cho-Liang Lin. This summer, he returned to Minneapolis for opening night of the Minnesota Orchestra’s Sommerfest.

Recent summer orchestral festival appearances have included the Hollywood Bowl, Mainly Mozart, Sun Valley and Vail, as well as chamber music festivals in Amelia Island, La Jolla, Santa Fe, Seattle, Steamboat Springs and Orcas Island. An unusually versatile artist, Parker has jammed with Doc Severinsen in Calgary and Bobby McFerrin in Philadelphia and Baltimore, and has performed with Audra McDonald and the Mormon Tabernacle Choir. As a member of the outreach project “PianoPlus,” Parker toured remote areas including the Canadian Arctic, performing classical music and rock ‘n’ roll on everything from upright pianos to electronic keyboards.

An active media personality, Parker has hosted the classical music television series Whole Notes, on Bravo! Canada. He also hosted CBC Radio Two’s five-part series Up And Coming, showcasing young musicians. He has played himself in a guest appearance on the Disney Channel’s Under the Umbrella Tree. Parker was also seen on CNN performing in war-torn Sarajevo, and documented on PBS’s The Visionaries. In commemoration of this event, Parker was a featured speaker and performer alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th Anniversary of AmeriCares.

A committed educator, Parker is professor of piano at The Shepherd School of Music at Rice University in Houston. His former student Jade Simmons was named the first New Music/New Places Fellow by New York’s Concert Artists Guild. Parker is also honorary co-chair of the Piano Pedagogy Research Laboratory at the University of Ottawa. He has given master classes and lectures at The Juilliard School, The Stearns Institute, New York University, and Yale University. Parker is also the artistic advisor of the Orcas Island Chamber Music Festival.

Parker received all of his early education in Canada, training with his uncle, Edward Parker, and his mother, Keiko Parker. He studied with Lee Kum-Sing at the Vancouver Academy of Music and University of British Columbia, Marek Jablonski at The Banff Centre, and with renowned pedagogue Adele Marcus at The Juilliard School, where he received his doctorate. He won the Gold Medal at the 1984 Leeds International Piano Competition.

Parker has recorded for Telarc with Yoel Levi, Andre Previn and Peter Schickele. He was born, raised and educated in Vancouver. He lives in Houston with his wife, violinst Aloysia Friedmann, and their daughter Sophie.
The philanthropic impulse can be found in many different gestures. From the casual check mailed to a local food bank, to volunteering time at a hospital, to any of a thousand actions, we, as a culture, have made service to others part of our national character. At our best, we find ourselves helping others to be at their best.

For some, this impulse is more than a part of life. It is a way of life, rooted in a deep understanding of giving and generosity. Blessed with extensive resources—time, money, knowledge, influence—they put those resources to use in serving others on a large and sacrificial scale. In doing so, they not only make a difference in their communities and around the world, but inspire others to make a difference as well.

This defines the Hal and Jeanette Segerstrom Family, who sponsor the Pacific Symphony’s Classical Series, and have named the Symphony’s Principal Pops Conductor Chair. Through its long-standing, continued, and extensive generosity, the Segerstrom family has had a significant impact on numerous regional, national, and international organizations.

Through their Foundation, and through their individual gifts of time, energy, and support, the family—John and Sandy (Segerstrom) Daniels, Steve and Susie (Segerstrom) Perry, Sally Segerstrom, and Ted and Rae Segerstrom—has shown philanthropic leadership in the arts, education, health care, religion, and social services areas. The family has played an outsized role in transforming the region’s artistic and educational landscape, and continues to expand its sphere of influence through national and international efforts.

The family’s sponsorship-level support for the Pacific Symphony’s Classical Series has enabled the Symphony to offer concerts to the community at affordable ticket prices, making its work accessible to a much wider range of listeners. The support has also given music director Carl St.Clair greater freedom in programming new works, works by living composers, and seldom-heard gems, as well as a strong component of traditional works from the Western Canon. As the Symphony grows in stature and reaches toward greater national and international visibility, such support becomes ever more crucial.

Some of the many other organizations that have benefitted from the family’s support include Pacific Symphony, Orange County Performing Arts Center, Orange County High School for the Arts, Festival Ballet Theater, Children’s Hospital of Orange County, Azusa Pacific University, and Free Wheelchairs. The vibrant, multi-faceted cultural life enjoyed in Orange County is in great part due to the Foundation’s commitment.

The Foundation has also supported the music department of the Orange County High School of the Arts (OCHSA), a leading educational institution in the region, training the next generation of artists while providing a rigorous college-preparatory academic program. Its 2008 Academic Performance Index (API) score of 871 ranked the school as one of the top five ranked high schools in Orange County and in the top 10 percent in California.

At a national level, Sandy Segerstrom is the founder of Festival of Children, and of the Festival of Children Foundation, both dedicated to supporting programs and services that improve the lives of children. The organization has spearheaded legislative efforts to establish National Childhood Awareness Month, which received unanimous support from the U.S. House of Representatives through the passing of H.R. 438 this past May. Steve Perry is founder of the Foundation for Christian Stewardship (FCS), one of a nationwide network of local Christian foundations that are affiliated with The National Christian Foundation (NCF). Since 1982, this network has granted more than $2 billion to over 15,000 churches and ministries worldwide. Created in order to assist Christian donors in the art of being wise, joyful, and effective with their giving, the organization’s goal is to provide guidance and understanding to others who have both wealth and a desire to use it to meet community needs.

Sandy also devotes her time to the Board of Directors of the Orange County Performing Arts Center, where she serves as Vice-Chair of Support Groups and Artistic Partners and serves as Director of Tours for The Center Docents. In addition, she is the Vice-Chair, Arts and Entertainment Council for the Orange County High School of Arts Foundation Board of Directors. She recently co-chaired “CHOC Follies X” which raised nearly $1 million for Children’s Hospital of Orange County. The Newport-based social activist and leader has received numerous honors marking her contributions to the community. They include the Rose Foundation Blue Ribbon Award, presented in March 2004 for her leadership and vision in bringing together community representatives on behalf of children through Festival of Children, the 2003 Orange County Girl Scout Council Women of Distinction award, the 2003 Association of Fundraising Professionals Outstanding Founder honor and most recently the high-regarded Spirit of Volunteerism 2004 Giving Is Living Award, shared with her husband John, for their lifelong leadership in volunteerism. In 2005, Sandy was named Businesswoman Mother of the Year by Maternal Outreach Management System (MOMS), and in 2006, Childhelp USA founders Yvonne Fedderson and Sara O’Meara presented Sandy with the Children’s Friend Award. Sandy also co-chaired the Pacific Symphony’s most recent gala, in May 2009, which raised $1.1 million—the organization’s most successful fundraising event in its history.

Steve and Susie (Segerstrom) Perry met at Azusa Pacific College and, even as the Segerstrom family business grew, remained true to their values emphasizing service and selflessness. Steve is a Lutheran pastor, and served in that capacity for Mission Lutheran church in Orange County for more than 12 years. The Perrys’ personal foundation, Sacred Harvest, has designated the FCS as its sole charity. Perry is an FCS Board member, and left his pastorate to devote his time and effort to charitable work, offering his counsel and expertise to philanthropists nationwide.

Among its many endeavors, Sacred Harvest supports the organization Free Wheelchairs, has distributed free wheelchairs in the Philippines and Peru, and it has provided the finances for a hospital, water wells, clothing, work opportunities, and food on the Philippine island of Mindanao.

The Perrys’ faith has also led them to make a recent and significant gift to Azusa Pacific University. Together with Sally Segerstrom (also an Azusa Pacific alumna), the three have made a lead gift of $10 million in the construction of the university’s science center. Steve and Susie met as students at Azusa Pacific, and have continued to maintain close ties with the college. This 72,000-square-foot facility houses the departments of Biology, Chemistry, Mathematics, and Physics. Their gift was given with the specific intention of making a difference in health care and education.

It is comparatively easy to quantify giving in terms of amounts given or events chaired. What is much more difficult, and in many ways more important, is the effect such giving has on the lives of those benefited, and on future generations. The Hal and Jeanette Segerstrom Family has not only given at extraordinary levels, but they have committed themselves to show leadership in philanthropy. They have given in such a way as to inspire and challenge others to give. By living their values, they are teaching others to reach out with time and treasure. In that sense, their contributions can’t be measured, only commended.
ABOUT PACIFIC SYMPHONY

Pacific Symphony is the largest orchestra formed in the United States in the last 40 years. Recognized as an outstanding ensemble making strides on both the national and international scene as well as in its own burgeoning cultural community of Orange County, the orchestra launches a significant and celebratory season in 2010-2011. The season celebrates the art of the piano, and features the continuation of the successful and acclaimed “Music Unwound” series, highlighted by visual elements, varied formats and more.

In addition, Principal Pops Conductor Richard Kaufman celebrates his 20th anniversary with the Symphony in 2010-11. The Pops season stars some of the world’s leading entertainers and is enhanced by a state-of-the-art high-definition video and sound system. Each season also includes a three-concert chamber music series and “Classical Connections,” which offers an intimate exploration of selected works hosted by St. Clair. And rising star Assistant Conductor Maxim Eskenazy brings a new energy to the highly popular Family series—featuring holiday favorites and a number of new concert programs designed for families—as well as the Pacific Symphony Youth Orchestra.

It was at the start of the 2006-07 season that the orchestra first moved into the Renée and Henry Segerstrom Concert Hall, an acoustical gem designed by architect Cesar Pelli with acoustics by the late Russell Johnson. “Pacific Symphony is rising to meet the ambitions of its new home”—The New York Times. In September 2008, the Symphony debuted the hall’s stunning new 4,322-pipe William J. Gillespie Concert Organ.

In 2005-06, the Symphony not only made its debut appearance in Walt Disney Concert Hall in Los Angeles by special invitation from the League of American Orchestra’s 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level. Timothy Mangan, classical music critic for The Orange County Register, who accompanied the orchestra on tour, said at the conclusion, “The tour has ended in something very close, or maybe even right on the nose, to triumph. All that happened on tour…showed that this band can really impress.”

“Pacific Symphony clearly wanted to be measured against Europe’s greatest. And they can be!”—Neue Rhein Zeitung, Dusseldorf, Germany.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today’s most prominent composers, highlighted by the annual American Composers Festival. The Wall Street Journal said, “Carl St. Clair, the Pacific Symphony’s dynamic music director, has devoted 19 years to building not only the orchestra’s skills but also the audience’s trust and musical sophistication—so successfully that it can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community.”

With a vision for the future, the Symphony is dedicated to developing and promoting today’s young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony’s commissions and recordings, in-depth explorations of American artists and themes at the American Composers Festival. The Symphony’s innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventuresome Programming in 2005 and in 2010. In 2009, the League of American Orchestras named the Symphony as one of five innovative orchestras to be profiled in an in-depth study.

The orchestra has commissioned such leading composers as Michael Daugherty, James Newton Howard, Paul Chihara, Philip Glass, William Bolcom, Daniel Catán, William Kraft, Tobias Picker, Frank Ticheli, as well as Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma.

The Symphony has also commissioned and recorded An American Requiem, by Richard Danielpour; on the Reference Recordings label in 2002, and Elliot Goldenthal’s Fire Water Paper: A Vietnam Oratorio with Yo-Yo Ma for SONY Classical.

The Symphony’s award-winning education programs are designed to integrate the Symphony and its music into the community in ways that stimulate all ages and form meaningful connections between students and the organization. St. Clair actively participates in the development and execution of these programs. The orchestra’s Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the League of American Orchestras. Added to Pacific Symphony Youth Orchestra on the list of programs in 2007-08 were Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

The Symphony has played a central role in the phenomenal growth of the performing arts in Orange County. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 275,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine’s Verizon Wireless Amphitheater, the organization’s summer residence since 1987.
The musicians of Pacific Symphony are members of the American Federation of Musicians, Local 7.
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The Legacy Society honors those who generously make provisions for support of the Pacific Symphony through bequests in their wills, trusts, and other financial planning vehicles. We extend our thanks to the following donors for their extraordinary support.

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We gratefully acknowledge the following businesses, foundations and individuals for their generous support of the Pacific Symphony. This list includes all contributions as well as gifts to special events received during the period of July 1, 2009 – June 30, 2010. If you have any questions or would like to support the Pacific Symphony, please call the Development Office at 714-755-5788. Thank you.

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### Box Circle Club

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<thead>
<tr>
<th>Under $25,000</th>
<th>$25,000-$49,999</th>
<th>$50,000-$99,999</th>
<th>$100,000+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Susan Abbott</td>
<td>Mr. and Mrs. John B. Abell IV</td>
<td>Mr. and Mrs. Sarah J. Anderson and Mr. Thomas B. Rogers</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Mr. and Mrs. Richard Boureston</td>
<td>Ms. Joan S. Leatherby and Dr. Gregory C. Bates</td>
<td>Michele and Marc Blythe</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Mr. and Mrs. Theodore W. Patric</td>
<td>William J. Gillepie, Sally and Richmond Gipple</td>
<td>Rhoda and Edward Goldstein</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Mr. and Mrs. Phillip Lyons</td>
<td>Mr. and Mrs. Todd Gordinier</td>
<td>Margaret Gates</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Mr. and Mrs. Richard Henriksen</td>
<td>Michelle and Marc Blythe</td>
<td>Mr. and Mrs. Todd Gordinier</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Mr. and Mrs. Virginia Malloy</td>
<td>Mr. and Mrs. Thomas E. Malloy</td>
<td>Mr. and Mrs. Todd Gordinier</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Dwight Manley</td>
<td>Mr. and Mrs. Virginia Magon</td>
<td>Mr. and Mrs. Todd Gordinier</td>
<td>Anonymous</td>
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<tr>
<td>Tonia Marie Marralle, M.D.</td>
<td>Richard Management Group — Robert S. Masler</td>
<td>Mr. and Mrs. Todd Gordinier</td>
<td>Anonymous</td>
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<td>Bob and Julie Romney</td>
<td>Tom and Vina Williams Slatery</td>
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</tr>
<tr>
<td>The Seigel Family</td>
<td>Mrs. Janice M. Johnson and Damien and Yvonne Jordan</td>
<td>Anonymous</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Sandi and Ronald Simon</td>
<td>Lucy and Roni Segerstrom</td>
<td>Anonymous</td>
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### Maestro Society

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<tr>
<td>Susan Abbott</td>
<td>Mr. and Mrs. Howard F. Almason Jr.</td>
<td>Mr. and Mrs. Matthew Driscoll</td>
<td>Mr. and Mrs. William J. Gillespie</td>
</tr>
<tr>
<td>Mr. and Mrs. John W. Danies</td>
<td>Mr. and Mrs. Howard F. Almason Jr.</td>
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<tr>
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<td>Mr. and Mrs. Sarah J. Anderson and Mr. Thomas B. Rogers</td>
<td>Mr. and Mrs. Todd Gordinier</td>
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<td>billboard and Randall McDade</td>
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### Founders' Circle

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<td>Lucy and Roni Segerstrom</td>
<td>Anonymous</td>
<td>Anonymous</td>
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</table>
**VIRTUOSO CIRCLE**
($20,000-$24,999)
- Patricia and Ben Dolson
- Sam Ersan
- Michael and Janice Lowther
- Darrellyn and David Melilli
- Mary Moore
- Dot and Rick Nelson
- Teresa Nichols
- Mrs. Shirley Pepsy
- Wilbert D. Smith
- Drs. M. Linda and James D. Sutherland

**CHAIRMAN’S CIRCLE**
($15,000-$19,999)
- Mr. and Mrs. David W. Chonette
- Mrs. Margaret Gates
- Nicholas and Karlyne Greenko, Tangram Interiors
- Mr. Garth Hogan
- Mr. and Mrs. Mark Chapin Johnson
- Elaine & Hunter Keck
- Mr. and Mrs. Roger T. Kirwan
- Jean R. Moriarty
- Dr. and Mrs. John Peller
- Christie and Lyle Schepele
- Mr. and Mrs. George Thagard III
- Christopher D. Tower, BDO Seidman, LLP

**CONDUCTOR’S CIRCLE**
($10,000-$14,999)
- JoAnn and Robert Casola
- Lois V. Fahey
- Jay K. Harness, M.D.
- Maralou and Jerry Harrington
- Alana and George Hedley
- Donna and David Janes
- Judy and Tom Jenkins
- Dennis Kariger and David Trujillo
- Mr. and Mrs. Robert A. Kleist
- Jerry Kohl
- Mr. and Mrs. Randall Lewis
- Mr. & Mrs. Robert J. Lucas
- Louise Merage
- Mr. Stephen Oxley
- Anonymous
- Mr. and Mrs. Michael Ray
- Janet & Walkie Ray
- Mr. and Mrs. Bill Roof
- The Salter Family
- Mr. and Mrs. Peter Van de Zilver
- Woody Youth Fund
- Robert and Janet Zaugg

**COMPOSER’S CIRCLE**
($5,000-$9,999)
- Mr. and Mrs. Paul Bender
- Thomas R. Blanchfield
- Virginia and Richard Boureston
- Mr. and Mrs. Lee H. Brockett
- Dr. Gles T. Brown
- Keets and Frank Burlington
- Dr. and Mrs. Hazem H. Chehabi
- Patricia and Earnest Clark
- Mr. and Mrs. Samuel B. Corliss Jr.
- Mr. and Mrs. Spencer Covert
- Laurie and Don Dahl
- Suzanne and Peter Desorges
- Dr. Walter Dietiker
- Robert and Richlyn Evins
- Dr. and Mrs. William A. Fields
- Mr. Kevin M. Finn
- Gordon and Hannareta Fishman
- Bridget Ford
- Barbara Foster
- Mr. & Mrs. Stephen T. Fry
- Rhoda and Edward Goldstein
- Mr. and Mrs. Stevan Gromet
- Mr. and Mrs. Michael R. Harrison
- Ellen and Lamar Hill
- Mr. David Jenkins
- Clare M. Knauer
- Carol and Marshall Lee
- Dr. and Mrs. Richard Lee
- Mr. and Mrs. Kenneth Lester
- Michael and Lee Ann Litterst
- Mr. and Mrs. Thomas E. Malloy
- Risk Management Group -- Robert S. Maslac
- Mr. and Mrs. Larry A. Maurer
- Mr. and Mrs. Terry McDonald
- Mr. and Mrs. Charles Mollura
- Mr. and Mrs. Timothy J. Molnar
- Mr. and Mrs. Rick J. Muth
- Ann and Douglas Myles
- Douglas and Donna Neff
- Marilyn and Tom Nielsen
- Mr. Michael and Dr. Eugenia Nilsson
- Mr. and Mrs. Tim Ortman
- Gerald and Lyn Parris
- Ronald and Nancy Pharris
- Pizadeh & Associates, Inc.
- Mr. and Mrs. Hudson B. Saffell
- Jean and Robert Schrinnemer
- Mr. and Mrs. Ernest Schroeder
- Mr. and Mrs. Richard H. Schweickert
- Yasuko and Seth Siegel
- Mr. and Mrs. James R. Siegfried
- Dr. and Mrs. Stan Sinott
- Patricia A. Steinmann

**SOLOIST’S CIRCLE**
($3,000-$4,999)
- The Honorable Elaine Streger
- Danny Sun, IJC Investment Inc
- Mr. and Mrs. William W. Taylor
- Mary and Richard Tengdin
- Mrs. Jill Thomas
- Mr. and Mrs. Ernest M. Treichler
- Benjamin and Cheryl Trosky
- W. Richard Ulmer and Beverly Ulmer
- Mrs. H. F. Westphal
- Barbara and George Woods

**CONDUCTOR’S CIRCLE**
($10,000-$14,999)
- Mr. and Mrs. David W. Chonette
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- Mr. Garth Hogan
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- Christopher D. Tower, BDO Seidman, LLP

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- Mr. and Mrs. James R. Siegfried
- Dr. and Mrs. Stan Sinott
- Patricia A. Steinmann

Dr. and Mrs. Joel Sheiner
Sandra and William Spivey
Principal Technical Services — Ronald and June Stein
Mr. Steven Stump
Ginni and Kent Valley
Mr. Larry Webb
Mr. and Mrs. John Whates
Fran Wiseman
PERFORMER’S CIRCLE ($2,000-$2,999)
Raymond H. Anderson
Mr. William Ashburn and Mrs. Sandra Smart-Ashburn
Mr. Donald and Dr. Lois Attore
Mr. and Mrs. Dean Baltzell
Robert and Margaret Beck
In Memory of Wendy Beck
Nick Becker
Linda and Alan Beimfohr
Claire Burt
Victoria and David Collins
Mr. and Mrs. Otis Cranford
Mr. Susan Dolbee
Mr. and Mrs. David Dorff
Dr. Stanley and Marti Ermshar
Mr. Sean Foley
Graham and T.J. Forsyth
Mr. and Mrs. George D. Griffith
Jon Hanson
Anonymous
Mr. and Mrs. Lawrence M. Highy
Mr. James N. Howard
S.L. and Betty Huang
Mrs. Reuben P. Hughes
Peter L. Iman
Linda and Mike Jacobs
Mr. Blair Mextell and Mr. Bob Jakosh
Mr. Bruce Jewett
Mr. and Mrs. Bob Kallenbaugh
Yoko Kato
Demetrio and Gianna Kersson
Gary Koger
Eve Kornrey
Mrs. Linda D. Leisner
Mr. and Mrs. Raymond Levinson
Deborah H. and Jeffrey H. Margolis
Tonia Marie Marralle, MD
Jenny and Steven Mizutawa
Mr. and Mrs. Thomas R. Murphy
Glenn W. Murray
Mrs. Mary Muth
Ingeborg and George Neiendam
Bill and Linda Owen
Principal Technical Services —
Ronald and June Stein
Mr. and Mrs. James Quain
Mr. Dennis Kepp
Mr. Janneke Resnick
Ms. Marcia Rivard
Albert Roberts
Niza Kozak Roston
The Senik Family
Marvin and Susana Shirai
Lyonna and Melvin Silverstein
Ms. Karen Smith
Geoffrey L. Stack
Helen and Jim Steinkamp
Andy and Karen Thorburn
Mrs. Betty Tu and David Tsong
Dr. and Mrs. Ivan M. Turpin
Mr. and Mrs. Paul Von Berg
Chris and Mark Yragui

CONCERTMASTER’S CIRCLE ($1,000-$1,999)
Renee and William Adler
James and Elaine Alexiou
Karen Armour
James Battle
Mr. K. Erik Baur
Mrs. Judy Beard
Curtis Blamey
Michele and Marc Blythe
Mr. and Mrs. Eric J. Boden
Dr. Patricia M. Brenn, M.D.
Mr. and Mrs. Larry Bridges
Mr. and Mrs. Howard Brink
The Honorable CynthiaBurleson
Katherine Bushy
Mr. and Mrs. Richard D. Campbell
Mr. Gary Capata
Francine Wittenberg Cashen
Drs. Paula and Richard Castanon
Ms. Jacqueline Charnley
Mr. Harry Chesire
Dr. Shigeru Chino
Ms. Eileen Cirillo
Ms. Fiorenza G. Comunian
Dr. and Mrs. Dean Dauger
Ms. Hilary Davis & Dr. Sandy Ratner
Joan H. Davis
Rosalee and Lou Dehmonico
Mr. and Mrs. Mickey Dhillon
Jo Ann and Bill Dickinson
Mr. and Mrs. Norman L. Donandale
Anonymous
Steve and Diane Dunham
Jon and Peggy Feder
Mr. and Mrs. Preston Flanigan
Jack and Geri Flood
James M. Foster
Father James Q. Fry
David and Auris Fusco
Mr. and Mrs. Thomas F. Gallaugher
Mrs. Joan G. Garner
John and Carolyn Garrett
Brian and Lynn Gilbert
Sally and Richmonrd Gipple
Ruth Graser
Gloria and Oliver Green
Nancy J. Guenzler
Eileen G. Hall
Rhonda L. Halverson
Ms. Linda Hanada
Mr. and Mrs. James Helfrich
Mr. and Mrs. David Hirsch
Betty and Melvin Hoefliger
Catherine and Mark Holland
Ms. Alethia Hsu
Mr. Von Hughes and Mrs. Carmen Hugues
Mr. David Isaac
Scharrell Jackson
Raya and Melvin Jaffe
Alan and Patricia Jasper
Mr. George Kalogrides
Kathleen and Mark Karowksi
Mr. and Mrs. John Kelsey
Bill and Melissa Keye

CONCERTMASTER’S CIRCLE ($1,000-$1,999)
In Memory of Clementine Kilcoyne
Linda and Robert Knoth
Mr. and Mrs. William Lawless
Mr. and Mrs. William Lazer
Mr. and Mrs. Gregory P. Lindstrom
Ms. Patricia Liu
Mr. and Mrs. Albert A. LoSciavo
Mr. and Mrs. D. M. Lowry
Patricia and Robert MacDonald
Orrville and Jeanie Marlett
Bonnie and Julie Marshall
Ms. Kim McIntee
Judy J. McKay
Mr. and Mrs. Thomas P. Merrick
Mr. and Mrs. Isanuu Sam Morita
Ms. Sharon Morrison
Mr. and Mrs. Mona Mosharaf
Mosier & Company, Inc.
Michael and Lorraine Nadler
Patricia and Carl Neisser
Juli S. Nelson
Peter and Alexandra Neptune
Eberhard Neutz
Diane Osgood
Mr. and Mrs. Peter Perrin
Linda Pre-Duke
Renate and Walter Rados
Dr.s Julia and Irving Rappaport
Ms. Gina Rondinelli Ph.D.
Allan and Kathleen Rosevear
Al and Dell Rosnino
Reed and Gina Royalty
Mr. Mike Schneider
Mr. Patrick Seaver
Mr. and Mrs. Harry H. Selling
Margaret and Albert Sepe
Mrs. Claudette Shaw
Bill and Ronna Shipman
Drs. Jean and Evan Siegel
Linda Silverman
Mr. and Mrs. Jacob Sonenshine
Marilen and Martin Steiger
Mrs. Merle T. Stern
Mr. and Mrs. Roger Stoll
Mimi and Ben Susman
Mr. E.T. Suter
Mr. and Mrs. Joseph Svehla
Dennis and Judy Sweeney
Mr. and Mrs. Bill Taormina
Shihan Tsalam
Carol Ann Tassos
Earlene Thomas
Toal Engineering, Inc.
Diane Uhleger
Lucita Van Ruitten
Anonymous
Mr. and Mrs. John Wagner
Robert and Valaree Walker
Mr. Keith Waiden
Mr. and Mrs. G. Laird Walker
Ms. Pat Weber, Ph.D.
Ms. Nella Webster O’Grady
Mr. and Mrs. George S. Wentworth
Mr. and Mrs. Dan Werban
Linda and Tod White
Mr. Geoff Wickett

PRINCIPAL’S CIRCLE ($500-$999)
Susan Abbott
Dr. and Mrs. Donald R. Abraham
Mr. John W. Albritton
Mr. Roland Aldridge
Mr. and Mrs. Fred Applegate
The Balboa Bay Club
Ms. Sharon Baltzell
Mrs. Helen R. Barker
Mr. and Mrs. Dennis Beal
Mr. Robert Becker
Mr. and Mrs. James R. Bergman
Linda S. Benquist
Mr. and Mrs. Raj S. Bhathal
Mr. and Mrs. Dennis W. Blanchard
Mr. Howard Bland
Mr. Charles Boniols
Mr. and Mrs. Ronald I. Brendzel
Daniel and Charlotte Butler
Mr. and Mrs. August Cabaliero
Kurt D. Caillier
Anonymous
Mr. and Mrs. Allen Carter
Ricke and Helen Clark
Rhonda and Louis Cohen
Sandra and Lawrence Collier
Lynn and Claude Coppol
Sylvia and John Costello
Ms. Linda Cross
Mr. and Mrs. Chris D. Cummins
Dr. and Mrs. Robert A. Cutietta
W.A. Dampf Builder, Inc.
Ms. Ginny Davies
Mr. and Mrs. Charles Davis
Mr. Fernando De La Fuente
Dr. and Mrs. Adrian de la Torre
David Dedmon
Dr. and Mrs. Jeffrey Dell
Mr. and Mrs. Dell DeLevere
Joan M. Donahue
Mr. and Mrs. Brian Donoghue
Robert and Kathleen Dunn
Mr. Lawrence Eck and Mrs. Michelle Zino-Eck
Hani P. Felix
Mr. and Mrs. Mike Fisher
Elizabeth and Tom Fitzgerald
Dr. and Mrs. Francis Foo
Dr. and Mrs. Robert Francis
Carole and Frank Franzen
Mrs. Frances Fukuda
Ms. Susan Gabriel
Mr. and Mrs. Gene Galloway
Marjorie L. Godber
Mr. Arthur S. Gomou
Jesse R. Gomez
Mr. and Mrs. Marjaneh Goodarzi
Richard Gorham
Mr. Robert T. Graul
Jennifer and George Greenwalt
Mrs. Alison Gregg
Anita Gregory-Kim and Richard Kim

Julie Wiseman
Robert E. Young

Pacific Symphony P-15
Ms. Ursula Gries
A-A Enterprises
Mr. John Hamilton
Ms. Helga Harrison-Jensen
Virgina M. Haskell
M. Marian M. Hillyer
Mr. Paul D. Hodgins
Mr. and Mrs. Martin G. Hubbard
Ms. Marie Hwang
Elizabeth Hyland
Kenneth Iriart
Donna and John Jaccker
Margaret K. Johnson
Carrie and William Joyce
Dr. and Mrs. Bertram W. Justus
Anne and Lewis Katz
In Memory of Kay Ortnams
Mr. and Mrs. Alfred Kirsch
Mr. and Mrs. William Klein
Judith Kolar
John W. Kraus
Mr. and Mrs. Frank J. Lanak
Dr. and Mrs. James Lancaster
Mr. and Mrs. Leo Larsen
Ms. Joann S. Leatherby and Dr. Gregory G. Bates
In Memory of Anna Ruth Wiersema
Dr. and Mrs. Leslie B. Lindsay
Mr. William Liversidge
Nancy and Robert Lyons
Alice Magnon
Ron and Cathy Mallory
Carol G. Malloy
Mr. and Mrs. Stephen P. Marantette
Mutsumi Matsumoto
Joan and James McBrade
Suki and Randall McCadle
Mr. and Mrs. Richard McCloskey
Melissa Hicks and Thomas McCormack
Mr. and Mrs. R. K. McDaniel
Josephine McLain
Mr. Robert E. Meyer Jr.
Orange County Yoga Studio
Cathy and Alex Miller
Junghwa Moon
Mr. and Mrs. Harold Moore
Bill Morrow
Mr. David Neer
Mr. and Mrs. Dennis Neff
In memory of John R. Nicholas
N. Nichols
Mr. and Mrs. Mark Nielsen
Anonymous
Mr. and Mrs. Michael Oveissi
Chuu-Lian Terng and Richard Palais
Nikki Palay
Mr. and Mrs. James Palmer
Larry and Laura Park
Joe and Karen Perricone
Sharon E. Pinter
Leonard and Victoria Porcello
Charlene Prager
Dr. and Mrs. E. J. Quilligan
Ms. Debra Richardson
Mr. James L. Ruppy
Lawrence and Yvonne Robertson
Mr. and Mrs. Richard M. Rodnick
Ms. Marjory Rosser
Mr. and Mrs. Tim Ryan
Chet Saguyod
Ms. Mary K. Sakioka
Mr. and Mrs. Michael S. Schlinger
Mr. and Mrs. Ben L. Schmid
Mr. and Mrs. Richard Schriber
Melody and Harold Schultz
Carol K. Schwab
Mr. Scott Seigel
Mr. Carleton Shay
Mr. and Mrs. William Shopoff
Louse and William Simpson
Mr. Dan Slipkowsky
Lori Smith
Mr. Perry Soderberg, CFP
Brian and Michelle Stanley
Ronald and Cathleen Stenarn
Dr. and Mrs. Barry D. Steele
Mr. and Mrs. Max D. Stites
Mr. and Mrs. Winsell Stout
Ms. Mary Jo Stoutebhun
Mr. and Mrs. Timothy L. Strader
Jean Taub Farmers Insurance Agency
Patrick Thomas
Mr. and Mrs. Bus Turner
Mr. and Mrs. Clarence Turner
Ms. Sherryl Ulyate
Mr. Joe Volpe
Charles and Ruth Vorbach
Barbara and John Wurtin
Mr. Stephen Wessel
Judie and Wes Whitmore
Constance Wigol-Malkin
Elaine S. Woy
Yoram and Lynne Yadlin
Mirei and Shinobu Yoshida
Mr. and Mrs. Stewart Yu
Madeleine and Leonard Zuckerman

**MUSICIANS’ CIRCLE ($300-$499)**

**Barbara L. Absher**
Mr. and Mrs. Dana Agamanian
Mrs. Marian M. Alter
Nick G. Anas
Mr. Todd Anderson
In memory of Irene Andrews
Dr. Joe Baker
Mr. and Mrs. Robert Ballinger
Bette and Joe Barilla
Terrance and Betty Barry
James and Barbara Benson
Mr. and Mrs. Olav Bergheim
Marcia and Ron Bung
Mr. Richard H. Bigelow
Mr. Ian Blackburn
Kathleen Blank and Victoria Farell
Sandra Box
Lyn and Terry Britt
Dr. Paul and Rosalind Britton
Maria Buntrick
Mr. and Mrs. Carmen
Ms. Susan Chaim
Julie and Joseph Chien
Dr. and Mrs. Michael A. Chulman
In Honor of Nancy Coates-Edridge
Mr. and Mrs. Darrel Chocono
Barbara Cox
Virginia G. Croley
Mary Ann and Leo Cummins
Osnon R. Dee
Mr. W. Delany
Kathy and Jerry Dunlap
The Ehrick Family
Mr. Magdy Eletreby
Jerome and Elia Ermst
David R. Falconer
Dr. Janis D. Fee and Dr. Martin Fee
Jean Ferrell
Virginia and Neil Fitzpatrick
Karl and Kathleen Fletcher
Ms. Shirley Forcier
Mrs. Rebecca Frankel
Anna H. Freeman
Charles R. Garcia
Colette Gardner
Marvin Gladstone
Mr. and Mrs. Joseph R. Goss
Mr. and Mrs. Milton S. Grier
Jill and Chris Gwaltney
Peter and Elizabeth Haker
Donald and Renee Haight
Robert Harmon
R. T. Harney
County Lighting Services
Ms. Suzanne Hayek
Mr. and Mrs. William C. Hayward
Mr. Treb Heinig
Mrs. Marilyn Heron
Mr. and Mrs. Andy Horowitz
Louis B. Horwitz
Paul and Sandra Houghtaling
Agnes Huang
Mr. and Mrs. Dale A. Hucuen
Mr. H. Harris Hunt III
Virginia Hunt
Ms. Juli Hutner
Mr. and Mrs. Raymond J. Ikola
Ms. Becky Inben
Lori A. Irving
Dr. Jerome and Lynne Jones
Dr. and Mrs. Stanley Katz
Mr. and Mrs. Dan Keaton
Mr. and Mrs. Cary Kimmel
Mary and John Kohler
Kenneth and Diane Koneyche
Henry and Terry Kraft
Ms. Ruth Kramer
Mr. and Mrs. John Kuno
Mrs. Frances Fuches
Mrs. Arstle Ladin
Rev. Dennis and Phyllis Loherty
Jill and William Lambeth
Robert and Karen Lechich
Mr. and Mrs. Bradley Lothers
Ms. Maria Lungar
Addie McBride
Mr. and Mrs. Garry McCoppin
Mr. Richard McDonough &
Ms. Leslie Arnold
Dr. and Mrs. Robert Meckstroth
Mr. and Mrs. John I. Miller
Mr. and Mrs. Paul A. Mitchell
Mr. and Mrs. Mark Moore
Mr. and Mrs. Cameron Munamery
Esmeralda and Bruce Ogilvie
Fredricka older
Mr. and Mrs. Robert Orsi
Margaret and Raymond Palmer
Elizabeth S. Penkey
Mr. Anne Pastersnak

Mr. George Delany
Kathy and Jerry Dunlap
The Ehrick Family
Mr. Magdy Eletreby
Jerome and Elia Ernst
David R. Falconer
Dr. Janis D. Fee and Dr. Martin Fee
Jean Ferrell
Virginia and Neil Fitzpatrick
Karl and Kathleen Fletcher
Ms. Shirley Forcier
Mrs. Rebecca Frankel
Anna H. Freeman
Charles R. Garcia
Colette Gardner
Marvin Gladstone
Mr. and Mrs. Joseph R. Goss
Mr. and Mrs. Milton S. Grier
Jill and Chris Gwaltney
Peter and Elizabeth Haker
Donald and Renee Haight
Robert Harmon
R. T. Harney
County Lighting Services
Ms. Suzanne Hayek
Mr. and Mrs. William C. Hayward
Mr. Treb Heinig
Mrs. Marilyn Heron
Mr. and Mrs. Andy Horowitz
Louis B. Horwitz
Paul and Sandra Houghtaling
Agnes Huang
Mr. and Mrs. Dale A. Hucuen
Mr. H. Harris Hunt III
Virginia Hunt
Ms. Juli Hutner
Mr. and Mrs. Raymond J. Ikola
Ms. Becky Inben
Lori A. Irving
Dr. Jerome and Lynne Jones
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